Life as a House: A Manifesto for the New Iconic House

Ana Paola Hernandez Derbez
Domenica Velasco

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LIFE AS A HOUSE
A MANIFESTO FOR THE NEW ICONIC HOUSE

ANA PAOLA HERNANDEZ + DOMENICA VELASCO  |  THESIS RESEARCH  |  FALL 2016
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   The Eames House, Charles and Ray Eames
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   Maison Bordeaux, Rem Koolhaas
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A Manifesto The New Iconic House
A study of architecture manifestos’ impact on house design

The house, is one of the most fundamental architectural archetypes, has long been used as unbuilt or built manifestos to declare the avant garde of the discipline. As designers, we need to re-visualize design concepts to create architecture that integrates and corresponds to the way we dwell. Innovating design in the same way technology and digitalization have been innovating production and the way we live. This thesis investigates a return to the design of a house as a manifesto, focusing on today’s advanced modes of fabrication and evolving ways of living to challenge the current design mindset.
Thinking about house design

Inside Out.
The major trends changing the way we live, are being multiplied especially through today’s accelerating technology, however, this changes are not impacting the way we design and built in the same degree in which it is changing the way we live, how can we bridge this gap? By leveraging technology we can design and thus built for today’s needs.
Culture

[The way we live]

Architecture shapes the way we live. It has grown from the human need for shelter, today it has become a form to identify our culture. As the internet and new technology bring the world closer together, architecture can be used as platform to adapt to these changes.

“Architecture should speak of its time and place, but yearn for timelessness”

- Frank Ghery
Tectonics

[The way we build]

Architecture forms has often been portrayed as mainly conditioned by and arising from material. Materials, construction and technology are best treated as modifying factors rather than for determinants. Many architects indiscriminate apply materials.

“Appropriate design for one material may not be appropriate to another material”
- Frank Lloyd Wright
Steel has replaced iron throughout the construction industry

LUXURY

“The house has to please everyone, contrary to the work of art which does not. The work is a private matter for the artist. The house is not.”

-Adolf Loos
The building, furniture, setting and environment are seen as one.

"De Stijl" : Manifesto 1

Population Age Pyramid

PANAMA CANAL OPENS
House as a Machine

- Bold colors and patterns
- Sharp angles and zigzags
- Deep red, bright blue, black, teal and orange
Grey, red, black, white and orange

Clean and simple
First color TV, took 10 years to be commercially viable.

Contrasting and bright Colors
Rainfored Concrete becomes the material of choice for many modern architects.

- Blue, green, rust and pastels
- Unexpected colors
- Clean, minimalistic lines

USSA launches Sputnik into space

START OF GLOBAL COMMUNICATION
FIRST MODEM AND INTERNET IS LAYED OUT

Sir Alastair Pilkington successfully industrializes **Float Glass**, allowing for large panes of high quality glass to be much cheaper.

- Heavily influenced by Japanese design
- Emphasis on negative space
- Red, yellow blue, black and white
The Association for Community Design is founded as a network of community design center leaders.

- Bold shapes and patterns
- Brick red, gold, avocado green, prink and rust
- Combination of high-tech and natural elements
Zaha Hadid writes “Randomness vs Arbitrariness” and “The Eighty-Nine Degrees”

Average Cost of new house $68,700

AOL LAUNCHES INSTANT MESSENGER CHAT SERVICE

- Floral prints and patterns
- Overstuffed furniture
- Burgundy, gold, pastels, beige and mauve
FIRST CELLPHONE WITH INTERNET CAPABILITIES
Nokia 9000 Released

Frank Ghery writes “On the American Center, Paris”

Tadao Ando writes “Beyond Horizons in Architecture”

Metal and glass accents
Grey, beige, hunter green, peach and mint green

LAUNCH OF AMAZON, EBAY AND CRAIGLIST
MORE PEOPLE NOW LIVE IN URBAN AREAS

2007:
The Open Architecture Network, an online project platform and resource, is launched by Architecture for Humanity

- Functional yet sophisticated comfort
- Combines eclectic elements with unifying theme
- Navy, light blue, soft yellow and purple

LAUNCH OF
2003 ITUNES MUSIC STORE
2004 FACEBOOK
2005 YOUTUBE
2006 TWITTER

First
IPHONE

POPULATION AGE PYRAMID
TIME SPENT USING DIGITAL DEVICES OVERTAKES TV WATCHING FOR THE FIRST TIME

**Residential Trends**

- Kitchens take center stage
- Inside-outside have become one
- Flexible rooms
- All about open concept
- Health conscious design
- Large windows

**Desire for urban living**

**Trend towards curating own reality on social media**

**IP Cloud Era**

**AUGMENTED REALITY GLASSES**

**3D PRINTING**

**LIFE as a HOUSE: A Manifesto for the New Iconic House**
What is an Architectural Manifesto?
Manifesto

An architecture manifesto is a public declaration of the intentions, motives, or views of an architect or architectural movement. Manifestos have been a standard feature of the various movements in the modernist avant-garde and continue to be so today. Architectural manifestos, in their rhetoric, intent to achieve a revolutionary effect. They give a means of expressing, publicising and recording ideas for the architect.
### The Manifesto

An architecture manifesto is a public declaration of the intentions, motives, or views of an architect or architectural movement. Manifestos have been a standard feature of the various movements in the modernist avant-garde and continue to be so today. Architectural manifestos, in their rhetoric, intent to achieve a revolutionary effect. They give a means of expressing, publicising and recording ideas for the architect.

### The History of The Manifesto

<table>
<thead>
<tr>
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<th>1600</th>
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<th>1800</th>
<th>1900</th>
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<tbody>
<tr>
<td>16th and 17th Century</td>
<td>A printed declaration of a sovereign describing war decision and state matters. It appealed to the public without initiating debate.</td>
<td>18th and 19th Century Manifesto emerges in the way we know it as a genre of public and political debate calling for immediately and revolutionary action.</td>
<td>End of 19th Century Manifesto enters the domain of esthetics</td>
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#### 1923
- Towards a new architecture

#### 1930
- CIAM Conference

#### 1960s
- The Real Architecture Conference

#### 1964
- First “The Case Group” Meeting in Princeton, NJ

#### 1966
- “Complexities and Contradictions”

#### 1968
- “Opposition Magazine”

#### Late 1966
- “The Case Group”, Meeting in Buffalo, NY
Series of events and congresses arranged across Europe by the most prominent architects of the time.

