

AT HOME IN THE CITY
MULTICULTURAL HOUSING IN SW WASHINGTON DC
Maria L. Guevara

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This Thesis is submitted to the faculty of the Virginia Polytechnic Institute and State University in partial fulfillment of the requirements for the degree of

Master of Architecture
in Architecture

Paul Emmons, Committee Chair

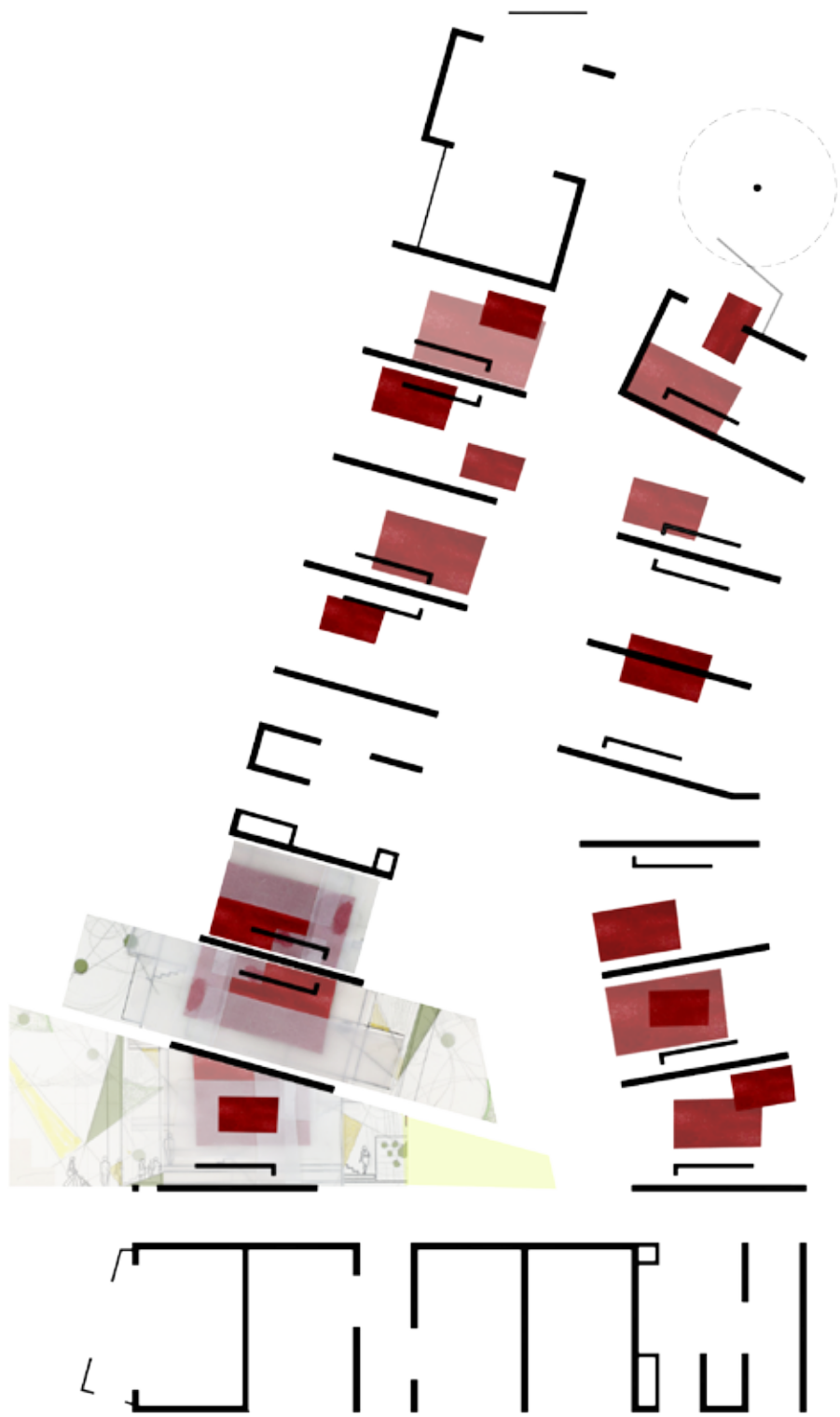
Marcia Feuerstein

Luis Quiros

September 27, 2013
Alexandria, VA

Home, City, Housing, Transition, Roots, Diversity, Critical Regionalism

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AT HOME IN THE CITY

MULTICULTURAL HOUSING IN SW WASHINGTON DC

“It is evident that home is not an object, a building, but a diffuse and complex condition that integrates memories and images, desires and fears, the past and the present. A home is also a set of rituals, personal rhythms and routines of everyday life. Home cannot be produced all at once; it has its time dimension and continuum and is a gradual product of the family’s and individual’s adaptation to the world. A home cannot, thus, become a marketable product.”

- Juhani Pallasmaa, 2005

The topic of this thesis is about how a diverse community and the feeling of home come together at different scales, the scale of the city, of the neighborhood, of the street and of home. It is also about how architecture weaves these scales to adjust the boundaries of “self” and “other”. It focuses on how to transition from the big scale of the city to the intimate scale of home.

It examines the walls of home and how they interact with society. Also, it extends the elements of home beyond the intimacy and safety of our bedroom. It embraces mixtures of uses and it seeks to generate diversity.

The topic seemed important to me because it is a reflection of the constant movement and change of times. Also, it explores the elements that make a home. It has always intrigued me what is it that makes you feel at home. It sometimes seems that units are treated like garages that can easily park in and out individuals. In these layouts dwellers fail to feel rooted. It is almost as if they are never able to “unpack”.

Finally, it serves personal interests. I am one of many young, early professionals and parents from diverse cultures that move frequently and seek fertile ground for re-invention and to build a home. In my own search, my inspiration and point of reference in this exploration led me to the Southwest region of Washington DC.

Maria L. Guevara



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Families as cars and dwellings as garages.
Problem: Families "parked" in houses like cars, not taking roots on a place, not feeling at home, mamuschka unable to unpack.

AT HOME
IN THE CITY
MULTICULTURAL HOUSING IN SW WASHINGTON DC

background
Part **one**

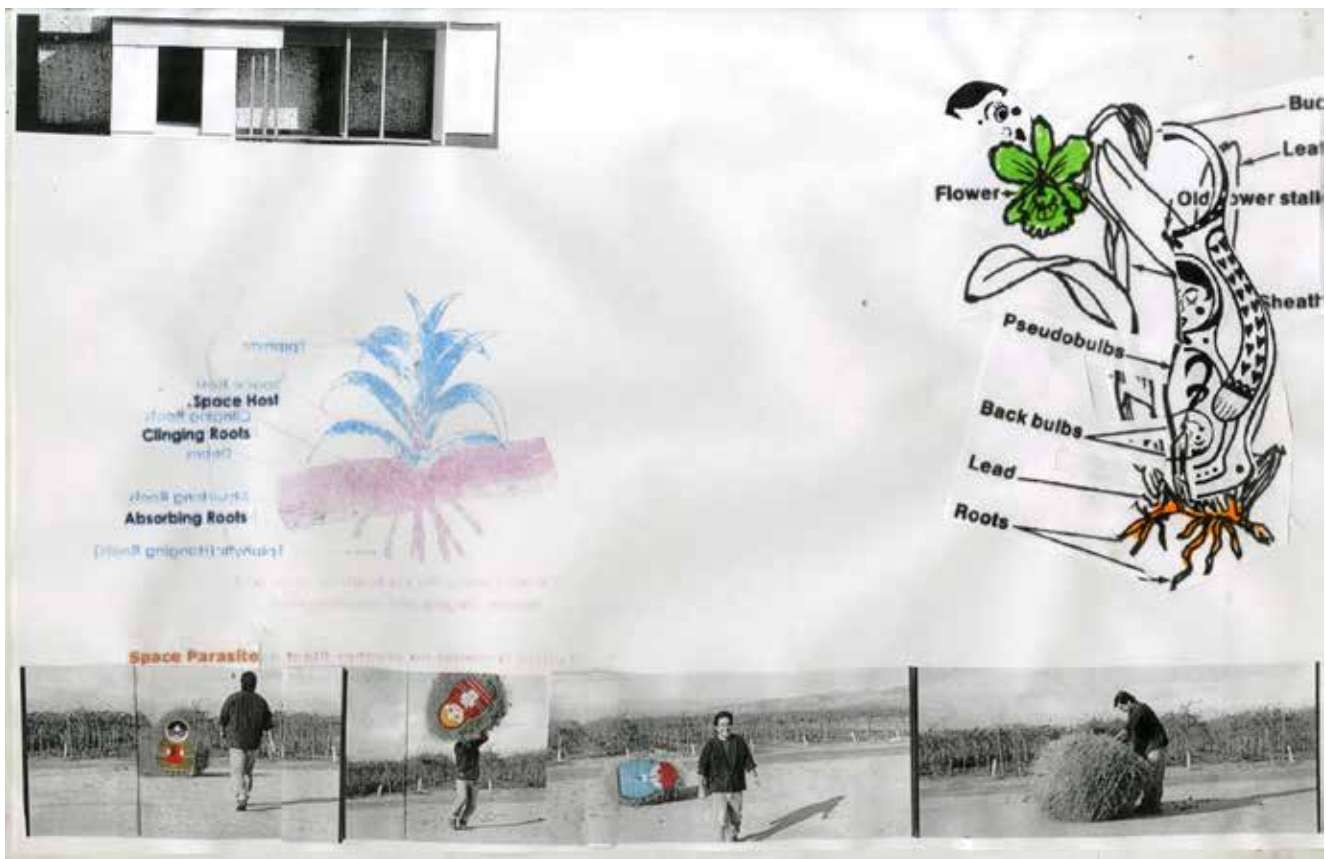
FIRST THOUGHTS



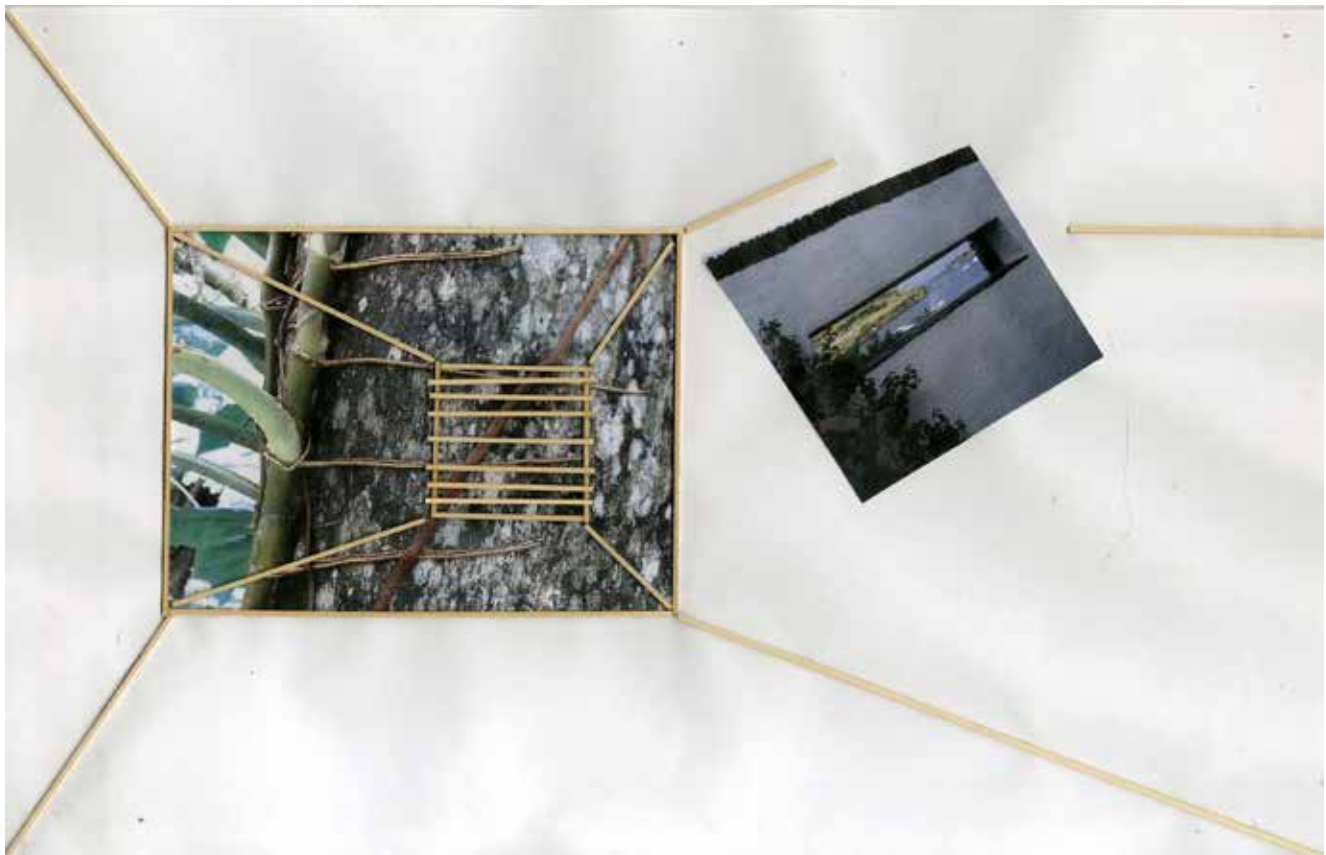
Families as bromeliads and dwellings as host trees.



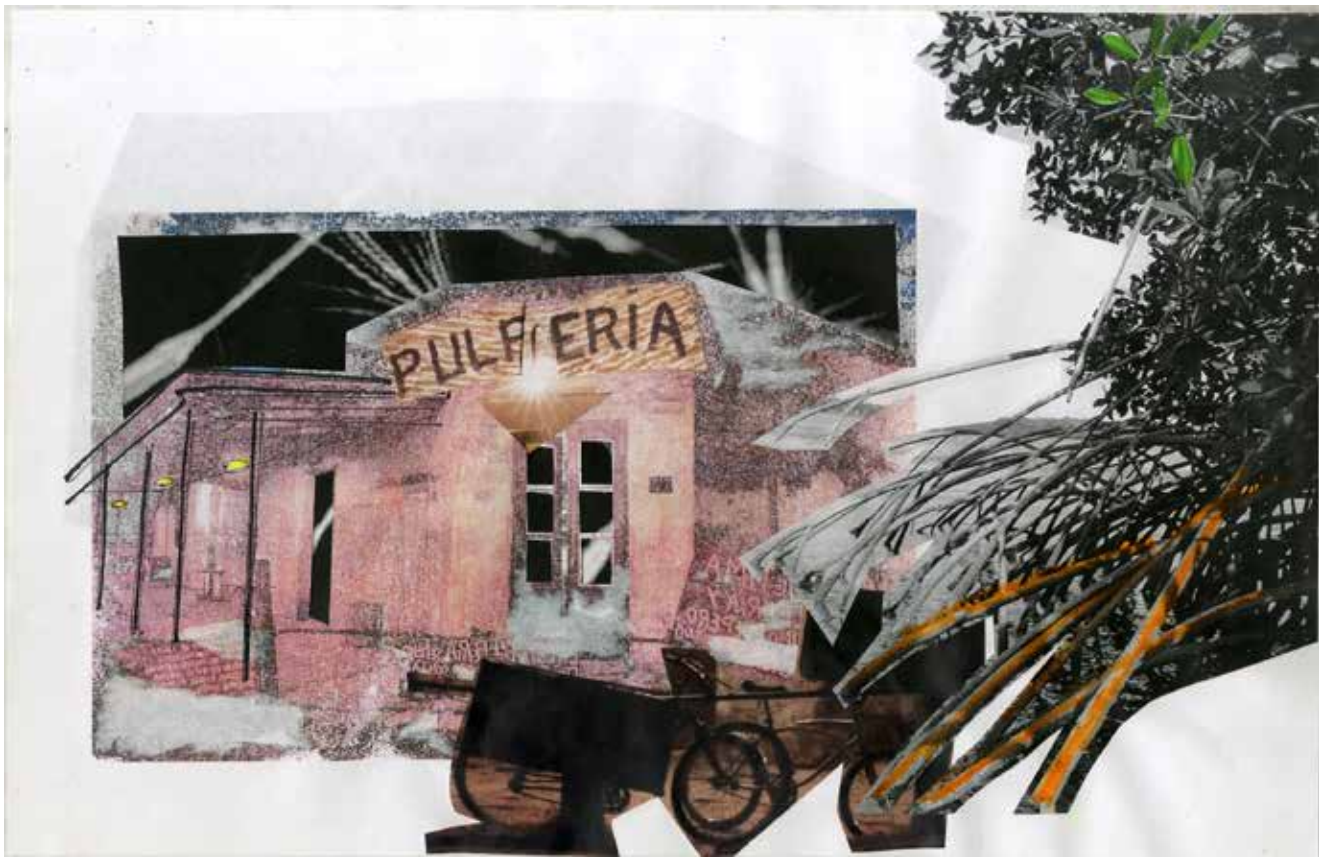
Diaspora, air roots, re-potting, transplant.



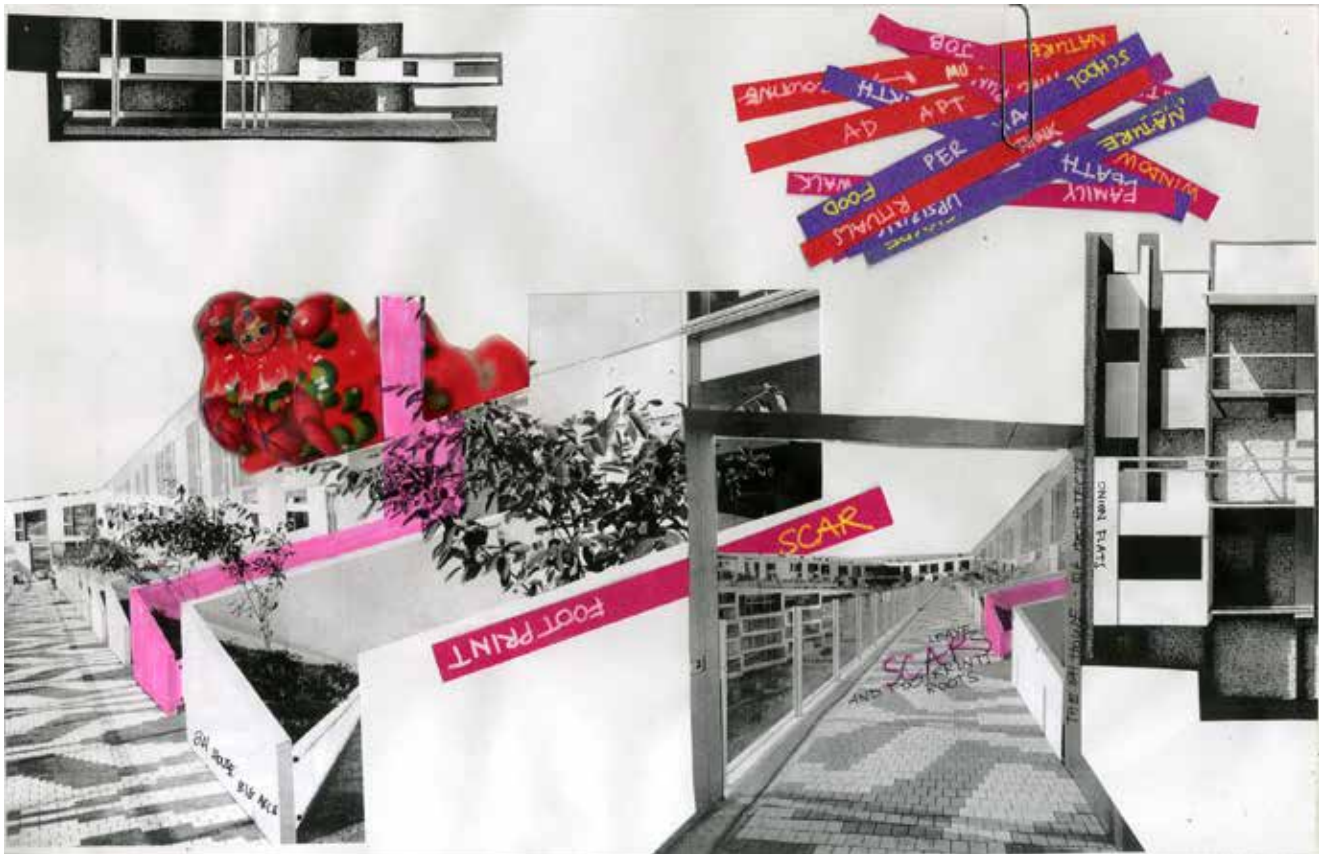
Tumbleweed. Orchid - Mamuschka. Branch is for orchid as home is for family.



Window. View to help you feel grounded, to know where and when, light, be seen.



Traditional gathering places. Can the interaction of a dweller and its neighbors and its context cause a perception of belonging and of feeling at home?





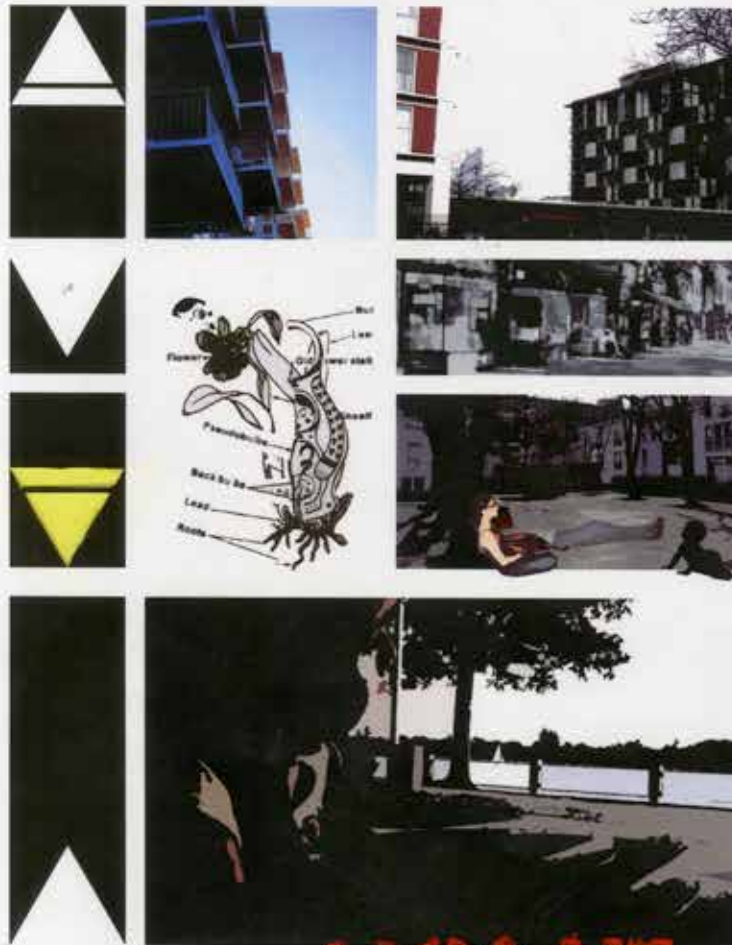


Pictures of Southwest Washington DC.

SHORT

VIDEO. 2:31 MIN.

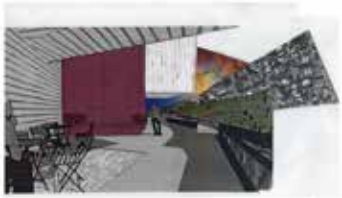
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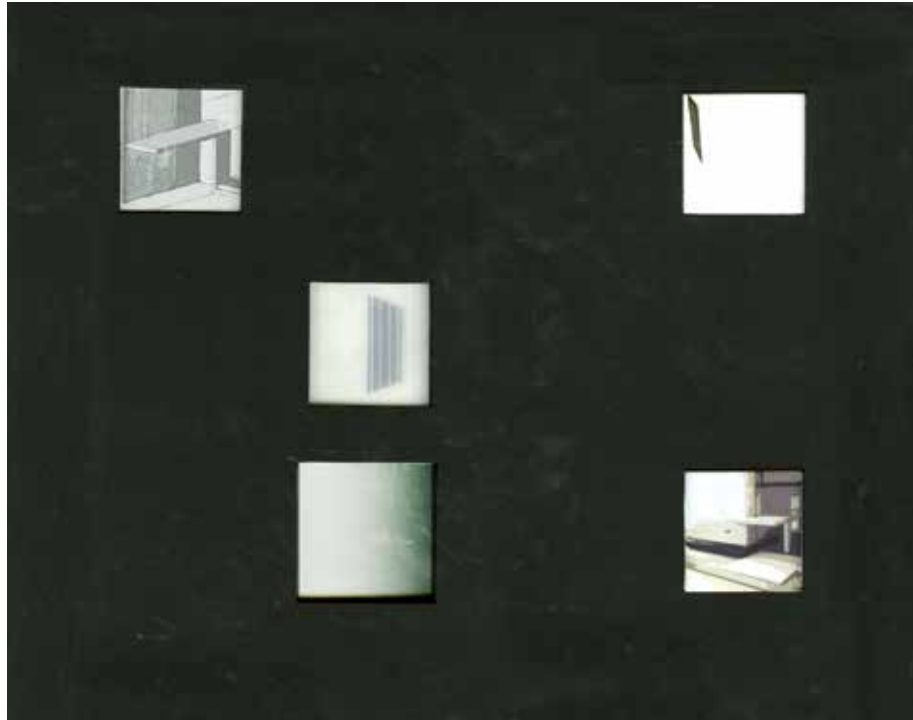
HOME

WAAC SHORT 2 / LOCATION: SOUTHWEST WASHINGTON DC / MUSIC: HOME BY EDWARD SHARPE AND THE MAGNETIC ZEROS / SEPTEMBER 7 2012

Scenes
A movie theatre



Seeing through - A bus station



Folding Corners - A bus station

ESSAY: HOME AND CRITICAL REGIONALISM

The purpose of this paper is to introduce my perspective, and that of like-minded authors, about the concept of “home” through the lens of the “Critical Regionalism” approach. Having lived in the DC area for the last 5 years and away from my hometown in San Jose, Costa Rica, has made me notice what aspects of the apartments that I have inhabited have contributed to my family feeling at home.

It always has intrigued me what it is that makes you feel at home. For instance, it sometimes seems that units are treated like garages that, as cars, park individuals in and out. In these layouts, dwellers fail to feel rooted and able to “unpack”. In the same vein, Pallasmaa (below) speaks about the complex set of variables that form a concept of home in the collective unconscious, thus rejecting modern approaches that affirm homes can be duplicated and/or mass-produced. His view is that of the critical regionalists in that every problem deserves its own solution.

“It is evident that home is not an object, a building, but a diffuse and complex condition that integrates memories and images, desires and fears, the past and the present. A home is also a set of rituals, personal rhythms and routines of everyday life. Home cannot be produced all at once; it has its time dimension and continuum and is a gradual product of the family’s and individual’s adaptation to the world. A home cannot, thus, become a marketable product.” (Pallasmaa, 2005)

In *A Critical History of Modern Architecture* (1992), Frampton asserts that Critical Regionalism is not so much a style as it is a critical category oriented towards certain common features (or attitudes) which are summarized as a marginal practice critical of modernization which favors the small rather than the large; one which manifests itself as a consciously bounded architecture which place the stress on the territory to be established by the structure erected on the site; favoring the realization of architecture as tectonic fact in deference to a built environment with ill-sorted scenographic episodes; opposed to the tendency of ‘universal civilization’ and tends to treat all openings as delicate transitional zones that respond to the specific conditions imposed by the site, the climate and light; emphasizing the tactile as much as the visual, being sensitive to levels of illumination, ambient sensations of heat, cold, humidity, air movement, aromas, sounds, sensations induced for example by the different materials, etc. in opposition to experience by information; tending towards the paradoxical creation of a regionally based ‘world culture’ as a precondition for achieving a relevant form of contemporary practice; and finally the notion of the dominant culture centre surrounded by dependent, dominated satellites is an inadequate model to assess the modern architecture (pg. 327).

How these attitudes expressed by Frampton are quintessential in validating my perception of what a “home” should essentially encompass will be discussed more in depth through three of the six points that Kenneth Frampton (1983) puts forward as indispensable for an Architecture of Resistance [(1) Place And Form; (2) Culture (Identity) And Nature (Topography And Climate); and (3) The Visual And The Tactile].

PLACE AND FORM

“In this regard Critical Regionalism manifests itself as a consciously bounded architecture, one which rather than emphasizing the building as a free-standing object places the stress on the territory to be established by the structure erected on the site. This ‘place-from’ means that the architect must recognize the physical boundary of his work

as a kind of temporal limit – the point at which the present act of building stops.”

Home is not limited to the walls of your house, townhouse or apartment. Windows extend our homes into the shared private or public areas. Not to mention front yards, shared lobbies, balconies, rooftops and terraces they act as thresholds between the intimacy of the home and the neighborhood. These elements should be shaped by this dialogue between the form and the place.

“While opposed to the sentimental simulation of local vernacular, Critical Regionalism will, on occasion, insert reinterpreted vernacular elements as disjunctive episodes within the whole.” Frampton (1992, pg 327)

Boundaries are not where something ends but where it begins its presence. The sidewalk, street and the surrounding neighborhood are an essential extension of home. For instance, on my daily strolls with my 2-year old son in Old-Town Alexandria he constantly reminds me how all the elements around town are as important to him as our apartment and the things within the walls that enclose it. Boundaries are artificial in that the perception of home is shared in what has been delineated as public and private. The swing at the parks, the animals walking with their owners in the sidewalks (and unreal animals set as figurines in the house’s stairs), the coffeehouse that neighbors visit daily, the limitless amount of alleys that embrace one building to the next, to name a few. All these and many more features are clearly irreplaceable and unique, and clear extensions of what locals consider home. Also, it is what attracts locals to stay and outsiders to covet.

An interesting example is represented in many Latin American countries through “pulperias” or locally owned corner stores. These stores are sometimes owned by local families that clients recognize by first and last name, in which clients have credit to their name, and in which clients and non-clients alike sit or stand around loitering to discuss the “news of the day”. They naturally promote interaction among neighbors and structurally provide a transition point between cities-neighborhoods-homes.

CULTURE (IDENTITY) and NATURE (TOPOGRAPHY AND CLIMATE)

A home is a living organism that should articulate a response to the bodies inhabiting it and with the cultural and climatic conditions in which it is located. It is also in constant change, never static. For instance the exterior skin (walls and roof) open to breath-in outside air (optimizing the use of air conditioning); they strategically become open spaces for people to transition in and out of private and public boundaries; and set windows and other openings that both let specific light at a given time of the day from the outside to provide illumination and warmth or enclose it to provide shadow and coolness. These elements should serve as enablers of a healthy relationship between the inhabitants, others and the surroundings. Be it for example if you are working from home, if you live with many people in a close space, or even if you inhabit it for only a few precious hours during the day. A home should reflect and extension of who you were, are or aspire to become as well as where it is at, and thus is completely unique in all its senses and cannot be replicated by a stand-alone universal technique.

Images 12 and 13 are examples of how windows plays an important role in our home. Even though it is a small one bedroom apartment it has windows in every room facing both East and West giving us the opportunity of having crossed ventilation. Throughout the day and through the seasons the atmosphere changes. From fresh sunlight in the morning to shades and shadows bringing out different characters in different corners.

THE VISUAL AND THE TACTILE

“The tactile resilience of the place-form and the capacity of the body to read the environment in terms other than those of sight alone suggest a potential strategy for resisting the domination of universal technology. It is symptomatic of the priority give to sight that we find it necessary to remind ourselves that the tactile is an important dimension in the perception of built form. One has in mind a whole range of complementary sensory perceptions which are registered by the labile body: the intensity of light, darkness, heat and cold; the feeling of humidity; the aroma of material; the almost palpable presence of masonry as the body senses its confinement; the momentum of and induced gait and the relative inertia of the body as it traverses the floor; the echoing resonance of our own footfall.” (Frampton, 1983, pg. 28)

Studies on the human mind have demonstrated how individuals have unconsciously chosen a preferred “sensory modality;” more clearly phrased as a ‘sense channel.’ Case in point, Neuro-Linguistic Programming demonstrated how our preferred sensory channel plays a critical part in mental processing, demonstrating not everyone uses their visual sense channel as their primary mode of perception and interaction with the environment (Bandler and Grinder). This demonstrates that humans have tended to use their visual sense as their primary source to represent the world around them, but other senses as the kinesthetic/tactile which involve the whole body are as important. Emphasizing the tactile as much as visual in designing a home (heat, cold, humidity, air movement, aromas, sounds give by different materials and volumes) we are, as Frampton (1992, pg. 327) points out, consciously opposing the tendency for the visual in an age dominated by media and experience through information.

Home is much more than a detached picture, it is the imperfect, sometimes messy, dynamic and ultimately comfortable space in which each of us lives their separate lives. We may assimilate other people’s reality to ours to identify with others or simplify our existence, but in essence, each of us (even if we live with another person) has one unique way of perceiving what home is. This conclusion is reached not only through what we see, but also what we hear, smell, taste, and most definitely, what we feel/touch. Pallasma affirms it very elegantly in the following,

“Reflection on the essence of home takes us away from the physical properties of a house into the psychic territory of the mind. It engages us with issues of identity and memory, consciousness and the unconscious, biologically motivated behavioral remnants as well as culturally conditioned reactions and values.” (Pallasmaa, 2005)

“Regionalism is not a matter of using the most available local material, or of copying some simple form of construction that our ancestors used, for want of anything better, a century or two ago. Regional forms are those which most closely meet the actual conditions of life and which most fully succeed in making people feel at home in their environment: they do not merely utilize the soil but they reflect the current conditions of culture in the region.” Lewis Mumford (1941)

In conclusion, a critical regionalist approach, emphasizing on the following aspects, can incite feeling at home not only in buildings that we inhabit but also neighborhoods: (1) the importance of place beyond ethnicity or national identity; (2) the importance of the climate and the context to utilize elements like light and wind and; (3) the experience of the inhabitants through all their senses, using their whole bodies. Understanding and framing the relationship between the building, the environment where it emerges and the bodies of the people who inhabit it will help accentuate the sentiment of belonging.

Paper for Course Architecture and Urban Culture
with professor Andreea Mihalache. Spring 2012.



Caro & John
Old Town Alexandria



Studio House,
Seattle



DRAWING: HOME AND CRITICAL REGIONALISM

A N A T O M I Z A T I O N

Ekphrasis
Understanding the layers of Tom Kundig's Studio House in Seattle, WA (1998)

"A combination home and photographer's studio, the project is an exploration of memories and their potential to resonate over time. Remnant landscape elements, building geometries and materials from the previous home on the site reappear in the new building. These fragments act as artifacts that recall earlier times. The two-story living room/studio has a curved roof that serves as a large reflector for diffusing natural and artificial light. Details, such as the stairs, fireplace, light fixtures and hardware, are made of metal and reflect the owner's interests in art and craftsmanship." Tom Kundig.



