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Spring 2017

## @the\_new\_house: an Online-Offline Manifesto

Ana Hernandez Derbez

Domenica Velasco

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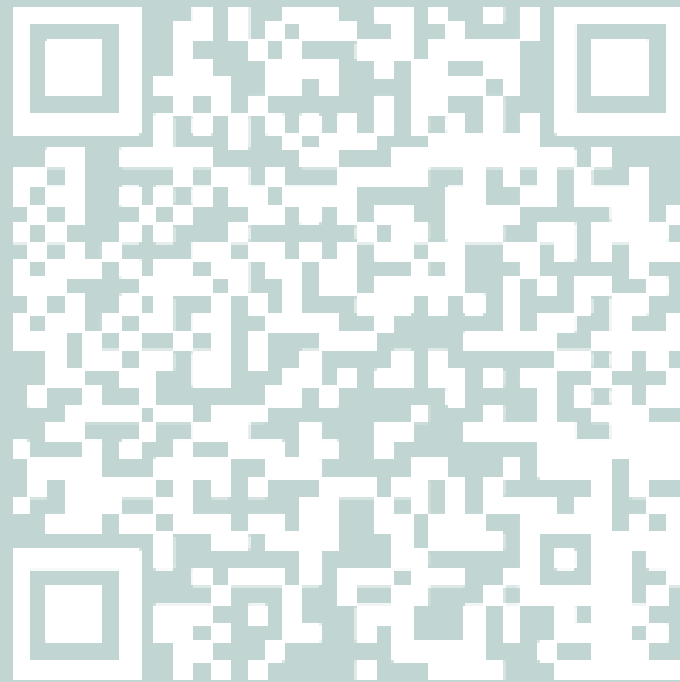
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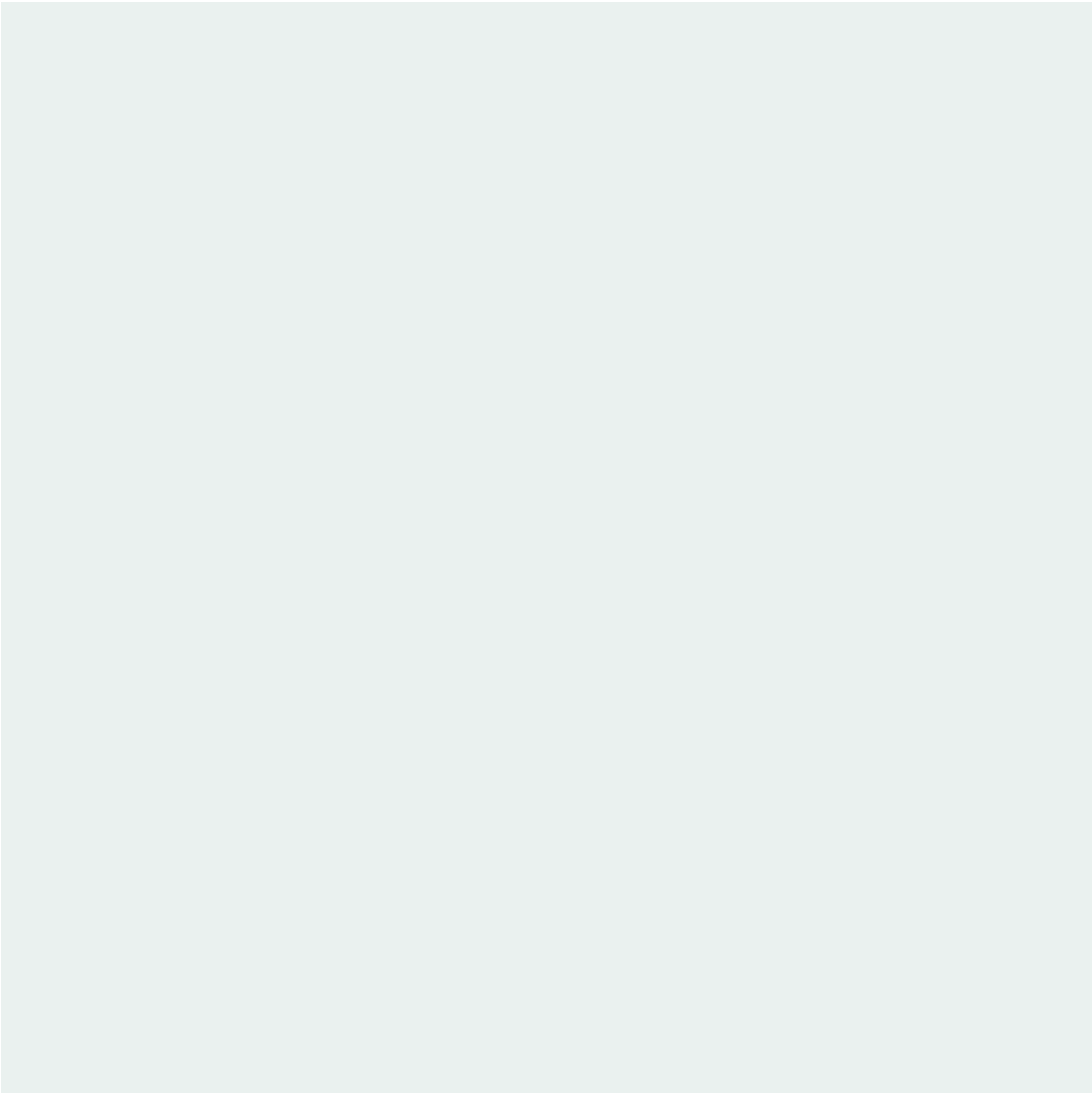
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@the\_new\_house



An Online - Offline Manifesto





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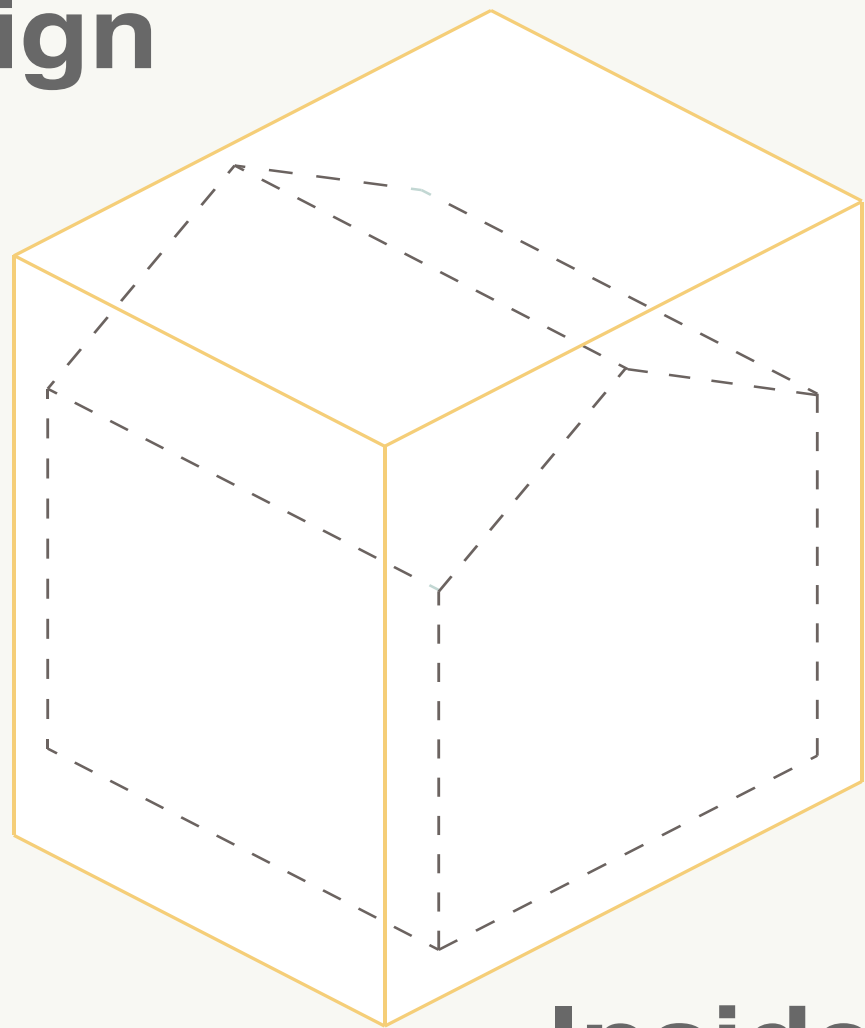
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# @the\_new\_house

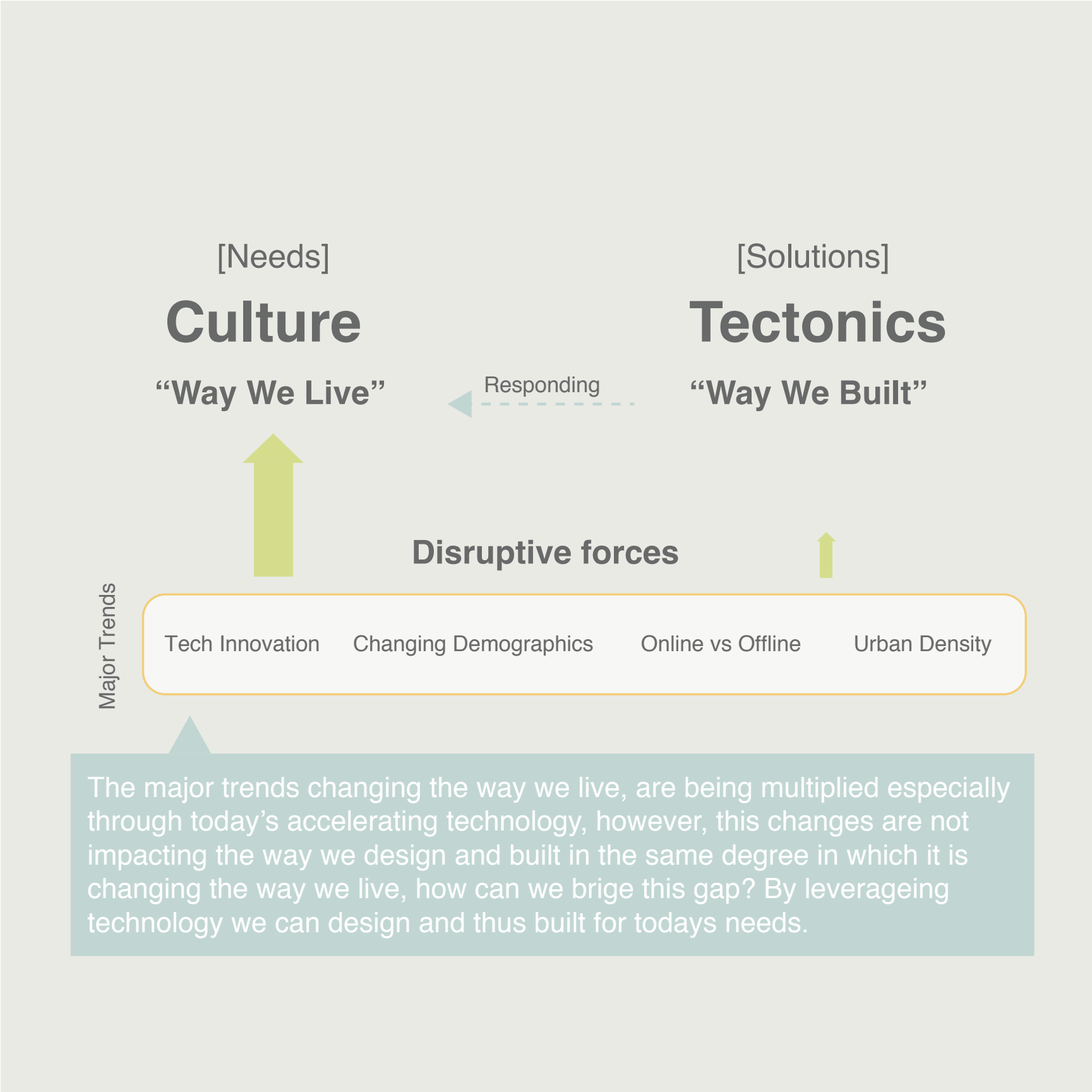
## An Online - Offline Manifesto

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 brige this gap? By leveraging technology we can design and thus built for todays needs.

# Culture



## [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

# Tectonics



## [The way we build]

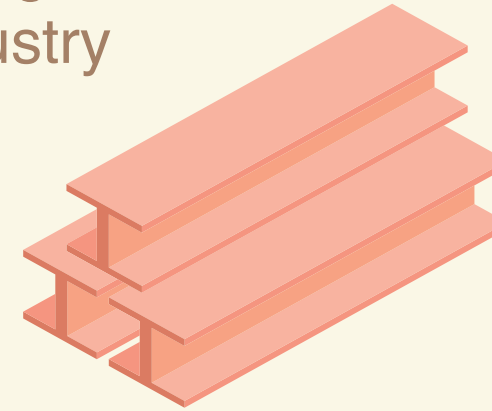
Architecture forms has often been portrayed as mainly conditioned by and arising from material. Materials, construction and technology are best treated as modifying factors rather than for determinants. Many architects indiscriminate apply materials.

*“Appropriate design for one material may not be appropriate to another material”*  
- Frank Lloyd Wright

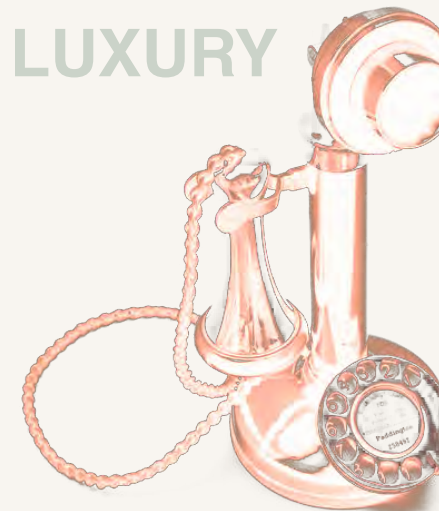
# 1900



**Steel** has replaced iron  
throughout the construction  
industry



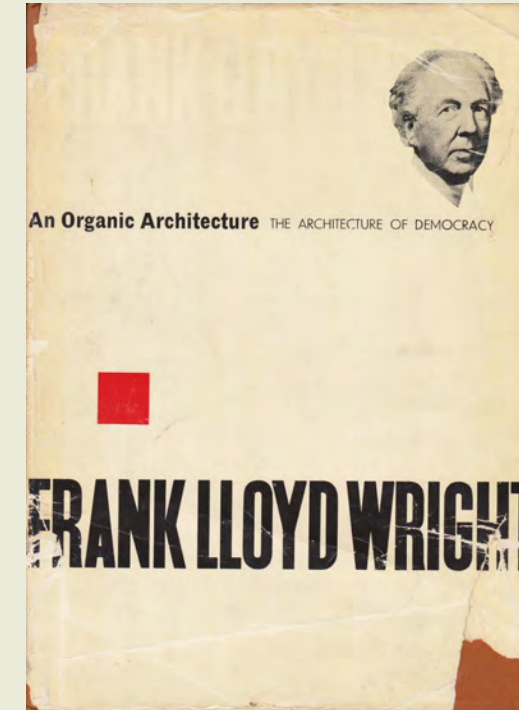
LUXURY



“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

# 1910



The building,  
furniture,  
setting and  
enviornment  
are seen as  
one.

## Population Age Pyramid



MAANDBLAD VOOR DE MO-  
DERNE BEELDEND E VAKKEN  
REDACTIE THEO VAN DOES-  
BURG MET MEDEWERKING  
VAN VOORNAME BINNEN- EN  
BUITENLANDSCHE KUNSTE-  
NAARS. UITGAVE X. HARMS  
TIEPEN TE DELFT IN 1917.

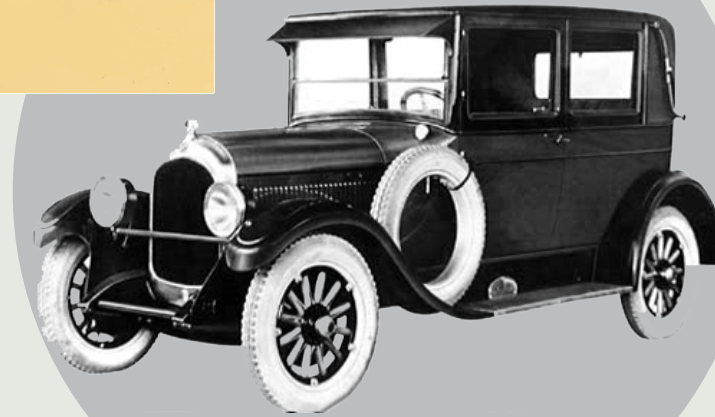
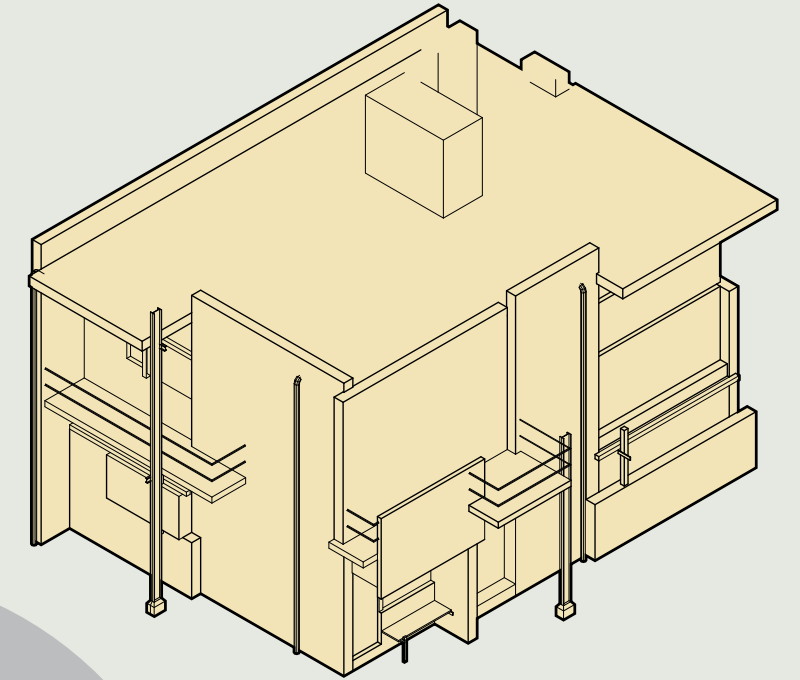
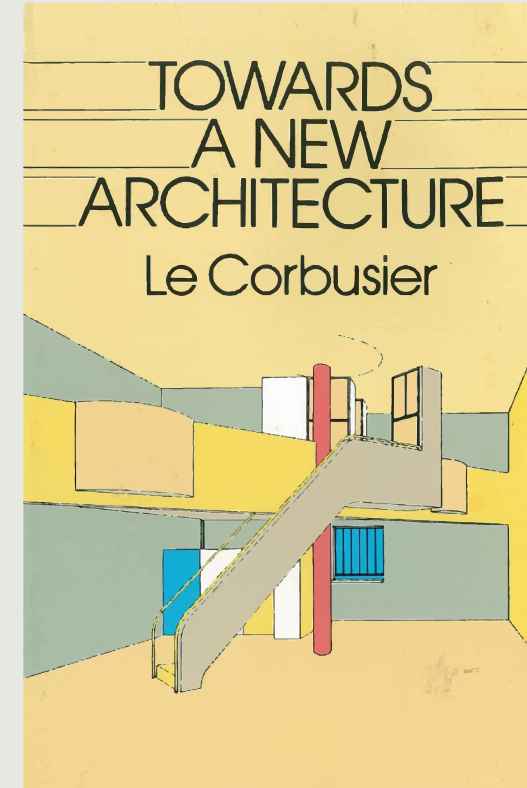
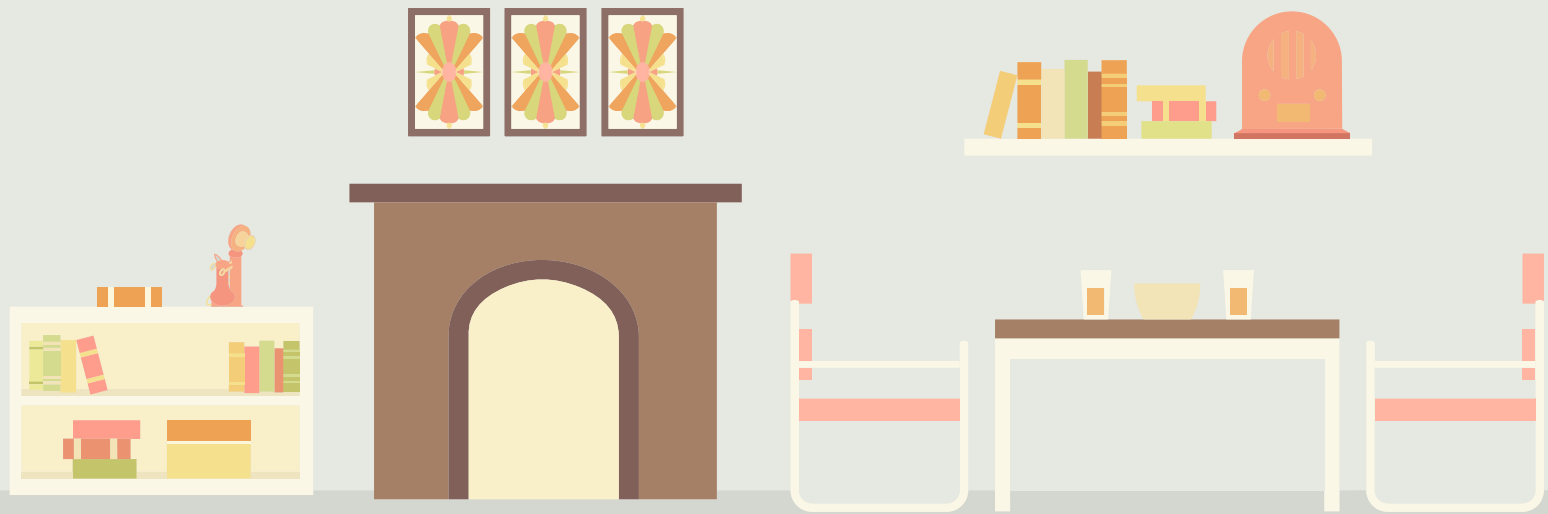
“De Stijl” : Manifesto 1

### PANAMA CANAL OPENS





# 1920



House as a Machine

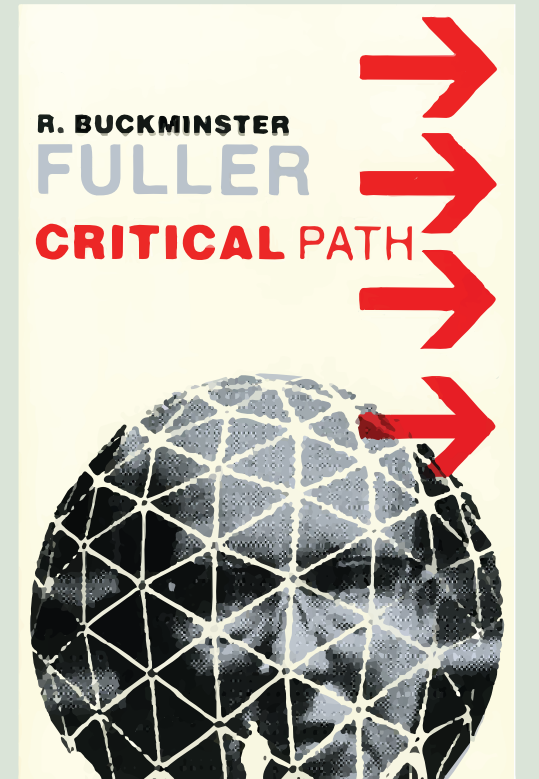
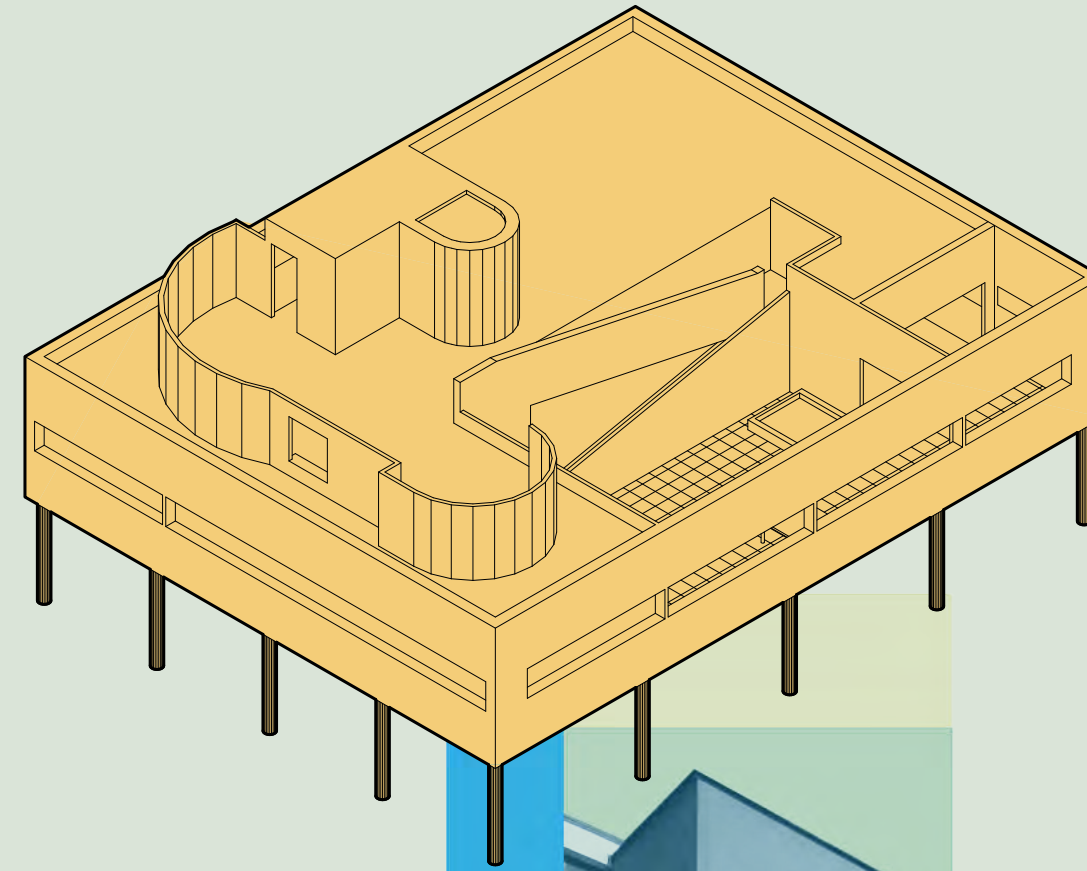


● Bold colors and patterns

● Sharp angles and zigzags

● Deep red, bright blue, black, teal and orange

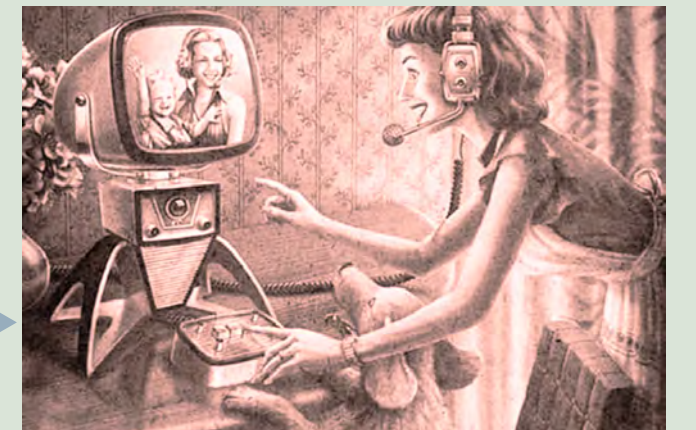
# 1930



- Grey, red, black, white and orange
- Clean and simple

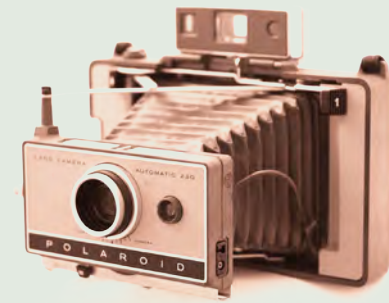
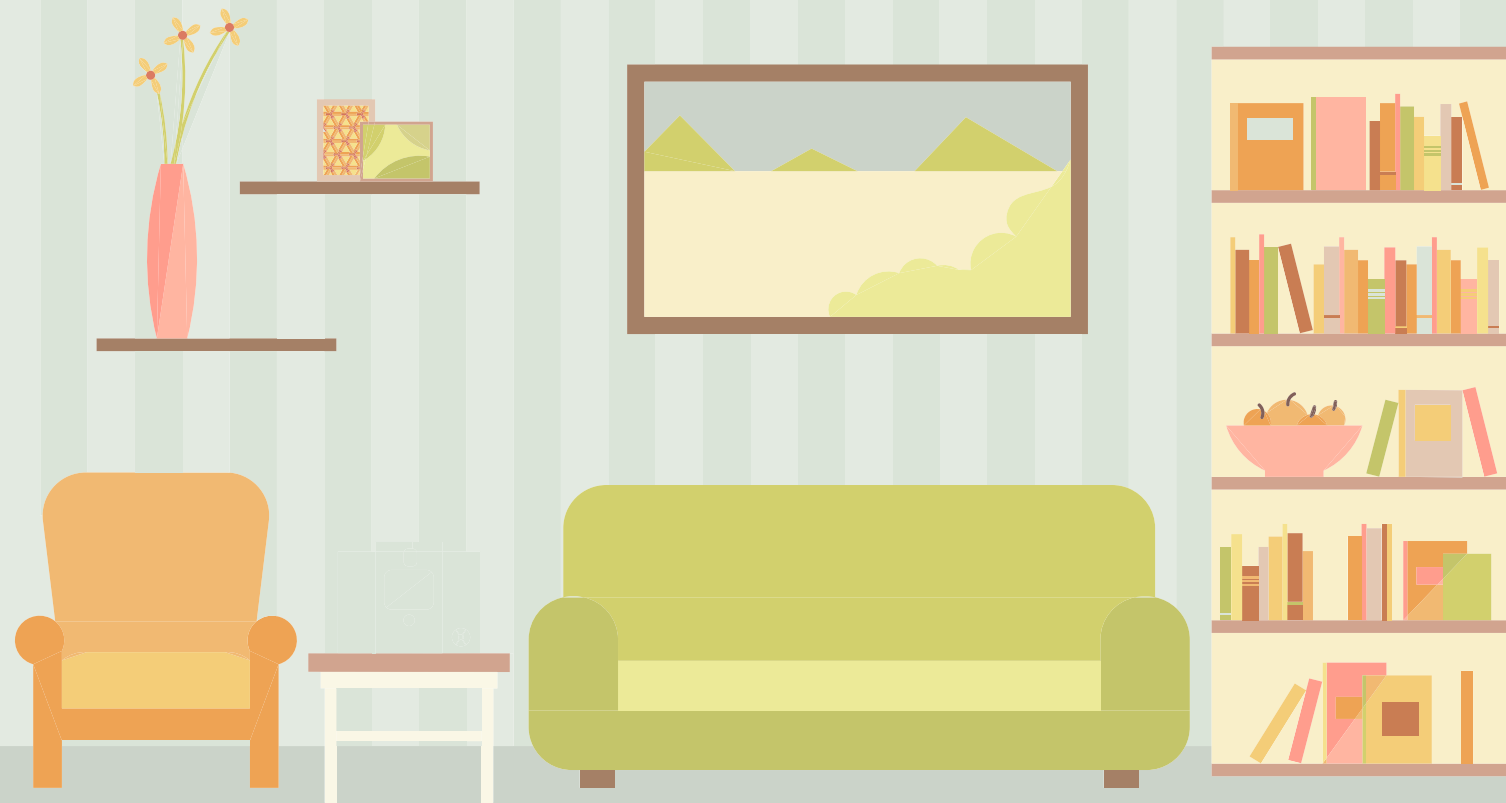
PREDICTING THE FUTURE

## FIRST VIDEOPHONE

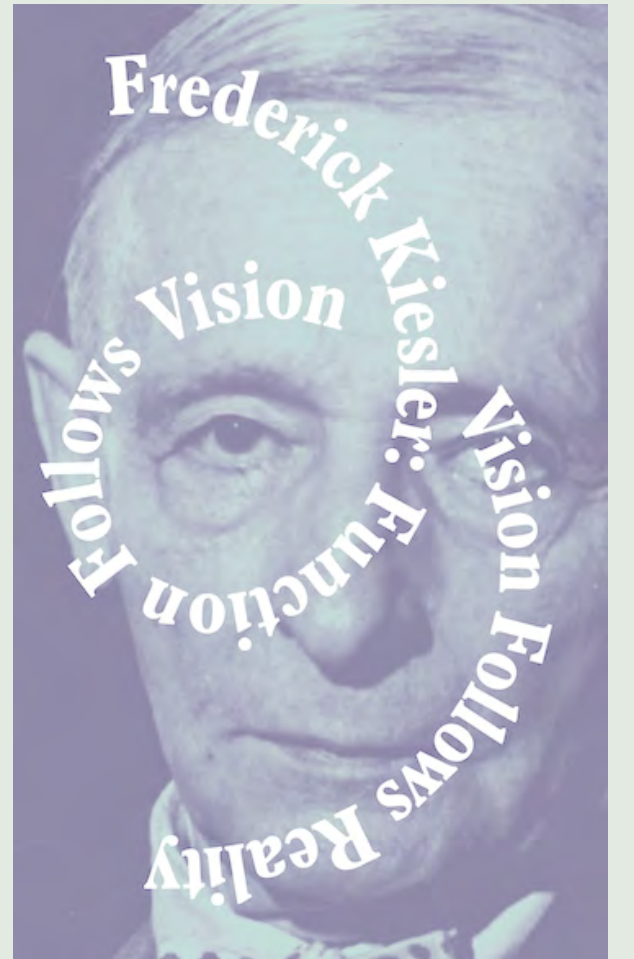
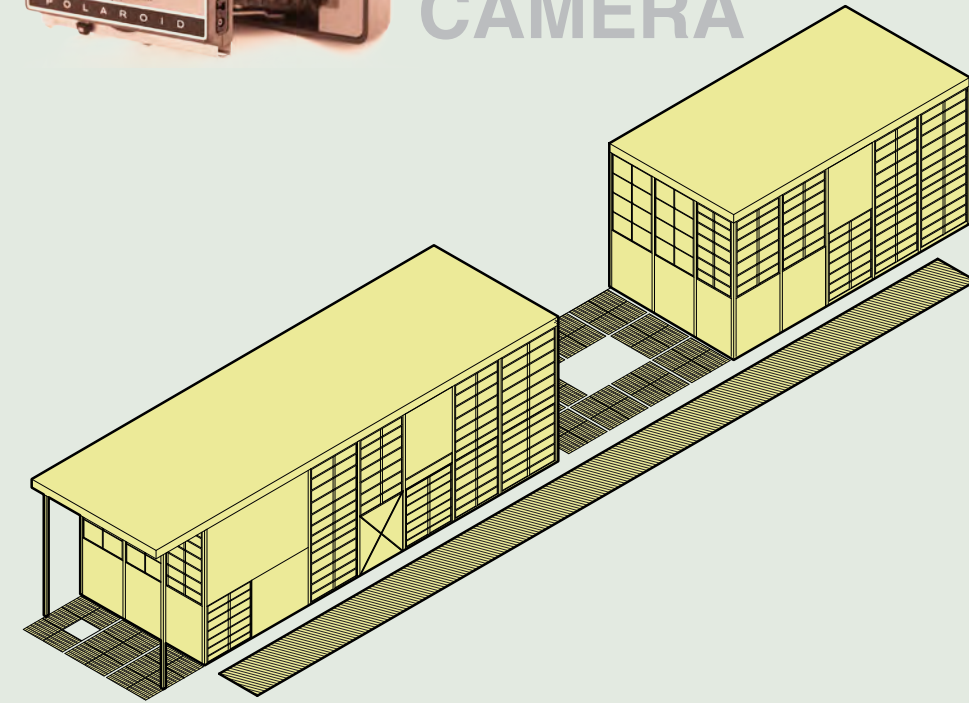




# 1940



FIRST  
INSTANT  
CAMERA



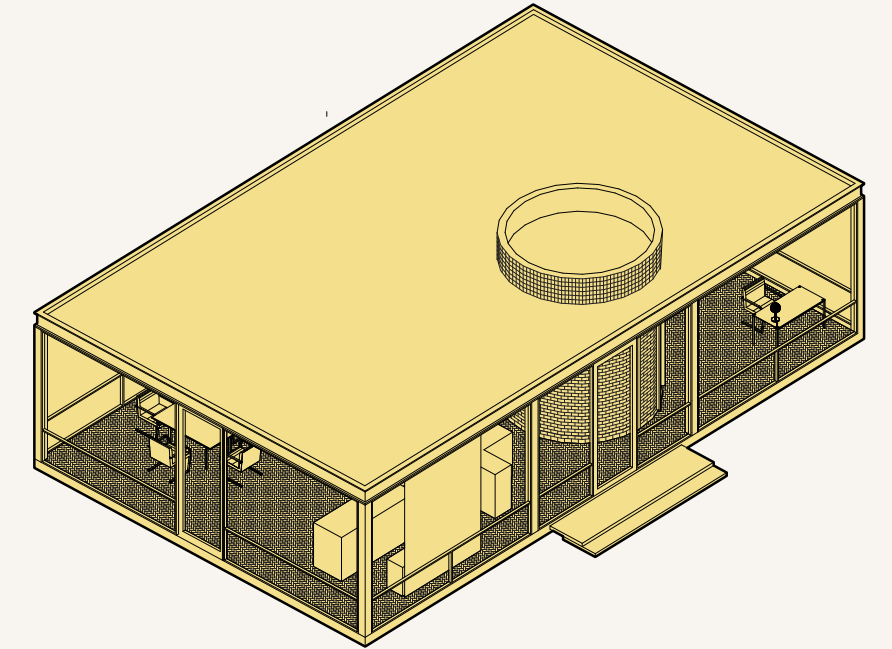
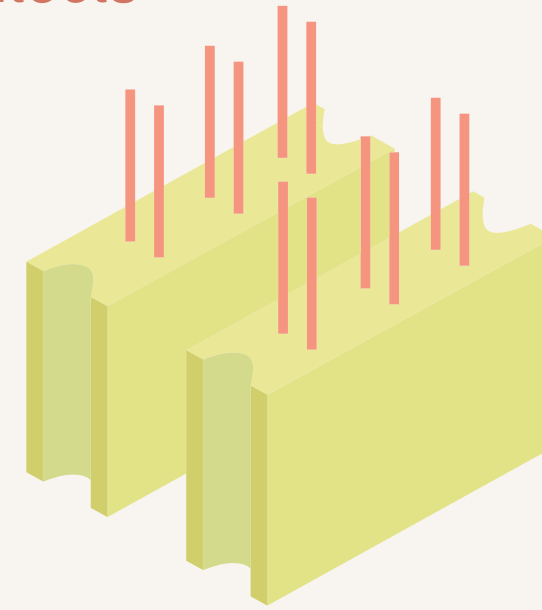
First color TV, took 10 years to be commercially viable.

● Contrasting and bright Colors

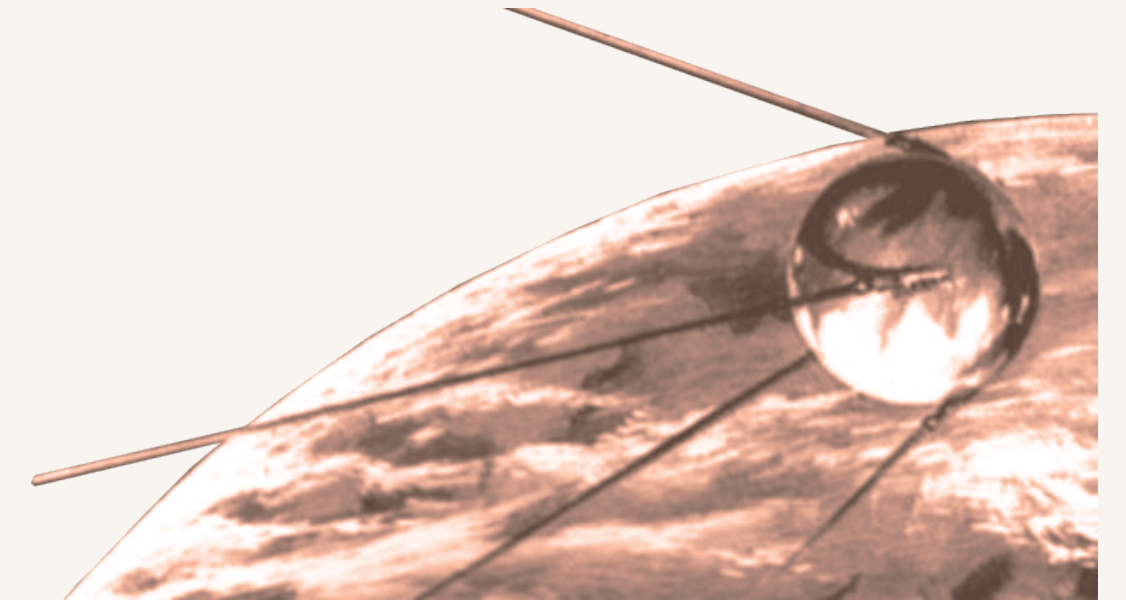
# 1950



Rainforced Concrete  
becomes the material of  
choice for many modern  
architects



## START OF GLOBAL COMMUNICATION



USSA launches Sputnik into space

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

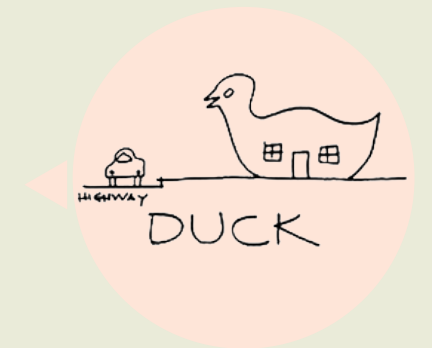
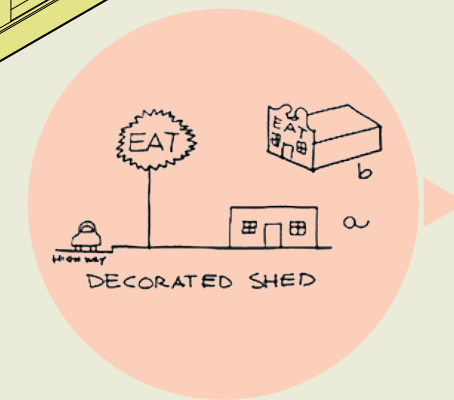
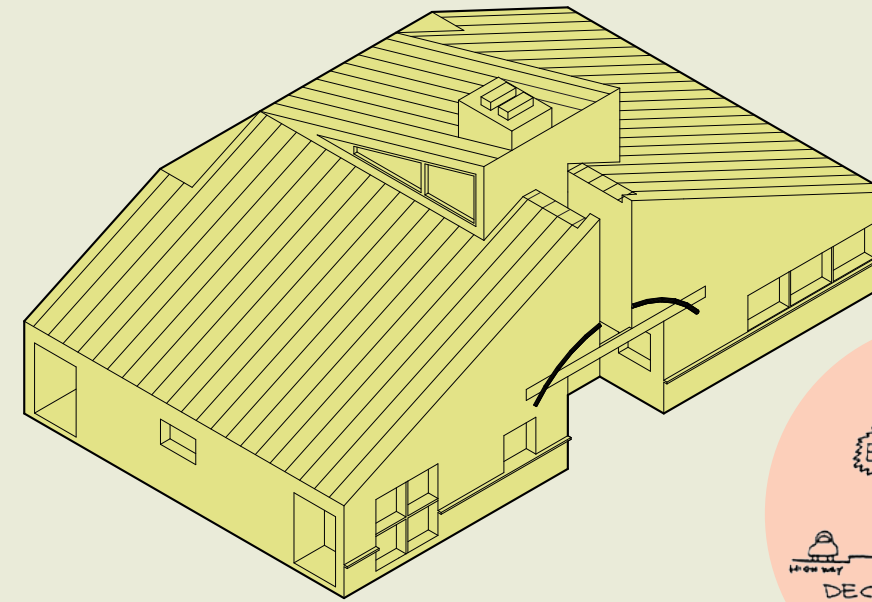
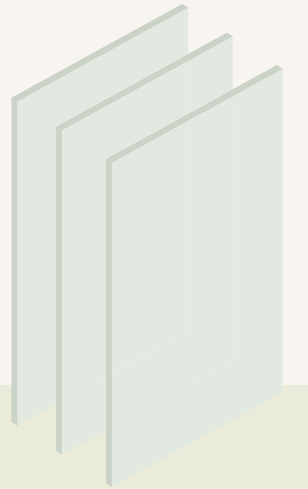
# 1960



FIRST  
MODEM  
AND  
INTERNET  
IS LAYED  
OUT



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



● Heavily influenced  
by Japanese design

● Emphasis on  
negative  
space

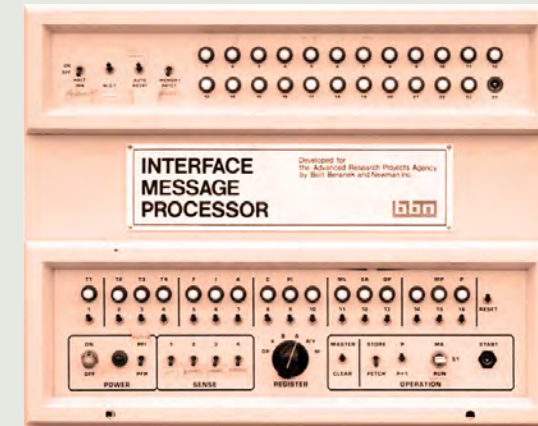
● Red, yellow  
blue, black and  
white



# 1970



## THE INTERNET



Is created

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



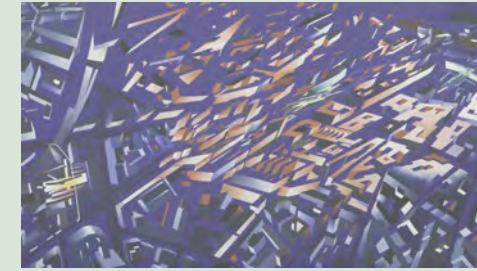
## FIRST MOBILE PHONE

● Bold shapes and patterns

● Brick red, gold, avocado green, pink and rust

● Combination of high-tech and natural elements

# 1980



## BIRTH OF THE WORLD WIDE WEB

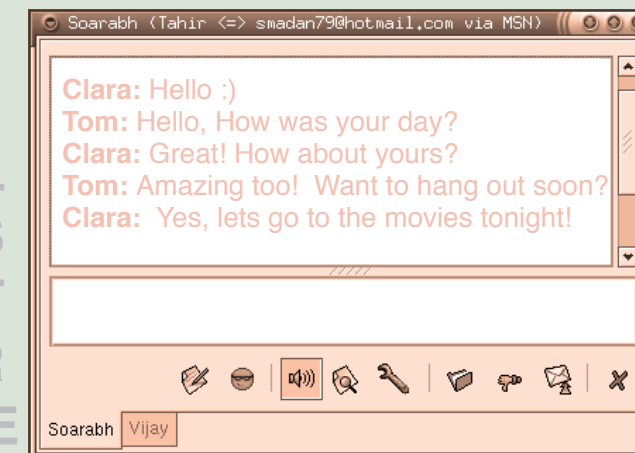


Zaha Hadid writes  
"Randomness vs Arbitrariness"  
and "The Eighty-Nine Degrees"



Average Cost of new  
house \$68,700

AOL  
LAUNCHES  
INSTANT  
MESSENGER  
CHAT SERVICE

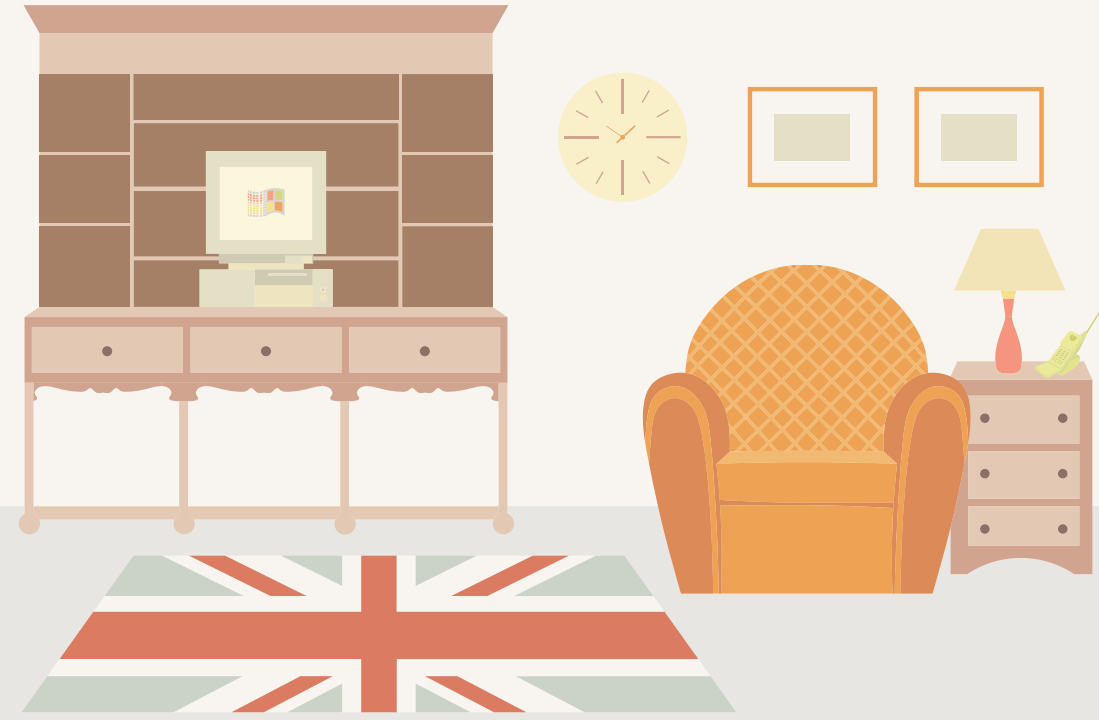


● Floral  
prints and  
patterns

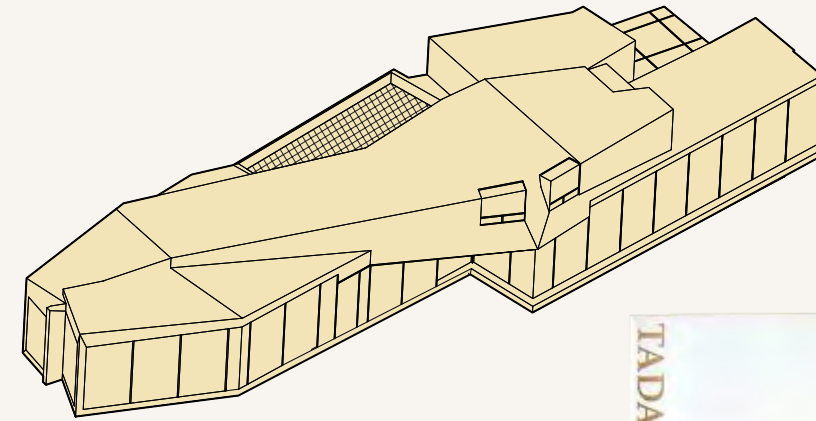
● Overstuffed  
furniture

● Burgundy, gold,  
pastels, beige  
and mauve

# 1990



Frank Gehry writes  
"On the American Center, Paris"