The “Split” in American Architecture. Today known as the “Whites and Greys”

Discussion about Venturi’s book and the 5 Architects Book.
In the Case of Architecture
Frank Lloyd Wright

The Dwelling as a Problem
Alvaro Aalto

Junkspace
Rem Koolhaas

Less is More
Mies van der Rohe

A Prefabrication Vocabulary
Rudolph Schindler

The Four Elements of Architecture
Gottfried Sempler

Manifesto Bauhaus
Walter Gropius

“Without Rethoric”
Peter and Alison Smithson

Ornaments and Crime
Adolf Loos
In order to design for the future, we need not only consider today’s advanced modes of fabrication and our evolving ways of living. We need to re-frame our understanding of space; space in terms of total, order, consumer culture, material, construction, and form. To do so, these set of diagrams analyse and differentiates key architectural manifestos. These diagrams analyse and create a historical database of the principles behind each manifesto. The diagrams will help us place our own manifesto within the principles of the disciplines that have, until now, shaped the way we design. Then, we will be able to speculate on the principles that are still relevant in the design of the house today.
<table>
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<tr>
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Authors:
- Gotfried Semper
- Frank Lloyd Wright
- Adolf Loos
- Rudolf Schindler
- Walter Gropius
1923  Towards a New Architecture
1930  Dwelling as a Problem
1947  Less is More
1955  Complexity and Contradictions in Architecture
1955  Without Rhetoric
1978  Post Functionalism
2002  Junkscape

Le Corbusier  Alvar Aalto  Mies Van der Rohe  Robert Venturi  The Simthson  Peter Eierman  Rem Koolhaas
Recollection Analysis

The intent of each of these manifesto houses is rooted in the modern concept of simplicity and order. However, each manifesto takes more from the architect’s personal definition of what simplicity in the domestic means, rather than from an objective understanding of our contemporary culture, resulting in two types of buildings, the ones that reject everything, and those that include everything. Even though, as non-architects we value the qualities of the pitched roof house, as architects, we are taught that by mimicking this attributes, we are not keeping up with times. Creating a juxtaposition between what we feel familiar with, and what we design.

For example, Le Corbusier in Villa Savoye, accommodates the inconsistencies in an otherwise rigid, dominant order. The oppositions in his composition is the secret in its monumentality, juxtaposing commonplace elements, and sophisticated forms. Likewise, Alvar Aalto creates order out of the inconsistencies in Villa Mairea, it might not be as easily grasped at first glance, yet it involves similar relationships in order. In both cases, a tension is achieved between the aesthetically rectilinearly and organic techniques. On the other hand, Mies Van der Rohe create order by simplifying out the desperate confusion of our time, with “Less is More”. In opposition, Louis Kahn believes in the idea that aesthetic simplicity is a satisfaction the mind derives, when valid comes from inner complexity. Through our research, we state that, architectural manifestos are the result of one architect rejecting or supporting another, with similar or opposite techniques.
Manifestos + Historical Context

- Austria
- Denmark
- France
- Germany
- Greece
- Italy
- Netherlands
- Norway
- Sweden
- Switzerland
- UK
- Canada
- US East
- US West
- Venezuela

- 1900
- 1905
- 1910
- 1915
- 1920
- 1925
- 1930
- 1935
- 1940
- 1945
- 1950
- 1955

- Manifesto Movements
  - Organic
  - Machine Age/Architecture as Machine
  - Industrialization
  - Architect + Engineer
    - Rejection of Ornament
    - Social Agenda/Human Scale/Harmony of Built Environment

- Social and Political Events
  - Ford Introduced Model-T
  - Panama Canal Opens
  - October Revolution
  - Great Depression
  - Holocaust
  - Wright Brothers’ 1st Flight
  - Titanic
  - World War I
  - US Prohibition
  - Bauhaus
  - World War II
  - Korean War

[Modern]

“Towards an New Architecture” 1923
Le Corbusier

Between the World Wars
LIFE as a HOUSE: A Manifesto for the New Iconic House

[Post-Modern]
“Complexity and Contradiction” 1966 in Architecture
Robert Venturi
Cold War + Protests

[New-Modern]
“Post Functionalism” 1976
Peter Eisenman
After the Cold War
The Modern Manifestos

Adolf Loos
Ornament and Crime
Selected Essays

Toward a New Architecture
Le Corbusier

Internationale Architektur

The Seven Crutches of Modern Architecture
by Philip Johnson

Historical Context: Between the Wars

Philip Johnson, active in the 'thirties
as an architectural critic and
Director of the Department of Architecture
of the Museum of Modern Art, has become
a practicing architect since World War II.
<table>
<thead>
<tr>
<th>Year</th>
<th>Author/Title</th>
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<tbody>
<tr>
<td>1903</td>
<td>Henry Van de Velde</td>
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<td>Henry Van de Velde</td>
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<td>1908</td>
<td>Adolf Loos</td>
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<td>Hermann Muthesius</td>
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<td>1914</td>
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<tr>
<td>1914</td>
<td>Paul Scheerbart</td>
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<td>1914</td>
<td>Antonio Sant'Elia</td>
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<td>1918</td>
<td>'De Stijl'</td>
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<td>1918</td>
<td>Bruno Taut</td>
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<td>1919</td>
<td>'Work Council for Art'</td>
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<td>1919</td>
<td>Gropius/ Taut / Behne</td>
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<td>1919</td>
<td>Walter Gropius</td>
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<td>1919</td>
<td>Erich Mendelsohn</td>
</tr>
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<td>1920</td>
<td>Naum Gabo</td>
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<td>1920</td>
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<td>1923</td>
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<td>1923</td>
<td>Arthur Korn</td>
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<td>1924</td>
<td>Theo Van Doesburg</td>
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<td>Ludwig Mies Van der Rohe</td>
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<td>1926</td>
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<td>1927</td>
<td>Ludwig Mies Van der Rohe</td>
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<td>1927</td>
<td>Hugo Haring</td>
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<td>Erich Mendelsohn</td>
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<td>1950</td>
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<td>1954</td>
<td>Jacques Fillon</td>
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<td>1954</td>
<td>Philip Johnson</td>
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**Late Modern**

