@the_new_house: an Online-Offline Manifesto

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@the_new_house

An Online - Offline Manifesto
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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.
The major trends changing the way we live, are being multiplied especially through today’s accelerating technology, however, these 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 build for today’s needs.
[The way we live]

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

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

- Frank Ghery

[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.

“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
TOWARDS A NEW ARCHITECTURE
Le Corbusier

House as a Machine

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

1920
Grey, red, black, white and orange

Clean and simple

1930

FIRST VIDEOPHONE

PREDICTING THE FUTURE

Grey, red, black, white and orange

Clean and simple
Contrasting and bright Colors

First color TV, took 10 years to be commercially viable.
Rainfored Concrete becomes the material of choice for many modern architects.

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

START OF GLOBAL COMMUNICATION

USSA launches Sputnik into space.

1950
1960

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

**FIRST MODEM AND INTERNET IS LAYED OUT**
1970

The Association for Community Design is founded as a network of community design center leaders.

The Internet

First Mobile Phone

- Bold shapes and patterns
- Brick red, gold, avocado green, prink and rust
- Combination of high-tech and natural elements
1980

BIRTH OF THE WORLD WIDE WEB

AOL Launches Instant Messenger Chat Service

Average Cost of new house $68,700

Clara: Hello :)  
Tom: Hello, How was your day?  
Clara: Great! How about yours?  
Tom: Amazing too! Want to hang out soon?  
Clara: Yes, lets go to the movies tonight!

Floral prints and patterns

Overstuffed furniture

Burgundy, gold, pastels, beige and mauve

Zaha Hadid writes “Randomness vs Arbitrariness” and “The Eighty-Nine Degrees"
1990

- Nokia 9000 Released
  - First cellphone with internet capabilities

- Frank Gehry writes “On the American Center, Paris”
- Tadao Ando writes “Beyond Horizons in Architecture”

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

**LAUNCH OF AMAZON, EBAY AND CRAIGLIST**

**FIRST CELLPHONE WITH INTERNET CAPABILITIES**
Nokia 9000 Released
Combines eclectic elements with unifying theme

Navy, light blue, soft yellow and purple

Functional yet sophisticated comfort

MORE PEOPLE NOW LIVE IN URBAN AREAS

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

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

FIRST IPHONE

2007:

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

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

First more people now live in urban areas

Population Age Pyramid
TIME SPENT USING DIGITAL DEVICES OVERTAKES TV WATCHING FOR THE FIRST TIME

AUGMENTED REALITY GLASSES

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

Residential trends

Desire for urban living
Trend towards curating own reality on social media
IP Cloud Era

2010
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 History of The Manifesto

1500 1600 1700 1800 1900

16th and 17th Century
A printed declaration of a sovereign describing war decision and state matters. It appealed to the public with out initiating debate.

18th and 19th Century
Manifestos emerged in the way we know them as a genre of public and political debate, that called for immediately and revolutionary action.

End of 19th Century
Manifestos entered the domain of esthetics

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.

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 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.
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 grasped at first glance, yet it involves similar relationships in order.
**Manifestos + Historical Context**

**Architect** | **Academic / Theoretician / Critic** | **Combination**
---|---|---

**1900** - **1955**
- Manifestos
- Historical Context

**1900**
- Beginning of Modern Movement
- Le Corbusier: "Towards a New Architecture"

**1923**
- "Towards a New Architecture" by Le Corbusier

**1955**
- Post-Modern Movement
- Peter Eisenman: "Post-Functionalism"

**1966**
- "Complexity and Contradiction in Architecture" by Robert Venturi

**1976**
- "Post-Functionalism" by Peter Eisenman

**1980**
- Rejection of Industrialization
- Ecology/Green

**1985**
- Traditional Revival/Symbolic/New Urbanism
- Digital/Complexity/Cross-Pollination

**1990**
- Post-Modern Movement
- Complexity and Contradiction in Architecture

**2000**
- After the Cold War

**2015**
- Complexity and Contradiction in Architecture
- After the Cold War
### The Modern Manifestos

**Historical Context: Between the Wars**

<table>
<thead>
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<th>Year</th>
<th>Author/Contributor</th>
<th>Work Title/Academy/Programme</th>
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<td>Programmes</td>
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<td>The New Brutalism</td>
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<td>What makes me Tick</td>
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### Modern