Tadao Ando writes  
"Beyond Horizons in Architecture"

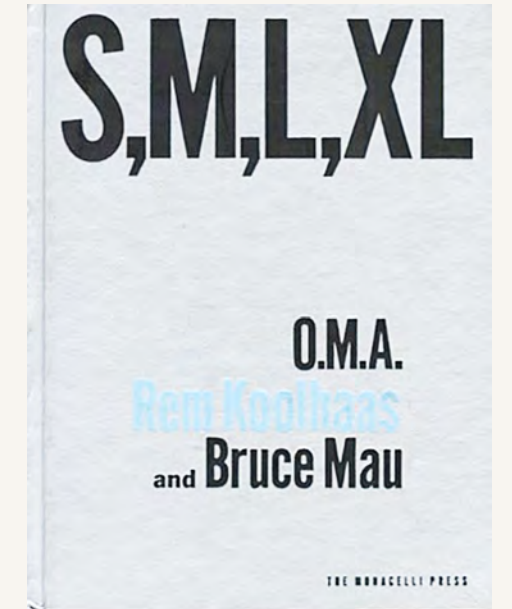


● Metal and  
glass accents

● Grey, beige, hunter  
green, peach and  
mint green

## FIRST CELLPHONE WITH INTERNET CAPABILITIES

Nokia 9000 Released



## LAUNCH OF AMAZON, EBAY AND CRAIGSLIST

amazon



ebay



# 2000



## LAUNCH OF

2003 ITUNES MUSIC STORE

2004 FACEBOOOK

2005 YOUTUBE

2006 TWITTER



## Population Age Pyramid

## MORE PEOPLE NOW LIVE IN URBAN AREAS

2007:

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

## FIRST



## IPHONE

● Functional yet  
sophisticated  
comfort

● Combines eclectic  
elements with  
unifying theme

● Navy, light blue,  
soft yellow and  
purple

# 2010



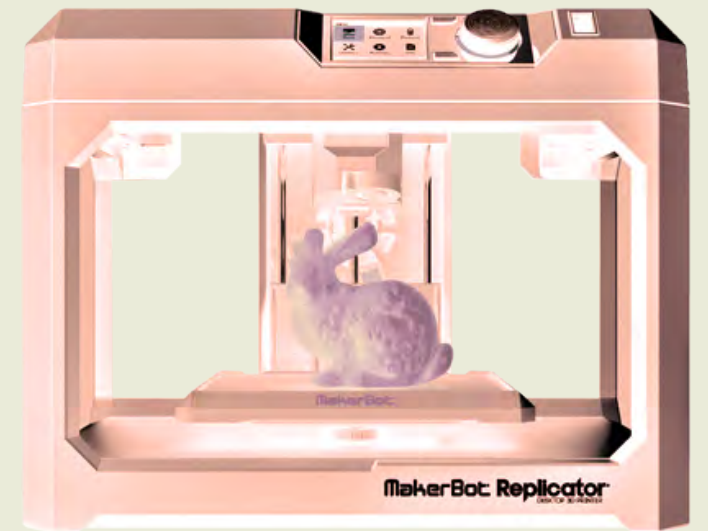
TIME SPENT  
USING  
DIGITAL  
DEVICES  
OVERTAKES TV  
WATCHING FOR  
THE FIRST TIME



AUMENTED  
REALITY  
GLASSES

## Residential trends

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



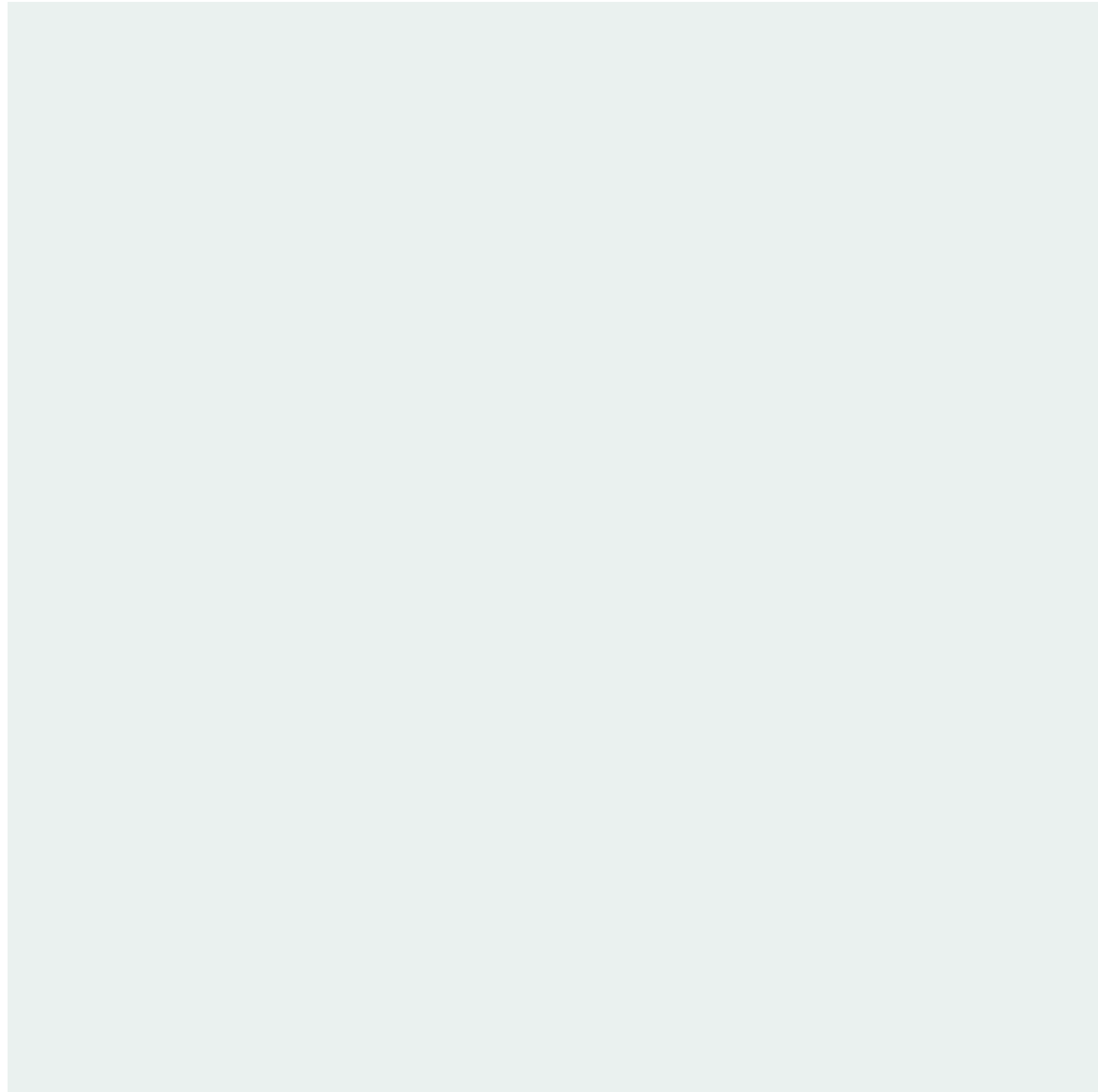
3D PRINTING

● Desire for  
urban living

● Trend towards curating  
own reality on  
social media

● IP Cloud Era





# 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
<b>16th and 17th Century</b> A printed declaration of a sovereign describing war decision and state matters. It appealed the public without initiating debate.		<b>18th and 19th Century</b> Manifestos emerged in the way we know them as a genre of public and political debate, that called for immediately and revolutionary action.		<b>End of 19th Century</b> 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”

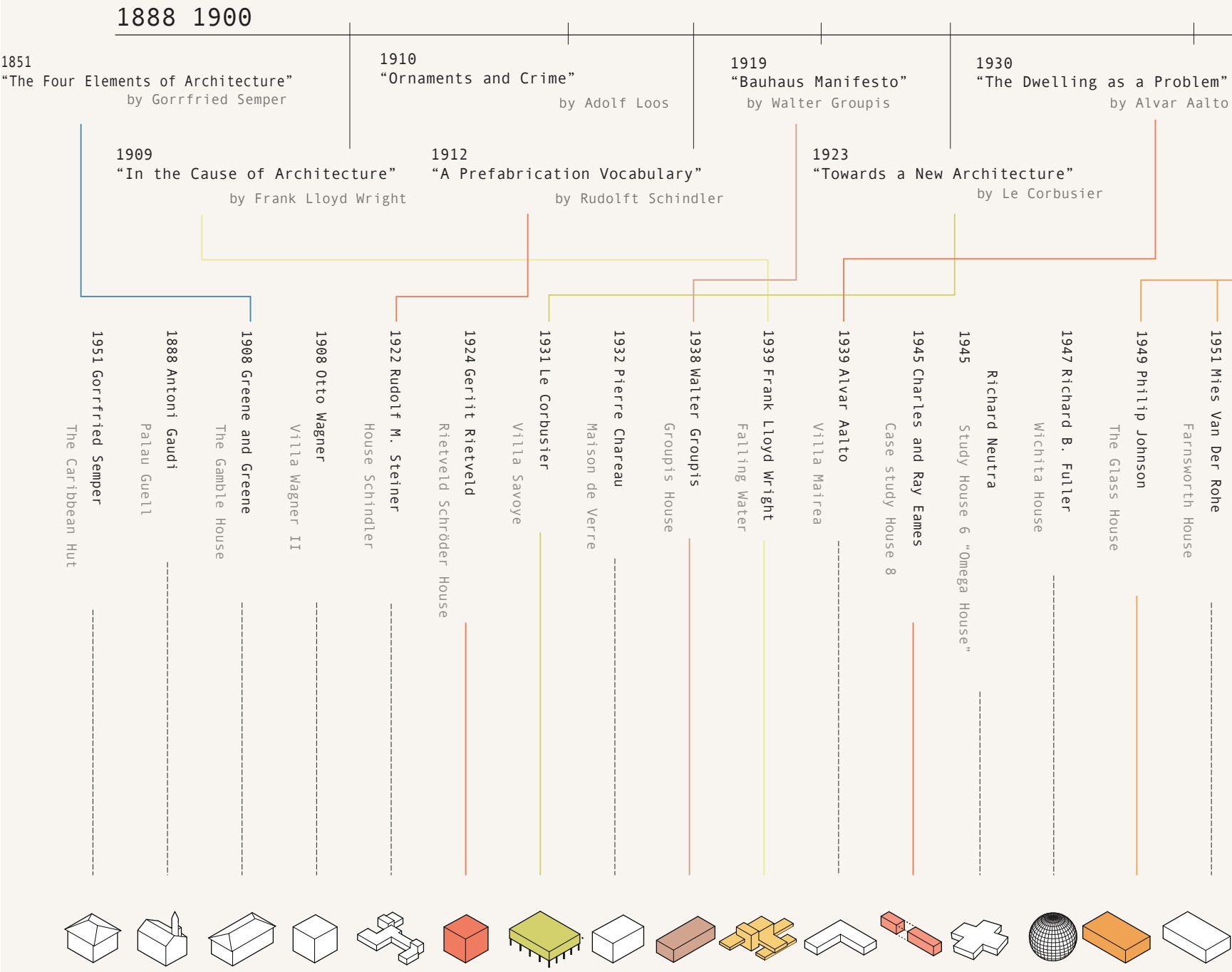
1968  
“Opposition Magazine”

Late 1966  
“The Case Group”, Meeting in Buffalo, NY



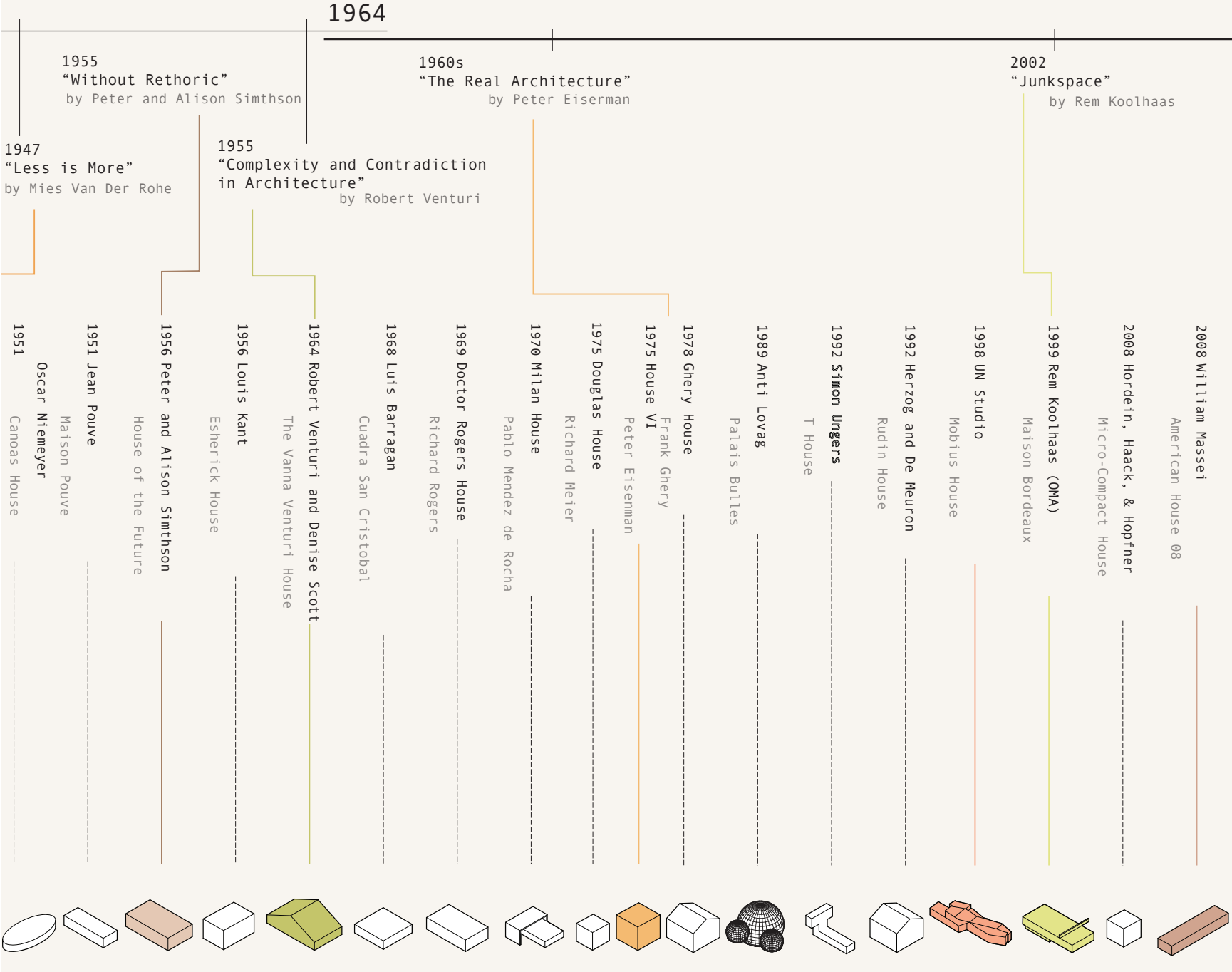
Modern Architecture

Modernisme

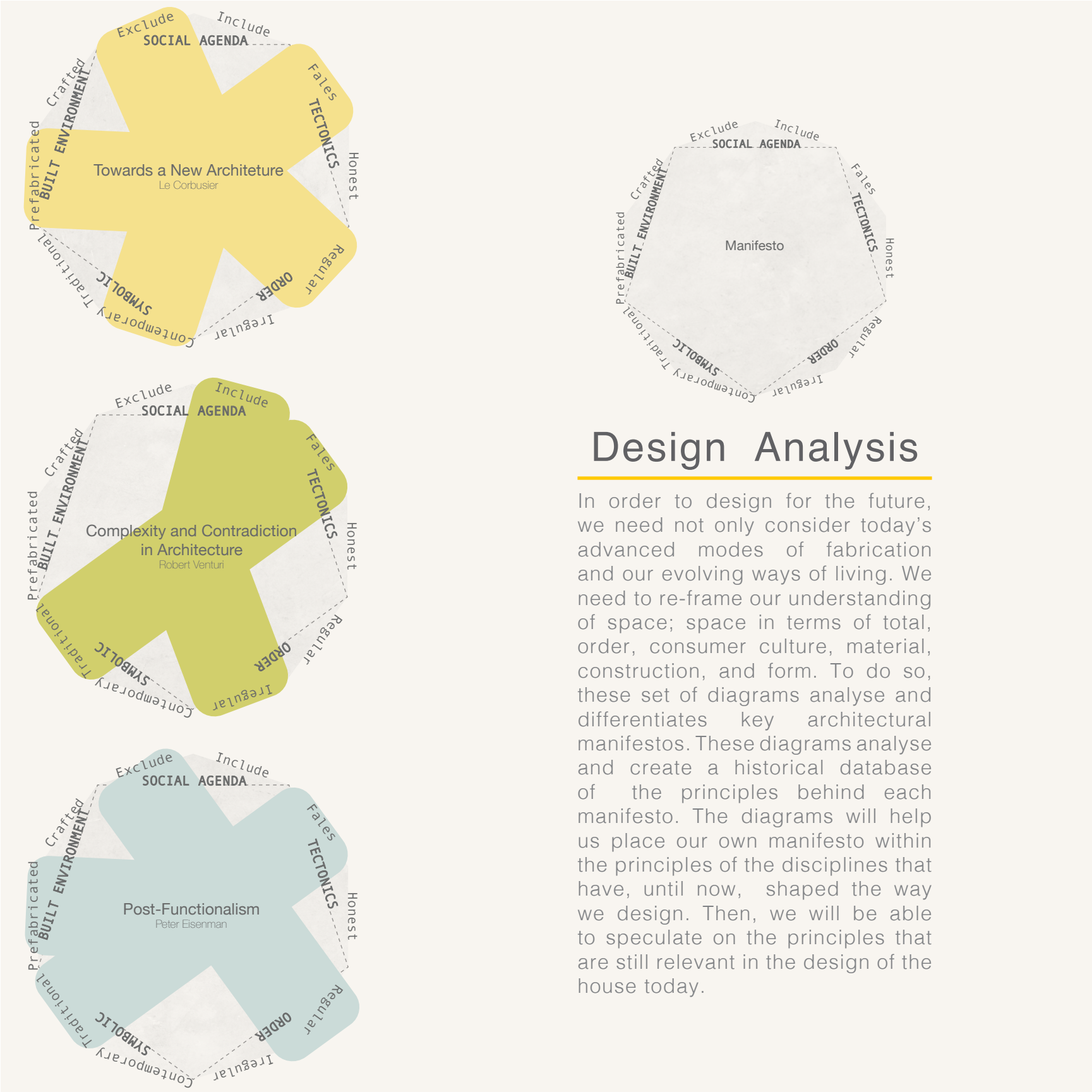
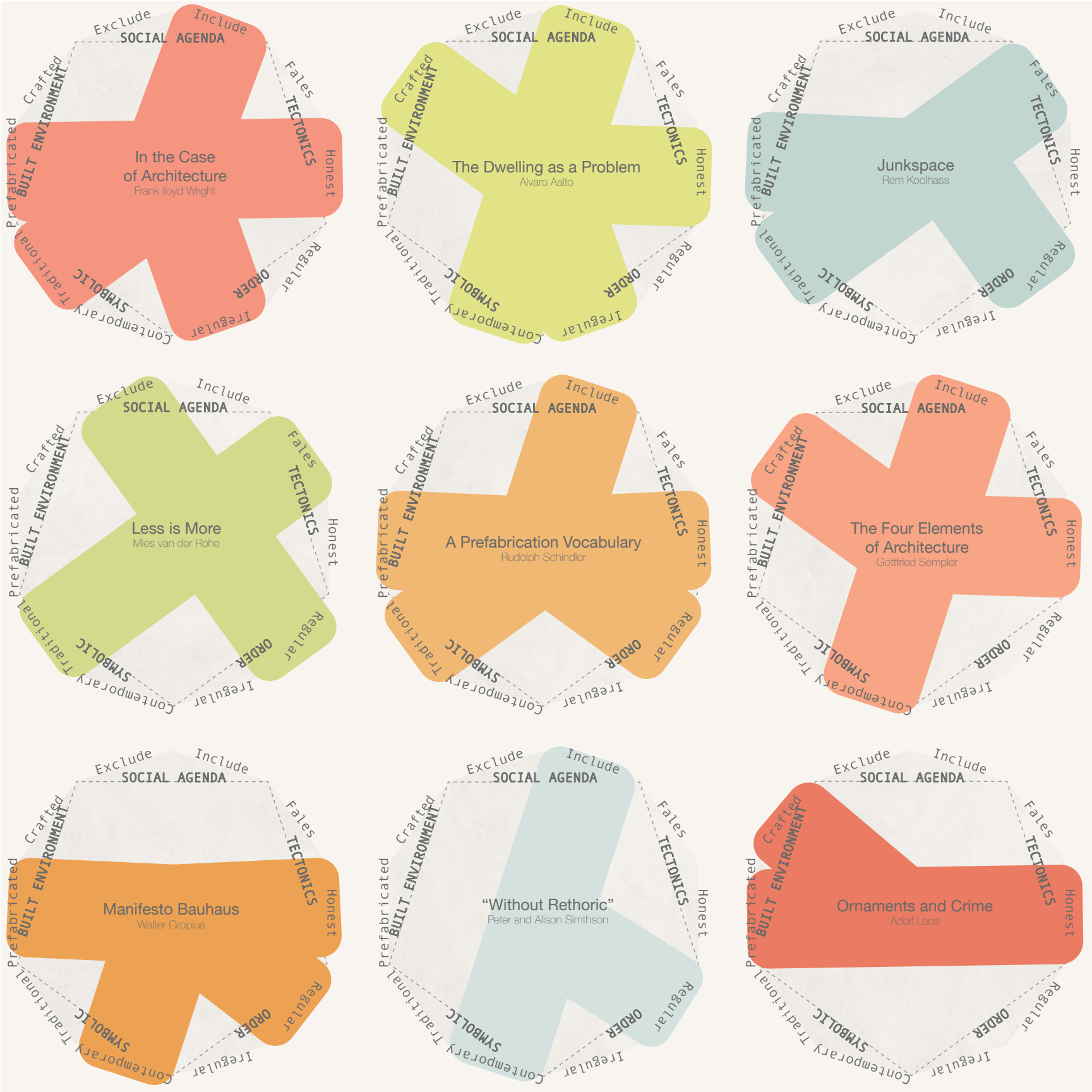


21st Century

Post-Modernism







## Design Analysis

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.

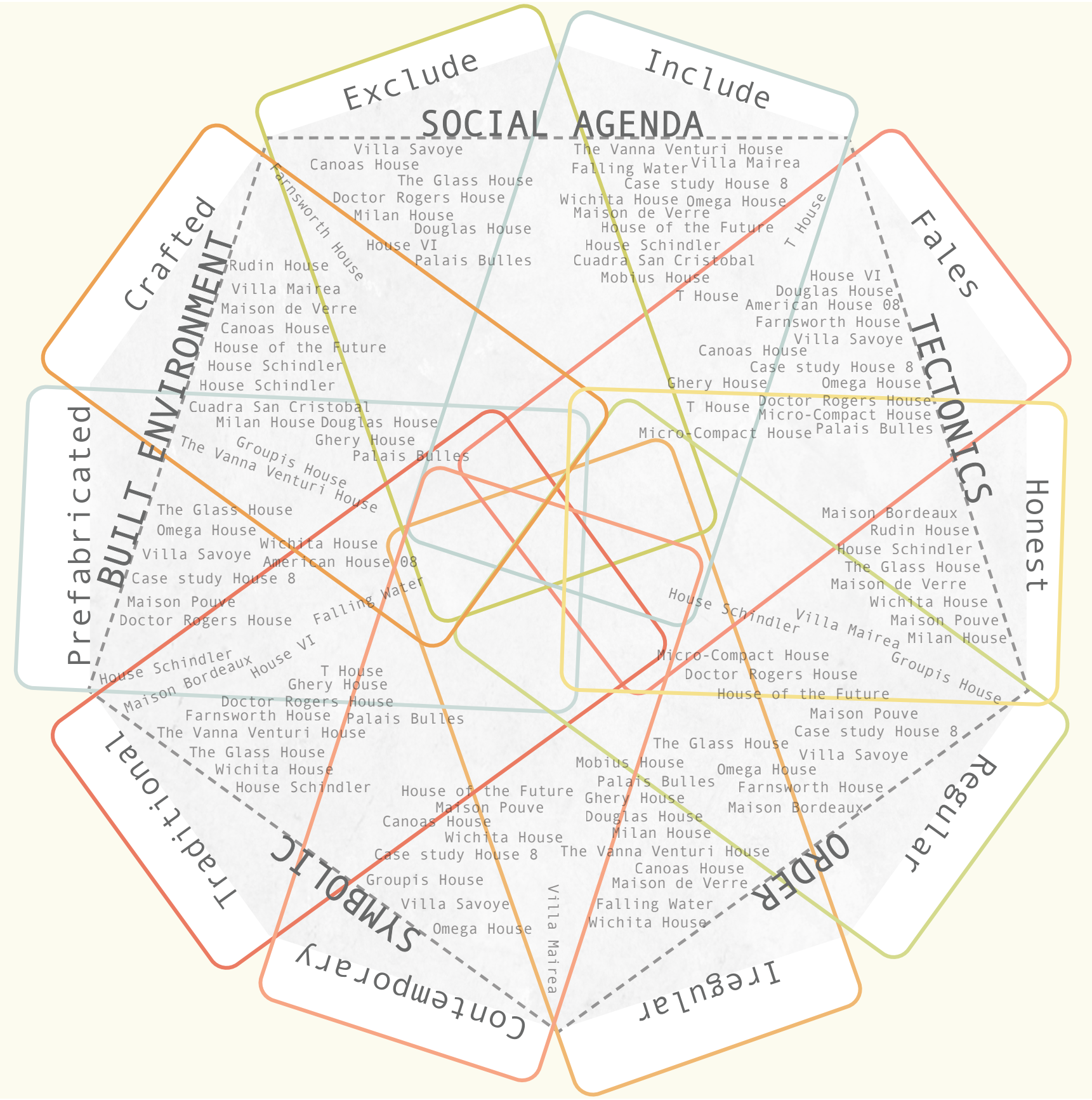




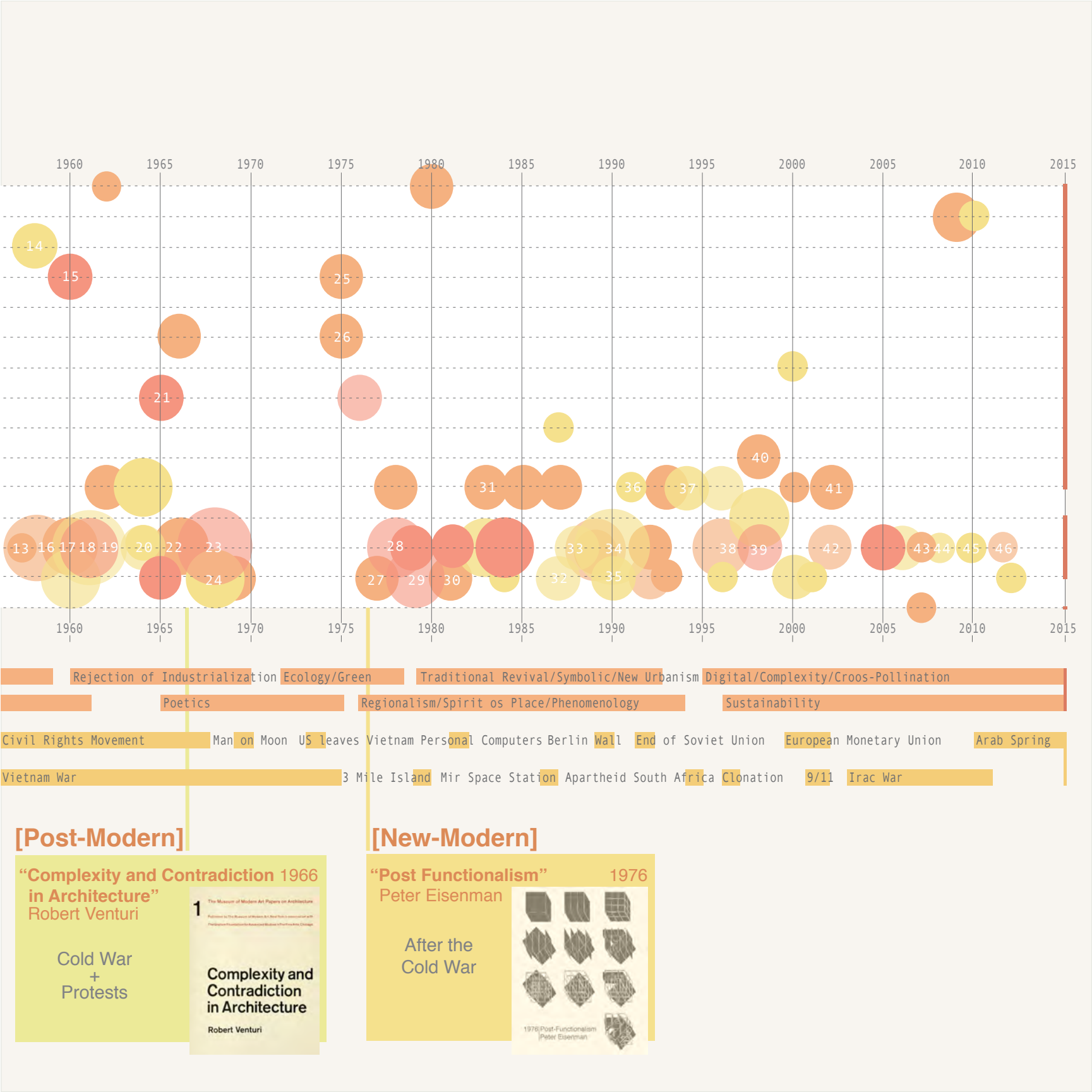
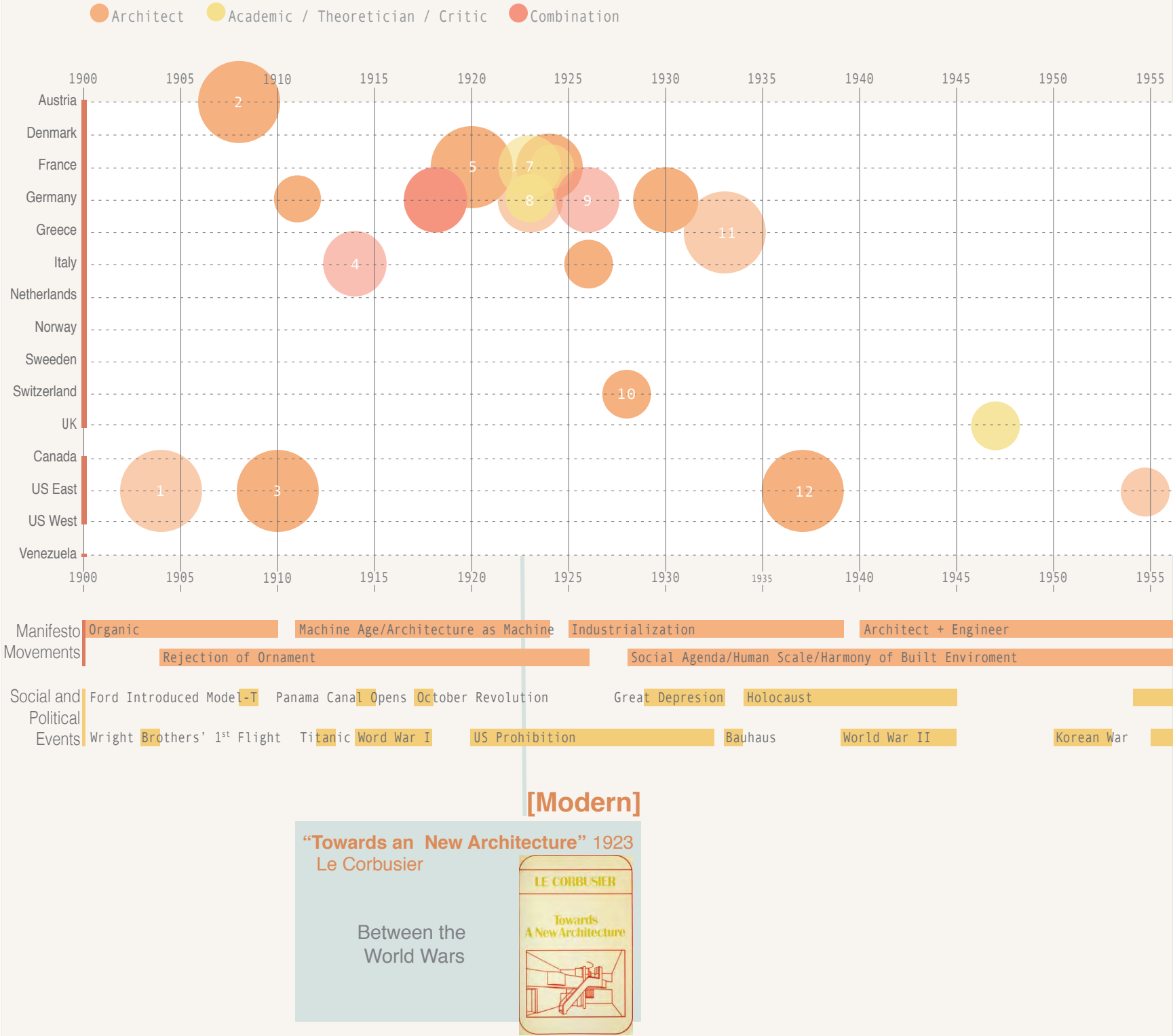
The intent of each of these manifesto houses is rooted in the modern concept of simplicity and order. However, each manifesto takes more from the architect's personal definition of what simplicity in the domestic means, rather than from an objective understanding of our contemporary culture, resulting 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. 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

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.

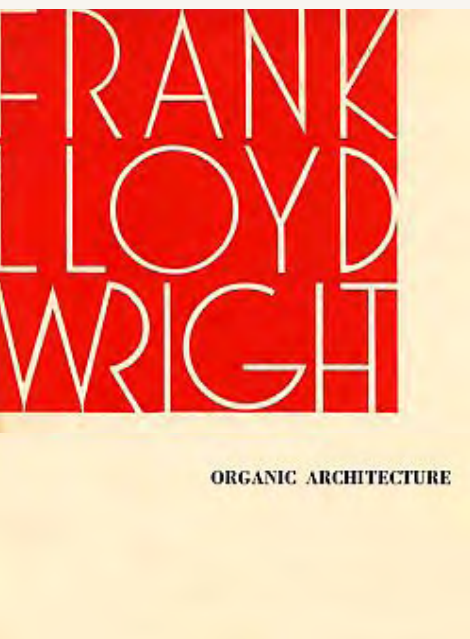
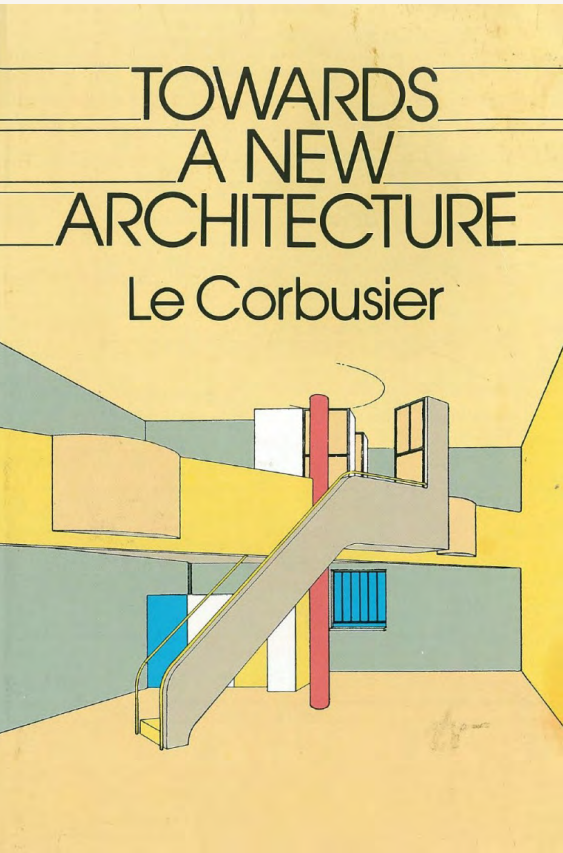


# Manifestos + Historical Context





# The Modern Manifestos



*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.*



## Historical Context : Between the Wars

- 1903 Henry Van de Velde
- 1906 Hans Poelzig
- 1907 Henry Van de Velde
- 1908 Adolf Loos
- 1910 Frank Lloyd Wright
- 1911 Hermann Muthesius
- 1914 Muthesius / Van de Velde
- 1914 Paul Scheerbart
- 1914 Antonio Sant'Elia
- 1918 'De Stijl'
- 1918 Bruno Taut
- 1919 'Work Council for Art'
- 1919 Gropius/ Taut / Behne
- 1919 Walter Gropius
- 1919 Erich Mendelsohn
- 1920 Naum Gabo
- 1920 Bruno Taut
- 1920 Le Corbusier
- 1921 Bruno Taut
- 1923 Le Corbusier
- 1922 'De Stijl'
- 1923 Oskar Schlemmer
- 1923 Werner Graeff
- 1923 Erich Mendelsohn
- 1923 Ludwig Mies Van der Rohe
- 1923 Arthur Korn
- 1924 Theo Van Doesburg
- 1924 Ludwig Mies Van der Rohe
- 1924 Hermann Finsterlin
- 1924 Kasimir Malevich
- 1925 Le Corbusier
- 1926 Walter Gropius
- 1926 Le Corbusier
- 1927 Ludwig Mies Van der Rohe
- 1927 Hugo Haring
- 1928 Erich Mendelsohn
- 1928 Ciam
- 1928 Hannes Meyer
- 1930 Ludwig Mies Van der Rohe
- 1931 Frank Lloyd Wright
- 1932 Hugo Haring
- 1932 R. Buckminster Fuller
- 1943 Walter Gropius
- 1947 Frederick Kiesler
- 1949 Henry Van de Velde
- 1950 Mies Van der Rohe
- 1954 Jacques Fillon
- 1954 Philip Johnson

- Programme
- Fermentation in architecture
- Credo
- Ornament and Crime
- Organic Architecture
- Aims of the Werkbund
- Werkbund these and Antithesis
- 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
- Fruhlicht
- Towards a New Architecture
- Manifesto V
- Manifesto for the first Bauhaus exhibition
- The new engineer is coming
- Dynamics and function
- Working theses
- Analytial and Utopian Architecture
- Towards a plastic architecture
- Industrialized Buildings
- Casa 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

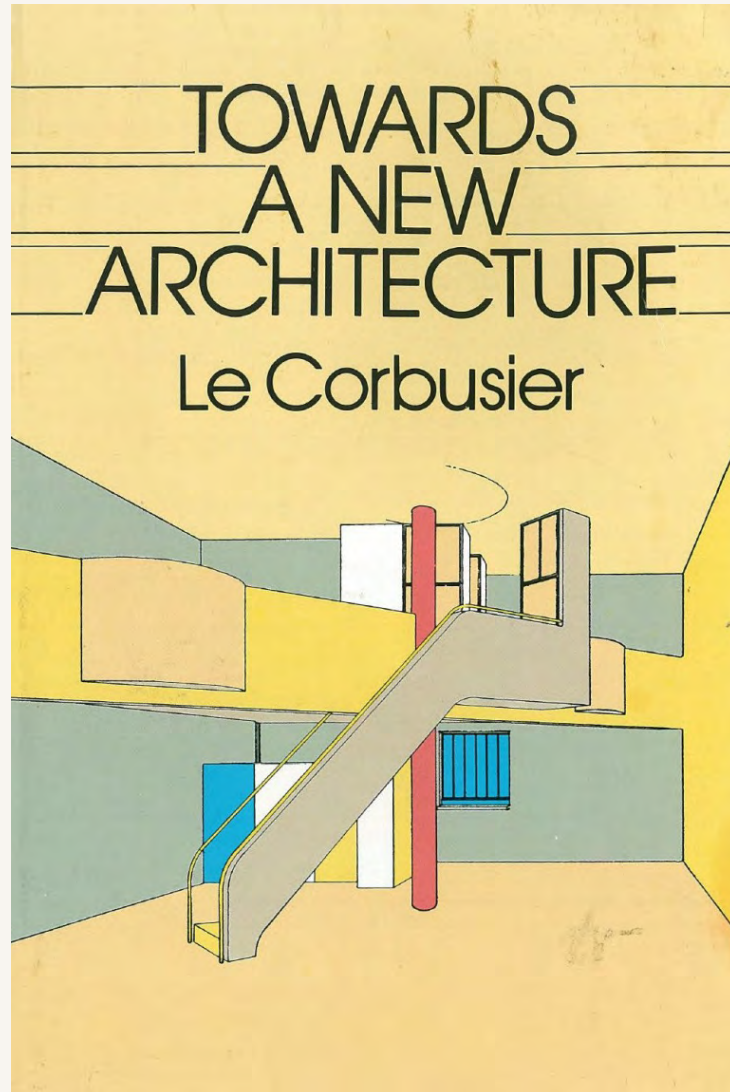
- Late Modern
- 1955 The New Brutalism
- 1962 Team 10 Primer
- 1964 Universal Structure
- 1964 The Mega-structure
- 1969 Silence and Light
- 1969 Non-Plan
- 1972 Cardboard Architecture
- 1973 Architecture and Utopia
- 1975 What makes me Tick
- 1975 Statement
- 1985 Observations

[Modern]



# “Towards an New Architecture”

Le Corbusier



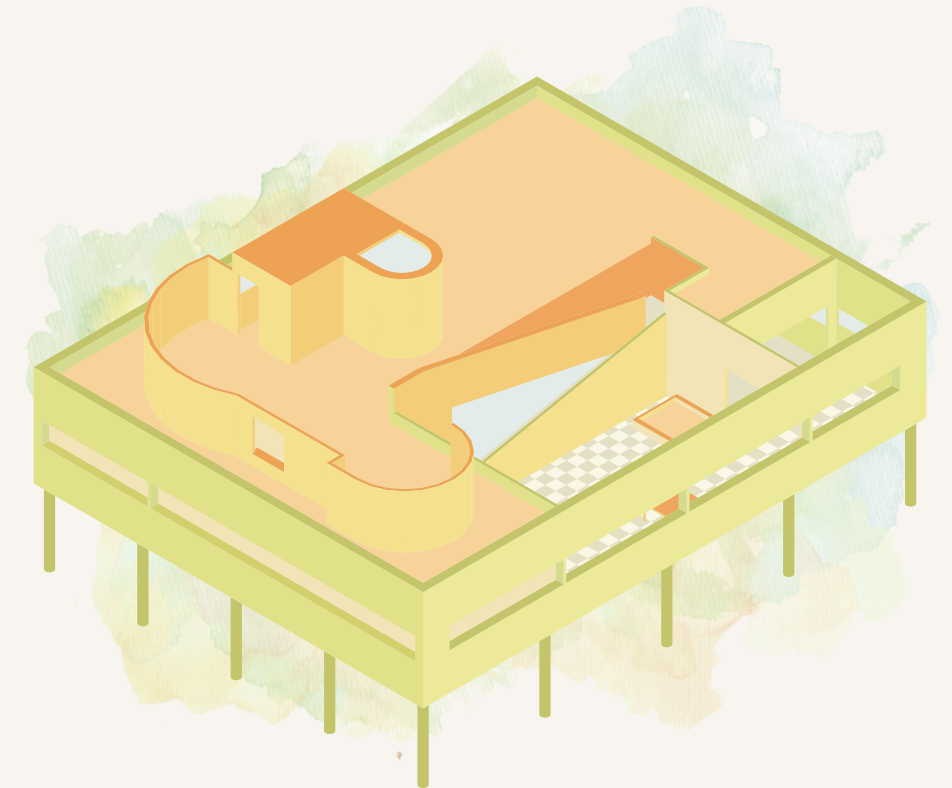
1. Primary forms are beautiful forms because they can be clearly appreciated
2. Forced to work in accordance with the strict needs of exactly determined conditions
3. The house is a machine for living in
4. Standards are a matter of logic, analysis and minute study; they are based on a problem which 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

1923

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”.

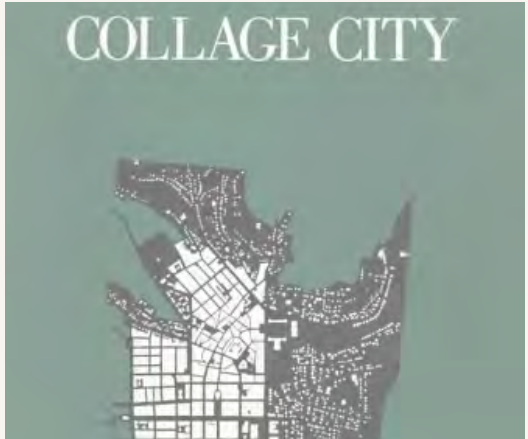
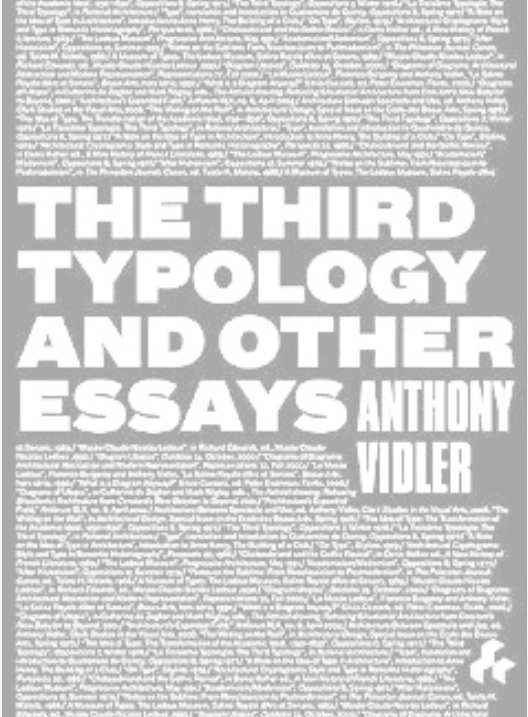
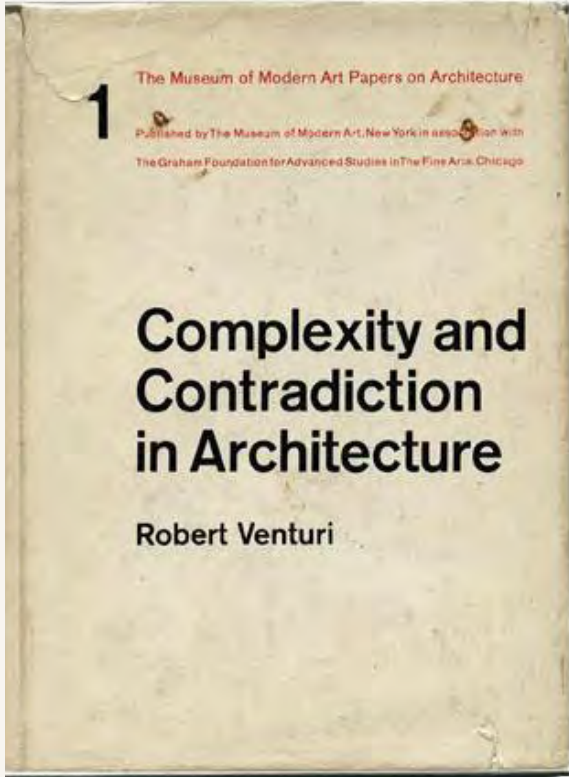
Le Corbusier was heavily influenced by problems he saw in industrial cities at the turn of the 20th century. He thought that industrial housing techniques led to crowding, dirtiness, and a lack of a moral landscape. Concerned with where industrial standardization was taking the world, he believed the 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.