- 1955  The New Brutalism
- 1962  Team 10 Primer
- 1964  Universal Structure
- 1964  The Mega-structure
- 1969  Silence and Light
- 1969  Non-Plan
- 1972  Cardboard Architecture
- 1973  Architecture and Utopia
- 1975  What makes me Tick
- 1975  Statement
- 1985  Observations
"Towards an New Architecture"

Le Corbusier

1. Primary forms are beautiful forms because they can be clearly appreciated

2. Forced to work in accordance with the strict needs of exactly determined conditions

3. The house is a machine for living in

4. Standards are a matter of logic, analysis and minute study; they are based on a problem which has been well “stated”

5. We must create the mass-production spirit. The spirit of constructing mass-production houses. The spirit of living in mass-production houses. The spirit of conceiving mass-production houses

Historical Context : Between the Wars
Le Corbusier was well known outside France before 1923 since his programmatic essays appeared in the periodical L’Ésprit Nouveau. In 1910, Le Corbusier had worked for a few months with Peter Behrens and knew the work of the first great exhibition of the Deutscher Werkbund in Cologne in 1914. The exhibition ended in a debate between whether standardization or creative individual design was to be the aim of the Werkbund Foundation. By 1917, he had traveled all over Europe, in 1920 he began theorizing about an aesthetic of mass production buildings. In 1923, he published a book form under the title “Vers une Architecture”.

Le Corbusier was heavily influenced by problems he saw in industrial cities at the turn of the 20th century. He thought that industrial housing techniques led to crowding, dirtiness, and a lack of a moral landscape. Concerned with were industrial standardization was taking the world, he believed the new mode of living derived from a new spirit in which the aesthetics of mass production was important. He demanded a rebirth of architecture based on function and a new aesthetic based on pure form.
The Post Modern Manifestos

Historical Context: Cold War
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<td>Jane Jacobs</td>
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<td>1965</td>
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<td>Aldo Rossi</td>
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<td>Charles Jencks</td>
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<td>1972</td>
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<td>1972</td>
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<td>1975</td>
<td>Joseph Rykwert</td>
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<td>1996</td>
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<td>13 Proposition of Post Modern Architecture</td>
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1. Architects can no longer afford to be intimidated by the puritanically moral language of orthodox modern architecture.

2. A valid architecture evokes many levels of meaning and combination of focus: its space and its elements become readable and workable in several ways at once.

3. The house, simple in scope, complex in purpose if the ambiguities of the contemporary experience. The contrast between the means and the goals of a program are significant.

4. By modifying or adding conventional elements to still other conventional elements they can, by a twist of context, gain a maximum of effect through a minimum of means.

Historical Context: Cold War
Robert Venturi has been cited by many for his clever inversion of Mies van der Rohe’s declaration “less in more”, however, Robert Venturi made his most important impression on Western architecture thinking when he published his book “Complexity and Contradiction in Architecture”. His polemic book presented one of the most compelling arguments against Modernist functionalism at the time and stimulated the debate that led to the development of Post Modernism.

Le Corbusier was heavily influenced by problems he saw in industrial cities at the turn of the 20th century. He thought that industrial housing techniques led to crowding, dirtiness, and a lack of a moral landscape. Concerned with where industrial standardization was taking the world, he believed the new mode of living derived from a new spirit in which the aesthetics of mass production was important. He demanded a rebirth of architecture based on function and a new aesthetic based on pure form.
The New-Modern Manifestos

Historical Context: End of the Cold War
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**Paradigm Design**

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“Post Functionalism”
Peter Eisenman

1. Modern architecture is an obsessional formalism
2. In pre-industrial humanist practice, a balance between form and function could be maintained “because both type and function were invested with idealist view of man’s relationship to his object world,”. This balance, has been fundamentally disrupted with the rise of industrialization, and architecture has became a social art.
3. Architects are stuck following an oversimplified “form follows function” formula.
4. Functionalism is really no more than a late phase of humanism, rather than an alternative to it,”
5. People should not waste so much time worrying whether form follows function (or vice-versa), but should instead allow the two factors to evolve alongside each other and use both to define the evolving form of the built environment.

Historical Context : End of the Cold War
Underlying the similarities that draw the New York Five together were forces that only a few years after the publication of “Five Architects” sent them off in very different directions. Applying the ideas of literary and critical theory, Eisenman extended his notion of an autonomous architecture, leading to a new Modernism in which “form is understood as a series of fragments - signs without meaning dependent upon, and without reference to, a more basic condition”.

In 1978, with his project in Cannaregio, Venice, Eisenman changed his theoretical discourse of interiority to exteriority in order to include concept like context, metaphor, history and memory that would better explain the times in which he was living, the results of The Cold War. After the bombings of Hiroshima and Nagasaki and during the onset of The Cold War, the American public began to speculate on the possible effects of an atomic attack. The threat lead to America’s decentralization of urban centers. Suburban America did not need deal with an maintaining an efficient, clean, or dense city life.
What is an Iconic House?
The Iconic House
“The residential commission allows one to formulate ideas and develop a set of principles that, one hopes, will inform future work for a long time to come”

- Richard Meier

An iconic house becomes part of essential language and shorthand of architecture itself. They are necessary to our knowledge of architecture more widely and of 20th century culture and the great artistic movement that is embraces. Experimental and innovative, they are often revolutionary, questioning the very precepts of what a house should be and do. Their influence has spread beyond their original intent and rippled out into the wider world.

Iconic houses have establish a new architecture paradigm or provided a pivotal referring point for a defined architecture or stylistic movement. Their ideas have been key to the development of the way we design and order our homes, based on our constant desires for a fresh and more informal way of living.
Very early the house became more than a shelter for a primitive man, and almost from the beginning “function” was much more than a physical or utilitarian concept. Shelter is the passive function of the house, then its positive purpose is the creation of an environment best suited to the way people live, a social unit of space.
The Four Basic Images

**The Free Standing House**
*Venacular*

Warms our hearts because of its close visual connection with our earth and with nature.

**The Courtyard House**
*Greek House*

The whole house is focused inwards towards privacy, the house turns its back to the outside world.