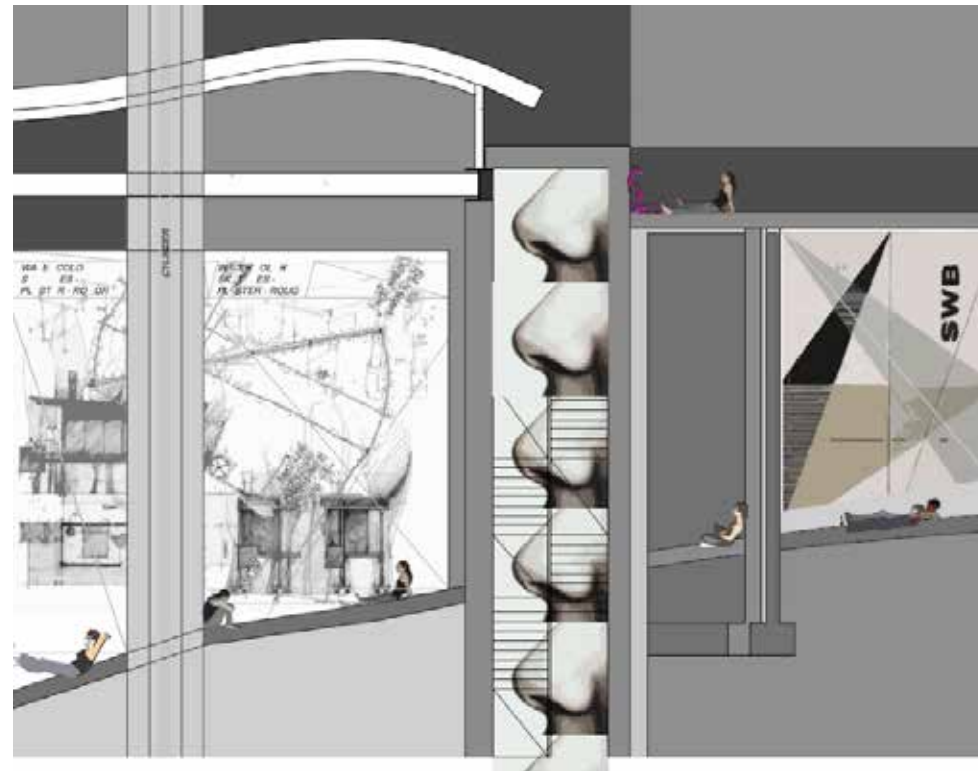
I was particularly interested in Studio House's relationship between new structural elements, remaining elements of the old house and the existing topography and landscape. I wanted to express the brute strength and tactile refinement that Tom Kundig expresses in perfect equilibrium. "Detailing and raw, kinetic construction explore new forms of engagement with site and landscape, which he frames in the workings of unique, building-size livable machines". (John Jacobsen)

Before the 16th century a section was represented as a wound in a building or as a building in ruins. A section may be perceived as carnage-like and show internal elements that could generally go unnoticed. It assimilates to watching an x-ray or an autopsy of a building.

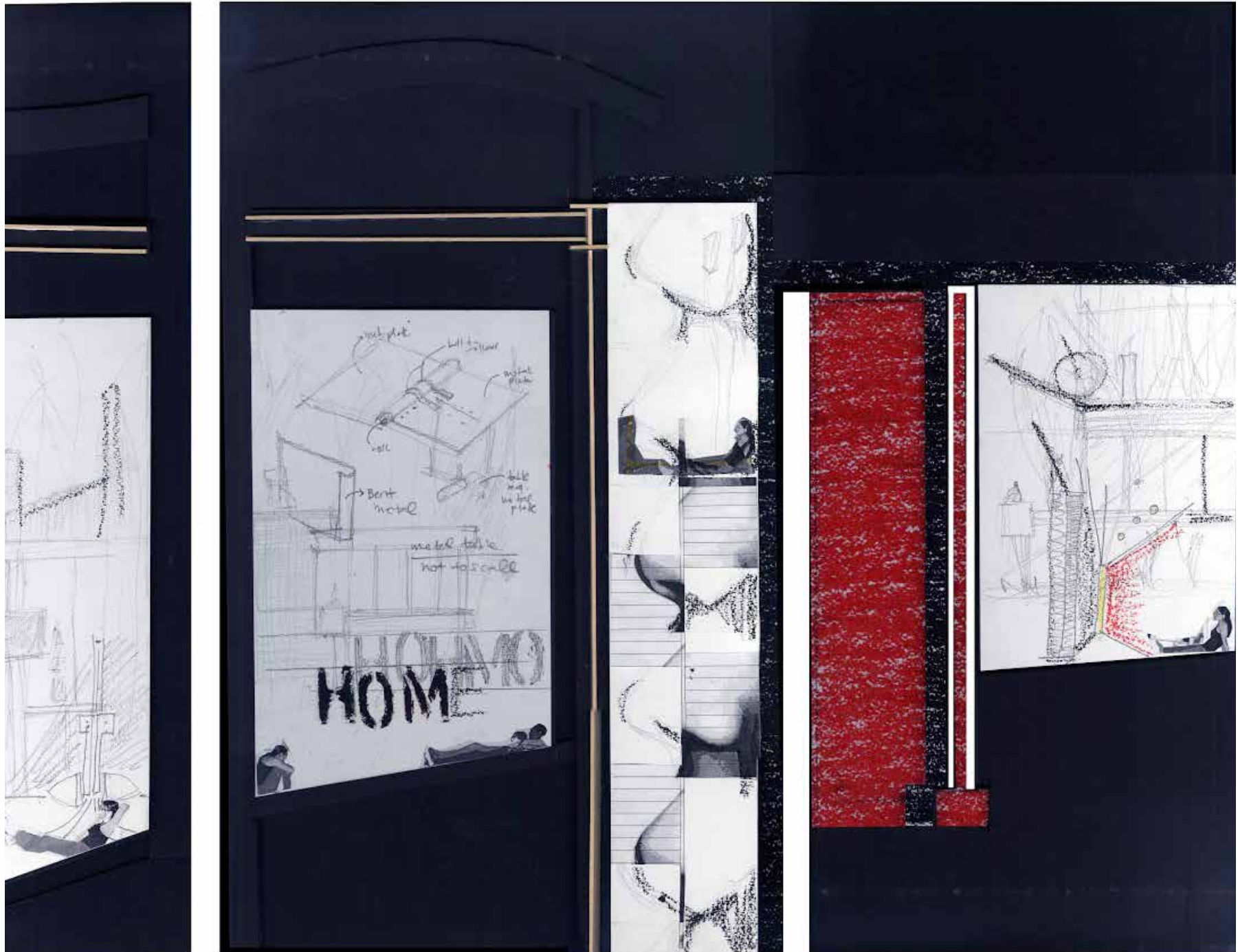
STEPS.

1. First I draw a section in Autocad. I decided to use the natural topography line instead of the straight man-made floor slab to highlight the relationship of the building and its context. The section is not of the whole house, it is arbitrarily cut to diminish the boundaries between the building and its context. This building in particular has a feeling of continuousness and fluidity in and out of the house.
2. Photoshop. I used Photoshop to start planning the different depths that will later be created by layers of presentation board. Soil, sky, walls, spaces are all part of a puzzle of pieces that come in and out. I incorporated my body inhabiting the building in and out.

Image 3. First steps: Draw a section in AutoCAD and start adding layers y Photoshop.



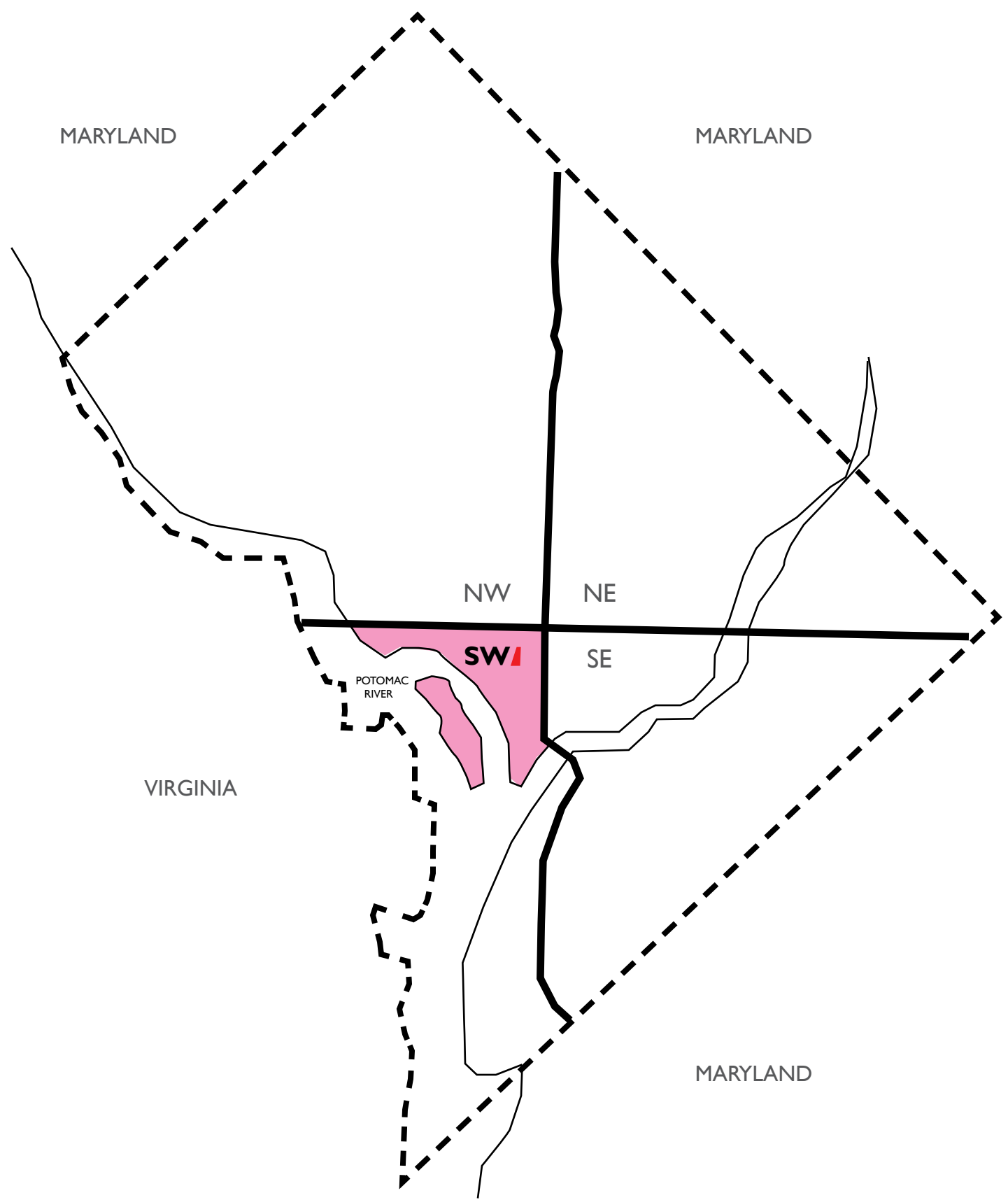
3. Foam Board layers and voids. Structure – new old – and topography. How they all work together and it seems couldn't exist without one another. Importance of topography. An existing masonry wall intersects the house. I represented this surrounding in it by a void – kind of like a powerful aura – and then adding watercolor paper and red oil pastel.
4. Watercolor paper. The texture of the paper brings out the tectonics of the existing masonry wall and of the earth. I wanted to accentuate how all your senses get involved when experiencing this house.
5. Drawing with pencil. Details of this house and other Tom Kundig projects. Kundig starts understanding the project and weaving the building by sketching. Ideas of how the house will emerge from the topography and details like how steel folds to meet the hand at a railing.
6. Red and Black oil pastel. Incorporated for its smell and textures it highlights tactile, messy, rich, passion.
7. Bass wood. Steel structure. Rational, modern, technology.



ANATOMIZATION. Mixed media. Foam board layers, watercolor paper, photography, bass wood, charcoal, pencil, oil pastels 17 x 22.

Drawing and Exphrasis for Course Architecture and Urban Culture
with professor Andreea Mihalache. Spring 2012

SW WASHINGTON DC



A NEIGHBORHOOD PROPOSAL: SW WASHINGTON DC

November 27, 2012
The Honorable Vincent C. Gray, Mayor; Members, City Council
1350 Pennsylvania Avenue NW
Washington, D.C. 2004

Subject: Filling the gaps in the urban fabric, a bottom – up intervention proposal for Southwest.

Dear Mayor Gray,

I am the owner of 850 Delaware Avenue SW Washington, DC 20024 and together with L.O. Real State are in the process of developing the land into an apartment building with retail, including a farmers market, on the first level and several public plazas and walkways including one on the rooftop with views of the capitol building. We have always been charmed by SW and believe that most of its beauty goes undetected. We also believe that with some interventions and with the community acting together, it shouldn't be a difficult task to improve it dramatically.

"Today, in both a physical and psychological sense, Southwest is an area removed and isolated from the rest of the city's urban fabric."¹ The neighborhood became a paradox. There are beautiful walking paths and courtyards but nowhere to walk to, shop, eat or have a coffee. There is modern architecture that it is starting to get old. There is a contrast of decay and abandonment with big intentions. L'Enfant's plan is not as recognizable as in other areas of DC.

"When city designers and planners try to find a design device that will express, in clear and easy fashion, the "skeleton" of city structure (expressways and promenades are current favorites for this purpose), they are on fundamentally the wrong track. A city is not put together like a mammal or a coral. A city's very structure consists of mixtures of uses, and we get closest to its structural secrets when we deal with the conditions that generate diversity."²

The goal would be to reconnect not only with other parts of the city but also within the neighborhood. Reconnecting the vertical towers that now act like gated communities to the street and the private courtyards and pathways to the rest of the existing parks, rec centers, public housing etc. will result in more vitality, hopefully less confusion and therefore an improved sense of belonging. Please find below my proposed plan. I have also attached a plan to support my proposal.

I appreciate your time in reviewing my proposal. I am positive that the investments that would need to be done will be compensated both to the government and to the private owners by tax revenue and increase property value.

Sincerely,
Maria Guevara
Washington Alexandria Architecture Center Virginia Tech
1001 Prince St.
Alexandria VA 22314

¹ (A)mending L'Enfant's Plan, Studio 27 Architecture. 2012.

² The Death and Life of Great American Cities. Jane Jacobs. 1961.

Proposal and Fictitious Letter done for Urban Form with professor David Lever. Fall 2012.

PROPOSAL

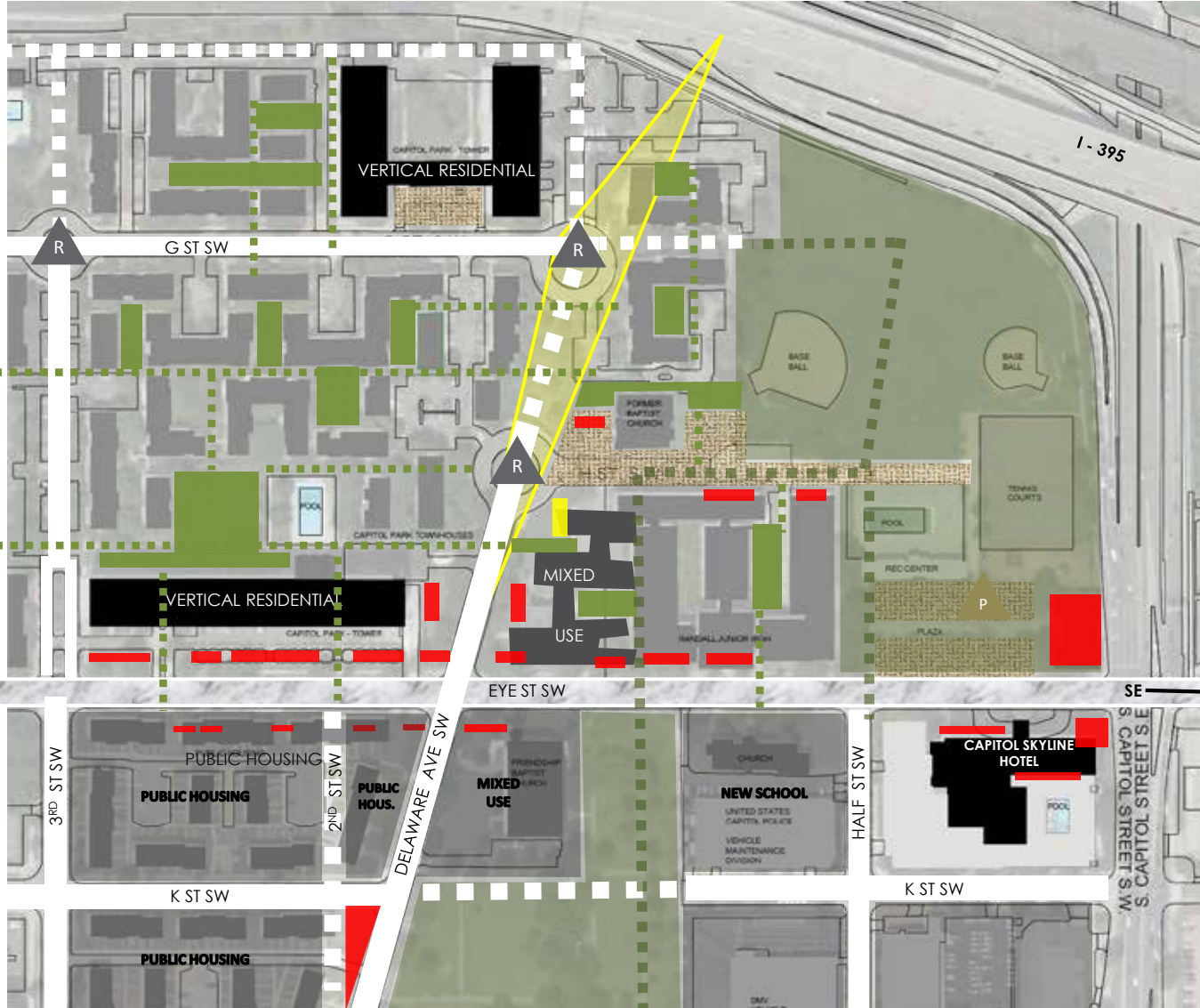
- **Remove roundabouts** in the following intersections: G St. SW and 3rd St. SW, G St. SW and Delaware Ave., and H St. SW and Delaware Ave.
- **Open streets** that were added to super blocks during the urban renewal. For example, reconnect Delaware Ave with G St., reopen 2nd St., and extend 3rd St. all the way around Capitol Park Tower.
- **Build new pedestrian walkways.** I will make First St accessible again for pedestrians as it was on L'enfants plan.
- **Reopen selected existing courtyards and walkways to public.** Work together with the cooperatives to improve vitality and security in the neighborhood. Encourage them to remove fences and locks out of their properties. Allow them to change the use of some of their courtyards and turn them into a coffee shop or a daycare.
- **Selective Demolition of underutilized buildings.** Public housing should be redesigned. Some retail should be incorporated on Eye St.. In general there should be an improvement in density as well as relationship with the street.
- **A new school.** In order to promote diversity in the neighborhood a school should be added. During the urban renewal planners expected that the costs for the new housing was going to be higher so the population will be older and no longer with kids. So instead of replacing or improving seven schools that were not in good shape, they decided to eliminate them. Today only 17% of the households have children and the median annual household income is \$40,360 so not as high as urban renewal planners predicted. Neighbor Navy Yard is working on it; they even have a promising Charter School.
- **Connecting vertical towers to street.** Remove existing setback from the street to allow the cooperative to build a low rise structure that can serve as connector between the towers and the street as well as provide services like dry cleaning, pharmacies or other to their own inhabitants and the their neighbors.
- **Eye St. SW.** Eye St. should have a more strong connection with SE. Local vehicles, bikes and pedestrians should use this street. This will help open M St. and will give a new local appeal to Eye St. Places to shop and eat for the neighborhood should be promoted throughout the street. They would help weave public housing, apartment buildings, row houses, hotel, school etc into the urban fabric.
- **Trees in sidewalks should remain.**
- **Improve Recreational Center** and its capacity. Connect it to existing park. Plaza in Eye St should remain.
- **Pedestrian plaza with limited vehicle access.** The old Friendship Baptist Church together with Randall Junior High will most likely become a multi-use development including hotel, housing, offices and retail. The city could offer compensation in terms of setbacks or taxes if they agree to build and maintain a pedestrian plaza on H St. with limited access to emergency or delivery vehicles.
- **Connection to the Capitol Building.** As I mentioned before, we are planning to include a public rooftop plaza in our building. We think this visual and psychological connection is important for the identity of our neighborhood and should be reinforced with viewpoints from Delaware Ave. as well as other intentions.



- HIGH DENSITY
- DISCONNECTION TO STREET
- VERTICAL GATED COMMUNITY
- LACK OF DIVERSITY
- LACK OF SERVICES
- POOR HABITANT INTERACTION
- ATTENTION TO DETAIL DESIGN
- HISTORIC BUILDINGS
- CONFUSION
- ABANDONED REC. CENTER
- MATURE TREES ALONG SIDEWALK.
- ENJOYABLE TEXTURES AND SCALE.
- COURTYARDS
- NEGATIVE SPACE
- POTENTIAL RELATIONSHIP WITH STREET
- PRIVATE, PUBLIC, BIG, SMALL COURTYARDS
- CHURCH BUILDING
- ROWHOUSES
- CAPITOL BUILDING
- DISCONNECTION
- PARADOX
- SUPER BLOCKS
- I-395
- SOUTH CAPITOL
- SKYLINE HOTEL
- SE
- ALLEYS
- WALKWAYS
- FENCES
- PRIVATE, PUBLIC, BIG, SMALL COURTYARDS
- LOCKS
- LACK OF VITALITY
- LESS CHILDREN
- CONFUSION
- PEACEFUL
- VERDANT

"The enjoyable part of SW goes undetected."

Bing Thom



SITE PLAN



"When city designers and planners try to find a design device that will express, in clear and easy fashion, the "skeleton" of city structure (expressways and promenades are current favorites for this purpose), they are on fundamentally the wrong track. A city is not put together like a mammal or a coral. A city's very structure consists of mixtures of uses, and we get closest to its structural secrets when we deal with the conditions that generate diversity."

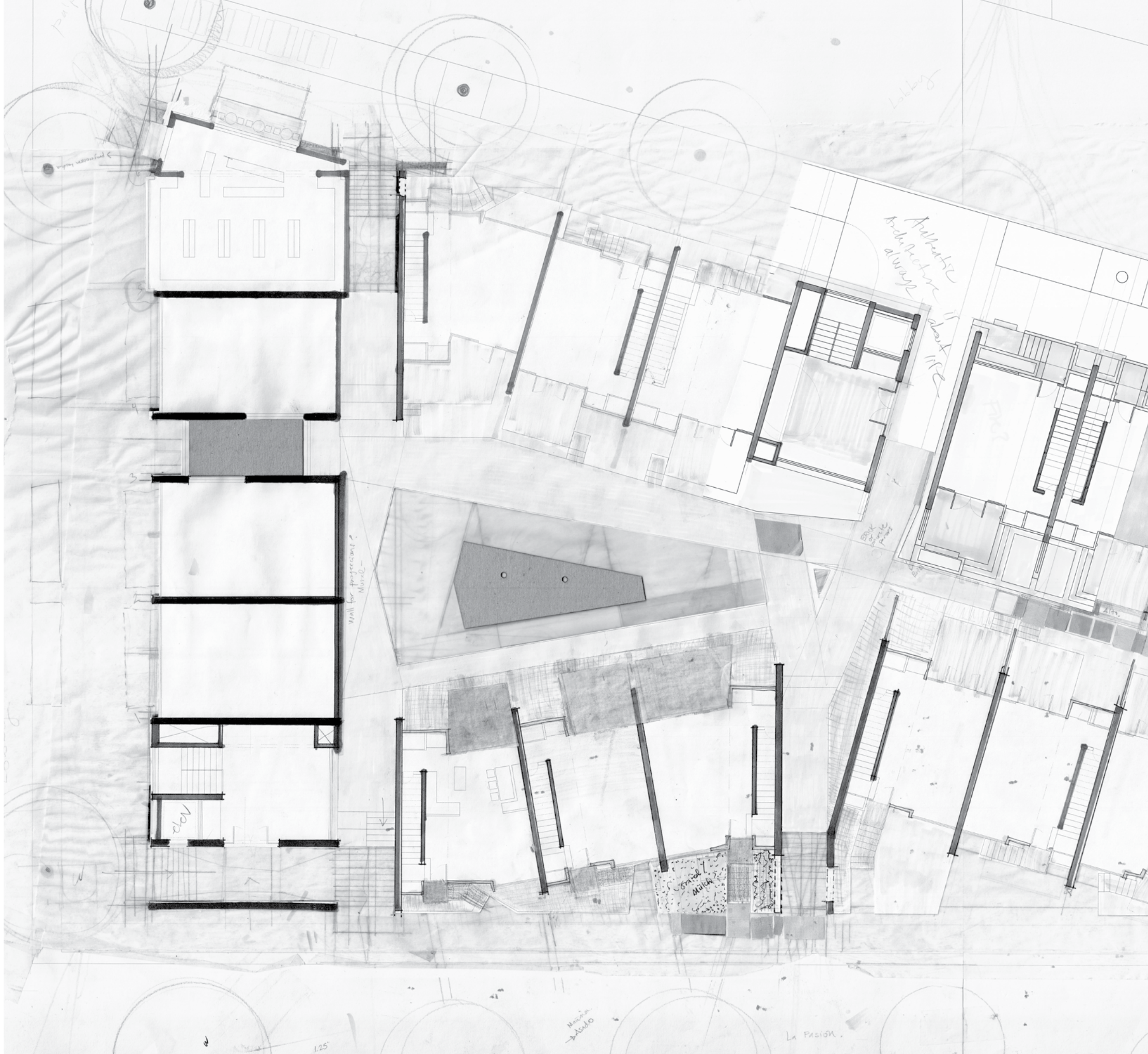
Jane Jacobs, The Death and Life of Great American Cities

Filling the gaps in the urban fabric, a bottom – up intervention proposal for Southwest.

MARIA GUEVARA – SW WASHINGTON DC - 2012

1. Remove roundabouts.
2. (Re) open street.
3. (re) open pedestrian walkway.
4. Open courtyard to public. Potential new use.
5. Demolition. New Use.
6. Connecting structure. (commercial)
7. Eye St. SW local car, bike, pedestrian traffic, local retail, local connection to SE.
8. Remove fences throughout.
9. Trees in sidewalks to remain.
10. Improve and add capacity to REC Center.
11. Pedestrian plaza with limited vehicle access.
12. Connect parks.
13. Park/Plaza to remain.
14. Visual connection to the Capitol Building





Part

Lobby

Authentic
production
always

about 11/10

Wall for program?
Muro

10/12

Small
Muro

Muro
10/10

La Pasión

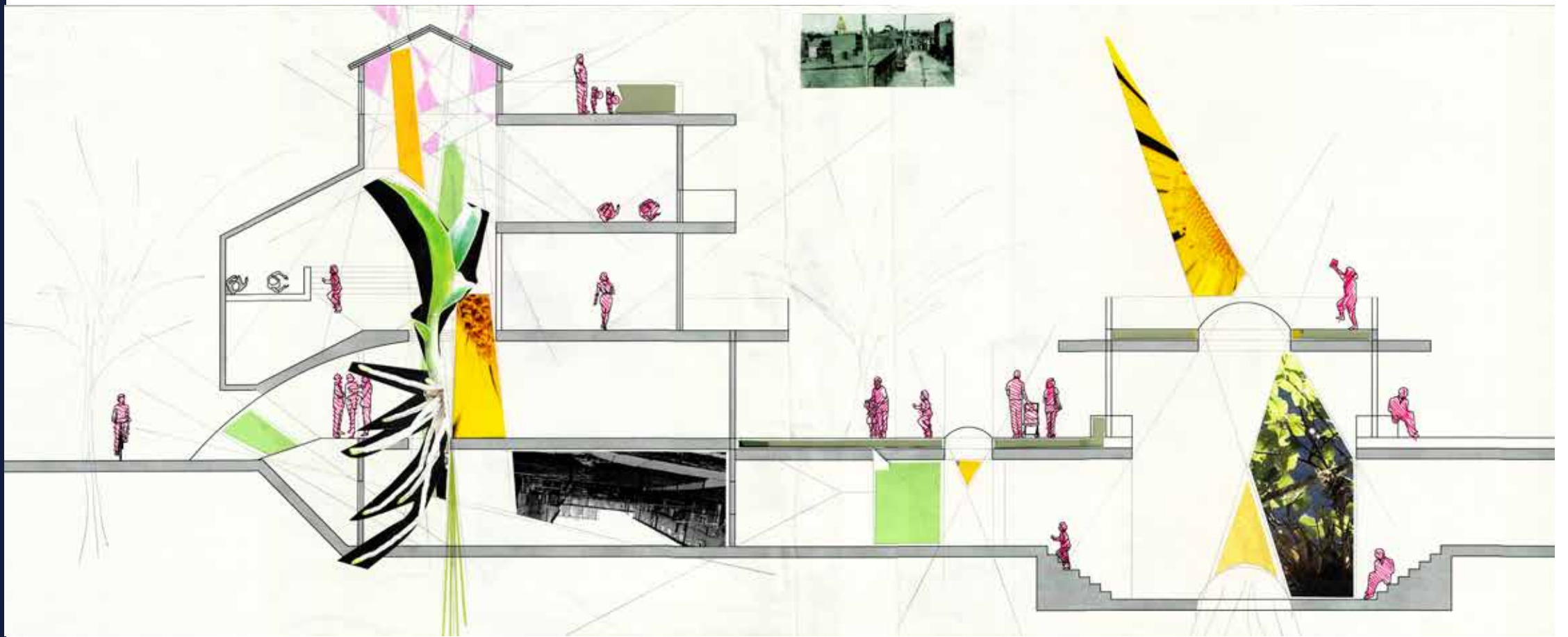
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AT HOME IN THE CITY

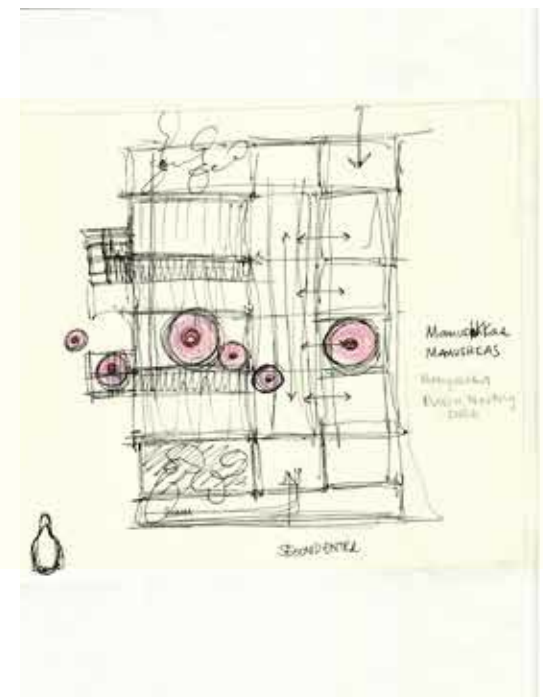
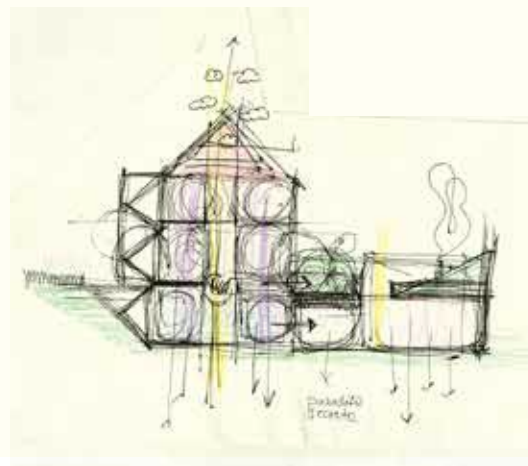
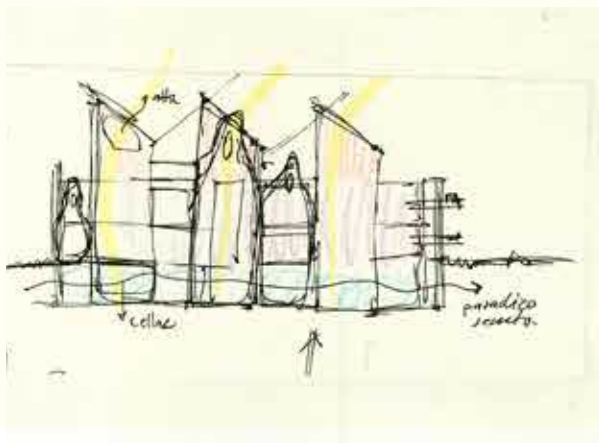
MULTICULTURAL HOUSING IN SW WASHINGTON DC

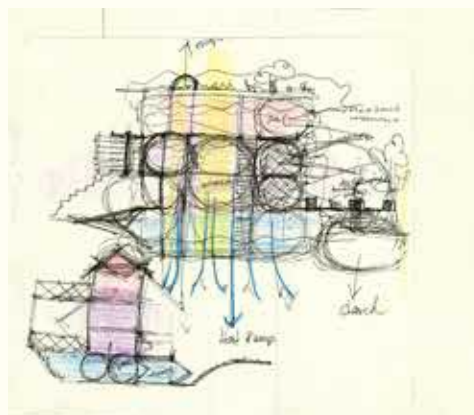
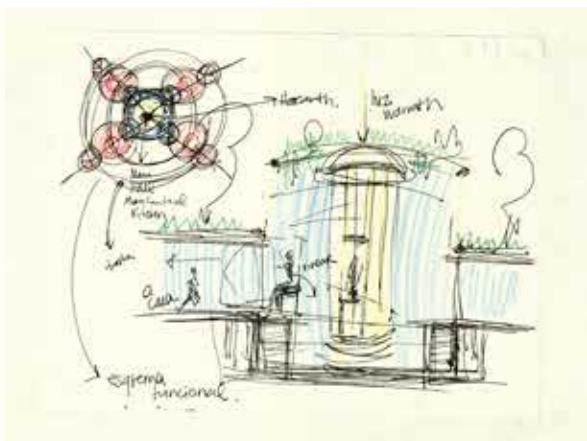
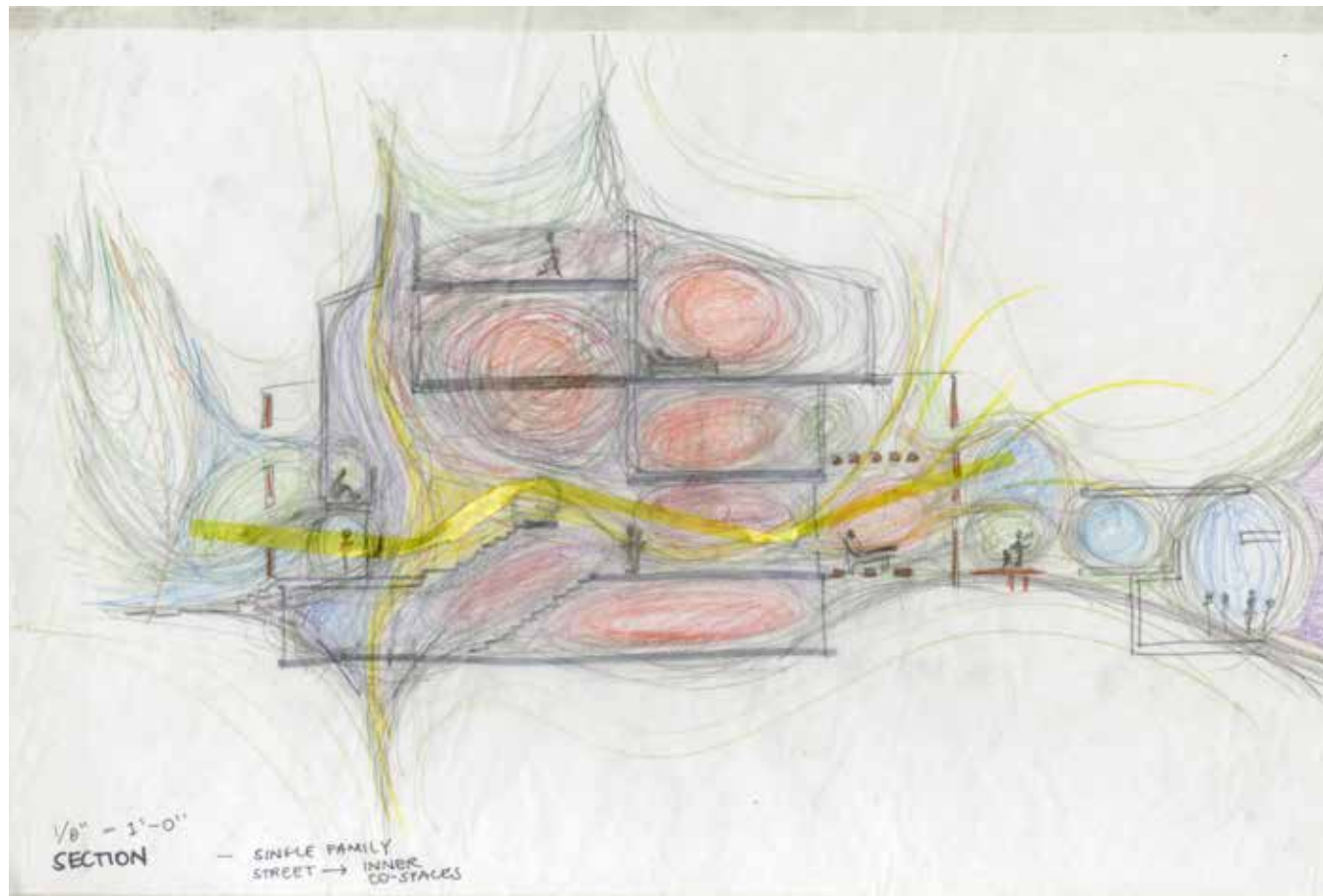
Let me take you through my process of design by going back and forth through the scales of the city, the neighborhood, the street, the block and home.

design process Part two



First sketches. Studying Bachelard, the Row House and starting to understand the site.