[Modern]

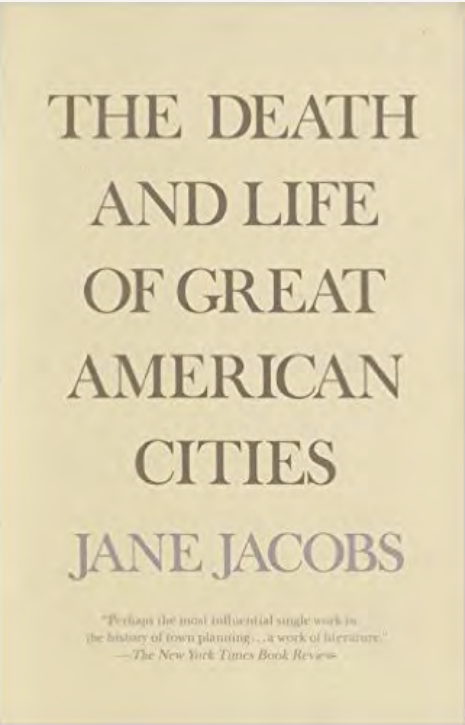


# The Post Modern Manifestos



## 13 PROPOSITIONS OF POST- MODERN ARCHITECTURE

CHARLES JENCKS



- 1995 James Stirling
- 1960 Kevin Lynch
- 1961 N John Lynch
- 1961 Jane Jacobs
- 1962 Aldo Van Eyck
- 1965 Christian Norberg
- 1966 Aldo Rossi
- 1966 Robert Venturi
- 1969 Charles Jencks
- 1970 Giancarlo de Carlo
- 1972 Charles Jencks
- 1972 Robert Venturi
- 1975 Joseph Rykwert
- 1975 Colin Rowe
- 1975 Charles Jencks
- 1976 Aldo Rossi
- 1977 Kisho Kurokawa
- 1978 Anthony Vidler
- 1979 Christopher Alexander
- 1980 Charles Jencks
- 1980 Paolo Portoghesi
- 1982 Micheal Graves
- 1983 Kenneth Frampton
- 1983 Lucien Kroll
- 1984 Memphis
- 1987 Kisho Kurokawa
- 1991 Frank O Gehry
- 1991 Eric Owen Moss
- 1993 Jeffrey Kipnis
- 1996 Arata Isozaki
- 1996 Charles Jencks

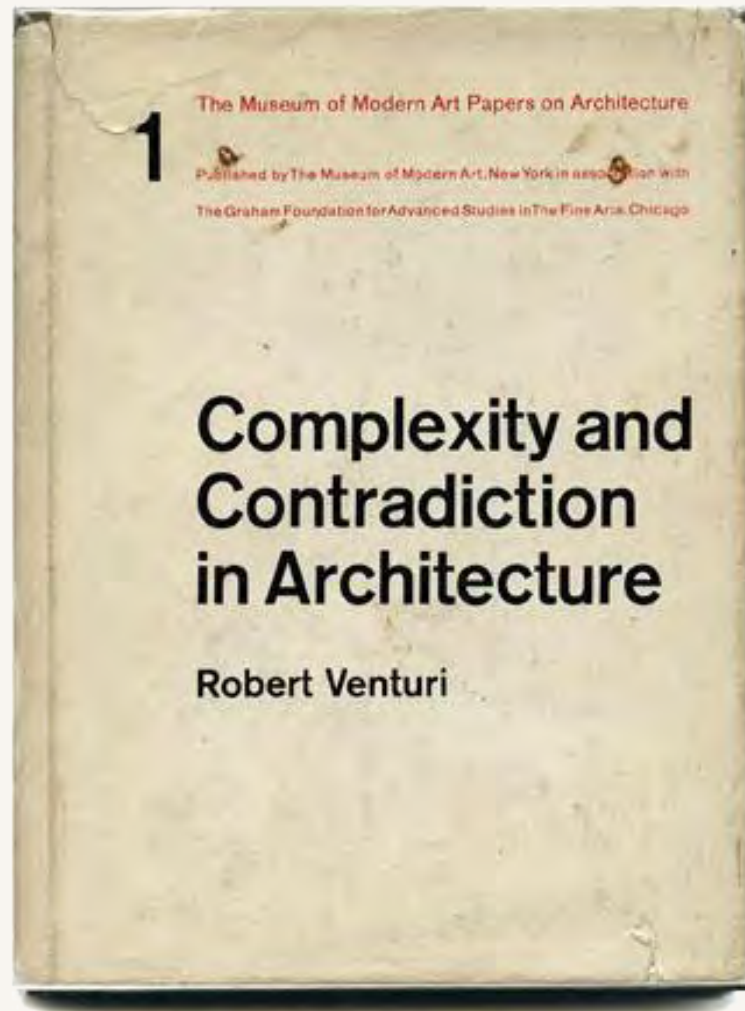
- Le Corbusier as Domestic Architects in 1927 and 1953
- The image of the city
- Supports: An Alternative to Mass Housing
- The Death and Life of Great American Cities
- Team 10 Premier
- Intentions in Architecture
- The architecture of the city
- Complexity and Contradiction in Architecture
- Semiology and Architecture
- Architecture's Public
- Adhocism
- Learning from Las Vegas
- Ornament is no Crime
- Collage City
- The Rise of Post Modern Architecture
- An Analogical Architecture
- Metabolism in Architecture
- The Third Typology
- The Timeless Way of Building
- Towards a Radical Eclecticism
- The End of Prohibitionism
- A Case for Figurative Architecture
- Towards a Critical Regionalism
- The Architecture of Complexity
- The Memphis Idea
- The Philosophy of Symbiosis
- On his own House
- Which Truth Do You Want To Tell
- Towards a new Architecture: Folding
- The Island Nation Aesthetic
- 13 Proposition of Post Modern Architecture

Historical Context : Cold War

[Post- Modern]

# “Complexity and Contradiction in Architecture”

Robert Venturi



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

1966

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

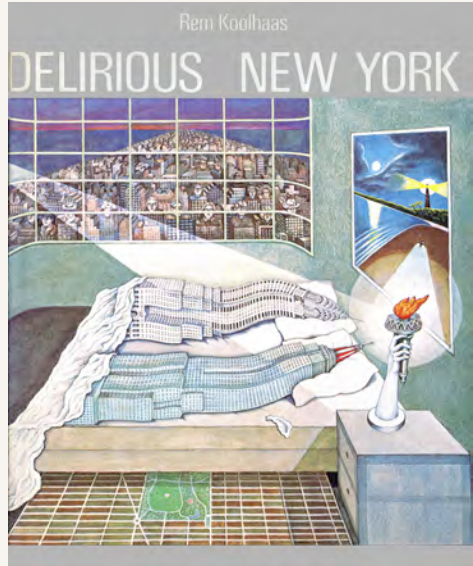
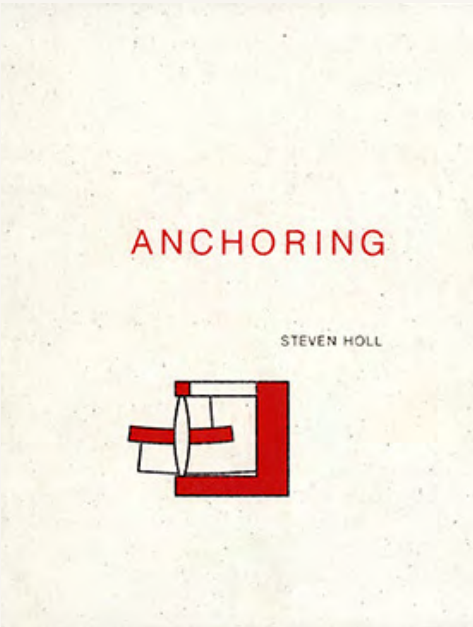
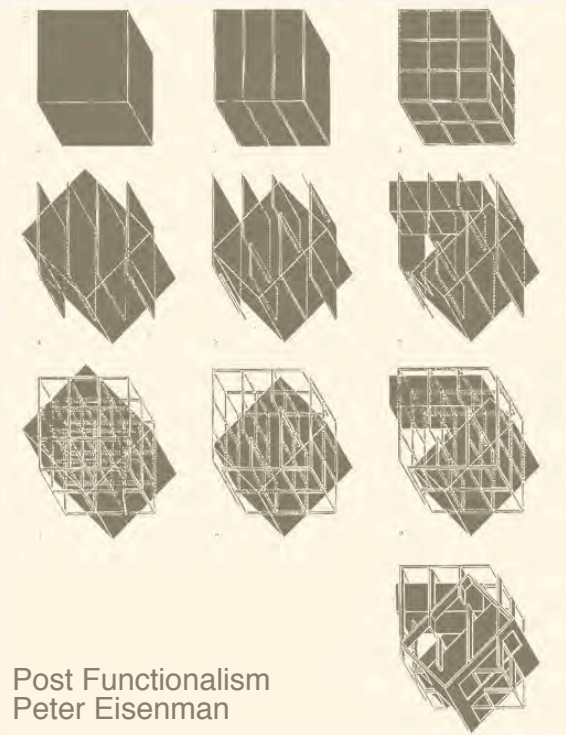
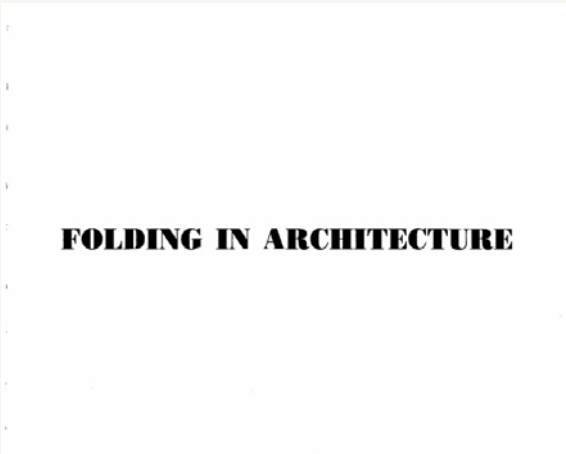
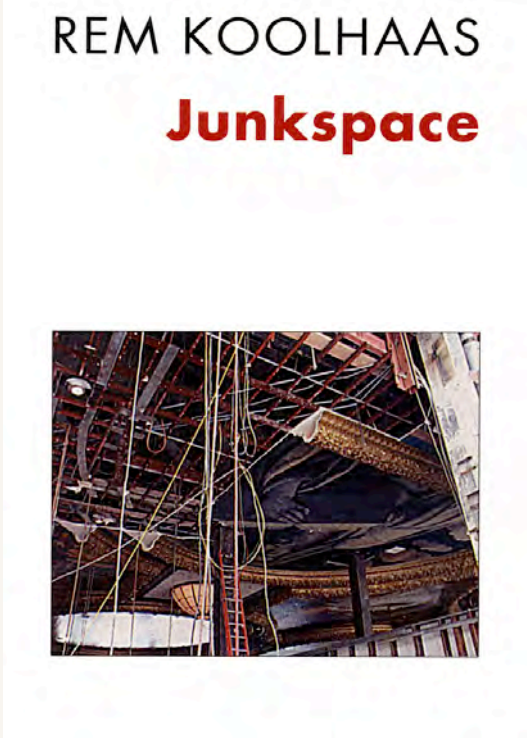
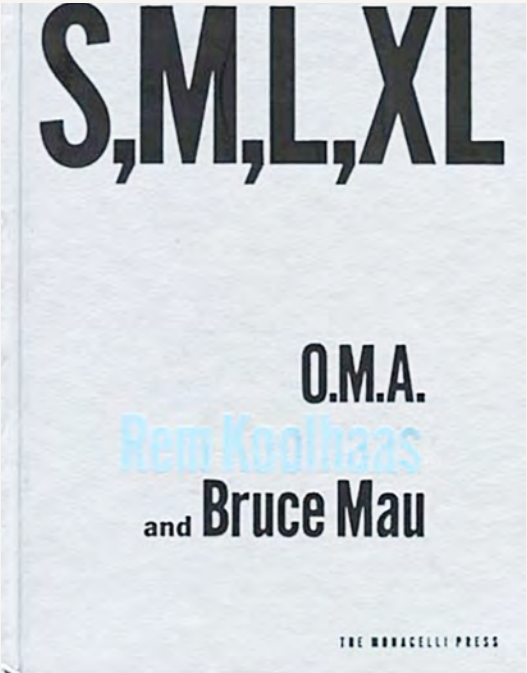
Complexity and Contradictions in Architecture became a rallying point for young architects around the world who had become disillusioned with the stylistic limitations of the International Style



[Post- Modern]



# The New-Modern Manifestos



## Historical Context : End of the Cold War

- 1976 Peter Eisenman
- 1977 Bernard Tschumi
- 1978 Rem Koolhaas
- 1979 Daniel Libeskind
- 1980 Bernard Tschumi
- 1982 Michael Graves
- 1982 Zaha Hadid
- 1983 Zaha Hadid
- 1984 Peter Eisenman
- 1984 Robert Am Stern
- 1986 John Hejduk
- 1988 Jeffrey Kipnis
- 1989 Steven Holl
- 1991 Frank O Gehry
- 1991 Daniel Libeskind
- 1991 Tadao Ando
- 1991 Eric Owen Moss
- 1992 Peter Eisenman
- 1993 Will Alsop
- 1993 Thom Mayne
- 1993 Lebbeus Woods
- 1994 Rem Koolhaas
- 1994 Rem Koolhaas

### Paradigm Design

- 1977 Benot B Mandelbrot
- 1991 Howard Raggatt
- 1997 Michael Batty
- 1999 Ben Van Berkel
- 1999 Greg Lynn
- 1999 MVRDV
- 1999 Robert E Somon
- 2000 West 8
- 2001 Steven Johnson
- 2001 Daniel Liberskind
- 2001 Bart Lootsma
- 2001 Lars Spuybroek
- 2002 Cecil Balmond
- 2002 SHOP
- 2004 Zaha Hadid
- 2004 Charles Jencks
- 2004 Rem Koolhaas
- 2005 Peter Eisenman

- Post-Functionalism
- The Pleasure of Architecture
- Delirious New York
- End Space
- The Manhattan Transcripts
- A Case for figurative architecture
- Randomness vs Arbitrariness
- The Eight-Nine Degree
- The end of Classic:
- On Style, Classicism and Pedagogy
- Thoughts of an Architecture
- Form and Irrationality
- Anchoring
- On his own Gehry
- Upside Down X
- Beyond Horizons in Architecture
- Which Truth do you Want to Tell
- Visions' Unfolding: Architecture in the Age of Electronic Media
- Towards an Architecture of Practical Delight
- Connected Isolation
- Manifesto
- What Ever Happened to Urbanism?
- Bigness: of the Problem at Large

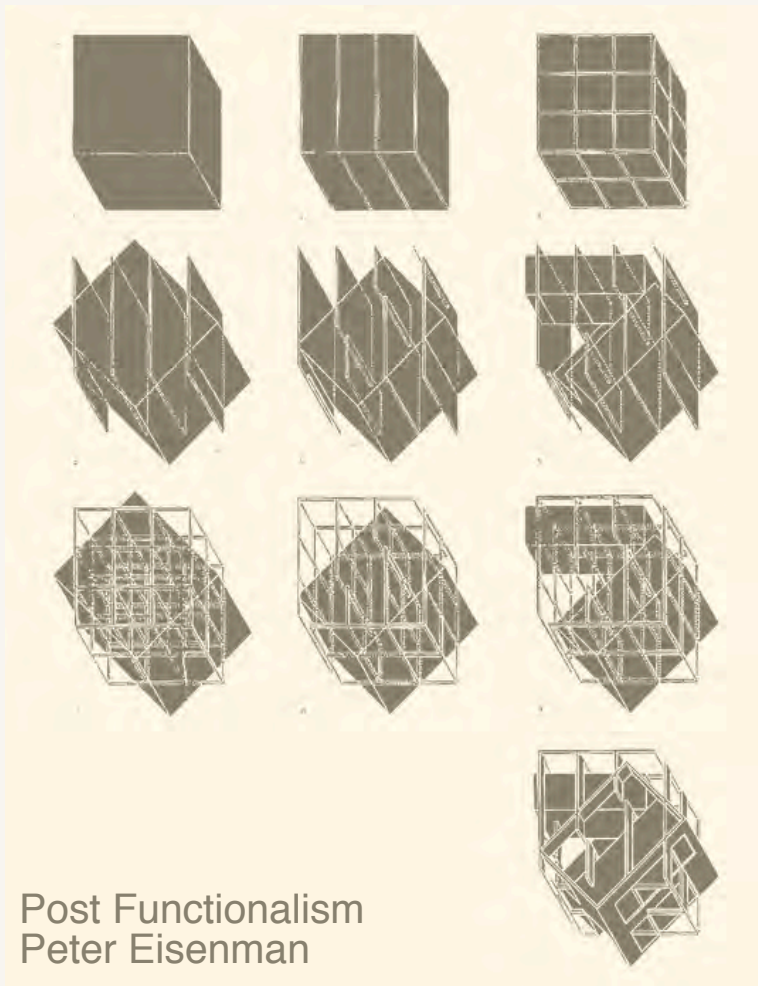
- The Fractal Geometry of Nature
- Fringe de Cringe
- The Fractal City
- Diagrams
- Animated Form
- Metacity / Datatown
- Diagrammatic Basis of Contemporary Arch.
- Base, Colonization, Contemplation
- Emergence
- The Space of Encounter
- Architecture in the Second Modernity
- Machining Architecture
- Informal
- Versioning
- Explosions, Compressions, Pixelation, Excavations
- Towards an Iconography of the Present
- Junkspace
- The Diagram as a Sopace of Difference

## [New Modern]



# “Post Functionalism”

Peter Eisenman



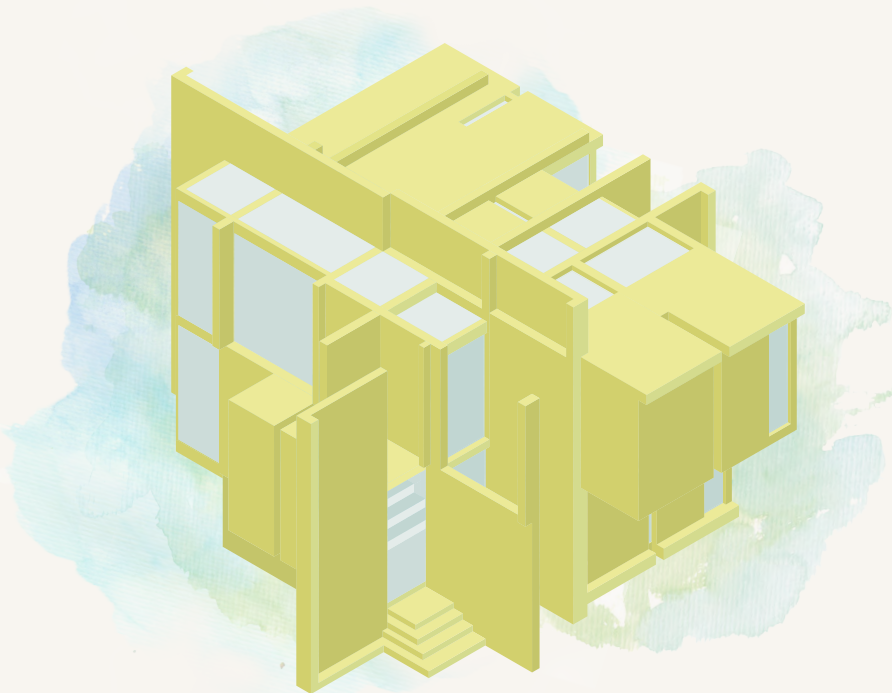
1. Modern architecture is an obsessional formalism
2. In pre-industrial humanist practice, a balance between form and function could be maintained “because both type and function were invested with idealist view of man’s relationship to his object world,”. This balance, has been fundamentally disrupted with the rise of industrialization, and architecture has 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.

Historical Context : End of the Cold War

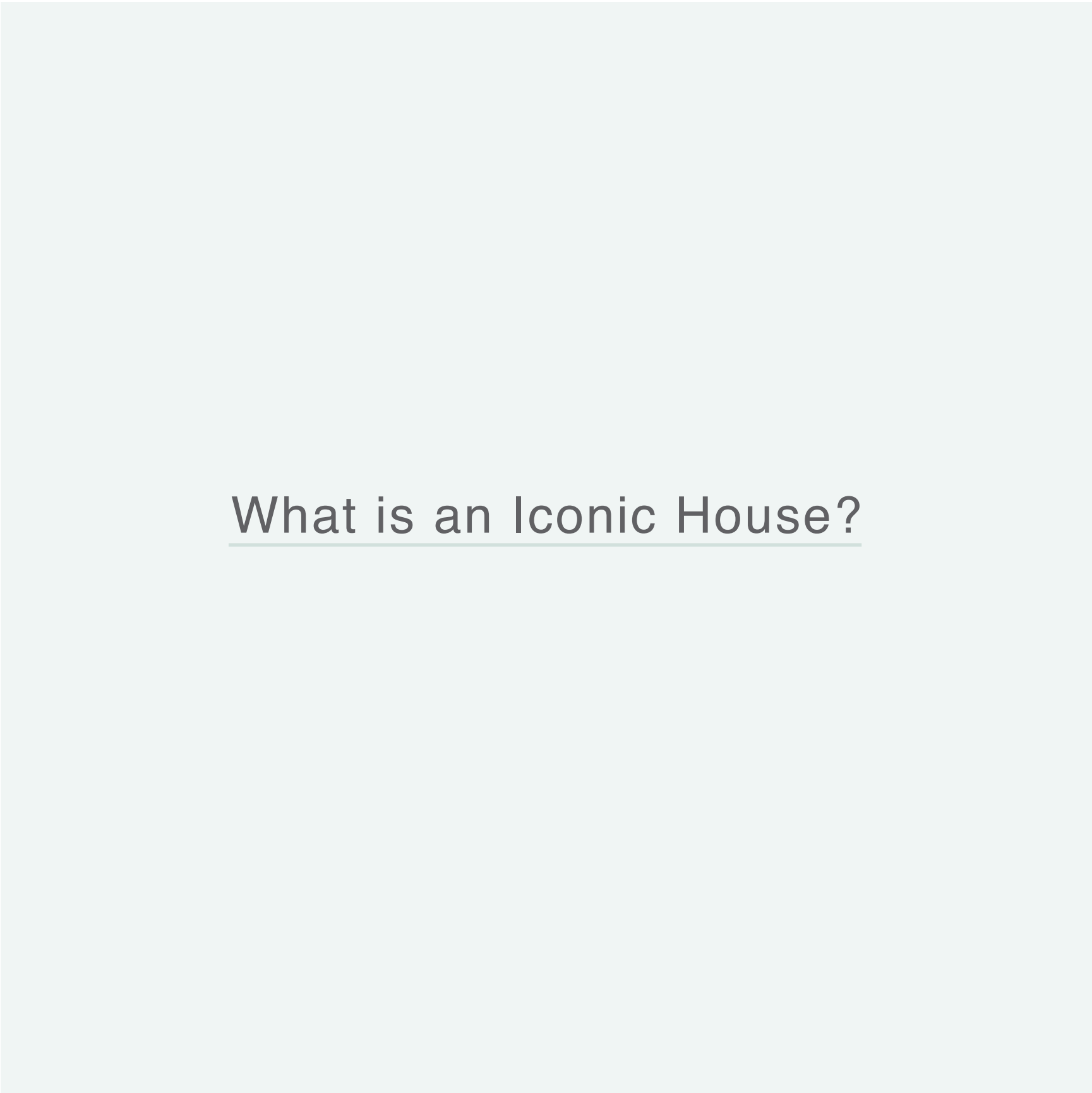
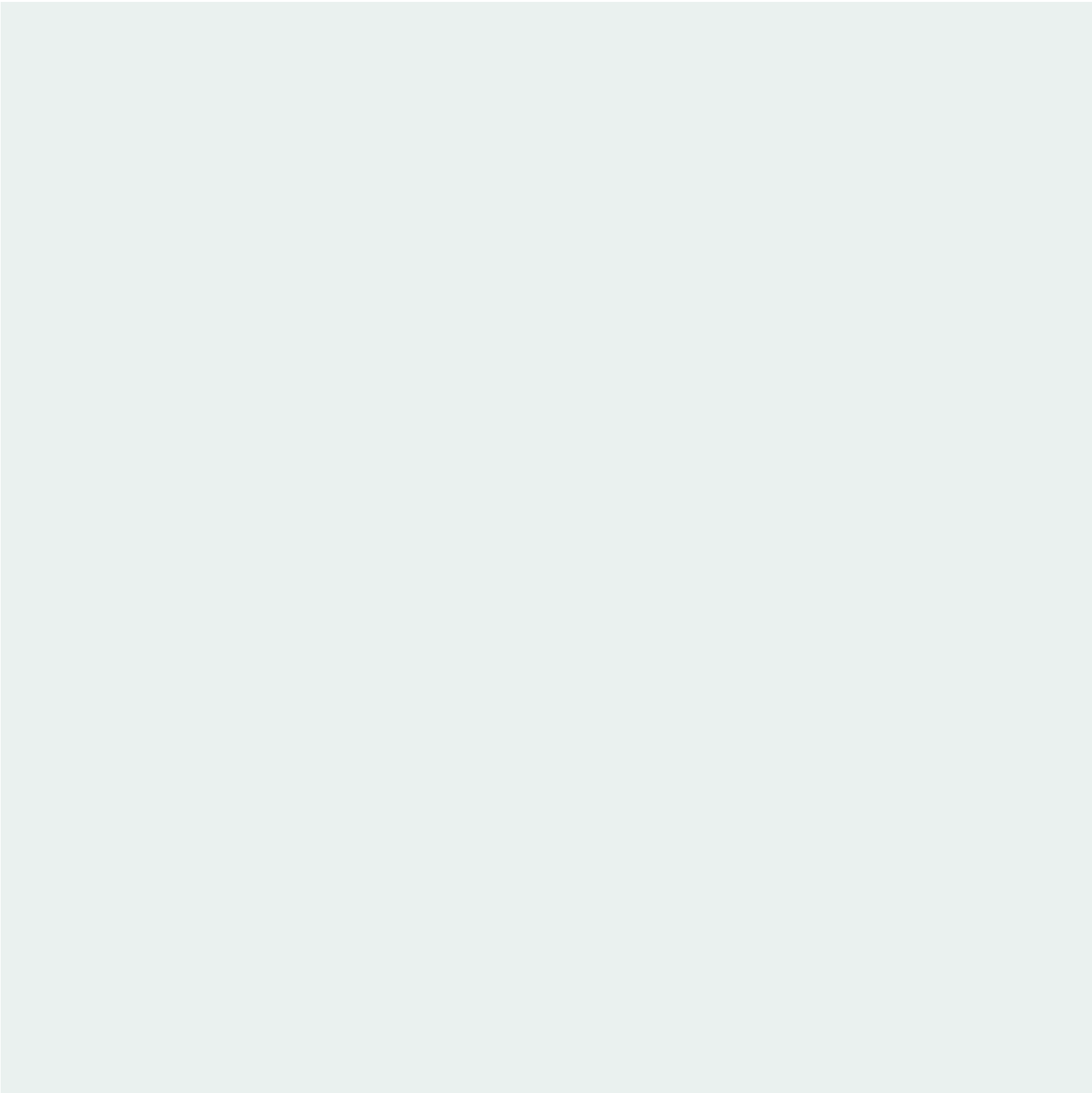
1976

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.

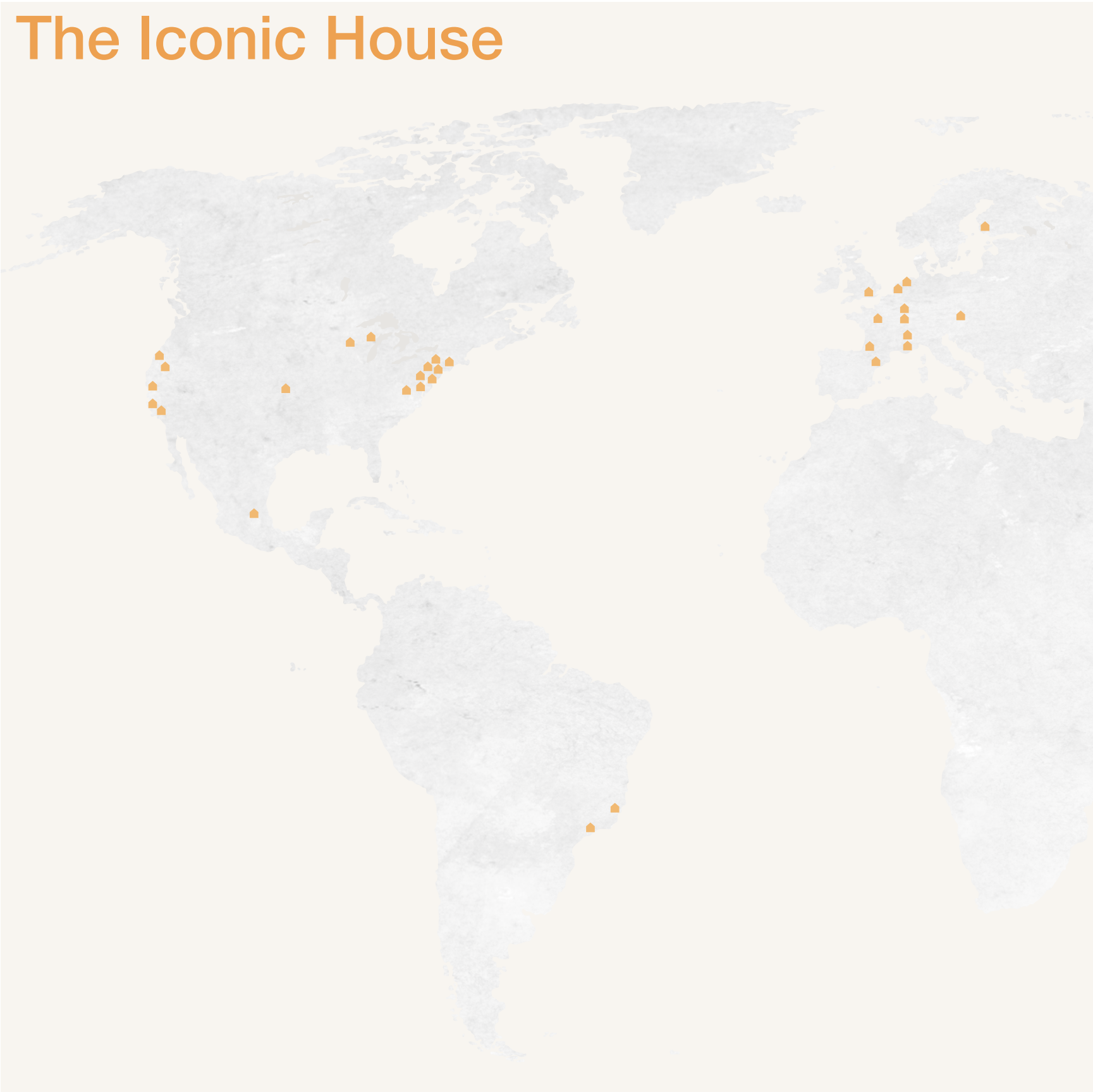


[New Modern]



# 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***

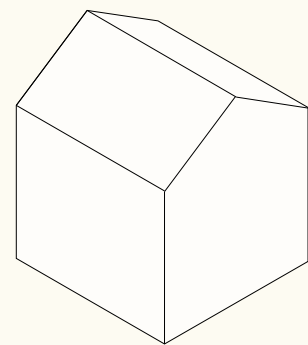
An iconic house becomes part of essential language and shorthand of architecture itself. They are necessary to our knowledge of architecture more widely and of 20th century culture and the great artistic movement that it embraces. Experimental and innovative, they are often revolutionary, questioning 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.

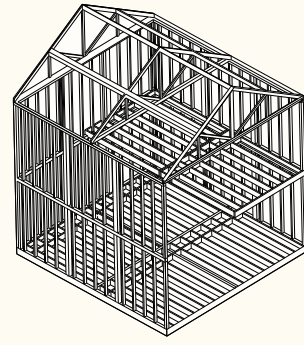


# The History of Dwelling

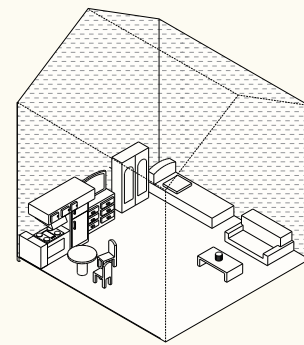
Very early the house became more than a shelter for a primitive man, and almost from the beginning “function” was much more than a physical or utilitarian concept. Shelter is the passive function of the house, then its positive purpose is the creation of an environment best suited to the way people live, a social unit of space.



[Envelope]



[Tectonics]

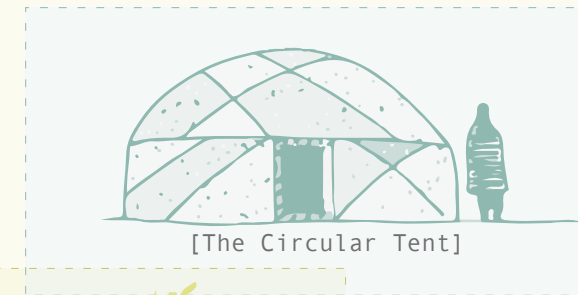


[Social Agenda]

## 1.The Cave



## 2.The Circular Hut

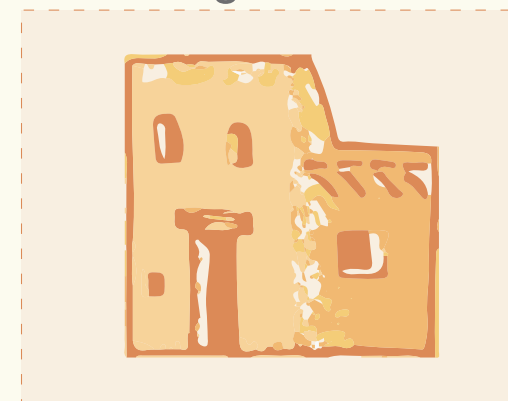


[The Circular Tent]

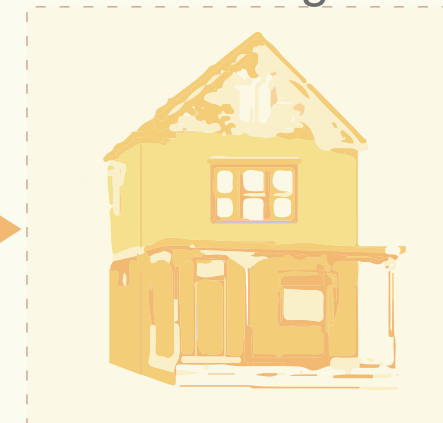


[The Tent]

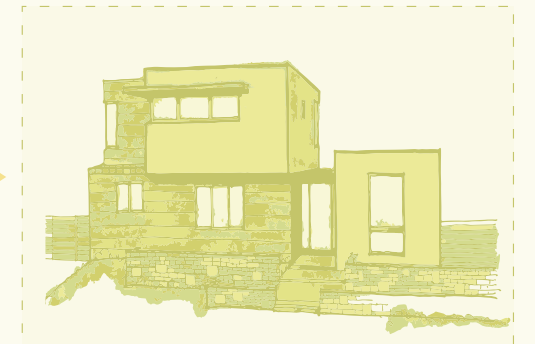
## 3.Rectangular Hut



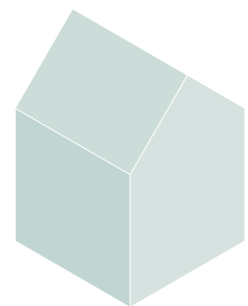
## 4.Traditional Free-Standing House



## 5.Modern Free-Standing House

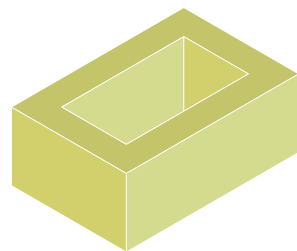


# The Four Basic Images



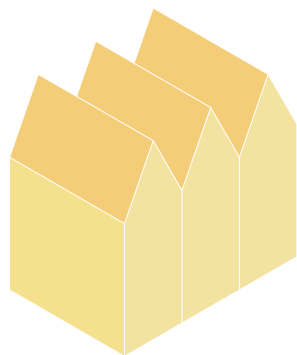
The Free Standing House  
[Venacular]

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



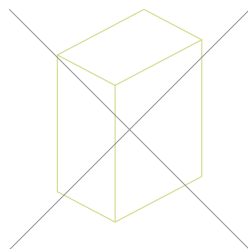
The Courtyard House  
[Greek House]

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.”

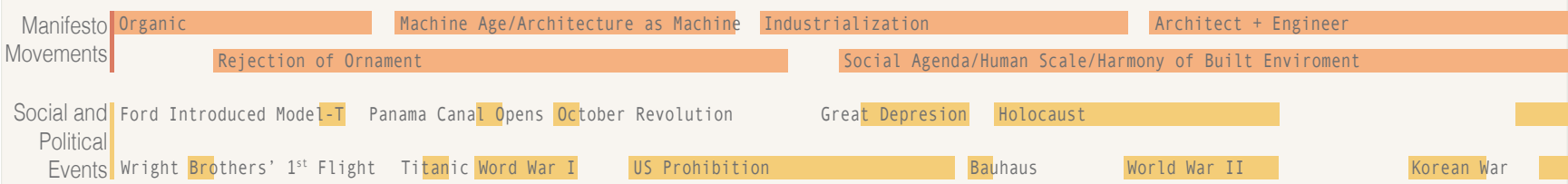
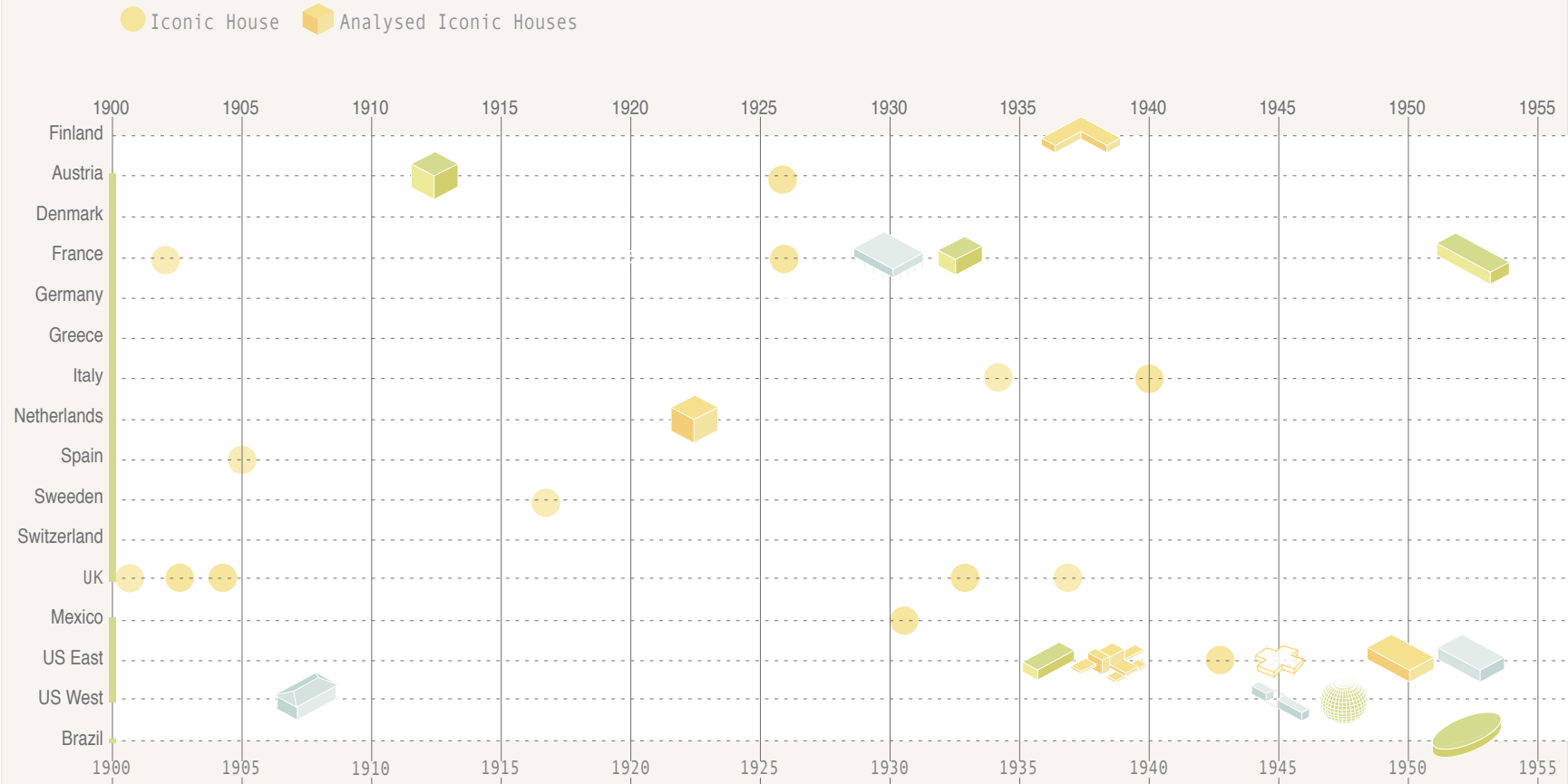


*“The house has served as a test bed of design experimentation, the place where architects have sought to create new forms and to offer new domestic lifestyles.”.*

*- Dominic Bradbury*

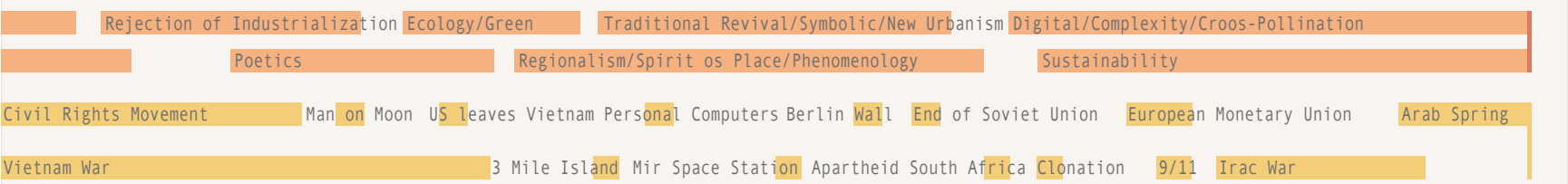
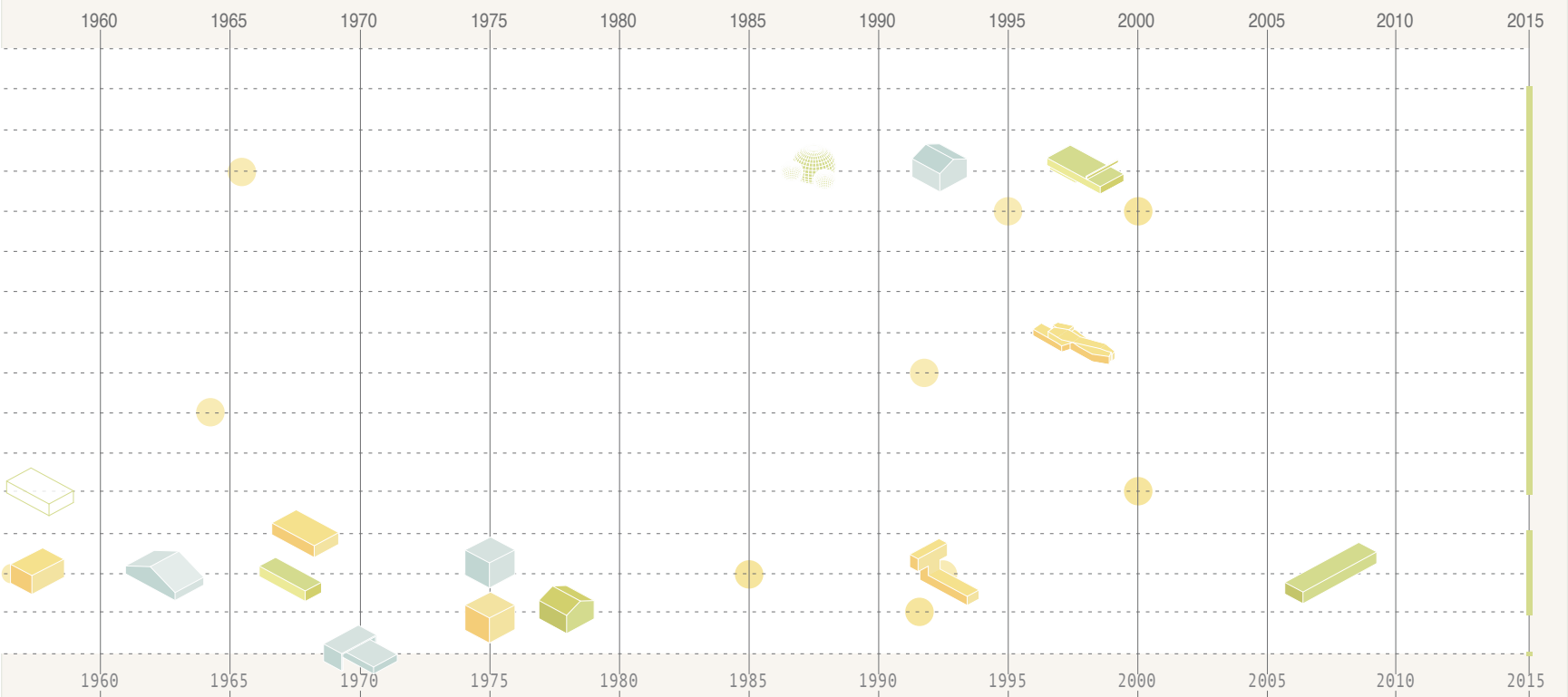
These four “images” refer to the preconceptions about houses which people have in their individual and collective minds. These are of interest because they exert substantial influence on the kind of houses that actually are built.

# Iconic House + Historical Context



## Iconic House

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



- |   |  |   |   |  |
|---|--|---|---|--|
| 17. Oscar Niemeyer<br>Canoas House      | 21. Robert Venturi & Denise Scott<br>The Vanna Venturi House | 25. Richard Rogers<br>Doctor Rogers House | 29. Simon Ungers<br>T House               | 33. Hordein, Haack, & Hopfner<br>Micro-Compact House |
| 18. Jean Pouve<br>Maison Pouve          | 22. Luis Barragan<br>Cuadra San Cristobal                    | 26. Anti Lovag<br>Palais Bulles           | 30. Herzog & De Meuron<br>Rudin House     | 34. William Massei<br>American House 08              |
| 19. The Simthson<br>House of the Future | 23. Richard Meier<br>Douglas House                           | 27. Frank Ghery<br>Ghery House            | 31. UN Studio<br>Mobius House             |  |
| 20. Louis Kant<br>Esherick House        | 24. Pablo Mendez de Rocha<br>Milan House                     | 28. Peter Eisenman<br>House VI            | 32. Rem Koolhaas (OMA)<br>Maison Bordeaux |  |

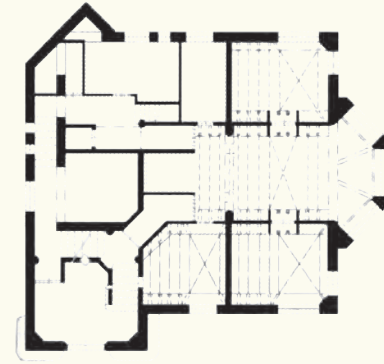


# 35 Iconic Houses



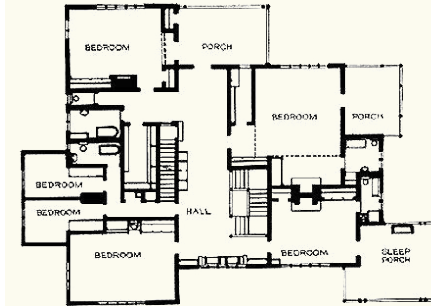
From “The Iconic House: Architectural Masterwork Since 1900”

By: Dominic Bradbury



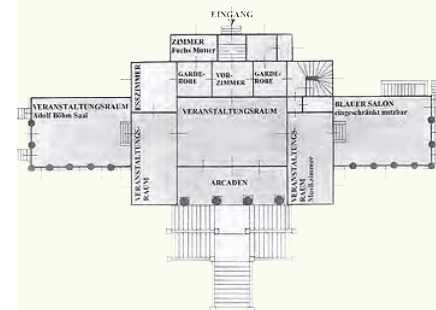
**1905 - Villa Bellesguard**  
**Barcelona, Spain**  
**Antonio Gaudi**

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**

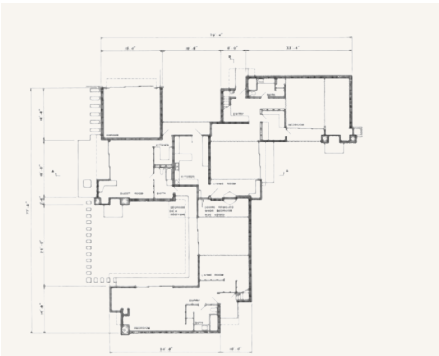
Craftsmanship and detailing were key. The aim was to create a house that was both aligned with the landscape and at the same time expertly crafted with exquisite finishes. The Greene’s were advocates of the arts and crafts approach that on one hand emphasized the quality and beauty of craft and original 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**

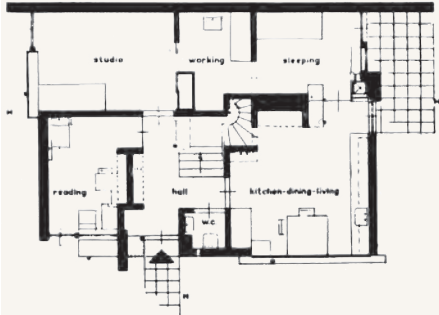
Otto Wagner’s work pushed towards a more disciplined architectural language, with less reliance on ornament and a greater emphasis on form, function, materials and rationality. Villa Wagner II, a summer villa for the Wagner family reflects the architect’s fascination with the possibilities of new materials 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.