**The Row House**
*Early Urban House*

The whole house is focused inwards towards privacy, the house turns its back to the outside world.

**The Multi-story Apartment**
*The High-rise Apartment*

“The house is to be as private and isolated as possible, with a clear separation; even children living in tall apartments block draw houses in this way.”
“The house has served as a test bed of design experimentation, the place where architects have sought to create new forms and to offer new domestic lifestyles.”.

- Dominic Bradbury

These four “images” refer to the preconceptions about houses which people have in their individual and collective minds. These are of interest because they exert substantial influence on the kind of houses that actually are built.
**Iconic House + Historical Context**

**Manifesto Movements**
- Organic
- Rejection of Ornament
- Machine Age/Architecture as Machine
- Industrialization
- Architect + Engineer
- Social Agenda/Human Scale/Harmony of Built Environment

**Social and Political Events**
- Ford Introduced Model-T
- Panama Canal Opens
- October Revolution
- Great Depression
- Holocaust
- Wright Brothers' 1st Flight
- Titanic
- World War I
- US Prohibition
- Bauhaus
- World War II
- Korean War

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**Iconic House**

1. Gorfried Semper
   - The Caribbean Hut
2. Antoni Gaudi
   - Palau Guell
3. Greene and Greene
   - The Gamble House
4. Otto Wagner
   - Villa Wagner II
5. Rudolf M. Steiner
   - House Schindler
6. Gerrit Rietveld
   - Rietveld Schröder House
7. Le Corbusier
   - Villa Savoye
8. Pierre Chareau
   - Maison de Verre
9. Walter Gropius
   - Groupis House
10. Frank Lloyd Wright
    - Falling Water
11. Alvar Aalto
    - Villa Mairea
12. Charles & Ray Eames
    - Case Study House 8
13. Richard Neutra
    - Study House 6 "Omega House"
14. Richard B. Fuller
    - Wichita House
15. Philip Johnson
    - The Glass House
16. Mies Van Der Roh
    - Farnsworth House
35 Iconic Houses
1905 - Villa Bellesguard  
Barcelona, Spain  
Antonio Gaudi

Gaudi’s most powerful single family house, it is instantly recognized through its fused Neo-Gothic and Art Nouveau ideas within on distinctive style. Drawing from nature and history, Gaudi created a typically flamboyant statement based around a cubed form reaching up to a sculpted and crenellated roof-line containing the attic level plus a slim viewing tower.

1908 - The Gamble House Greene and Greene  
California, USA  
Greene and Greene

Craftsmanship and detailing were key. The aim was to create a house that was both aligned with the landscape and at the same time expertly crafted with exquisite finishes. The Greene’s were advocates of the arts and crafts approach that on one hand emphasized the quality and beauty of craft and original invention and on the other harboured a suspicion of industrialization and mass production. The Greene’s naturally found beauty in the part but they were consciously seeking to invent a distinctly 20th century style of American architecture, one that connected to nature and elevated the beauty of natural materials but also endeavoured to embrace modernity and modern domesticity.

1912 - Villa Wagner II  
Vienna, Austria  
Otto Wagner

Otto Wagner’s work pushed towards a more disciplined architectural language, with less reliance on ornament and a greater emphasis on form, function, materials and rationality. Villa Wagner II, a summer villa for the Wagner family reflects the architect’s fascination with the possibilities of new materials and methods of construction, employing reinforced concrete, sheets of glass, and aluminium. In the inside Wagner designed a prototyped multifunctional space to serve as living and dining room. This key room was an early expression of the move away from the highly formal and traditional floor plan of spaces rigidly delineated according to function.
1922 - Schindler House
California, USA
Rudolf Schindler

The Schindler House was the first truly modern house in America, breaking with all traditions and laying new principles of architecture and design. Even some elements such as the outdoor sleeping platforms seem radical today. The basic idea was to give each person his own room – instead of the usual distribution, to make most of the cooking right on the table, making it more of a social camp fire affair, than the disagreeable burden to one member of the family. The building was extraordinary, both social and architecturally. It gave each individual their own private space, zoned according to the arrangement of the furniture, but it also provided areas were all 4 inhabitants could come together. Breaking with convention, the house was in a sense all about liberation, engineering individual freedom, social interaction by choice and connections to the natural world.

1924 - Rietveld Schröder House
Utrecht, Netherlands
Gerrit Rietveld

The Schröder House came to define the Dutch avant-garde. The rendered brick and timber house constituted a break with tradition in terms of form and structure, but it was also spatially radical, copying imaginatively with restrictive planning codes and Schroder’s exacting requirements. Rietveld encouraged an active engagement with the flexible, adaptable space, creating sliding partitions to open out or separate the whole of the upper floor. The house is also the most powerful architectural manifesto statement of De Stijl, promoting a fresh modernity based on geometric abstract form, through the use of primary shapes and colors.

1931 - Villa Savoye
Poissy, France
Le Corbusier

Villa Savoye was the culmination of a series of Parisian villas developed by Le Corbusier in the 1920’s many in association with his cousin Pierre Jeanneret. Villa Savoye was the ultimate expression of the purist villa and embedded Le Corbusier’s five points towards a new architecture, with its supporting pilotis, roof garden, open plan, horizontal strip windows and free facade. The imaginative circulation patterns, dissolution of boundaries between outdoor and indoors, all created a rich sense of promenade, with discoveries to be made as one moves through the building. Towards the end of his career, Le Corbusier said “to make the family sacred, to make a temple of the family home”.
1932 - Maison de Verre  
Paris, France  
Pierre Chareau

The translucent house was an architect's dream for decades before Philip Johnson's Glass House or Mies van der Rohe Farnsworth House of the late 1940’s/50’s. The first to achieve this was Pierre Chareau in Maison de Verre. The glass brick facade allows light to filter. Most of the furniture is custom made designed to fit and work specifically for the clients and the house.

1938 - Gropius House  
Massachusetts, USA  
Walter Gropius

Craftsmanship and detailing were key. The aim was to create a house that was both aligned with the landscape and at the same time expertly crafted with exquisite finishes. The Greene’s were advocates of the arts and crafts approach that on one hand emphasized the quality and beauty of craft and original invention and on the other harboured a suspicion of industrialization and mass production. The Greene’s naturally found beauty in the part but they were consciously seeking to invent a distinctly 20th century style of American architecture, one that connected to nature and elevated the beauty of natural materials but also endeavoured to embrace modernity and modern domesticity.

