

Designing Happenstance: Spatial Agency + Appropriation in Architecture

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Abstract

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Spatial agency is enacting the freedom to choose to do or not to do something in/with/on the world around you. It is the recognition that everyone has a part to play in making the world around them. Appropriation is the very act of doing this, of making something your own. This thesis is a critique of single family zoning in Seattle, as well as how a population surge is being handled. This project is an experiment with the ideas of spatial agency, appropriation, and experimental dwelling in Seattle.

For my Dad.

*“Desire the good of all and the Universe will work with you.”*

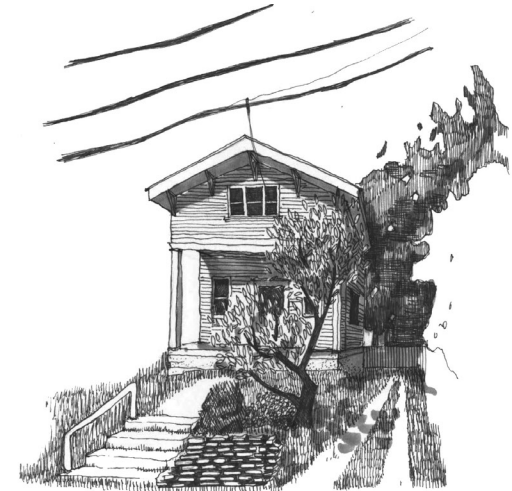
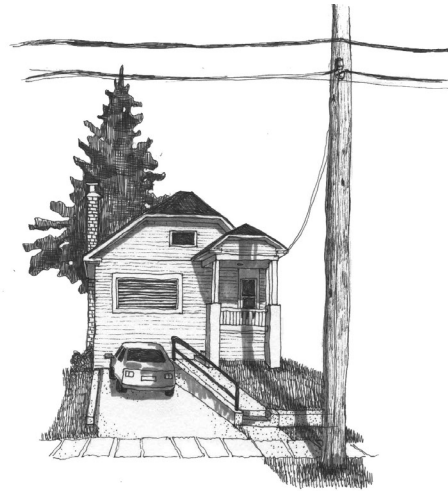
# DESIGNING HAPPENSTANCE

Spatial Agency + Appropriation in Architecture



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*Figure 1: Drawings of Tangletown Houses*

# INTRODUCTION

The practice of architecture involves a physical intervention that exists within society. In order for the built environment to be used by many people over time, architecture does its best to predict uses and needs but cannot ever fully prepare for all inevitable actions and interactions within a place. Instead of trying to control what is going to happen within a space, if something is designed to encourage happenstance, interactions, and change it will better accommodate human relations to place. Embracing happenstance in design is an ideology that is rooted in the theories of spatial agency and appropriation and highlights human

interaction with the built environment as the center of design.

Through the spatial theories of agency and appropriation the built environment can be improved, not only by creating new architecture in with these ideologies in mind, but also through applying them to the existing environment. This thesis addresses contemporary issues with Seattle's single family zoned neighborhoods by using the spatial theories of agency and appropriation to propose a new way of living in these areas.

Tangletown, southeast of Greenlake Park, is representative of many of Seattle's single family neighborhoods. The houses, originally built in the 1920's, have developed a rich character that comes from being weathered, worn in, and adapted by people's lives. Today, as Seattle's population and housing needs grow, living in Tangletown, and other neighborhoods like it, is too expensive for even existing residents to afford. These are very desired houses that provide a nice scale for a neighborhood but they no longer are ideal for contemporary family or community social relations.

In response to increased need for housing, many large apartment buildings are being built in a short amount of time. With this have come the effects of erasure, loss of agency, and loss of

place. These creates a divide between the quality of life between single family neighborhoods and multifamily/commercial/mixed use zoning. Even amidst upzones Seattle is still made up of 75% Single family Housing. How can single family zones in Seattle become more affordable and accessible to the growing population, as well as better suit contemporary social relations?

This thesis is an experiment to see if single family zones can be densified without erasing the existing environment, as well as better suit older housing typologies to various relationships between people throughout time. By incorporating ideas about spatial agency and appropriation, the idea of a private house can be broken up into various room combinations and scattered throughout the existing neighborhood. This way, individuals and families can use one or more unit at a time, or exchange them, as needs change.





*Figure 2 : 35mm Photographs of Wallingford and Tangletown October 2019*

# GLOSSARY OF TERMS + THEORIES

## CRITICAL ARCHITECTURE

**“.... the constant imagination, search for, and construction of alternatives.”**

- Jane Rendell, *Critical Architecture*

Architecture exists within society, making it inherently political, and therefore has varying degrees of responsibility to those who interact with it now and in the future. Critical architecture describes works that combine design and critique into one process. Through its manifestation critical architecture has the ability to point out problems with the current built environment and provide new solutions to them. It is both a process and a production of space, it is transformative and calls into question societal norms.

Jane Rendell, in the introduction of *Critical Architecture* describes the importance of critical architecture to both pedagogy and practice. This book is a collection of essays from theorists, teachers, and architects that speaks of some of different approaches to designing critical architecture, or which there could be infinite.<sup>1</sup>

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<sup>1</sup> Rendell, Jane, et al. *Critical Architecture*. USA and Canada, Routledge, 2007.

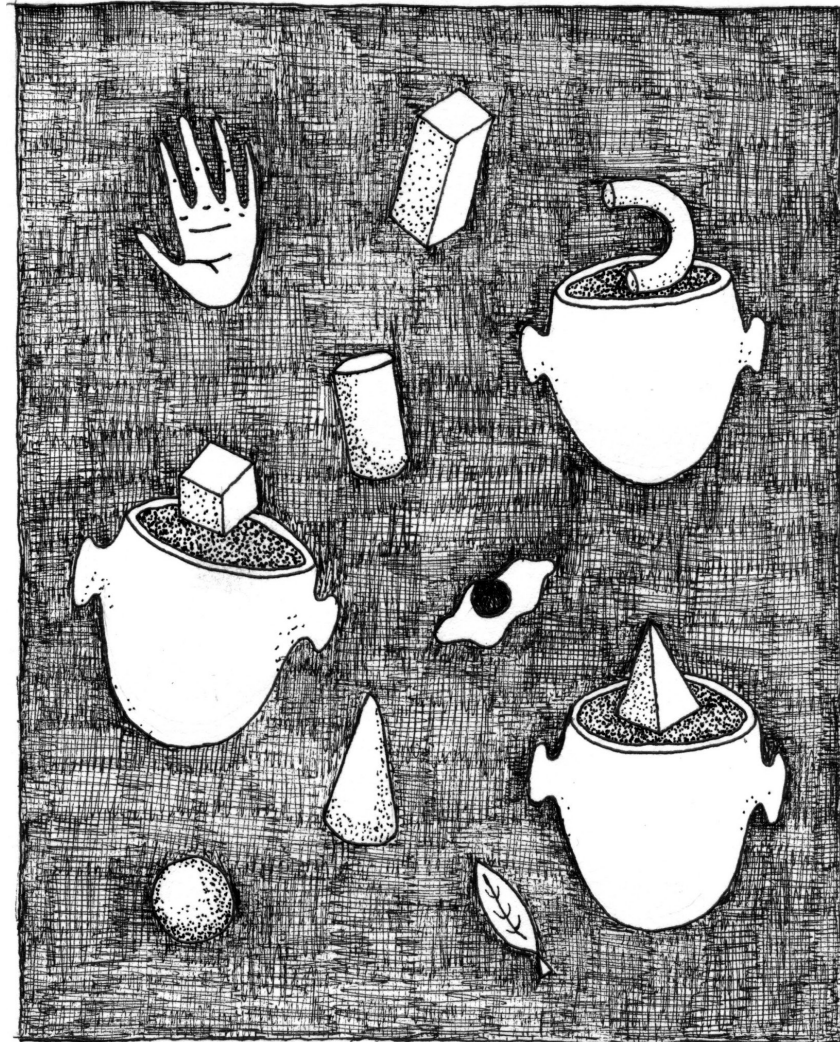


Figure 3: *Creating Critical Architecture*

## EMERGENCE THEORY

**“The behavior of large and complex aggregates of elementary particles is not to be understood in terms of simple extrapolation of the properties of a few particles. Instead at each level of complexity entirely new properties appear.”**

- Phillip W. Anderson *More is Different*

This theory proposes that complex wholes come from simple parts. This is particularly evident in the creation of something new that could not possibly be seen from the description of its parts. Emergence Theory is easily observable in the murmuration of birds, or air molecules acting in a pattern to create a hurricane, but it can also be found in human behavior. Emergence theory has large implications in the realm of science, but also in art. It is argued that humans make objects that are manifested in reality because this is how humans express consciousness. In expressing our consciousness by manipulating the physical environment through art and architecture, we are perpetuating the evolution of

our collective culture.<sup>2</sup> Human culture emerges from a collection of all of its smaller parts, including architecture and how people dwell in space. This theory places enormous importance on acts of critical architecture that have the potential to change human culture.

Emergent qualities cannot be observed as their smaller parts but only on the scale of an integrated network. This includes the social qualities of human beings, or how one human being acts versus the formation of culture. Communities are built around complex social networks that are made up of individuals. Both the individuals and communities are informed by how much they communicate and interact with one another, as this is what communities are reliant on.<sup>3</sup> The actions of people everyday lead to the formation of culture, but they cannot be observed on an individual scale because they do not exist in a vacuum.

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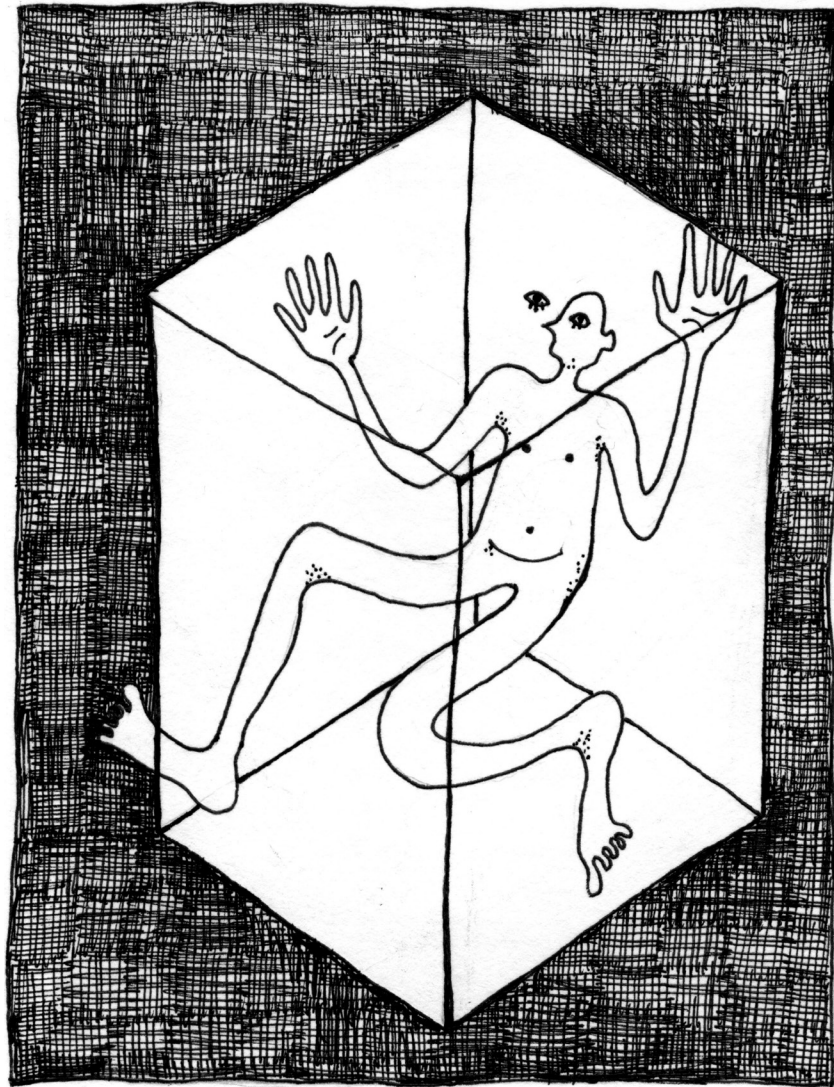
<sup>2</sup> Pearce, Michael J. *Art in the Age of Emergence*. Newcastle, Cambridge Scholars Publishing, 2015.