**1903 - 1930**

- Henry Van de Velde
- Hans Poelzig
- Henry Van de Velde
- Adolf Loos
- Frank Lloyd Wright
- Hermann Muthesius
- Mathesius / Van de Velde
- Paul Scheerbart
- Antonio Sant’Elia
- ‘De Stijl’
- Bruno Taut
- ‘Work Council for Art’
- Walter Gropius
- Erich Mendelsohn
- Bruno Taut
- Le Corbusier
- Bruno Taut
- Le Corbusier
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- Oskar Schlemmer
- Werner Graeff
- Erich Mendelsohn
- Ludwig Mies Van der Rohe
- Hermann Finsterlin
- Kasimir Malevich
- Le Corbusier
- Walter Gropius
- Le Corbusier
- Ludwig Mies Van der Rohe
- Hugo Haring
- Erich Mendelsohn
- Hannes Meyer
- Ludwig Mies Van der Rohe
- Frank Lloyd Wright
- Hugo Haring
- R. Bückminster Fuller
- Walter Gropius
- Frederick Kiesler
- Henry Van de Velde
- Mies Van der Rohe
- Jacques Fillion
- Philip Johnson

**1930 - 1950**

- Programme
- Fermentation in architecture
- Credo
- Ornament and Crime
- Glass Architecture
- Futurist architecture
- Manifesto I
- A programme for architecture
- Under the wing of a great architecture
- New Ideas on Architecture
- Programme of the Bauhaus in Weimar
- The Problem of a new architecture
- Basic principles of Constructivism
- Down with Seriousims!
- Towards a new architecture: guiding principles
- Frühlicht
- Towards a New Architecture
- Manifesto V
- Manifesto for the first Bauhaus exhibition
- The new engineer is coming
- Dynamics and function
- Working Theses
- Analytical and Utopian Architecture
- Towards a plastic architecture
- Industrialized Buildings
- Case Nova
- Suprematist manifesto Unovis
- Guiding principles of town planning
- Principles of Bauhaus Production (Dessau)
- Five points towards a new architecture
- On form in architecture
- Formulation towards a reorientation in arts
- Synthesis- World Architecture
- La Sarraz Declaration
- Building the new era
- Young architecture
- The house as an organic structure
- Universal Architecture
- A programme for city reconstruction
- Magical Architecture
- Forms
- Technology and architecture
- New Games
- The Seven Crutches of Modern Architecture
Le Corbusier was well known outside France before 1923 since his programmatic essays appeared in the periodical L’Esprit 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.

“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
The Post Modern Manifestos

1995 James Stirling  Le Corbusier as Domestic Architects in 1927 and 1953
1960 Kevin Lynch  The Image of the City
1961 Jane Jacobs  The Death and Life of Great American Cities
1962 Aldo Van Eyck  Team 10 Premier
1965 Christian Norberg  Intentions in Architecture
1966 Aldo Rossi  The Architecture of the City
1966 Robert Venturi  Complexity and Contradiction in Architecture
1969 Charles Jencks  Semiology and Architecture
1970 Giancarlo de Carlo  Architecture’s Public
1972 Charles Jencks  Adhocism
1972 Robert Venturi  Learning from Las Vegas
1975 Joseph Rykwert  Ornament is No Crime
1975 Colin Rowe  Collage City
1975 Charles Jencks  The Rise of Post Modern Architecture
1976 Aldo Rossi  An Analogical Architecture
1977 Kisho Kurokawa  Metabolism in Architecture
1978 Anthony Vidler  The Third Typology
1979 Christopher Alexander  The Timeless Way of Building
1980 Charles Jencks  Towards a Radical Eclecticism
1980 Paolo Portoghesi  The End of Prohibitionism
1982 Micheal Graves  A Case for Figurative Architecture
1983 Kenneth Frampton  Towards a Critical Regionalism
1983 Lucien Kroll  The Architecture of Complexity
1984 Memphis  The Memphis Idea
1987 Kisho Kurokawa  The Philosophy of Symbiosis
1990 Frank O Gehry  On his own House
1991 Eric Owen Moss  Which Truth Do You Want To Tell
1993 Jeffrey Kipnis  Towards a New Architecture: Folding
1996 Arata Isozaki  The Island Nation Aesthetic
1996 Charles Jencks  13 Proposition of Post Modern Architecture

Historical Context: Cold War

[Post- Modern]
Robert Venturi has been cited by many for his clever inversion 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”. He’s polemic book presented one of the most compelling arguments against Modernist functionalism at the time and stimulated the debate that lead to the development of Post Modernism.
**The New-Modern Manifestos**