1939 - Fallingwater  
Frank Lloyd Wright  
Philadelphia, USA

“When organic architecture is properly carried out, no landscape is ever outraged by it but is always developed by it” At fallingwater, Wright’s romantic attentiveness to site and landscape and his ideas of an organic, holistic architecture reached new heights. Fallingwater goes against Neo-Classical country houses that are offensive and imposing on the landscape.
1939 - Villa Mairea  
Noormarkku, Finland  
Alvar Aalto

Villa Mairea presents a warmer, softer version of modernism allied to natural materials and a woodland setting, while also making his move away from the limits of functionalism. The house was to be a luxury villa for a new, forwards thinking generation. Aalto specially designed many elements like the door handles and tea trolley. The sliding windows made the house more flexible, but was specially tailored to the owner’s needs. It is a house which remind us that the modernist house can be a place of great beauty, pleasure, comfort and sensuality, as well as an ode to function and geometry.

1945 - Study House 8  
Los Angeles, USA  
Charles and Ray Eames

Study House 8 is one of the great international prototypes for largely prefabricated home, easily assembled from a kit of factory produced parts. The Eames believed that a contemporary house in theory could be both affordable and easily available in the post war era through industrial methods of production. For the Eames the house was a constant source of pleasure, often evolving and changing. The house proves that prefabricated techniques do not have to compromise or loss aesthetics and textural power.

1945 - Study House 6, The Omega House  
Unbuilt  
Richard Neutra

In 1945, Omega House was a revelation, a modest family house turned inside out; it offered a cruciform plan extrovertly oriented to the brightly lit Southern Californian landscape. The house “clean lines, common-sense convenience and liberating openness of style with the warm overtones of home.” On one arm of the cross is a demonstrative, high-ceilinged living space for entertaining that opens onto a large paved outdoor area, effectively bringing the outdoors in. There’s the secluded master bedroom at the end of the next arm, and then an enclosed space for children’s bedrooms. The final arm contains the kitchen and spaces for informal dining. The plan allowed for a small house to express sophisticated splits between public and private, adult and child, day and night, activity and rest.
1947 - Wachita House
Kansas, USA
Richard B Fuller

Richard B Fuller was a man well ahead of his time, and is today cited as a key influence. He achieved his greatest impact with his patented geodesic dome, his work in prefabricated modular architecture - ground-breaking in approach, and a key marker in the evolution of the concept of a factory-produced home suited to mass production - that continues to obsess the discipline today. Wachita House is a fully functioning prototype, with a circular aerodynamic design and living spaces arranged around a central service core. Today the prototype is housed in the Henry Ford Museum, Michigan as a monument to a visionary designed who truly wanted to change the world and the way we live.

1949 - The Glass House
Connecticut, USA
Philip Johnson

Philip Johnson created a peerless example of substance born out of simplicity and restraint. It overlooks the landscape of trees and lake spread out below it, the house is much a viewing platform as a home. The glass house was however, only one part of a campus of structures, serving as Johnson put it as a visual diary of his shifting approach to architecture. The glass house was mirrored by the nearby brick house. While the steel framed glass house was open and transparent, the brick house was enclosed and mysterious in purpose. The estate later included a series of contemporary sculptures, a subterranean painting gallery, a sculpture gallery, a library/studio and a lake pavilion.

1951 - Farnsworth House
Illinois, USA
Mies van der Rohe

The Farnsworth House was designed on the ideas of a floating room and an open fluid free plan. It was a revolutionary house that departed within any context especially the American home-building. The frame of the house is created by a series of lightweight steel columns that support both the raised floor slab and the flat ceiling, allowing for floor to ceiling glass on all sides. The house created a prototypical floor plan of lightly zoned yet uninterrupted space, which fed into many later building and helped pioneer the shift to open plan. It continues to influence the contemporary consciousness, shaping the form and function of new generation of houses.
1954 - Maison Prouve  
Nancy, France  
Jean Prouve

Jean Prouve is best known for his experimental work in prefabricated housing and innovative structural building systems. Prouve produced various prototypes for his experiments with futuristic, mass produced housing schemes and ground-breaking structural solutions, mainly in steel and aluminium. Rather than the mass produced homes of Prouve’s ambitious imagination, it was the Maison Prouve - this ingenious, singular home which itself made use of redundant components once destined for mass production, that was to become the great iconic showcase for its creator’s talents. Today, he has become a legendary avant-garde figure for the current generation of high tech architects who are on one hand pushing the boundaries of engineering and form and on the other hand rediscovering the potential of prefabrication.

1954 - Canoas House  
Rio de Janeiro, Brazil  
Oscar Niemeyer

Oscar Niemeyer’s house has an incredibly dynamic form and powerful structure, especially since it was conceived long before computer aided design. This seductive form of architecture has played a large part in forming the image of the progressive modern. In his own house, he combined a love for fluid forms with a great sensitivity to site and nature.

1956 - House of the Future  
Unbuilt  
Peter and Alison Smithson

This work of Alison and Peter Smithson is an example of the search for the two architects of the liberalizing promise of mass mobility, whose attainment wanted exalt with appropriate architectural framework. The idea of the house of the future is clear and simple, is intended for a young couple without children. It was designed as part of an urban setting and high density compact, hence has no garden, feature conventional houses outside the big cities, but in return all living spaces were built around a small courtyard with a view to heaven. In the House of the Future no rooms, spaces are formed by sliding walls or cupboards that not only serve to store personal effects, sometimes hidden inside a shower regulated allowing hot air dry after bathing, and contain a sunlamp. This way of dividing the rooms makes the house can change their distribution according to the taste or the needs of their residents, creating organic forms that allow the rooms flow into each other.
1961 - Esherick House
Philadelphia, USA
Louis Kahn

The Esherick House was designed after Louis Kahn pivotal period in Rome in the early 1950’s, where his visits to classical sites cemented his ideas of an architecture of modern monumentality. The building is made of concrete blocks coated in stucco, while the timber frames of the large recessed front windows offer a different texture. The interior spaces are highly crafted, suggesting a strong arts and craft influence. Kahn’s influence is seen in Robert Venturi how once worked for him, as well as other later architectures such as Tadao Ando and Mario Botta. His house combined monumentality and elegance, as well as a sensitivity to site and need, ergonomics and craft.