<sup>3</sup> Wan, Po Yu-Ze. *Reframing the Social : Emergentist Systemism and Social Theory*. England, Ashgate Publishing Limited, 2011.

Actions of people exist and occur within the world, and within the built environment. The built environment can either help or hinder this communication between individuals. Private plots foster inwardly focused individuals where as community living situations encourage negotiation, reliance, and communication. The happenstance of how people act and how they use space can build community, this project tries to facilitate this.



Figure 4: Emergence Theory in a Neighborhood



*Figure 5: Enacting my Spatial Agency*

## SPATIAL AGENCY

**“Agency is the ability of the individual to act independently of the constraining structures of society”**

- Nishat Awan, Tatjana Schneider, Jeremy Till

*Spatial Agency: Other Ways of Doing Architecture*

Spatial Agency is the ability to engage with or choose not to engage with the physical environment. Spatial agency occurs whenever a corporeal being interacts with the physical environment according to their own will. Some built works encourage spatial agency, and some do not. If architects embrace spatial agency instead of attempting to control the users or plan for their every move, it leads to creative solutions, as well as a better connection to place through interaction. In *Actions of Architecture* by Johnathan Hill the relationship between architect, architecture, and users is traced throughout history and calls for embracing the agency of the user.<sup>4</sup> Designing in a way that embraces the spatial agency of

individuals leads to an active, engaged, and creative user of space. This active engagement with the physical environment, whether on an individual, family, or community scale, creates an identity intertwined with place.<sup>5</sup>

Spatial agency is a way of unburdening the architects ego and allowing architecture to be more relevant over time. Architects today are hired for their ability to organize the physical environment as well as their communication skills. The practice of architecture has a habit of organizing space by eliminating what was already existing and constructing something that resists alteration over time. If the agency of what existed as well as what will come in the future is accepted, it will lead to a more thoughtful architecture that one can adapt and be appropriated over time.

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<sup>4</sup> Hill, Jonathan. *Actions of Architecture: Architects and Creative Users*. Routledge, 2003.

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<sup>5</sup> Norberg-Schulz, Christian. *Architecture : Meaning and Place : Selected Essays*. New York, N.Y., Rizzoli International Publications, 1988.

## POLYVALENCE

**“The more dynamic and uncertain the world becomes, the more space we have to leave: space for other ideas, for other eventualities, for time.”**

- Herman Hertzberger, *Polyvalence*

Polyvalence occurs when a fixed object has many interpretations and uses. It is a quality that describes an object that is completed or embellished through use. All things have polyvalence but some have more than others based on how many uses a human can apply to the object. Herman Hertzberger developed this idea and tended towards the use of simple geometries and principles to increase the use of objects. He states, “polyvalence is where it is not established beforehand how a form or space will happen in unspecified situations, in effect providing it with a competence to be able to handle unexpected application.” (Hertzberger, 108)

This, in essence, is designing happenstance. This way of designing encourages thinking and making that results in objects

that are less important than the actions done to them and place human interaction with the world at the center of thinking when creating. Polyvalence refers to objects that are not prescriptive, but instead suggestive.<sup>6</sup>

Often architecture that is intended to be flexible, or suit many needs, is left open or blank, relying solely on the user to orient the space. Polyvalent space or a polyvalent object is suggestive and provides a starting point for users to literally or figuratively build up from.

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<sup>6</sup> Hertzberger, Herman, and Ina Rike. *Lessons for Students in Architecture*. Rotterdam, Nai010 Publishers, 1991.

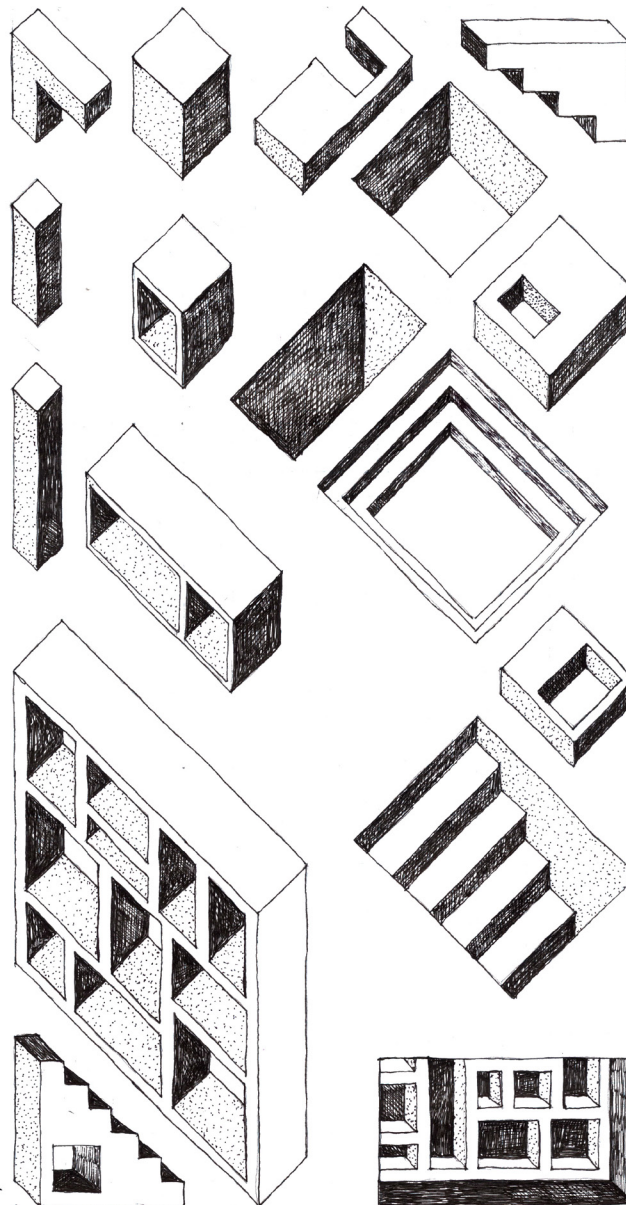


Figure 6: Polyvalent Geometries

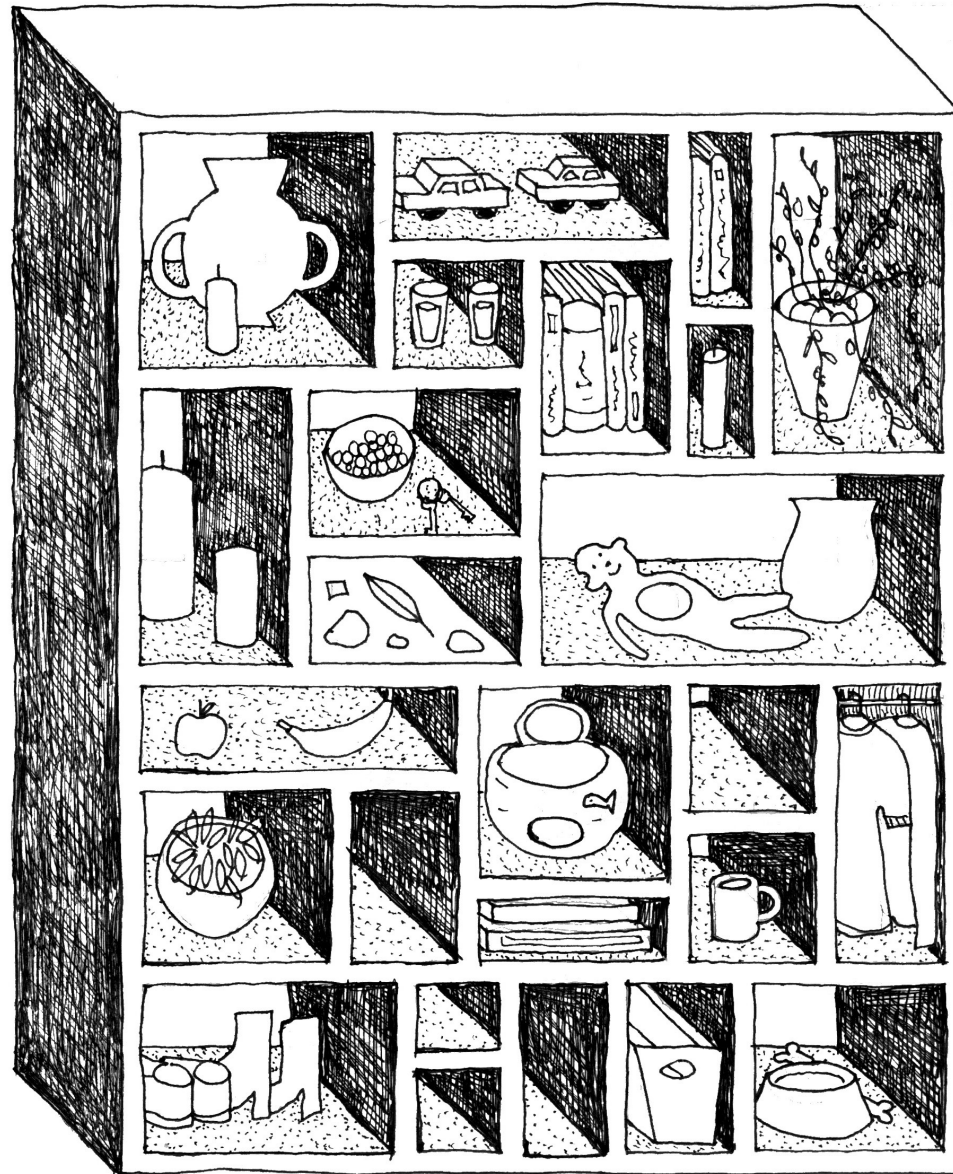


Figure 7: Making Your Space Special

## MAKING SPECIAL + APPROPRIATION

**“At some point in their evolution, humans began deliberately to set out to make things special or extra-ordinary, perhaps for the purpose of influencing the outcome of important events that were perceived as uncertain and troubling, requiring action beyond simple fight or flight, approach or avoidance.”**

- Ellen Dissanayake , *Making Special*

Humans have the inherent instinct to ‘make special’, it is how we self actualize in the physical world. This means inserting our own will and agency on the physical world around us, or appropriating the external world to our own life. Making special allows humans to distinguish between something that is ordinary and extraordinary, and is a way that we make meaning in the world around us. This is how humans as individuals and communities identify with the physical world around them and therefore placemake.

Making special, an appropriation, allows us to physically see our influence and interaction with the world around us, literally

seeing ourselves in a place. Making Special is about ritual as much as it is about appropriation. Things and places become our own when they become a part of a ritual especially a ritual that is deemed “extraordinary” like a holiday, or celebration. The home innately has its own rituals and typically allow for placemaking on an individual and community scale scale.<sup>7</sup>

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<sup>7</sup> Dissanayake, Ellen. *Homo Aestheticus: Where Art Came From and Why*. Free Press, 1992, p. Chapter 4.