Gaston Bachelard says that an archetypal house should essentially have an attic and a cellar because the attic is the symbolic storage place for pleasant memories that the dweller wants to return to, whereas the cellar is the hiding place for unpleasant memories; both are needed for our mental well-being. In essence, this project is a grain of salt, an extension of this notion that seeks to be one of many new endeavors which will reconcile the pleasant and unpleasant memories of the old and new inhabitants of Southwest.



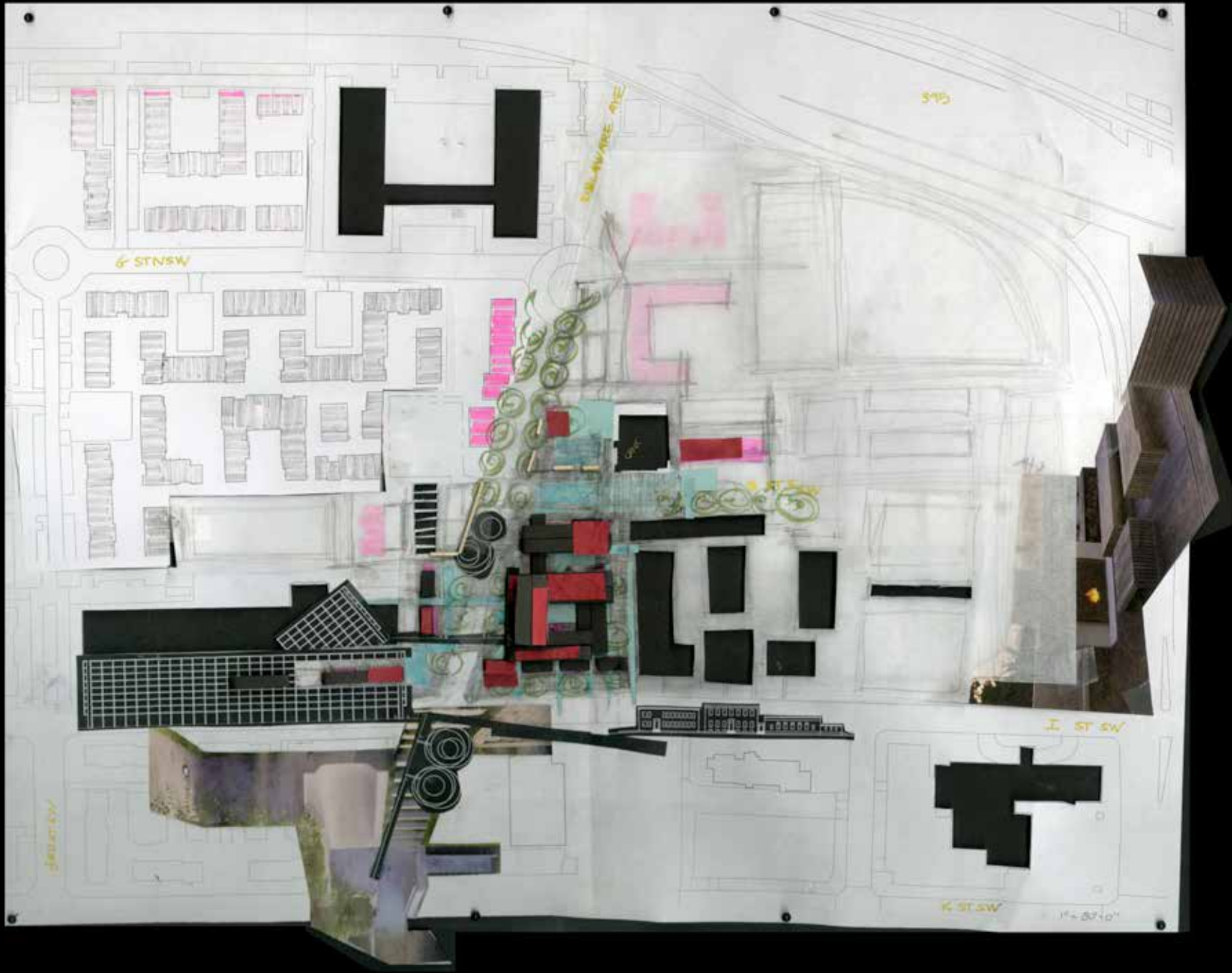


EXTRACTING BITS AND PIECES

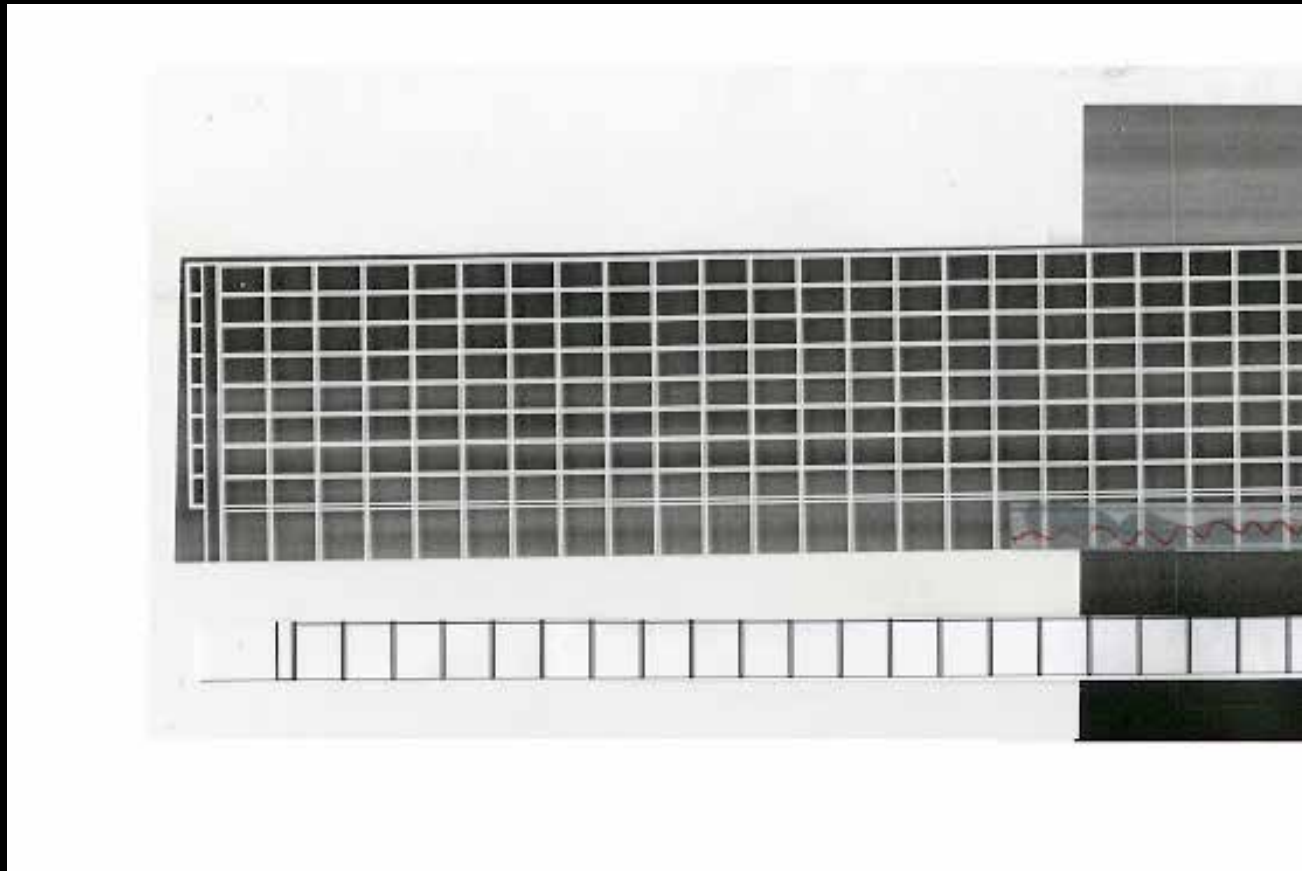


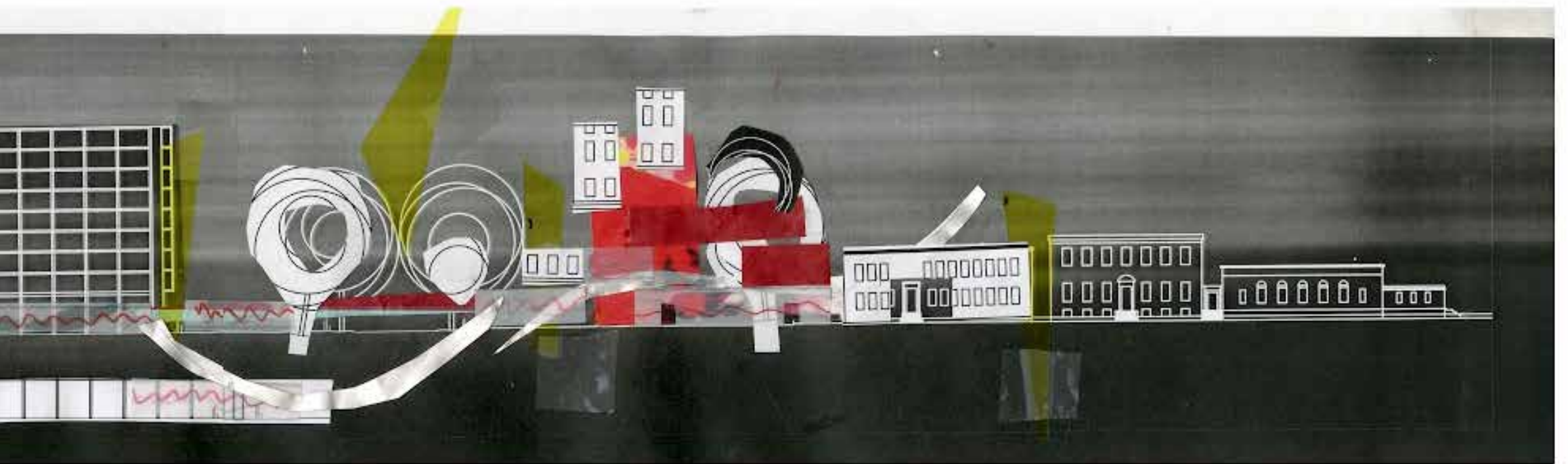


Extracting bits and pieces of the Neighborhood and Site. Looking for ways to connect and for elements of home.

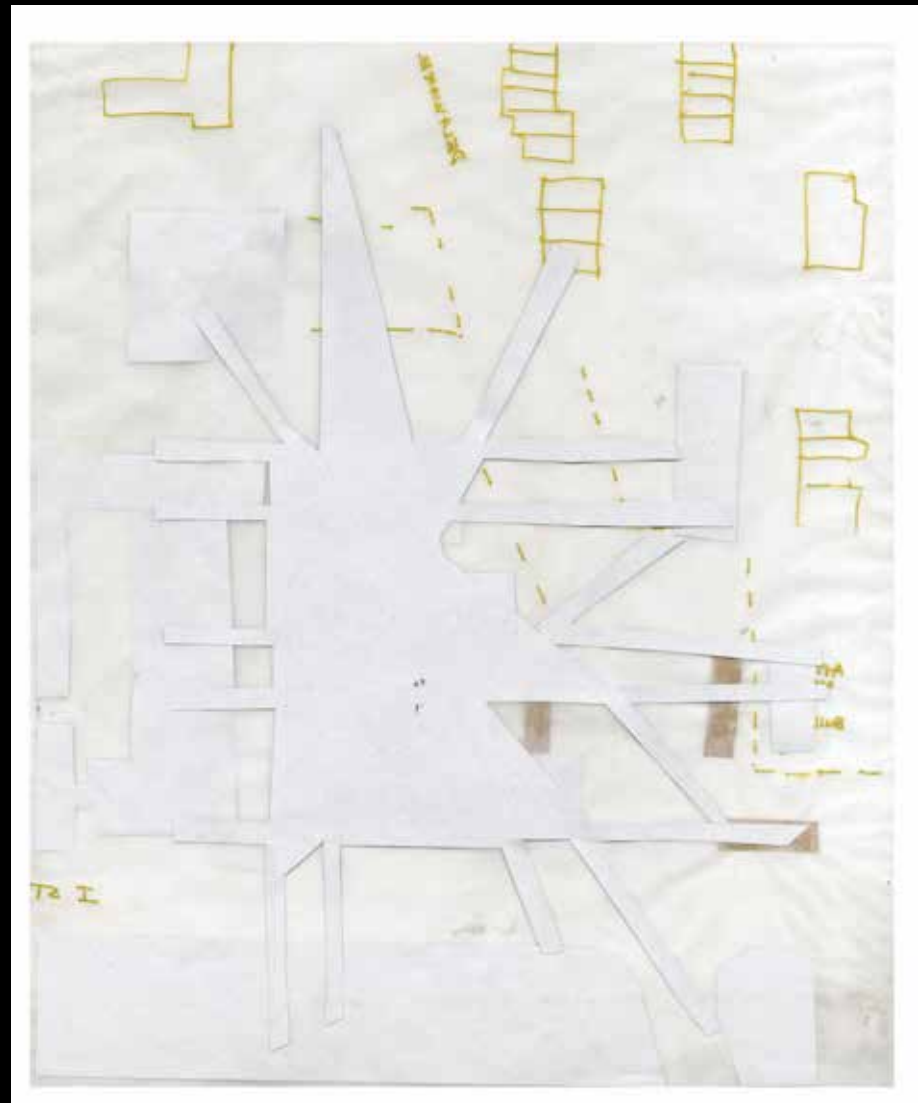
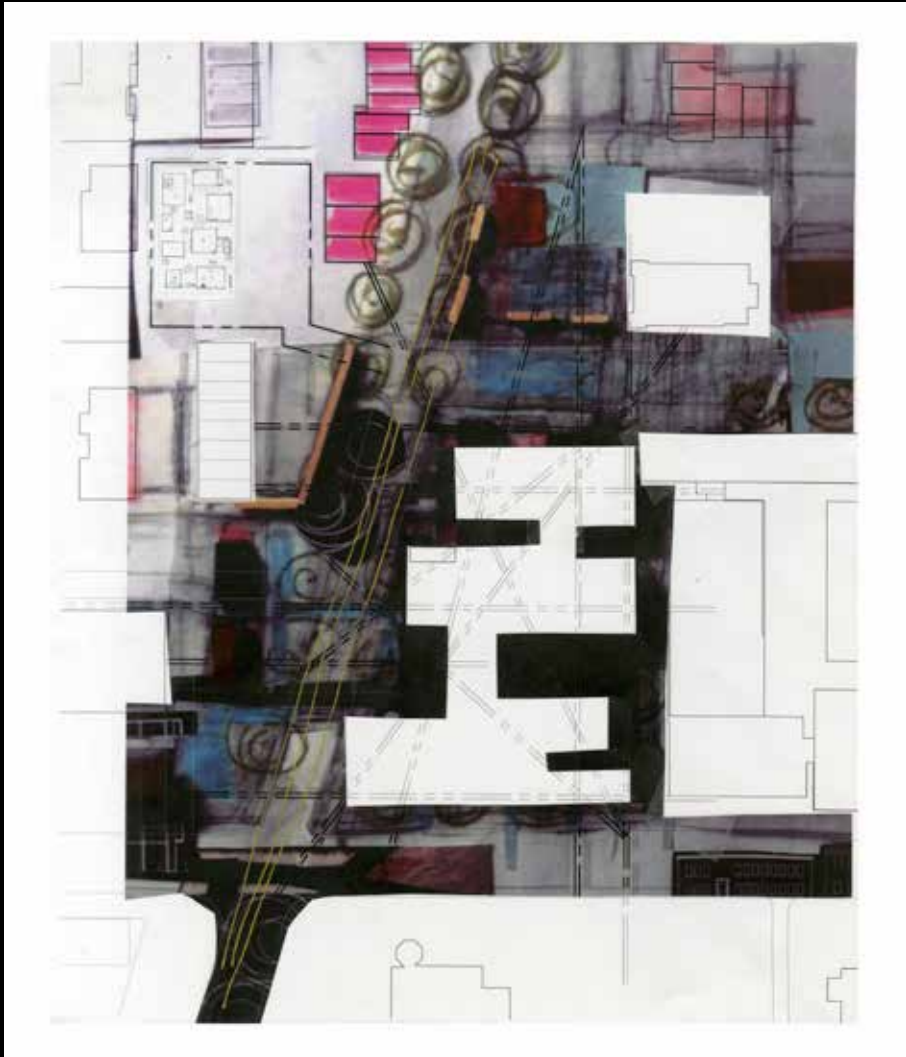


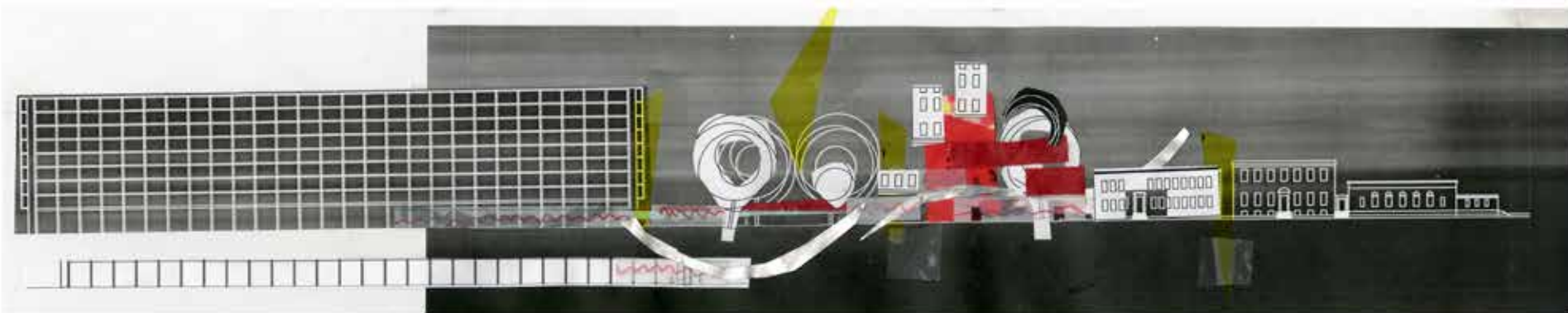
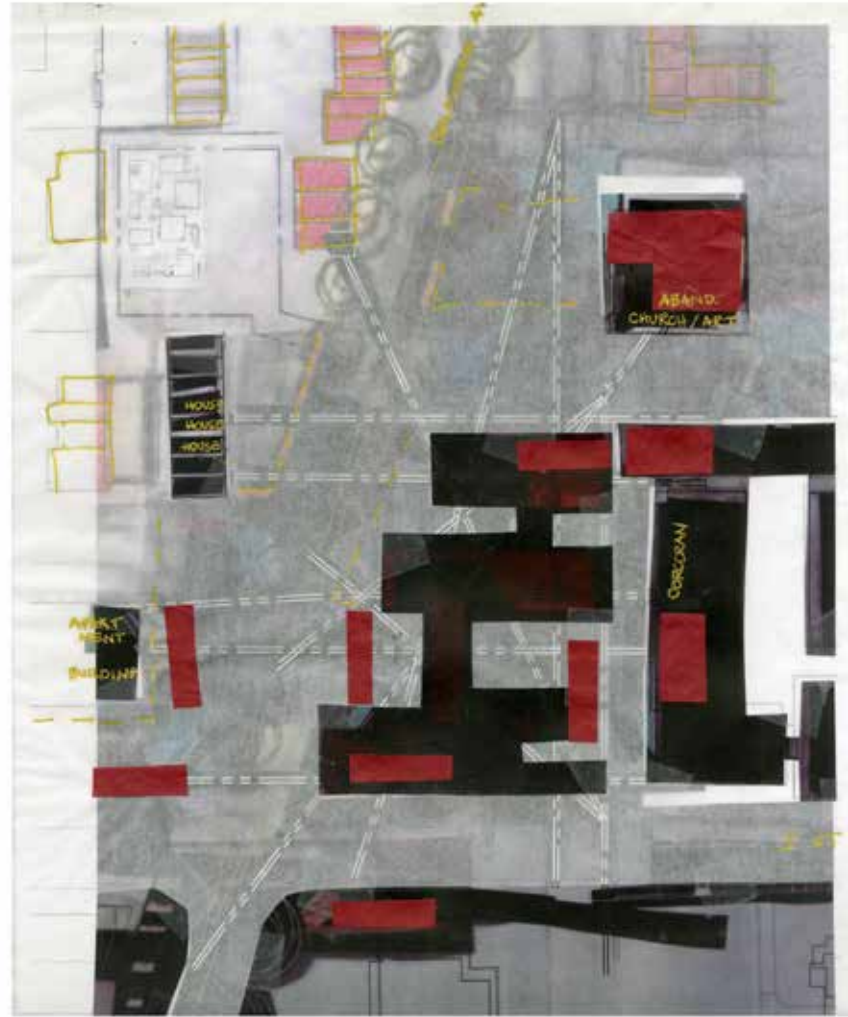
Building/Weaving from pieces if the neighborhood into the site.



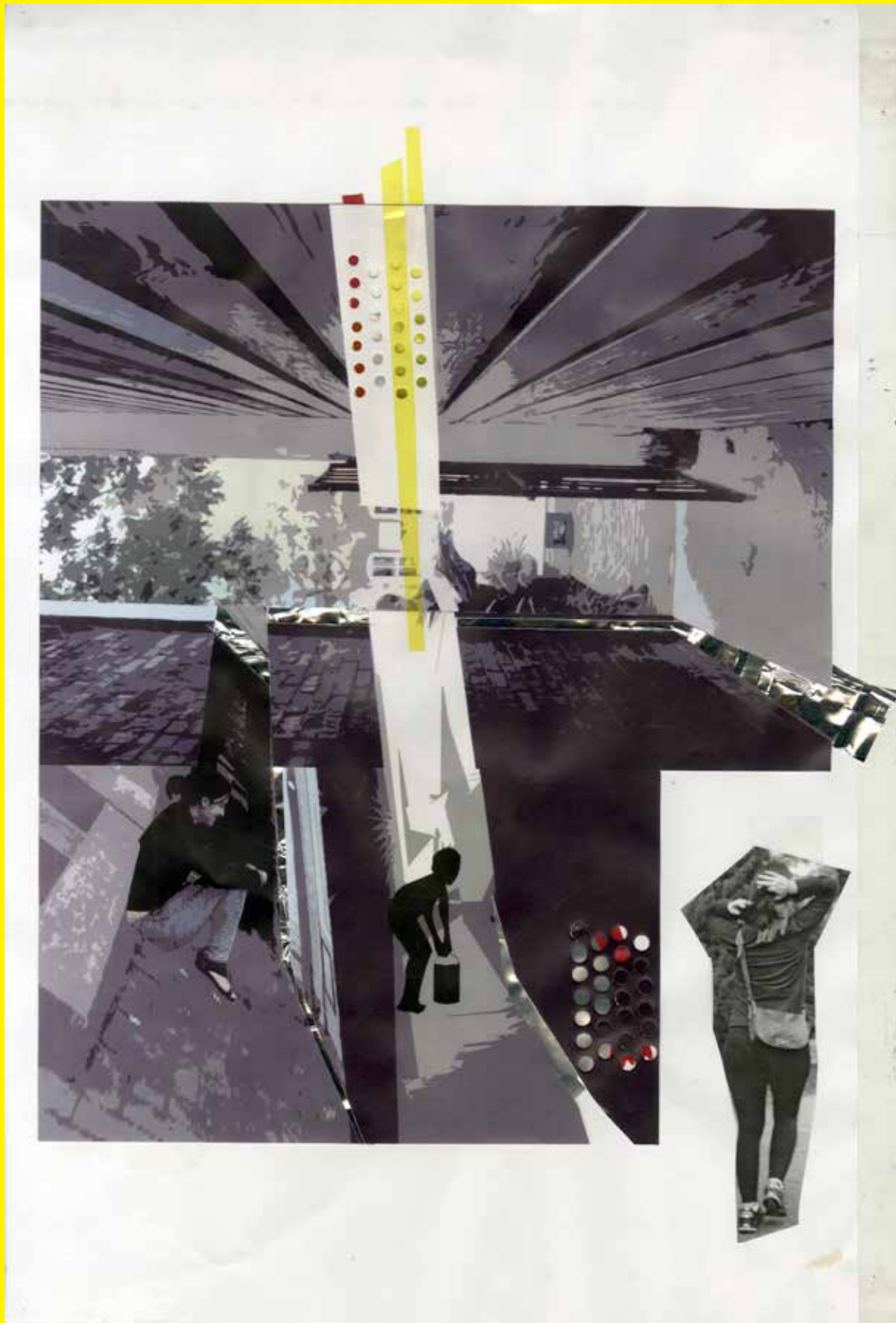


Building/Weaving from pieces of the neighborhood into the site.