1964 - Vanna Venturi House
Philadelphia, USA
Robert Venturi

In Vanna Venturi House, Robert Venturi attempted to step out from the shadow of Modernist dogma and draw in a rich variety of themes, ideas and symbols from the broader spectrum of architectural history. The design integrated a wealth of experimental ideas in what is, at heart, a modest house. From the outside, an initial impression of strong geometric symmetry is purposefully subverted by the irregular pattern of the windows, the asymmetrical entry porch, the off center chimney, and so on.

1968 - Cuadra San Cristobal
Mexico City, Mexico
Luis Barragan

For Luis Barragan, the romantic, the poetic and the artistic were key values of architecture. Words of beauty, inspiration, magic, enchantment as well as concepts are serenity, silence and intimacy are seen in his work. Even Though his work is rooted in modernism, it was deeply rooted in the history, culture and art of Mexico. In Cuadra San Cristobal, he was able to combine what might be considered a minimalistic approach with an imaginative response to shade and light, color and texture, water and landscape in such a way as to suggest a richness and romance.
1969 - Doctor Roger’s House  
London, England  
Richard Rogers

The house for Richard Roger’s parents consisted of a simple exposed steel frame, with a high degree of transparency provided by blanks of steel walls, surrounding the site’s boundaries, are made of prefabricated panels of aluminium and plastic, bounded together by neoprene. Inside the house is highly flexible and largely open-plan, with any partition being movable. The exposed frame and fixed elements, such as the kitchen are painted with vivid tones. The idea was that the house could easily grow and change.

1970 - Milan House  
Sao Paulo, Brazil  
Pablo Mendes de Rocha

The work of Pablo Mendes de Rocha is rich with grand gestures on a monumental, some might say heroic, scale. His structures tend to become abstract sculptures, with a raw and industrial quality enlivened by giant beams, towering columns, vast windows or monolithic walls. Often the great slabs of his buildings appear to float impossibly. On a domestic scale, Mila House seems alienating and intense, recalling factory floors and warehouse stores. Yet the spaces also have a sense of openness, impactive engineering with minimalistic finishes.

1973 - Douglas House  
Richard Meier  
Michigan, USA

With the Douglas house, one sees a direct line between the open, light, pure and precise spaces of the home and those similar qualities played out in much larger, more ambitious terms in Meier’s later work.
Beyond that, such crisp and sophisticated Meier houses, bathed in sunlight and opening like a lens on top their environment, have had an international impact and have been shorthand reference points for a wave of imitators. Meier maintains the fireplace and its flues are placed right at the front of the house, the fireplace anchors the living room, and the flue stacks is transformed into funnel like cylinders that climb the front elevation.
1975 - House VI
Connecticut, USA
Peter Eisenman

Peter Eisenman is an architect who has made a career out of challenging convention preconception and traditions. However, when it comes to the house, the most fundamental and functional of buildings, Eisenman’s practice has exposed him to a flurry of controversy. Through the owners and the architect’s experience on House VI, it is clear that the house was an undoubtedly pioneering building full of richly applied theory that turned Modernist assumptions of space, form and function upside down, it was also a challenging and often impractical space to which to live.

1978 - Gehry House
California, USA
Frank Gehry

Gehry and his wife bought a two story timber-framed house in a corner of a Santa Monica street. The pink painted house was unremarkable similar to many others in the area. Gehry’s radical reinvention involved extending the building and partly covering it with a new and unusual skin. He remodelled the old house to the north and east with outer layers or corrugated metal sheeting. These new walls, standing at irregular angles and tiles, continued beyond the house to partly enclose a private courtyard, while two glass cubes linked between the old house and the new coat. The result is essentially a house within a house. The Gehry house touched on key themes of the architect, a sculpted building expressed in raw materials and the idea of dynamic movement suggested by the new interventions irregular and fluid forms.

1989 - Palais Bulles
Cannes, France
Antti Lovag

Lovag was a pioneer of a futuristic form of organic architecture, mostly associated with the 60’s and 70’s, which refused to be limited by the right angle. Instead it sought inspiration from the natural world. His house was part of a total philosophy of living that argues that, ergonomically curves create the most comfortable homes. “Instead of constructing with prefabricated sheet, I experimented with frameworks that could bend and change, that way forms could move again”. The Palais Bulles is the ultimate expression of an idealistic, futuristic strand of 20th century organic architecture, which has fed into the concern of how architecture lives and learns from the environment, the landscape and nature.
**1992 - T House**  
New York, USA  
Simon Ungers

The relationship between art, architecture and home is a complex one, and never more so than when it comes to a house that is as much sculpted artwork as living space. The house fits into a strand of late 20th century, artistically fueled architecture that has since pushed abstraction to new levels, questioning the edge that form follows function and pushing into new realms of creative expression. No one sees the power of abstraction and sculpted minimalism in the domestic architecture more than Simon Ungers.

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**1997 - Rudin House**  
Haut Rhin, France  
Herzog and De Meuron

Here, Herzog and De Meuron set themselves the task of building a small house that would stand for the quintessential distillation of the world “house”, a child’s crayon drawing, irreducible to anything more simple, direct and honest, and set it on a pedestal to emphasis its iconic qualities. In the Rudin House, they used concrete, however they have continued to experimented with patterns, material and textures woven into the façades and fabric of their buildings. The Rudin House proves that powerful themes, ideas and images can be created in the most domestic and modest of contexts.

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**1998 - Mobius House**  
Het Gooi, Netherlands  
UN Studio

As a unique home, the Mobius house fulfils the ambitious of a new architecture form, while also meeting the need and living patterns of the clients. The mobius strip, that twisted double looped is the guiding idea for the circulation roots and thence the structure of the house. As an experimental building it has proved pivotal in the development of UN Studio while being emblematic of a new wave of dynamic forms within contemporary architecture.
1998 Maison Bordeaux
Bordeaux, France
Rem Koolhaas

Rem Koolhaas Bordeaux house is in a sense futuristic but also grounded in an intimately considered response to the needs of his clients. Koolhaas most sensitive and surprising move was to allow his client the freedom he wanted, but by placing dedicated spaces on one level, but by putting an open, elevating platform right in the heart of the building. This platform can easily access any of the three floors, and also double as a study and office unit. Rem Koolhaas has placed himself as the most radical architect of his generation, constantly pushing the boundaries of form and engineering within increasing futuristic structures.