## DISJUNCTION:

**“Uselessness suggests the user who displays mental, bodily, and physical creativity. Disjunction suggests the user who also displays constructional and conceptual creativity.”**

- Jonathan Hill, *Actions of Architecture*

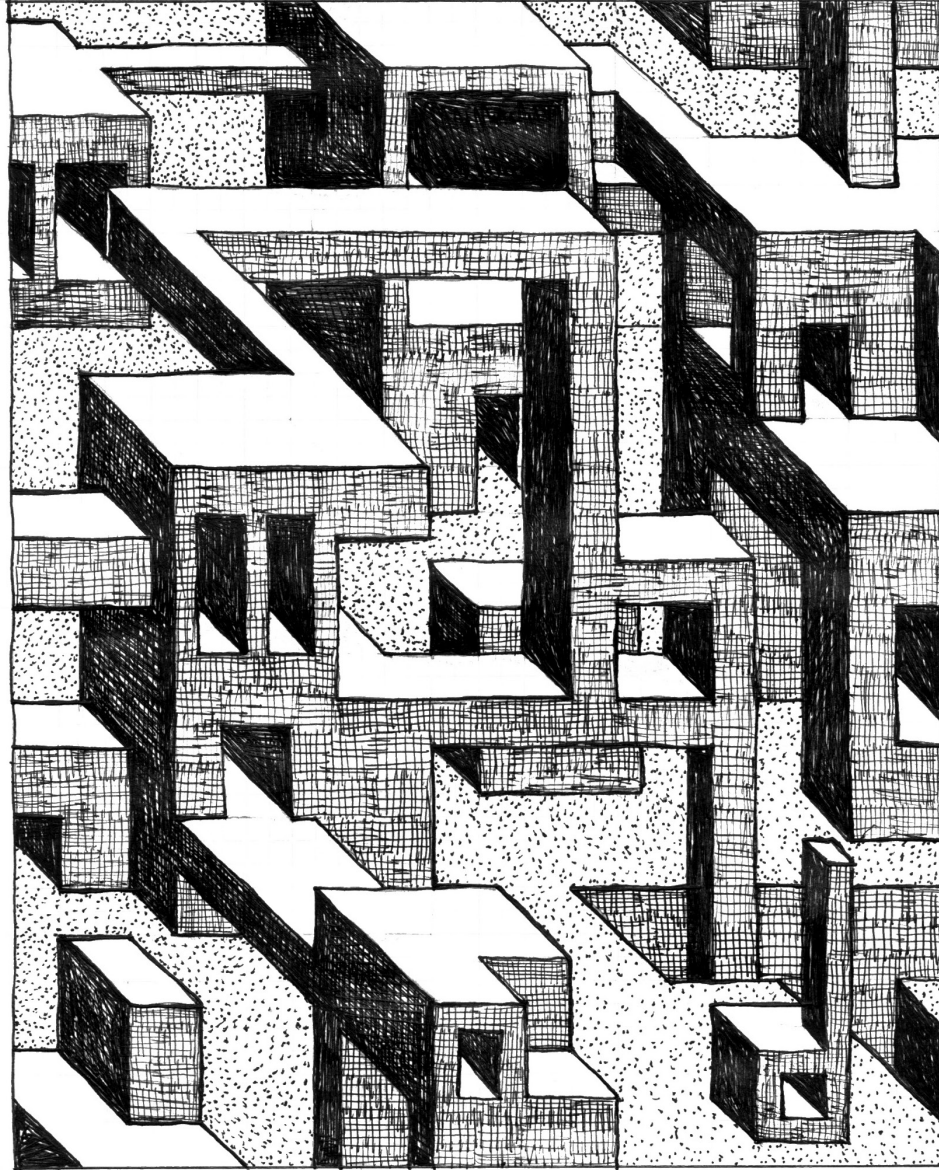
According to Michael Pollan in *How to Change Your Mind*, Humans are creatures that survive through habituation. We recognize complex patterns in stimuli and create responses to specific sets of stimuli in order to filter out unnecessary information around us.<sup>8</sup> Disjunction calls attention to our brains because typically it provides new stimuli. Disjunction allows our brains to think in new ways and develop new connections to the physical world .

Architecture is usually heavily reliant on being easily readable to that is it easy to navigate. A disjunction in this would be if this expectation is subverted and architecture is something that creates a new way of experiencing the world. Disjunction

in architecture interrupts habituation in a way that opens up new ways of learning and new ways of operating in the world around us. New spaces interrupt typical patterns and can also lead to new rituals, habits, and social systems that are more suited to operating in a particular design.

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<sup>8</sup> Pollan, Michael. *How to Change Your Mind*. London, Penguin Books, 2018.



*Figure 8: Disjunction in Architecture*



*Figure 9: Seattle Architecture Collage*

## COLLAGE

**“Collage deploys all the techniques of allegory: the depletion of previous meanings and the formulation of new ones by the appropriation and dialectical juxtaposition of fragments set in a new context.”**

- Johnathan Hill , *Actions of Architecture*

Place is made up of a complicated layering of experience of the built environment and the connection that people and communities make to them. Collage as a medium and way of designing becomes important. As a way of designing, collage, embraces change over time and allows for overlapping, and for places, objects, and spaces to interact based on their adjacency. Much like allegory, a collage's meanings are not fixed, but can be changed according to interpretation and appropriation.<sup>9</sup> Design becomes less about replacing what is there, and instead about working with it.

Collage is beneficial for the built environment for many reasons. One is the reuse or continued use of materials instead of starting new. By using the existing built environment and the spaces already provided, material waste is eliminated. Also, in this process of preservation or elaboration, the character that already existed within a place remains. Through this process, some form of history, and aesthetic of a place that once was, is carried into the future. It is a way to bring together the past, present, and future in a way that is relevant for contemporary use.

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<sup>9</sup> Hill, Jonathan. *Actions of Architecture: Architects and Creative Users*. Routledge, 2003.



*Figure 9: Backyard Collage*



# METHODOLOGY

## THE TYPICAL HOUSE

Architecture is inherently political. It dictates the way bodies move in space and by creating ways of operating, it prevents others. This makes the built environment a communicative cultural object that does not completely control but exists within the social networks of society.<sup>1</sup> The theory of spatial agency asks that designers begin by understanding the political implications of a given context and use that understanding to change the space for the better.<sup>2</sup>

The houses that this thesis deals with were built in the 1920's and enforce a typical family structure not only on the individuals living within them but on the community as a whole. The neighborhood as a whole is built for individual families with one partner and children, it is not conducive to any sort of "other" outside of this structure. As a whole this creates private plots that

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<sup>1</sup> McLeod, Mary. "Architecture and Politics in the Reagan Era: From Post-modernism to Deconstructivism." *Assemblage*, no. 8, Feb. 1989, p. 22, 10.2307/3171013. Accessed 23 Apr. 2019.

<sup>2</sup> Awan, Nishat, et al. *Spatial Agency : Other Ways of Doing Architecture*. London, Routledge, 2011.



*Figure 10: A Typical House*

are inwardly focused and include little to no communication with neighbors. The houses create a fixed scenario and almost act as though they expect an individual, a family, or a community to never change. This built environment does not even recognize children growing up and moving out, people getting older, or a bad break up.

Also the lack of areas that can be densified combined with rapid population growth has led to an extremely high cost of living within the city limits. An attempt to alleviate this has been to upzone areas around commercial districts and include more mixed use buildings.<sup>3</sup> However, this often leads to buildings being torn down to make way for rapid development, with the goal of making as much money off of the land as possible. Although more housing is needed, and density is typically better for the environment, this erasure is quickly eliminating the history and character of the city. Also the materials from demolition are, in most cases, just being thrown away.

One step in the right direction was to update the Attached

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<sup>3</sup> “Housing Affordability and Livability - HALA | Seattle.Gov.” Seattle.Gov, 2019, [www.seattle.gov/hala](http://www.seattle.gov/hala). Accessed 2019.

Dwelling Unit and Detached Detached Accessory Dwelling Unit Laws. The laws were already lenient compared to the rest of the United States but now it is incredibly easy to build one of these if the property has the space.<sup>4</sup> If more people build ADU or DADUs it would make neighborhoods more affordable and dense without losing their scale. However this model still enforces private plots and typical living situations. While there may be a relationship between the person in the new unit and the existing building, there is no need for a relationship between neighbors on different plots.

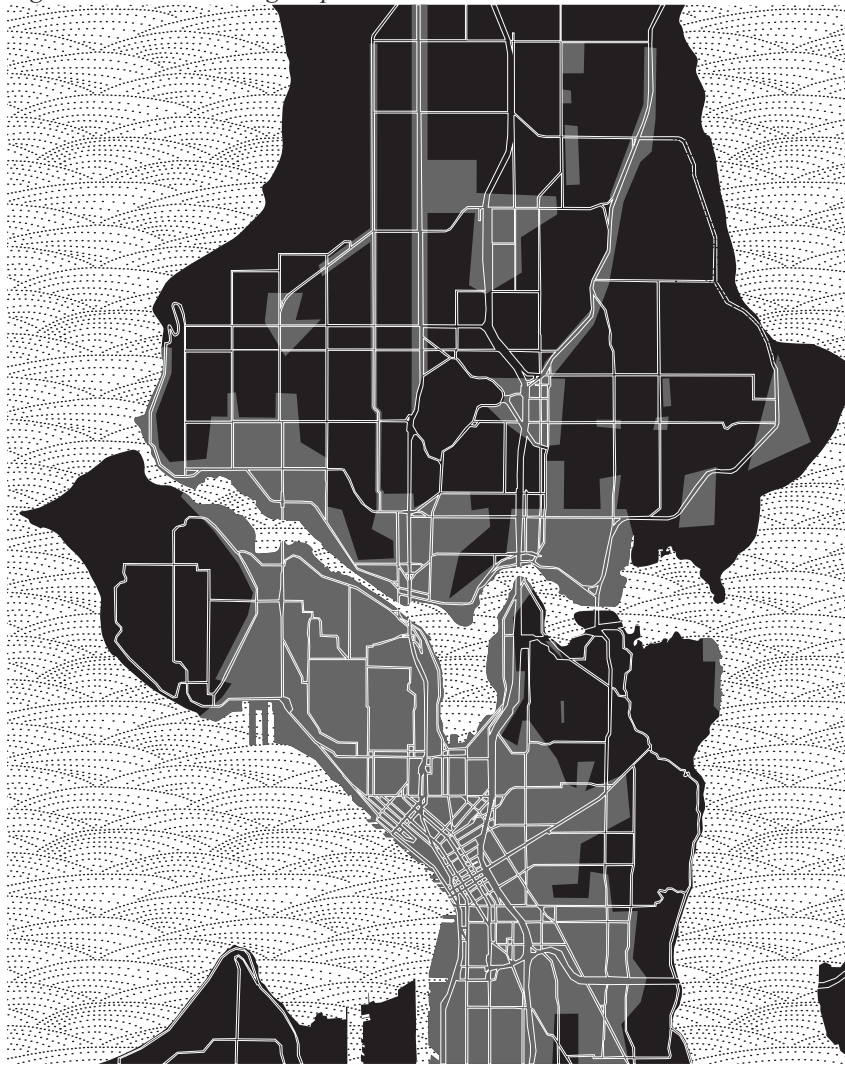
Is there an alternative to these options? Can Seattle still get denser but not lose its character? Is there a way of living that subverts the oppressive single plot structure and family oriented home? Does applying the theories of spatial agency and allows occupants to appropriate space improve the existing built environment?