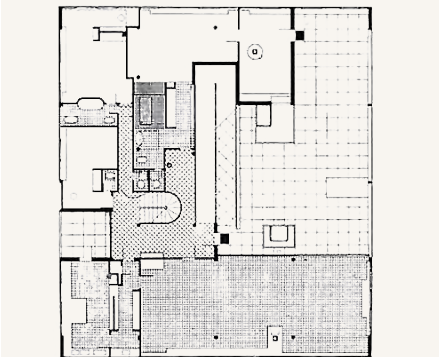
**1922 - Schindler House**  
**California, USA**  
**Rudolf Schindler**

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 where 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.



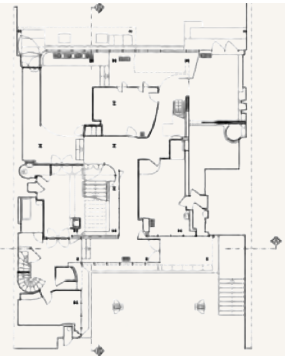
**1924 - Rietveld Schröder House**  
**Utrecht, Netherlands**  
**Gerrit Rietveld**

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 Schröder'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.



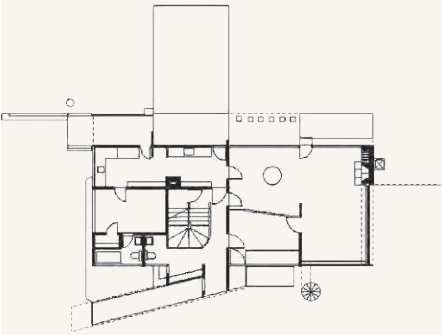
**1931 - Villa Savoye**  
**Poissy, France**  
**Le Corbusier**

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".



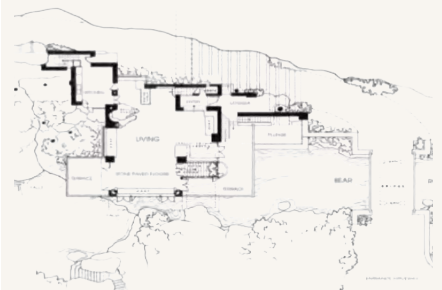
**1932 - Maison de Verre**  
**Paris, France**  
**Pierre Chareau**

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.



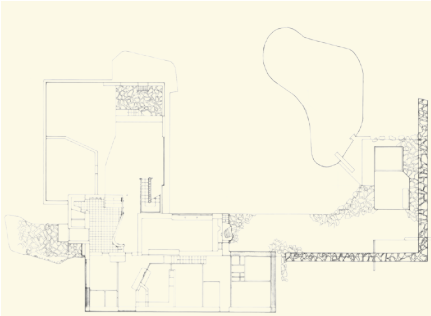
**1938 - Gropius House**  
**Massachusetts, USA**  
**Walter Gropius**

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.



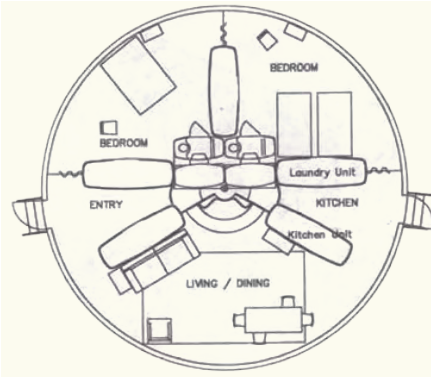
**1945 - Study House 8**  
**Los Angeles, USA**  
**Charles and Ray Eames**

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



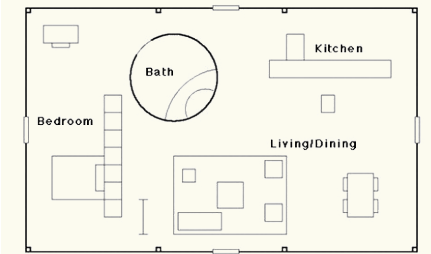
**1945 - Study House 6, The Omega House**  
**Unbuilt**  
**Richard Neutra**

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.



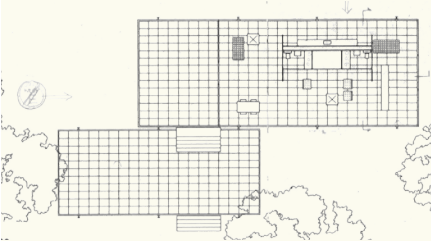
**1947 - Wachita House**  
**Kansas, USA**  
**Richard B Fuller**

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**

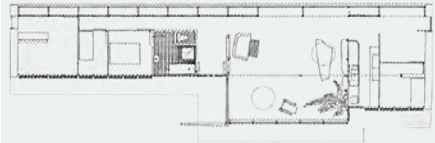
Philip Johnson created a peerless example of substance born out of simplicity and restraint. It overlooks the landscape of trees and lake spread out below it, the house is much a viewing platform as a home. The glass house was however, only one part of a campus of structures, serving as Johnson put -it 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**

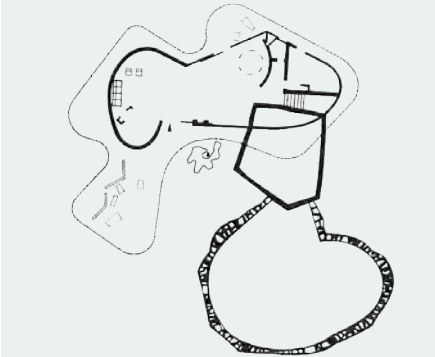
The Farnsworth House was designed on the ideas of a floating room and an open fluid free plan. It was a revolutionary house that departed within any context especially the American home-building. The frame of the house is created by a series of lightweight steel columns that support both the raised floor 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.





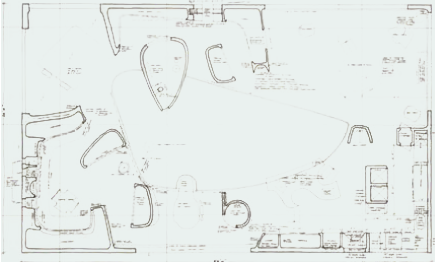
**1954 - Maison Prouve**  
**Nancy, France**  
**Jean Prouve**

Jean Prouve is best known for his experimental work in prefabricated housing and innovative structural building systems. Pouve 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.



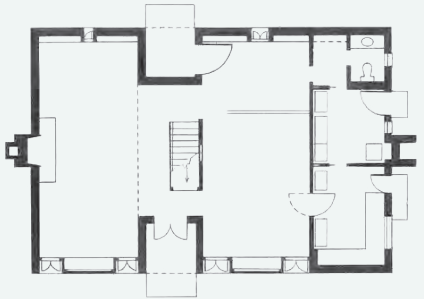
**1954 - Canoas House**  
**Rio de Janeiro, Brazil**  
**Oscar Niemeyer**

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.



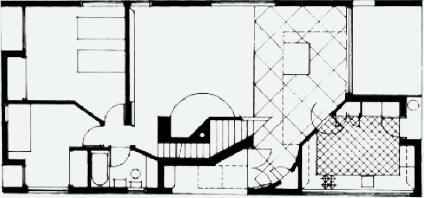
**1956 - House of the Future**  
**Unbuilt**  
**Peter and Alison Smithson**

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.



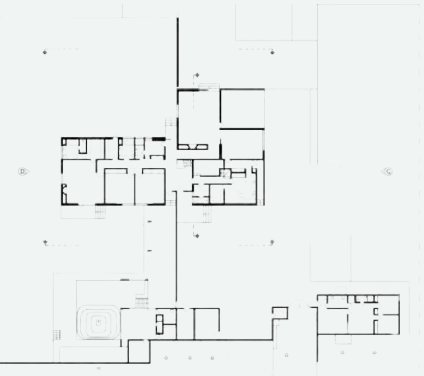
**1961 - Esherick House**  
**Philadelphia, USA**  
**Louis Kahn**

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 es a sensitivity to site and need, ergonomics and craft.



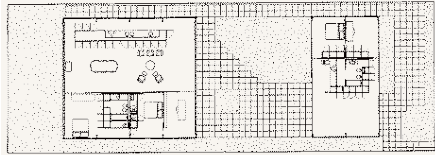
**1964 - Vanna Venturi House**  
**Philadelphia, USA**  
**Robert Venturi**

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 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.



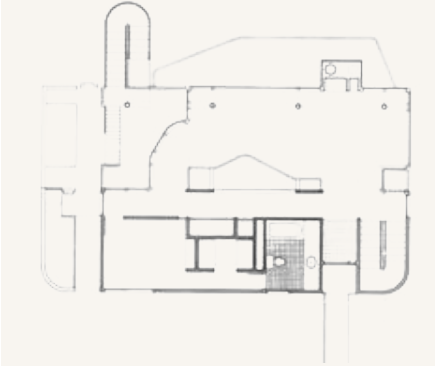
**1969 - Doctor Roger's House**  
**London, England**  
**Richard Rogers**

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 sites 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.



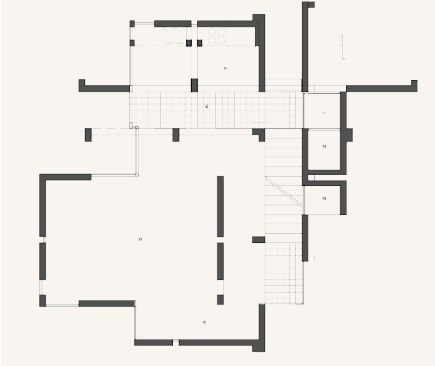
**1970 - Milan House**  
**Sao Paulo, Brazil**  
**Pablo Mendes de Rocha**

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, impactful engineering with minimalistic finishes.



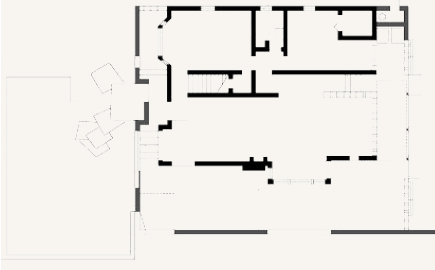
**1973 - Douglas House**  
**Richard Meier**  
**Michigan, USA**

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.



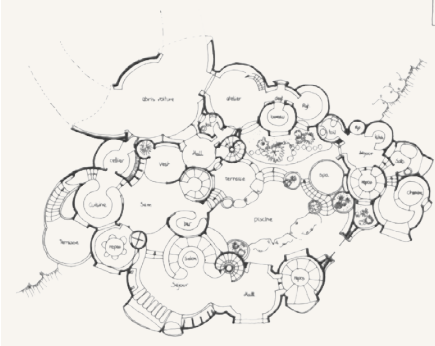
**1975 - House VI**  
**Connecticut, USA**  
**Peter Eisenman**

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-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**  
**Antti Lovag**  
**Cannes, France**

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.



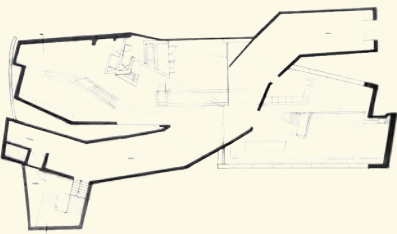
**1992 - T House**  
**New York, USA**  
**Simon Ungers**

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.



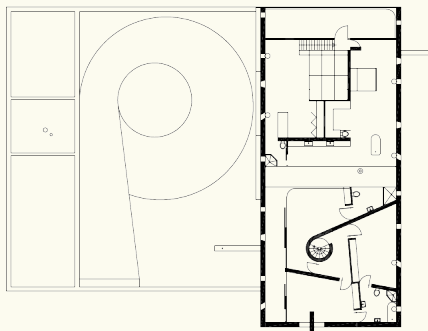
**1997 - Rudin House**  
**Haut Rhin, France**  
**Herzog and De Meuron**

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



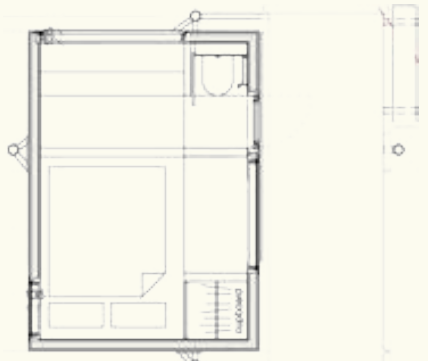
**1998 - Mobius House**  
**Het Gooi, Netherlands**  
**UN Studio**

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.



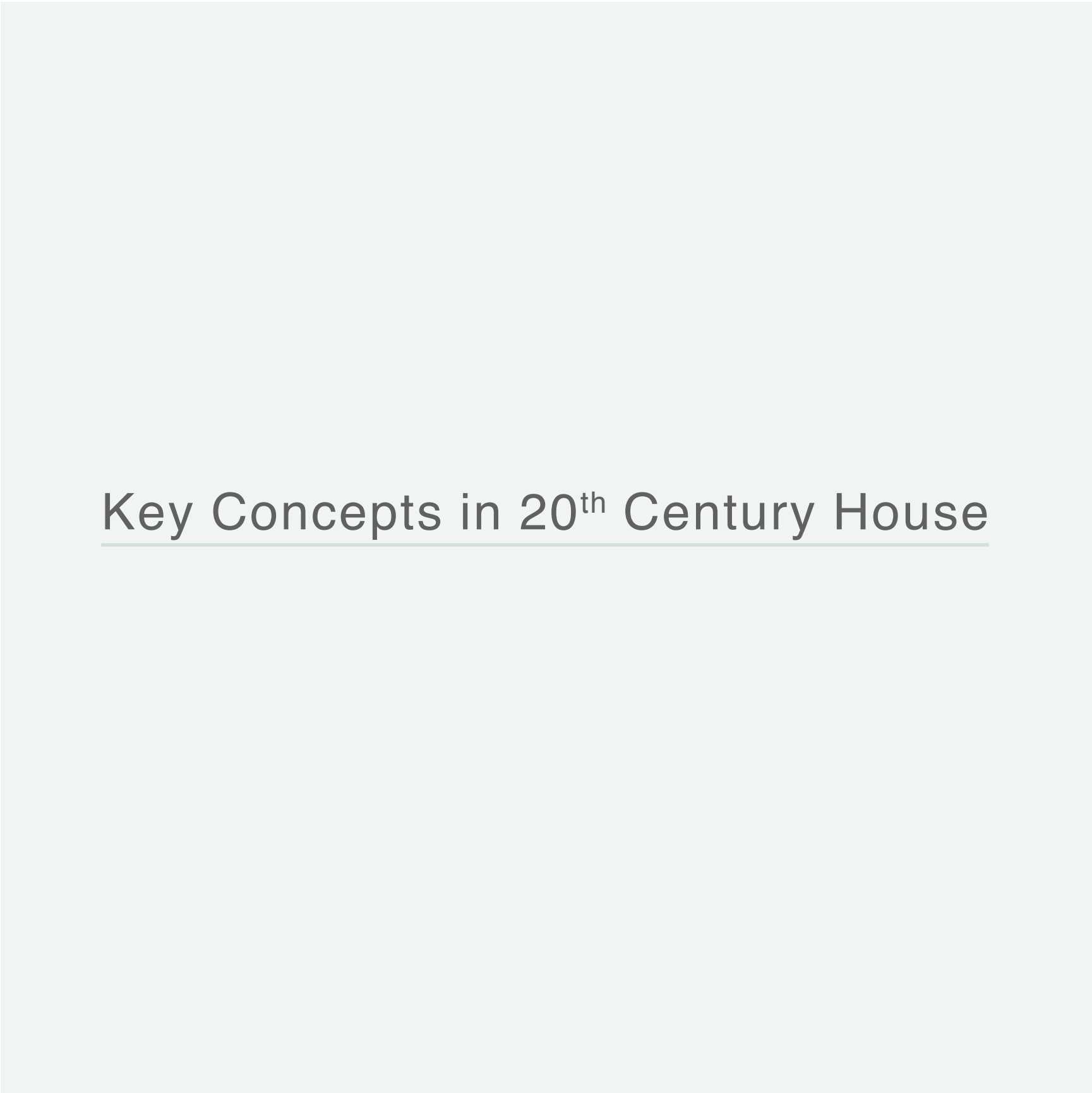
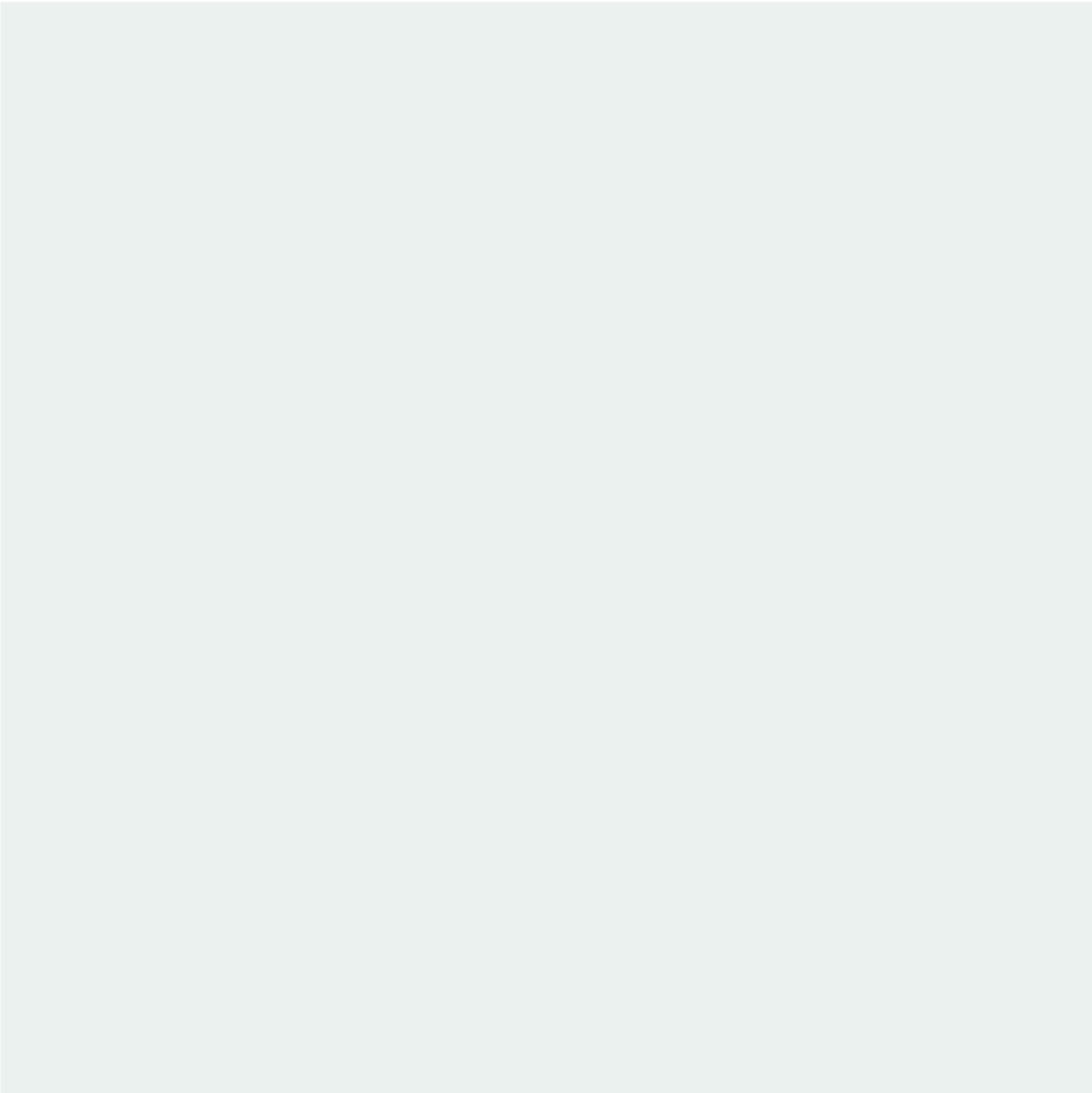
**2005 - Micro-Compact House**  
**Various Location**  
**Hordein, Haack, & Hopfner**

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.



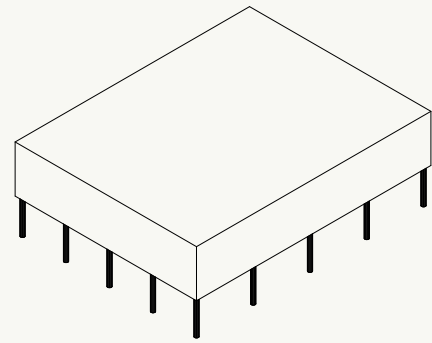
**2008 - American House 08**  
**Michigan Usa**

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.



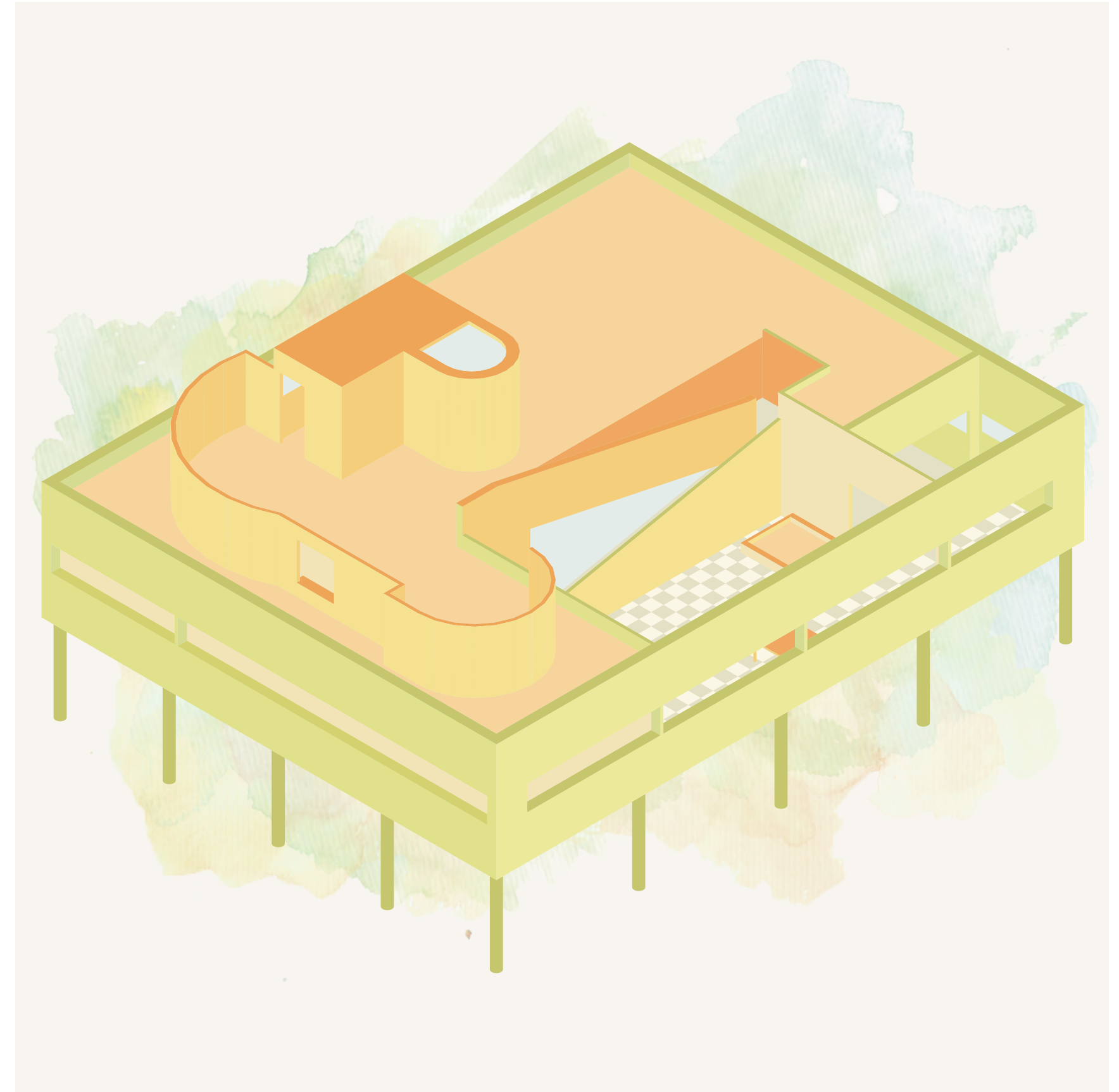
# Key Concepts in 20<sup>th</sup> Century House



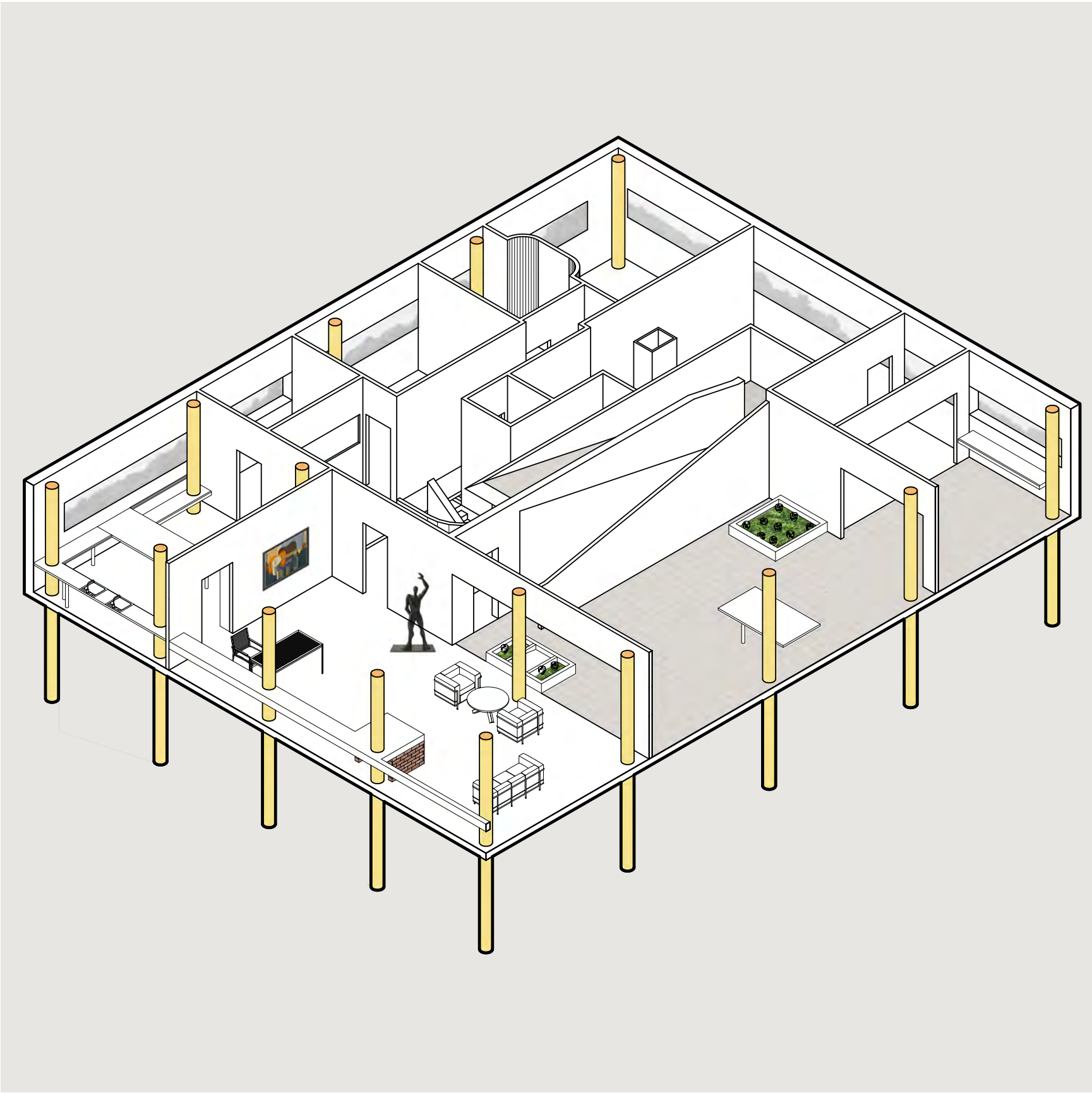


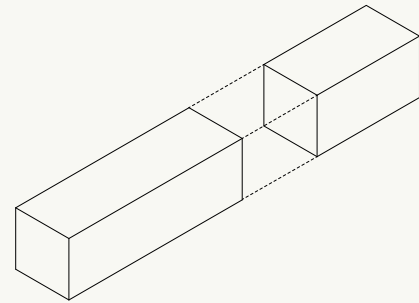
## Villa Savoye

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".





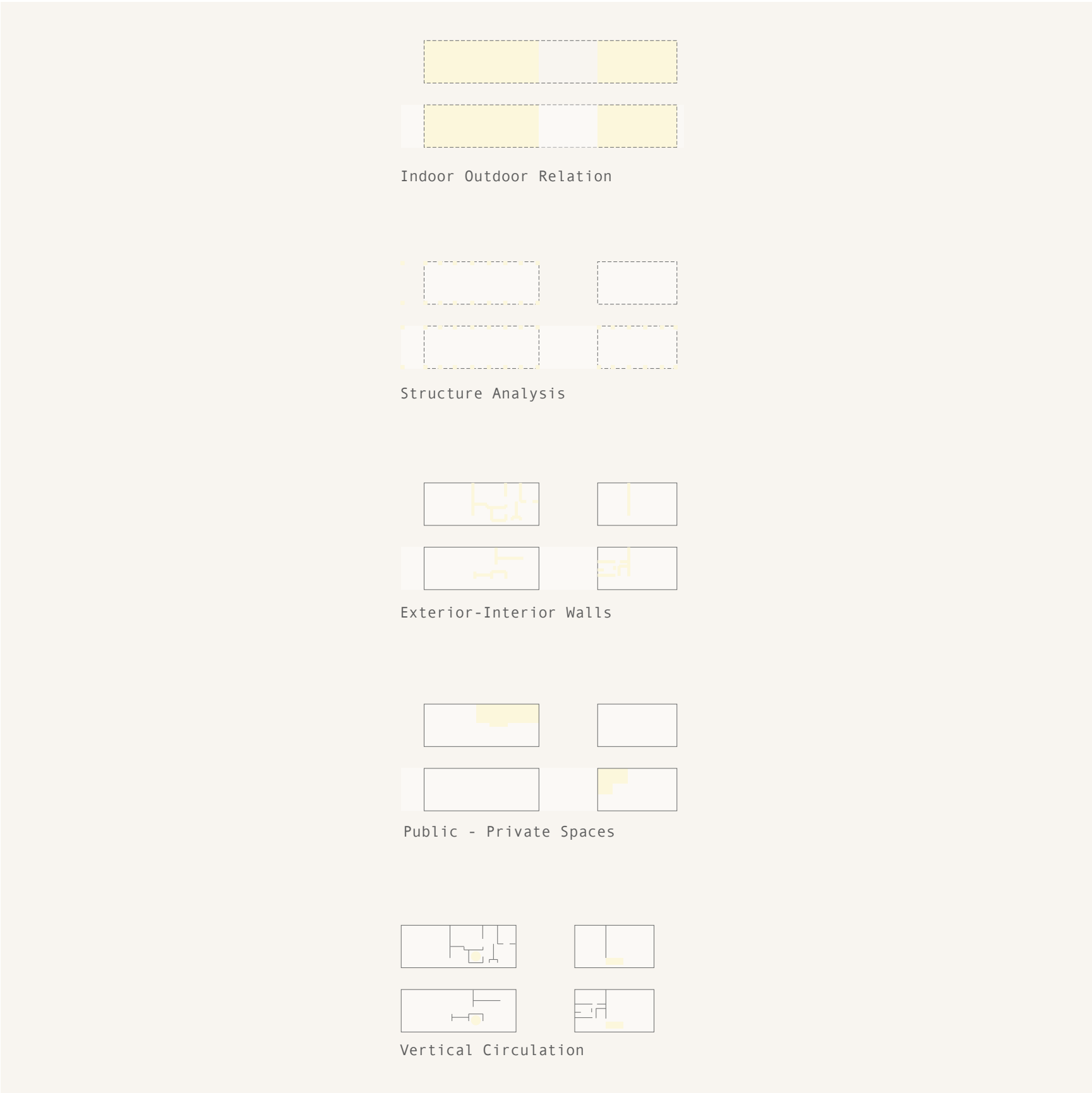
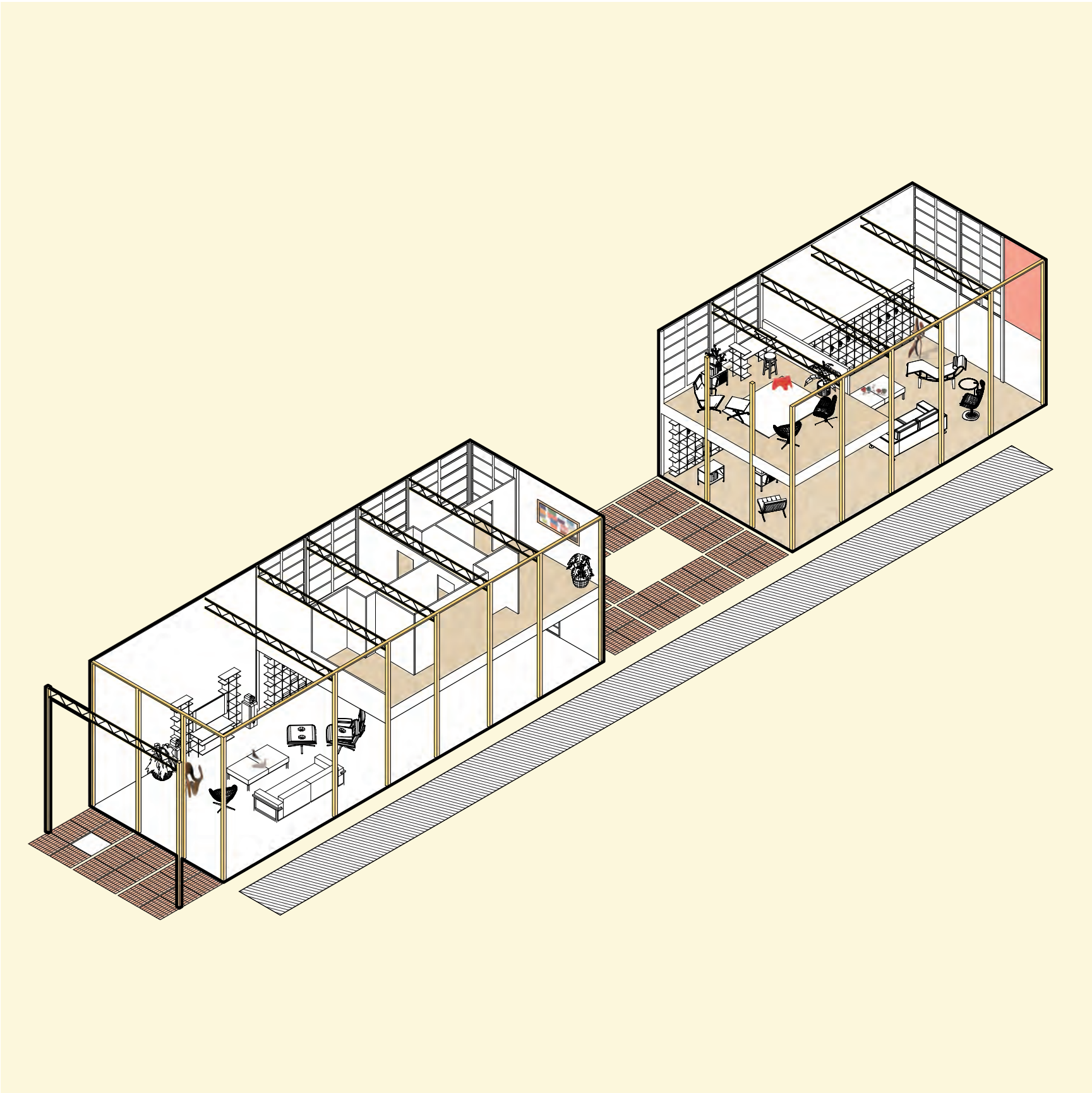




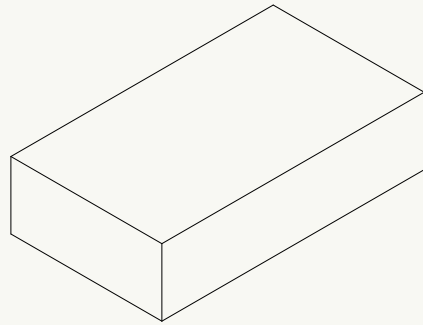
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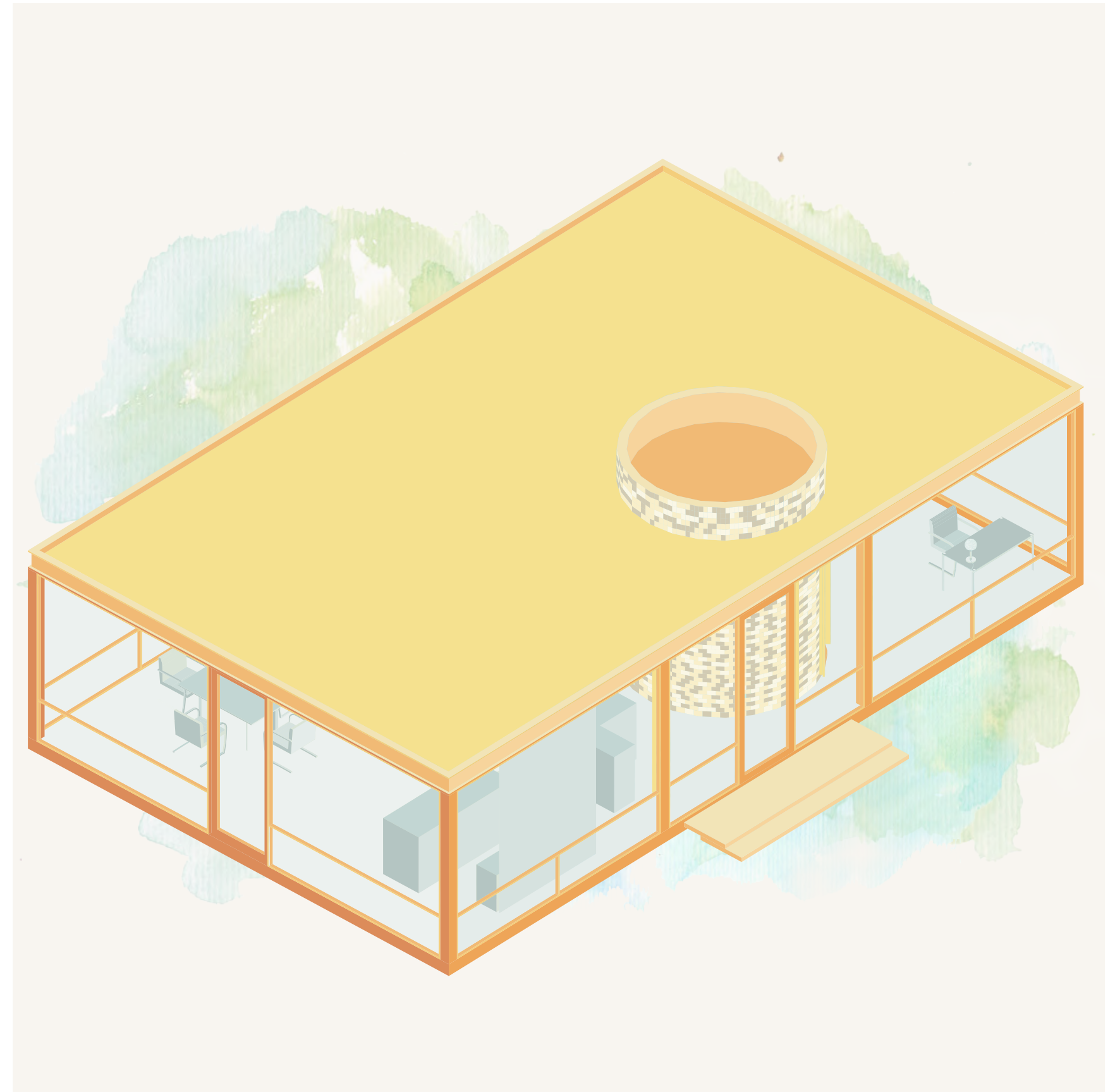


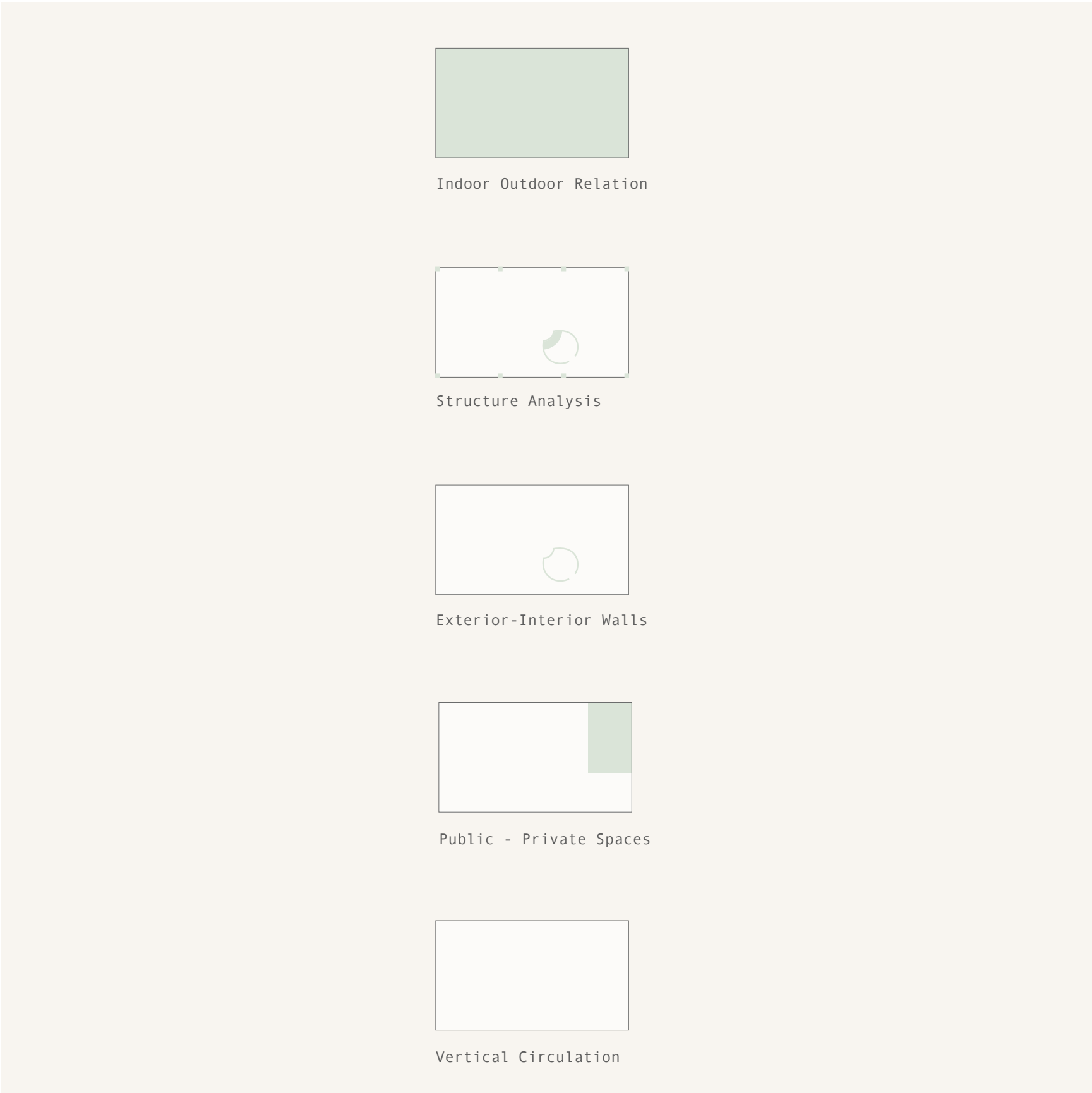


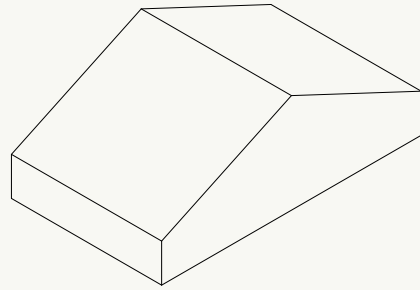


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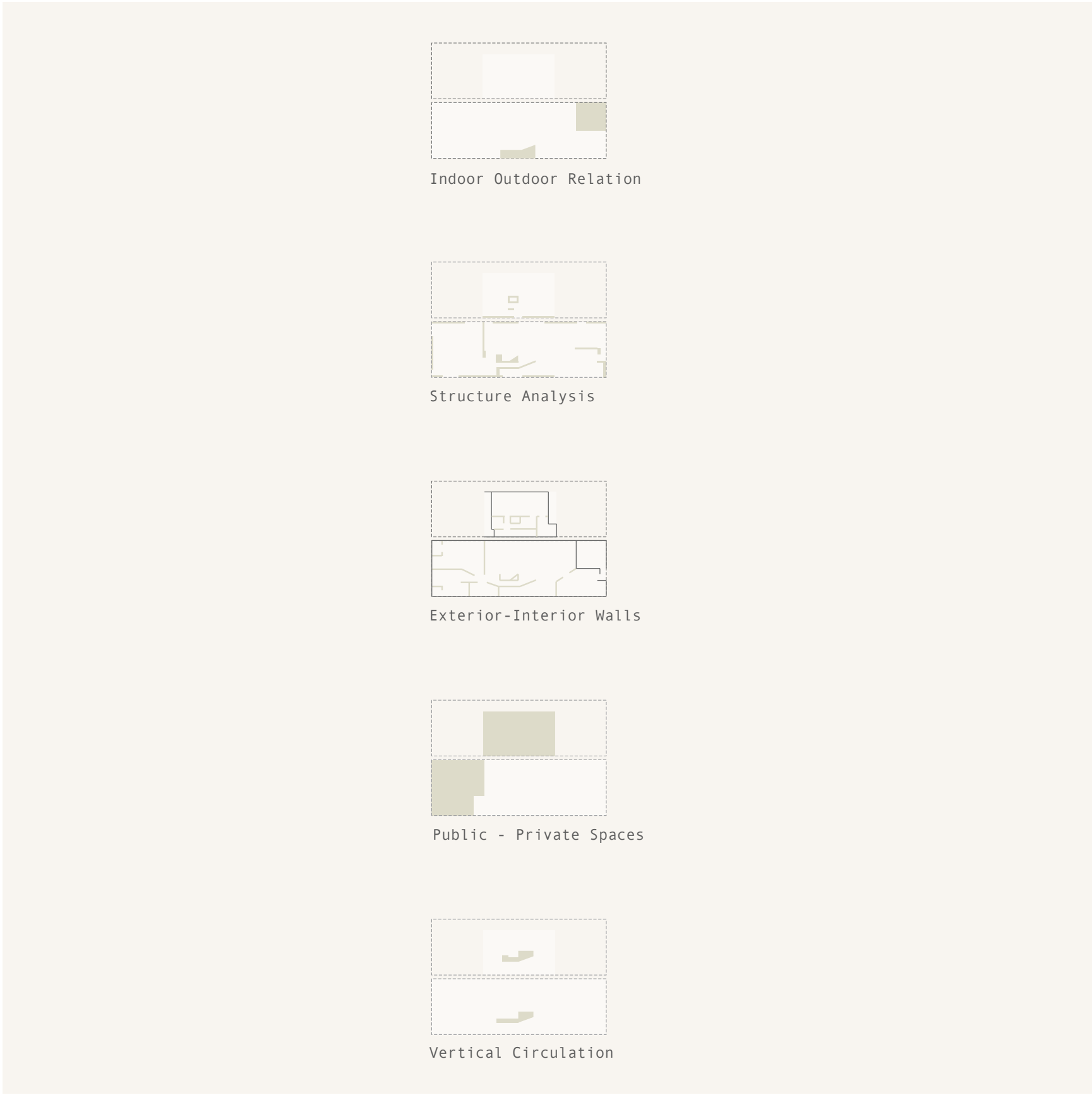
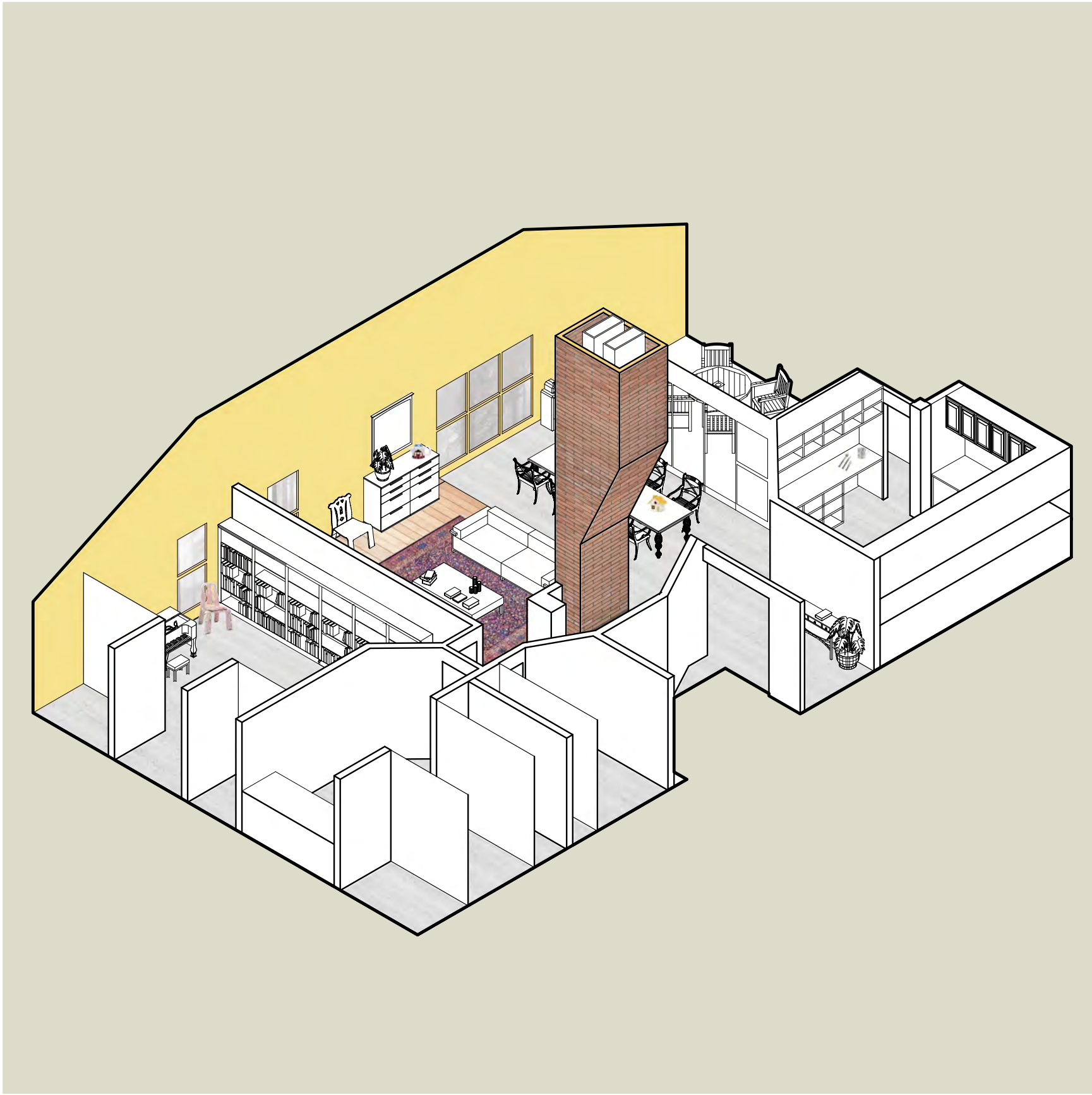