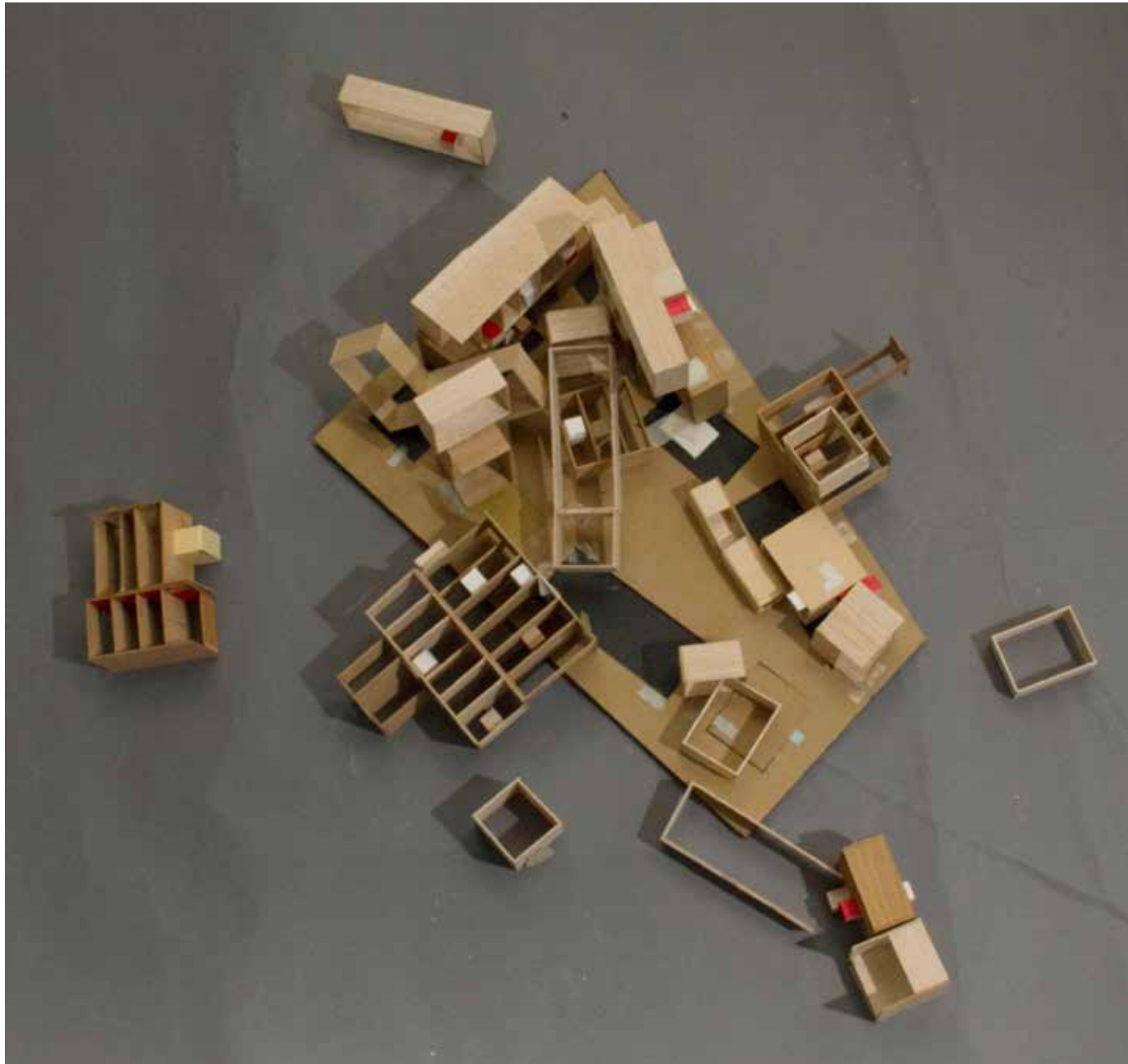
2e. Touching Below, Sensing above



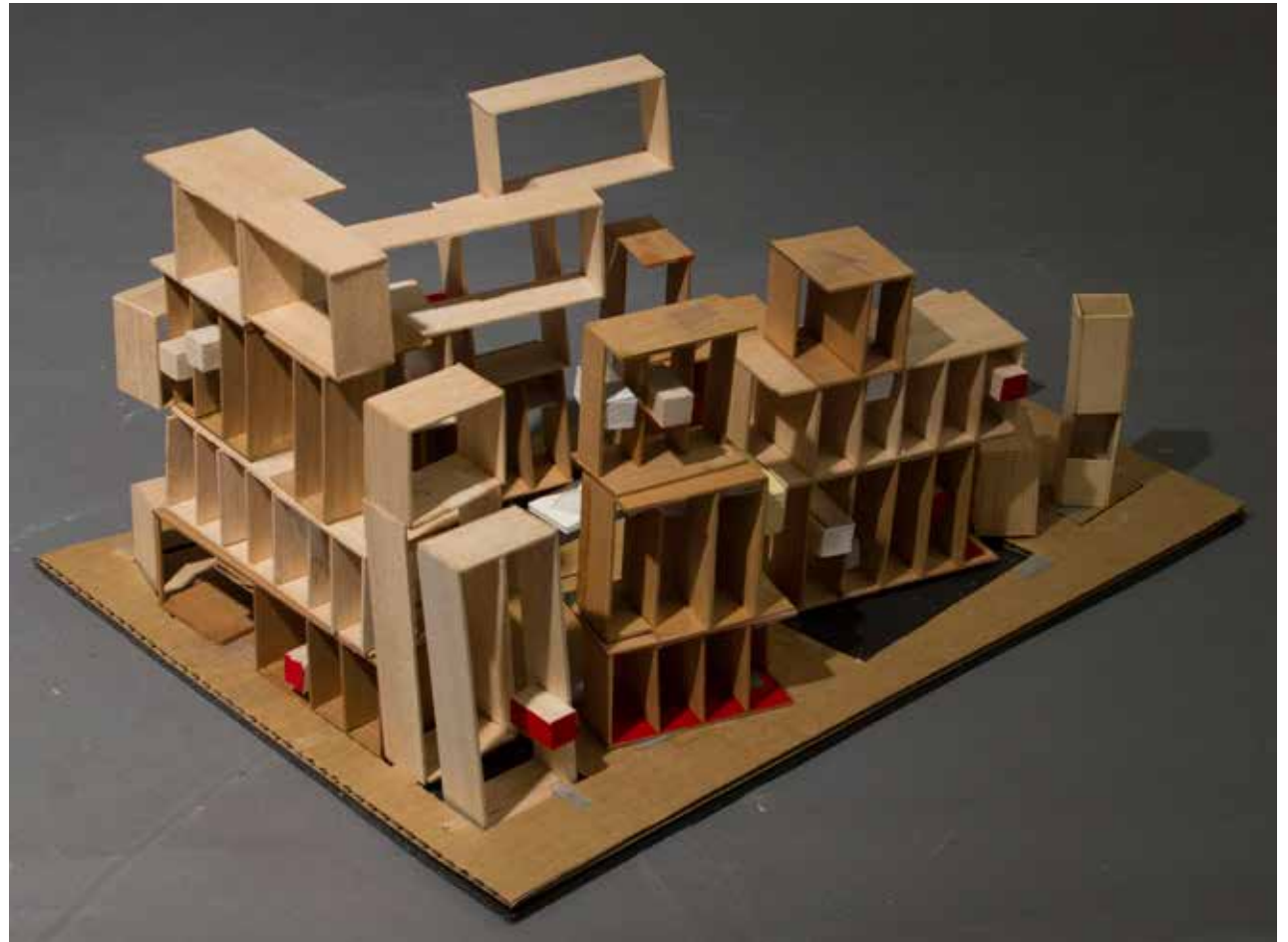


2f. A Scene: An Alley (left)
2g. Eye St. Elevation

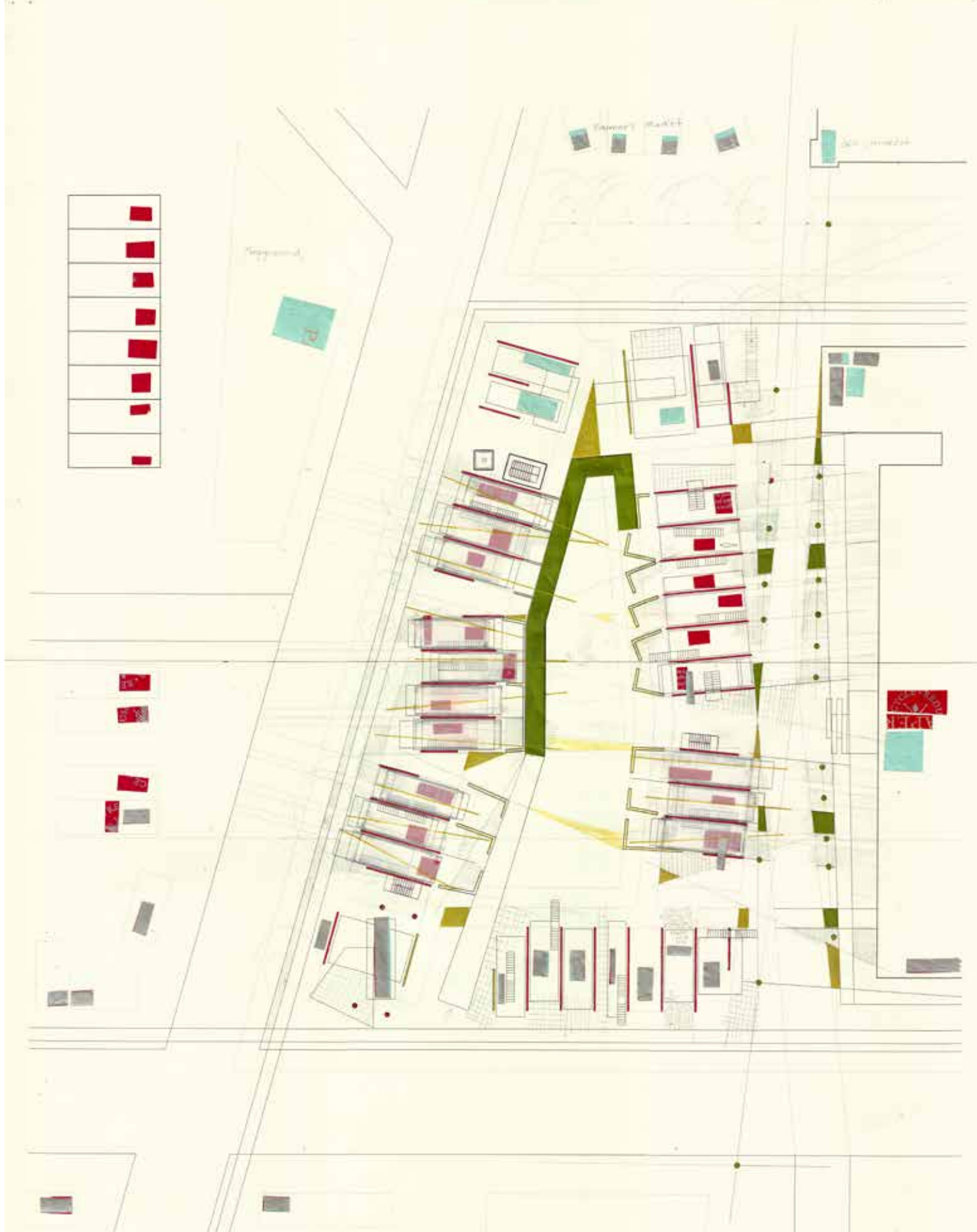


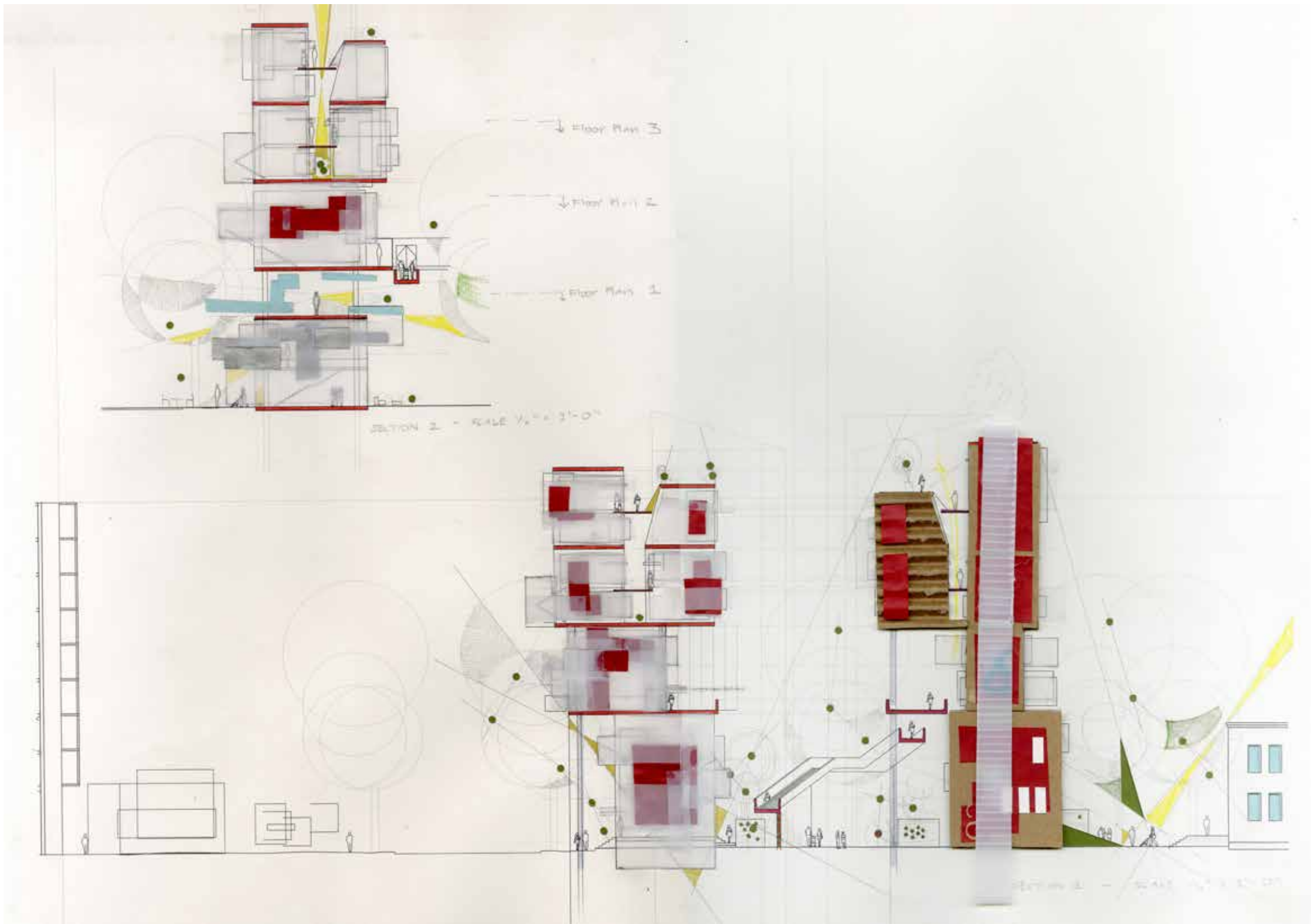


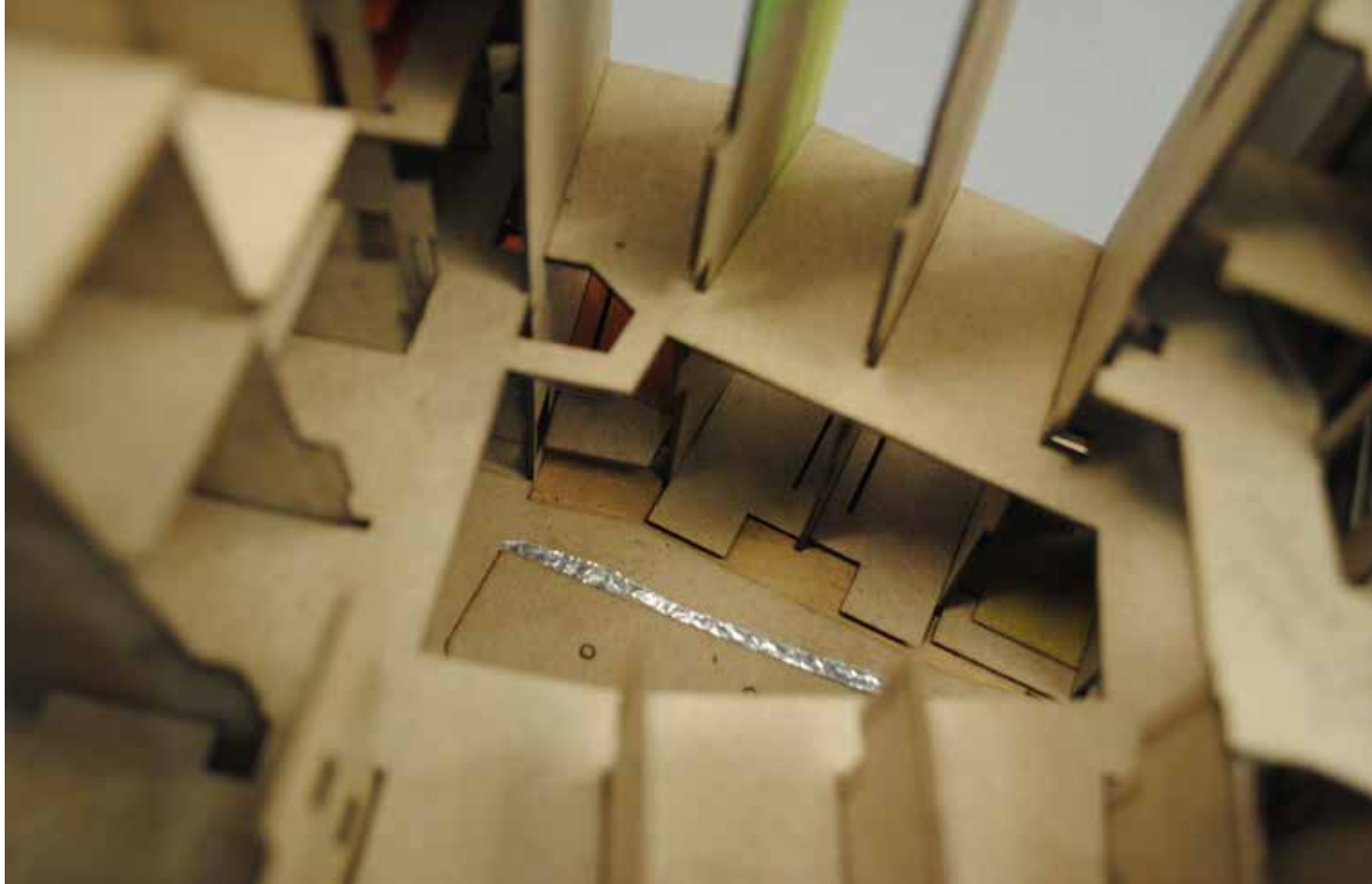
Building from the scale of a rowhouse.





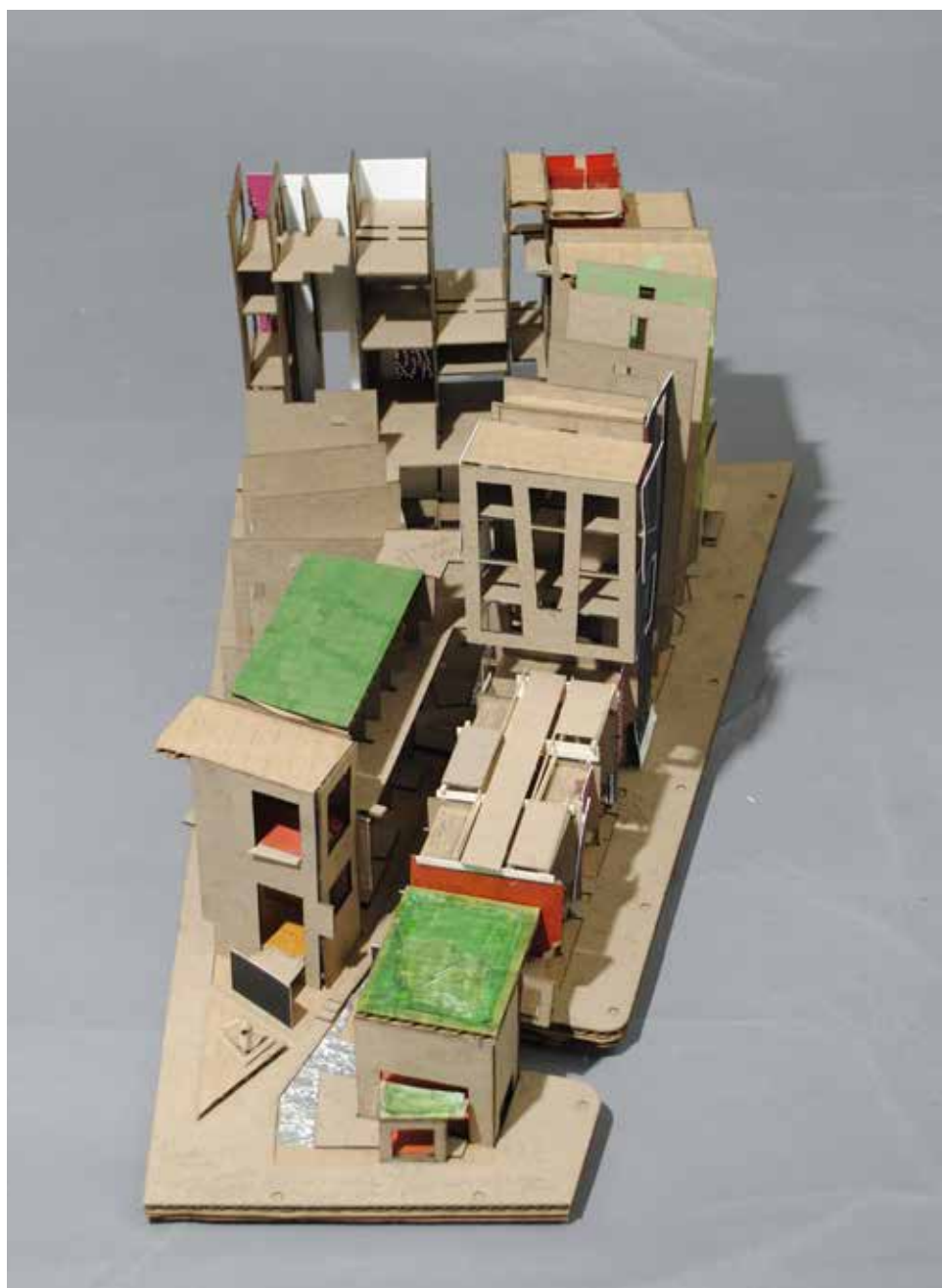




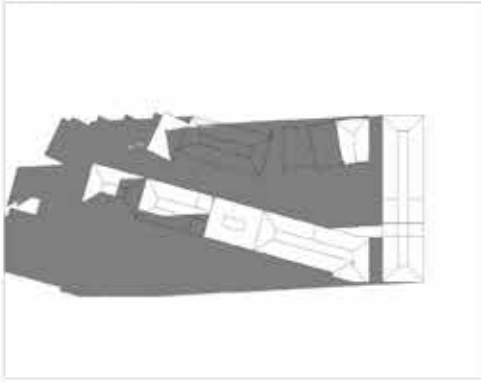




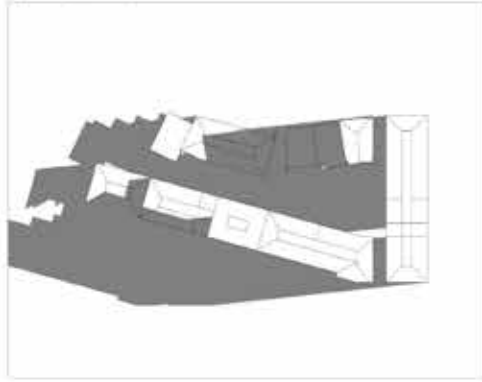




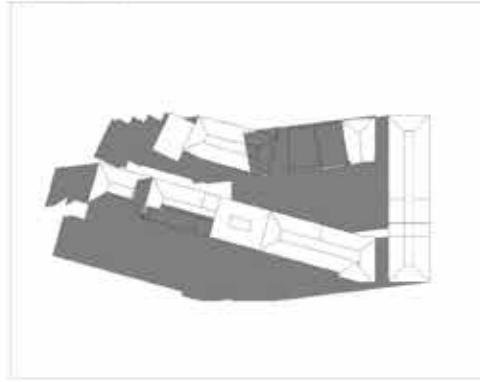
[1 of 12] [January 01, 2019 - 12:00]



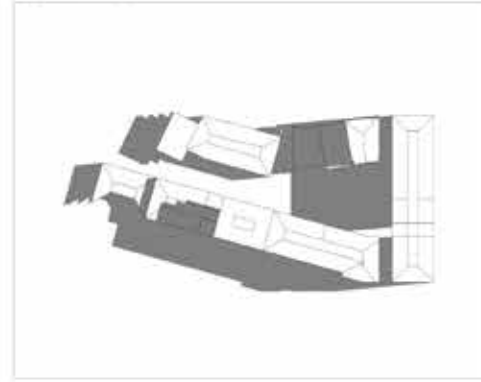
[2 of 12] [February 01, 2019 - 12:00]



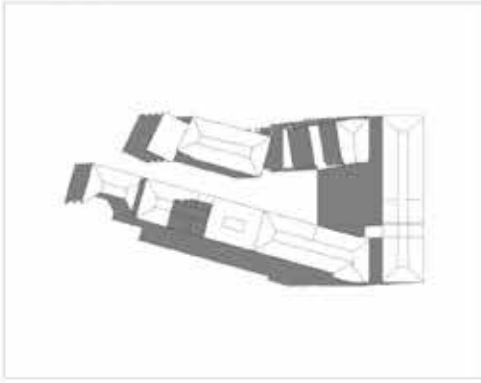
[3 of 12] [March 01, 2019 - 12:00]



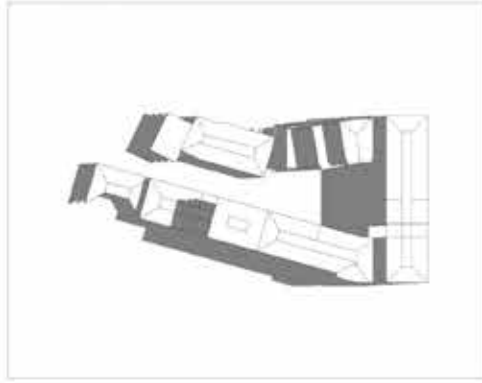
[4 of 12] [April 01, 2019 - 12:00]



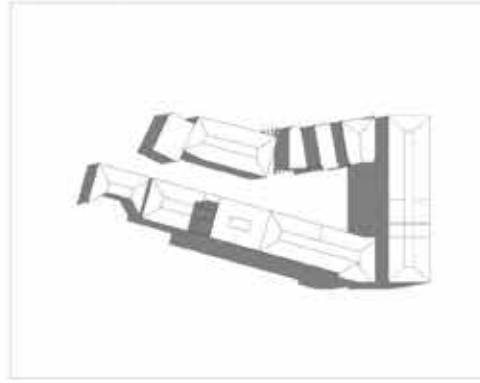
[5 of 12] [May 01, 2019 - 12:00]



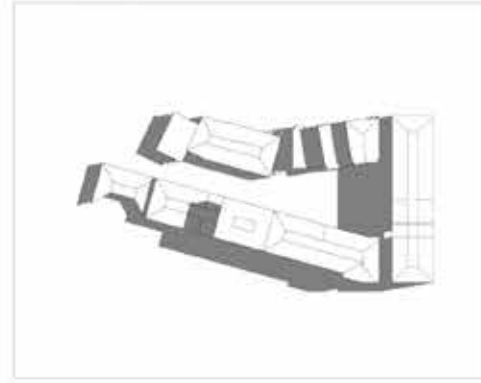
[6 of 12] [May 01, 2019 - 12:00]



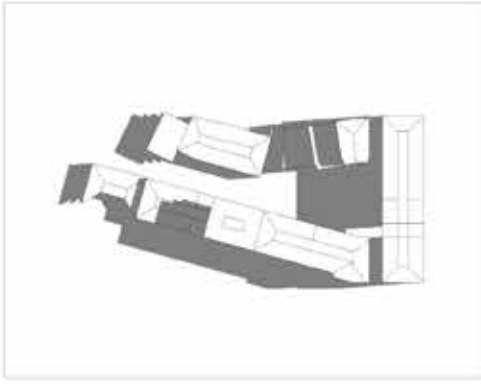
[7 of 12] [June 01, 2019 - 12:00]



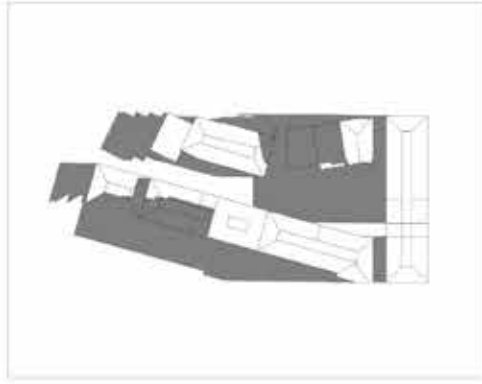
[8 of 12] [August 01, 2019 - 12:00]



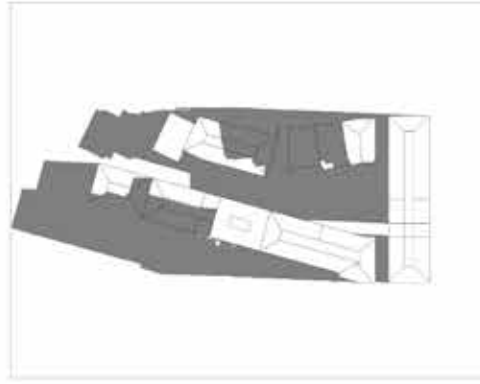
[9 of 12] [September 01, 2019 - 12:00]



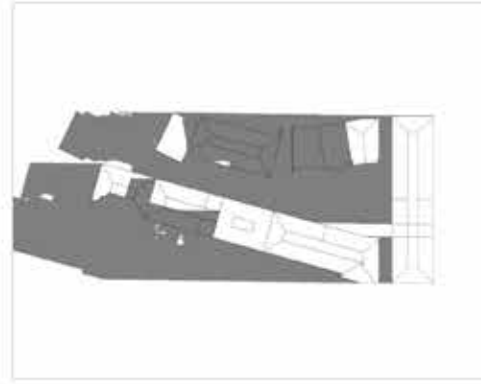
[10 of 12] [October 01, 2019 - 12:00]



[11 of 12] [November 01, 2019 - 12:00]



[12 of 12] [December 01, 2019 - 12:00]



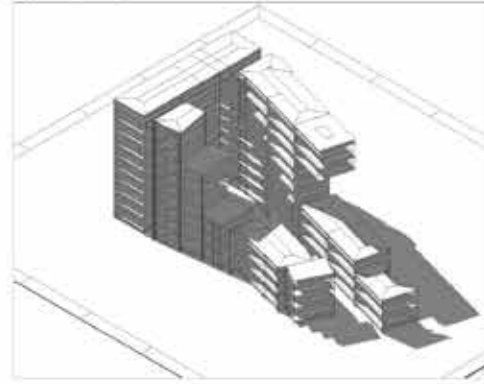
[1 of 12] [January 01, 2010 - 12:00]



[2 of 12] [February 01, 2010 - 12:00]



[3 of 12] [March 01, 2010 - 12:00]



[4 of 12] [April 01, 2010 - 12:00]



[5 of 12] [May 01, 2010 - 12:00]



[6 of 12] [June 01, 2010 - 12:00]



[7 of 12] [July 01, 2010 - 12:00]



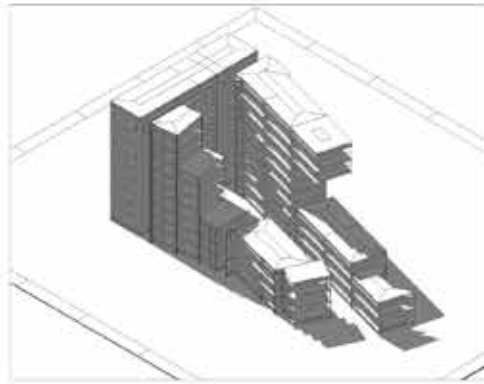
[8 of 12] [August 01, 2010 - 12:00]



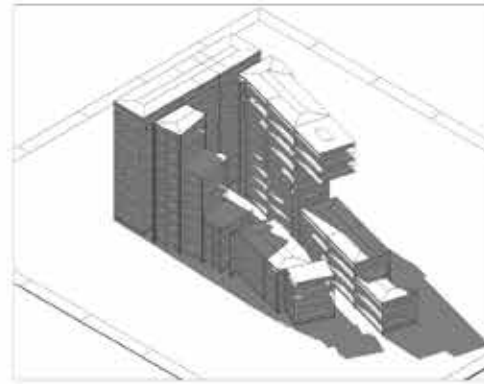
[9 of 12] [September 01, 2010 - 12:00]



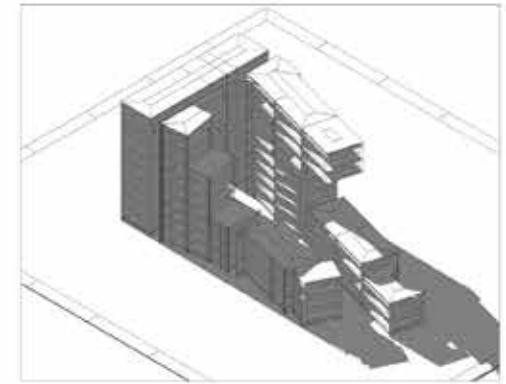
[10 of 12] [October 01, 2010 - 12:00]



[11 of 12] [November 01, 2010 - 12:00]

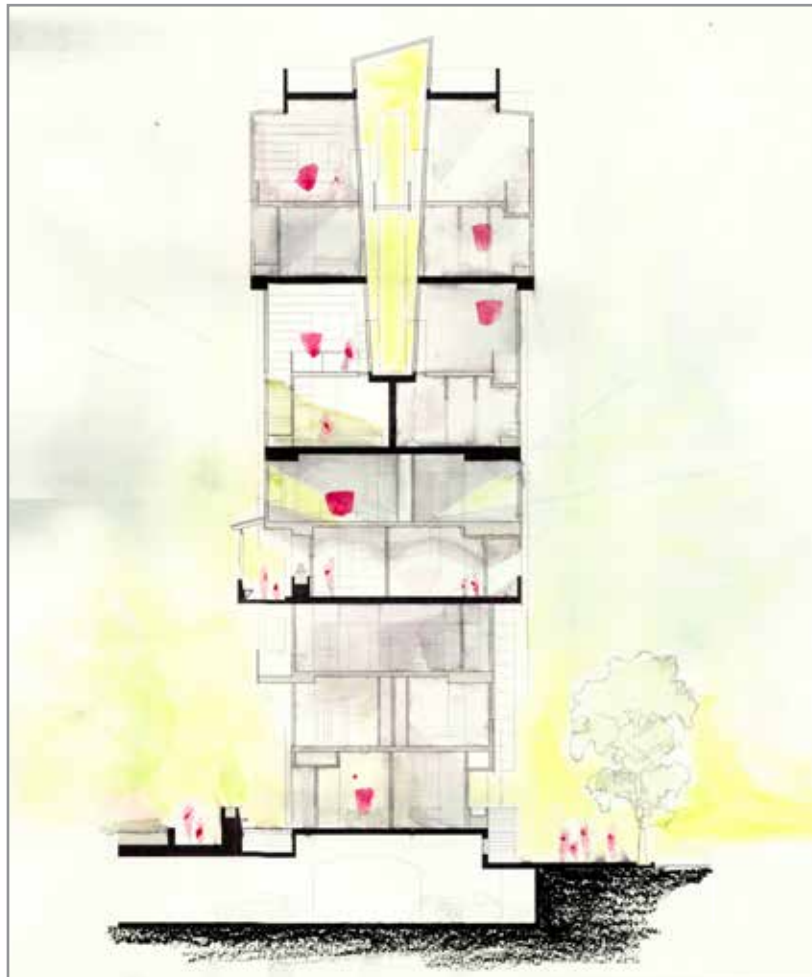


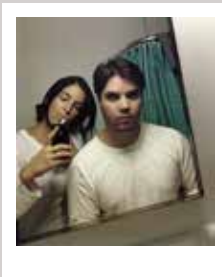
[12 of 12] [December 01, 2010 - 12:00]





AT HOME IN THE CITY: MULTICULTURAL HOUSING IN SW WASHINGTON DC





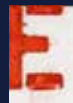
MARIA L. GUEVARA
WAAC
VIRGINIA TECH
MAY 2013
PHOTOGRAPHY
PROF. DAN SNOOK

HOME

Photographs By Maria L. Guevara

HOME

Photographs By Maria L. Guevara



As part of my exploration process I put together a book of pictures with the theme HOME. Using the camera as a tool I was looking for inspiration. This process helped me understand qualities I wanted to incorporate as well as characteristics that I wished to improve or avoid.

WAAC Course: Photography and Advanced Photography
Professors: David Small and Dan Snook

2m. photography

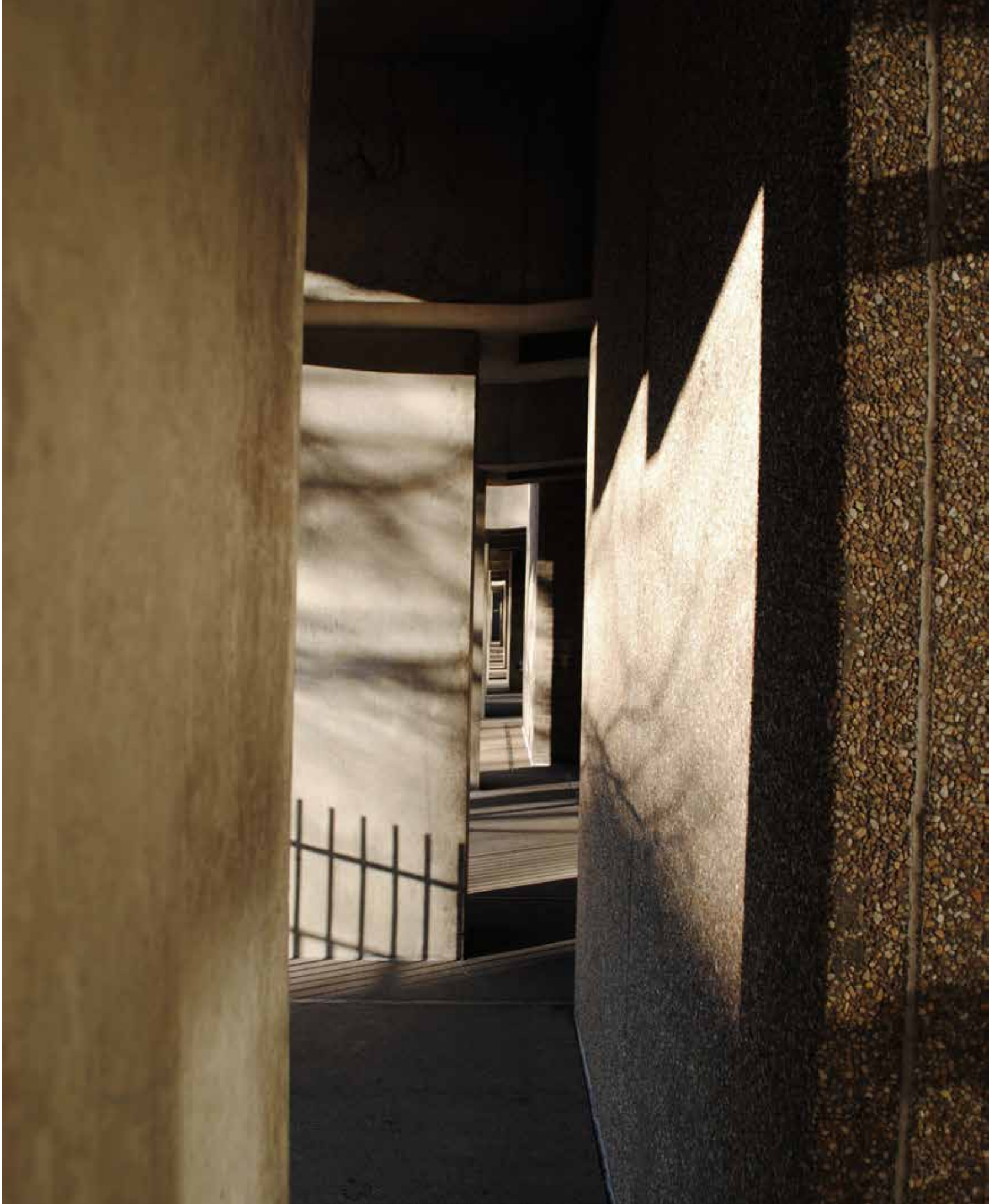
*"Authentic Architecture
is always about Life"*

Juhani Pallasma



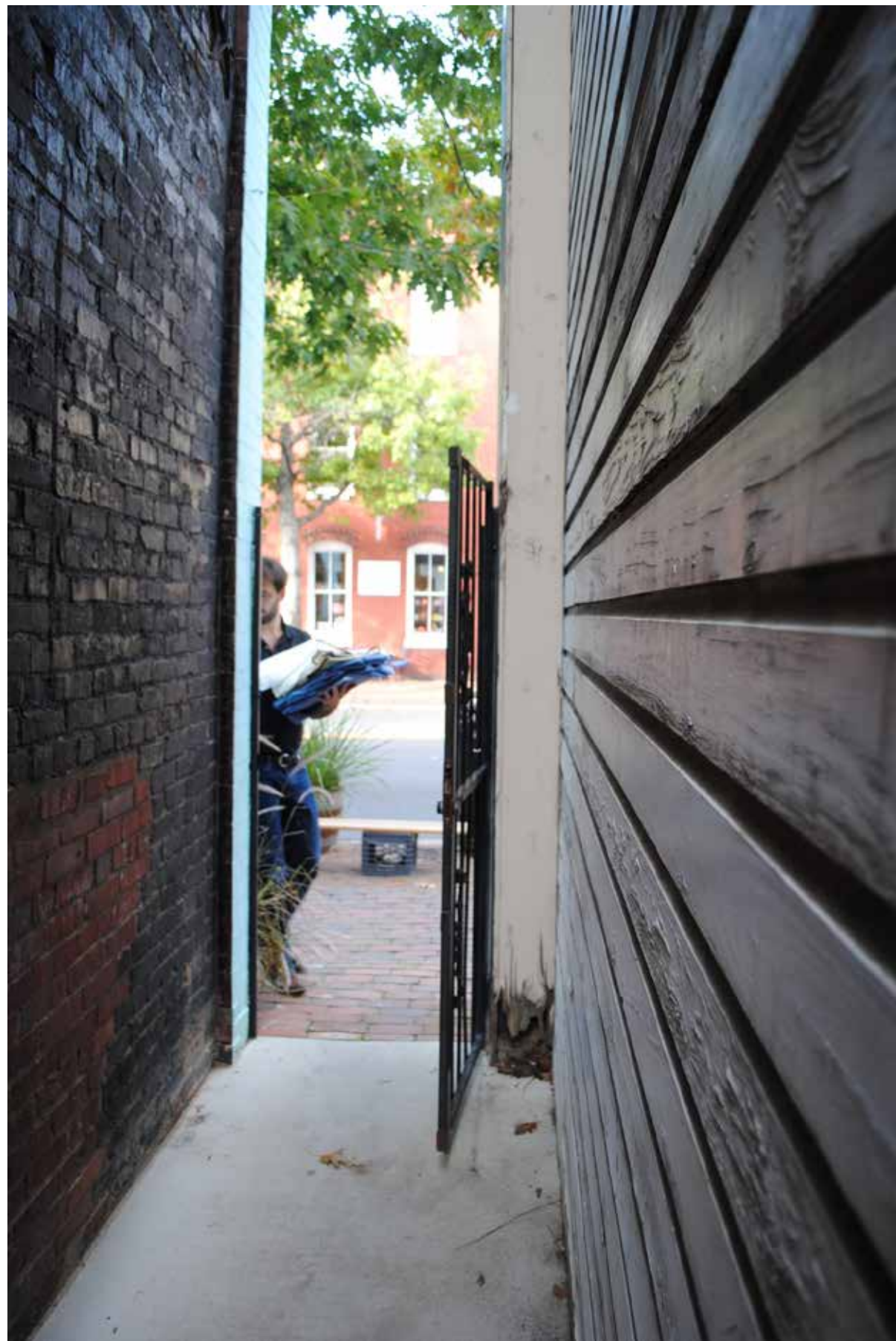


PLAYA PINILLA, COSTA RICA JANUARY 2013 (left)
TIBER ISLAND, SW WASHINGTON DC FEBRUARY 2012 (left)