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<sup>4</sup> “Accessory Dwelling Unit - SDCI | Seattle.Gov.” Seattle.Gov, 2019, [www.seattle.gov/sdci/permits/common-projects/accessory-dwelling-units](http://www.seattle.gov/sdci/permits/common-projects/accessory-dwelling-units). Accessed 2019.



Figure 11: Seattle Zoning Map



## THE SITE

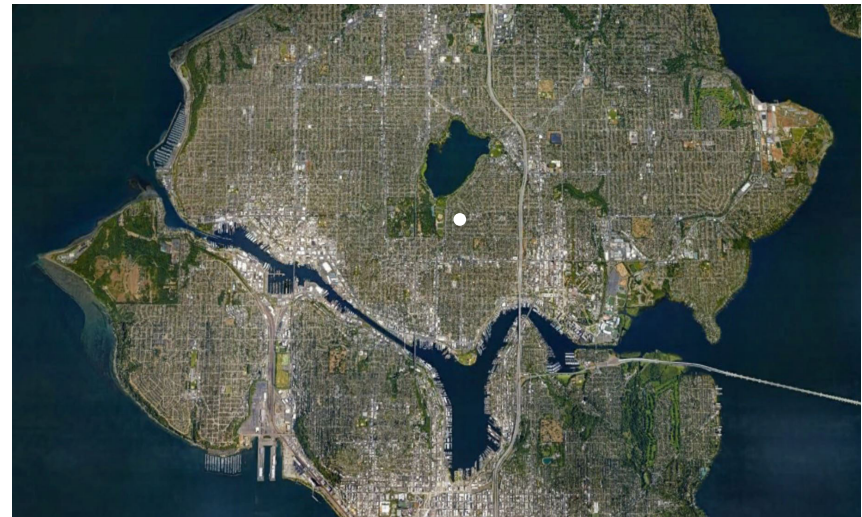
The site that this thesis will focus on is a block of housing in Tangletown, Seattle located between the streets of N 53rd Street, Wallingford Ave North, N 54th Street and Woodlawn Ave N. This is a neighborhood directly South of Greenlake Park that was built in its entirety the 1920's.<sup>5</sup> Most of the housing is original, but this is slowly starting to change as this is now a coveted neighborhood to live in with access various amenities including public transport, schools, commercial districts, and several parks.

There are twenty four houses ranging from one to four bedrooms as well as a single apartment building with four units on this block. There is a sidewalk lining the block and the houses are typically set back between five and thirty feet. Most have a back or front yard, or both. This neighborhood has all the markings of being cared for and lived in as these are much beloved houses. There are huge trees, overgrown gardens, homemade patios between houses and an assortment of lawn ornaments. There are

<sup>5</sup> Ochsner, Jeffrey. *Shaping Seattle Architecture: A Historical Guide to the Architects*. 2nd ed., University of Washington Press, 2014.

some driveways but most of the parking is on the street where you have to drive slowly because there is only enough room for one car to drive down the two way streets.

There are often kids running through the yards or chasing each other on bikes, it is also a popular spot for walking dogs and running. This neighborhood is located in Seattle proper and as the population grows, these small single family homes are becoming exorbitantly expensive. What was built to be an affordable place for families to live is now designated only for Seattle elite. Increasing density in these neighborhoods would make them more affordable to live, but it has to be done in a careful way that integrates with the beloved character of these neighborhoods.



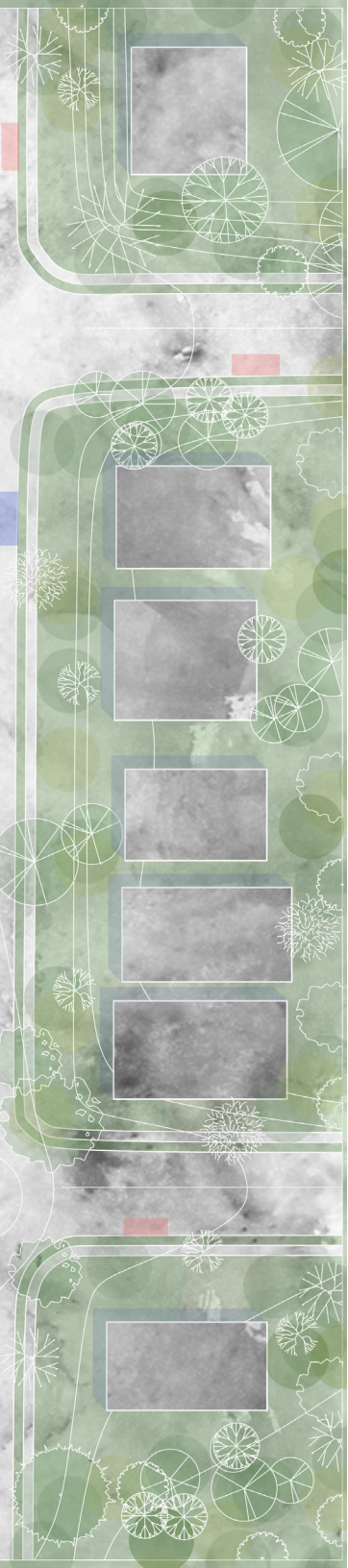
*Figure 12: Site Location*



*Figure 13: Site Location*



5' 10' 20' 40'



*Figure 14 : Existing Site Plan*

## THE STRATEGY

- 1) Preserve the existing structures.**
- 2) Provide more housing.**
- 3) Provide flexible housing.**
- 4) Subvert the private plot structure for a more favorable system.**

In Seattle, A new accessible and affordable housing typology is needed that adapts to changing family structure over time as well as creates a community through shared space and amenities. Throughout history during times of increased population the city experienced urban sprawl, but as density in needed within the city limits, new problems arise. These are usually met with upzones and the rapid construction of large apartment buildings but this is causing a loss of agency, erasure, and loss of place. By preserving, adding to, or editing the existing structure a desirable sense of place and scale is kept in Seattle. Adaptation and preservation is

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not only good for community and maintaining a sense of character and place, but the extended life of materials is beneficial for the environment as well.

While maintaining the existing housing this means that there is limited space for new interventions, including in front of, between, behind, and on top. Therefore the interventions must be at a small enough scale to fit. This is also beneficial because it breaks down a typical house into variable combinations of rooms, and as a family and community changes over time it can take over whatever space is needed in the moment. By doing this the units could be traded amongst the community as needs change.

Also, by breaking down the house into parts, an interesting gradient of private and shared spaces are created between the rooms. These shared spaces as well as the action of lending space to other people and families encourages a level of communication between neighbors. There is no longer private lots, but instead a gradient of private and shared space.

There is the possibility of the units being placed on private lots in typical ADU or DaDU fashion, but I have found that the private plots enforce a capitalist structure which leads to unaffordable

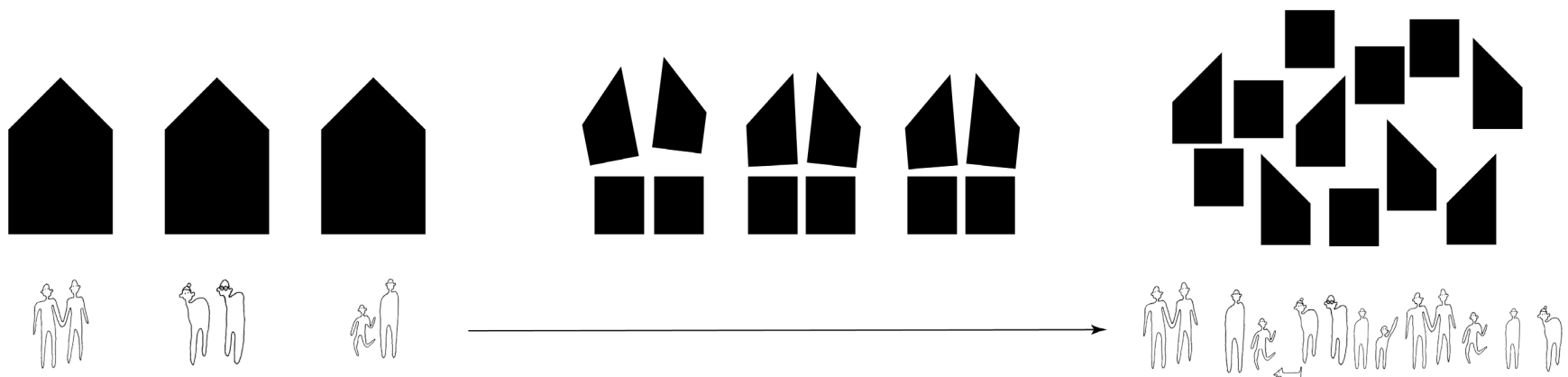


Figure 15: Experimental Housing Diagram

prices, underutilized space, and lack of community even amidst dense environments. It would be a much more feasible and realistic project if the plots did remain private, but it also wouldn't question the societal norms and its negative effects on the built environment. In this thought experiment, by combining the plots into one block a Tenancy in Commons (TIC) is created where the existing community gets equal shares in the entire block. Another viable option for this to actually happen would be a Co-Op but this would require an outside buyer to purchase all of the plots and collectivize them, then selling shares to the existing owners of the houses if they wish to remain. Through this way, new residents could be brought in immediately and have access to the new added

units immediately. Through the TIC the community would be the sole owners and would have first access to the additional units and have control over their design.<sup>6</sup>

There is still the motivation of capital gain in that whatever space is not utilized by existing residents can then be rented or sold. The units would be more affordable than the existing houses and allow for density in single family zones without destroying their character.

