

PORTMANTEAU

Course AAHM01

Degree Project in Architecture

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SUMMARY

There has always been a hard divide between work and home life, in regard to the office being separate from home. And as technology progresses, the need for a separate physical space will not always be necessary. We are allowed more freedom and the revolution has come to the home. Many people are choosing to work from home to save time, money, and the environment from unnecessary car driving. This thesis is looking as to how this merging of ideas could possibly look like.

The concept behind this project is defined as "Portmanteau", which is a "word-blend" and used to describe the concept of two words blending and combining of meanings. Similar to the words "smog" or "brunch", they bring new meanings as they get combined. Similarly, this term is used for the building program in this project, where "home" and "work", merge together in unity. The idea of two programs correlating to daily routine, work and home life, will be merged together in to create one.

The proposed house is located in the Hollywood Hills of Los Angeles, California. It is a single-family dwelling designed to incubate a family while simultaneously bare an office w/ a family member that works from home. This project is examining how the work and home life are co-existing under one roof without being completely merged together nor completely separated.

The new "Portmanteau home + office" would be a part of a new evolution where the office would be as big a part of the dwelling as the living spaces themselves and work as equal without compromises.

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Suburbia scene from the movie *Edward Scissor Hands*, directed by Tim Burton, 1990.

INTRODUCTION

The home and work environments have always sustained a hard divide between the two. One, a very private place where family growth is the mere foundation for the way edifice is established. The second, a place removed from personal establishment. More a physical location that promotes personal and financial growth. As people, we develop two lives at two different locations. These are the ideas that have been formed and developed in order to create organization and structure within each individual life. We are in constant pursuit of updating the status quo, in which we transform our lives for the better. Home and work improvement as a progress incentive. The upgrades can range from creating an addition at home, or maybe adding a recreational area to your patio. At work, it may be a pay raise, or that corner office everyone dreams about. Either way, improvements on self-progress and establishment are in play. But what happens when our two lives merge in to one central location? We must ask ourselves this question, what changes are in motion when we host work and life in one hub? Today, we are intertwined in social media. The evolution of man and technology has never been better, and is aggressively evolving to make human lives easier, more productive, if you will. Our minds are attached to our phones and computers. Recently, Elon Musk conversed with a podcast host named, Joe Rogan. He mentioned how technology has been placed at the tip of our hands and how every human is contributing to an ever-evolving technology-based reality. In a more direct manner, he states, "Google, plus all the humans that use it, are one giant cybernetic collective." Perhaps his reference may be out of

subject, but it does bring up a great point about the interconnectivity of humans with technology. So, in my perspective, he is triggering a question and/or building up to the idea that, perhaps, humans can in fact work entirely from home. Hence, the Perfect home. Concurrently, we communicate at a much faster rate than we previously did, referring to the past thirty to fifty years prior. Before, we would make phone calls. Phone calls required somebody at the other end, our actions required human to human momentum in order to stay productive on any given day. Time, energy, money went in consideration to simply pass a message. If we take a step back to speculate, we can re-evaluate that notion, the notion of physical movement as productivity. We can compare datums in our respective times. Now, we are all connected to a network that builds and establishes boundaries in ways we cannot imagine. We sit back, tell ourselves we have to communicate with another individual/s and we send an email, text, or words through any form of technological communication available, respective to our contemporary. This does not require immediate attention by another person. A message can sit in a queue, otherwise known as an inbox, until the individual on the other end gets around to receiving and processing said message. Productivity has, respectively, evolved to be as efficient as technologically possible for an individual. Therefore, saving time, energy, and money. Furthermore, as we devise and evolve our technology, we can begin to evolve the way we work and function within our daily lives. Hence, bringing the idea of the perfect home in to action.

Can the perfect home be devised, mechanized, imagined? Will it function? Can we expect to be productive if accomplishing a near perfect home? The perfect home can be referred to as a physical

location where the productivity of work and the responsibilities of family co-exist and synthesize, we generate a new standard of living. These are all simple questions, none the less are crucial for the time being, a contemporary event that is not fully explored nor perfected. Why? Because as we devise our perfect home we must begin to decipher and explore all respectable possibilities to accomplish a perfect home, but again, as per technological advances, to hone down on the perfect home may also be a continuous movement. As we continue to evolve our sociological, economical, and technological lives, we can look back and reflect on what has influenced man's perspectives on modern society. We see it in pop culture, we see it in architectural theory, and the modern experiments of the perfect home. An example that we can reflect on, the beautiful art created by Tim Burton in the film, "Edward Scissor-Hands."