OLD TOWN, ALEXANDRIA OCTOBER 2010



OLD TOWN, ALEXANDRIA OCTOBER 2012



OLD TOWN, ALEXANDRIA MARCH 2013



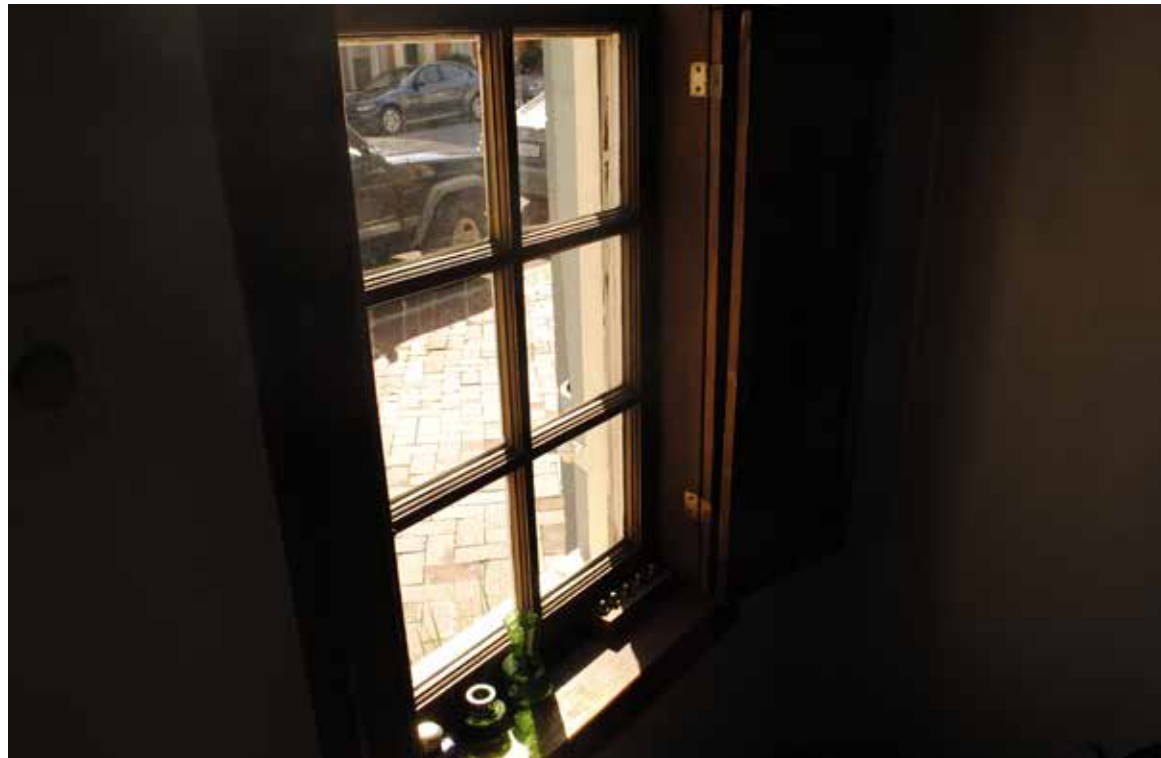
OLD TOWN, ALEXANDRIA MARCH 2013



OLD TOWN, ALEXANDRIA FEBRUARY 2013
NINA & ROLI, ALEXANDRIA MARCH 2013



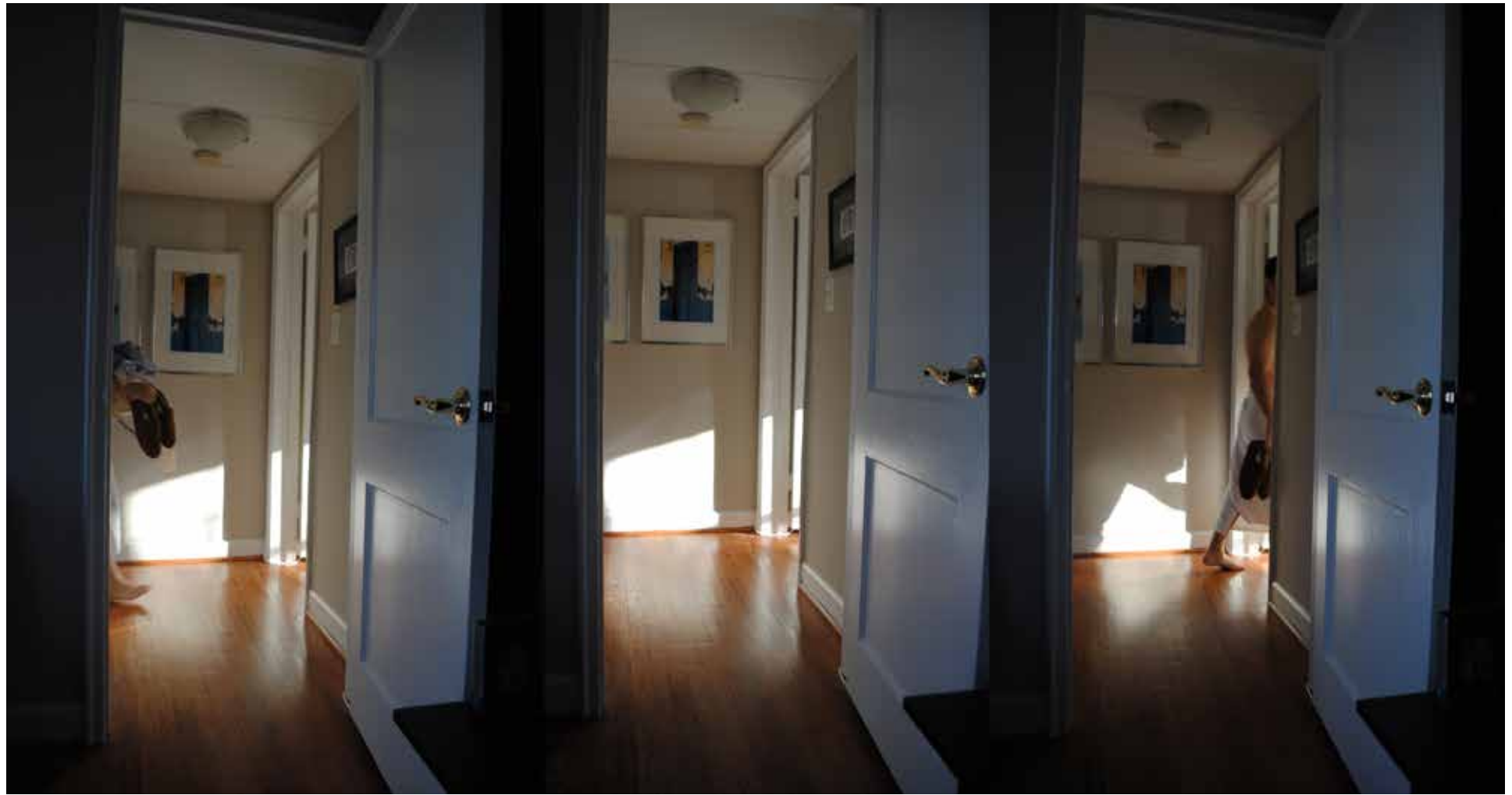






WATERFRONT SW, WASHINGTON DC JANUARY 2012

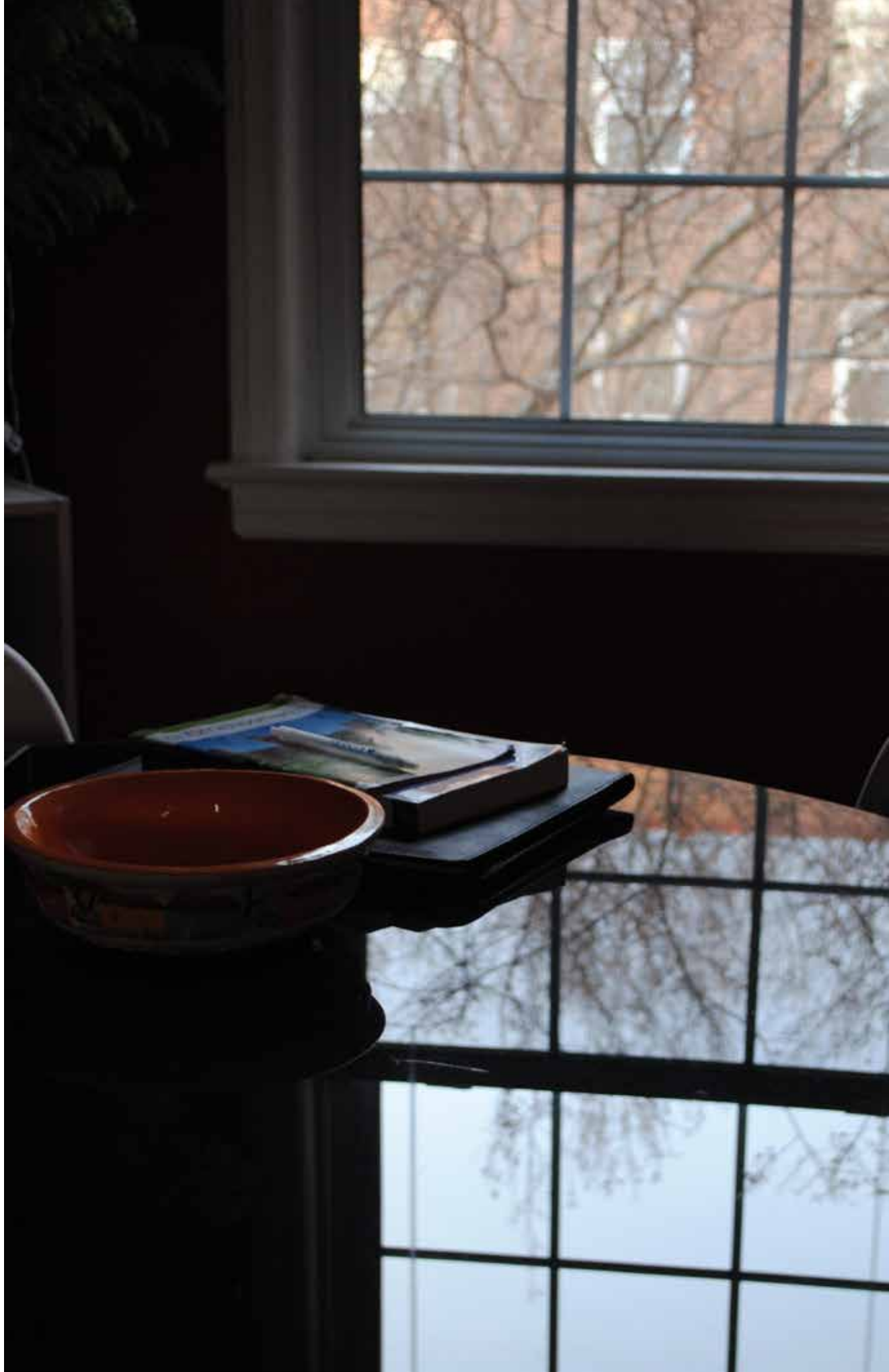








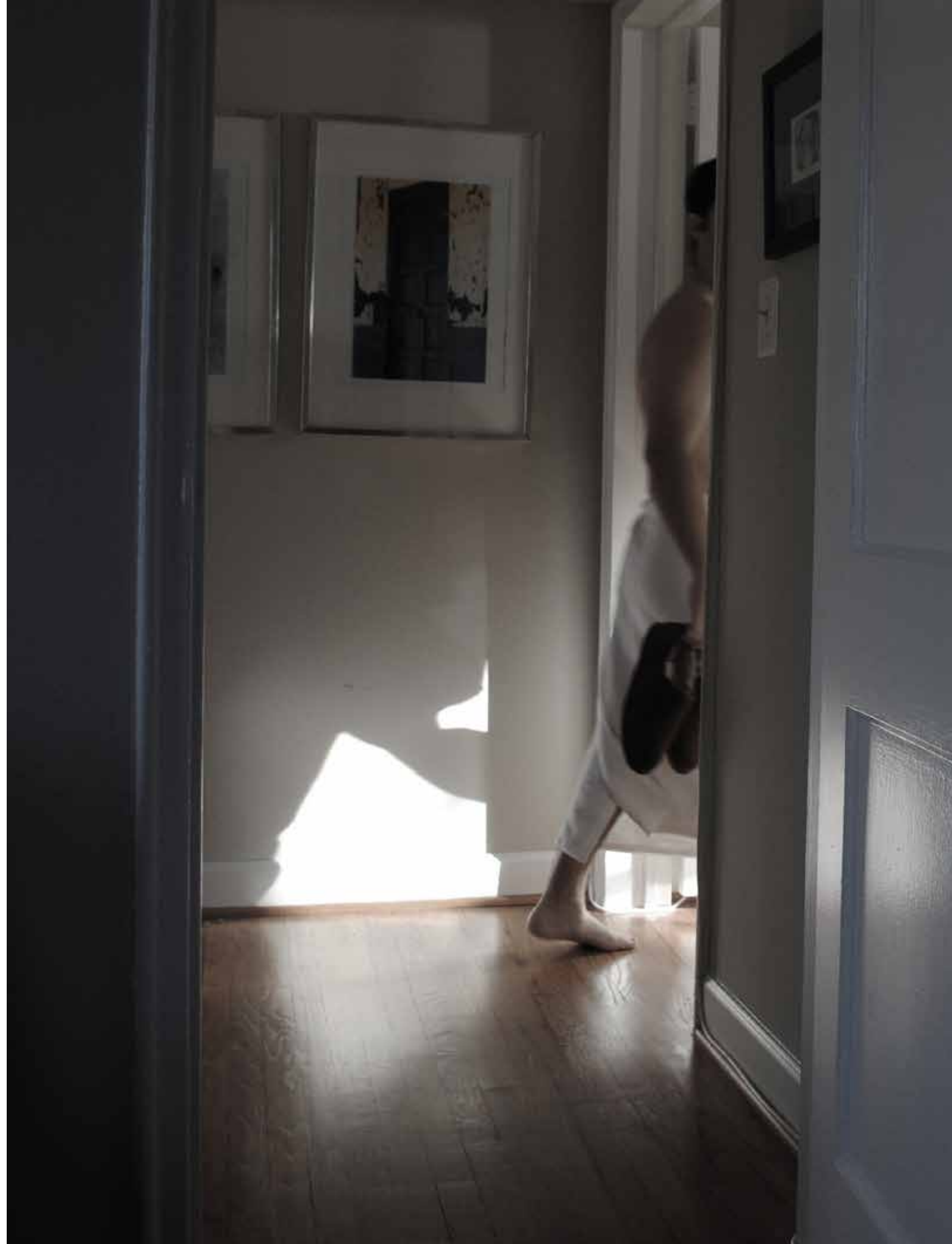
OLD TOWN, ALEXANDRIA APRIL 2011 (left)
OLD TOWN, ALEXANDRIA FEBRUARY 2011 (right)

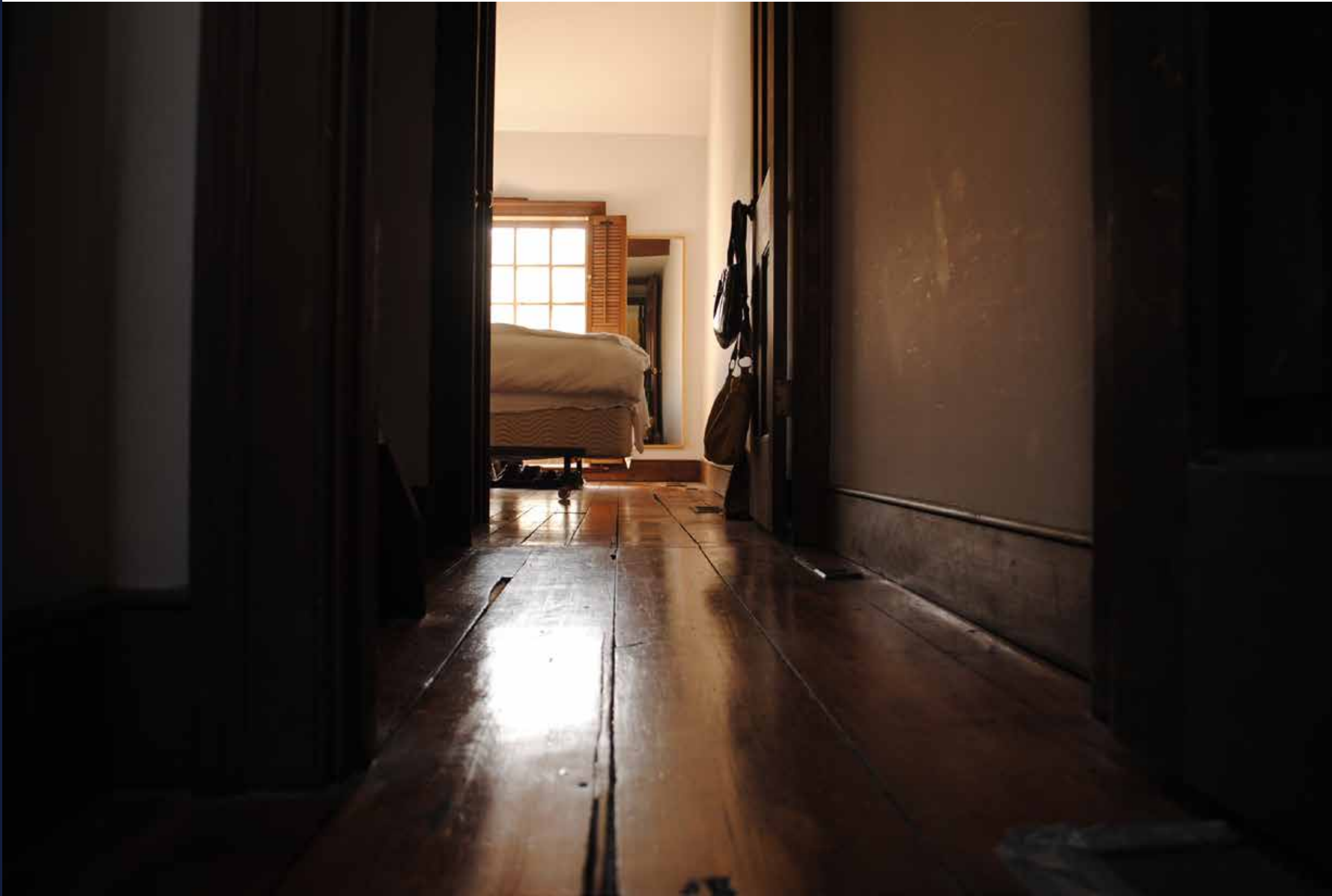




"Of course, thanks to the house, a great many of our memories are housed, and if the house is a bit elaborate, if it has a cellar and a garret, nooks and corridors, our memories have refuges that are all the more clearly delineated. All our lives we come back to them in our daydreams. A psychoanalyst should, therefore, turn his attention to this simple localization of our memories. I should like to give the name of topoanalysis to this auxiliary of psychoanalysis. Topoanalysis, then would be the systematic psychological study of the sites of our intimate lives."

- Gaston Bachelard, The Poetics of Space.





CARO & JON, OLD TOWN, ALEXANDRIA FEBRUARY 2013



CARO & JON, OLD TOWN, ALEXANDRIA MARCH 2013



OLD TOWN, ALEXANDRIA NOVEMBER 2010 (*left*)
OLD TOWN, ALEXANDRIA FEBRUARY 2011 (*right*)

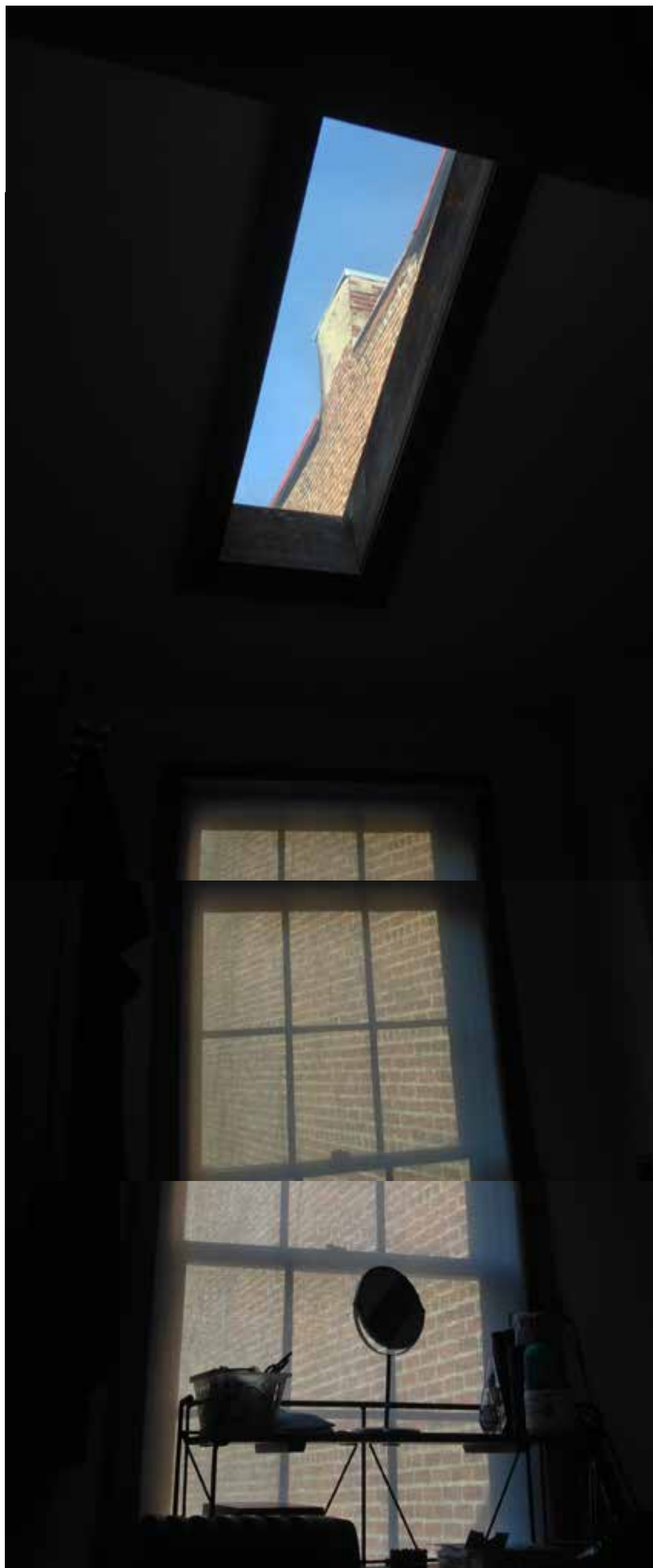




OLD TOWN, ALEXANDRIA FEBRUARY 2013 (left)
OLD TOWN, ALEXANDRIA APRIL 2011 - PURISCAL, COSTA RICA FEBRUARY 2013 (right)







1

3



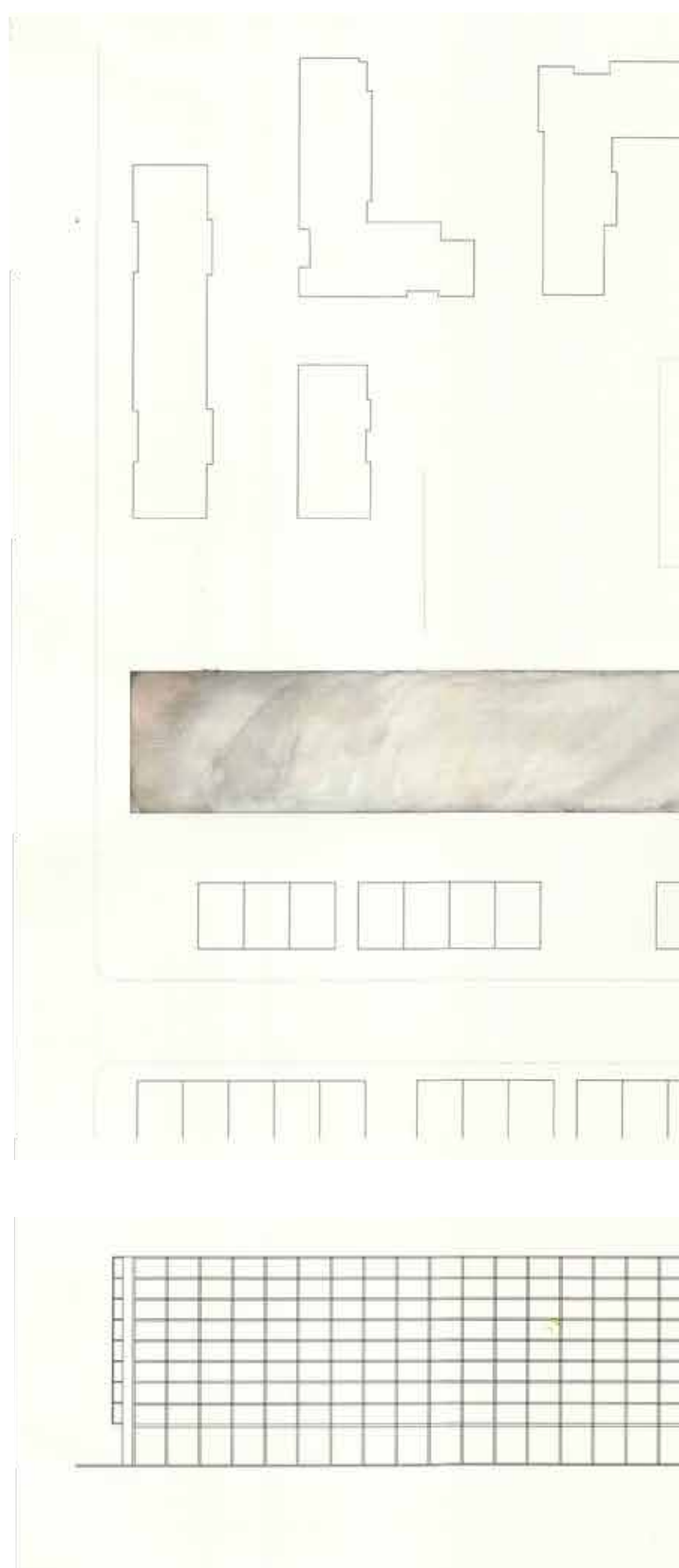


AT HOME IN THE CITY

MULTICULTURAL HOUSING IN SW WASHINGTON DC

What I learned and hope to have contributed is the possibility of using the scale and concept of a cozy row house and adapt it to a multi-familiar more dense apartment building. Also, that a home goes beyond its walls into the environment and within its inhabitants into their souls.

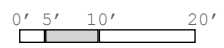
the proposal Part three

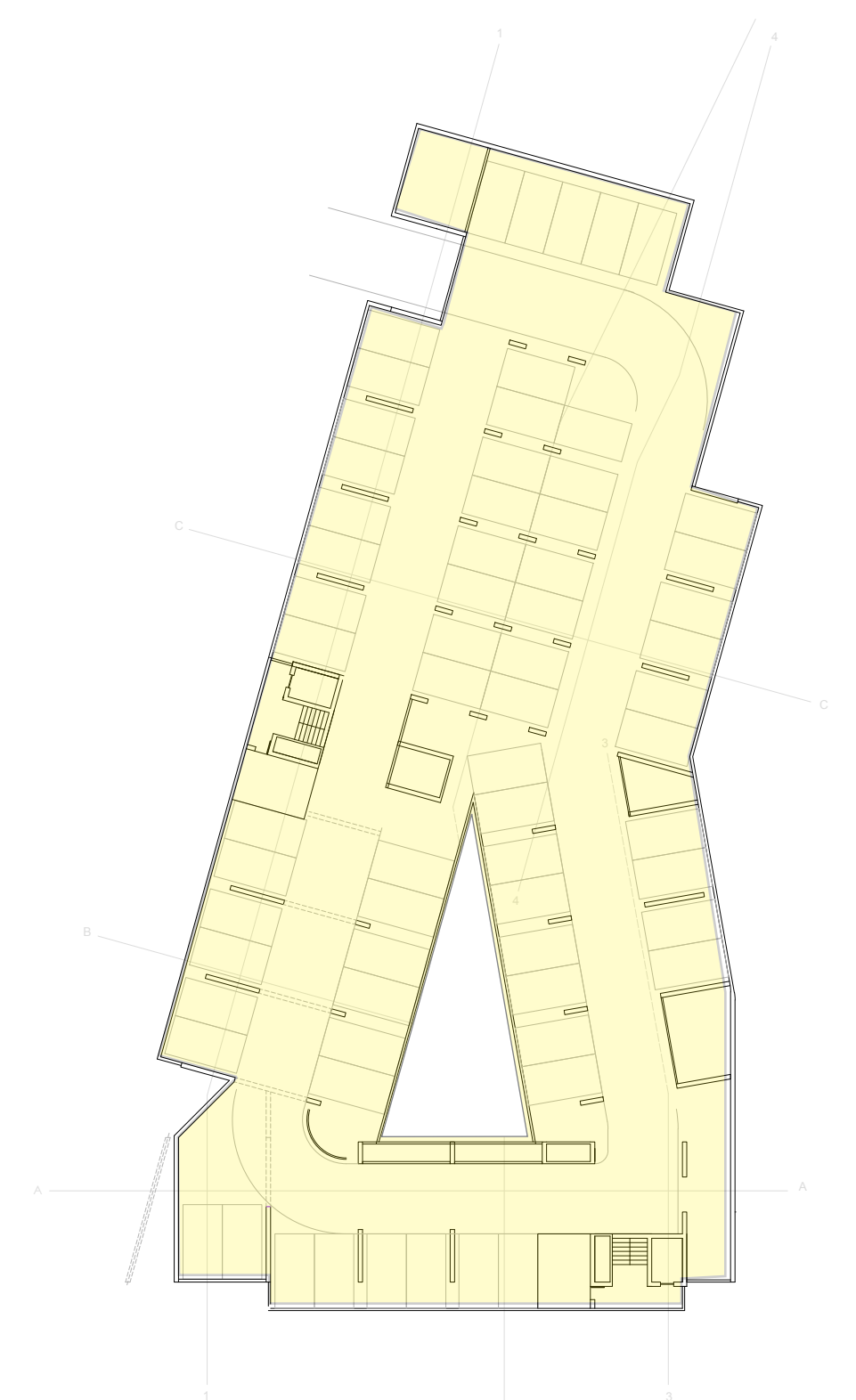






SITE PLAN

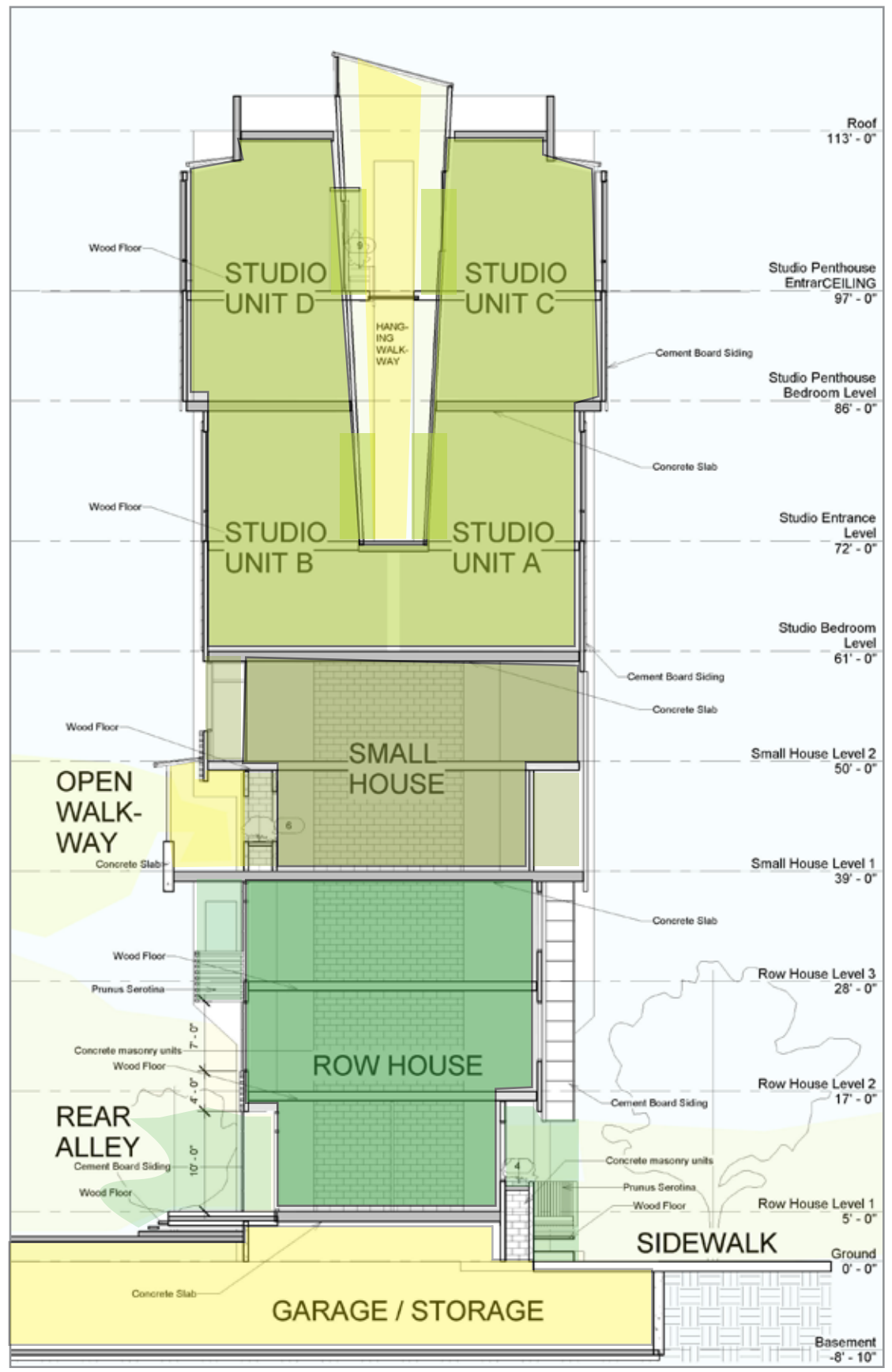


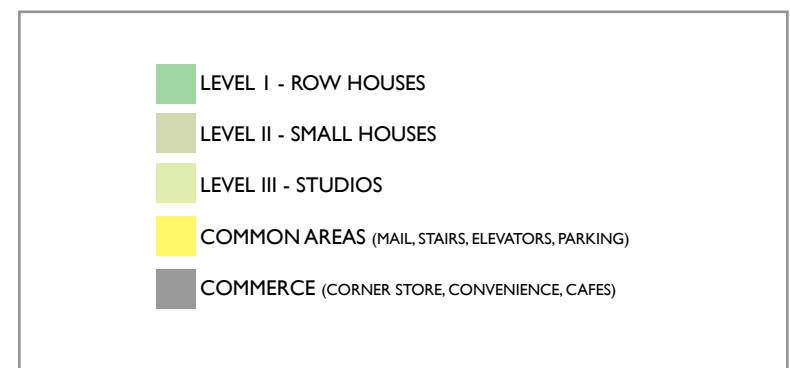
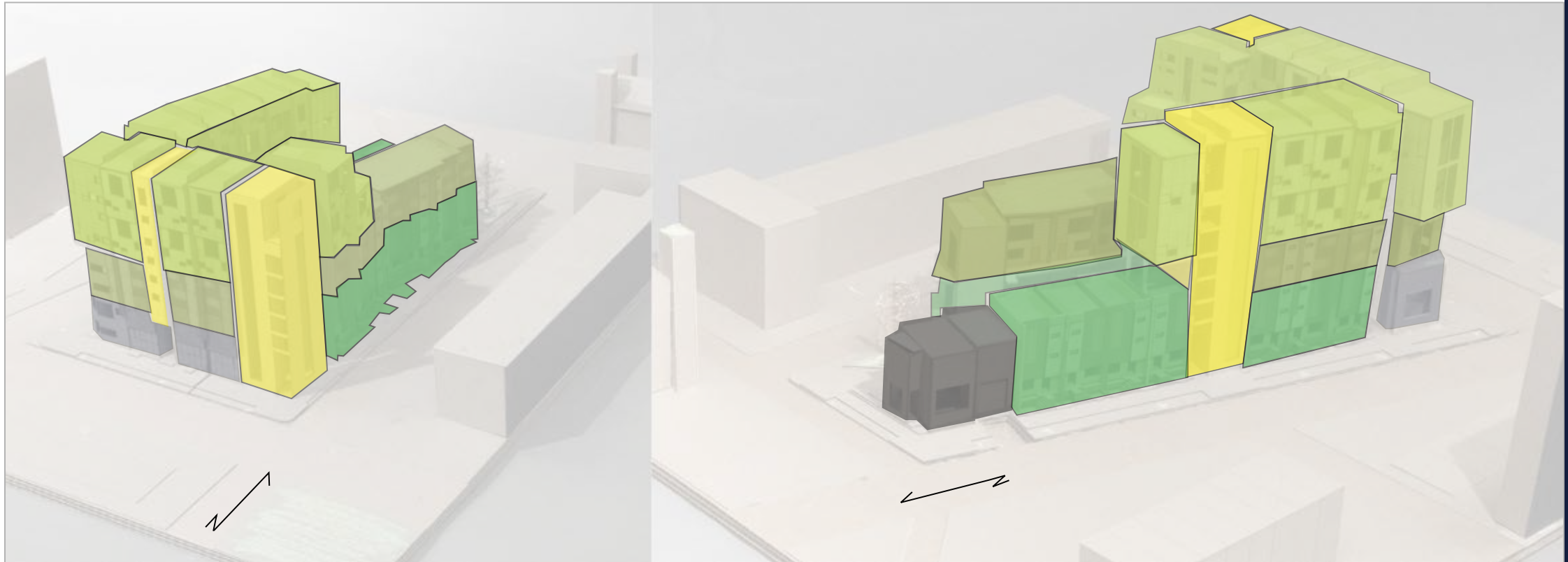