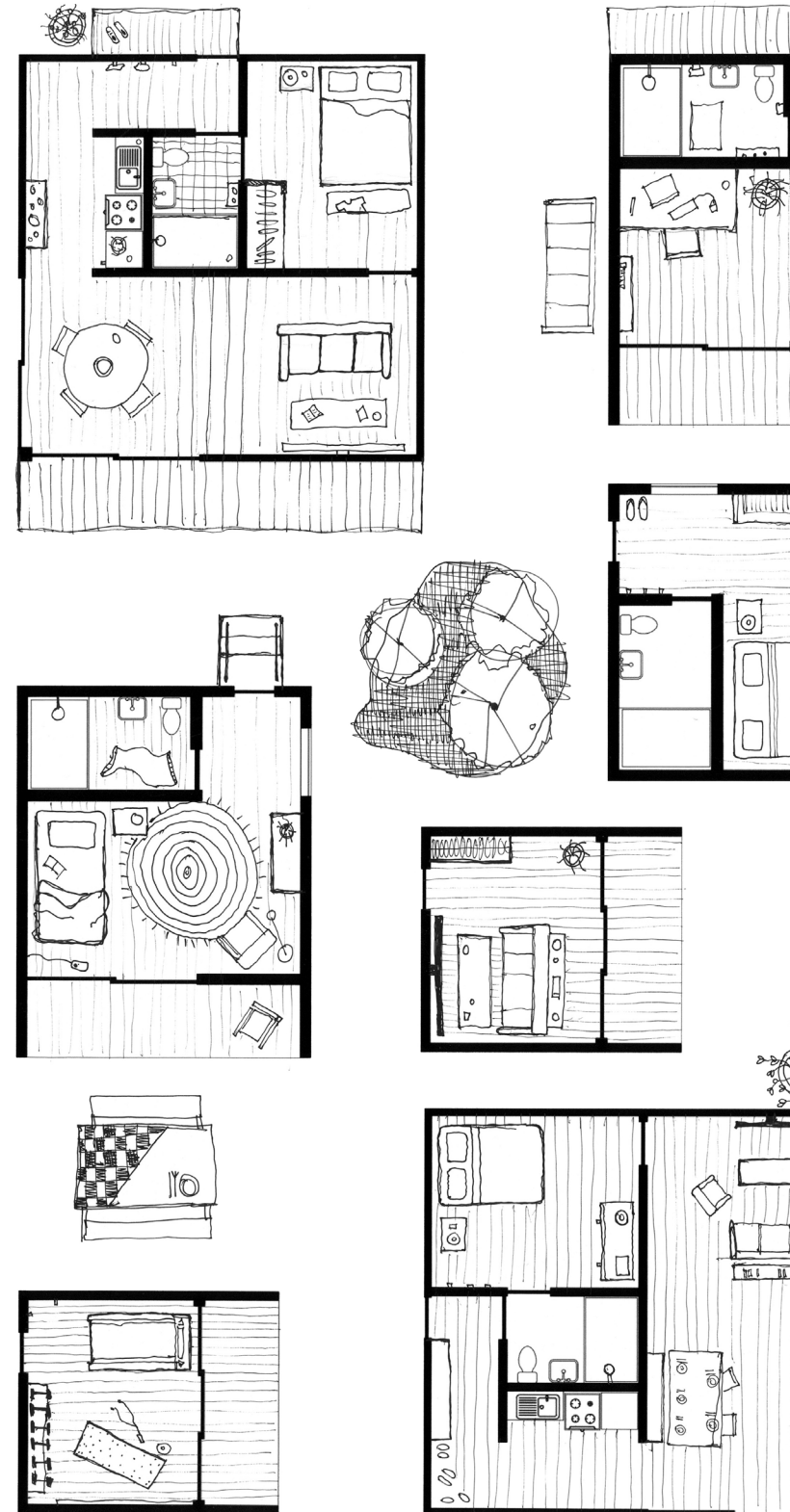
<sup>6</sup> "Tenancy In Common (TIC) -- An Introduction – SirkinLaw APC." SirkinLaw APC, 2016, [andysirkin.com/tenancy-in-common-tic/general-information/tenancy-in-common-primer/](http://andysirkin.com/tenancy-in-common-tic/general-information/tenancy-in-common-primer/). Accessed 10 Dec. 2019.



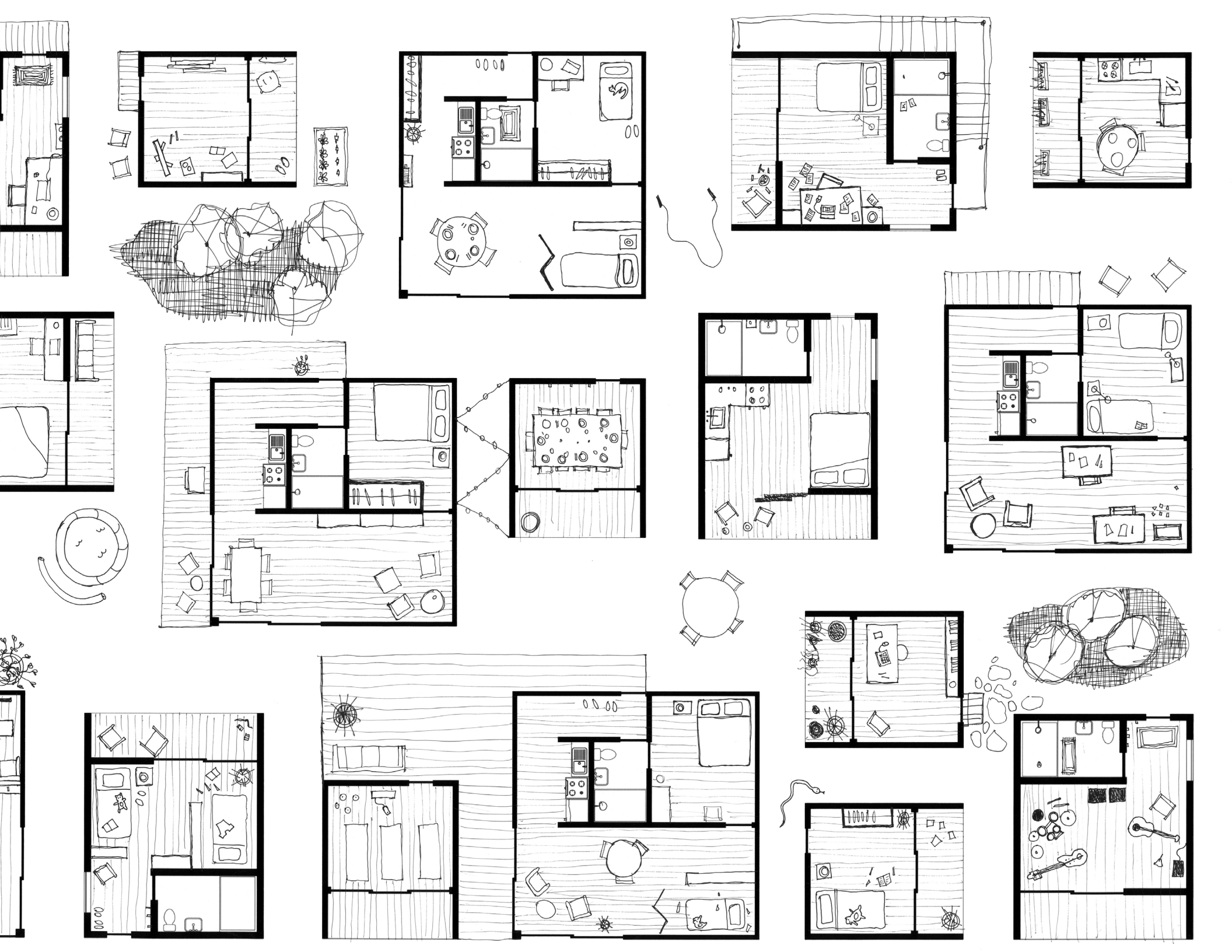


*Figure 16: Designing Happenstance Model*

# THE DESIGN



*Figure 17 : Possible furniture and unit arrangements*



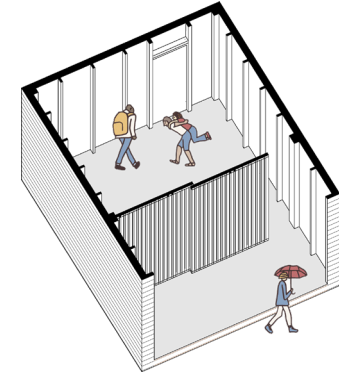
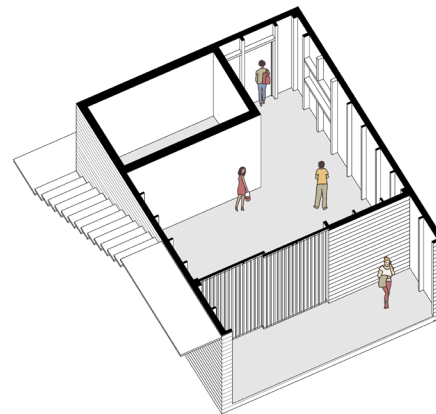
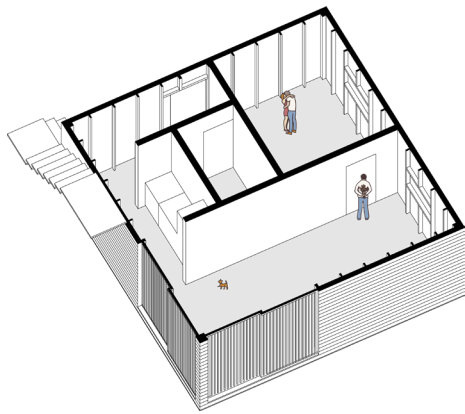


Figure 18: Unit Axons

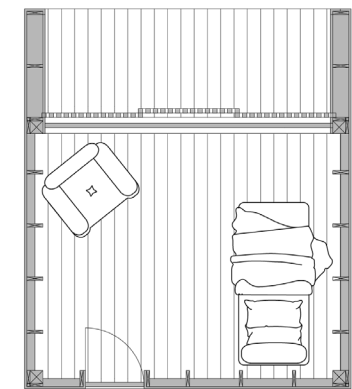
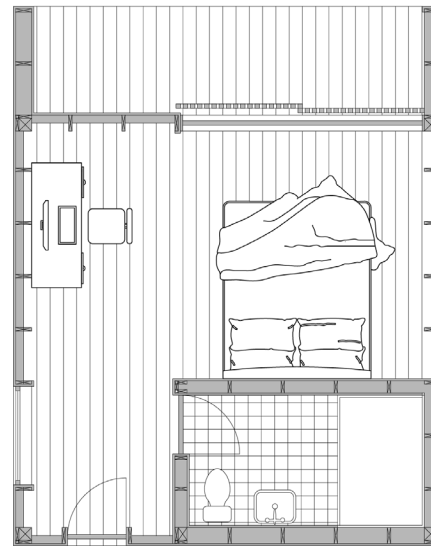
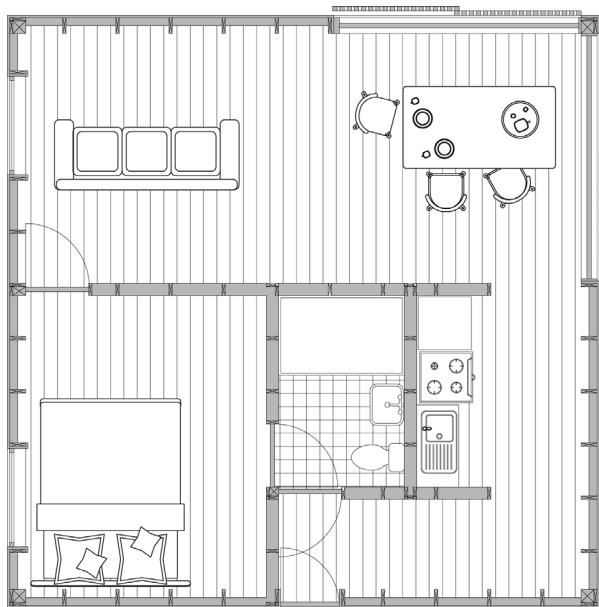


Figure 19: Unit Plans

## THE UNITS

The design of these units are geared towards a contemporary living situation, individual, family, or community structured, with an importance placed on the option for change over time. There are three different versions designed to accommodate different programs for different amounts of people. The units are designed to stand alone but be able to be used in conjunction with one another. This way more units can be used when more space is needed, or can be sold/rented to other people when the space isn't needed. This accommodated different situations and relationship dynamics including, family structure, aging children, aging adults, and the adoption of new hobbies.

