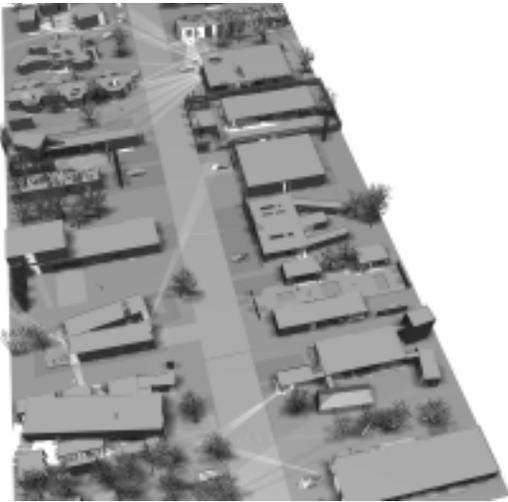


## 6 of 20 Propositions for Suburban Living

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*Aerial view of 20 propositions for suburban living*

The conventional or “average” condition has the greatest potential for embodying culture. The suburban is the embodiment of the American average. The greatest need for design is in the everyday. Thus the types, economies, and material processes, must emerge from this condition. The synthesis of these systems has the potential to direct the production of cultural space as obtainable pieces. The response must work towards the goal.

The contemporary landscape is suburban. The “common” landscape is the new frontier. When speaking towards contemporary American Architecture, the suburban condition and the associated trends and traditions of sprawl, the dominant engine is the single-family detached house. The American Dream of home ownership propagates

the loose development tendencies that spawn the ringing development of downtown centers. Arterial development of commercial strip centers, big box commercial stores, and the brand name have extended disposable commodities to include the residence. The house has evolved to hybridize the generic image and function of living. Practicality has been sacrificed for iconography. Technological evolutionary booms, occurring with frequent spurts across the past century, have demanded an associated ingestion into the home formally, functionally, and programmatically to no avail. The parameters of domesticity have been changed.

The current single-family house subscribes to a model that addresses bank loan guidelines, but denies the contemporary cultural condition. The forms, functions, and styles though commonplace, are anachronistic and divorced from their original intention. The focus on type, via technology rather than nostalgia, will provide meaning through formal, functional, and cultural evolution. The following propositions present opportunities for the conventional and average condition: the reconsideration of the single-family home. Iterations based upon the standard economic, programmatic and functional needs illustrate the potential to find architecture in the “ordinary.” By focusing both the process and fabrication of the house, the prototypes suggest a method of design positioning contemporary culture as the foundation for specific and viable solutions for changing our constructed landscape. These prototype houses *“build what we are.”*

Standardization, prefabrication, seriality, and iconography, become the primary overlays in rethinking the conventional programs of live, work, and

play. The everyday institutions of dwelling, shopping, office, establish the ground of engagement. The structuring of meaning in design is essentially linked through experience. Each project though articulated through form, program, material, cost, context, and iconography is based in experience. This belief, overlain upon the desire for its implementation in the everyday, embracing the common, and incessantly celebrating the inevitable, has led the following project.

The following are propositions for introducing ultra-modern single-family housing into the current landscape. 20 houses have been developed with 6 of them illustrated in greater detail. The houses employ, phasability, modularity, careful spatial planning, materials, program, light and culture to maintain affordability, update the current "house," and increase the quality of the space and composition. These proposals selectively re-present aspects of the current suburban domestic condition while beginning the evolution to a new way of living. They are proposals to make the ordinary extraordinary.

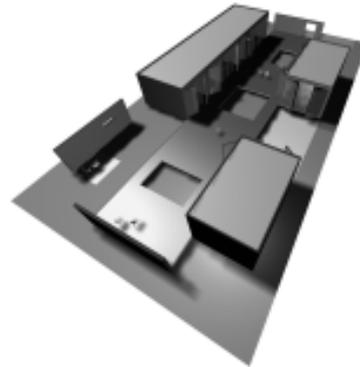
#### **PROGRAM HOUSE [HOUSE 01]**

The program house relies upon three primary guiding principles: the articulation of form based upon program, the collection of these articulated programs on an indoor-outdoor plinth, and the ability to phase these programs over time. Separated by section into public and private zones, each function is one of a series of distinct pavilions. Their collection results in interstitial space that bridges and blurs the boundary and compartmentalization of both program and house.