BASEMENT
 0' 5' 10' 20'

	LEVEL I - ROW HOUSES
	LEVEL II - SMALL HOUSES
	LEVEL III - STUDIOS
	COMMON AREAS (MAIL, STAIRS, ELEVATORS, PARKING)
	COMMERCE (CORNER STORE, CONVENIENCE, CAFES)

3b. Key (Site Plan and Basement Plan)





3b. Key (Typical Section , NW and SE Views)



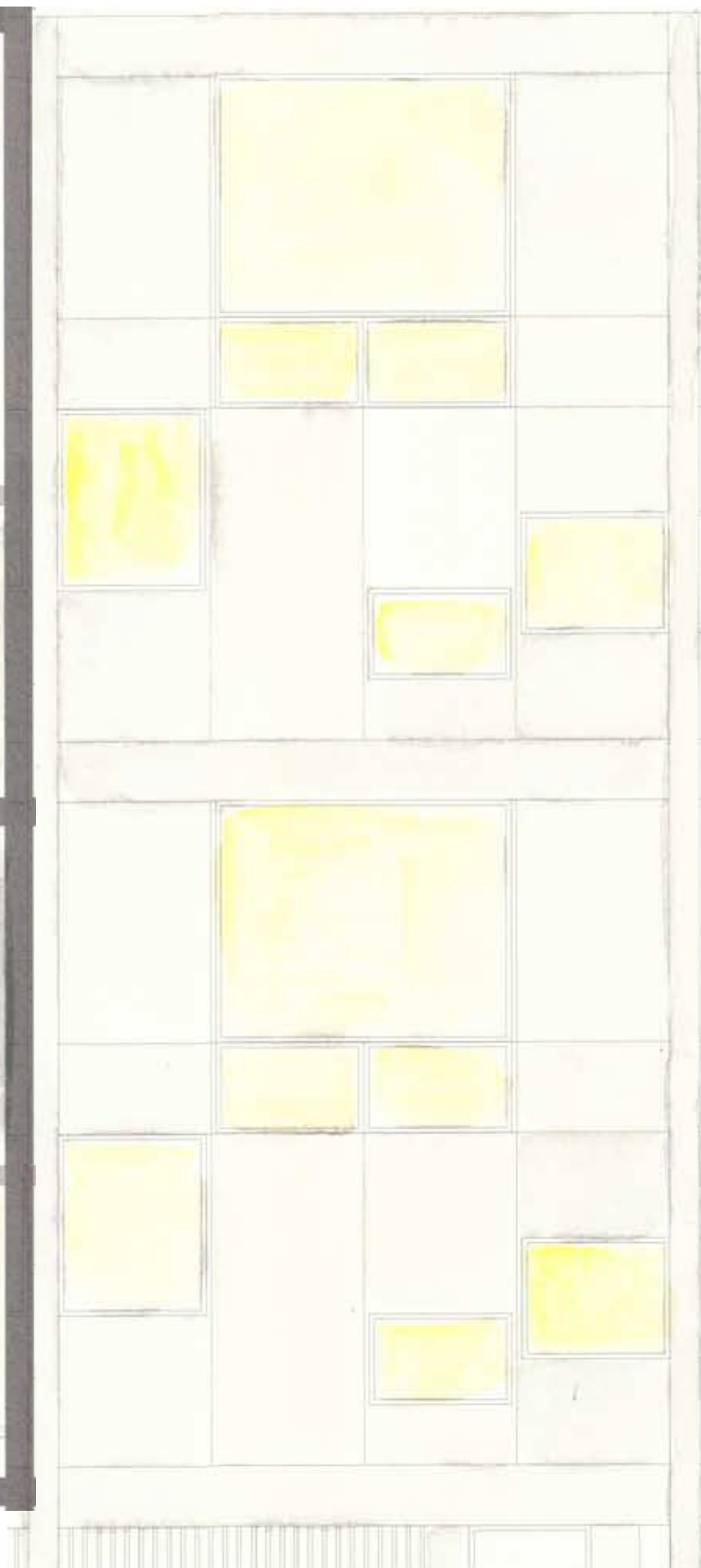
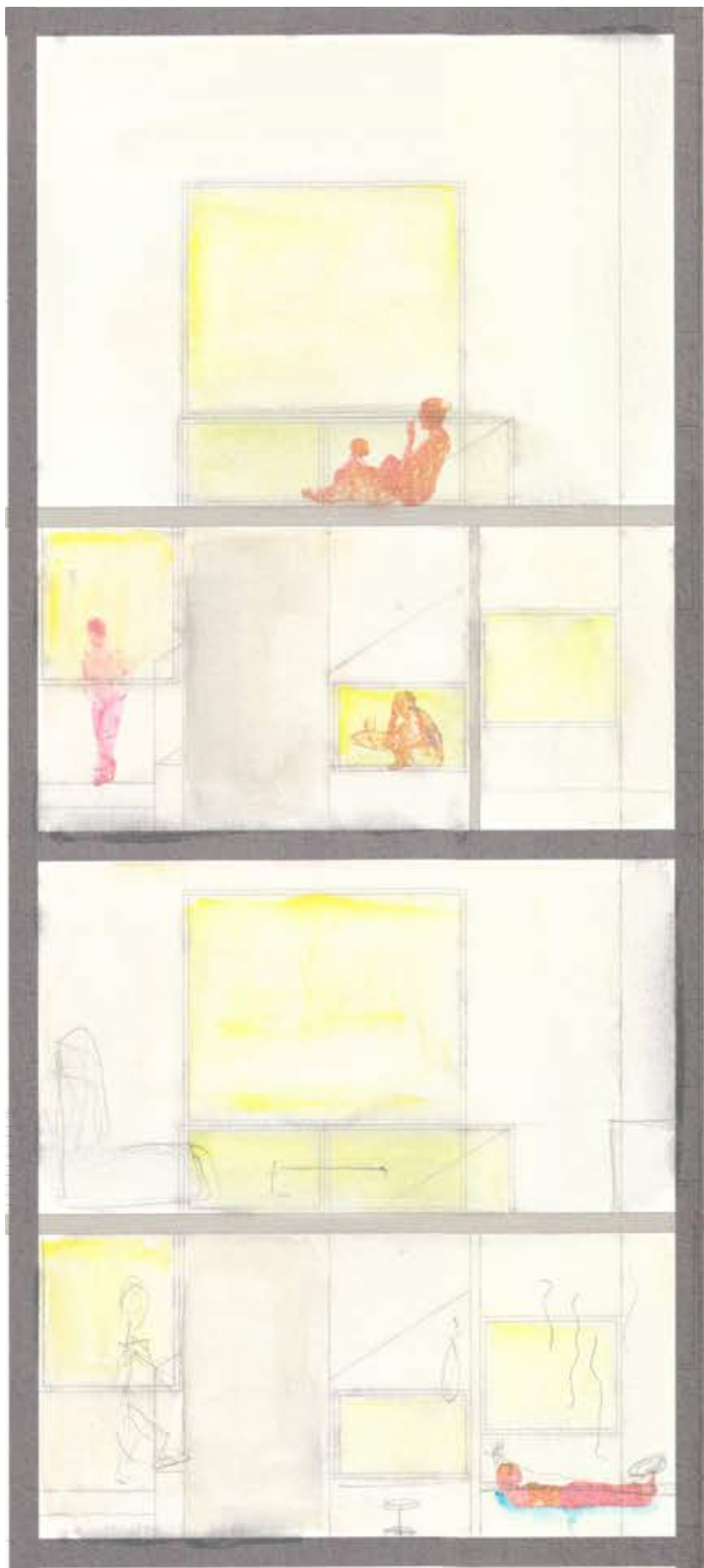
Level 1 - Row Houses

Level 1 - Row Houses

Level 1 - Row Houses



3b. Key (Back and Front Typical Elevations)



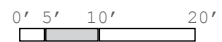
“If I were asked to name the chief benefit of the house, I should say: the house shelters day-dreaming, the house protects the dreamer, the house allows one to dream in peace.”

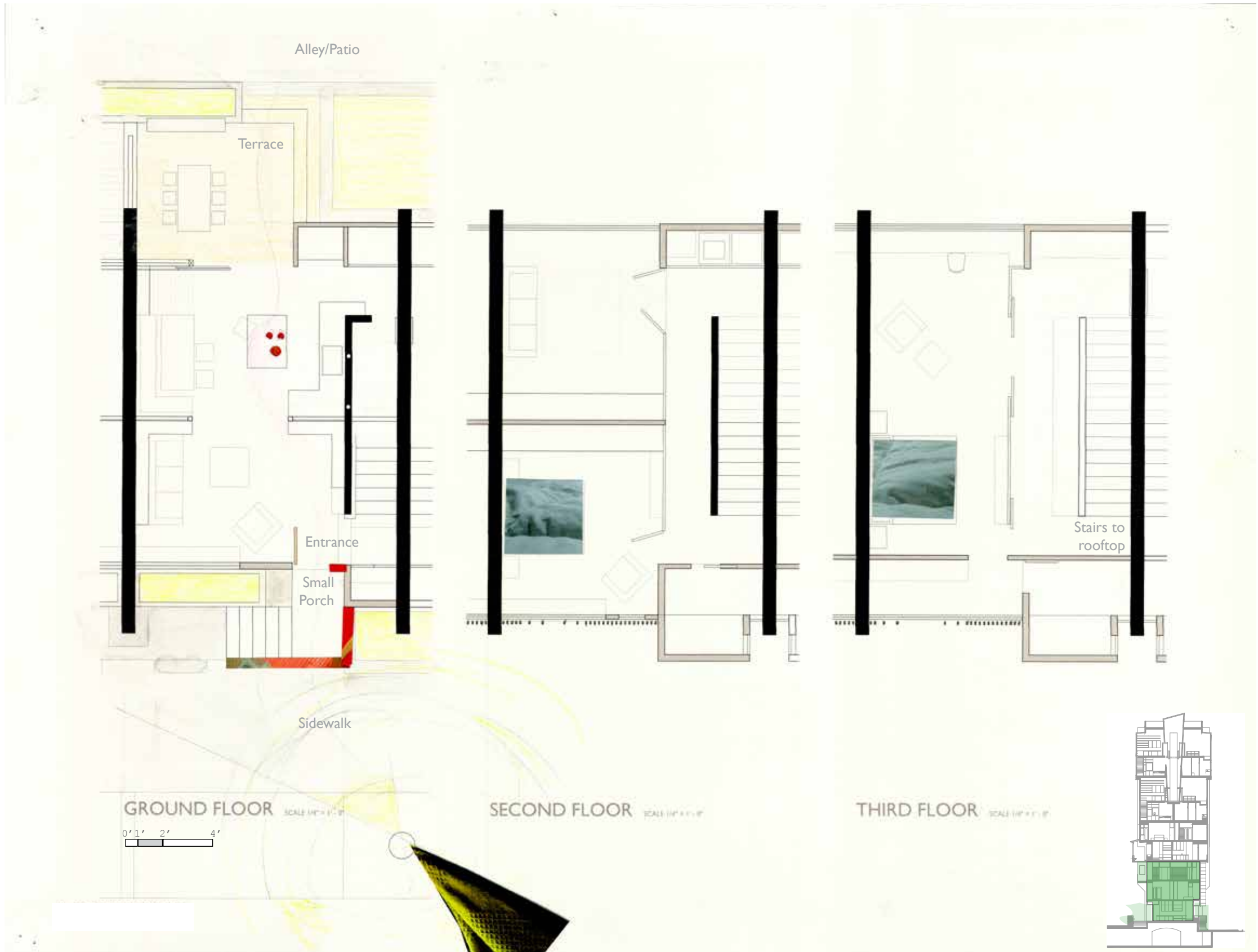
Gaston Bachelard

3c. inside-out.

ROW HOUSES

SITE PLAN



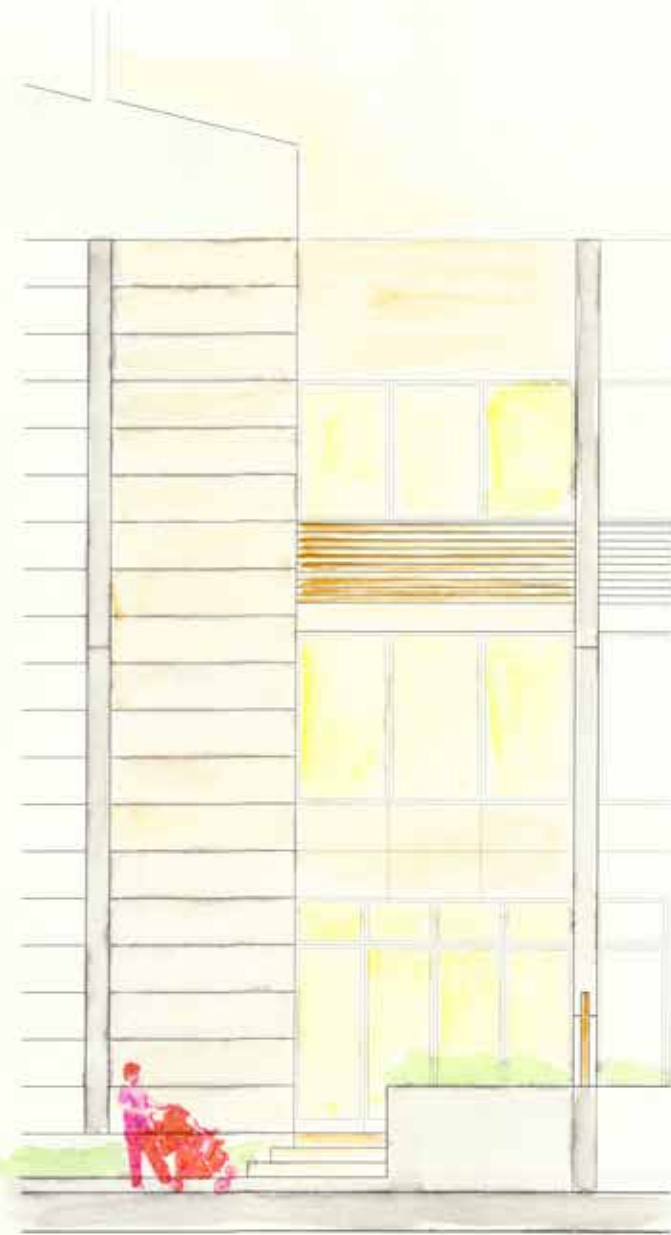
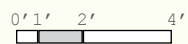


Level 1 - Row Houses
3c. Inside - out

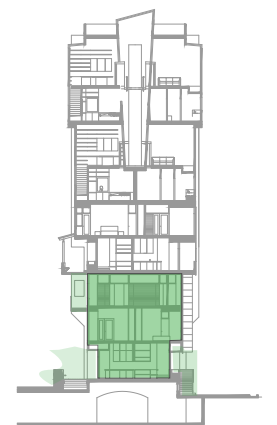




FRONT ELEVATION SCALE 1/4" = 1'-0"

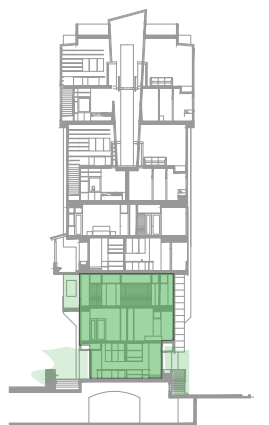
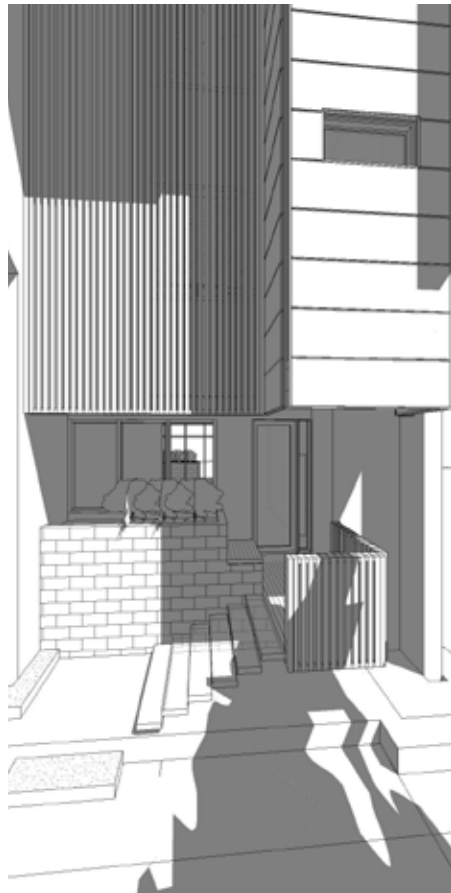


BACK ELEVATION SCALE 1/4" = 1'-0"



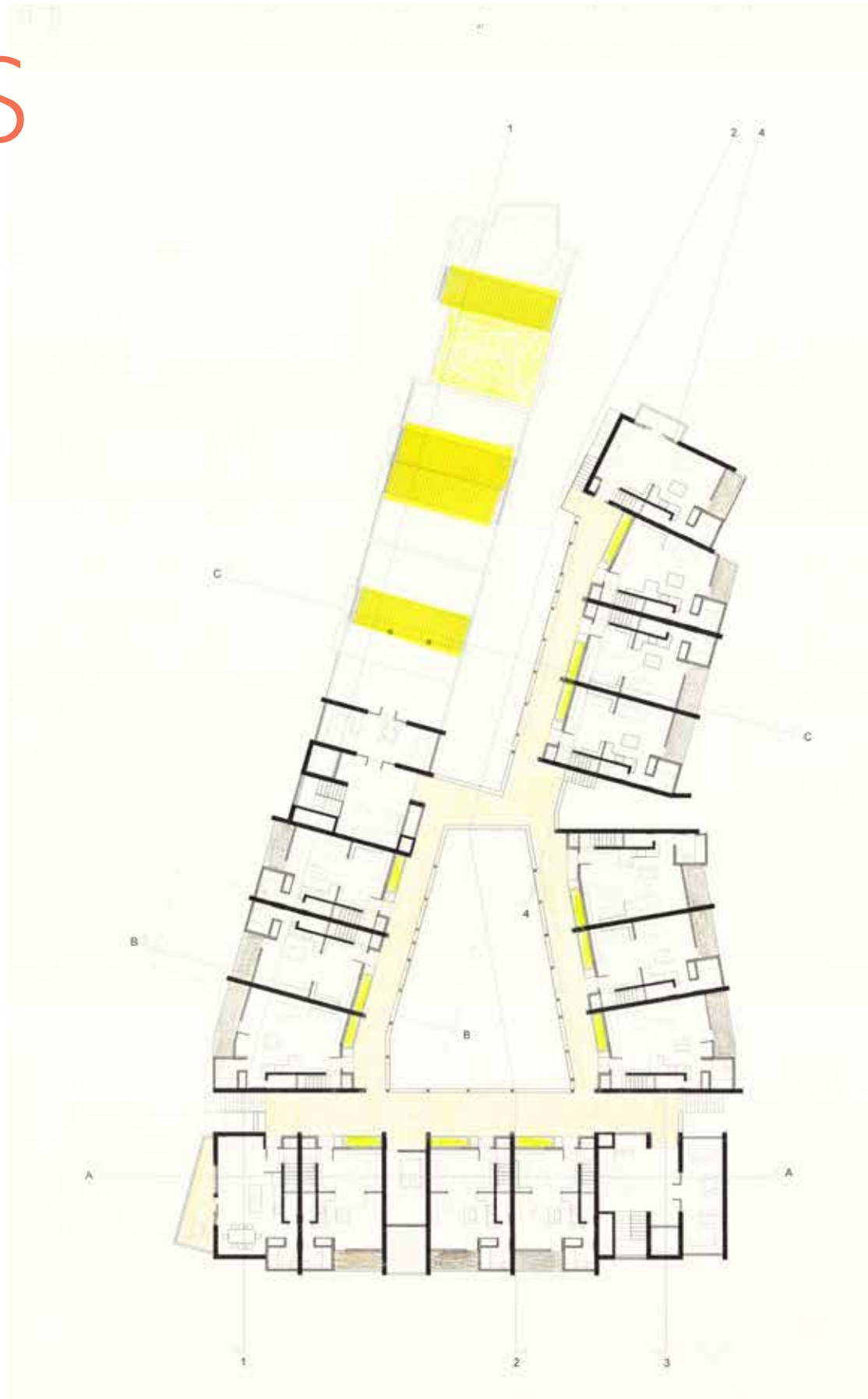
Level 1 - Row Houses
3c. Inside - out





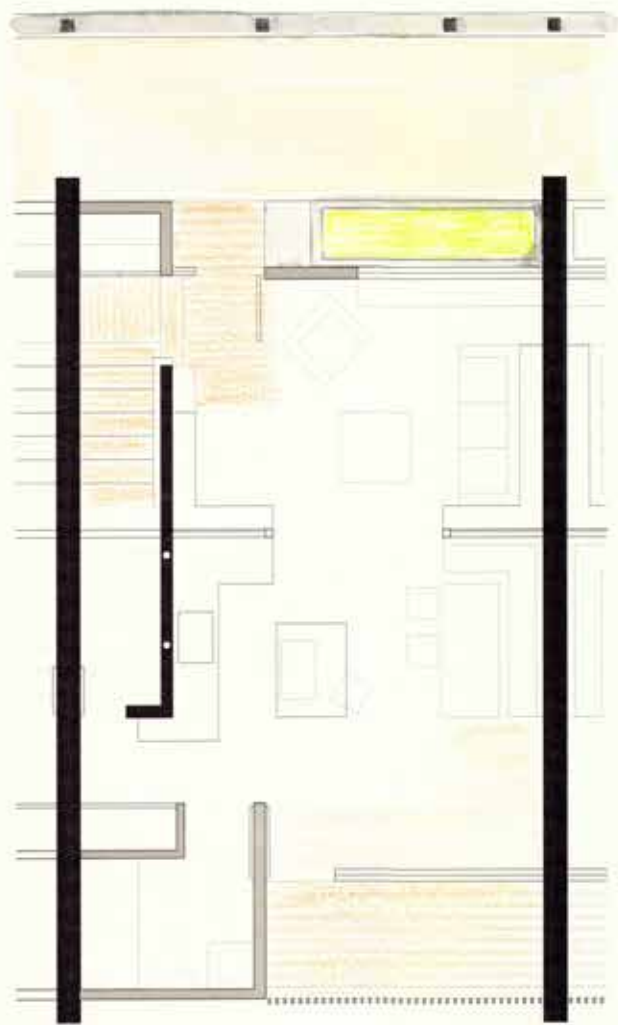
Level 1 - Row Houses
3c. Inside - out

SMALL HOUSES

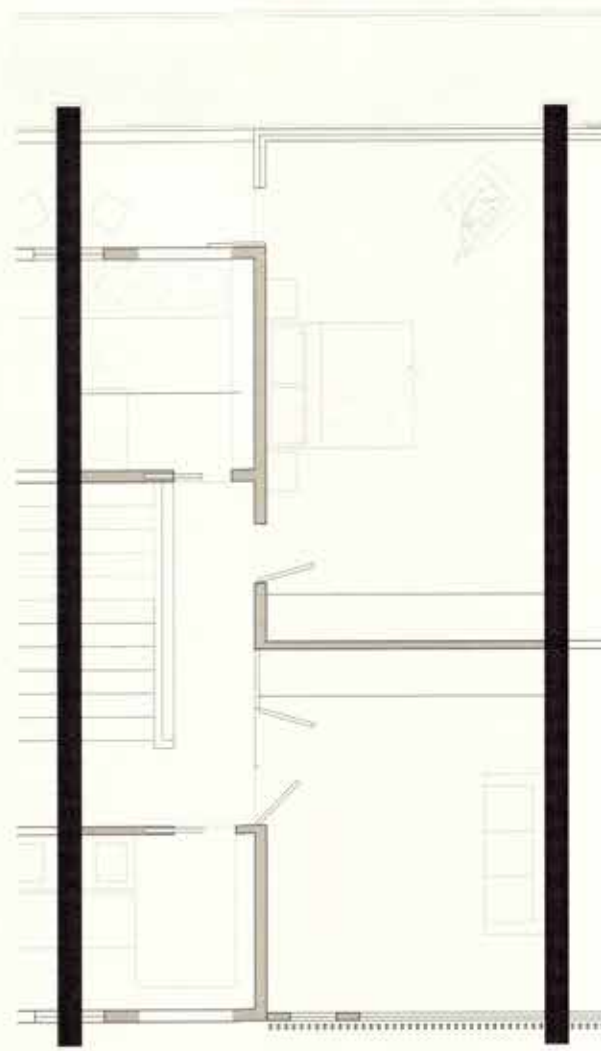


SITE PLAN

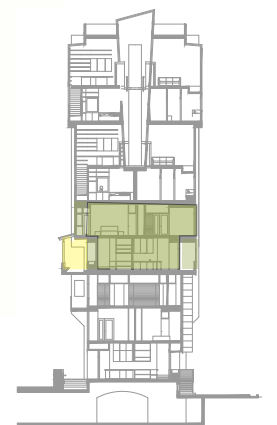
0' 5' 10' 20'



FIRST FLOOR SCALE 1/4" = 1'-0"



SECOND FLOOR SCALE 1/4" = 1'-0"

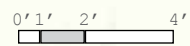




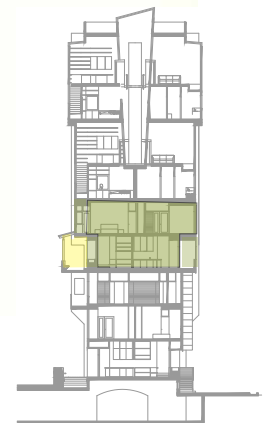
SECTION SCALE 1/4" = 1'-0"
0' 1' 2' 4'



ENRANCE ELEVATION SCALE 1/4" = 1'-0"

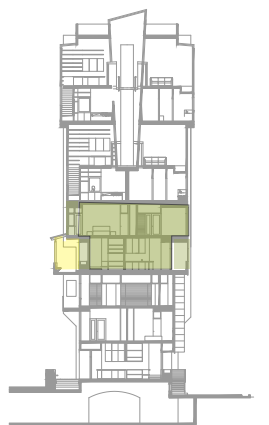


BACK - STREET ELEVATION SCALE 1/4" = 1'-0"



Level II - Small Houses
3c. Inside - out



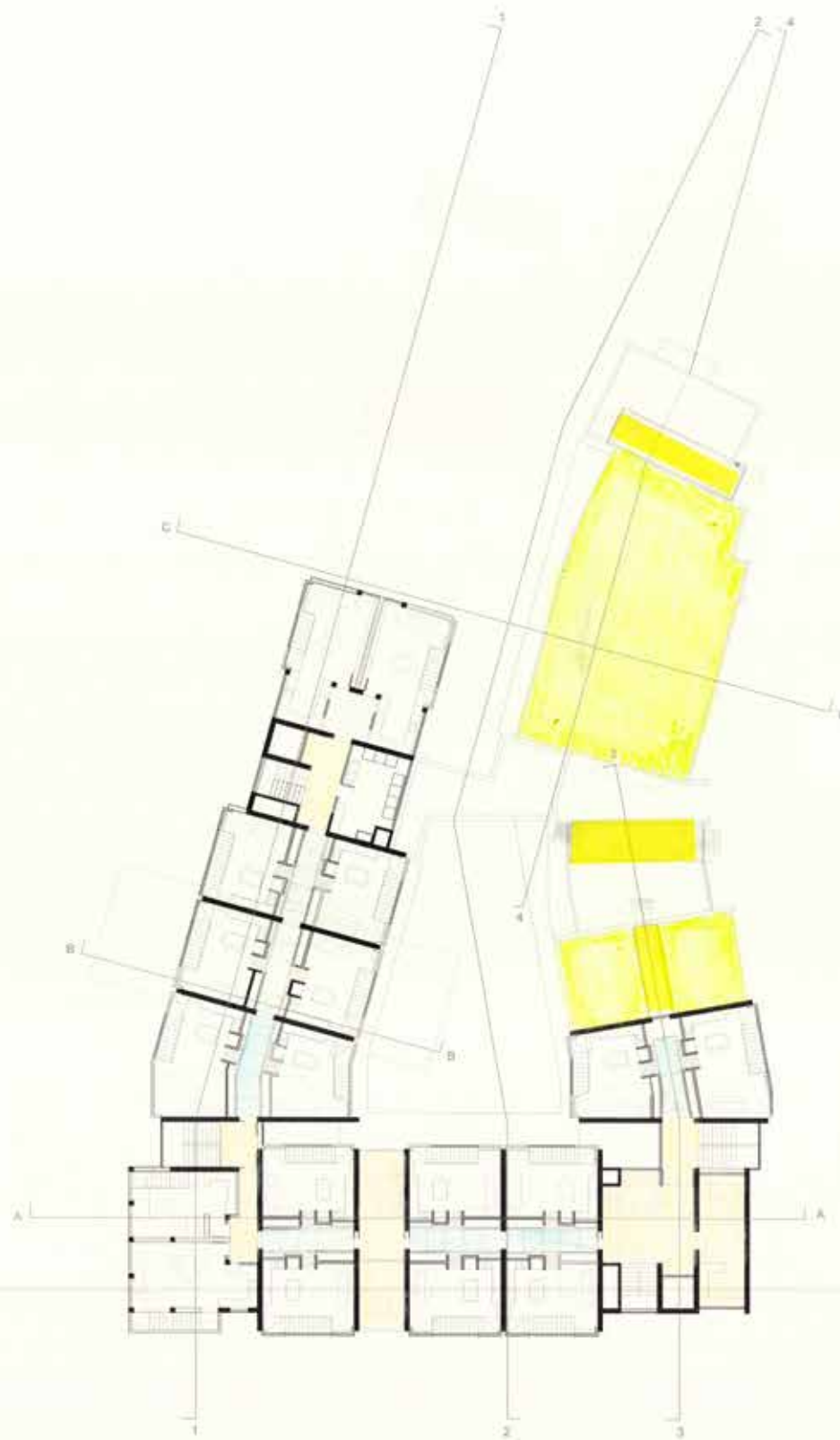


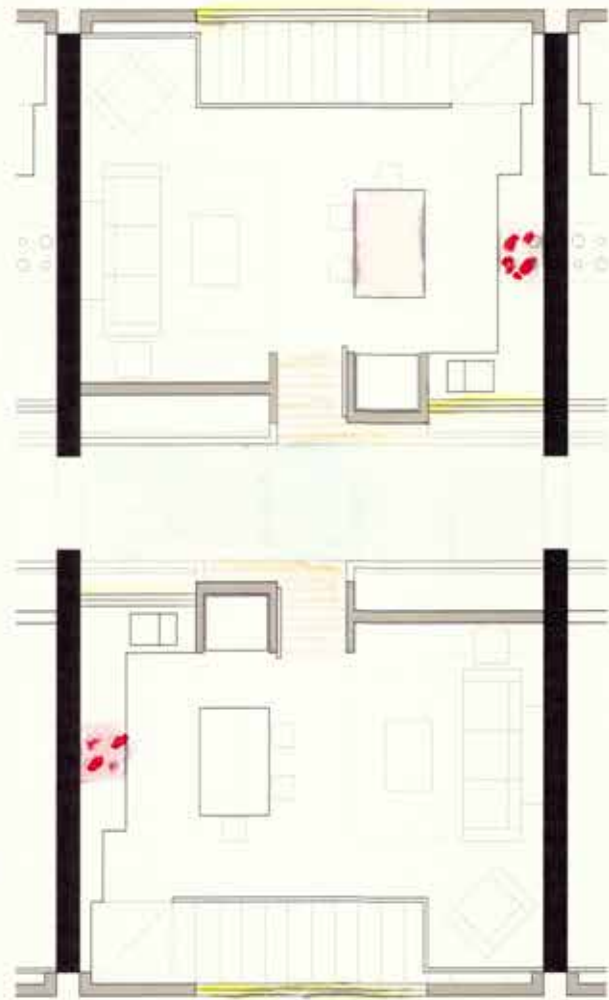
Level II - Small Houses
3c. Inside - out