2005 - Micro-Compact House
Various Location
Hordein, Haack, & Hopfner

In recent years, the modular prefab has seen a great revival of interest. They are projects that try to balance the possibilities of factory production with easy adaptability so that designs can be tailor-made for individual clients. Architects tend to repeat the space standard of the past in prefabrication and that is a fundamental error, in Hordeins opinion. Spaces must fit like a glove with integrated furniture and state of the art technology. Their micro compact house has helped promote the ideas of prefabrication, suggesting that prefab home has a real part to play, both architecturally and socially.

2008 - American House 08
Michigan Usa

Art object or machine for living in Architect William Massie’s personal prefab project takes the mass out of mass customization to create a one-of-a-kind wonder. Milling technologies at various scales helped give the house its unique textures and spaces. The result is as much a demonstration piece of domestic construction techniques as it is a place to live. For Massie, creating this “transportable” house proved inspirational. “It is the culmination of everything—the digital technology, the prefabrication techniques, and more formal architecture—that I have brought to my designs,” At first, all he did was erect the steel frame. Abandoning the standard practice of deciding a house’s layout before construction. Massie was determined to use the new software technology (Auto-cad) in the construction process itself, not merely as a design tool.
Key Concepts in 20\textsuperscript{th} Century House
Villa Savoye

Villa Savoye was the culmination of a series of Parisian villas developed by Le Corbusier in the 1920’s many in association with his cousin Pierre Jeanneret. Villa Savoye was the ultimate expression of the purist villa and embedded Le Corbusier’s five points towards a new architecture, with its supporting pilotis, roof garden, open plan, horizontal strip windows and free facade. The imaginative circulation patterns, dissolution of boundaries between outdoor and indoors, all created a rich sense of promenade, with discoveries to be made as one moves through the building. Towards the end of his career, Le Corbusier said “to make the family sacred, to make a temple of the family home”.

Indoor Outdoor Relation

Structure Analysis

Exterior-Interior Walls

Public - Private Spaces

Vertical Circulation
The Eames House

The Eames House is one of the great international prototypes for largely prefabricated home, easily assembled from a kit of factory produced parts. The Eames believed that a contemporary house in theory could be both affordable and easily available in the post war era through industrial methods of production. For the Eames the house was a constant source of pleasure, often evolving and changing. The house proves that prefabricated techniques do not have to compromise or lose aesthetics and textural power.
Indoor Outdoor Relation

Structure Analysis

Exterior-Interior Walls

Public - Private Spaces

Vertical Circulation
The Glass House

Philip Johnson created a peerless example of substance born out of simplicity and restraint. It overlooks the landscape of trees and lake spread out below it, the house is much a viewing platform as a home. The glass house was however, only one part of a campus of structures, serving as Johnson put it as a visual diary of his shifting approach to architecture. The glass house was mirrored by the nearby brick house. While the steel framed glass house was open and transparent, the brick house was enclosed and mysterious in purpose. The estate later included a series of contemporary sculptures, a subterranean painting gallery, a sculpture gallery, a library/studio and a lake pavilion.
LIFE as a HOUSE: A Manifesto for the New Iconic House
Indoor Outdoor Relation

Structure Analysis

Exterior-Interior Walls

Public - Private Spaces

Vertical Circulation

LIFE as a HOUSE: A Manifesto for the New Iconic House
Vanna Venturi

In Vanna Venturi House, Robert Venturi attempted to step out from the shadow of Modernist dogma and draw in a rich variety of themes, ideas and symbols from the broader spectrum of architectural history. The design integrated a wealth of experimental ideas in what is, at heart, a modest house. From the outside, an initial impression of strong geometric symmetry is purposefully subverted by the irregular pattern of the windows, the asymmetrical entry porch, the off-center chimney, and so on.
LIFE as a HOUSE: A Manifesto for the New Iconic House

Indoor Outdoor Relation

Structure Analysis

Exterior-Interior Walls

Public - Private Spaces

Vertical Circulation
House VI

Peter Eisenman is an architect who has made a career out of challenging convention preconception and traditions. However, when it comes to the house, the most fundamental and functional of buildings, Eisenman’s practice has exposed him to a flurry of controversy. Through the owners and the architect’s experience on House VI, it is clear that the house was an undoubtedly pioneering building full of richly applied theory that turned Modernist assumptions of space, form and function upside down, it was also a challenging and often impractical space to which to live.
Indoor Outdoor Relation

Structure Analysis

Exterior-Interior Walls

Public - Private Spaces

Vertical Circulation
Maison Bordeaux

Rem Koolhaas Bordeaux house is in a sense futuristic but also grounded in an intimately considered response to the needs of his clients. Koolhaas most sensitive and surprising move was to allow his client the freedom he wanted, but by placing dedicated spaces on one level, but by putting an open, elevating platform right in the heart of the building. This platform can easily access any of the three floors, and also double as a study and office unit. Rem Koolhaas has placed himself as the most radical architect of his generation, constantly pushing the boundaries of form and engineering within increasing futuristic structures.
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Indoor Outdoor Relation

Structure Analysis

Exterior-Interior Walls

Public - Private Spaces

Vertical Circulation
Mobius House

As a unique home, the Mobius house fulfils the ambitious of a new architecture form, while also meeting the need and living patterns of the clients. The mobius strip, that twisted double looped is the guiding idea for the circulation roots and thence the structure of the house. As an experimental building it has proved pivotal in the development of UN Studio while being emblematic of a new wave of dynamic forms within contemporary architecture.
Indoor Outdoor Relation

Structure Analysis

Exterior-Interior Walls

Public - Private Spaces

Vertical Circulation
A Manifesto for Today
Intentions

Our manifesto aims to state our opinion on the misalliance between the way we live today and the way we built and design our houses to project such into a strategy for practice. The objective is to formulate, write and give visual form to our set of well thought out personal convictions about domestic issue in architecture. Our convictions focus on the tension between theory and practice.