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

- **1976** Peter Eisenman: Post-Functionalism
- **1977** Bernard Tschumi: The Pleasure of Architecture
- **1978** Rem Koolhaas: Delirious New York
- **1979** Daniel Libeskind: End Space
- **1980** Bernard Tschumi: The Manhattan Transcripts
- **1982** Michael Graves: A Case for figurative architecture
- **1982** Zaha Hadid: Randomness vs Arbitrariness
- **1983** Zaha Hadid: The Eight-Nine Degree
- **1984** Peter Eisenman: The End of Classic
- **1984** Robert Am Stern: On Style, Classicism and Pedagogy
- **1986** John Hejduk: Thoughts of an Architecture
- **1988** Jeffrey Kipnis: Form and Irrationality
- **1989** Steven Holl: Anchoring
- **1991** Frank O Gehry: On his own Gehry
- **1991** Daniel Libeskind: Utopia Down X
- **1991** Tadao Ando: Beyond Horizons in Architecture
- **1991** Eric Owen Moss: Which Truth do you Want to Tell
- **1992** Peter Eisenman: Visions’ Unfolding: Architecture in the Age of Electronic Media
- **1993** Will Alsop: Towards an Architecture of Practical Delight
- **1993** Thom Mayne: Connected Isolation
- **1993** Lebbeus Woods: Manifesto
- **1994** Rem Koolhaas: What Ever Happened to Urbanism?
- **1994** Rem Koolhaas: Bigness: of the Problem at Large

**Paradigm Design**

- **1977** Benoît Mandelbrot: The Fractal Geometry of Nature
- **1991** Howard Raggatt: Fringe de Cringe
- **1997** Michael Batty: The Fractal City
- **1999** Ben Van Berkel: Diagrams
- **1999** Greg Lynn: Animated Form
- **1999** MVRDV: Metacity / Datatown
- **1999** Robert E Somon: Diagrammatic Basis of Contemporary Arch.
- **2000** West 8: Base, Colonization, Contemplation
- **2001** Steven Johnson: Emergence
- **2001** Daniel Libeskind: The Space of Encounter
- **2001** Bart Lootsma: Architecture in the Second Modernity
- **2001** Lars Spuybroek: Machining Architecture
- **2002** Cecil Balmond: Informal
- **2002** SHOP: Versioning
- **2004** Zaha Hadid: Explosions, Compressions, Pixelation, Excavations
- **2004** Charles Jencks: Towards an Iconography of the Present
- **2004** Rem Koolhaas: Junkspace
- **2005** Peter Eisenman: The Diagram as a Sapce of Difference
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 become 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.

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 concepts 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 it 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 established 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 History of Dwelling**

1. The Cave
2. The Circular Hut
3. Rectangular Hut
4. Traditional Free-Standing House
5. Modern Free-Standing House
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

1. Herman Seip
   The Caribbean Hut
2. Antoni Gaudi
   Palau Guell
3. Greene and Greene
   The Gamble House
4. Chris Negger
   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
    Fallingwater
11. Alvar Aalto
    Villa Mairea
12. Charles & Ray Eames
    Case study House 8
13. Richard Neutra
    Los Angeles County Museum of Art
14. Richard Meier
    The Smith House
15. Philip Johnson
    The Glass House
16. Mies Van Der Rohe
    Farnsworth House
17. Oscar Niemeyer
    Canoas House
18. Jean Pouve
    Maison Pouve
19. Charles de Rham
    Villa Wagner II
20. Le Corbusier
    Villa Savoye
21. Robert Venturi & Denise Scott
    Villa Mairea
22. Robert Venturi & Denise Scott
    The Smith House
23. Richard Meier
    The Smith House
24. I. M. Pei
    The John F. Kennedy Center for the Performing Arts
25. Zaha Hadid
    The Smith House
26. Renzo Piano
    The Smith House
27. Frank Gehry
    Guggenheim Bilbao
28. Peter Eisenman
    The Smith House
29. Skidmore, Owings & Merill
    The Smith House
30. Rem Koolhaas
    The Smith House
31. UN Studio
    The Smith House
32. Antti Lovag
    Palais Bulles
33. Horstie, Haack, & Hopfner
    Micro-Compact House
34. William Wurster
    American House 08
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 a 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.

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.

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.

From “The Iconic House: Architectural Masterwork Since 1900” By: Dominic Bradbury
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.

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".

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.