STUDIOS

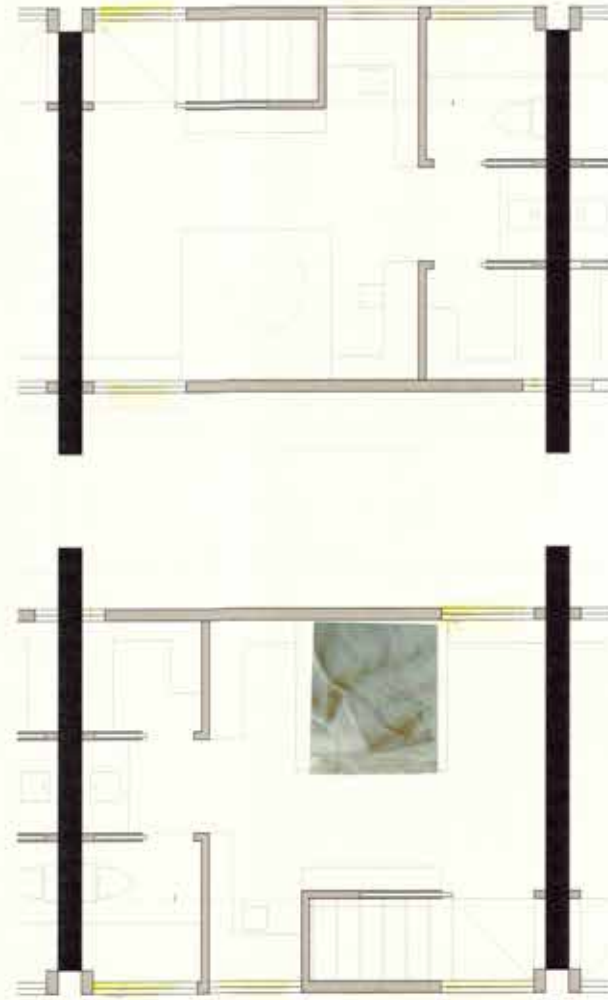
SITE PLAN

0' 5' 10' 20'

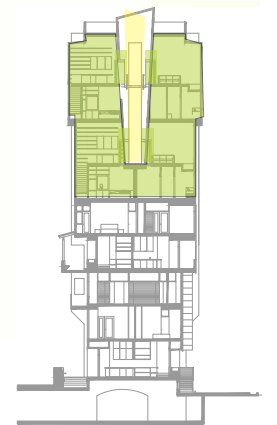




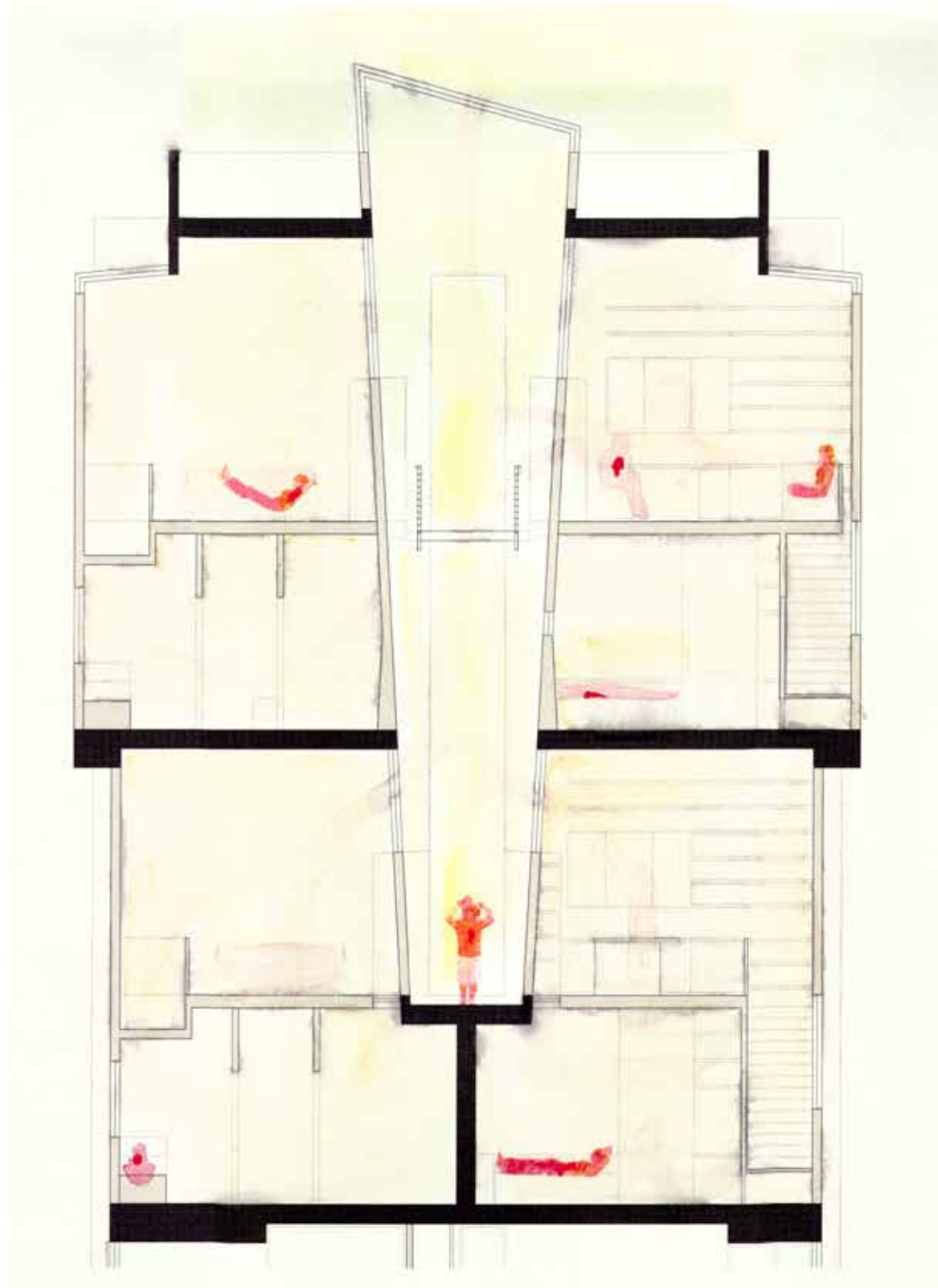
MAIN FLOOR SCALE: 1/8" = 1'-0"



LOWER - BEDROOM FLOOR SCALE: 1/8" = 1'-0"

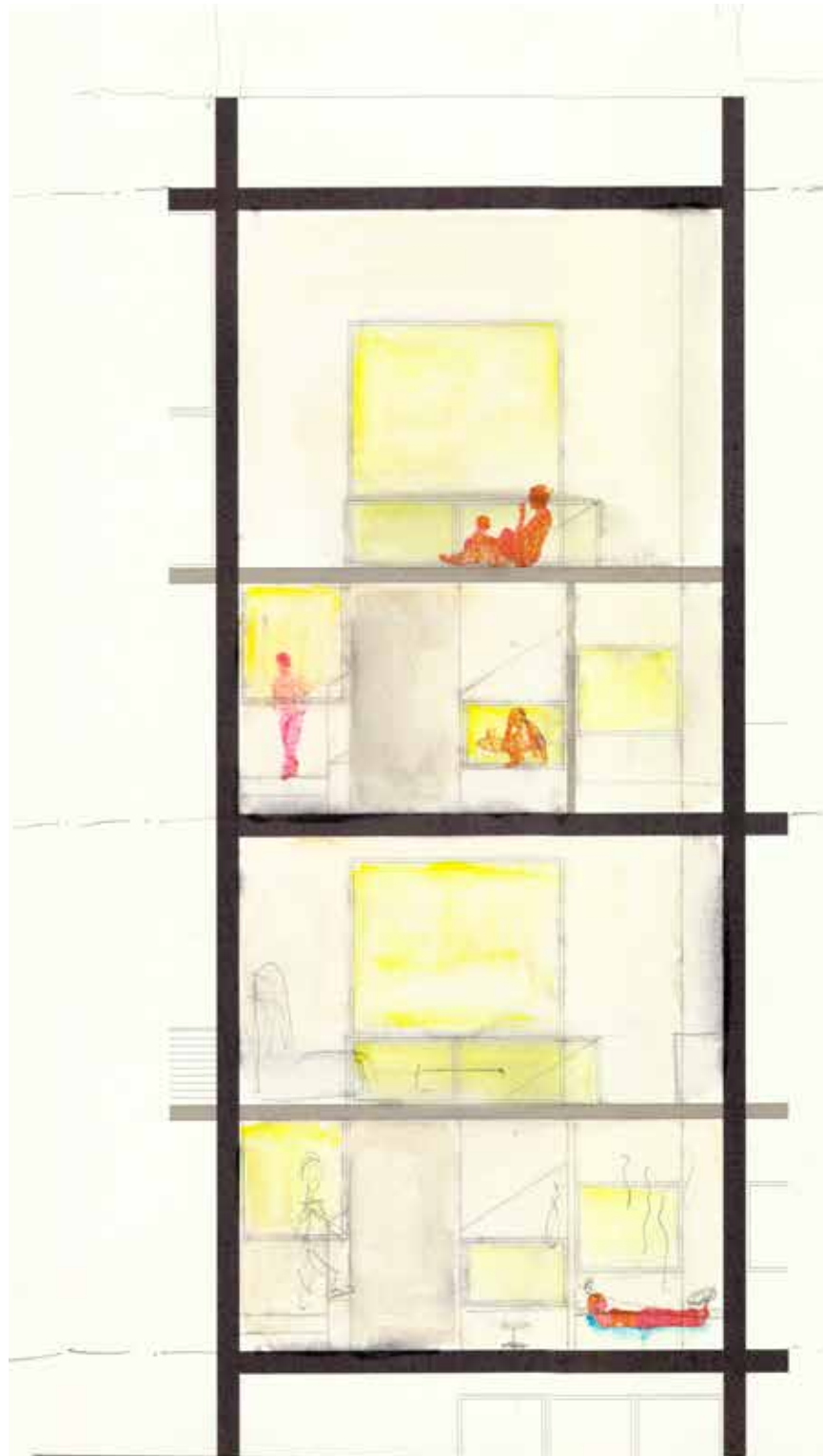


Level III - Studios
3c. Inside - out

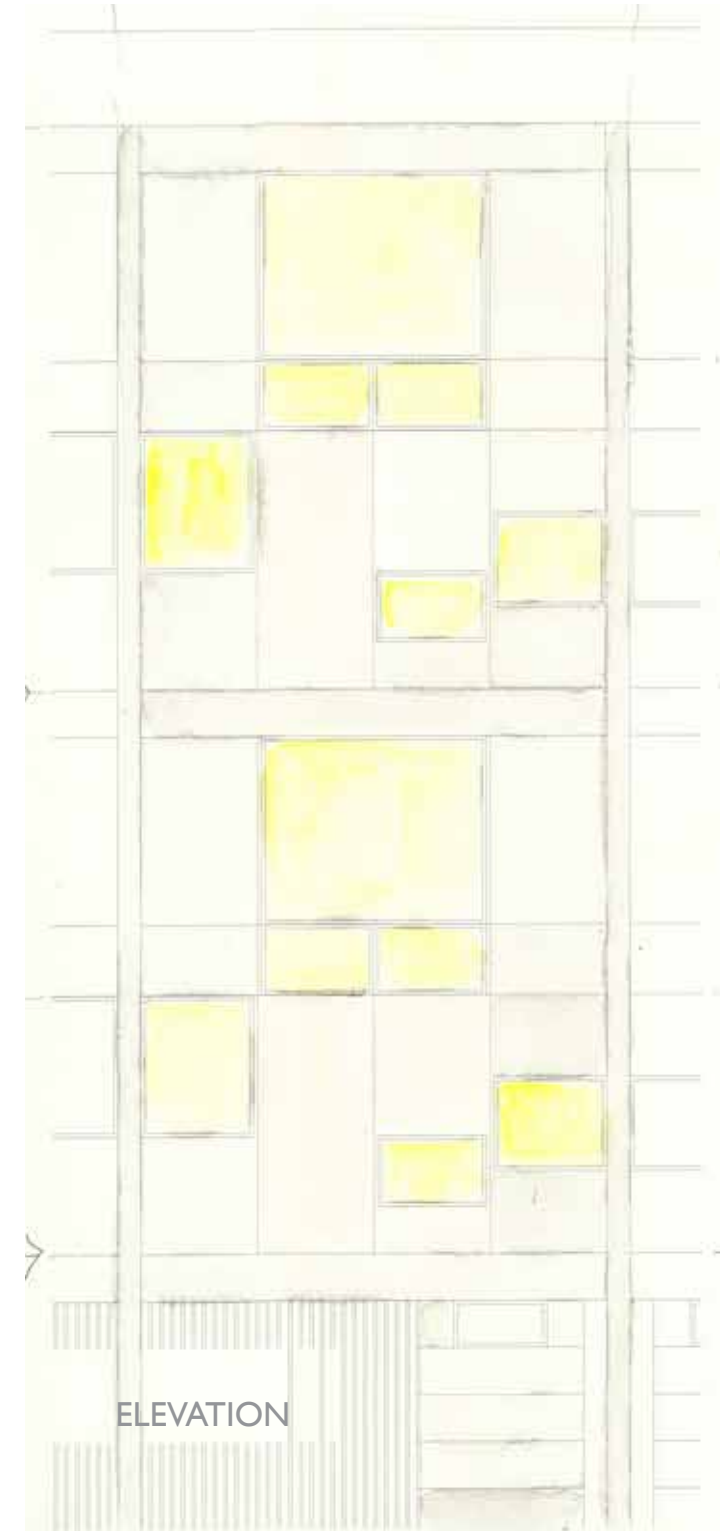


SECTION

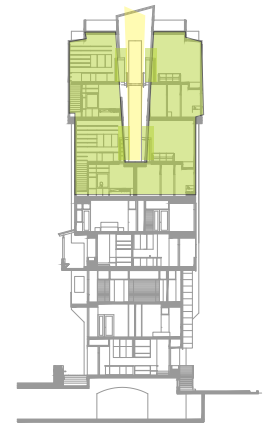




SECTION

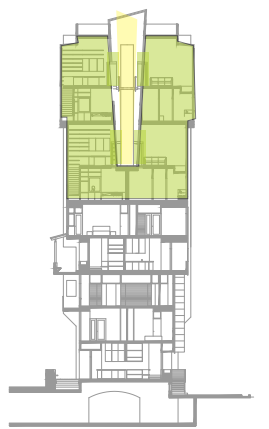


ELEVATION



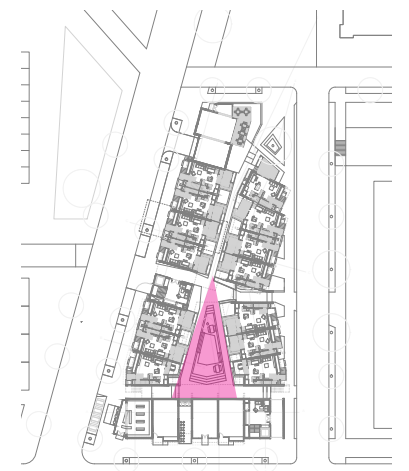
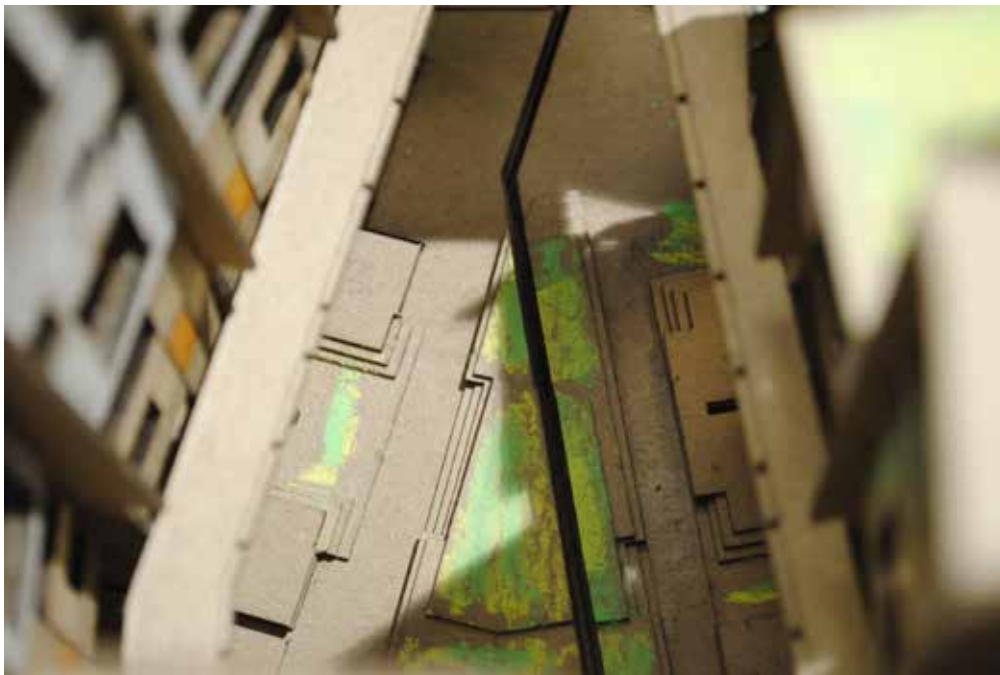
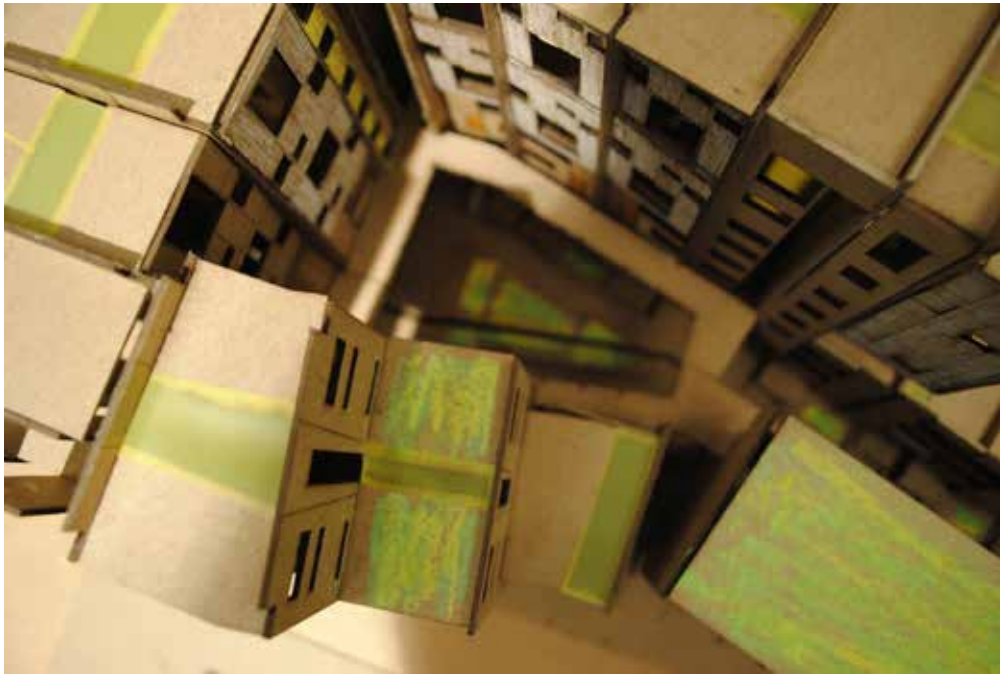
Level III - Studios
3c. Inside - out





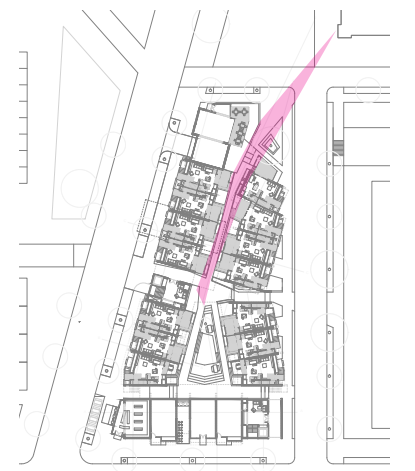
Level III - Studios
3c. Inside - out





Central Patio
3c. Inside - out





Alley towards church
3c. Inside - out





3d. outside-in



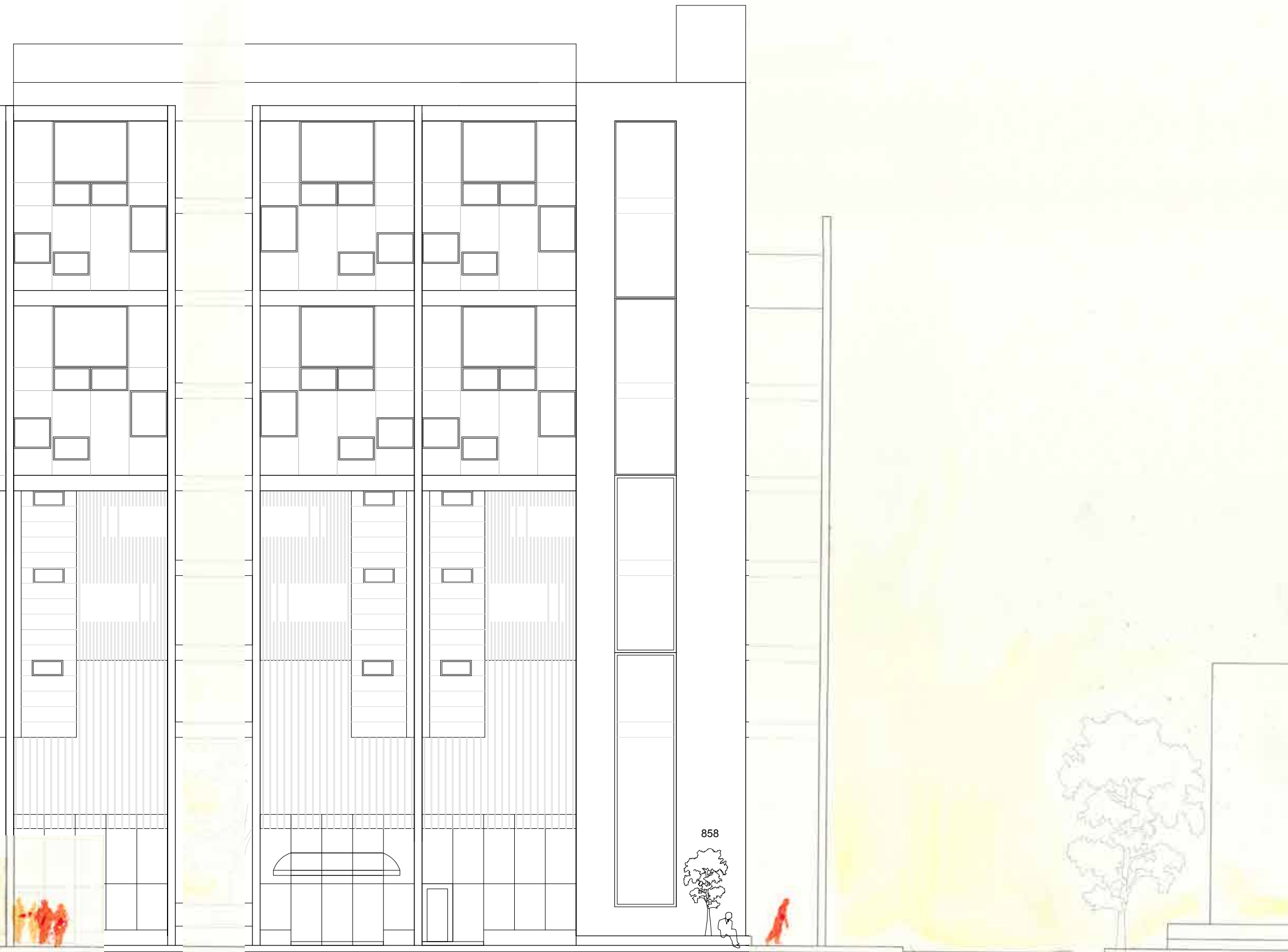


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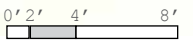
0' 2' 4' 8'

NW Elevation. Delaware Ave. SW
3d. Outside - in

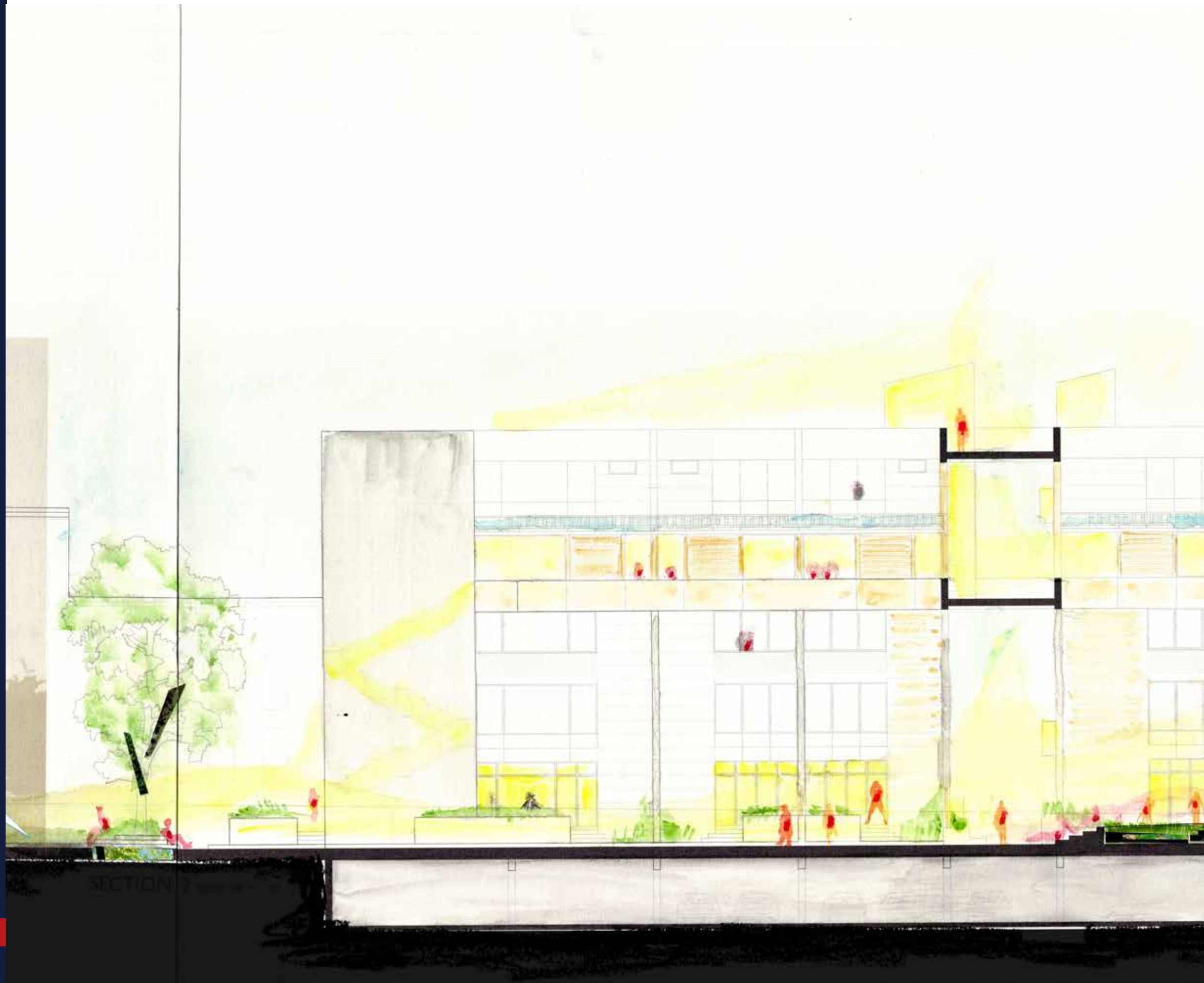


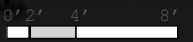


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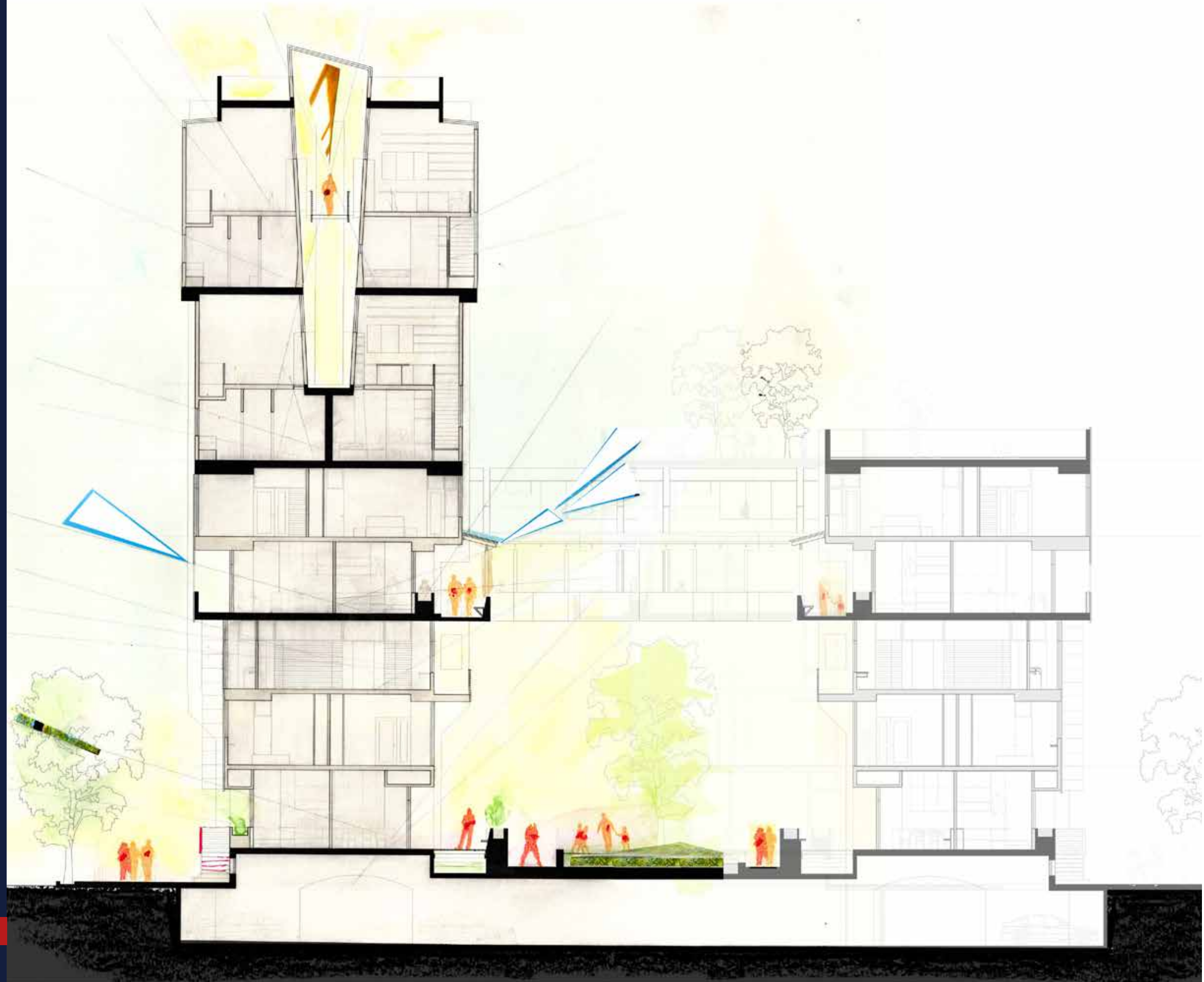


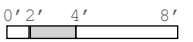
S Elevation, Eye St. SW
3d. Outside - in