The units are also designed to be stacked, with the circulation pulled to the outside. This way roofs become occupiable, or if units are stacked the option remains for them to be private and separate from one another. There is a physical connection between the interior and exterior by a framed view and porch threshold that allows one unit to flow into another, and for multiple to be appropriated to create a home. For the two smaller units there

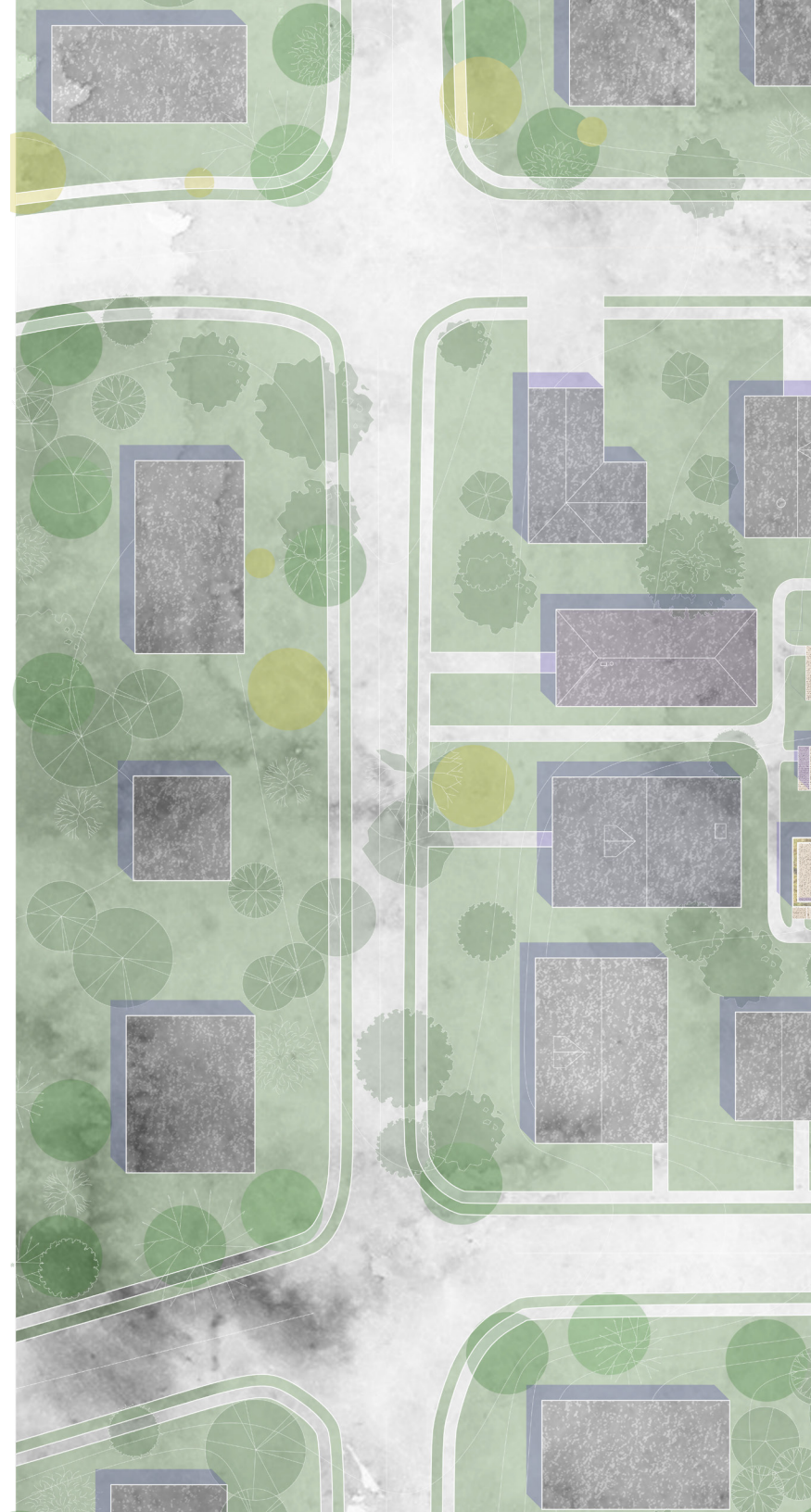
are three main walls that are mostly solid with a couple punched openings for light and air. Then there is one mostly transparent sliding wall that leads to a porch/threshold to the exterior. For privacy there is a sliding wooden screen, making privacy, light, an air flow all adjustable by the user. The larger unit has a similar mechanic of sliding transparent floor to ceiling window panels and a wooden screen, but instead they are located on a corner, and when open the exterior becomes an extension of the interior.

In order to be polyvalent, the simple framed structure is expressed on the interior, making the units easy to add to or edit. The window sills of the punched openings become shelves or built in seating or shelving can be added to the vertical framing. The units and surrounding spaces are intended to be interpreted and appropriated by the user. They make up an intentional design for unintentional happenings. The design of the small scale units take a back seat to the meetings, naps, games, escapades, and ideas that will happen in these spaces.

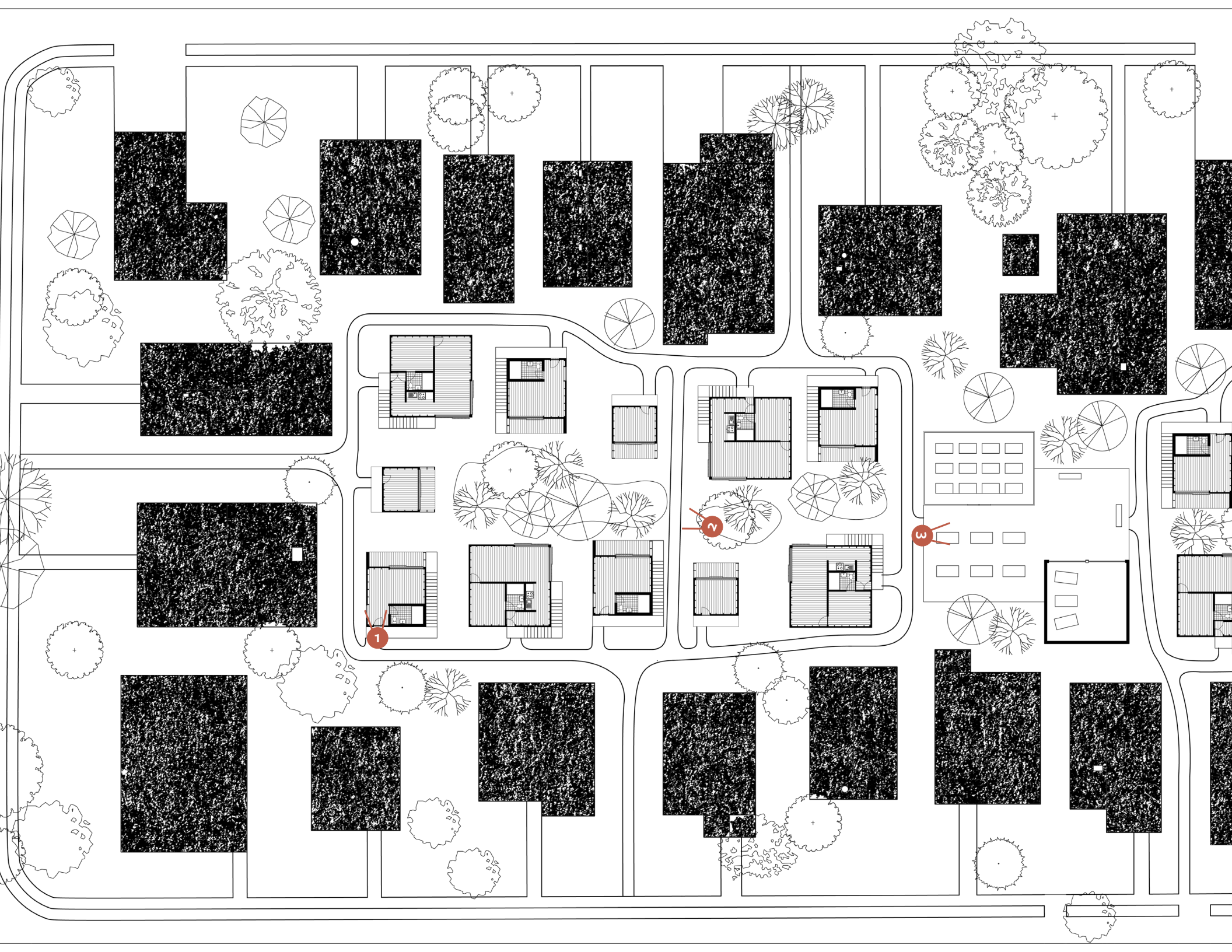
## THE SITE PLAN

This is a possible layout of the units if the block structure decided to operate under either a Tenancy in Commons or a Co-Op. This layout takes advantage of the abutting backyards and creates an inner circle of units. This units are placed like an interior ring, mimicking the solitary nature of the houses around them, but also filling gaps and giving the block a more uniform pattern or distribution of space. They give the existing housing room as well as are spaced from one another. The units are spaced between the existing houses in a way that is permeable, making no unit more accessible to certain houses. This means that although some units are closer in proximity to existing houses, they could be occupied by people who don't live in those existing houses. They are accessible from the street and allow for navigation around them.

*Figure 20: Unit Intervention Site Plan*









The units are mostly opaque with their most transparent wall facing inward towards foliage. This provides a level of privacy around the main circulation that is between the units and the housing, but gives each unit its own framed view.

Now, the spaces around the units and homes become something between private and public and can be used in a variety of different ways. This calls upon the agency of the users to make it their own. In the center there is an open space that could act as a communal backyard with a greenhouse as well as an already existing garage that can be used as a covered gathering space or tool shed.

- 1 - View of Circulation - Figure 23
- 2 - Perspective of Units - Figure 24
- 3 - View of Communal Space - Figure 25
- 4 - Interior Perspective - Figure 26

*Figure 21: Unit Plan Site Layout - Stage 1*

Over time if the population continues to grow more units or interventions can be added as there is still plenty of space to utilize on the site. This could be more floors added to the units, or interventions added between, on top, or in front of existing houses. This could be done by adding more of the same units or a new designer could take it over. This non destructive way of designing creates a palimpsest of buildings throughout time, collaging the past, present, and future.

This is a site plan revealing the plans of the units as well and how they communicate with the existing houses, the circulation, and with one another. There they can sit and age however the community desires and develop the same amount of character the surrounding houses have with overgrown plants, a smattering of lawn ornaments, weirdly shaped mailboxes, and a rock collection displayed on a windowsill.