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 exquisitely 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 inventions 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.

“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.
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.

Study House 8 is one of the great international prototypes for largely prefabricated home, easily assembled from a it 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 aesthetic and textural power.

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.
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, hence 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.

1956 - 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 architects 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.

1961 - 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.

1964 - 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 minimalist 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.
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, impactful 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-frame 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.
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.

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.

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.

Rem Koolhaas Bordeaux house is in a sense futuristic but also grounded in an intently 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.

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 prefabration, suggesting that prefab home has a real part to play, both architecturally and socially.

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 20th 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”.
The Eames House

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

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.
Vertical Circulation

Indoor Outdoor Relation

Structure Analysis

Exterior-Interior Walls

Public - Private Spaces

Vertical Circulation
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.
House VI

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Indoor Outdoor Relation

Structure Analysis

Exterior-Interior Walls

Public - Private Spaces

Vertical Circulation
Maison Bordeaux

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

- indoor/outdoor relation
- structure analysis
- exterior/interior walls
- public/private spaces
- vertical circulation
Mobius House

As a unique home, the Mobius house fulfills 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.
A Manifesto for Today
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 issues in architecture. Our convictions focus on the tension between theory and practice.

Intentions

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. Convictions about domestic issues in architecture. Our convictions focus on the tension between theory and practice.
Major Forces Changing the Way We Live

1. Urban Density
2. Changing Demographics
3. Online vs Offline
4. Tech Innovation
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, freestanding house.

- No garage
- No need for a car
- No front porch
- No one floor houses
The Consequence of Urbanization

20 Today

- 1 billion people currently live in city slums.
- 80% of the world’s population will live in cities by 2030.
- 60% of the world’s population will live in cities by 2030.
- Urbanized from 1980 to 2030.
- By 2030, the world’s population will live in cities.
- Urban poverty pressures including growing population living in informal settlements.
- Urban growth driven by developing world.
- Urban infrastructure needs.
- Interrelationship between built environment and natural environment.

37 In 2025

- If insufficient action is taken to combat urban, this figure could double by 2030.
- Generate USD 34 trillion, or more than 50%, of global GDP.
- Are projected to nearly double their global GDP contribution to USD 65 trillion by 2025.
- Are home to just over 20% of the world’s population.

The 20 Largest Cities in 2030

- Los Angeles, Santa Ana: 22 million
- Mexico City: 22 million
- New York, Newark: 22 million
- Rio de Janeiro: 13 million
- Sao Paulo: 22 million
- Buenos Aires: 14 million
- Kinshasa: 18 million
- Lagos: 17 million
- Cairo: 15 million
- Mumbai: 29 million
- Karachi: 22 million
- Kolkata: 23 million
- Lahore: 12 million
- Delhi: 32 million
- Dhaka: 24 million
- Beijing: 16 million
- Tokyo: 37 million
- Shanghai: 21 million
- Manilla: 17 million
- Lagos: 17 million
- Cairo: 15 million
- Mumbai: 29 million
- Karachi: 22 million
- Kolkata: 23 million
- Lahore: 12 million
- Delhi: 32 million
- Dhaka: 24 million
- Beijing: 16 million
- Tokyo: 37 million
- Shanghai: 21 million
- Manilla: 17 million

City populations are growing by 65 million every year.

This is equivalent to 7 new Chicagos every year.

Rapid Urbanization

- Of the world’s population will live in cities by 2030.
- Up from 50% in 2013.
- 20% of the world’s population.
- 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 accommodate the new population demographics. Design solutions need to be integrated into the overall tectonics of a house, so they are not option plug-ins.

[Changing Demographics]

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

Old-age dependency ratio in 2030

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

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

90% of the global youth population resides in developing countries.

Changing Demographics

Today

2030

8% of the population is 65+

13% of the population is 65+

The Consequence of Change in Population

Proportion of Elderly is Increasing

Old-age dependency ratio in 2030

1.3 % of GDP in developed countries

22 % of GDP in developing countries

A Graying Workforce

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

Global Life Expectancy Is Increasing

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

Global, 14-24 years old make up 40% of the total unemployed population.
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
Accelerating Globalization

- **60%** of the world’s population will be middle class by 2030.
- **80%** of the global middle class will reside in developing regions.

By 2030:
- **71%** of the world’s population will be middle class.
- **58%** of the global middle class will reside in developing regions.

While inequality in education and health are declining, income inequality has risen.

- **75%** of the global population has access to a mobile phone.
- **34%** of the global population has access to the internet.