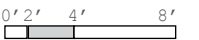
Section 2
3d. Outside - in





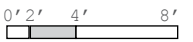
Section B
3d. Outside - in



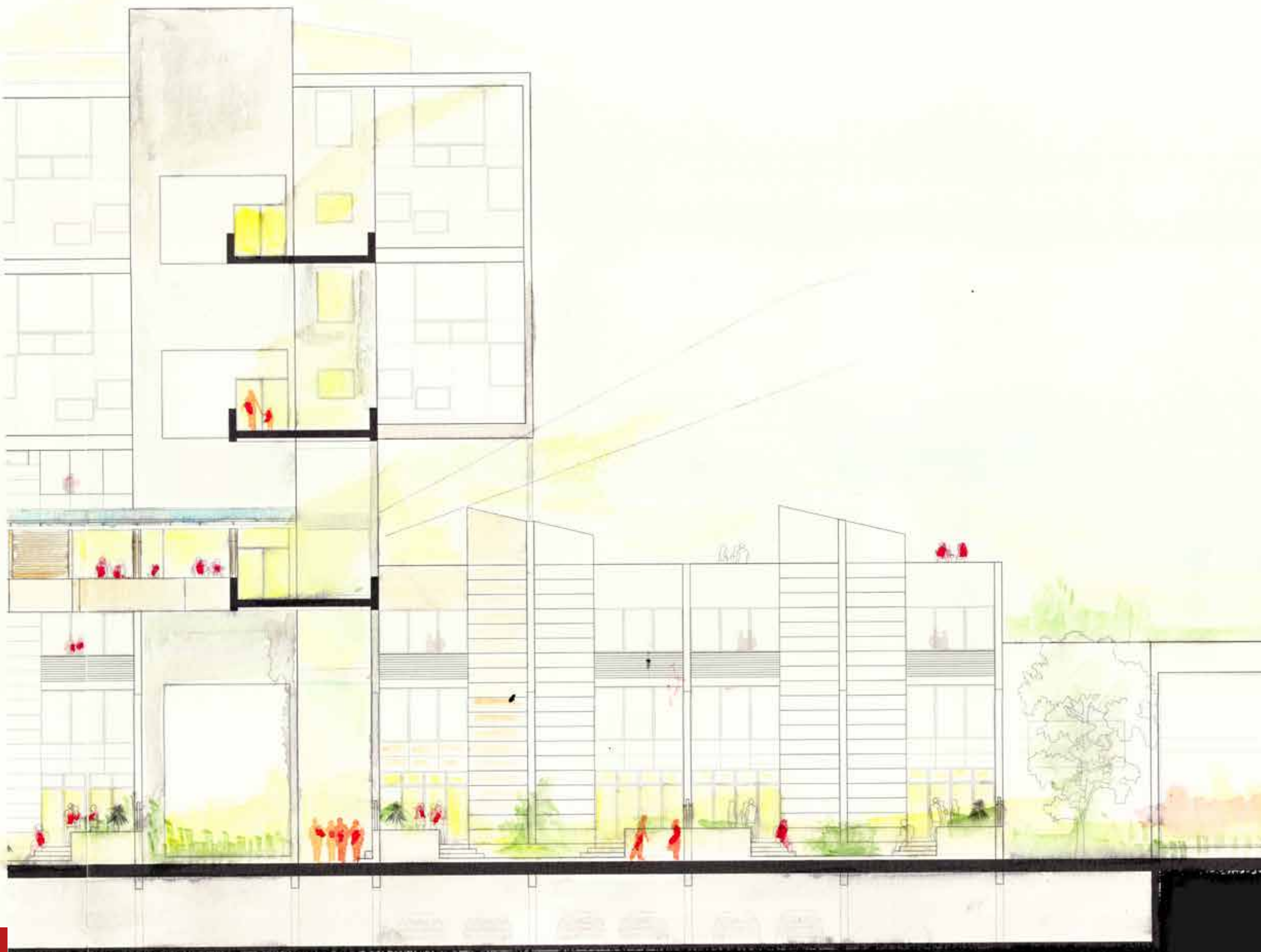


Section C
3d. Outside - in





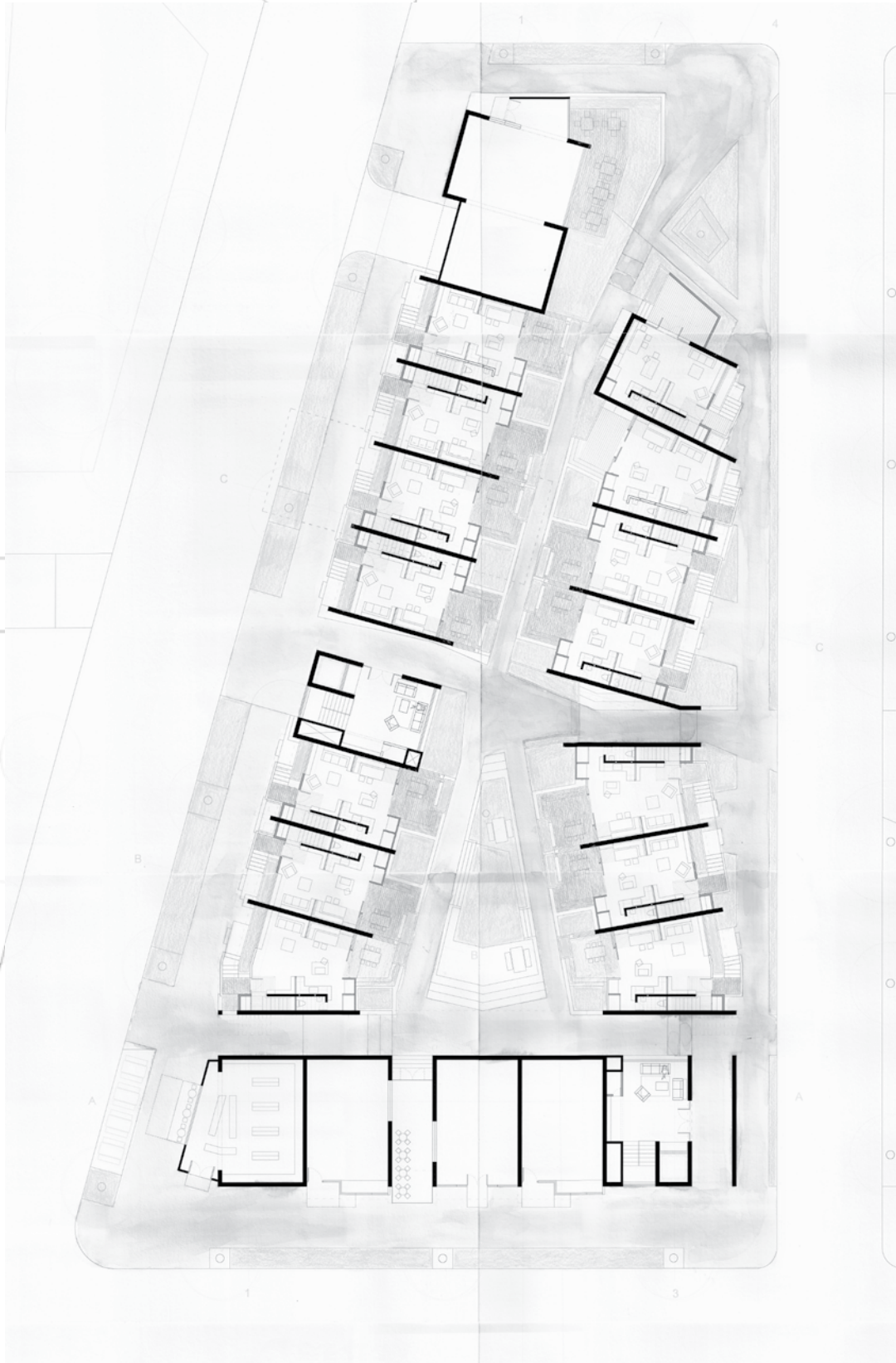
Section 3
3d. Outside - in

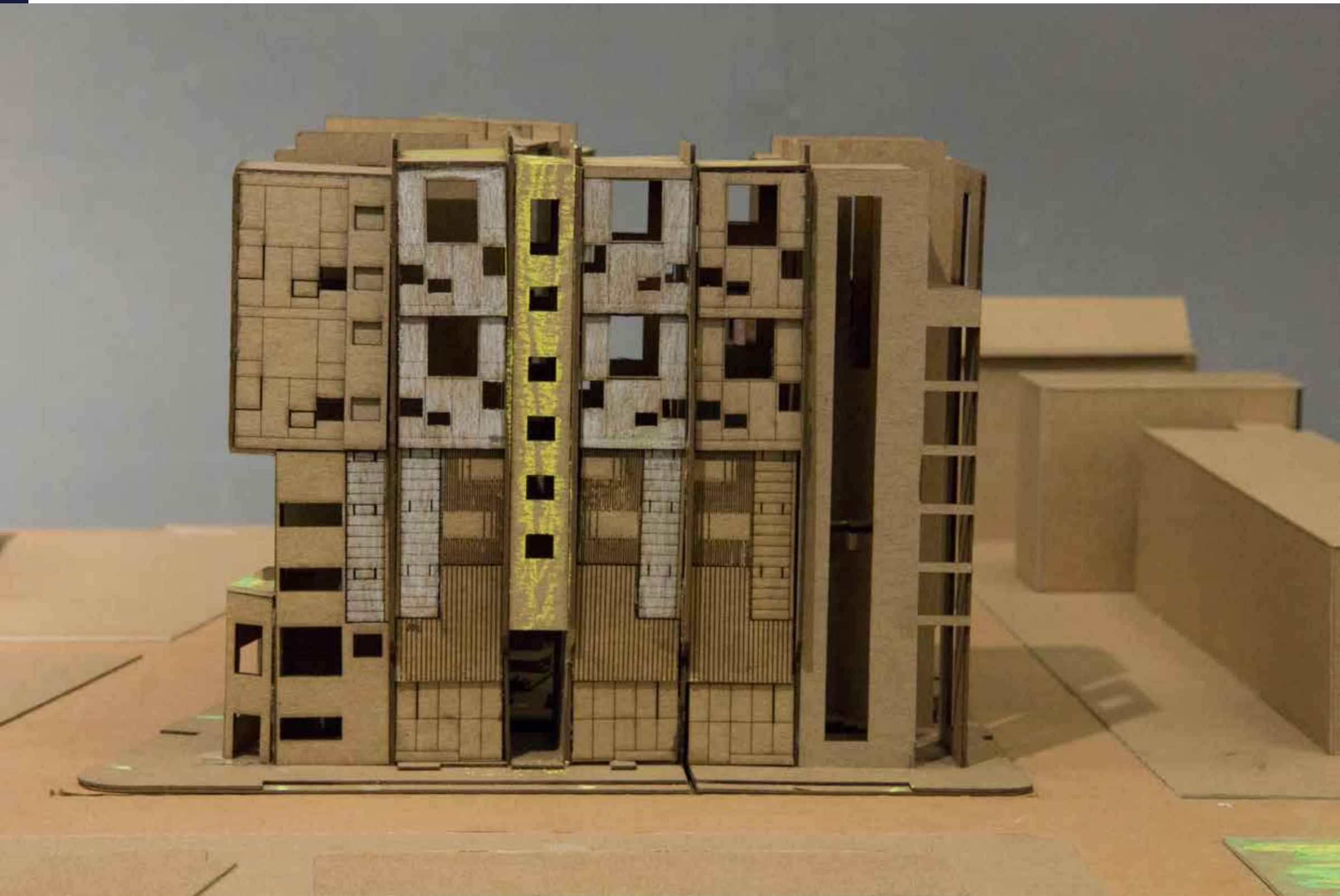




0' 2' 4' 8'

Section 4
3d. Outside - in



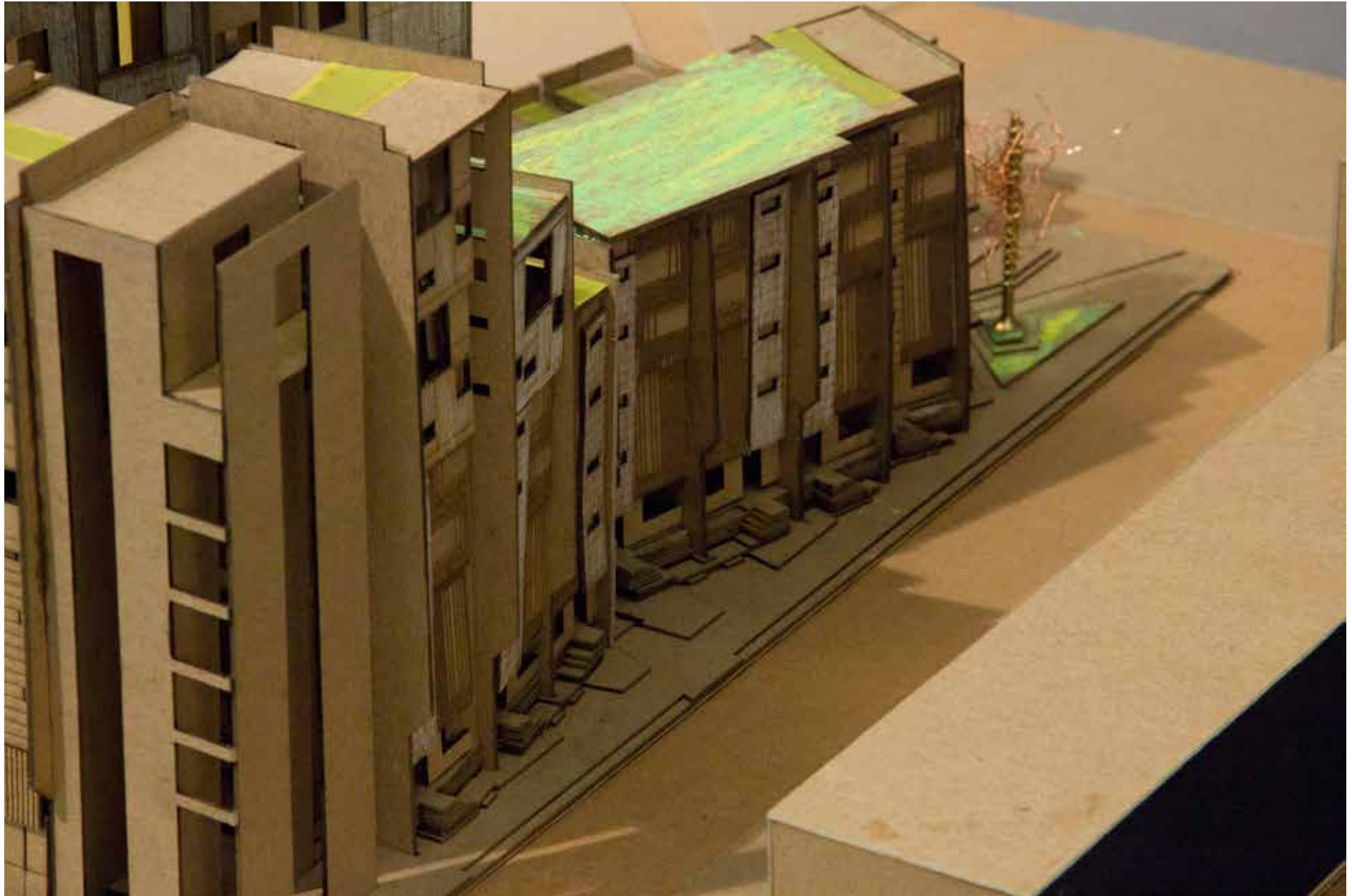


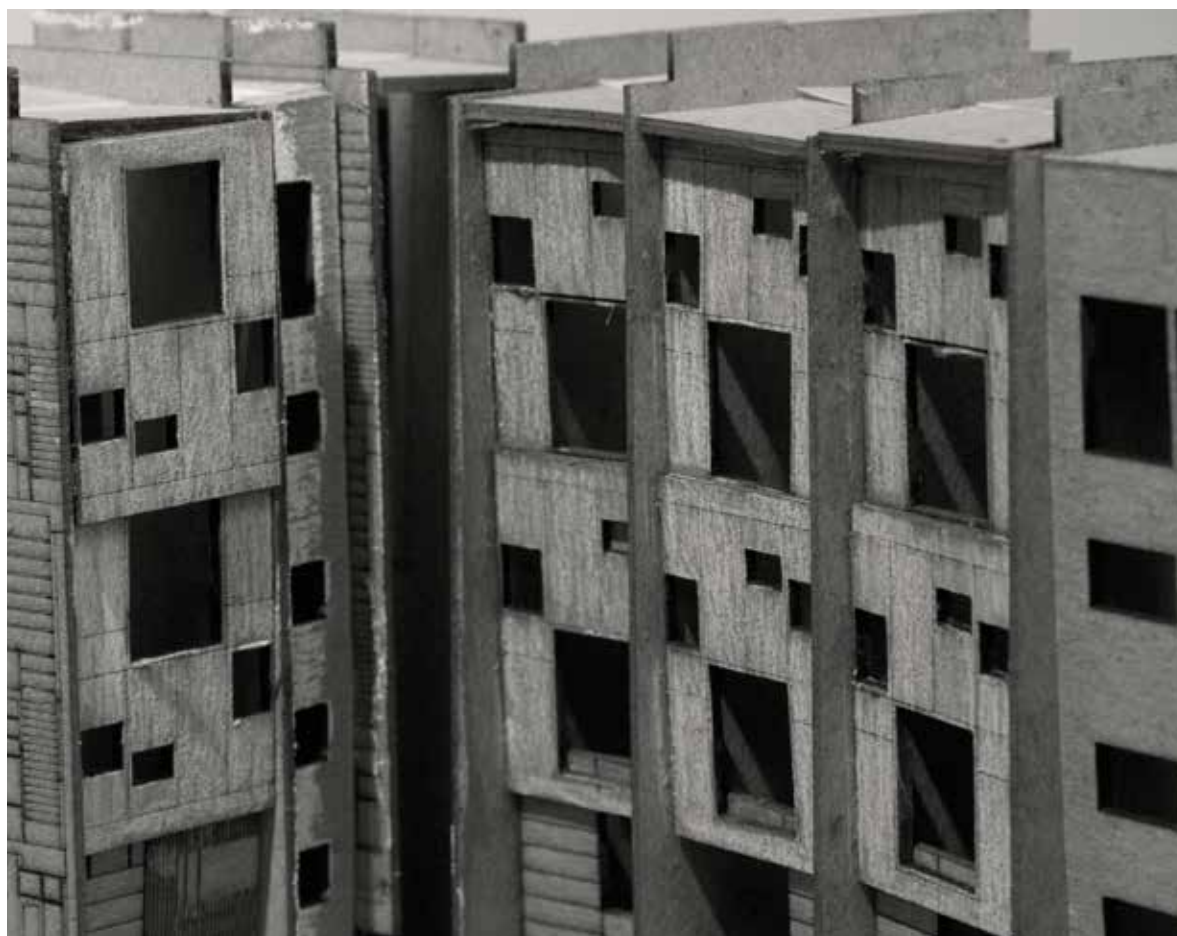








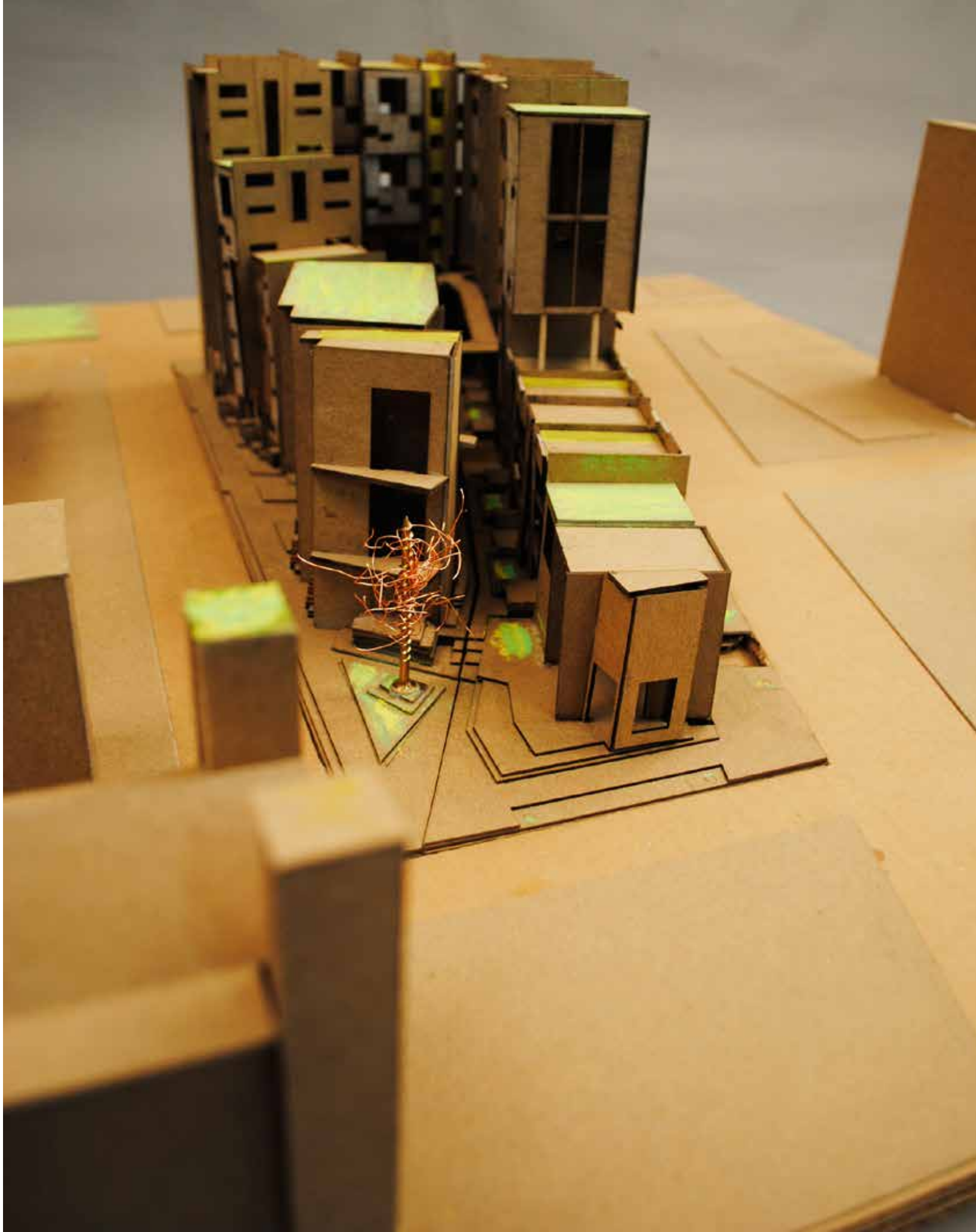




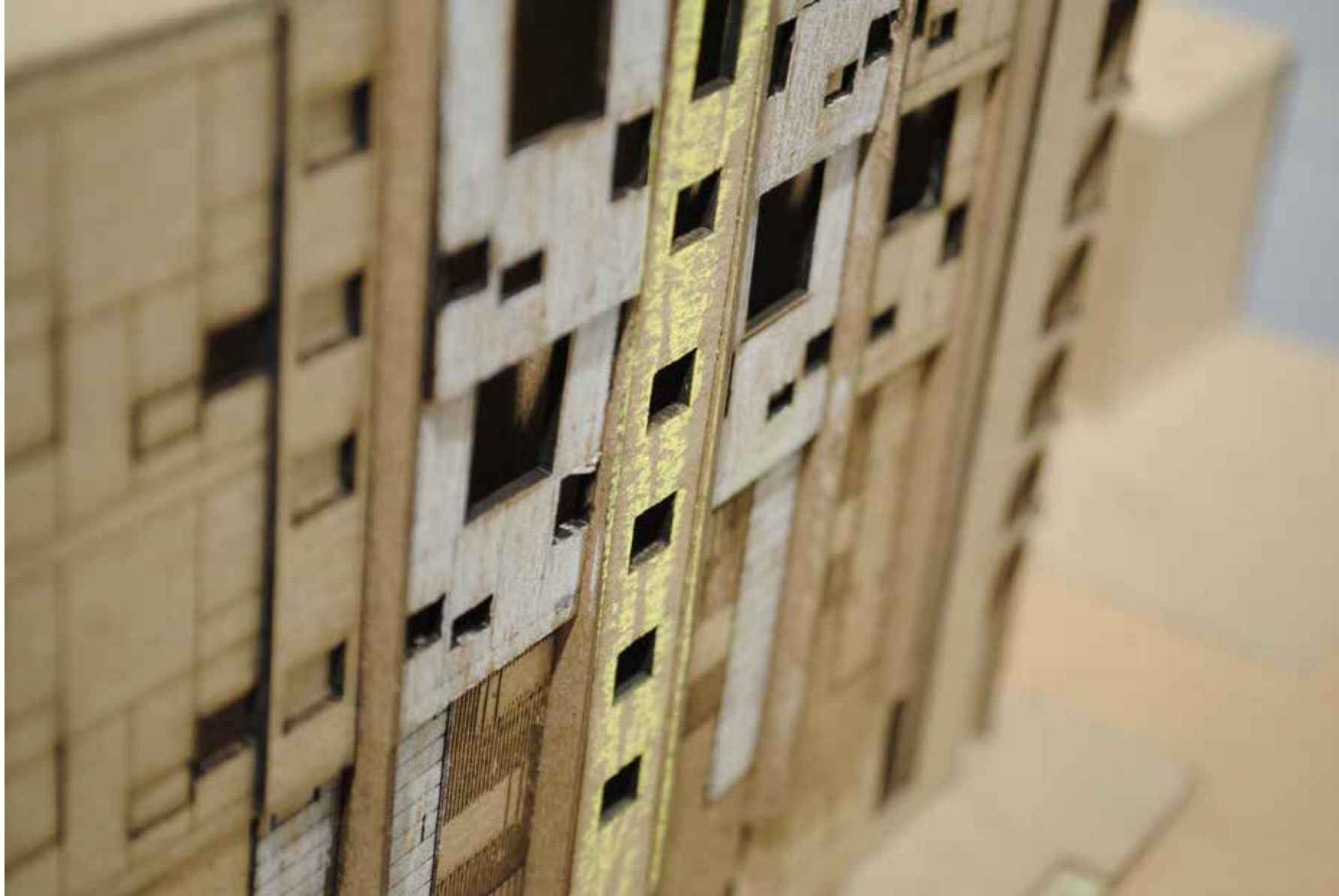


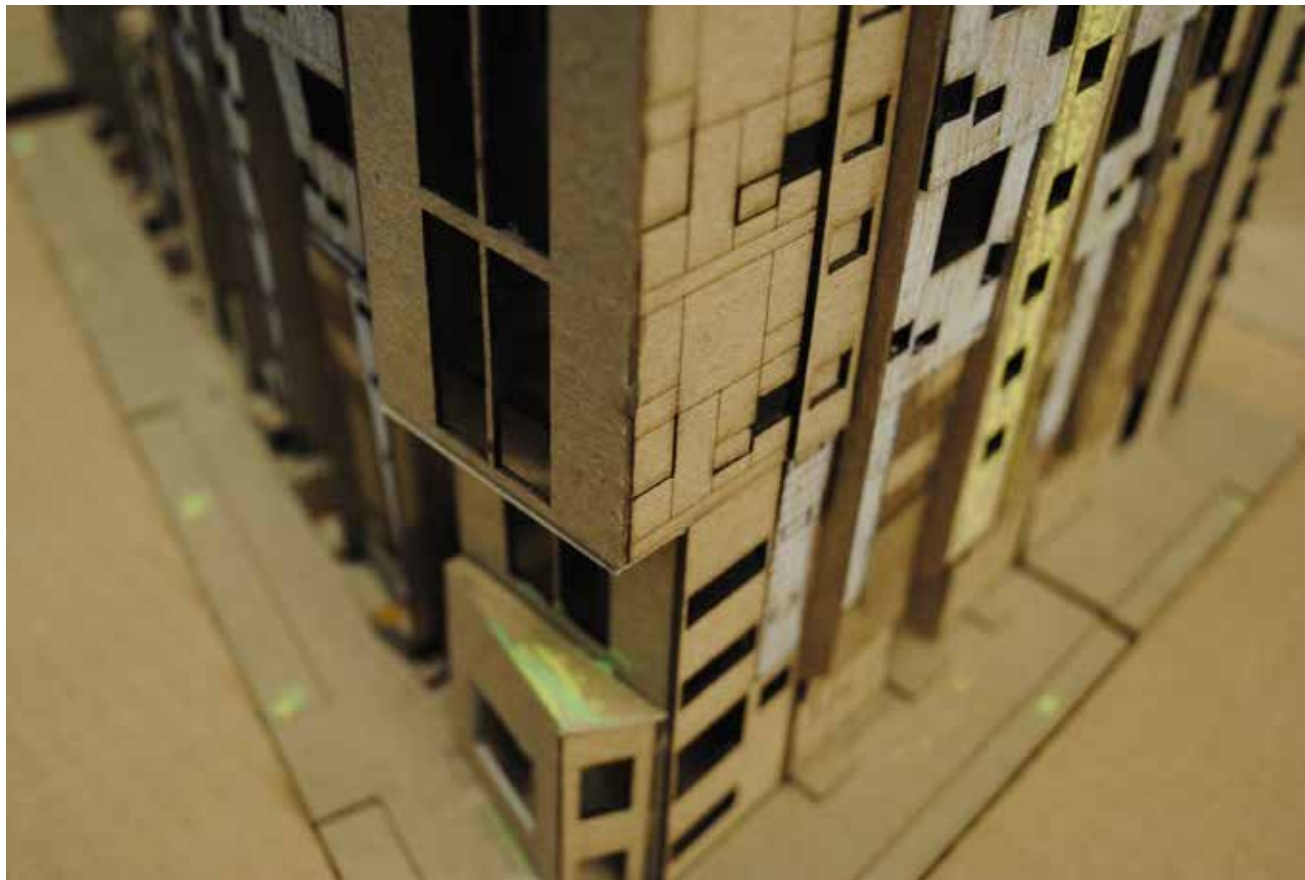














EYE ST. SW ELEVATION



DELRWARE AVE SW ELEVA-

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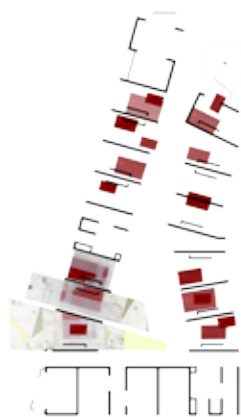
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Images and Illustrations

All images, drawings and illustrations are created by the author.



For my team partners, for being such an active and important part of this wonderful journey

For my **Fu**

For my mom
and suegrita

For my dad
and suegrito

For my sister

For Diego

Gracias, gracias, gracias!

What a journey!

WAAC welcomed me and my family, made us feel at home.

To my committee Paul, Marcia and Luis Diego I will be forever grateful.

Thank you for sharing your knowledge, for being such an inspiration and for your support. It was an honor to have been your student and have had you beside me in this extraordinary voyage.

Thank you

Guada

Caro P.

Caro D.

Marylin

Nina

Allie

Myhoa

Geri

Mili

Cachi

Momo

Gaga

Meli

Rodrigo

Lejos pero muy cerca

Mimi

Popa

Montse

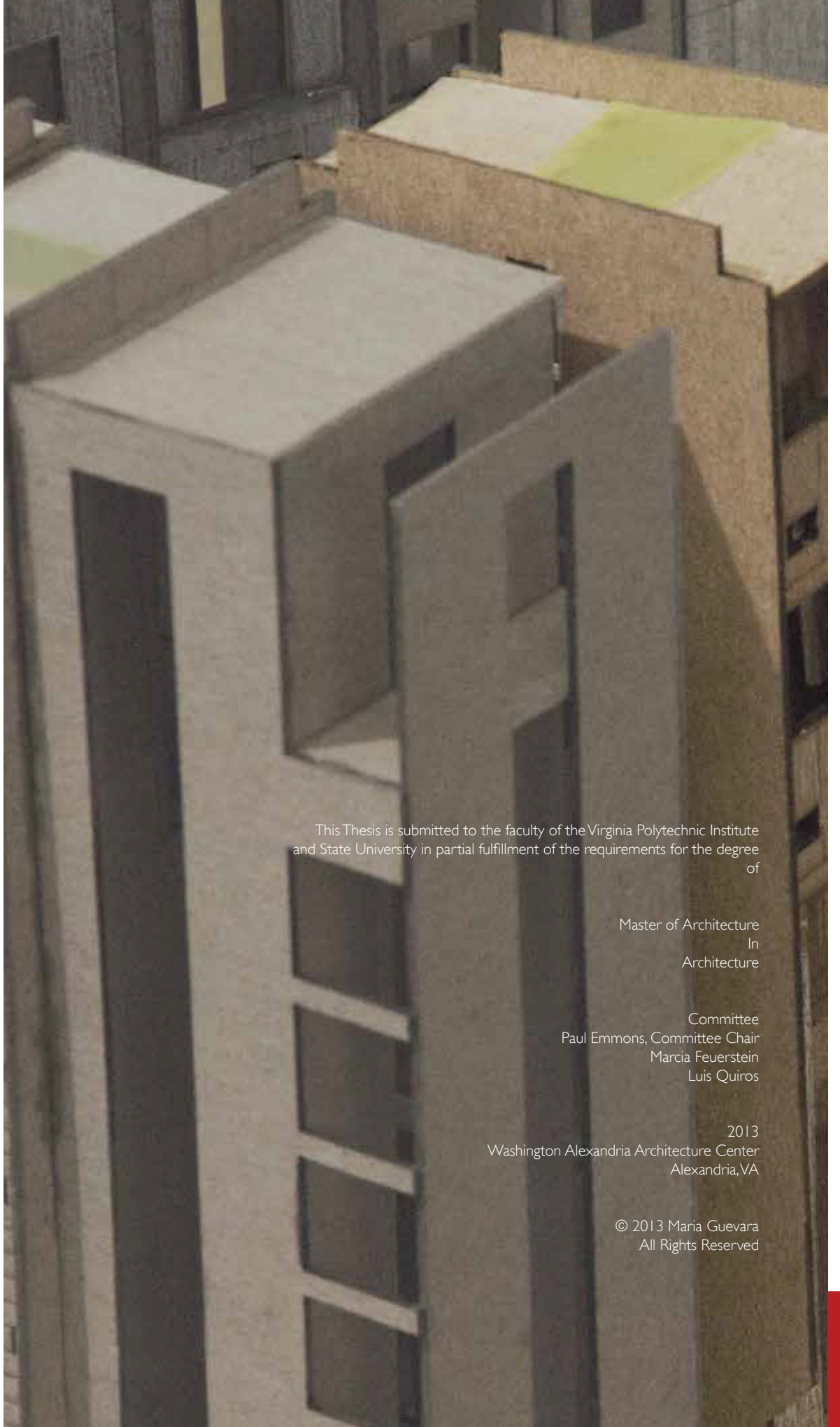
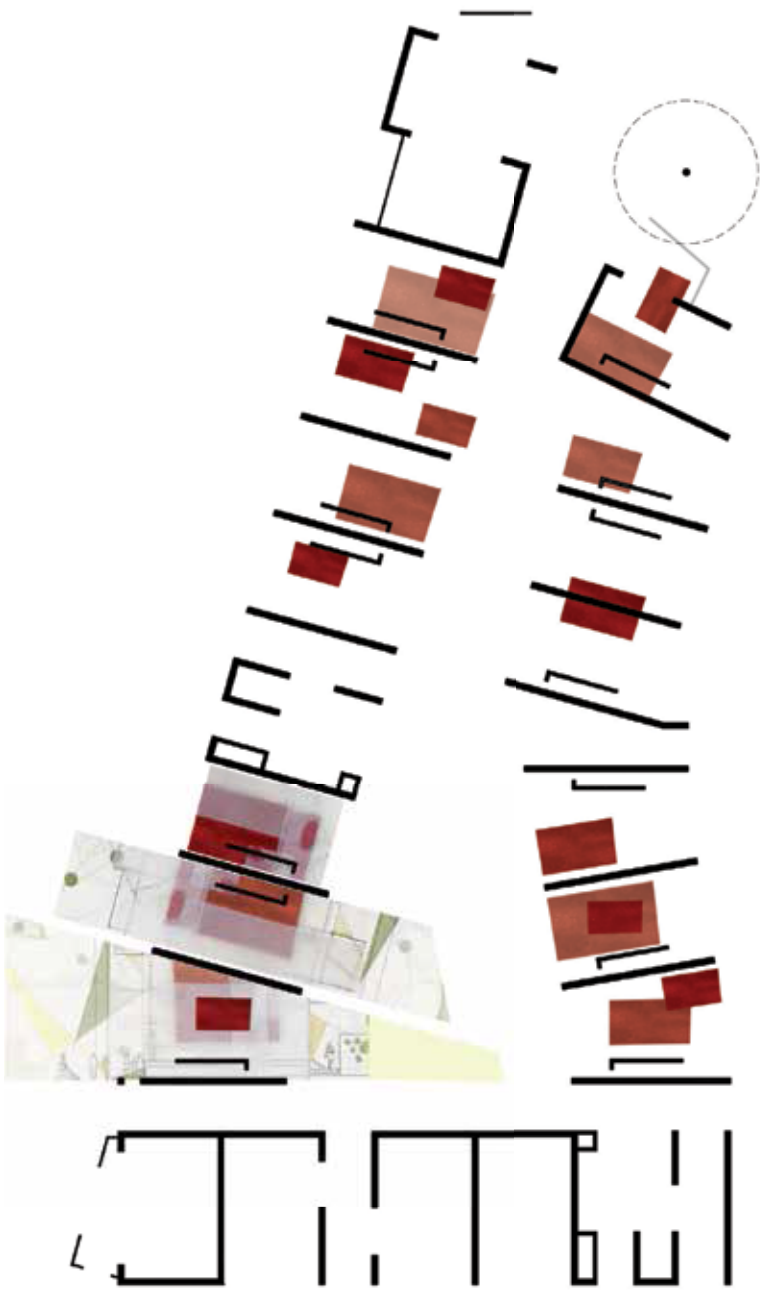
Lala

Antonio

Fab

Carli





This Thesis is submitted to the faculty of the Virginia Polytechnic Institute and State University in partial fulfillment of the requirements for the degree of

Master of Architecture
In
Architecture

Committee
Paul Emmons, Committee Chair
Marcia Feuerstein
Luis Quiros

2013
Washington Alexandria Architecture Center
Alexandria, VA

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