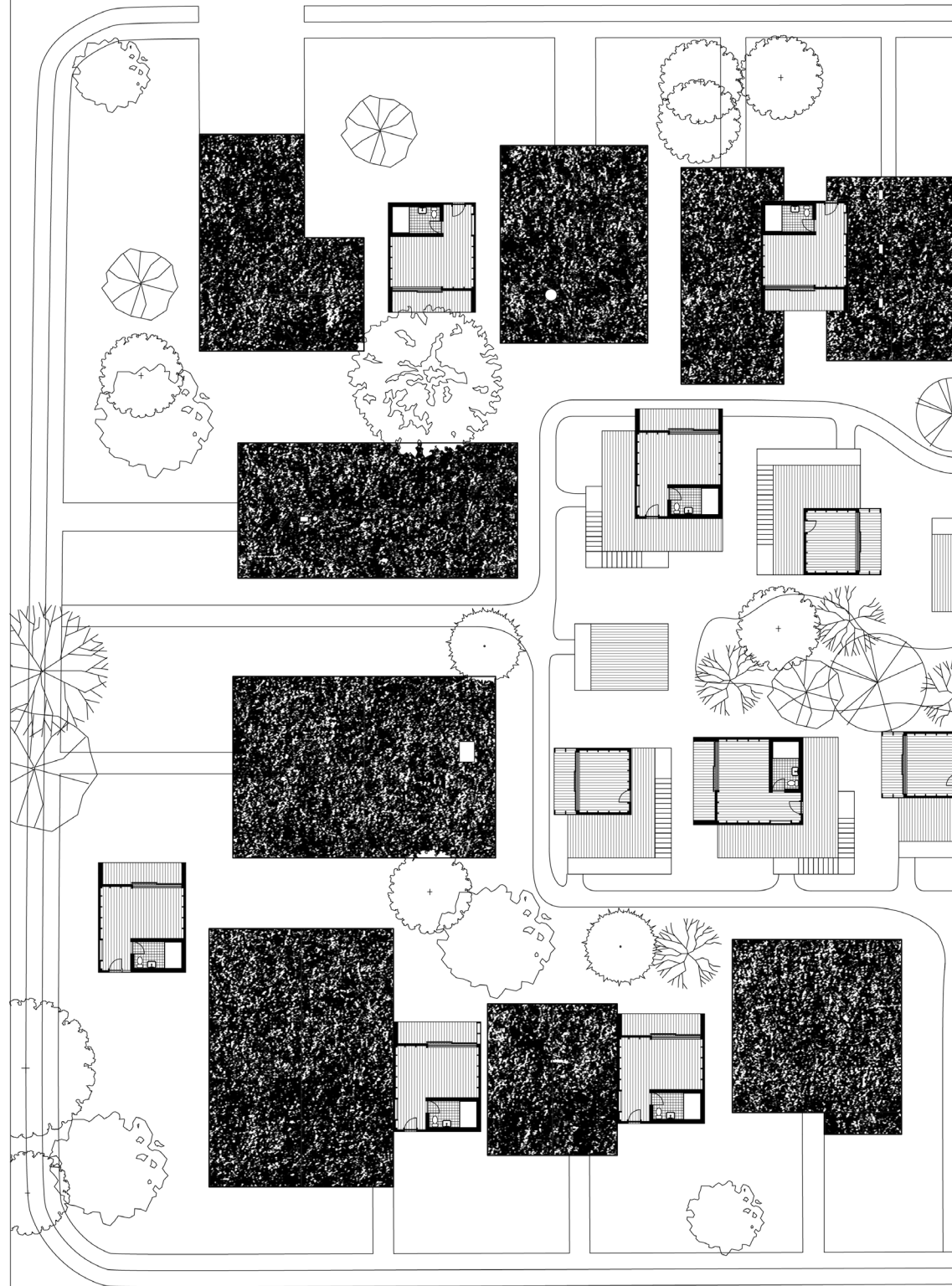


Figure 22: Unit PPlan Site Layout - Stage 2

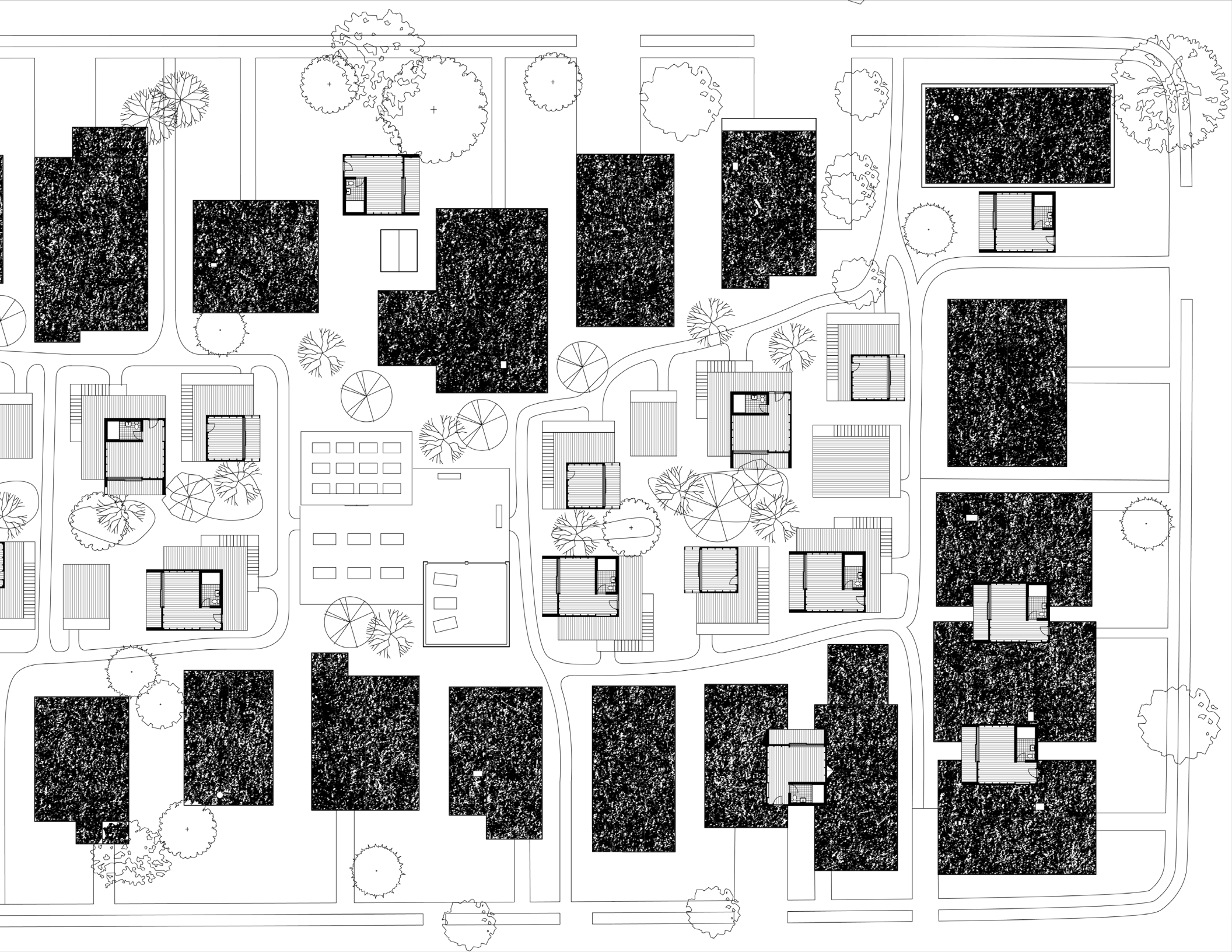




Figure 23: Perspective 1

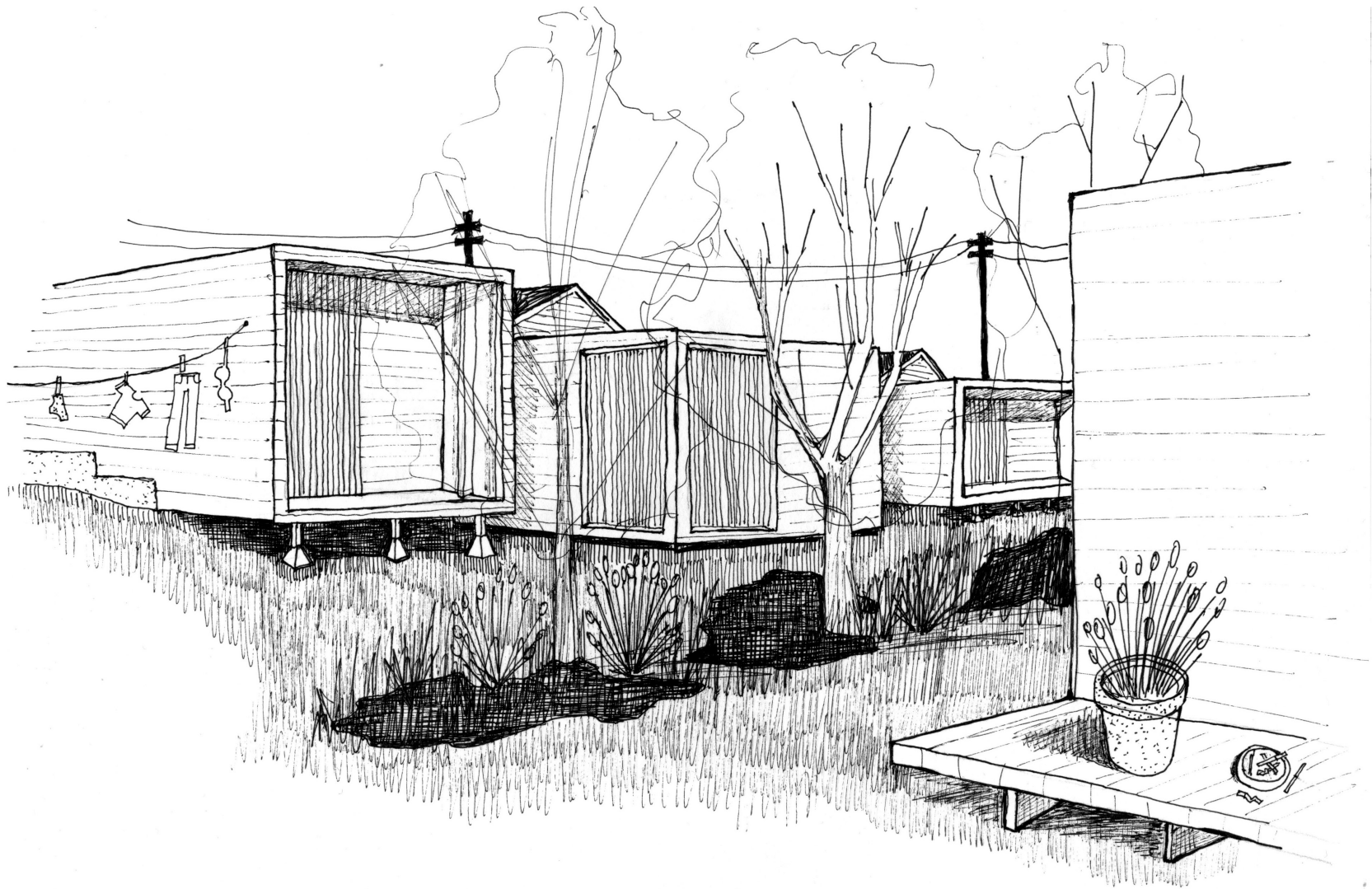


Figure 24: Perspective 3

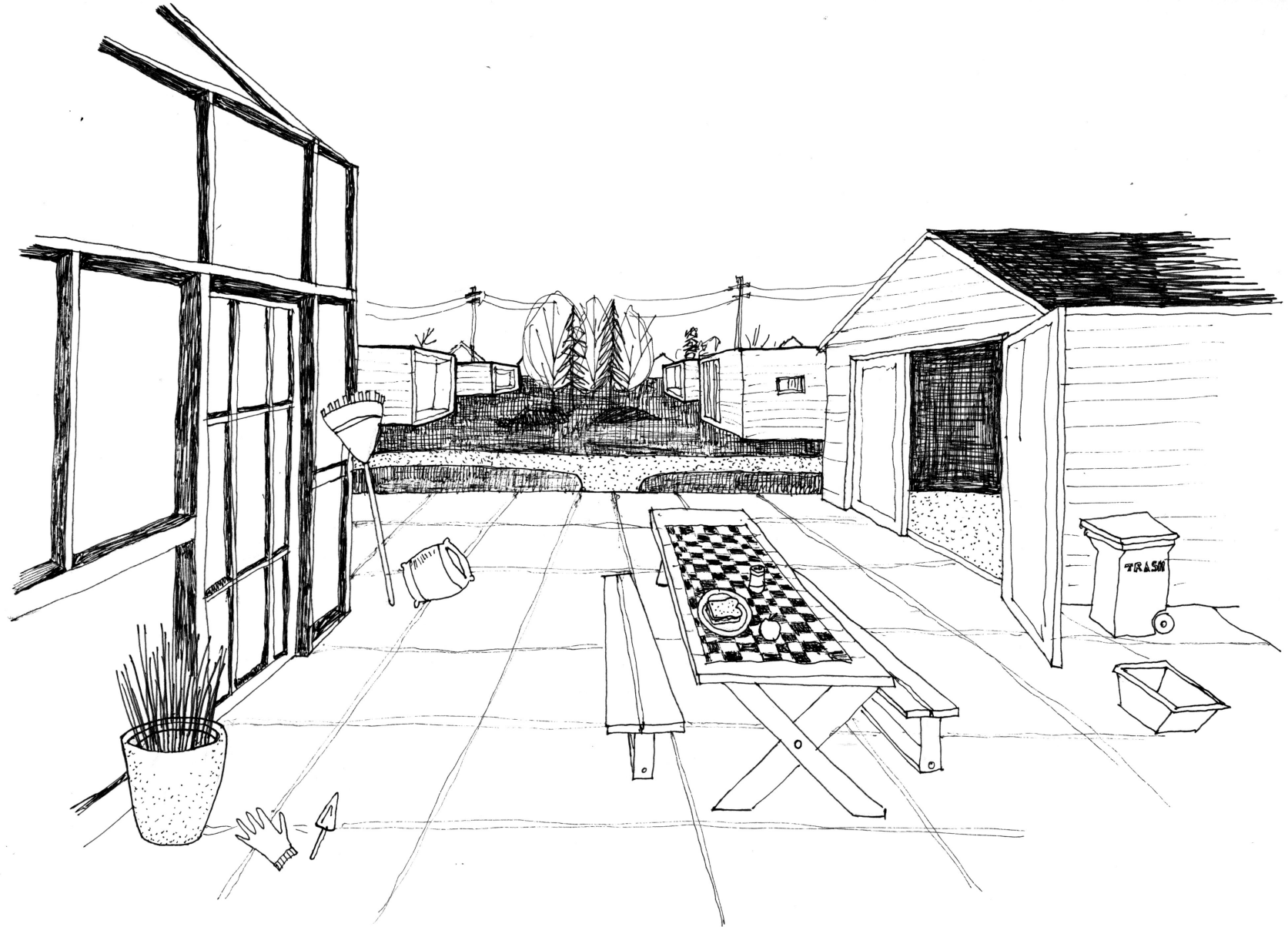


Figure 25: Perspective 3

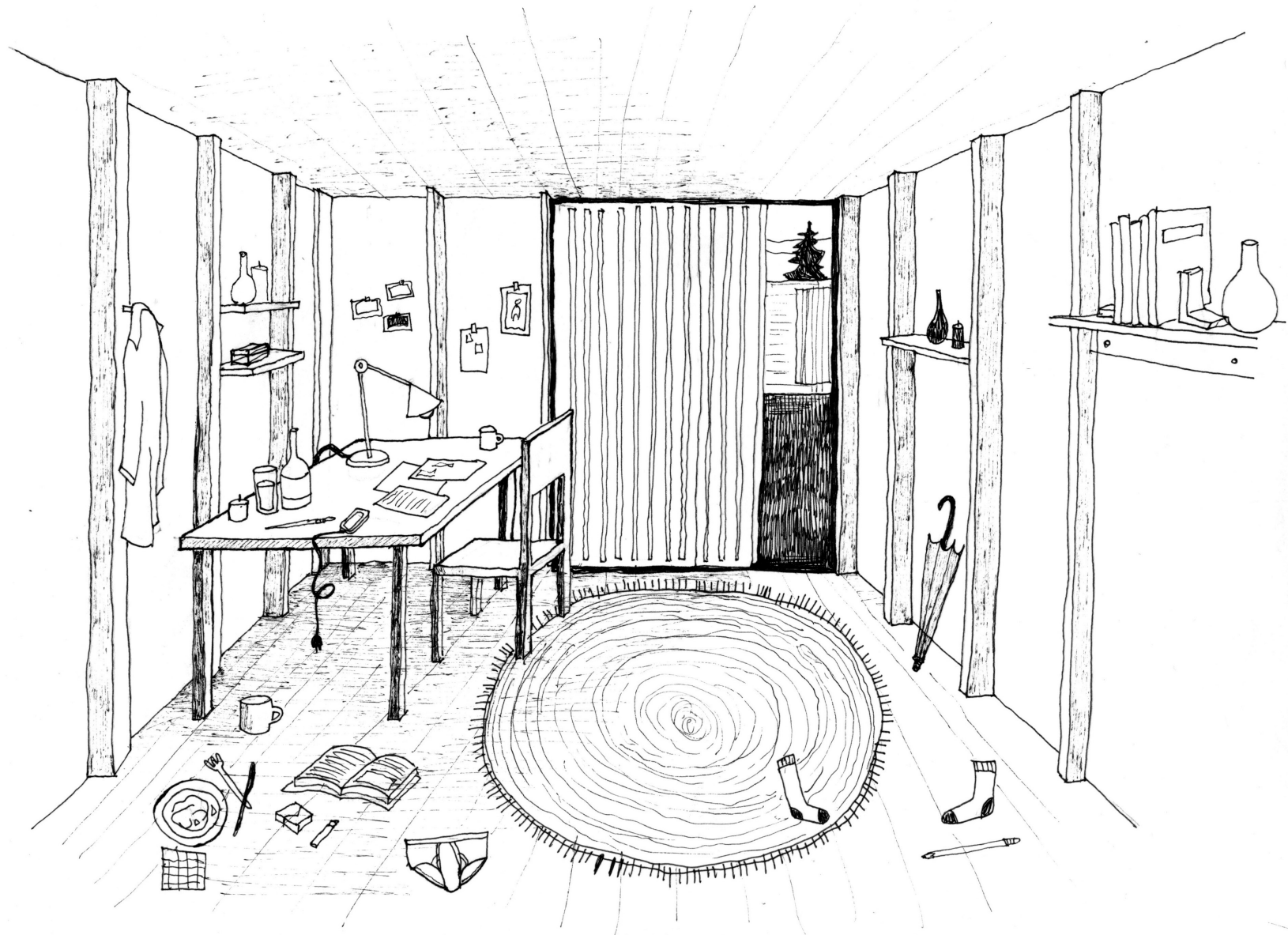


Figure 26: Perspective 4

# CONCLUSION

It is important, especially in pedagogy, to ask the ‘what if?’ questions. These questions allow us to explore what could be and learn about the systems and rules that guide the environment we work with. This project tip-toes between possible and fiction, calling into question societal norms and rules. However, after completing the design, some ways that this project could have gone revealed themselves.

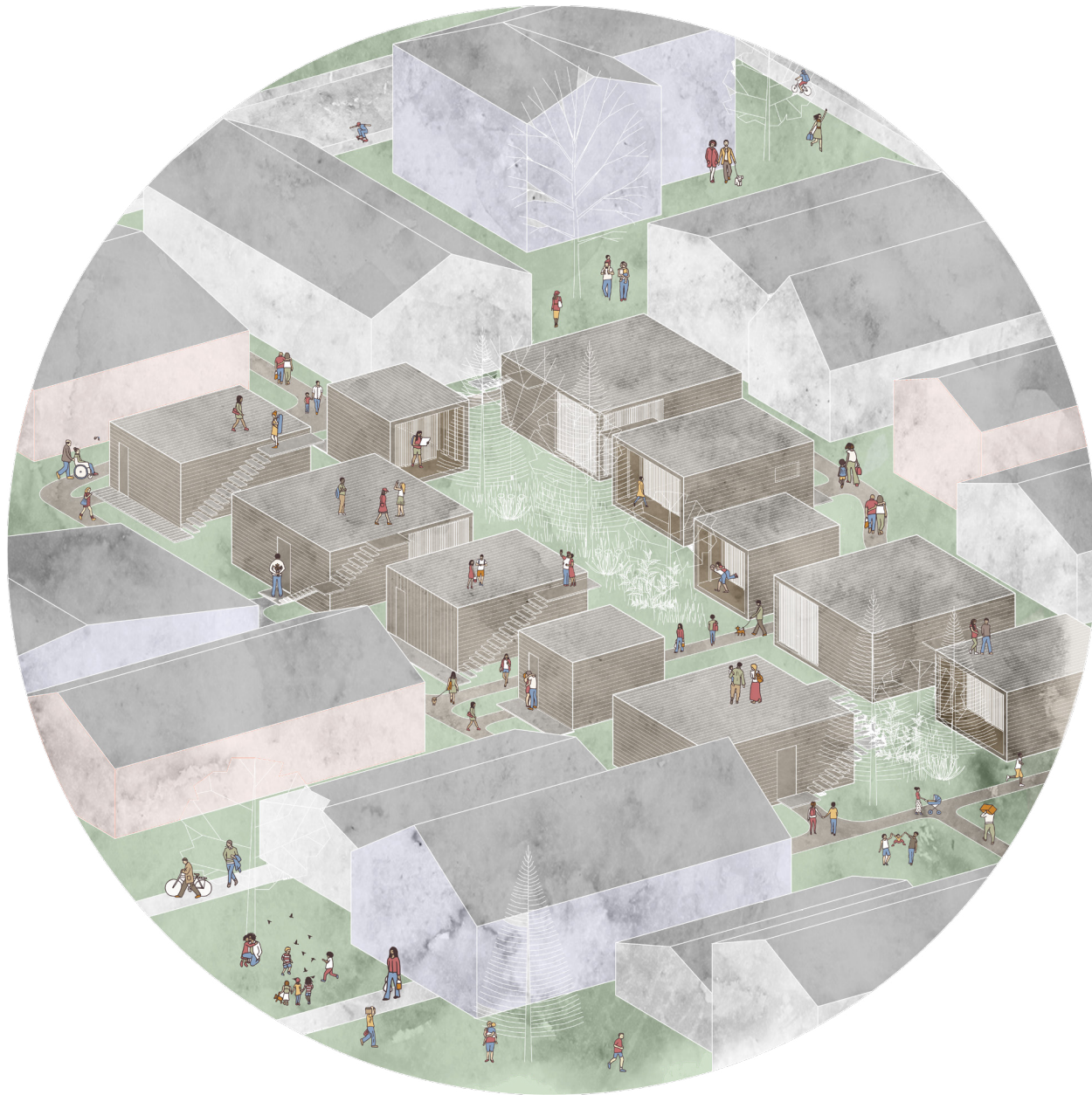
First of all, the more that this project emulated existing within zoning, property, and building codes the easier it was to pitch to other people. It made it easy to digest and less questions of ‘why are you doing x?’ were brought up. If more code was followed and maybe a land use proposal was written up this project would have a much more grounded tone.

This is where I struggled, constantly teetering between a thesis about laws and code and operating within them or a complete theoretical dive, fantasizing about what this block could be now and in the next one hundred years. This teetering results in a thesis

that raises important questions but lacks either a theoretical or realistic backbone. The research and thought was all there for either one of these, but figuring out how to graphically represent it or frame the project in this context is a goal that wasn’t quite reached.

Even so, much was learned about single family code, how neighborhoods operate in Seattle, ADU and DaDU laws, scale, small unit design, and laying out private and public space.

Through this learning a project is created that reflects the desire of finding a new way to live, one that in itself questions the authorities over contemporary society as well as is interested in the mental and physical well being of the individual and the community that occupies this space. This thesis recognizes that the ways we live now can be detrimental to our environment, to our health, and to our relationships with other people. These are systemic issues that lie deeper than just the physical environment, but this project tries to recognize that there are ways that this can be improved and provides an optimistic view of the people living in Seattle’s neighborhoods and their future.



*Figure 27: Site Axon*



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