In some countries, more people have access to a mobile phone than to basic needs.

Volatility in a more Connected World

Rising incomes, rising expectations
- Education
- Faster information in social media accelerates action
- Increasingly connected
- Rising income inequality within countries leading to social unrest
- Social media has accelerated recent uprisings in the developing world, playing a role in three main dynamics
- Organizing Protest
- Shaping The Narrative
- Putting Pressure On The International Community
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.

- No standardization
- Digital Fabricate
- Unique
Rise of Tech

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

Global heatmap by year of mobile 4G

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

1976 First Phone Call
1991 First Website
2007 First iPhone

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

The Consequence of Technology

“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.”

Mobile Internet
$4 trillion - $11 trillion

New social services models

Automation of knowledge work
$5 trillion - $7 trillion

Internet of Things
$3 trillion - $6 trillion

Transportation transformation

Change of security and policing against cyber crime

Public and private lines are blurring

A new future for manufacturing

Big data
Transformation of communication

15 Years
15 Years
75 Years

1937
2009
2016

No Data

Radio TV Ipod Internet Facebook Twitter
The House of Today for Tomorrow
LIFE as a HOUSE: A Manifesto for the New Iconic House
Designing @the_new_house
The Architecture Manifesto

Has it dissapear? Or is it just taking a new form?"

Today, the written architectural manifesto has disappeared. Even though, we are surrounded with texts written about architectural theory and culture, no real effort has been made to catalogue the genre since “Programs and Manifestos on 20th Century Architecture”, now more than fifty years old.

In fact, many argue the manifesto is a dying craft. 5 years ago, Columbia University held a symposium called, “What happened to the architectural manifesto?”. Two years later, Craig Buckley agreed that manifestos are a “product of another century, Whose current revival masks the fact that it has outlived its useful lifespan”.

“But has it?” “Or is it just taking a new form?”

Since, Robert Venturi’s “gentle” manifesto “Complexity and Contradiction in Architecture” and Rem Koolhass “retroactive” manifesto “Delirious New York,” no single genius has boldly stood up for what the architecture of the future holds.

Some might even say our generation already feels empowered when just ordering a “small double decaf caramel latte”. It is not that today’s generation isn’t innovative or creative, but rather the written manifesto has been transformed into our million tweets, pins, and posts that scroll up our screen every day.

Since ultimately, the manifesto takes its momentum from the most immediate, cheap and ephemeral media available, we see the manifesto as an “adaptable” genre; redeemed in an age of insanely interactive social media. Through these new modes of communication like facebook, instagram, and twitter we are actually empowering our ideas.
An Online-Offline Manifesto

By rethinking the manifesto, we can actually re-visualize design concepts. The house, as one of the most fundamental architectural archetypes, has long been used as unbuilt or built manifestos to declare the Avant Garde of the discipline.

Symbolically the house is a vivid representation of how we live and formally it is a powerful influence on your daily life. Think about it, your own house has more influence on the way you think and perceive architecture than a star-architect’s museum.

It is a personal expression of our own characters, a place of escape in this hyper connected world. Follow us on Instagram, as we investigate a return to the design of a house as a manifesto for today’s online/offline generation.
Even though we are leaving behind the physicality of the book, we believe that our generation is thinking about the physicality of space more than ever. We want to feel, experience and curate everything.

In fact, we are currently living in both the virtual and the physical. A 6 by 6 room in New York City becomes our personal palace. Our cameras are creating a spatial atmosphere that differs to our reality.
Learning from the online-offline, 

@the_new_house

“Some spaces are what they are. Others are only what they appear to be.”
The house as a machine for living

The house made by the machine
Case Studies
#thethreemusketeers

Study #2 350 sq
STUDY #3
210 sq ft

#ridingsolo
Study #3  210 sq
@the_new_house

Foot Print 370 sq ft
Designing in Scenes,
Building in Scenes,
Living in Scenes,
Desiging in Scenes,
Building in Scenes,
Living in Scenes,
Desiging in Scenes, Building in Scenes, Living in Scenes,
#the_new_house
#plans
LIFE as a HOUSE: A Manifesto for the New Iconic House
#model
Can we merge the physicality, touchability and tactility of both the virtual and the physical?
More from Less
#section
N/A
LIFE as a HOUSE: A Manifesto for the New Iconic House


The Art and Craft of the Machine, by Frank Lloyd Wright. Published by the National League of Industrial Art.


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