We will use our manifesto to:

• Investigate broader issues affecting architecture and to begin to mould a set of personal values and attitudes towards architecture.

• Deepen our grasp of the implications of design choices specifically with regard to how those choices affect the perception and experience of houses.
Major Forces Changing the Way We Live

1. Rapid Urbanization
2. Ageing Populations
3. Acceleration Technology
4. Rise of Individualism
The House of today for tomorrow needs to deal with density. The new iconic house has a denser surrounding. It is no longer a suburban,

- No garage
- No need for a car
- No front porch
- No one floor houses
By 2030, 80% of the world’s population will live in cities, up from 50% in 2013. Cities are home to just over 20% of the world’s population. They generate USD 34 trillion, or more than 50%, of global GDP. By 2025, cities are projected to nearly double their global GDP contribution to USD 65 trillion.

City populations are growing by 65 million every year, which is equivalent to 7 new Chicagos every year.

The 20 Largest Cities in 2030:
- Los Angeles, Santa Ana (slow growing)
- Mexico City (rapid growing)
- New York, Newark (rapid growing)
- Rio de Janeiro (slow growing)
- Sao Paulo (rapid growing)
- Buenos Aires (slow growing)
- Kinshasa (slow growing)
- Lagos (rapid growing)
- Cairo (slow growing)
- Mumbai (rapid growing)
- Karachi (slow growing)
- Kolkata (slow growing)
- Lahore (slow growing)
- Delhi (rapid growing)
- Dhaka (slow growing)
- Beijing (slow growing)
- Tokyo (slow growing)
- Shanghai (slow growing)
- Manila (slow growing)
- Tokyo (slow growing)
The Consequence of Urbanization

20 Today
1 billion people currently live in city slums.

37 In 2025
If insufficient action is taken to combat urban, this figure could double by 2030.

Urban Growth driven by developing world
Interrelationship between built environment and natural environment
Large-scale urban infrastructure needs
Urban poverty pressures including growing population living in informal settlements
The House of today for tomorrow must accommodates the new population demographics. Design solutions need to be integrated into the overall tectonics of a house, so they are not option plug-ins.

- No stairs
- Movable platforms
- Continuous railing
- Resting spaces

LIFE as a HOUSE: A Manifesto for the New Iconic House
Accessiblity

Aging World

Today

8% of the population is 65+

2030

13% of the population is 65+

Old-age dependency ratio in 2030

Ratio of population aged 64+ per 100 population aged 15-64

From 2011-30, pension spending is forecast to grow an addition:

1.3% of GDP in developed countries

22% of GDP in developing countries

Globally, 14-24 years oldsmake up 40% of the total unemployed population.

90% of the global youth population resides in developing countries

1 million young people will enter the labor force every month for the next 20 years.
The Consequence of Urbanization

Proportion of Elderly is Increasing

<table>
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<th>Year</th>
<th>0-14</th>
<th>15-64</th>
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<td>14</td>
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<tr>
<td>2050</td>
<td>64</td>
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</tbody>
</table>

Global Life Expectancy Is Increasing

- 1950: 47 years
- 2014: 69 years
- 2050: 76 years

A Graying Workforce

The share of older workers (age 55+) will increase dramatically:

- 2010, Global: 14%
- 2030, Global: 22%

A key contributing factor in population aging is declining birth rates, as measured by the crude birth rate per 1000 people:

- 1950-55: 37.0
- 1990-95: 24.3
- 2030-35: 16.1
The House of today for tomorrow needs to provide refuge for one in today’s chaotically connected society. Design strategies will allow you to easily reach out when only when desired.

[Integrated screen]  [Facade as a membrane]  [High windows]

[Privacy]
Technological World

Global Internet users in 2000: 360 Million
Global Internet users in 2012: 2.4 Billion

1 Trillion objects expected to connect to the Internet by 2025.

Global heatmap by year of mobile 4G

1976 - First Phone Call
1991 - First Website
2007 - First iPhone

Adoption of New Technologies is accelerating
Time to reach 50 million users, years

Radio  TV  Ipod  Internet  Facebook  Twitter
The Consequence of Urbanization

"In the developing world, many things were just not possible before modern technology - it is often about providing services that were lacking rather than improving the quality of services which were already available."

1937 | 2011 | 2025

- Transformation of communication
- Big data
- Public and private lines are blurring
- Change of security and policing against cyber crime
- New social services models
- A new future for manufacturing
- Transportation transformation

Mobile Internet | Automation of knowledge work | Internet of Things
$4 trillion- $11 trillion | $5 trillion- $7 trillion | $3 trillion- $6 trillion
The House of today for tomorrow needs to respond to today’s desire for individualism through the availability of new technology that allows for mass customization. House design will no longer have standard elements in its agenda.
Personalized World

60% of the world's population will be middle class
Up from 27% in 2009

By 2030

80% of the global middle class will reside in developing regions.
Up from 58% in 2010

While inequality in education and health are declining, income inequality has rise and

71%
Of the world resides in nation where income inequality is increasing

Volatility in a more Connected World

[Map showing cell phone usage and data for various countries]
The Consequence of Urbanization

75% Of the global population has access to a mobile phone. In some countries, more people have access to a mobile phone than to basic needs.

34% 50%
2012 2030
Half of the world’s population will have access to internet in 2030 Up from 34% in 2012

Social media has accelerated recent uprising in the developing world, playing a role in three main dynamics

- Organizing Protest
- Shaping The Narrative
- Putting Pressure On The International Community

Rising incomes, rising expectations
Rising income inequality within countries leading to social unrest
Education enabling empowerment
Increasingly connected
Faster information information in social media accelerates action
The House of Today for Tomorrow
The Stairless House

[Density]

ANA PAOLA HERNANDEZ + DOMENICA VELASCO
The Court Yard House

[Density]
The Stairless House

[Accessibility]
The Railing House

[Accessibility]
The One Screen House

[Privacy]

ANA PAOLA HERNANDEZ + DOMENICA VELASCO
The Membrane House

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The Personal House

[Customization]

ANA PAOLA HERNANDEZ + DOMENICA VELASCO
The Uncommon House

[Customization]

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