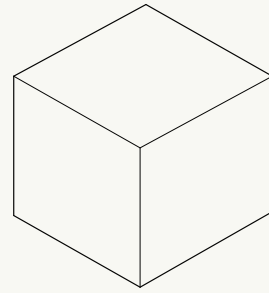
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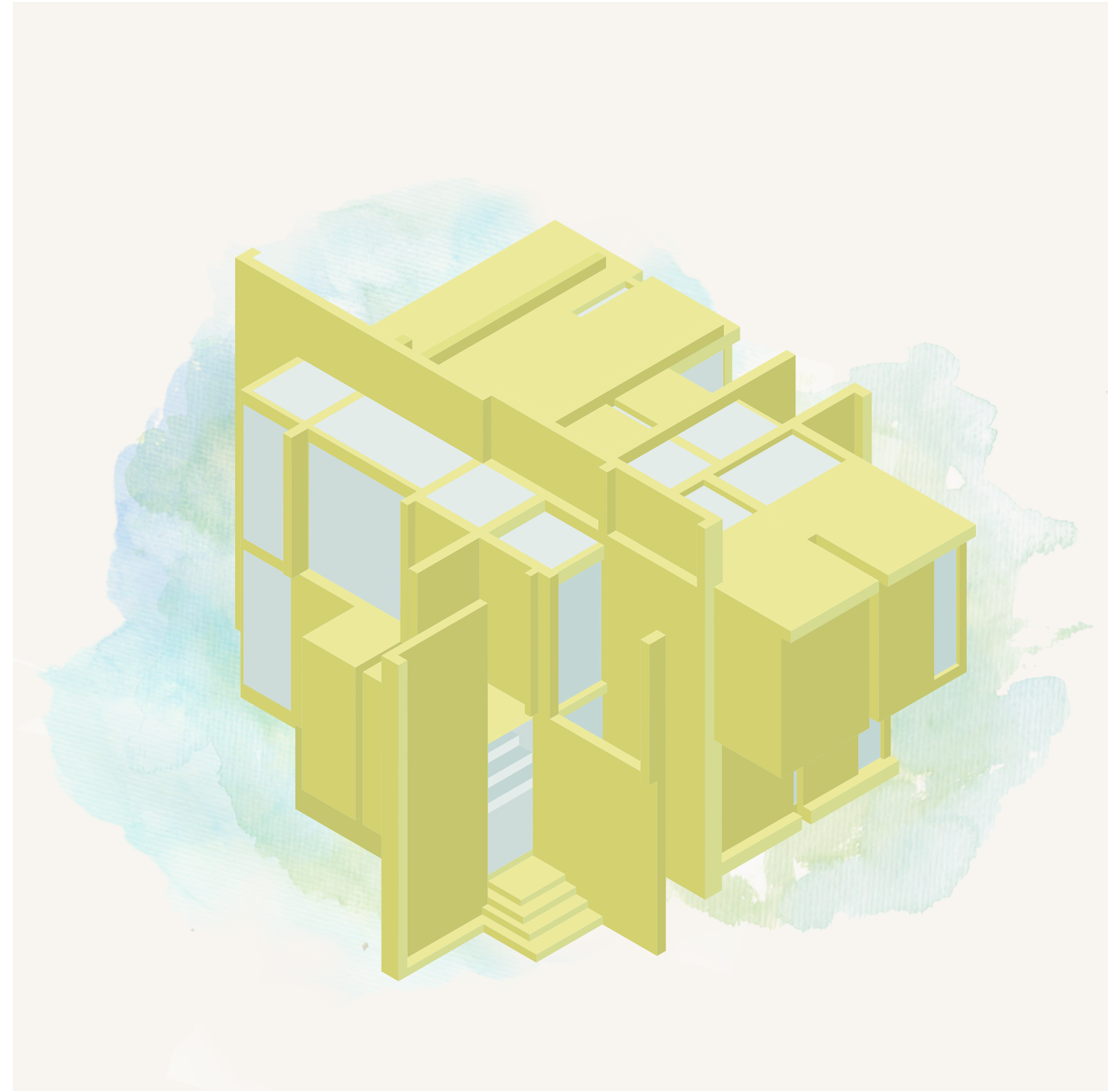


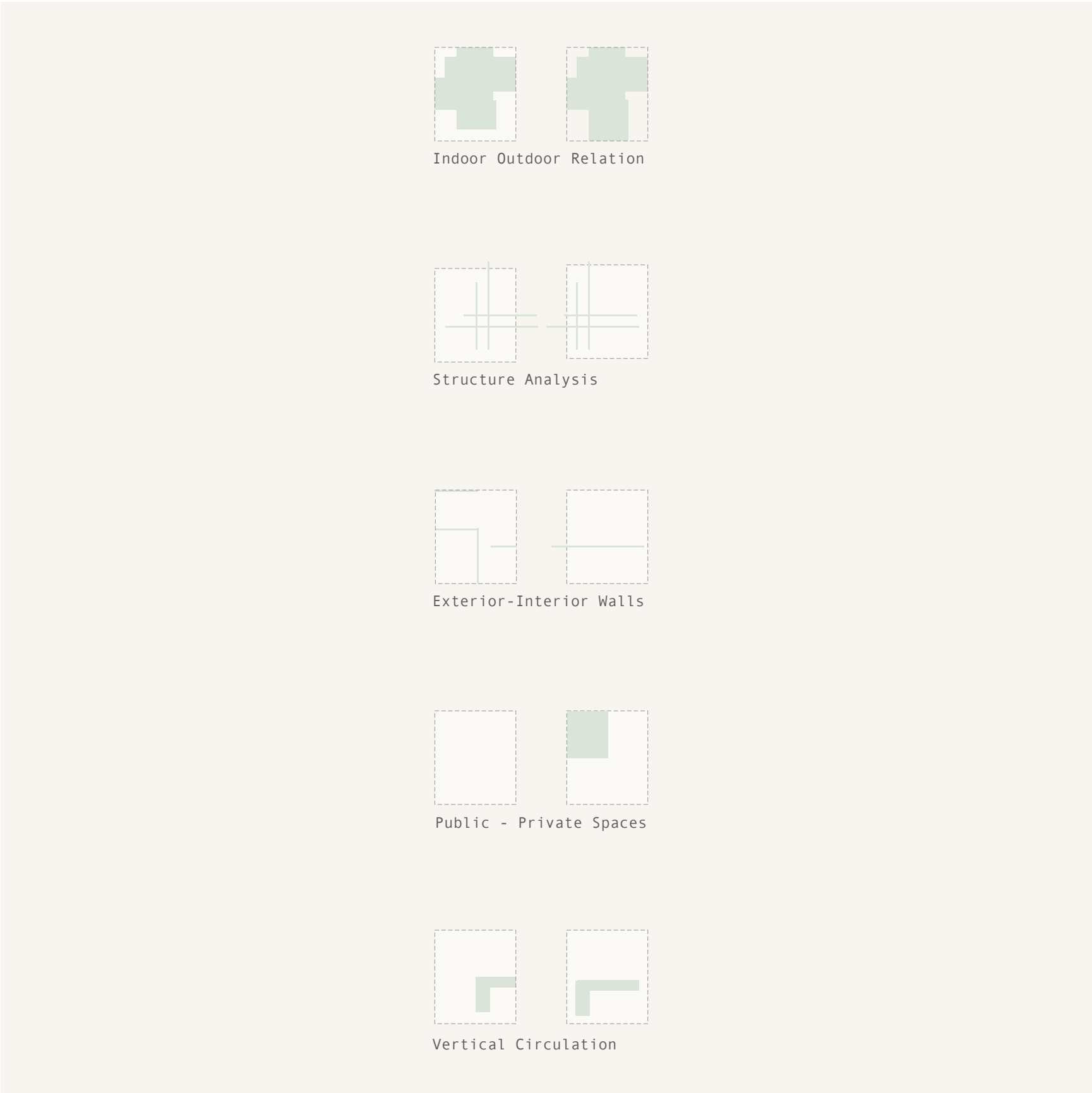
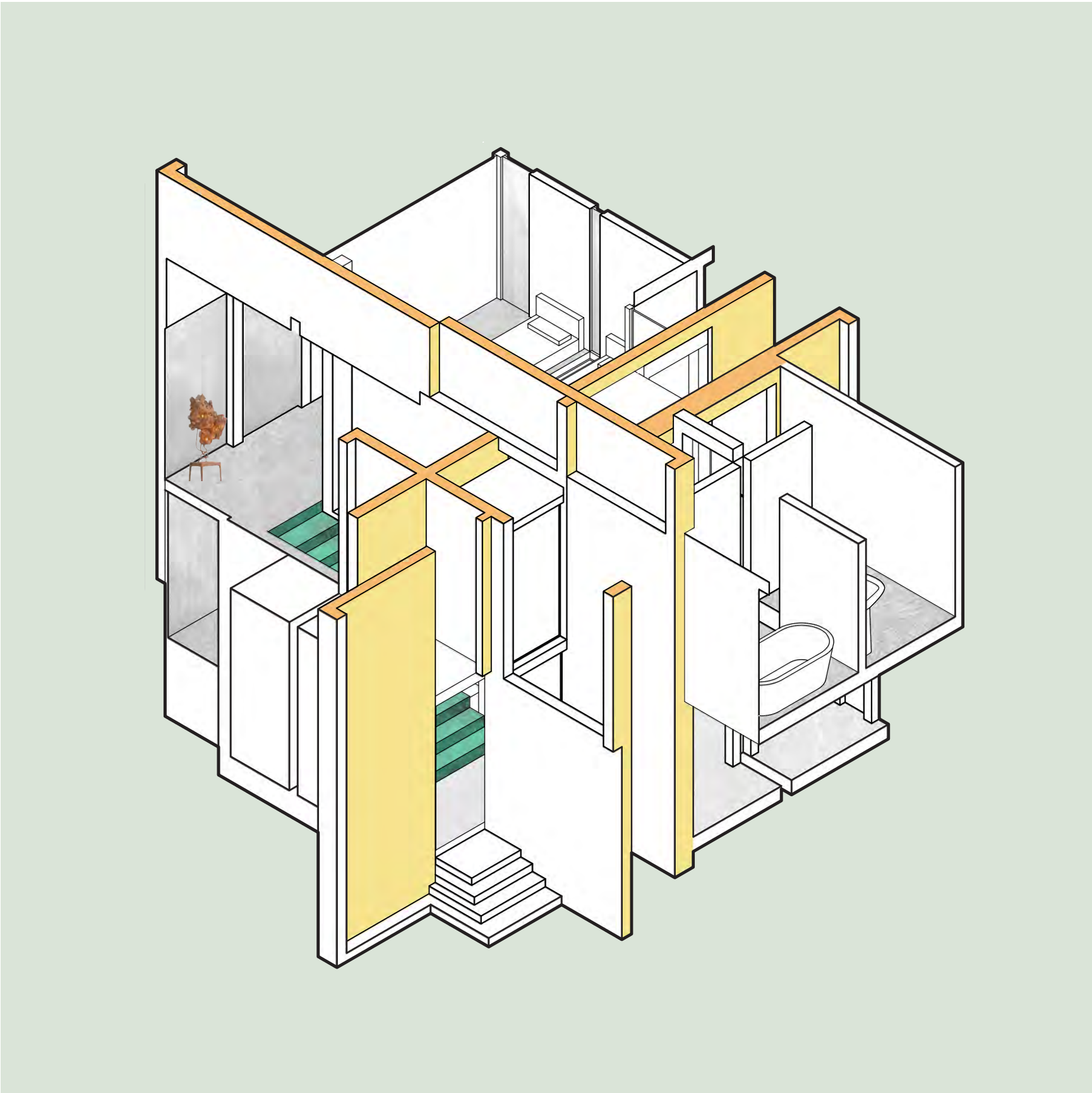




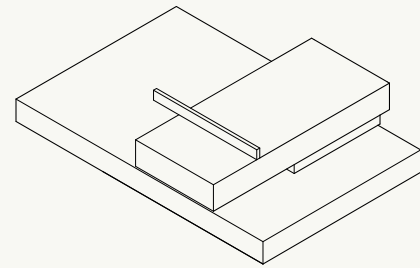
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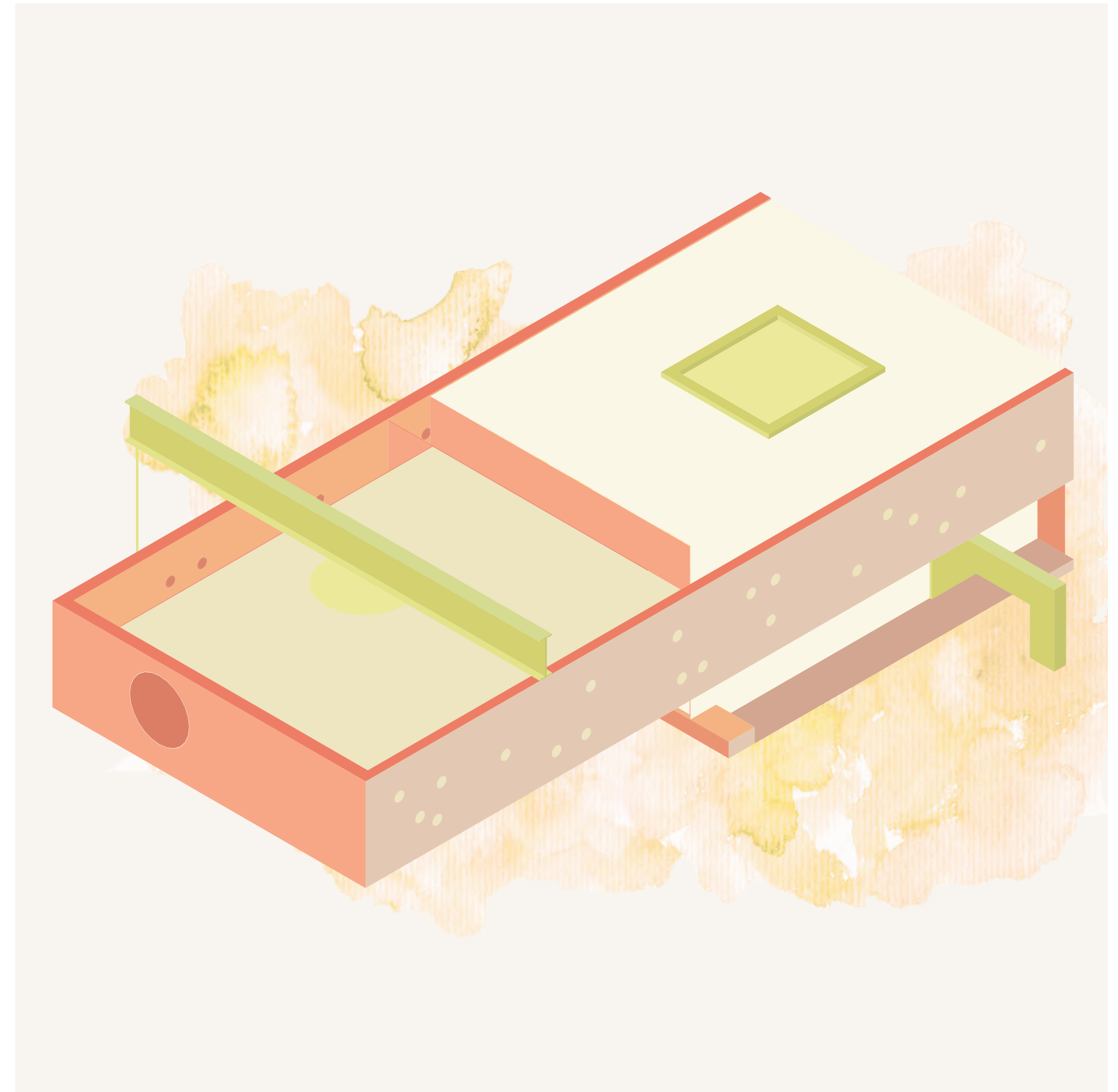


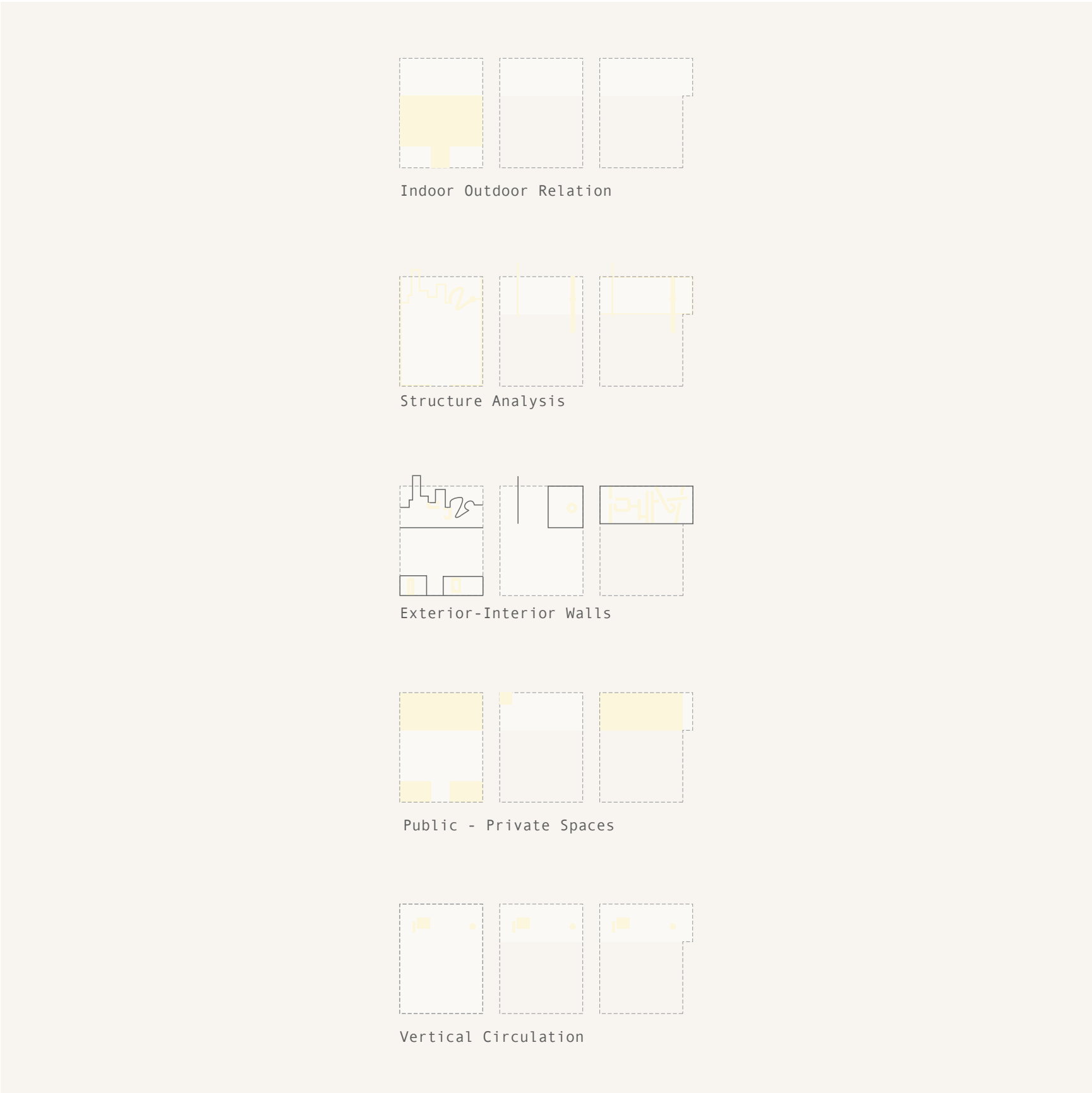
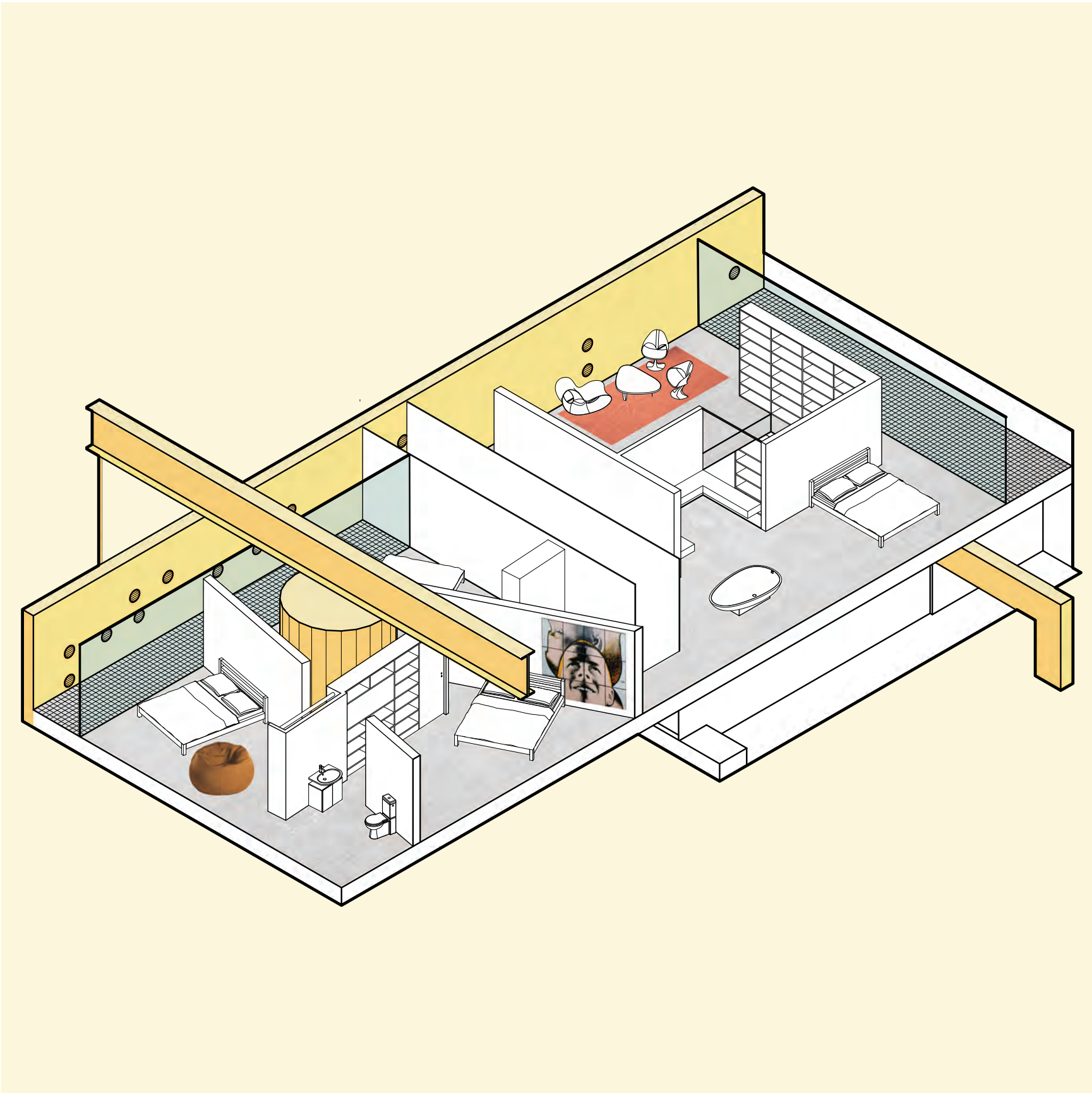


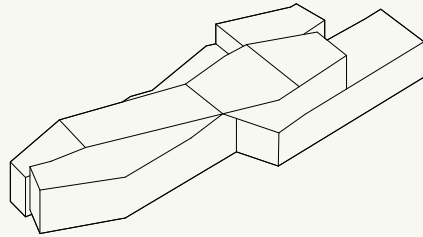


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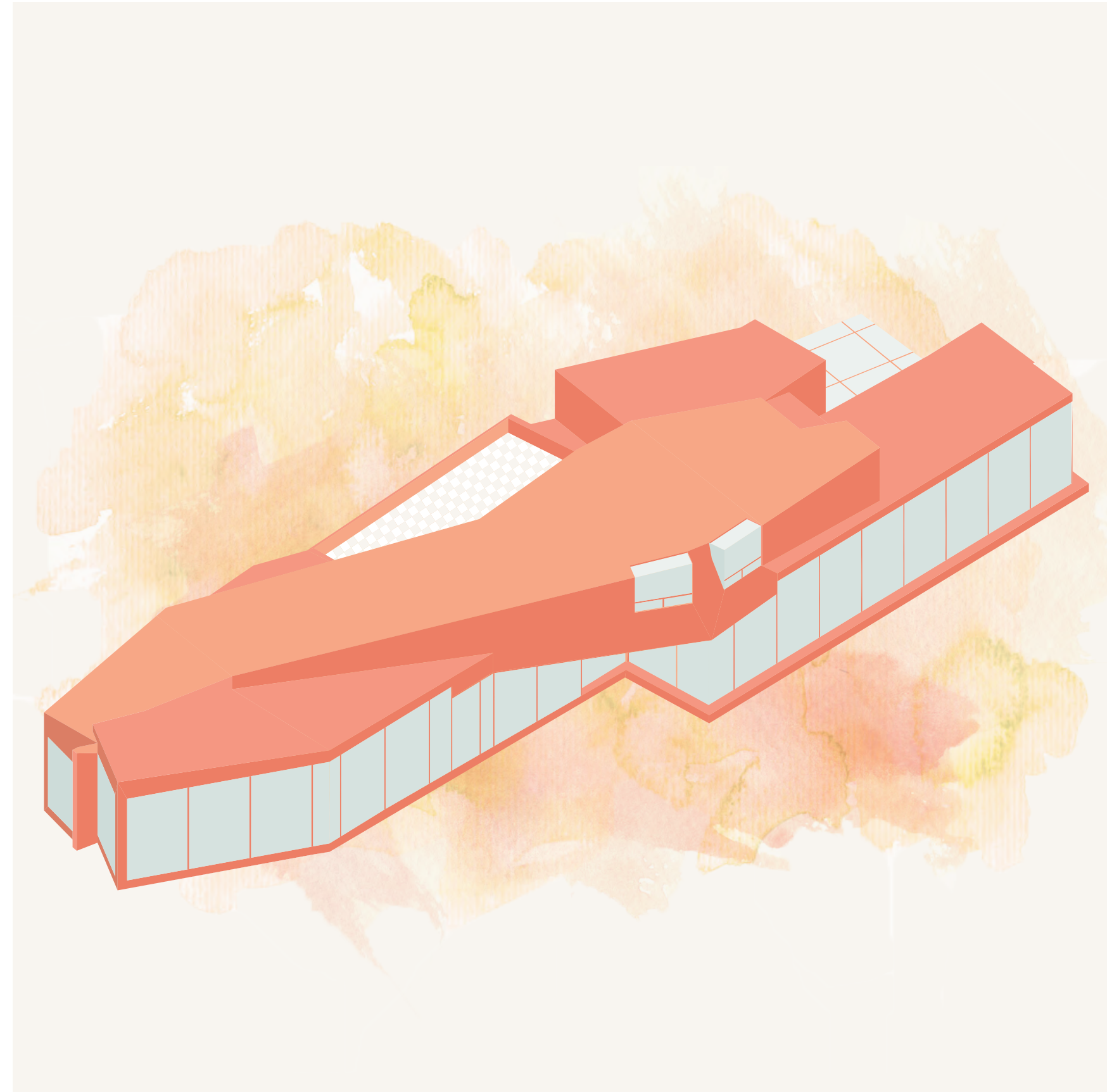




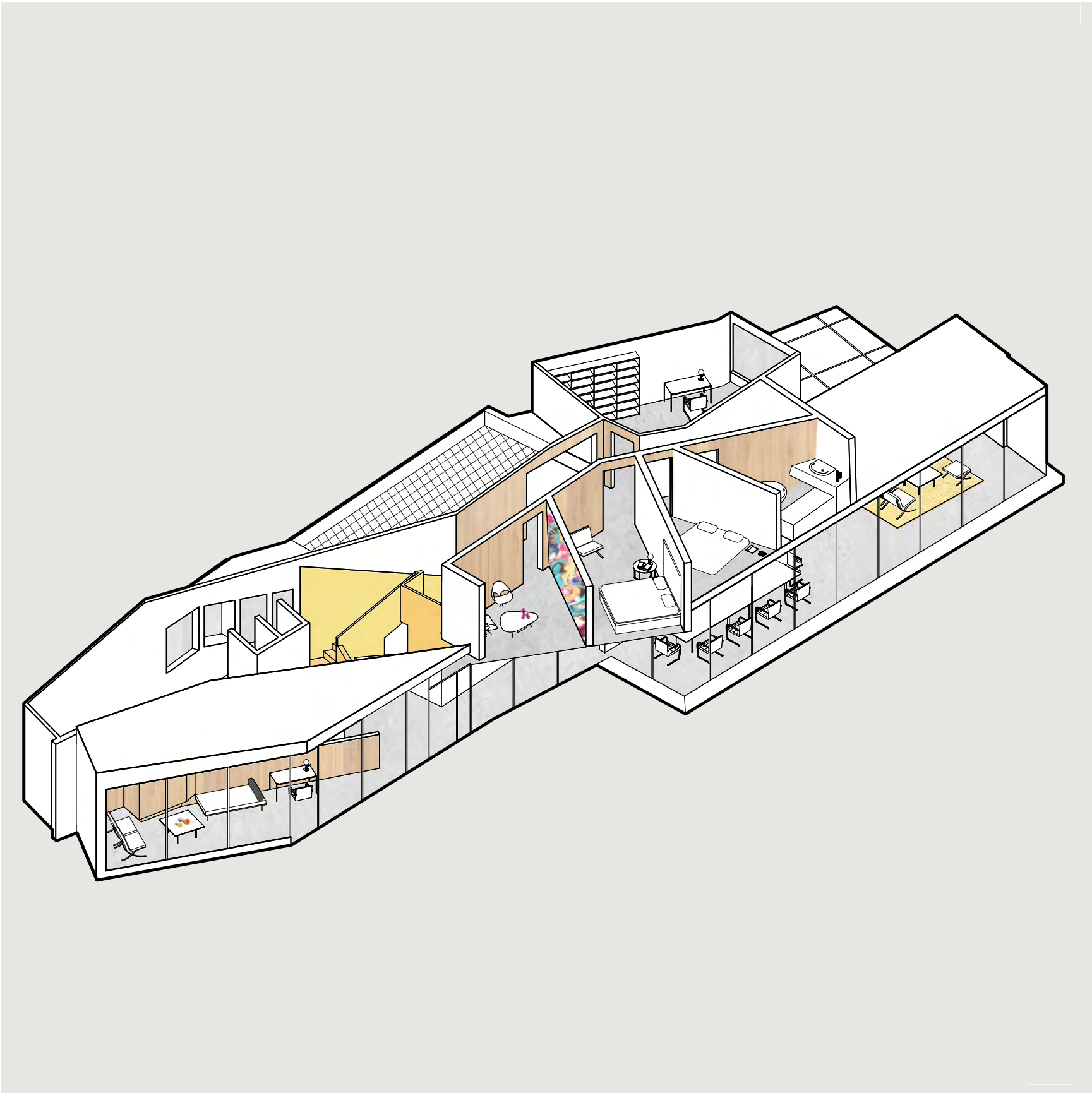


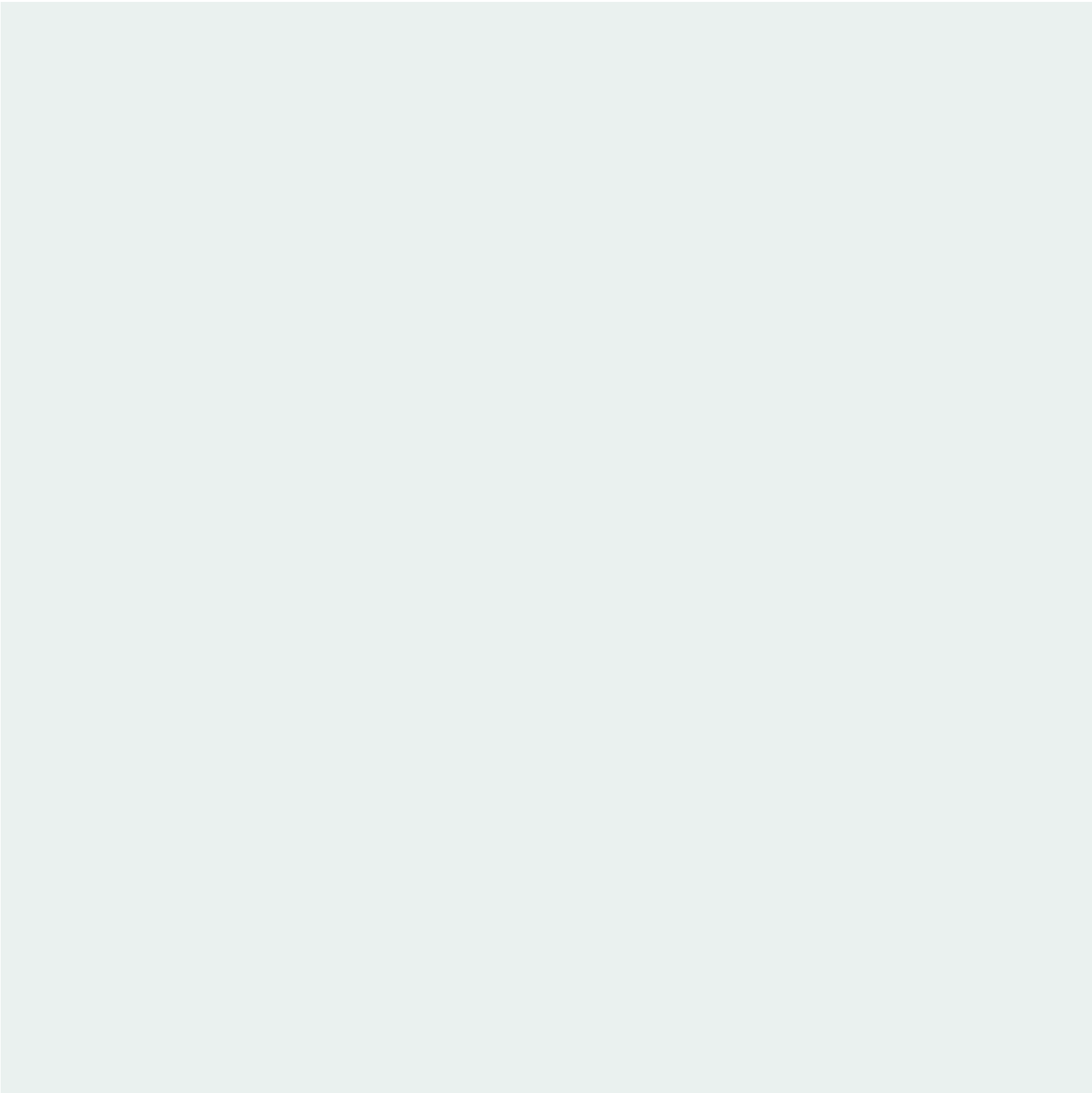
## Mobius House

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.

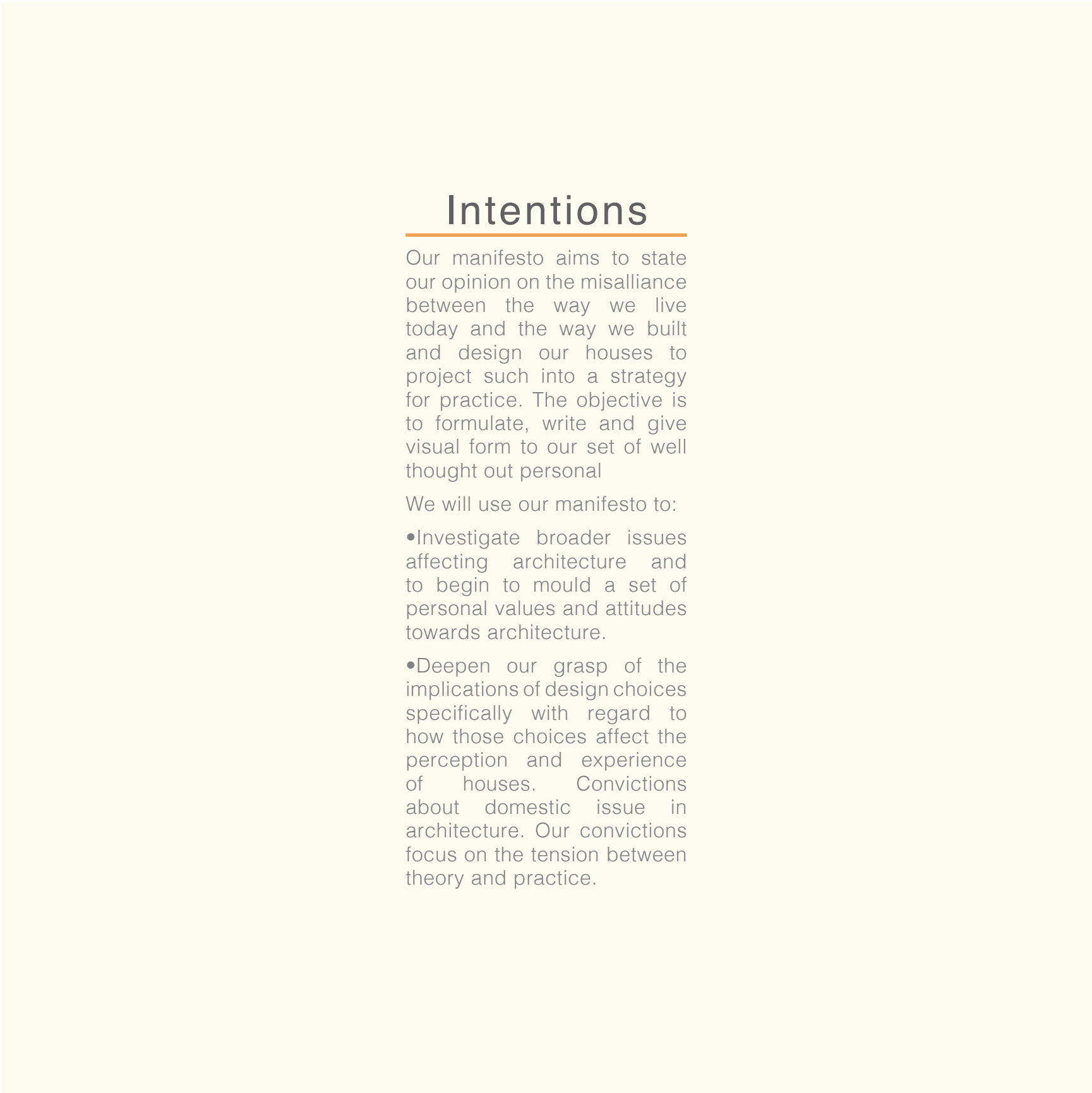
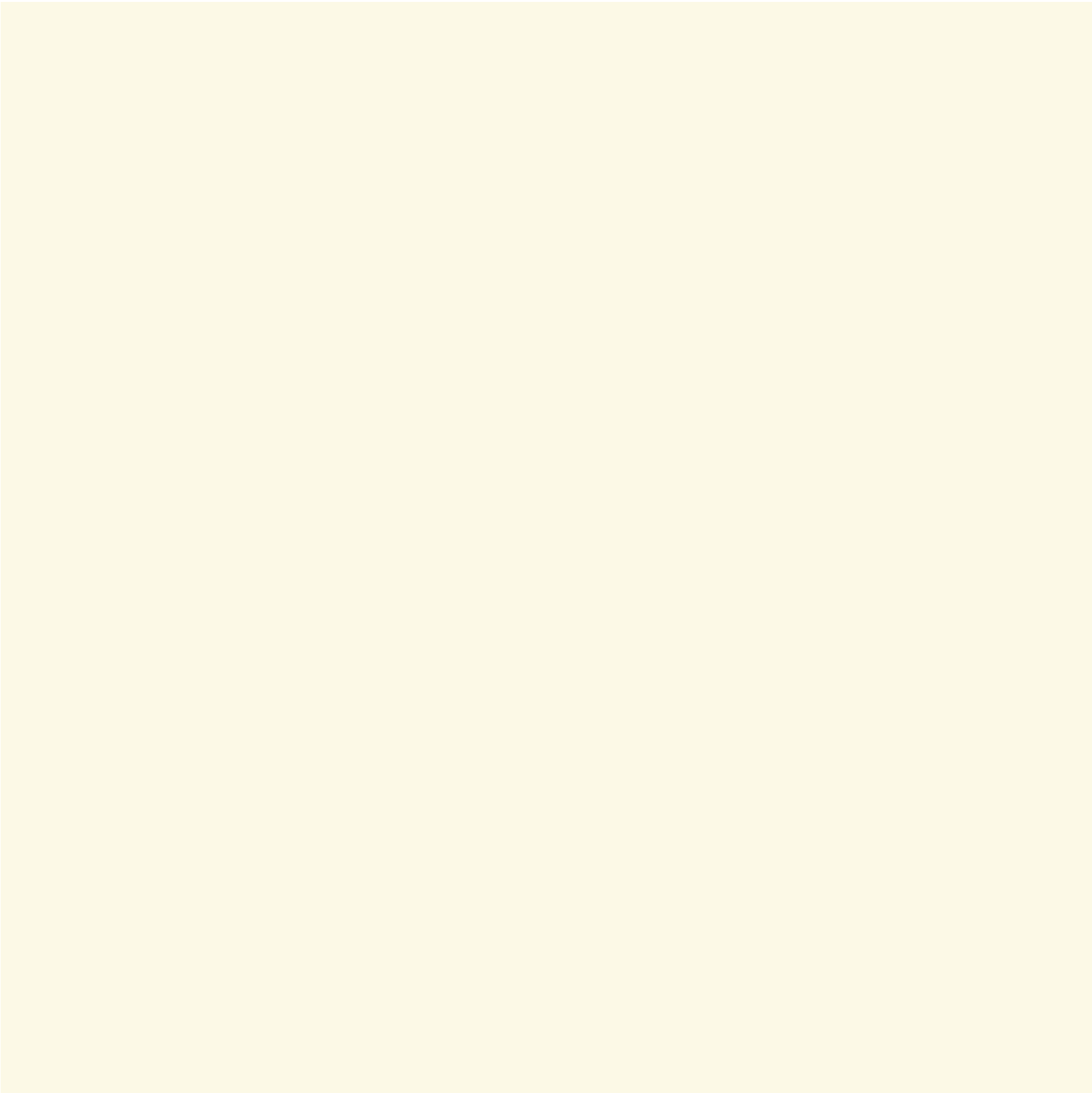








# A Manifesto for Today



# 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

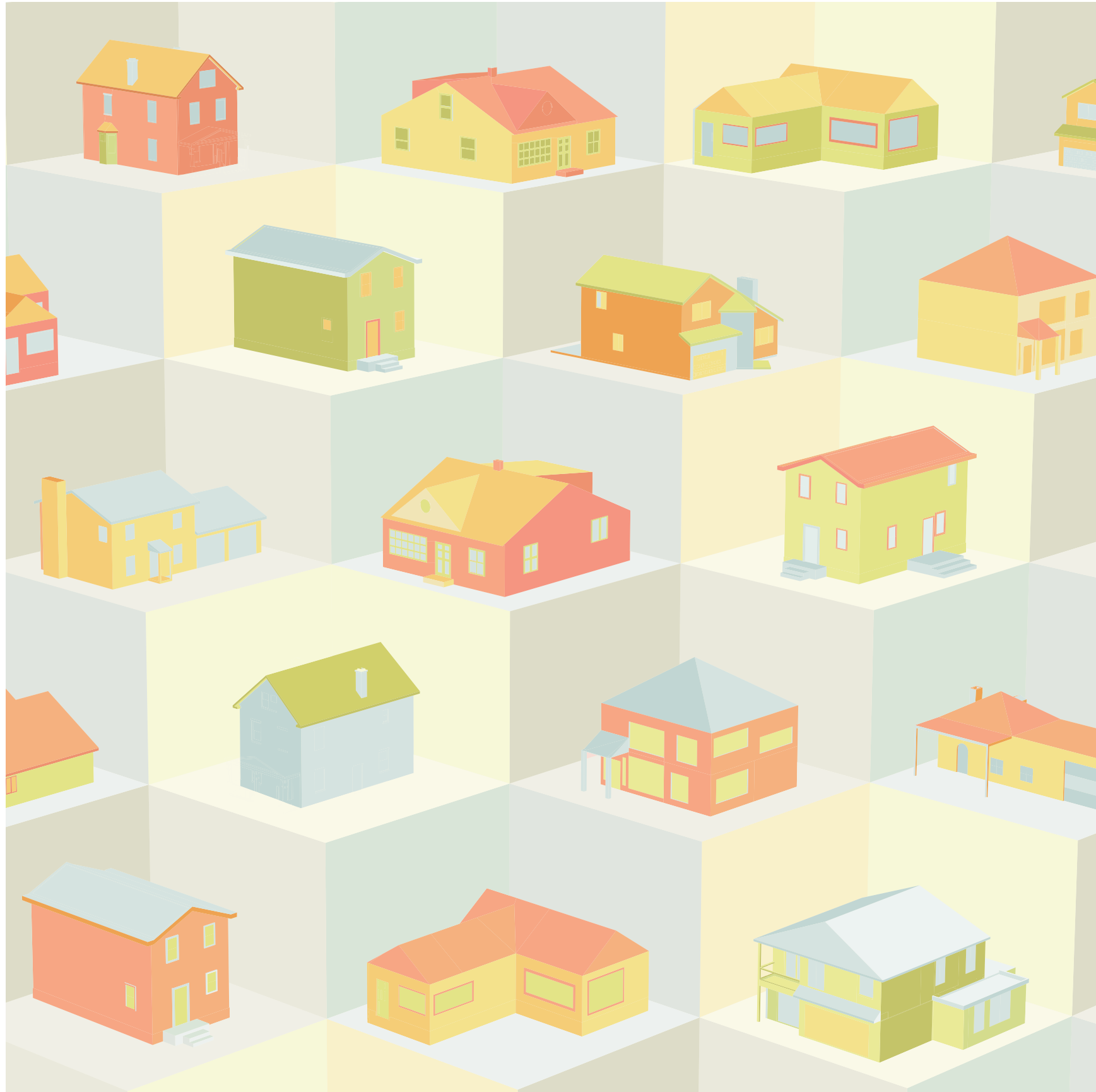
We will use our manifesto to:

- 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 issue in architecture. Our convictions focus on the tension between theory and practice.