#### **GRADIENT HOUSE [HOUSE 06]**

The gradient house zones public and private functions into two identical bars. Relying upon material modularity, the simple boxes use these innate geometries to define their proportion, location, and skin's composition. The bars, though identical in exterior proportion, subscribe to two diverse spatial types: a free plan and a compartmentalized cellular space. Associated with public and private, day and night, open and closed, each realm identifies itself relative to the other. The floor plates slide past each of the boxes to create a substantial rear porch.

#### **PORCH HOUSE [HOUSE 08]**

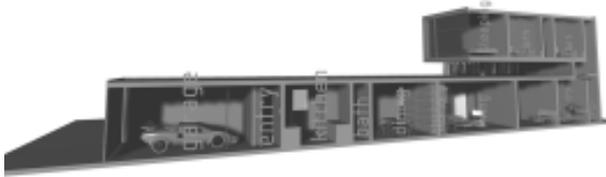


*Porch House*

The porch house centers on the link between the landscape and the daily activities of the house. Despite the small, surrounded, and confined lot, an exterior room is carved out and defined by using the building, segregated into multiple pavilions by program, to wrap an exterior plinth. The exterior stage becomes room and corridor that one consistently traverses opening the house to the site an expanding the perceived square footage. The perimeter is defined by: the car, programmatic pavilions, [sequentially addable and modular to the tractor trailer] and masonry garden walls. The pavilions are subdivided into three distinct parts: eating [preparation and formal consumption], living, and sleeping /bathing. The two sides of the porch are zoned public and private.

#### **TUBE HOUSE [HOUSE 19]**

The tube house striates the programmatic cycle of the house as a cul-de-sac of daily activity. Linearly organizing the functional activities of: garage, entry, kitchen, dining, living, TV, laundry, stair, closet, bath, and sleep: the cycle progresses and reverses relative to the 24 hour cycle of domestic activity. The section is activated by the subdivision of public [down] and private [up] allowing for a privileged and reclusive flavor for the second story programs, with a greater openness and direct connection to the landscape on the lower level. The house is constructed on a material module and clad in corrugated metal to eliminate the need for maintenance. The narrow width of the footprint provides the opportunity for double density on a single site - reducing the cost of land to allow for greater

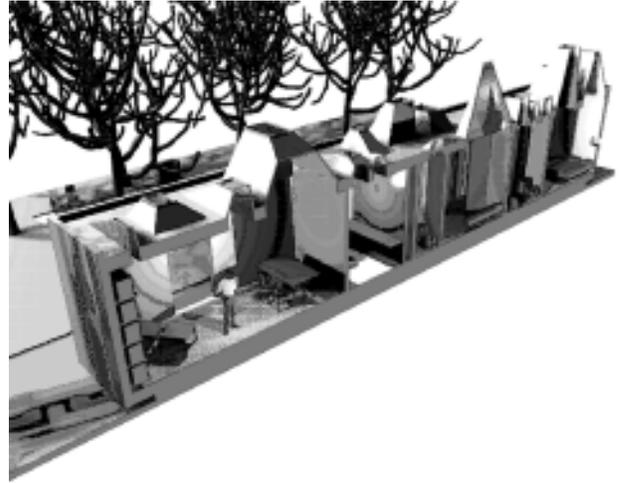


*Tube House*

square footage in the house proper.

#### **CONSTELLATION HOUSE [HOUSE 34]**

The constellation house shifts the traditional responsibility of the wall to the roof. The result is an internal world articulated by large roof apertures that draw you through the house with light. The perimeter is only perforated with three portals for entry. The modular panelized box relies upon its figurative roof for its formal exterior articulation and internal spatial articulation. The dimension and quality of the aperture correlates with the associated space below and the activity it illuminates. The movement between the shafts of light draws the activity and inhabitant through the house defining function and experience simultaneously. The narrow efficiency of the plan, combined with the vertical orientation of the composition, allows for a double density to the site. The result is a reduc-



*Constellation House*

tion of land cost allowing for the liberated funds to be reapplied to the roofscape.

#### **ENCLOSURE HOUSE [HOUSE 37]**

The enclosure house relies upon a single wrapper of standing seam metal to enclose itself. A recessed [to provide porches both in front and back] front wall establishes a public face with functionally choreographed punched openings. The back elevation is a transparent, operable facade, recessed for privacy and incrementally studded with colored metal panels for storage. A central core houses the functional service components of the house bifurcating the house into public and private realms. The metal shell simplifies the construction and maintenance required while establishing the iconography of the structure.