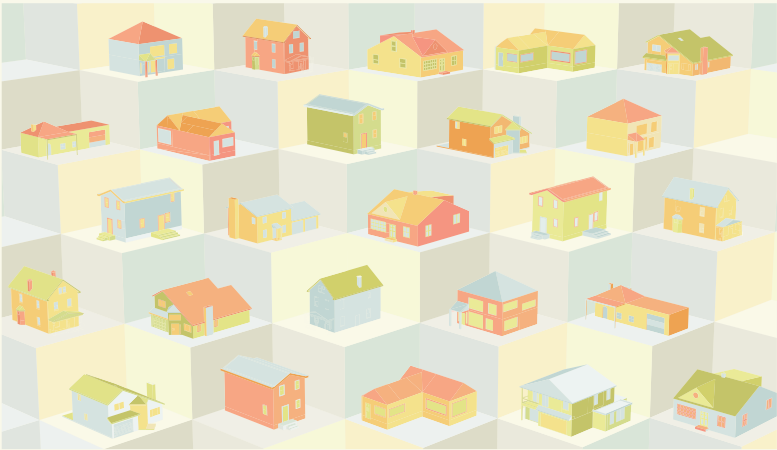


## Major Forces Changing the Way We Live

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



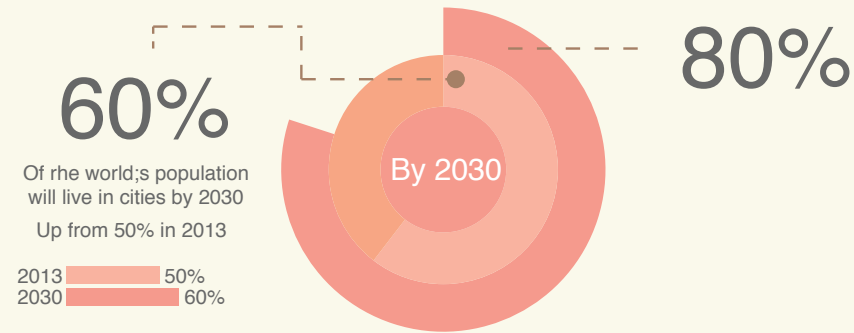
# [Urban Density]



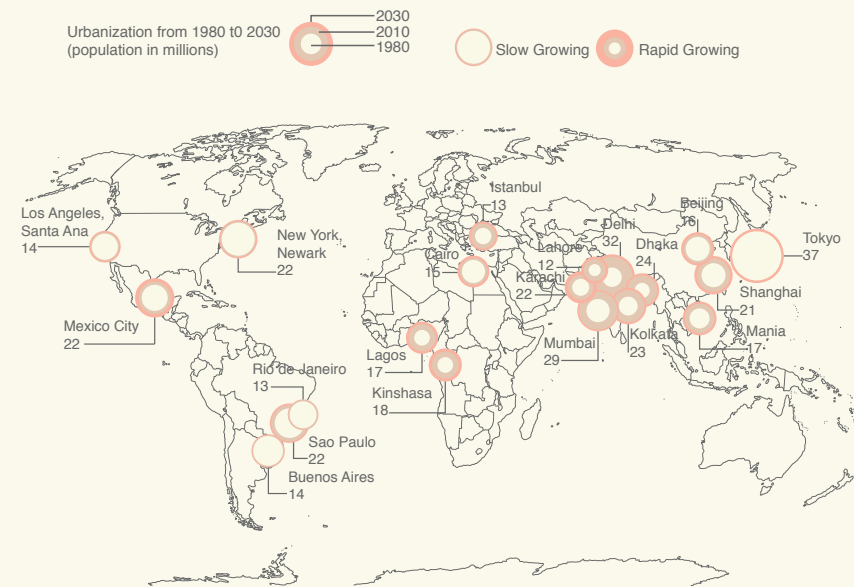
The House of today for tomorrow needs to deal with density. The new iconic house has a denser surrounding. It is no longer a suburban, freestanding house.

- No garage
- No need for a car
- No front porch
- No one floor houses

# Rapid Urbanization



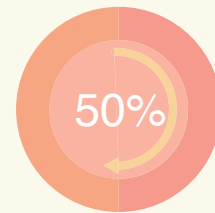
## The 20 Largest Cities in 2030



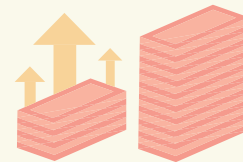
City populations are growing by **65 million** every year



Are home to just over 20% of the world's population

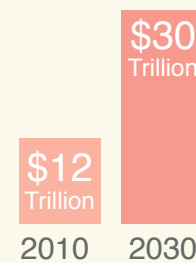


Generate USD 34 trillion, or more than 50%, of global GDP.



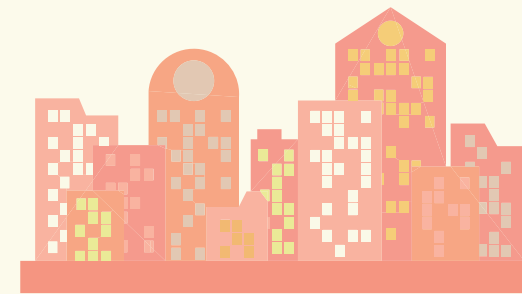
Are projected to nearly double their global GDP contribution to USD 65 trillion by 2025.

## Growth of the Urban Consumer Class



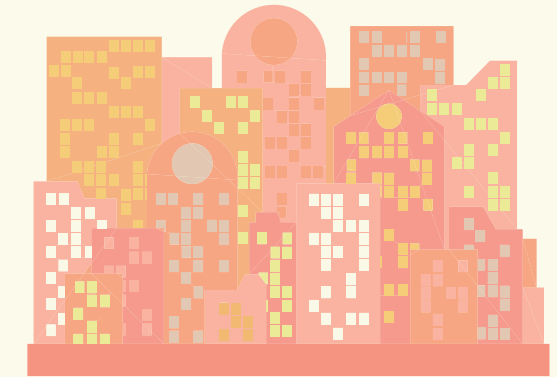
# The Consequence of Urbanization

## 20 Today



1 billion people currently live in city slums.

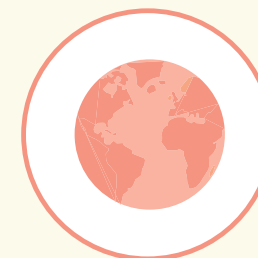
## 37 In 2025



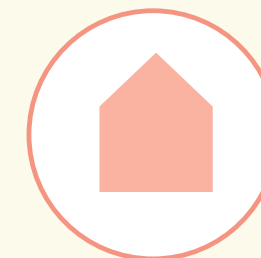
One Building: Two Megacities



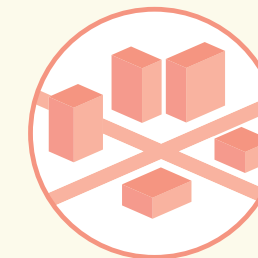
If insufficient action is taken to combat urban, this figure could double by 2030.



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





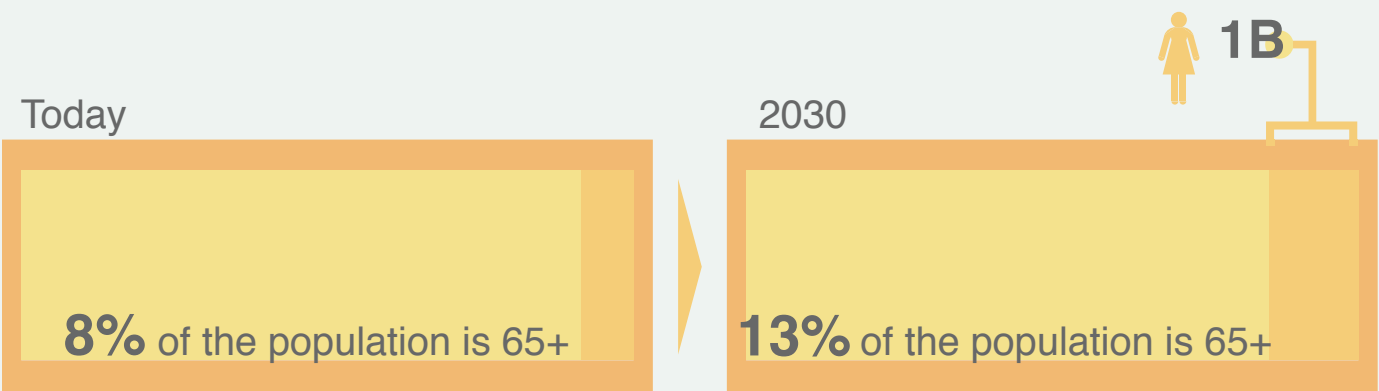
# [Changing Demographics]



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.

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

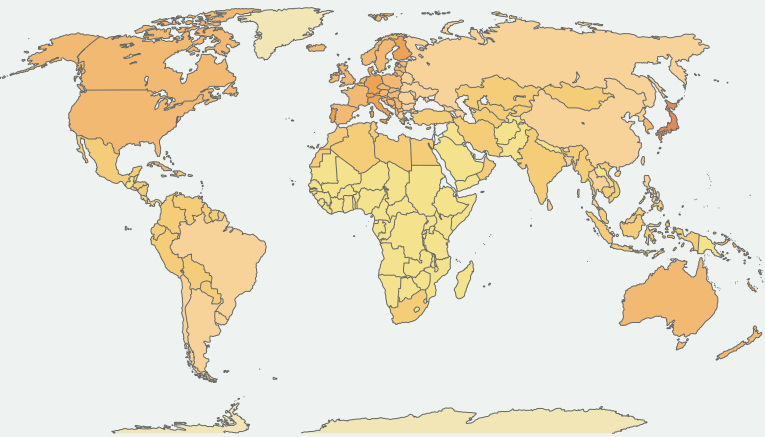
# Changing World



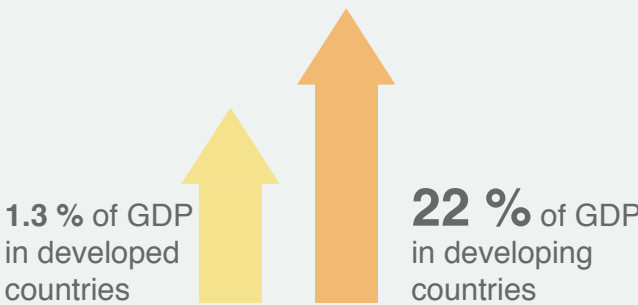
## Old-age dependency ratio in 2030

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

No Data  
Less than 10y  
10y -19y  
20y -29y  
30y -39y  
40y -49y  
50 or more



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



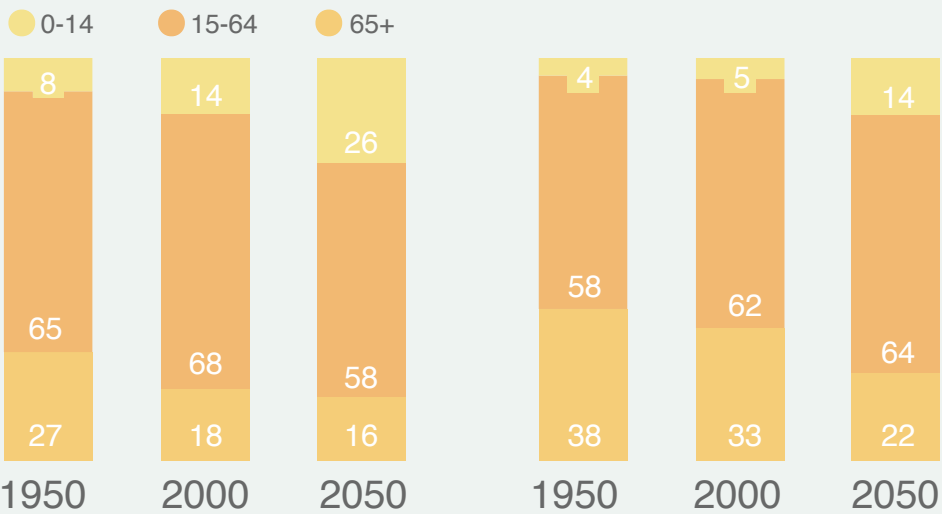
90% of the global youth population resides in developing countries

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

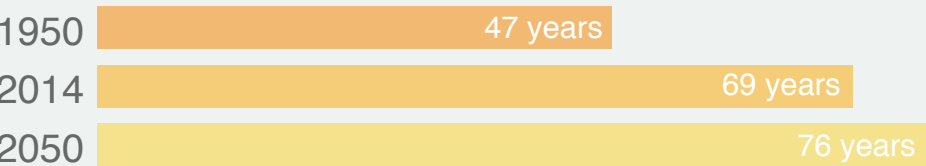


# The Consequence of Change in Population

## Proportion of Elderly is Increasing

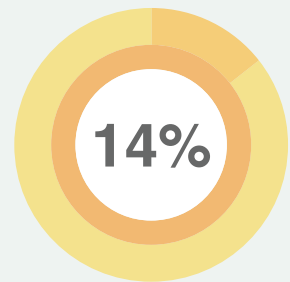


## Global Life Expectancy Is Increasing

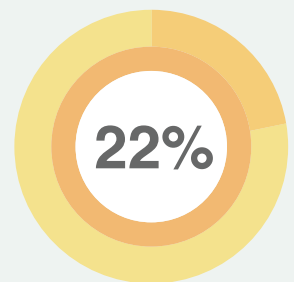


## A Graying Workforce

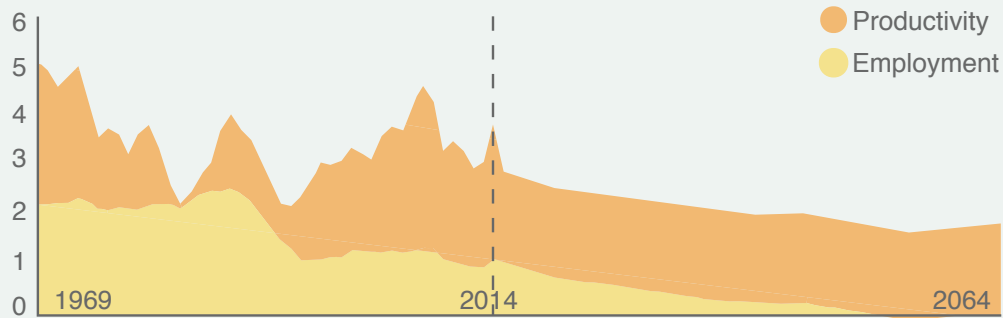
The share of older workers (age 55+) will increase dramatically



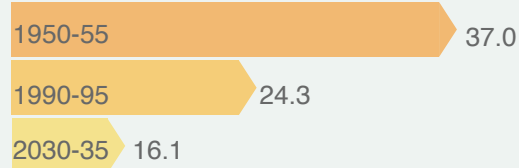
2010, Global



2030, Global



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





# [Online vs Offline]



The House of today for tomorrow needs to provide refuge for one in todays chaotically connected society. Design strategies will allow you to easily reach out when only when desired.

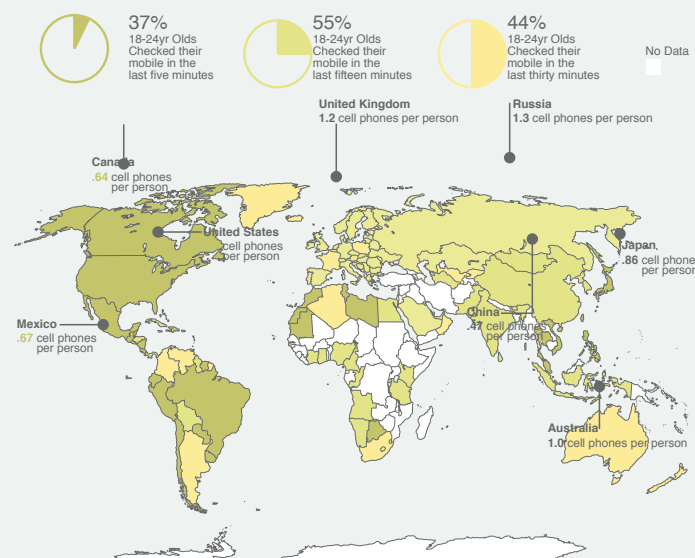
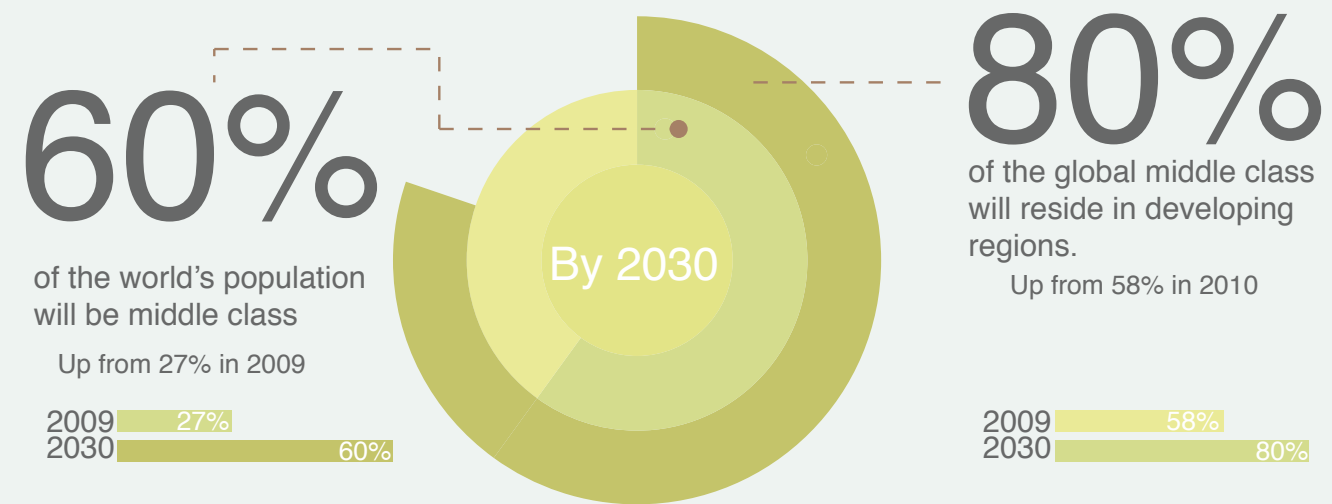
-Integrated screen

-Facade as a membrane

-High windows



## Accelerating Globalization

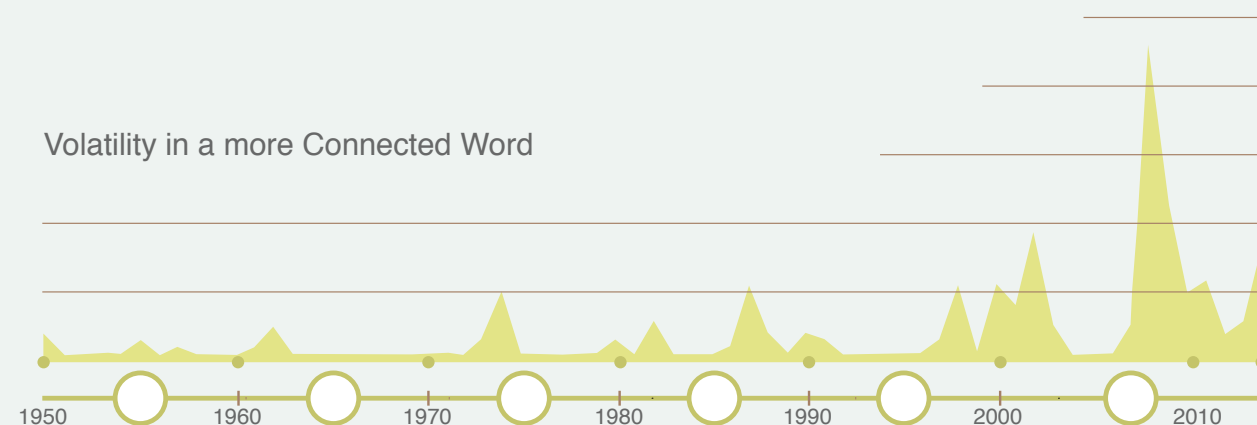


While inequality in education and health are declining, income inequality has rise and

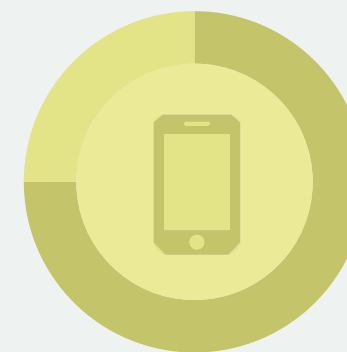
**71%**

Of the world resides in nation where income inequality is increasing

Volatility in a more Connected Word



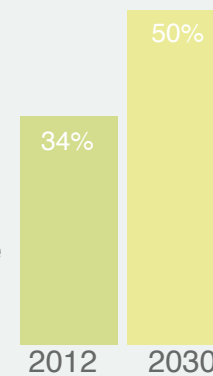
## The Consequence of Connectivity



**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.



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

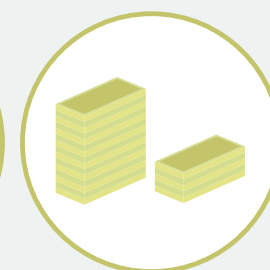
Organizing Protest

Shaping The Narrative

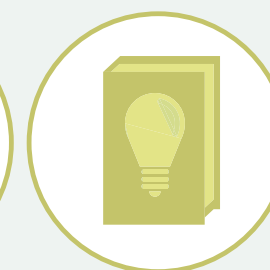
Putting Pressure On The International Community



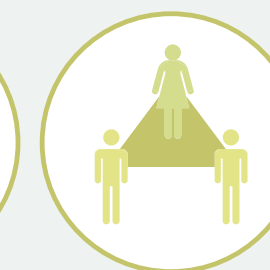
Rising incomes, rising expectations



Rising income inequality within countries leading to social unrest



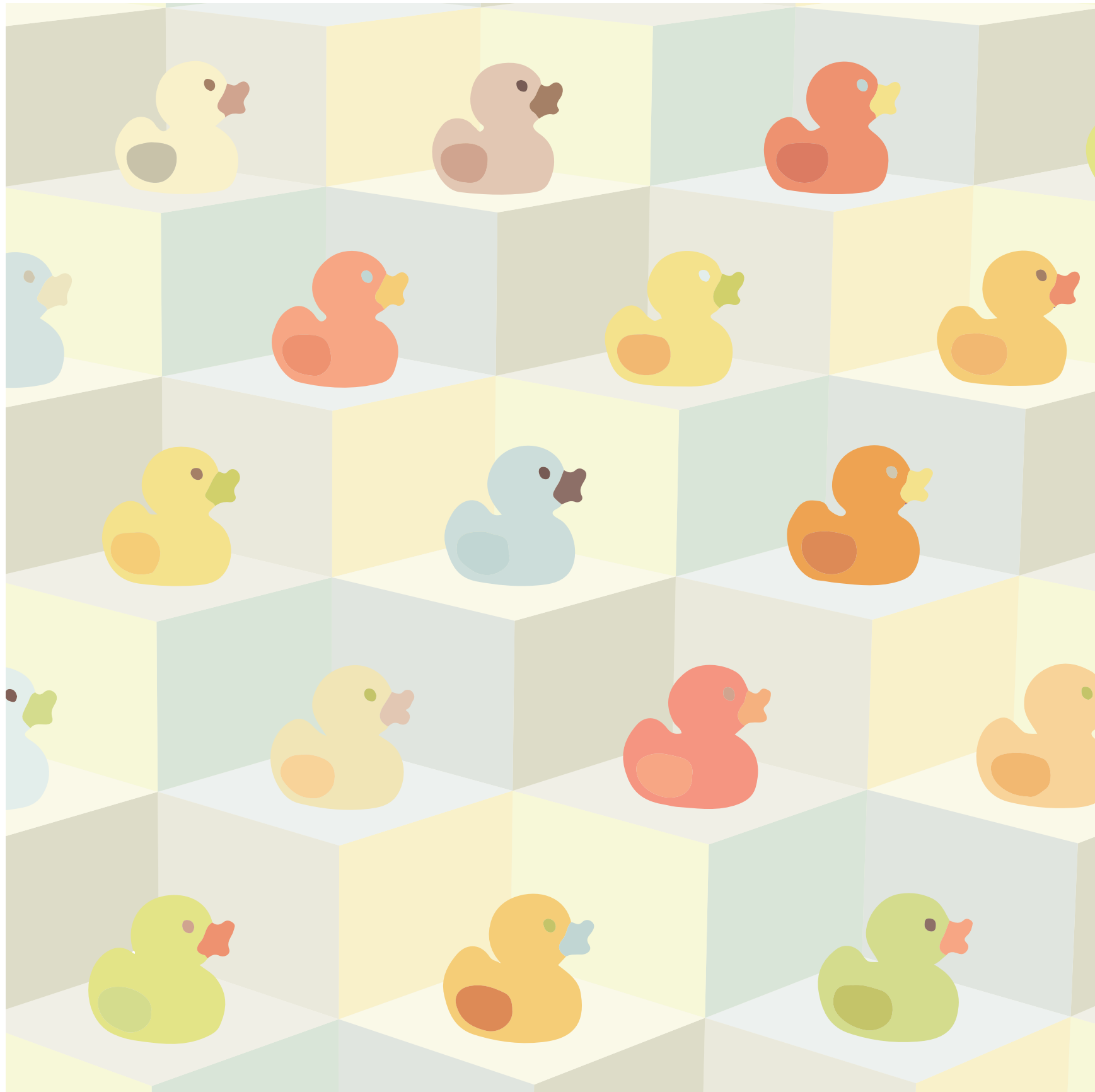
Education enabling empowerment



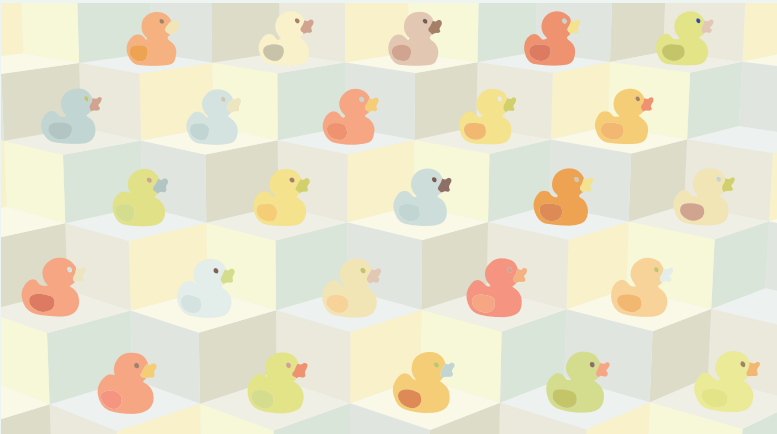
Increasingly connected



Faster information in social media accelerates action



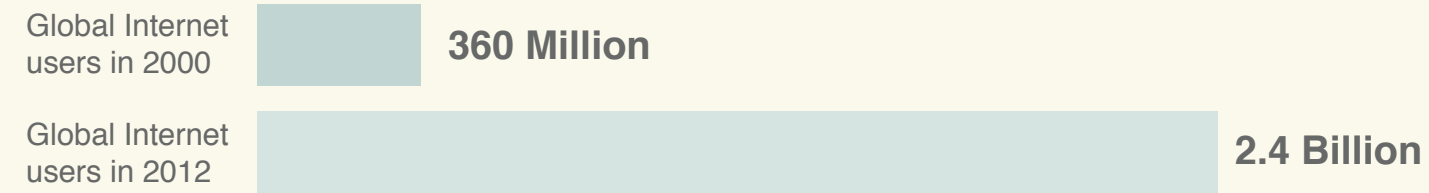
# [Tech Innovation]



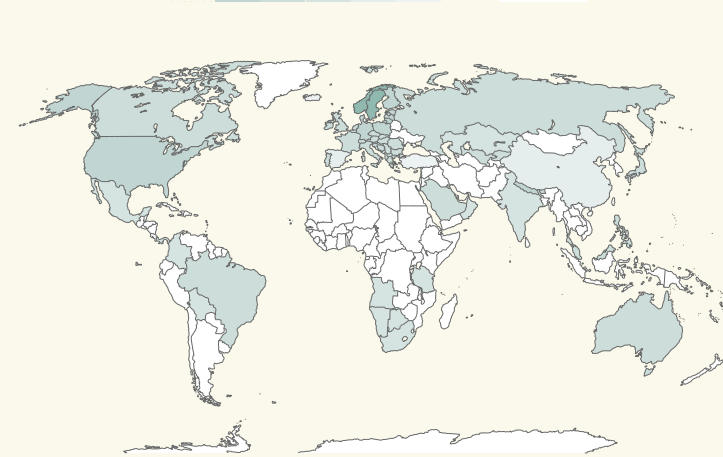
The House of today for tomorrow needs to respond to today's desire for individualism through the availability of new technology that allows for mass customization. House design will no longer have standard elements in its agenda.

- No standardization
- Digital Fabricate
- Unique

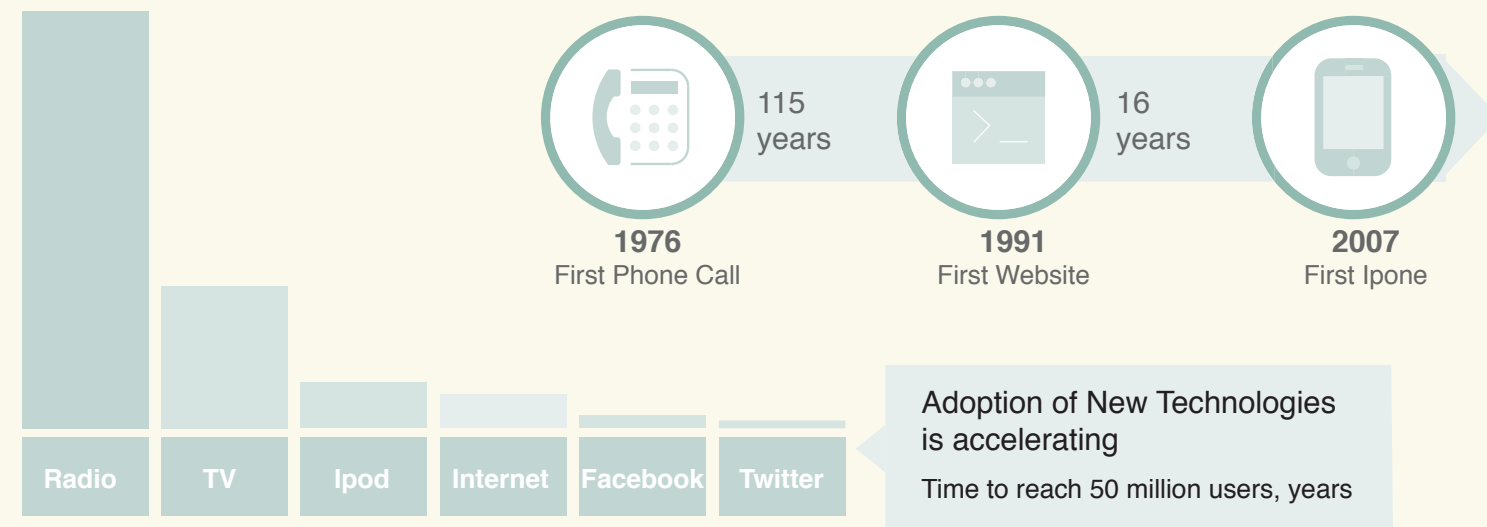
# Rise of Tech



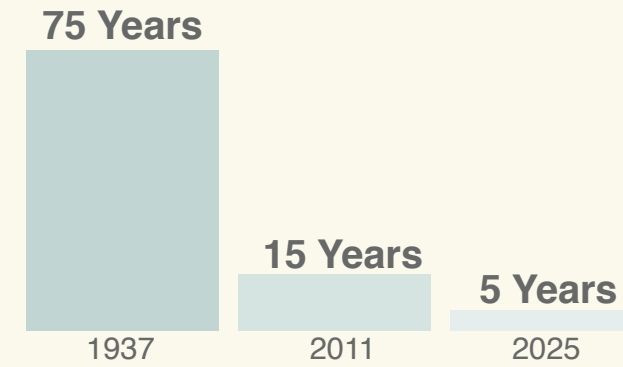
Global heatmap by year of mobile 4G



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



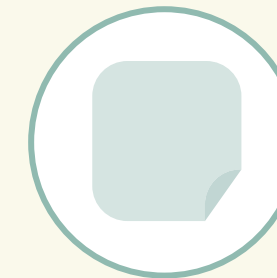
# The Consequence of Technology



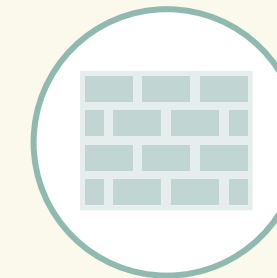
“In the developing world, many things were just not possible before modern technology - it is often about providing services that were lacking rather than improving the quality of services which were already available”



Transformation of communication



Big data



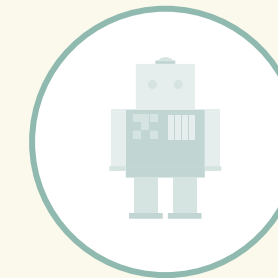
Public and private lines are blurring



Change of security and policing against cyber crime



New social services models



A new future for manufacturing



Transportation transformation



**Mobile Internet**  
\$ 4 trillion- \$ 11 trillion

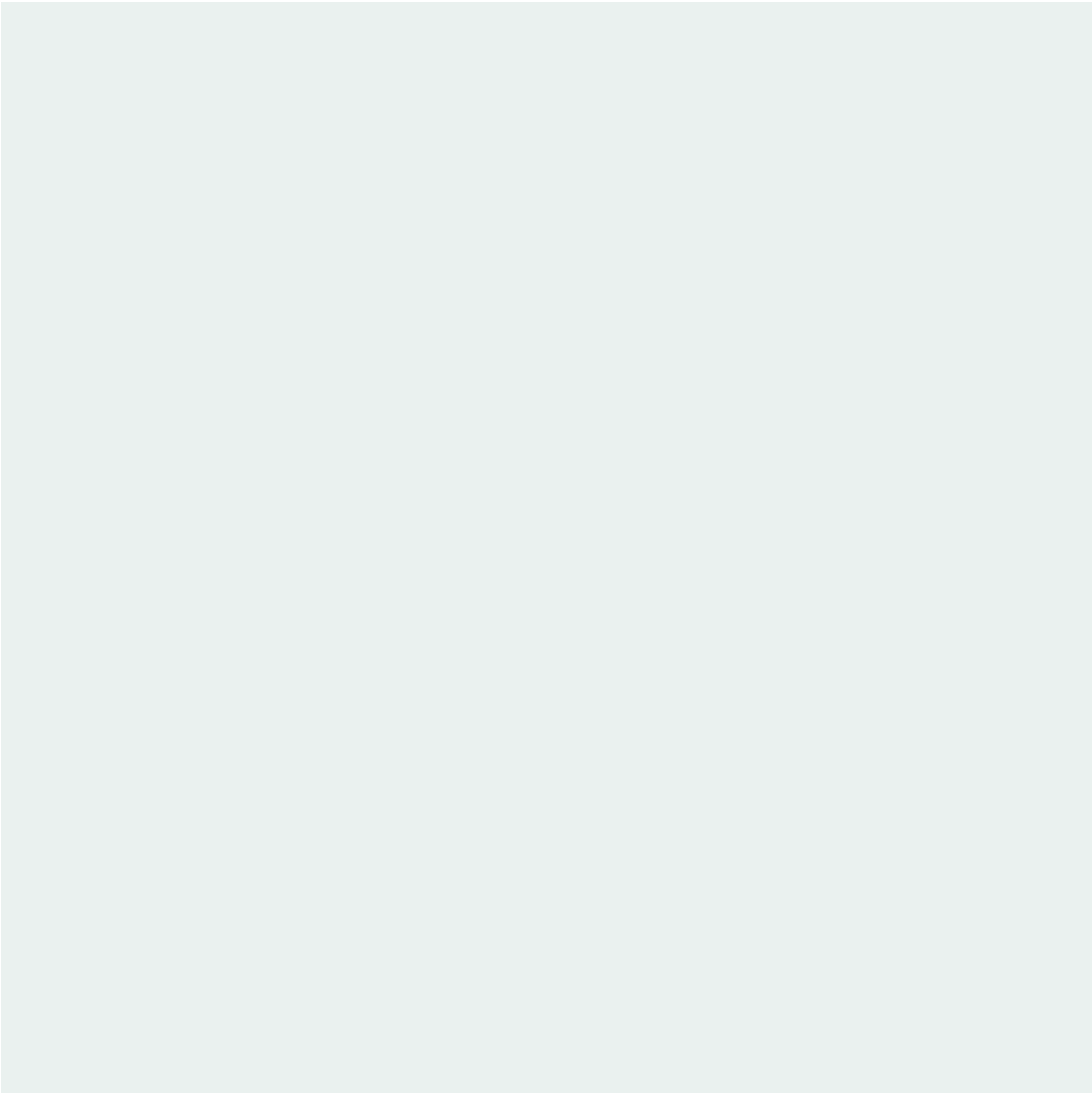


**Automation of knowledge work**  
\$ 5 trillion- \$ 7 trillion



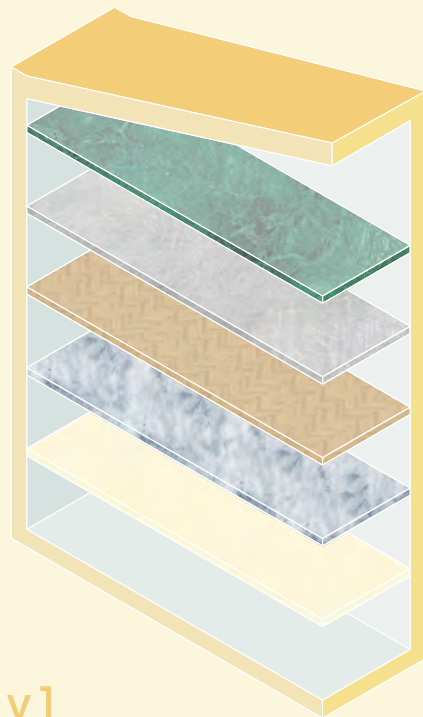
**Internet of Things**  
\$ 3 trillion- \$ 6 trillion





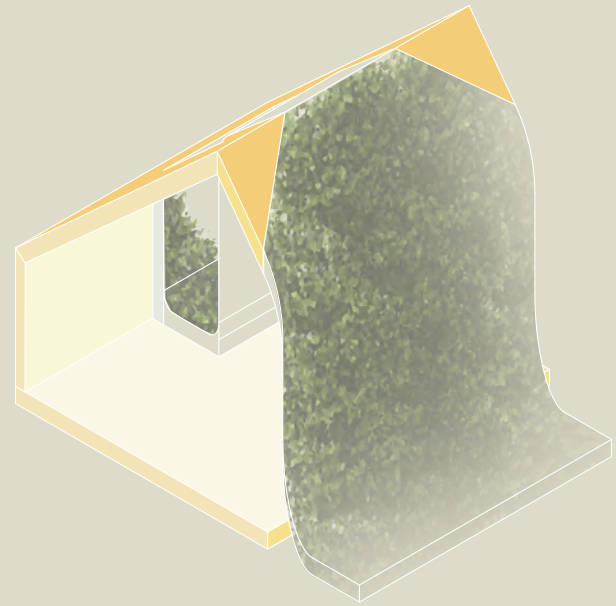
# The House of Today for Tomorrow

The Stairless House



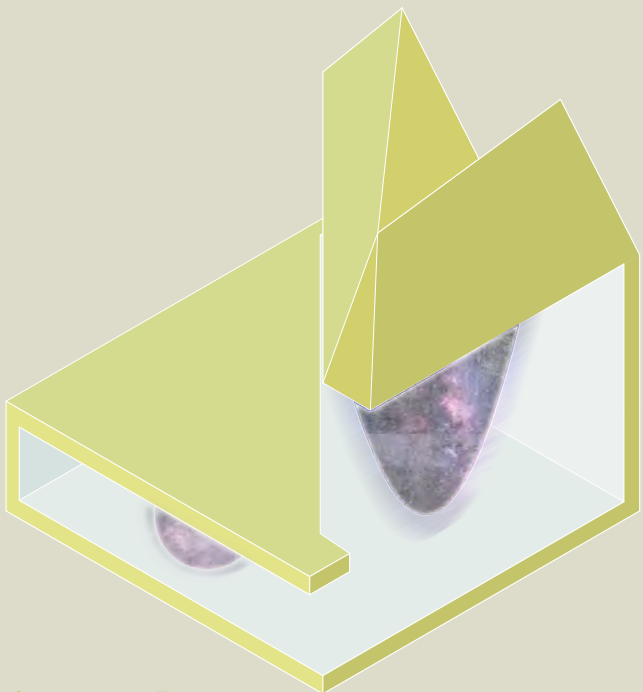
[Density]

The Court Yard House



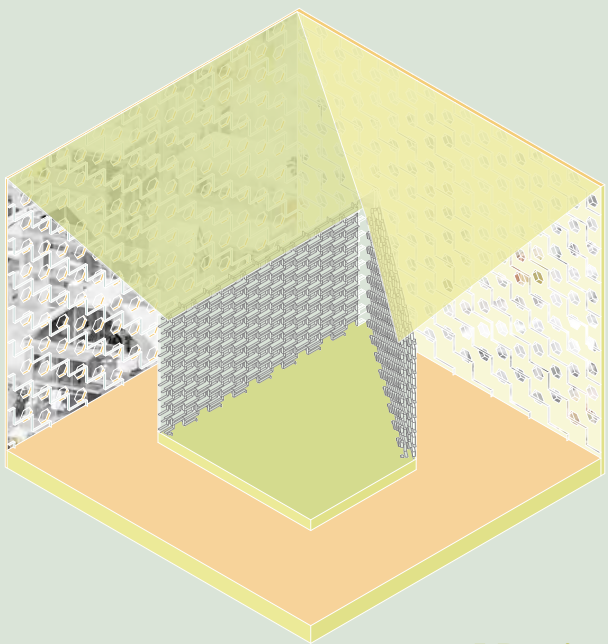
[Density]

The One Screen House



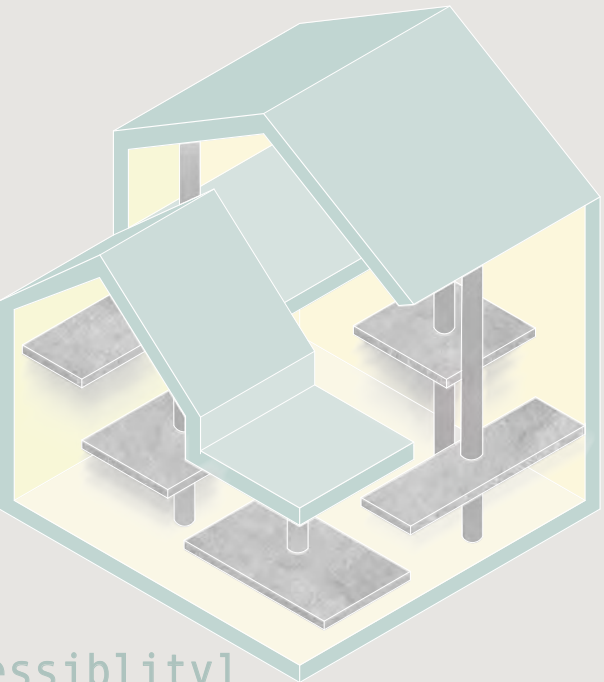
[Privacy]

The Membrane House



[Privacy]

The Stairless House



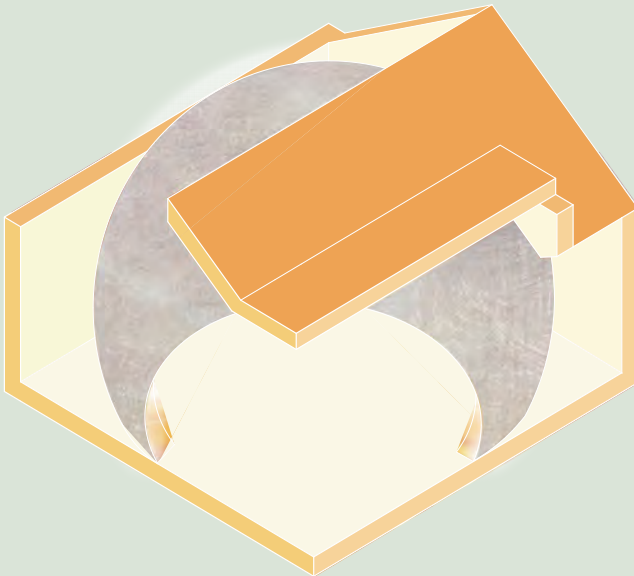
[Accessiblity]

The Railing House



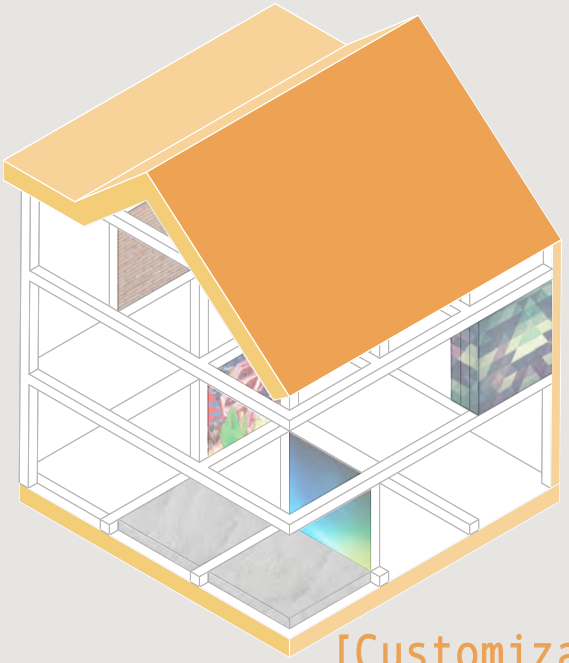
[Accessiblity]

The Personal House



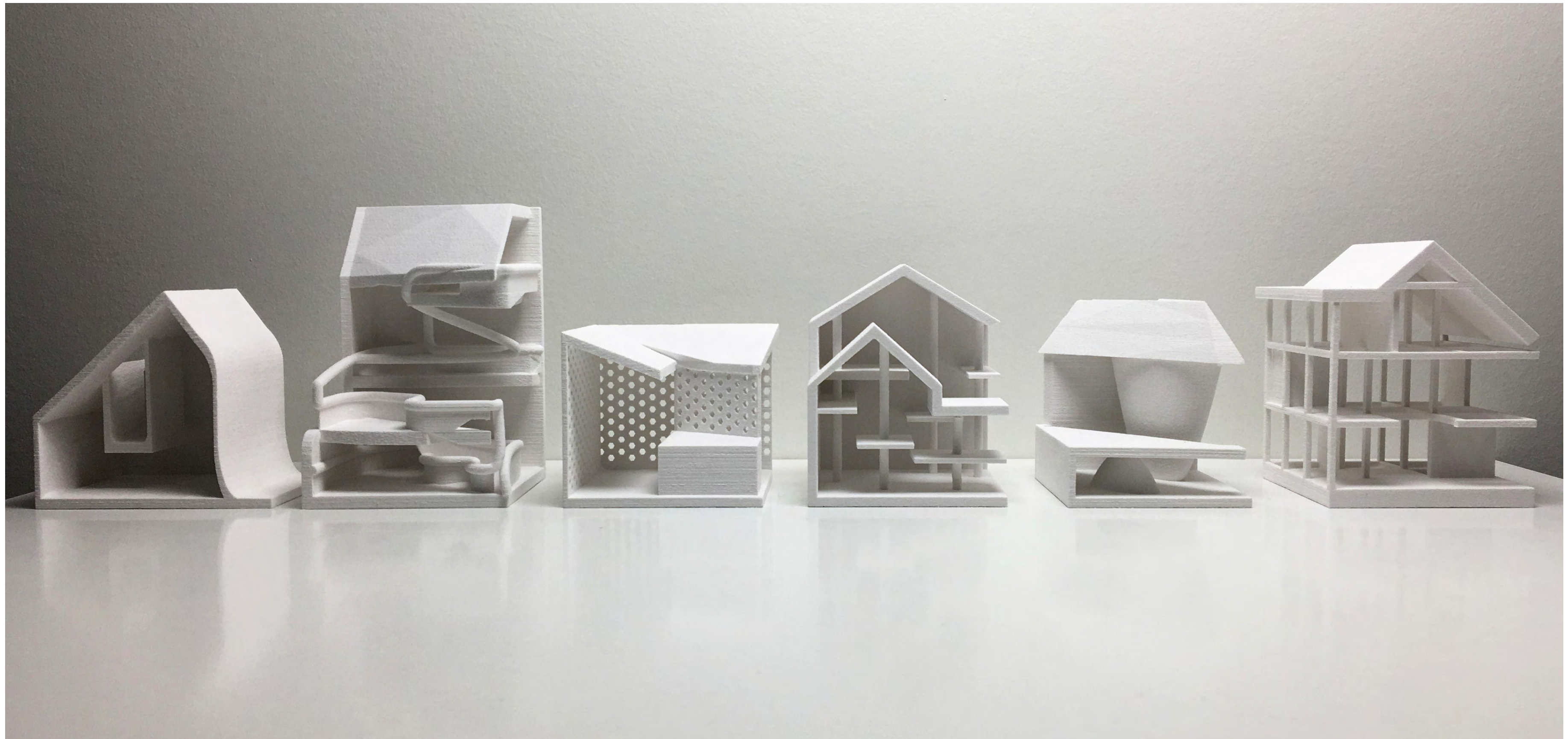
[Customization]

The Uncommon House

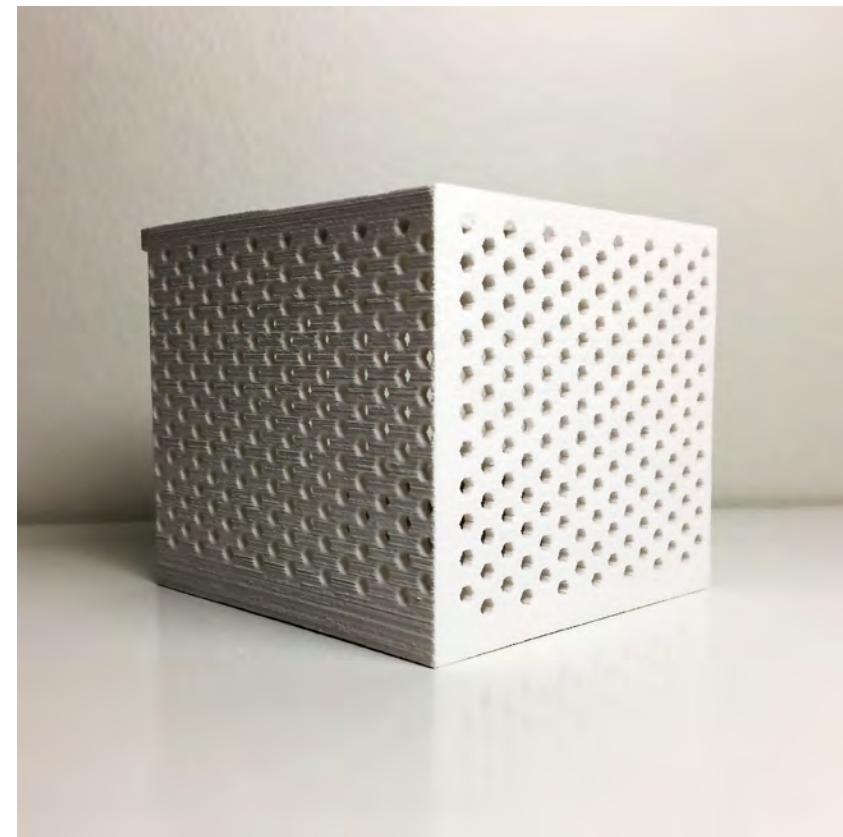
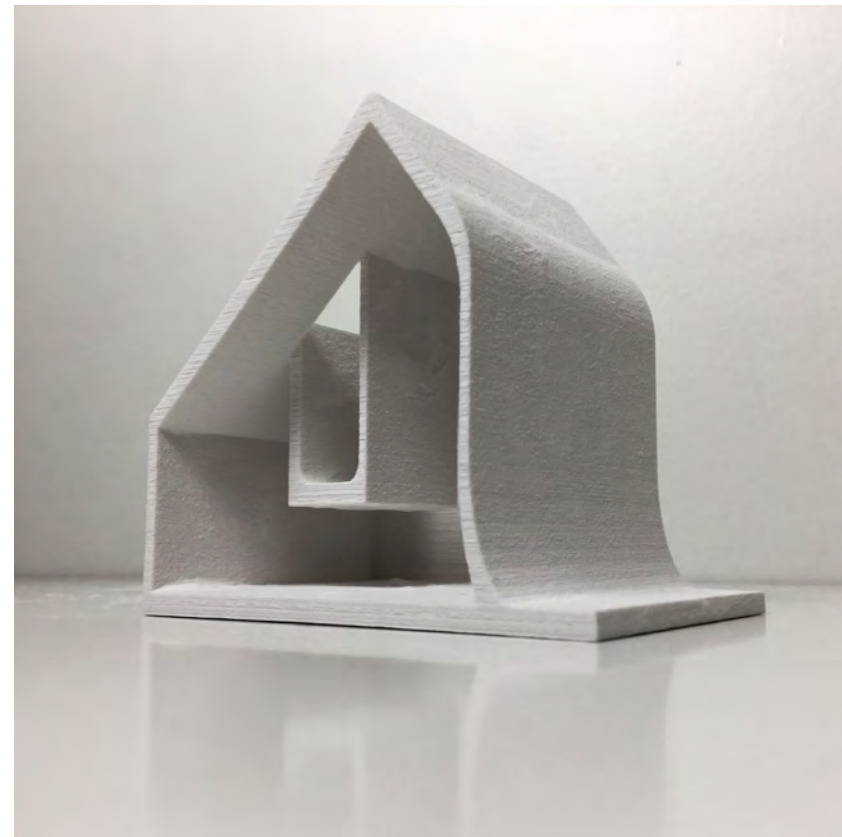
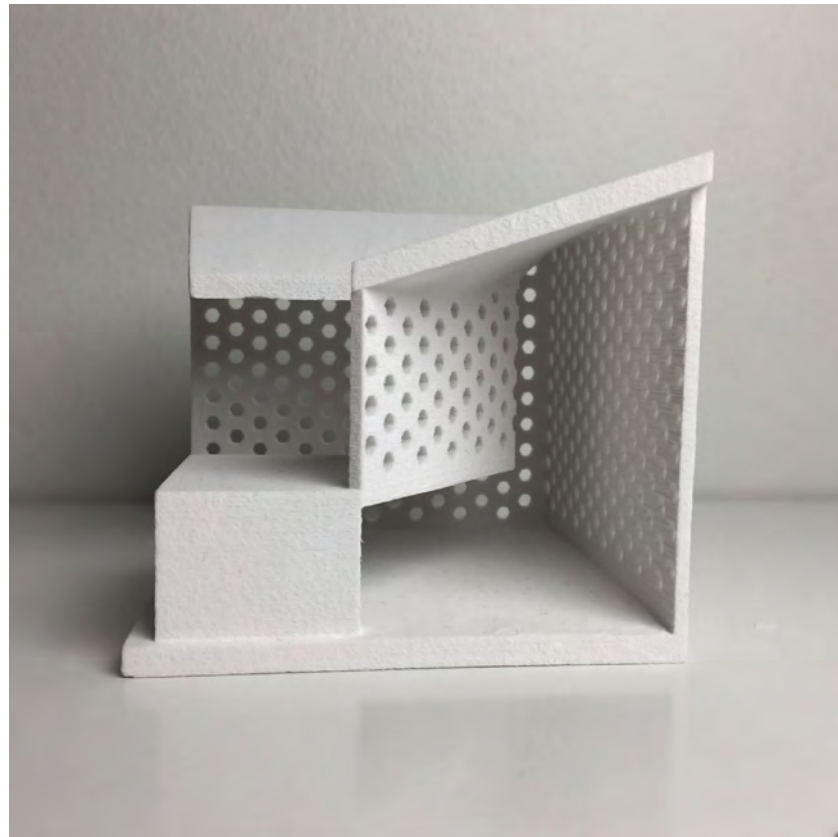


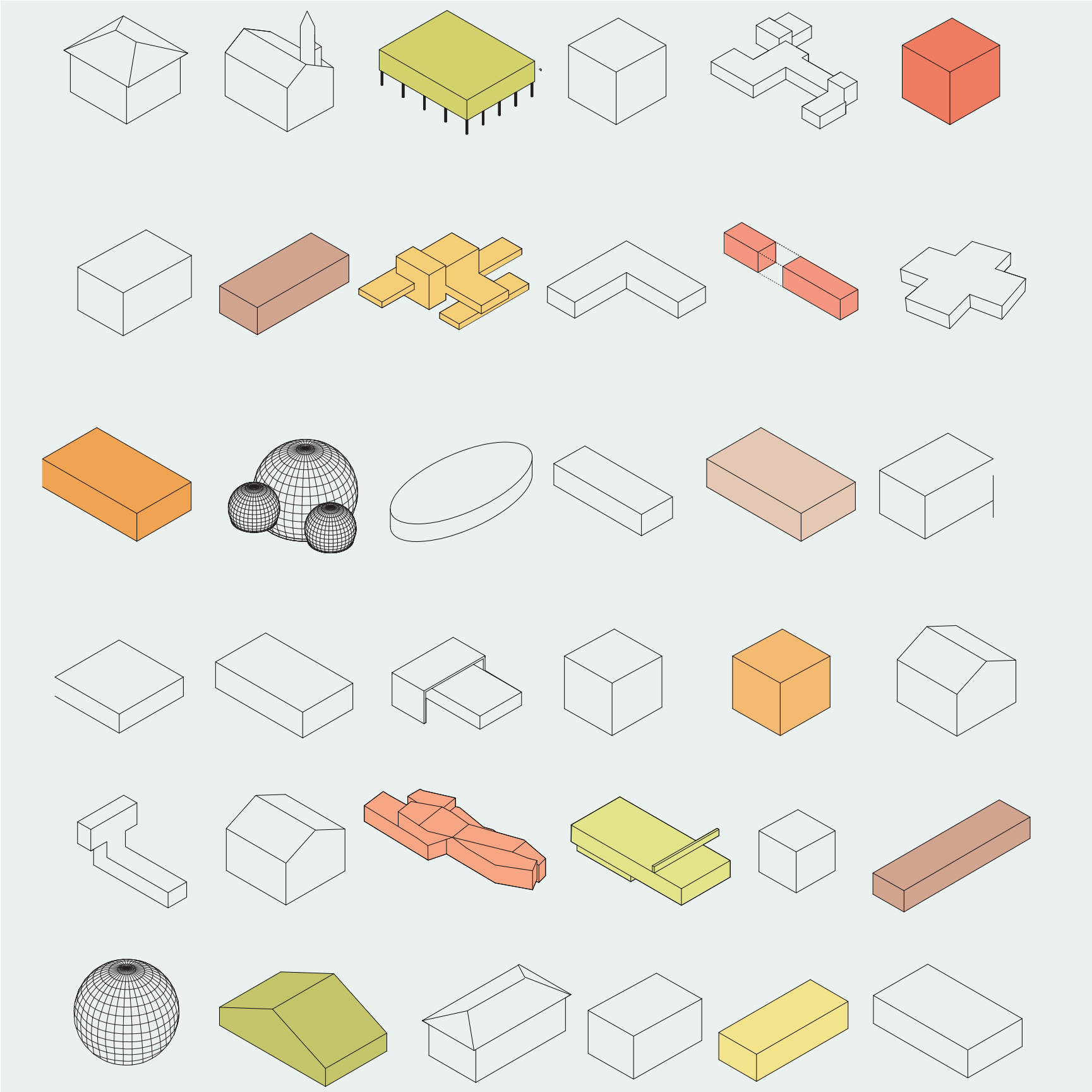
[Customization]











# 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”.

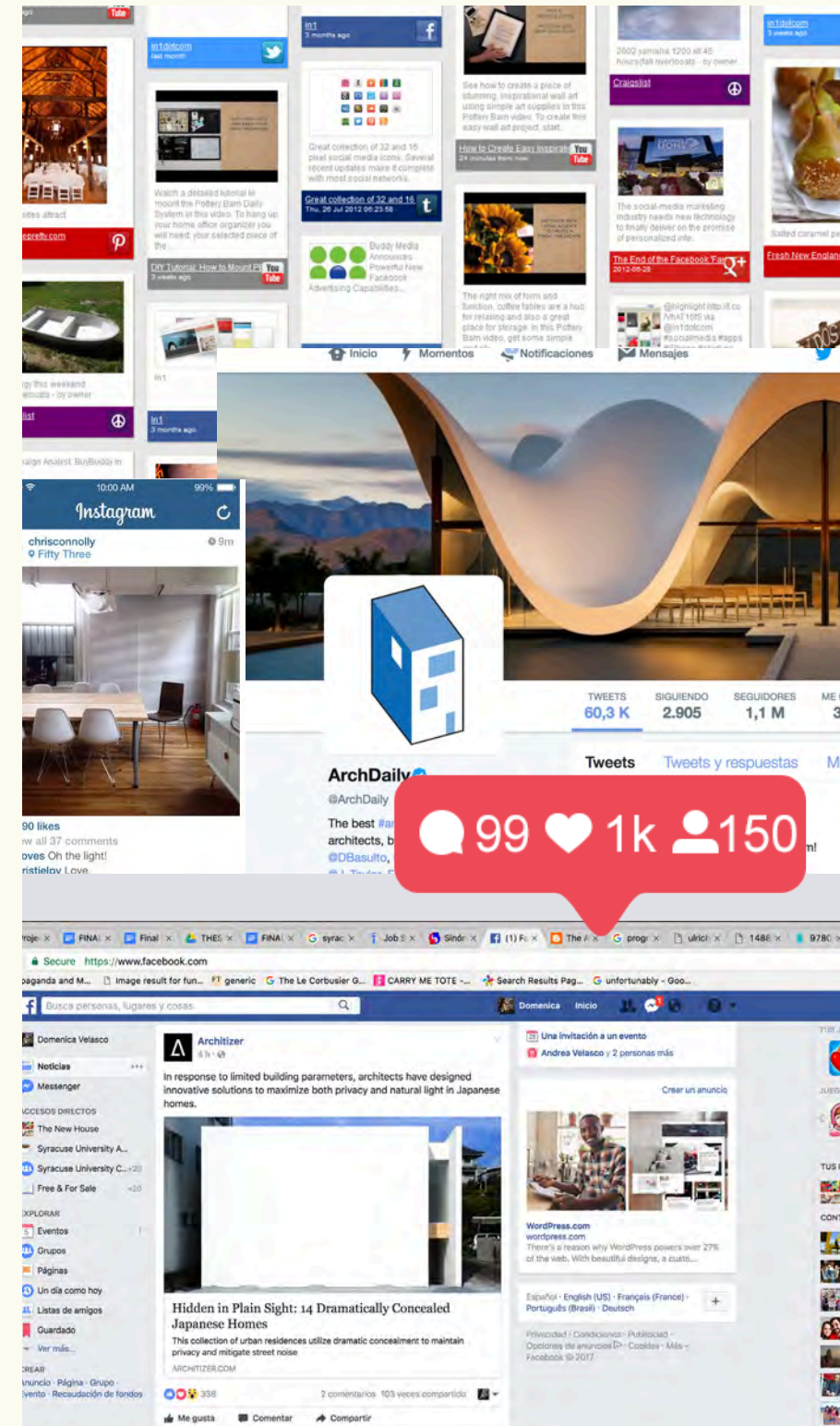
“But has it?” “Or is it just taking a new form?”

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.



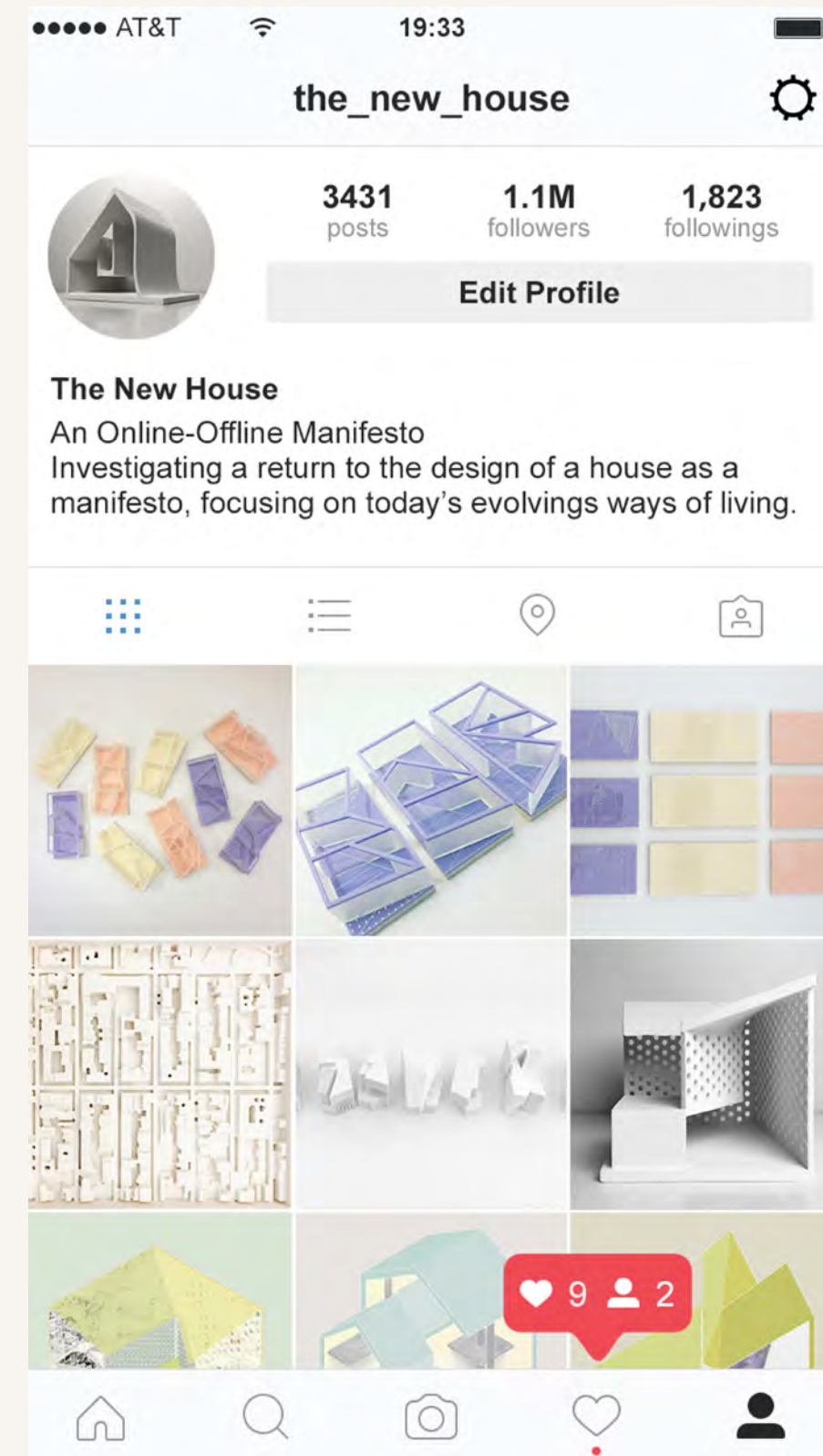


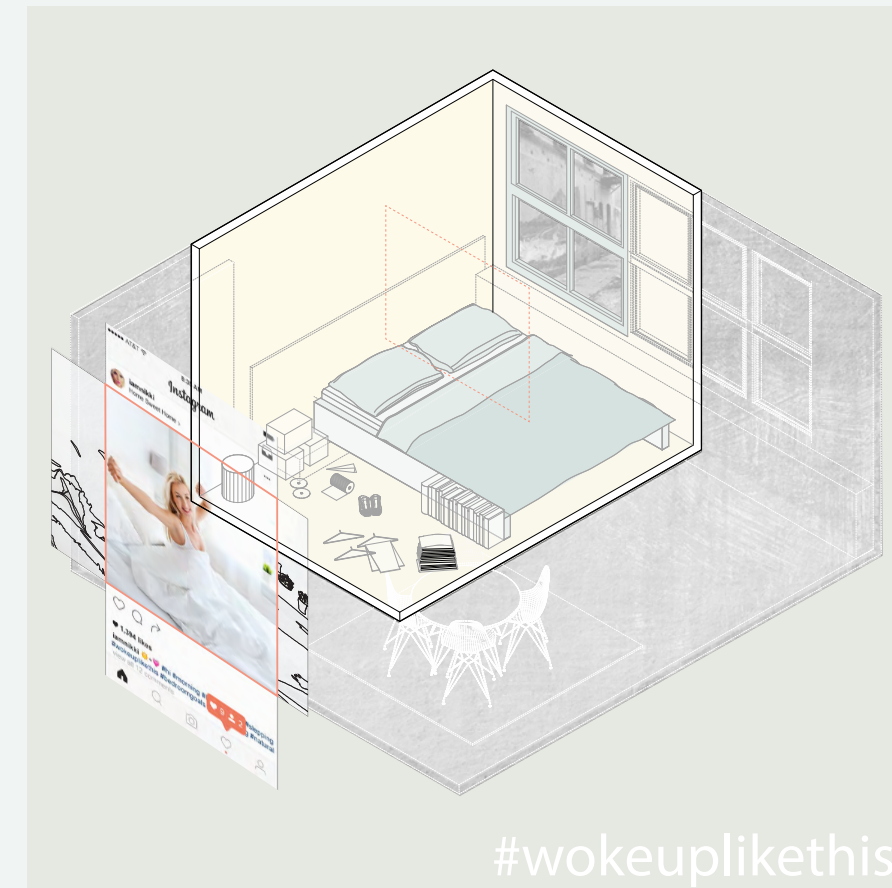
## An Online-Offline Manifesto

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





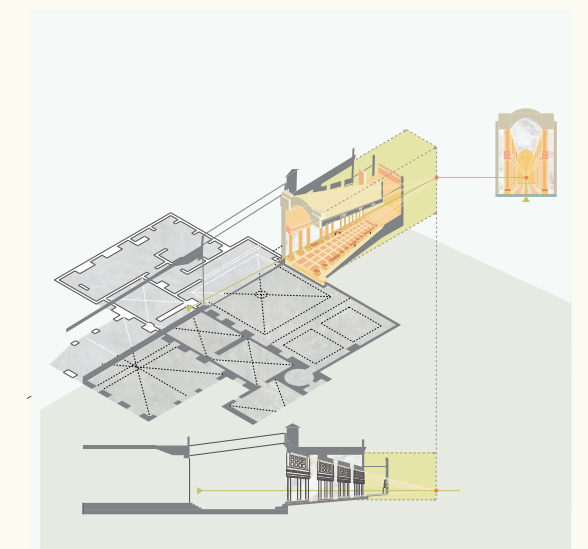
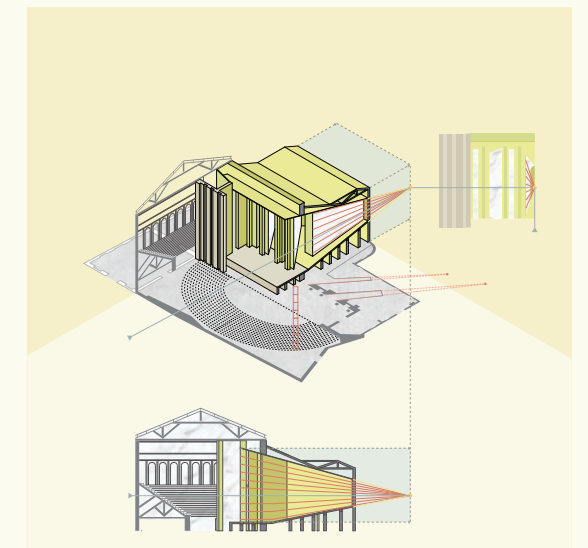
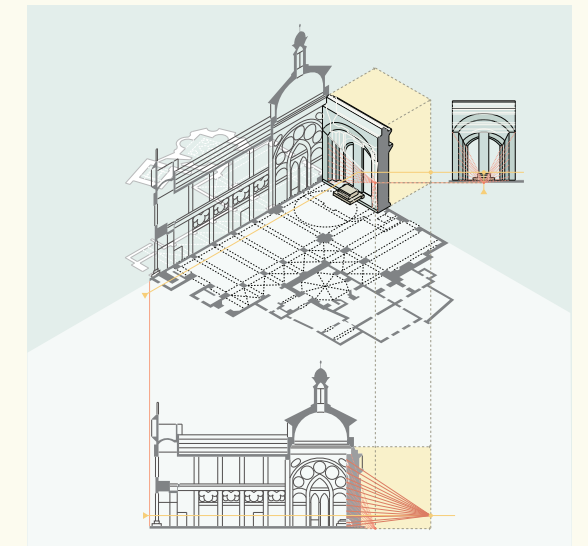
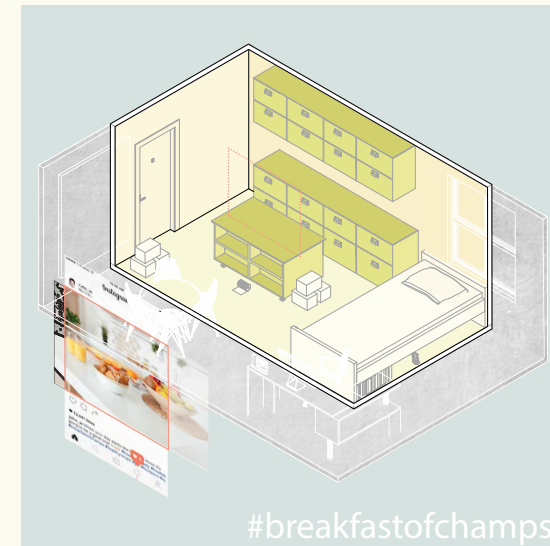
Even though we are leaving behind the physicality of the book, we believe that our generation is thinking about the physicality of space more than ever. We want to feel, experience and curate everything.

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.

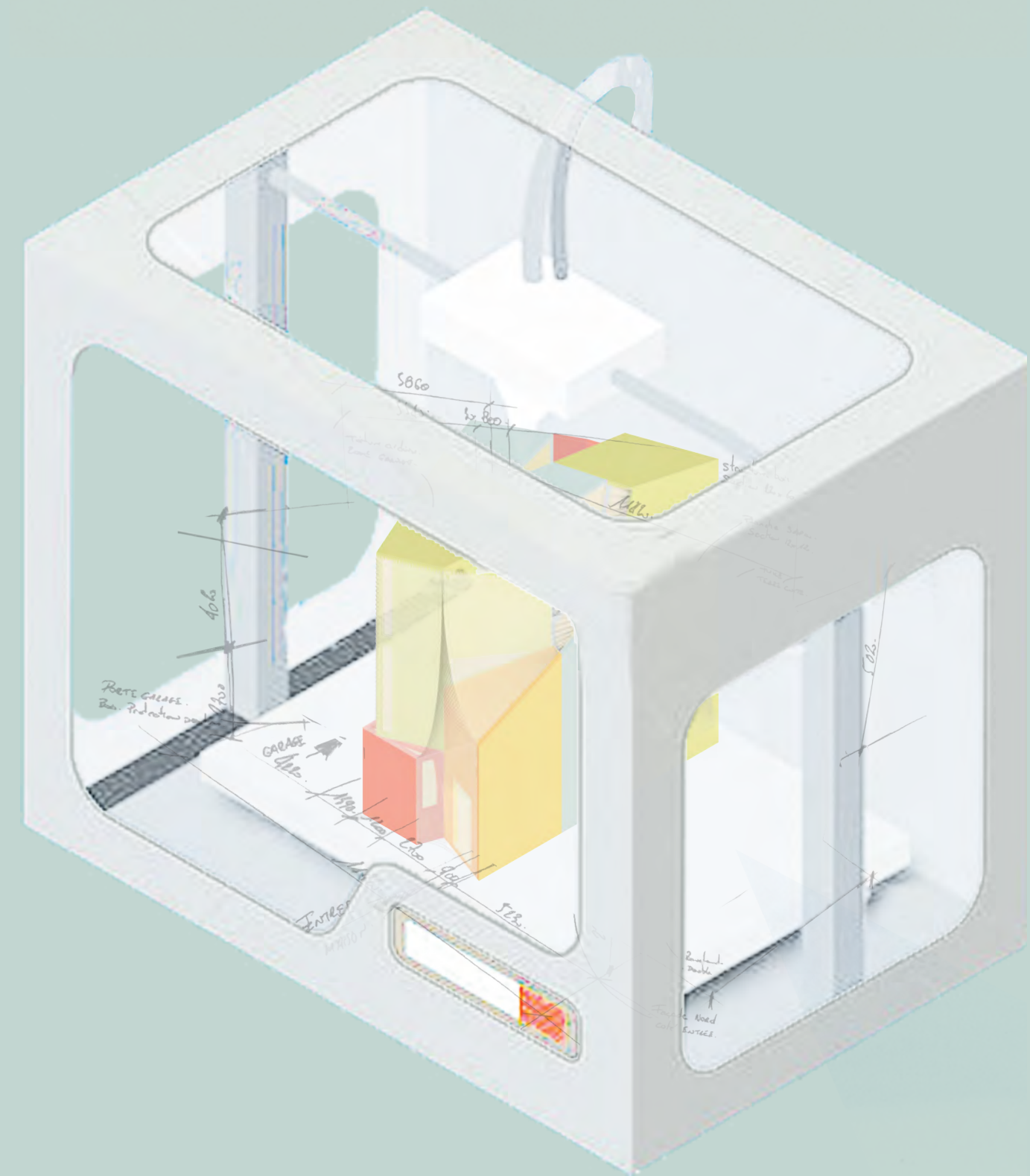


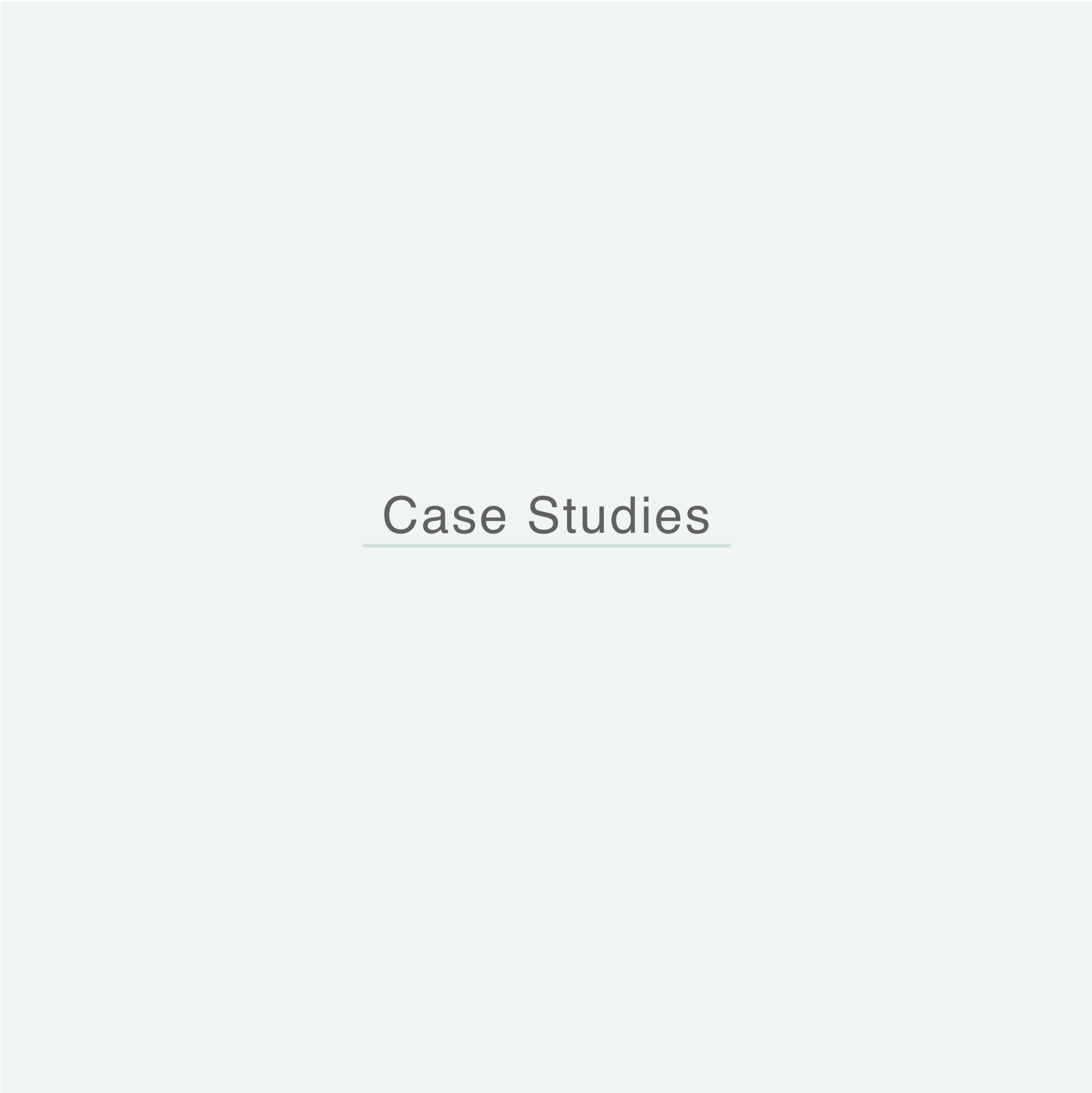
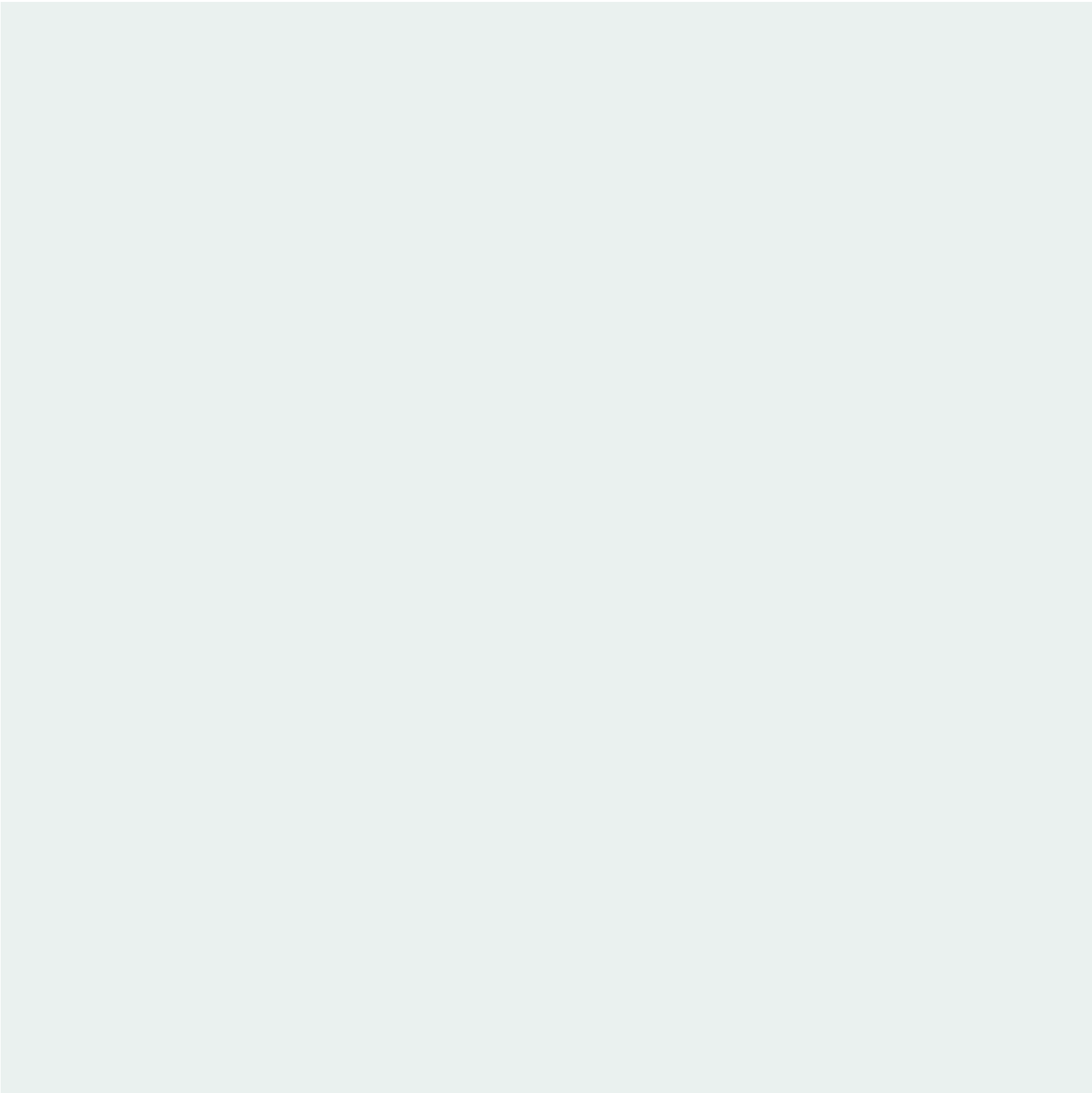
# Learning from the online-offline, @the\_new\_house

“Some spaces are what they are.  
Others are only what they appear to be.”





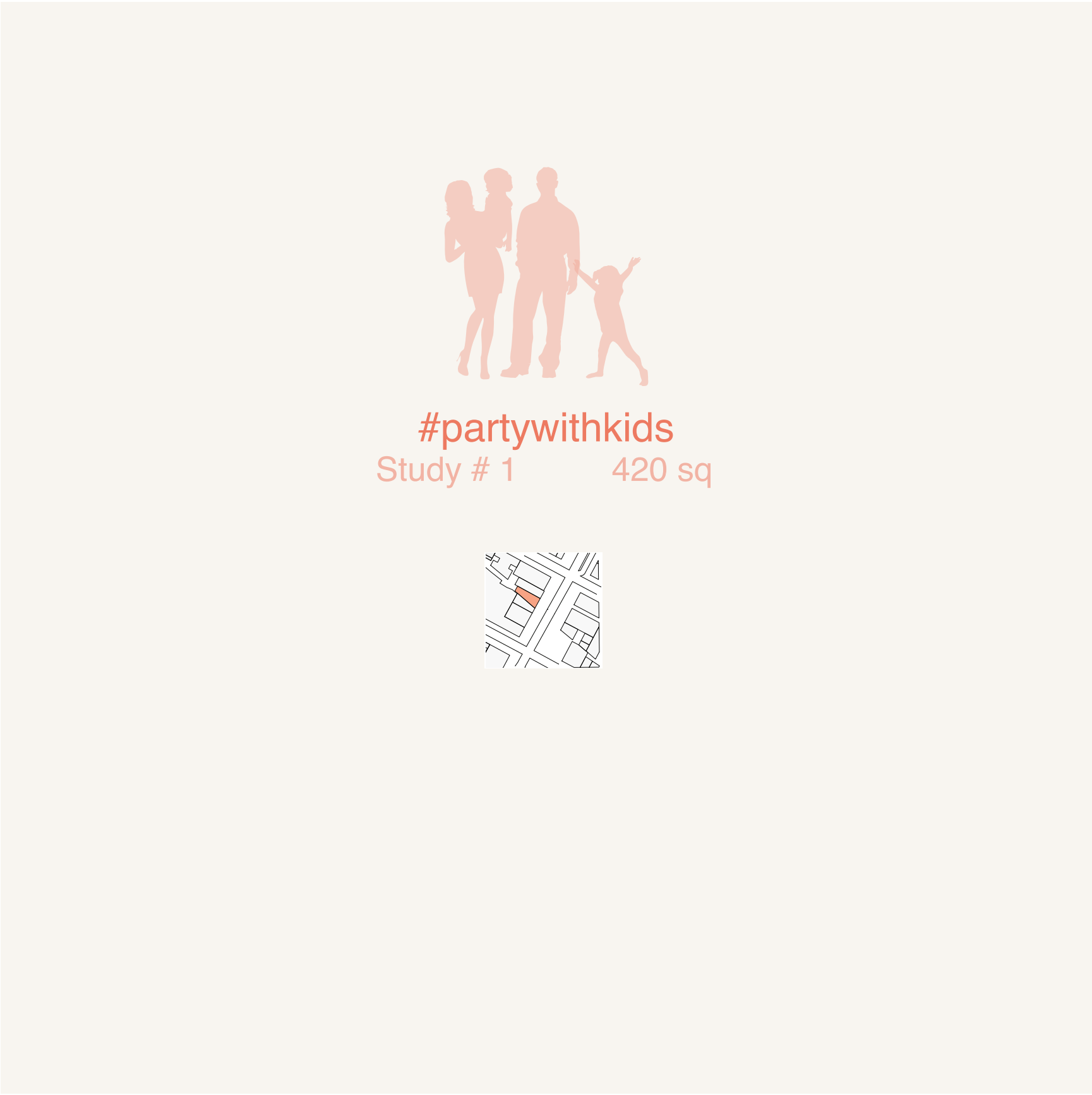
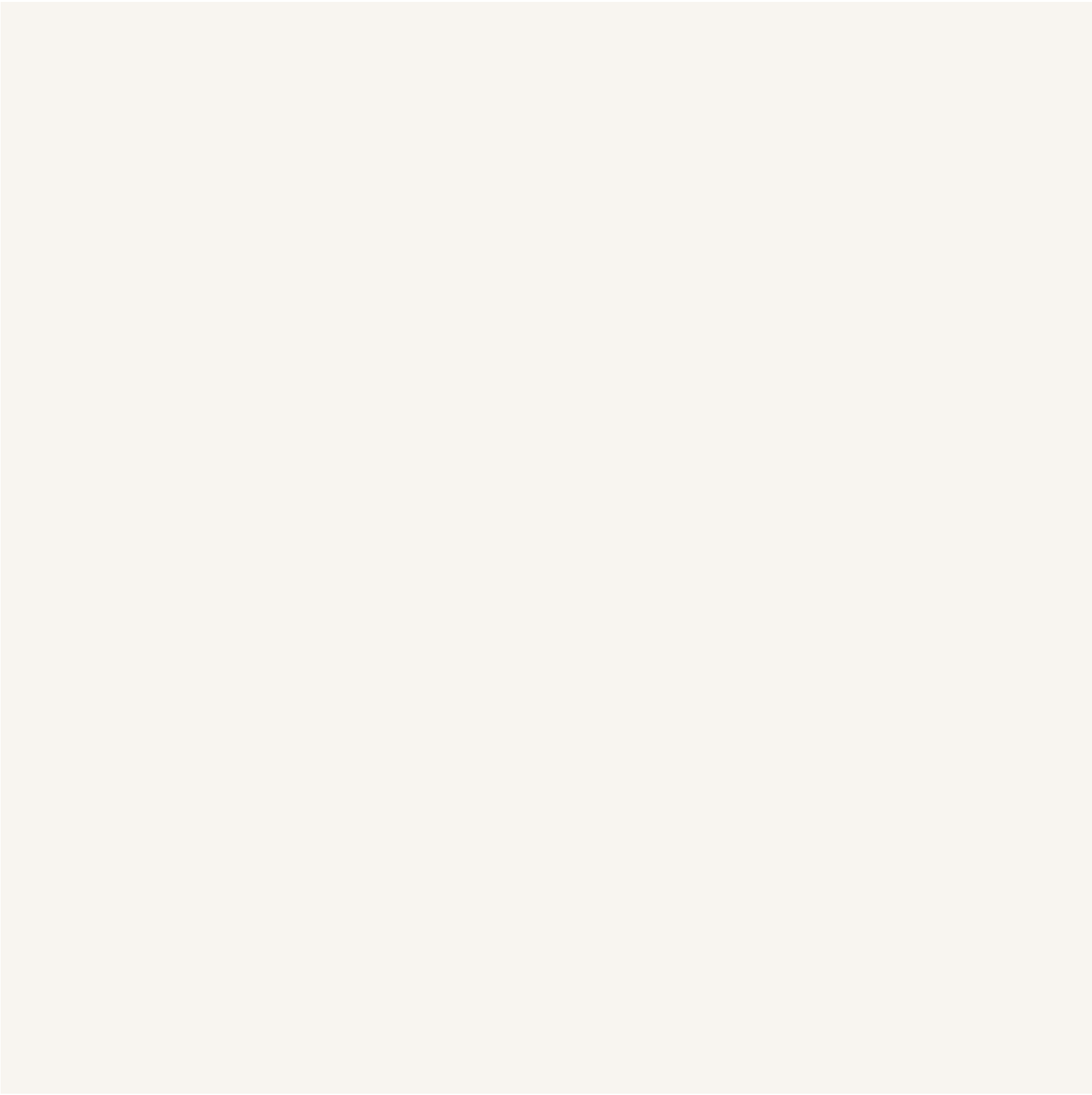




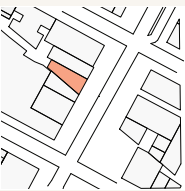
# Case Studies

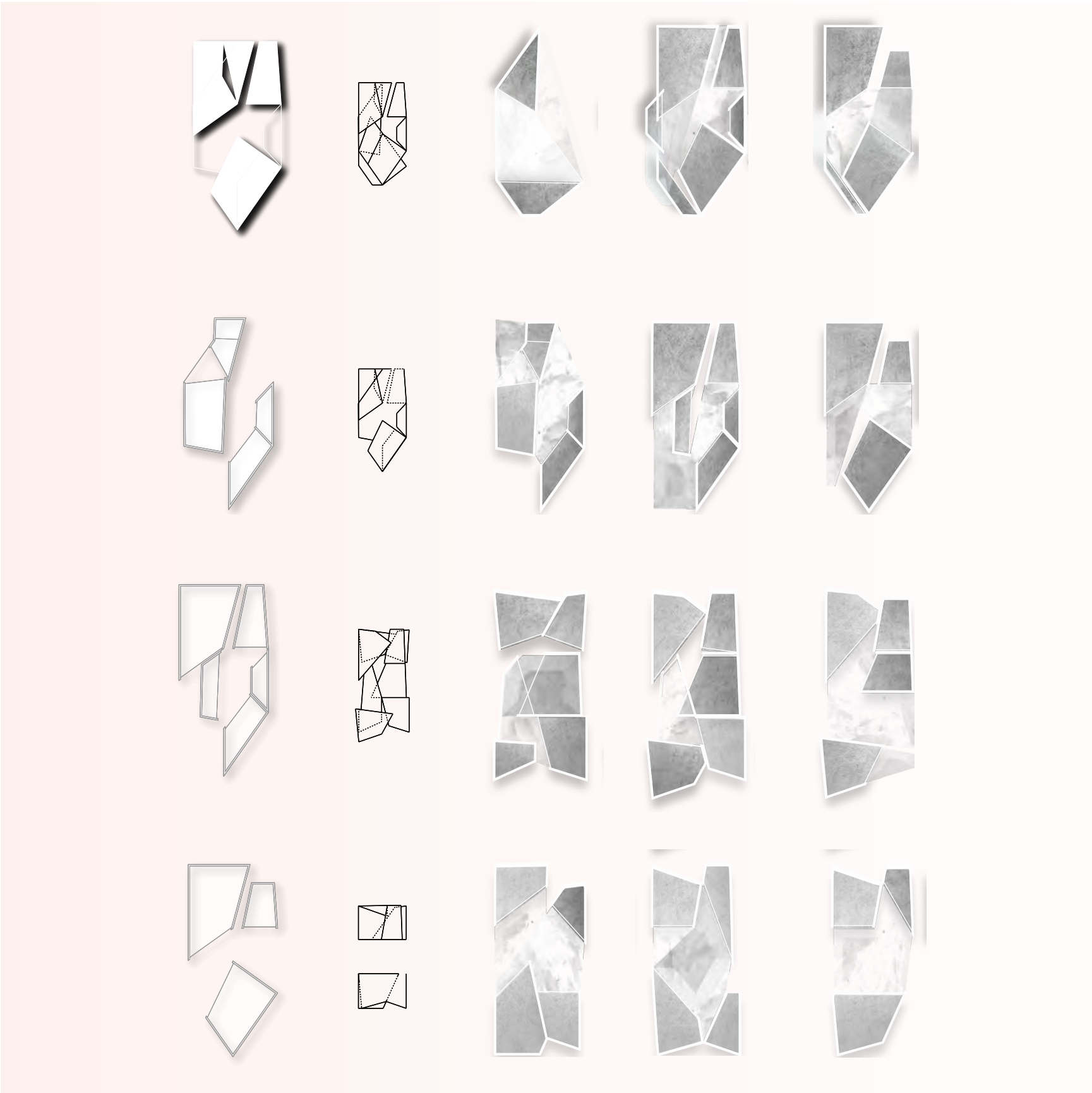
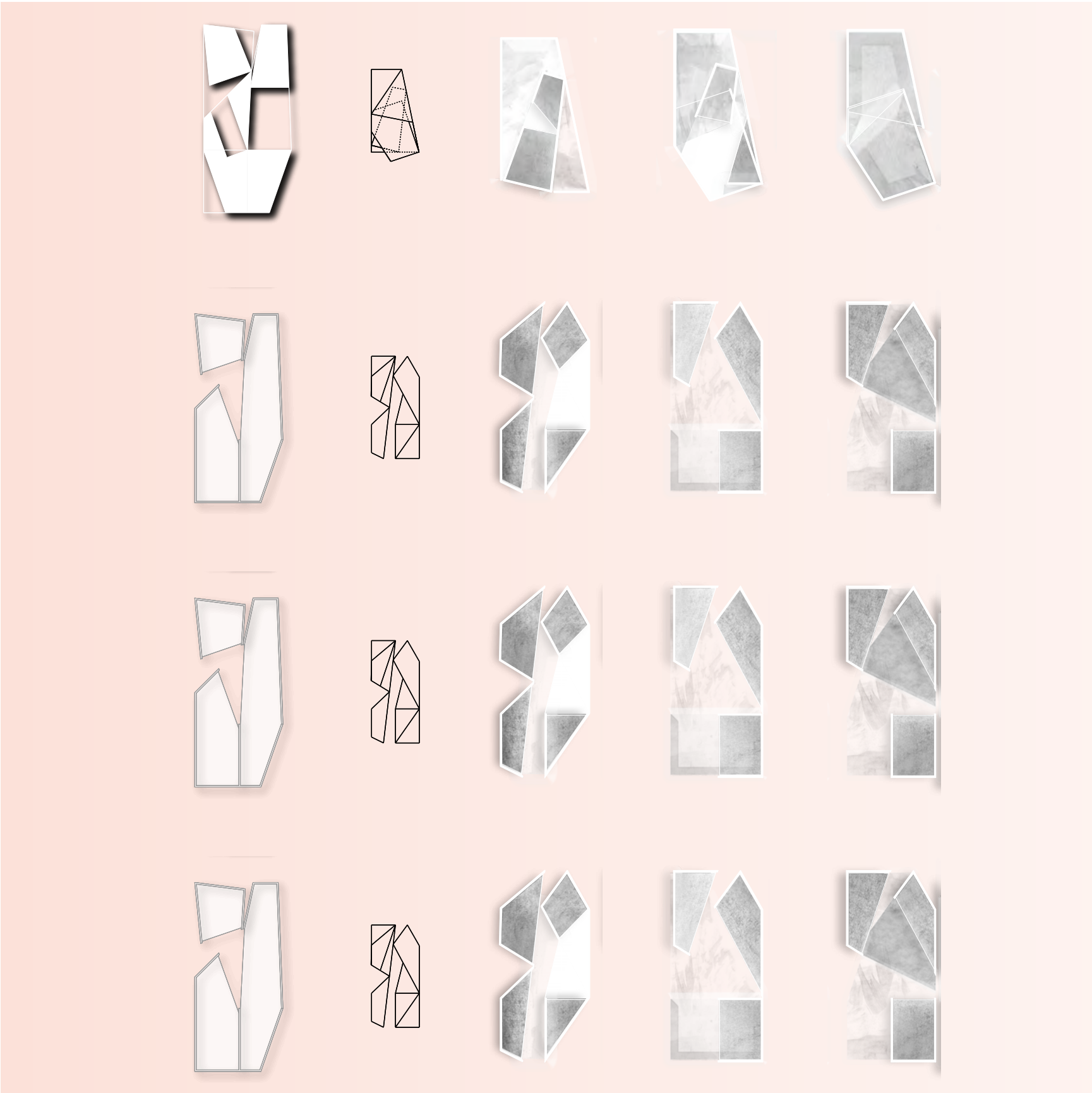


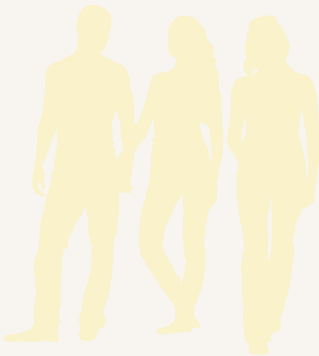
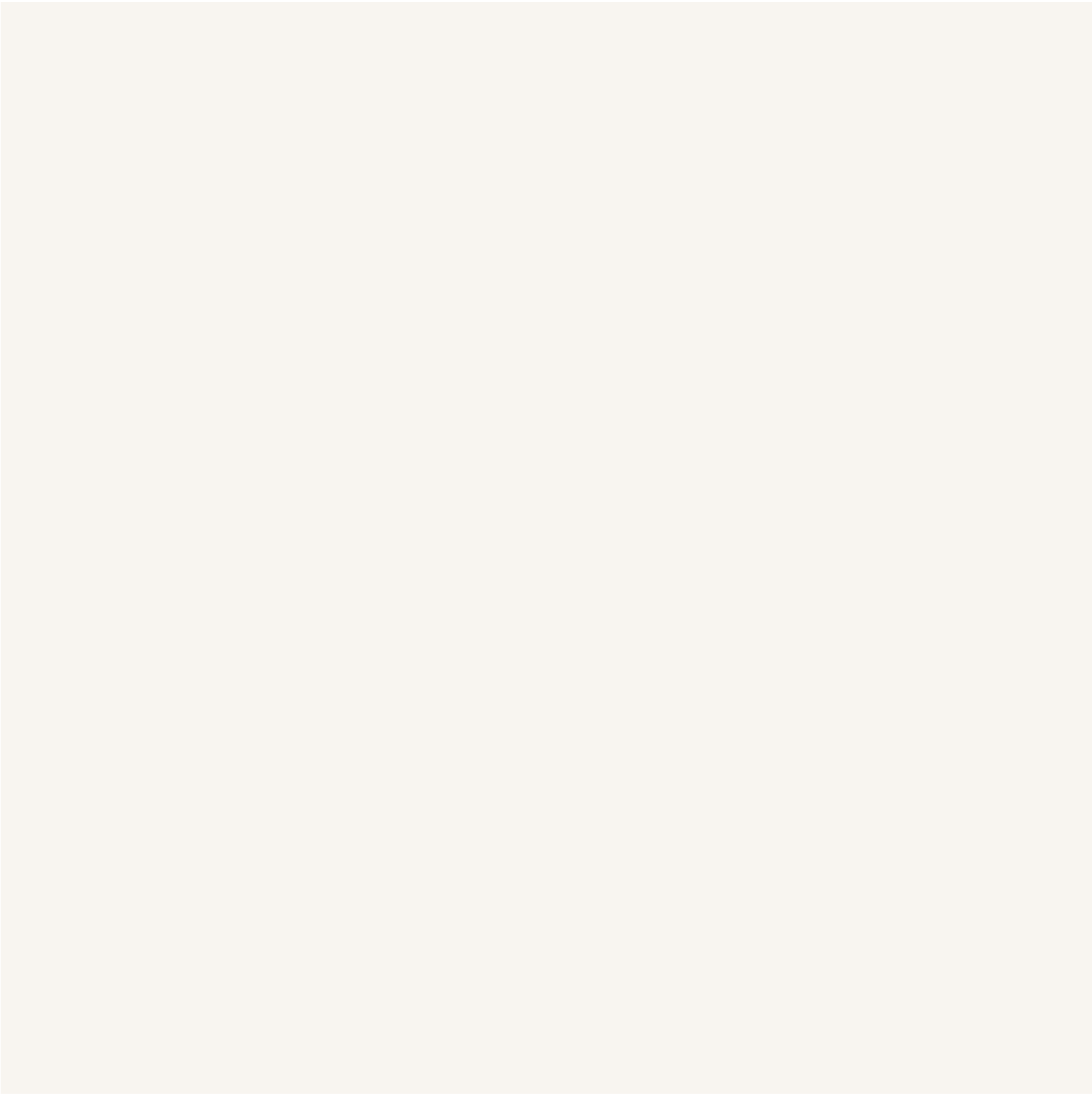




#partywithkids  
Study # 1                      420 sq





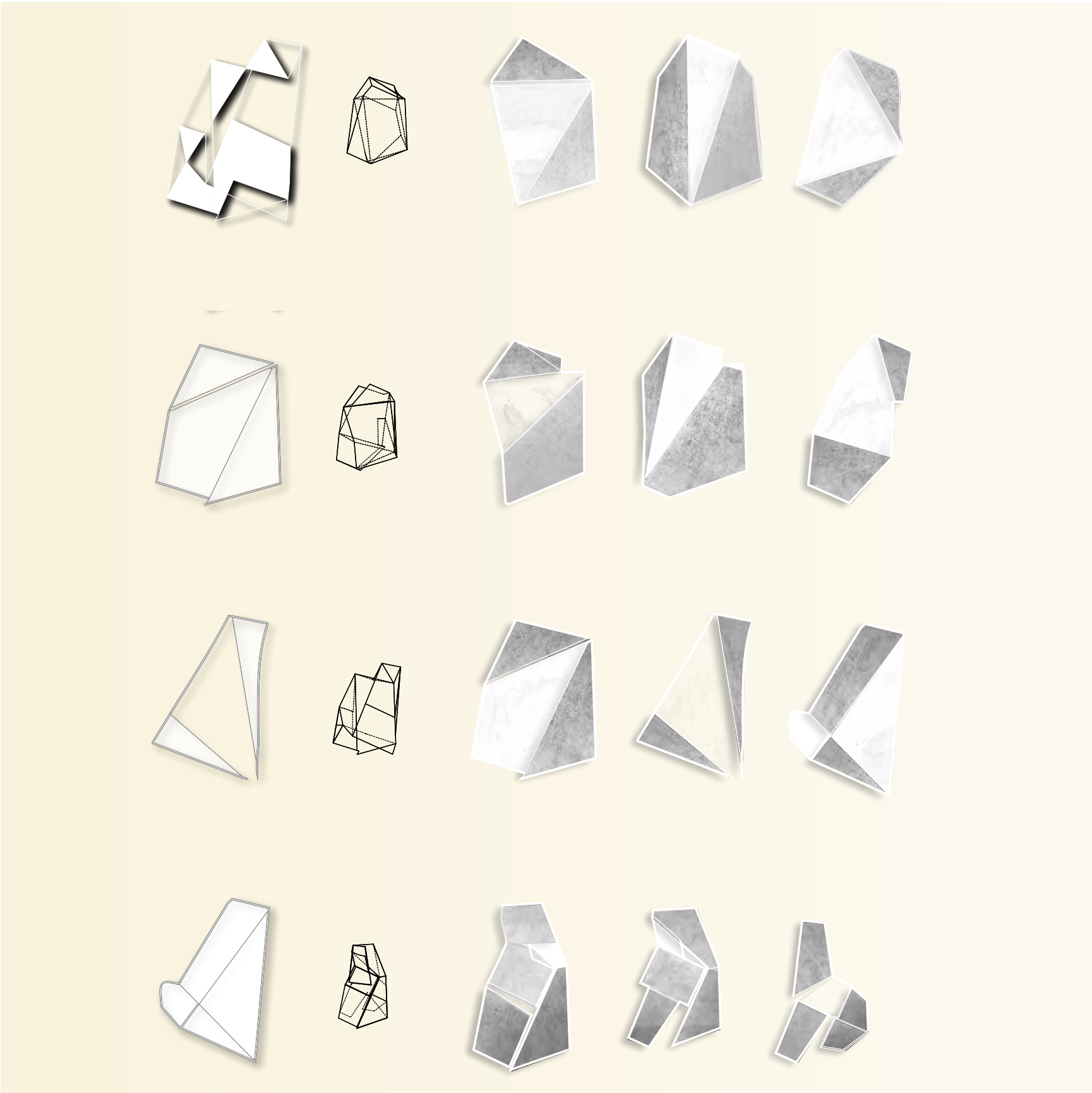


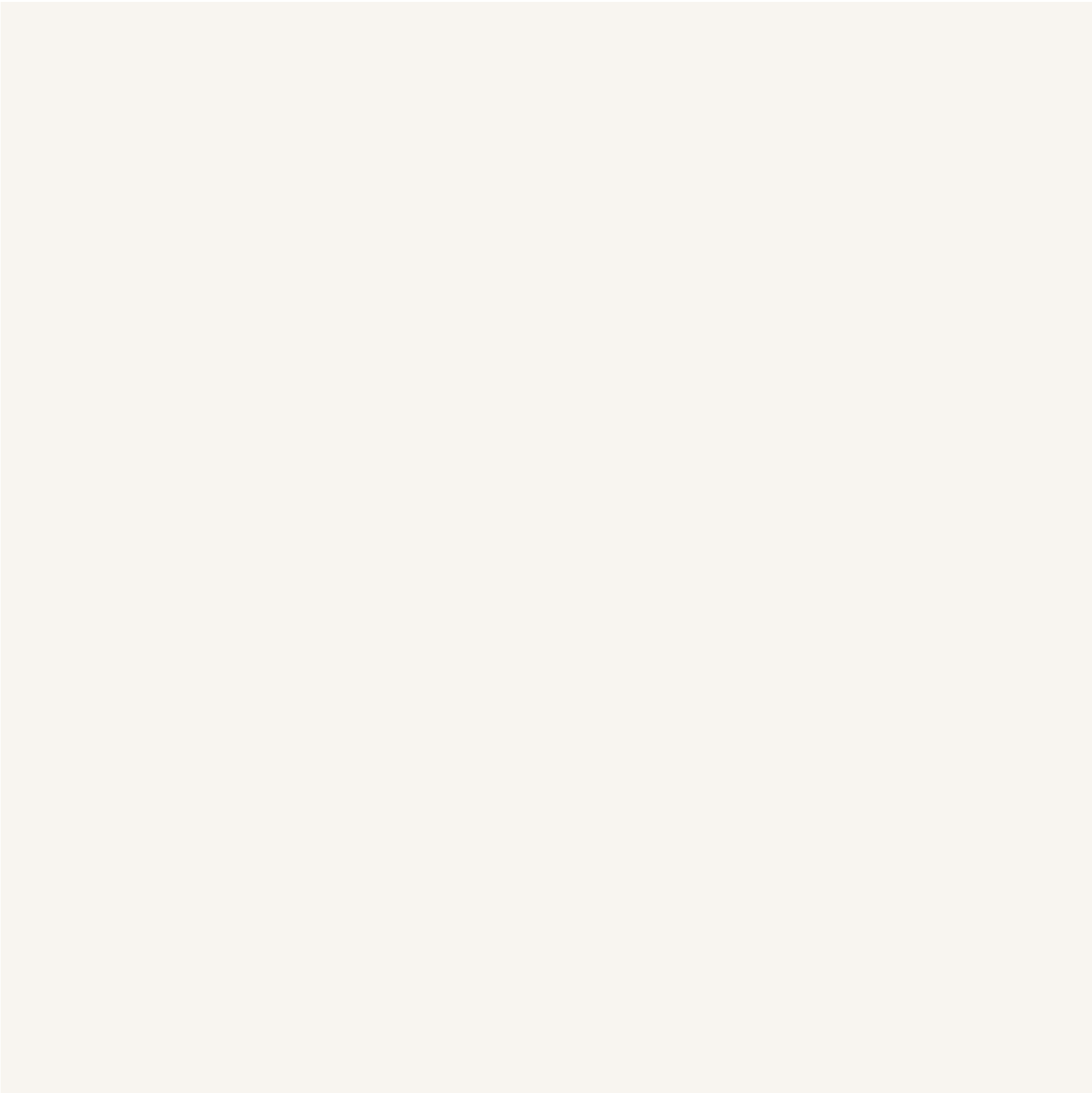
#thethreemusketeers

Study #2      350 sq





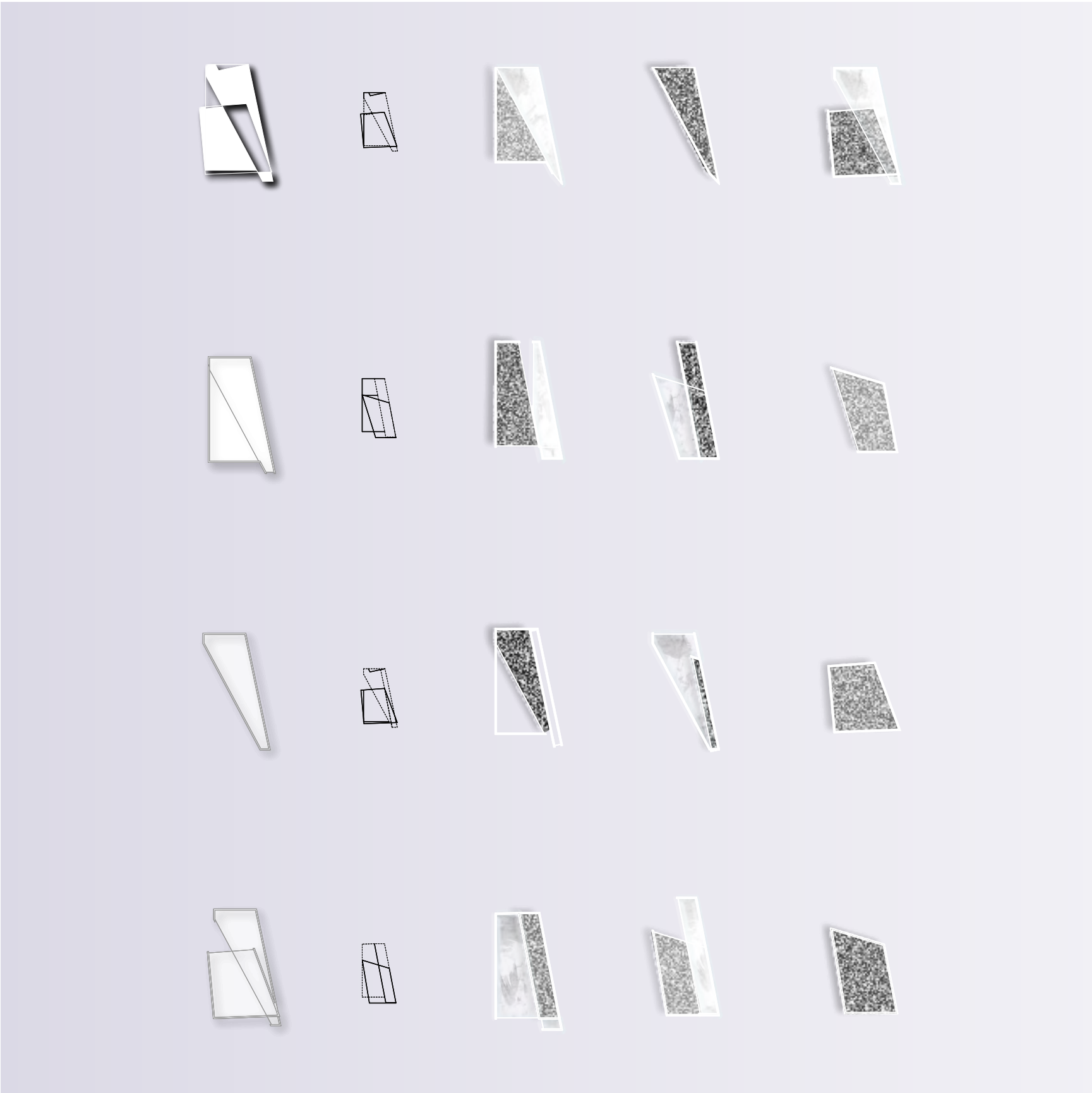




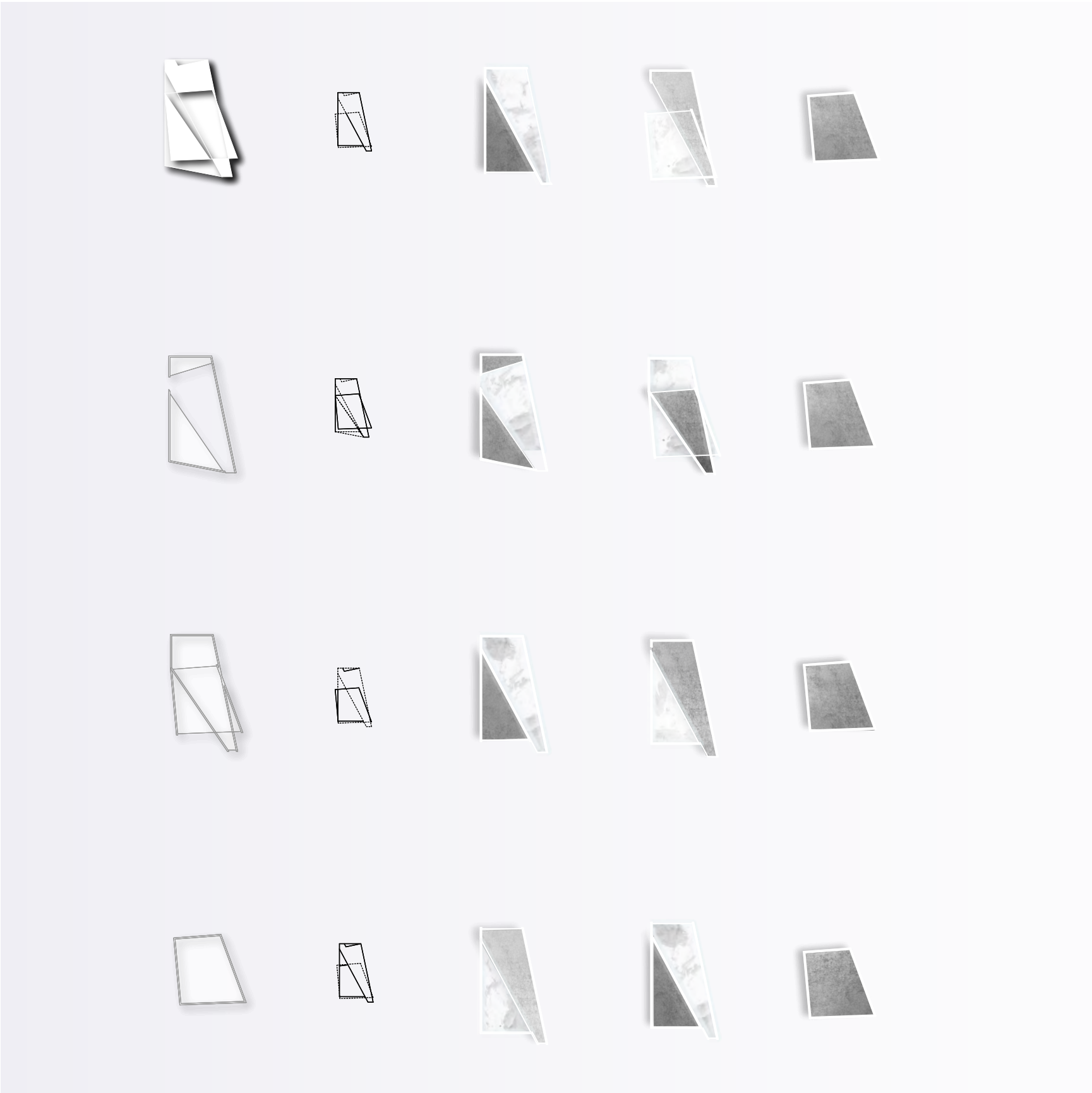
#ridingsolo

Study #3      210 sq



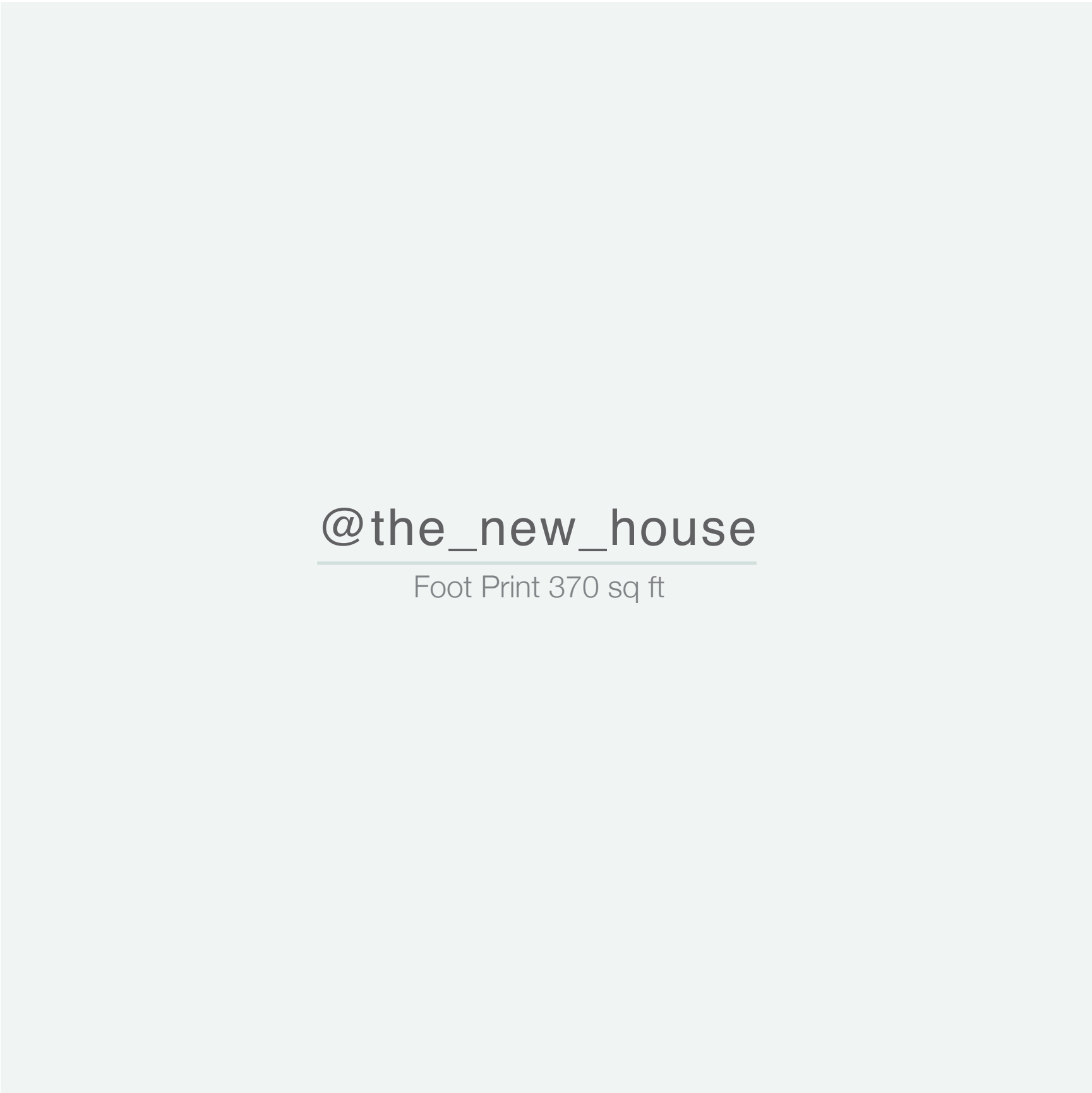
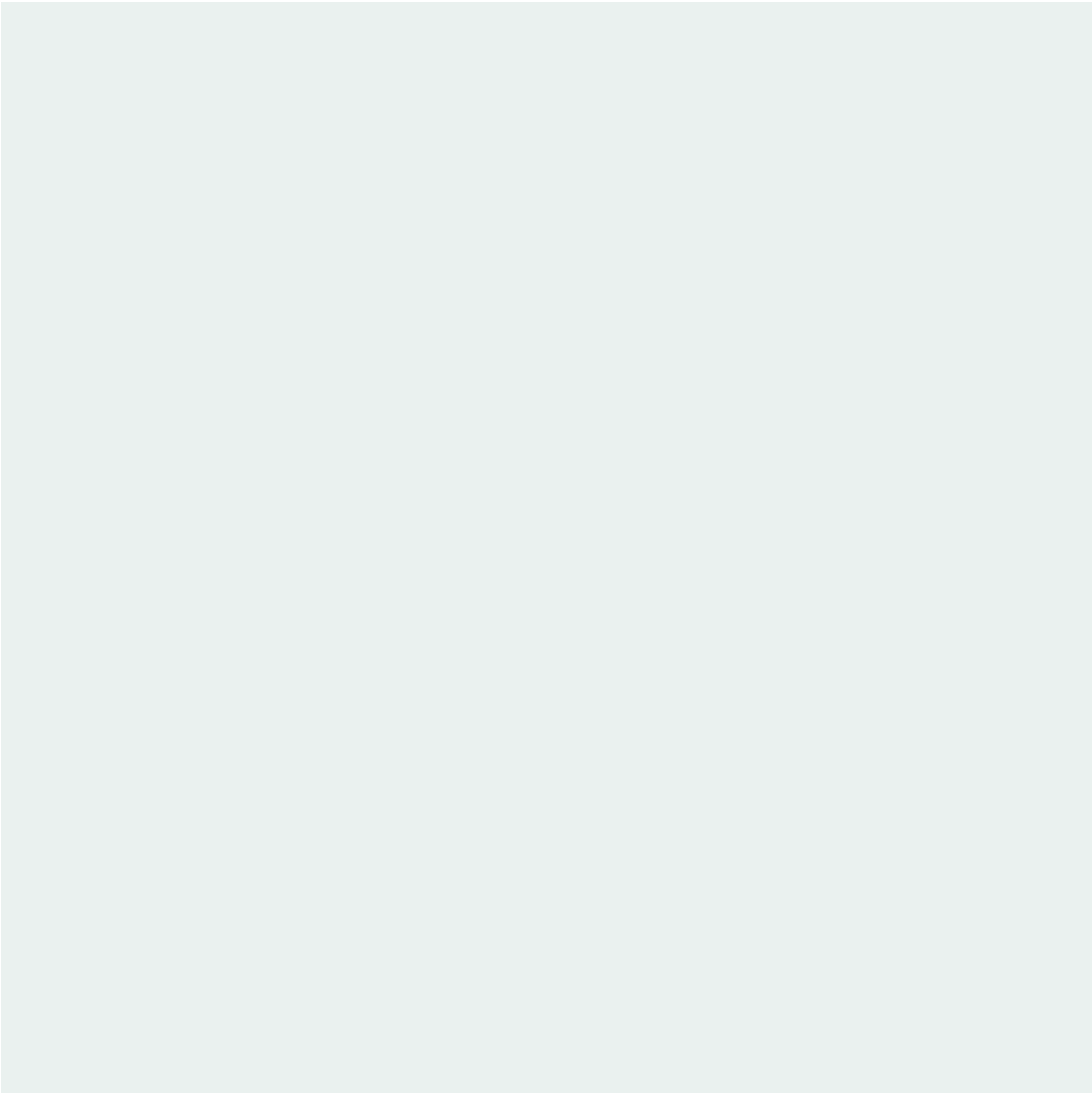


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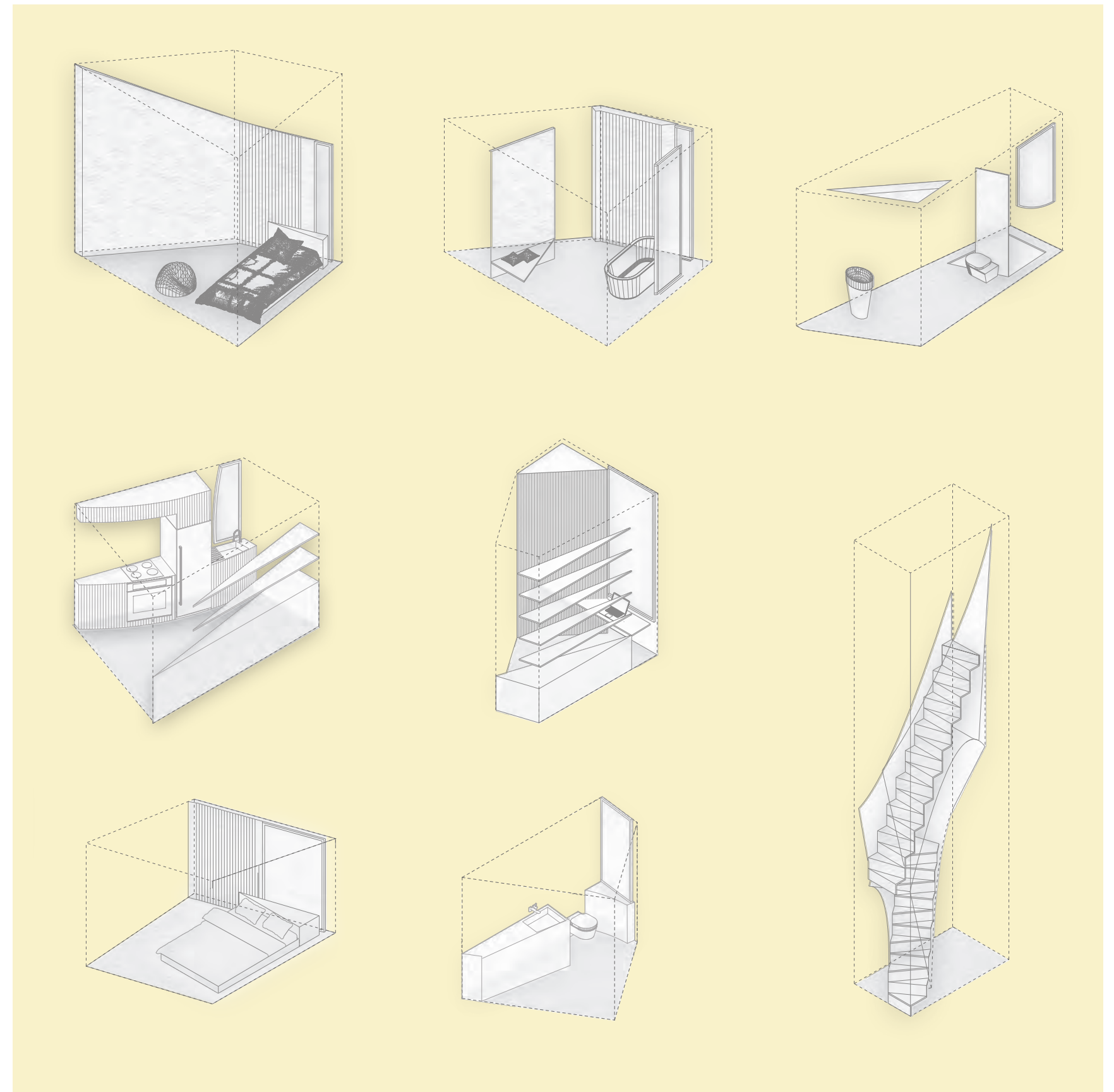




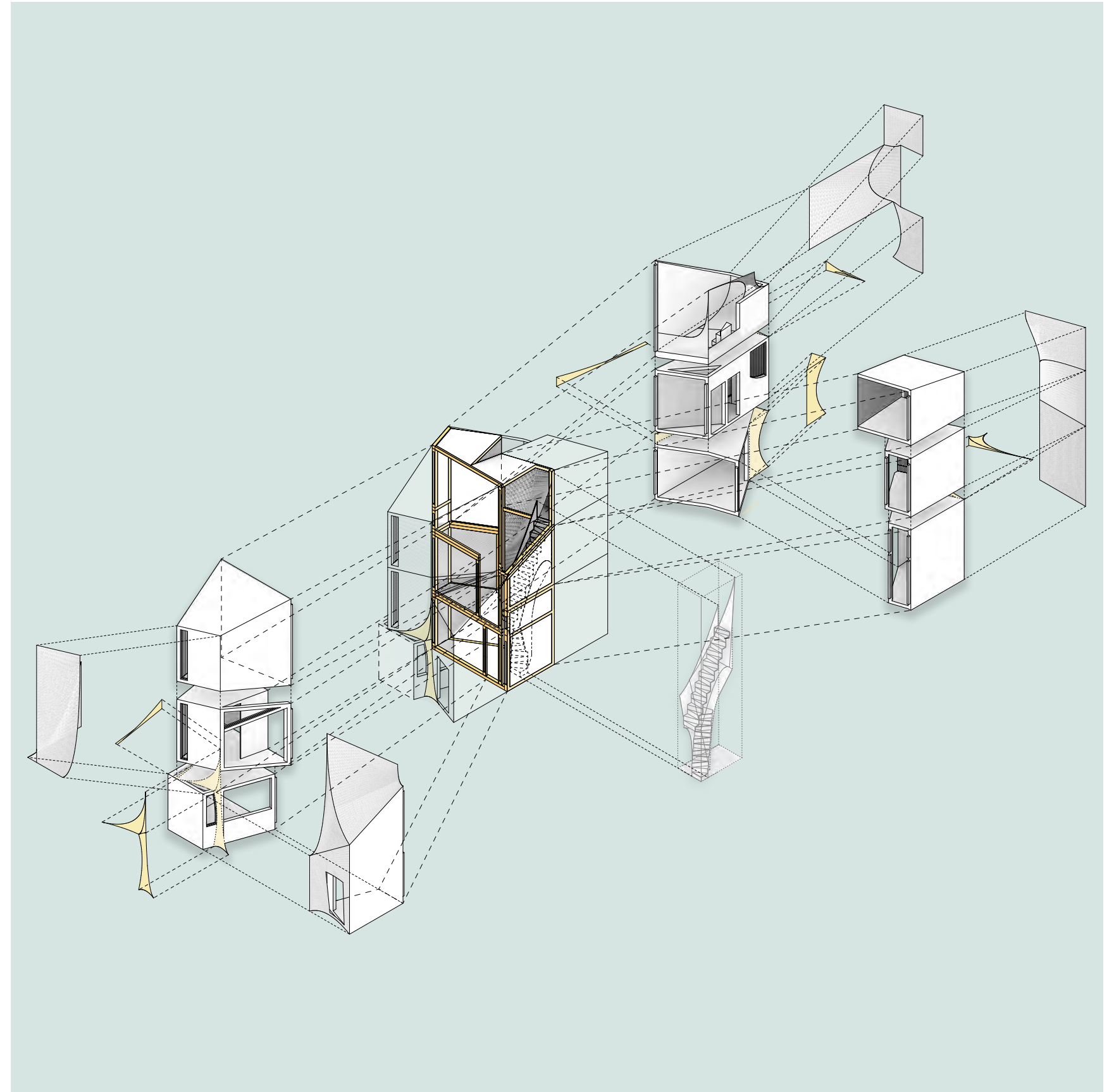
# @the\_new\_house

Foot Print 370 sq ft

# Designing in Scenes, Building in Scenes, Living in Scenes,



# Designing in Scenes, Building in Scenes, Living in Scenes,





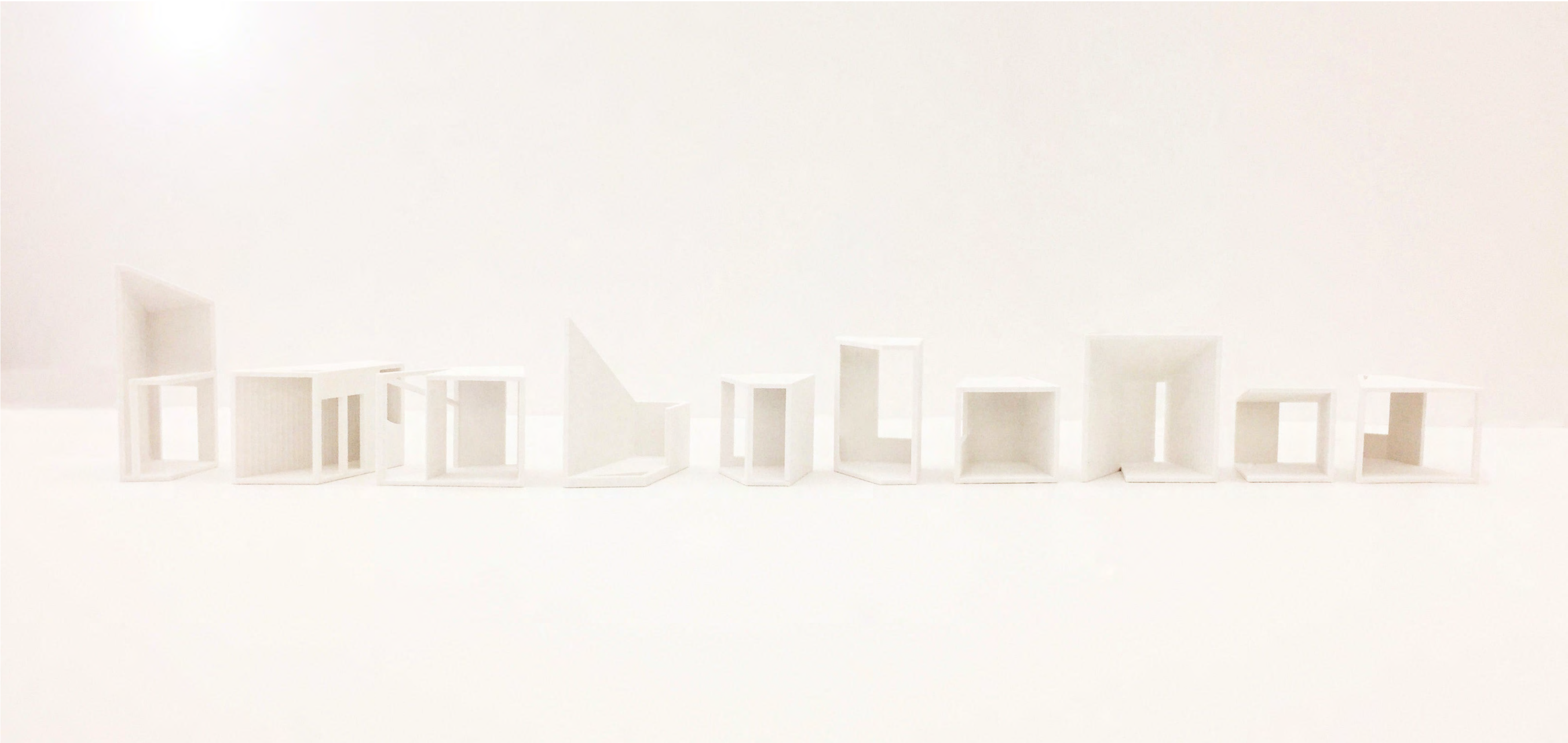
# Designing in Scenes, Building in Scenes, Living in Scenes,



#the\_new\_house

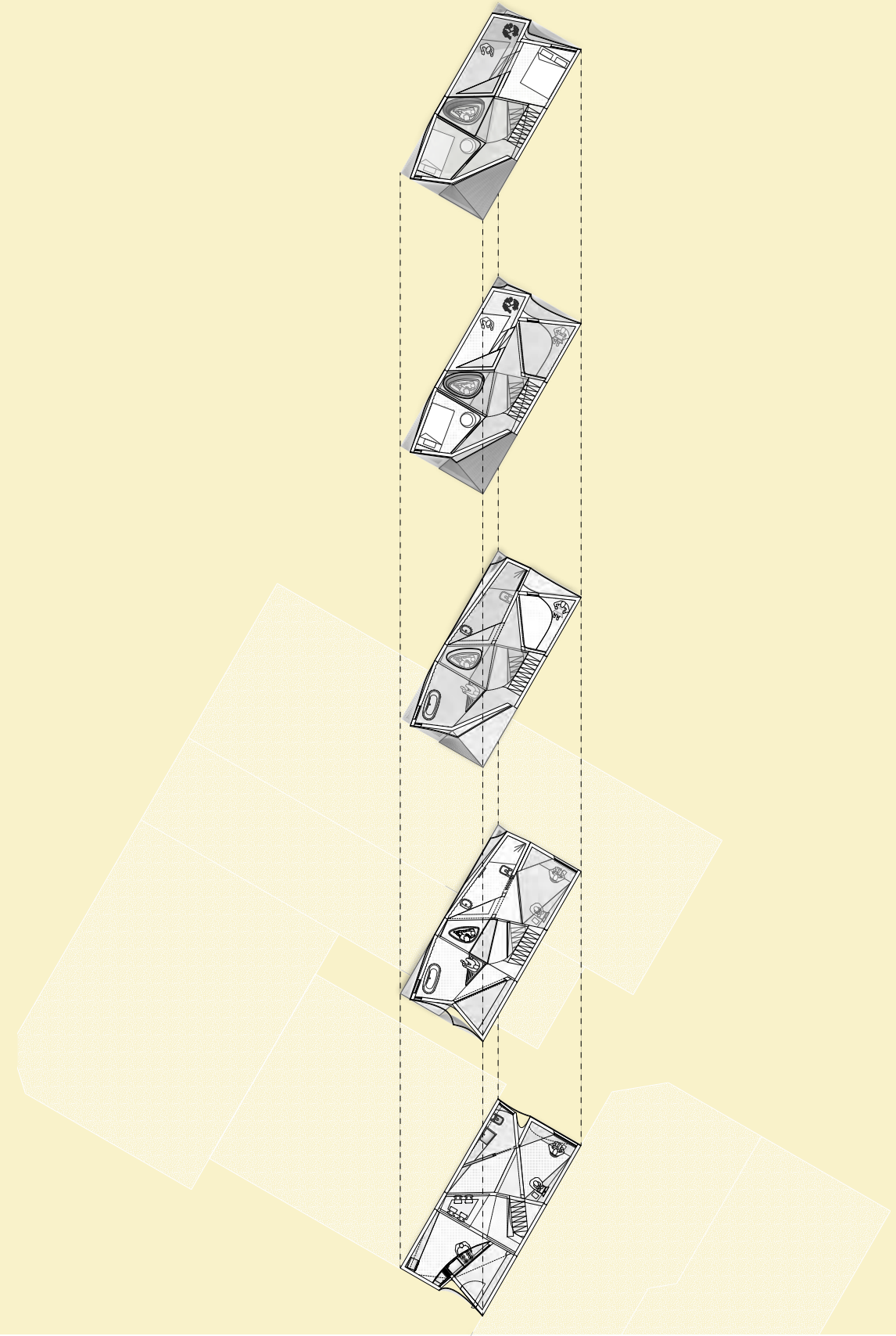


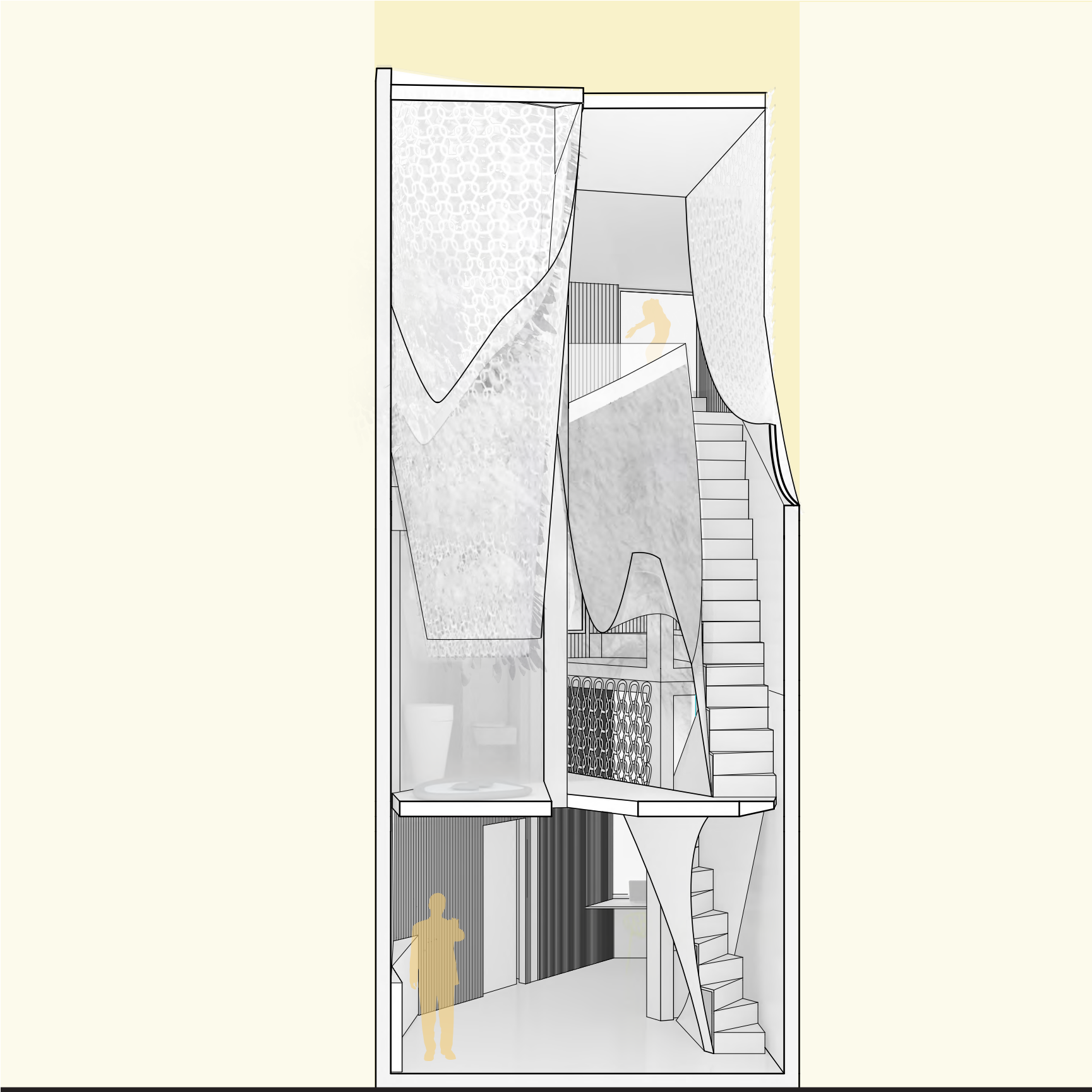
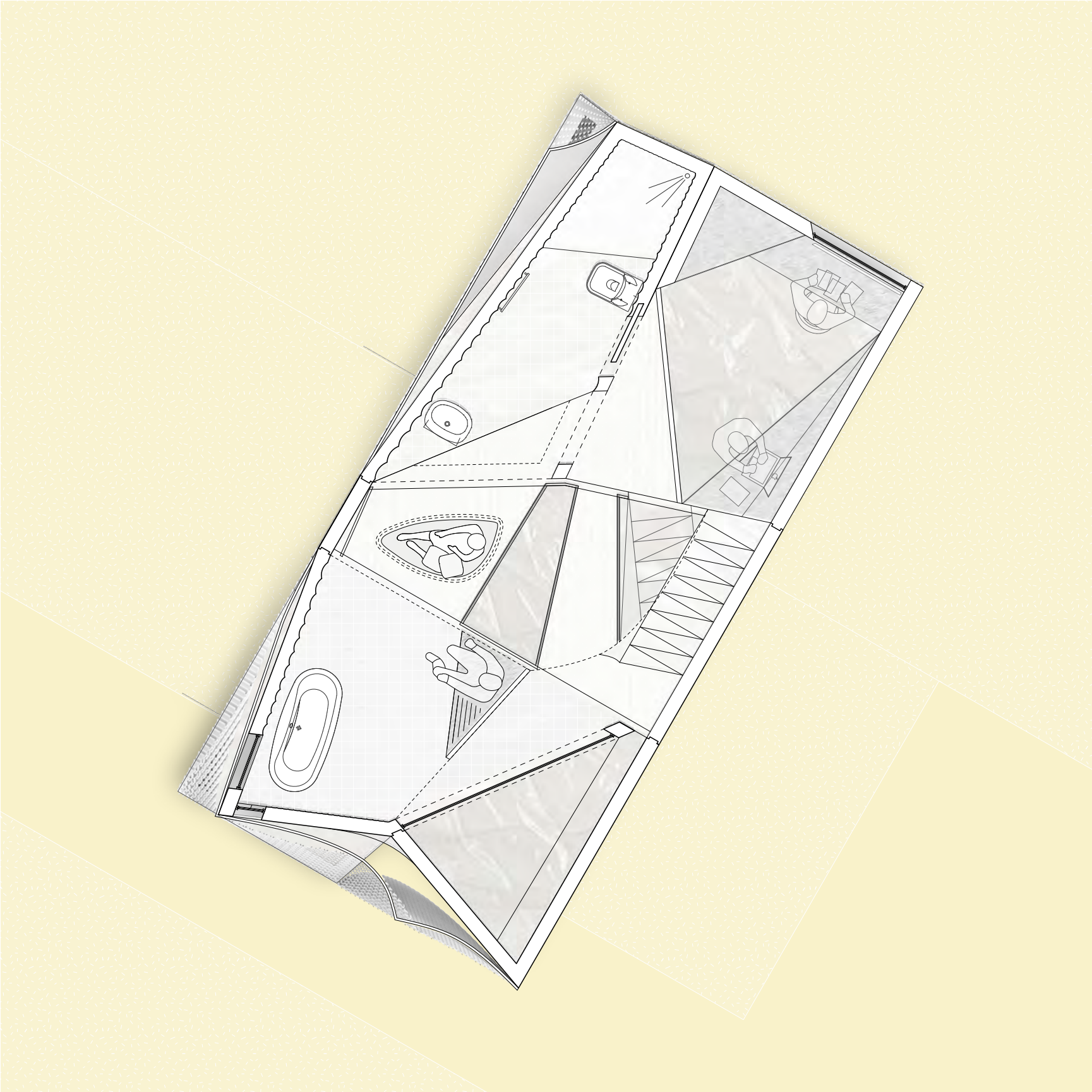






# #plans





#model





Can we merge the  
physicality, touchability  
and tactility of both the  
virtual and the physical?





# More from Less

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#section















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