If we look back at how society was depicted in this wonderful film, we can look at how the perfect home is transformed in this micro-society, in other words, the suburbs of an American town and the relationships that have established an identity. The identity being what we now know as track homes, the clock work example of the "American Dream" in the suburbs of middle-class citizens. All homes are reflected floor plans that mirror each other back to back, cookie cutter homes. The homes are placed in a very ornate manner in which they make things seem aesthetically perfect. On top of that, we can see that even the citizens of these so-called track homes are on the very same schedules, clock work. At exactly the same time, the head of household depart from their driveways in a very synchronized manner, almost orchestrated like a group of musicians, you can almost hear the music playing in the

foreground. The head of household depart from their partners, children, and pets to revolve the traditional home. In addition, the landscapers have cleanly and ornately left landscaping exactly the same. So, when taking a step back to reflect, we see that everything, and I mean everything, down to the last detail is perfect, in the respective society, also known as fictional film. The only thing left to the creative mind is the color in which the homes are painted. Left as to induce a pseudo feeling of uniqueness, a minimal choice to cast personality. So, if we can imagine how neat and perfect this typical suburb is constructed, we can begin to ask questions and learn from what we have seen and how this image has influenced the reality of our modern culture.

CONCEPT

This project is a spin-off based on a concept I worked with on my last semester as an exchange student at UCLA. The concept is defined as Portmanteau, which is a name of a large travelling bag that came from term, porter 'carry' + manteau 'mantle'. The word is a "word blend" and also used to describe the concept of word blending and combining of meanings. For example, the word "smog" that derives from a combination of "smoke" and "fog", or "brunch" which is a combination of the words "breakfast" and "lunch". Similar to how the words are creating a new meaning as they get combined, this was used with buildings and different programs coming together to one, previously. In this project I used the programs of "home" and "work", to merge together in unity. The idea of two programs correlating to daily routine, work and home life, will be merged together in to one. This takes us now to the relationship of having work and home in one central location and how we can design it to function harmoniously.

Furthermore, in design terms this can easily become a home with a wall, creating a hard divide between the two spaces. But what if we use materiality as a method of separation? Rather than using mass that is incorporated into the structural integrity of a home, we can use the blending of material within the circulation of interior spaces to generate a change within, immersive transitions.

With this in mind, we can begin to understand how we separate spaces without totally creating a separation or disassociation with the environment. How ideal would it be to have a home where one

can be productive in the work life and the home life? This would require a good balance of space. A balance that can supplement one life for the other.

In an interview talking about program and form with Rem Koolhaas and Bernard Tschumi (Lawrence & Schafer, 2006) Koolhaas stands by the point that there is no given relationship between program and form. Bernard Tschumi's view is that the relationship between program and form can be one of reciprocity, indifference, or conflict. Reciprocity being when you shape the program so that it coincides with form, or shape the form to suit the configuration you gave to the program. Indifference is when a selected form can accommodate any program. With conflict you let program and form purposefully clash.

Many different influences along with research and experimentation have led to the result of this project. For me, living in Los Angeles now for 3 years has led to a big exposure of new styles, scales, and ways of planning. Both in large and small context. It has also opened my eyes to a variety of architecture firms and representation, something I have not been used to seeing before.

Los Angeles is a city saturated with an array of styles in houses and buildings. In comparison to Sweden, I have experienced more freedom in construction & building design. Even though building codes and regulations might hold some back from making even more extravagant houses than the already existing. I'm not sure if it's the weather, the culture, or just the fact that some have a lot of money. It might be

a combination of all, or that it is just different in Los Angeles. The styles you come across the most, when driving around the city, are stucco adobe houses in Spanish Revival style, horizontally spanning wood panel covered mid-century modern villas from the 40s and 50s, and bohemian modern houses nestled in the hillsides of Silverlake. The arts and craft inspired large California bungalow villas, a large part of art deco architecture, some parts with many Victorian villas and some parts of story-book architecture, McMansions, new construction modern villas and the list goes on.

The case study house program, initiated by the Arts & Architecture magazine in 1945, in Los Angeles was one of the biggest contributors to architecture at mid-century (Smith, 2016). The editor of the magazine, John Entenza, envisioned this movement as a way to offer the public and the building industry models for a low-cost modern housing, foreseeing the coming building boom after the building shortages following the war and great depression. One of the most well-known case study houses that I studied and taken inspiration from is CSH #8, also known as The Eames House.

Case study house number 8 consists of two adjacent double height pavilions – one used as a residence and the other as a studio/workshop space. It is built entirely of industrial prefabricated components including steel, glass, asbestos, and cement board in a specific modular system. (Smith, 2016) The two structures are divided by a courtyard, which serves as a “break” when moving between spaces. The intent – particularly for the living room and the studio – was to be a very flexible space. (www.eamesfoundation.org, 2018)

Mobius house is another single family dwelling I have been studying for inspiration. Designed by UN studio in the 90's (www.unstudio.com, 2018) for a dutch couple that wanted a home structured so that it is shaped around the family's daily routines. Responding to the flow of their working and family lives such as sleeping, working, playing, and dining around their daily routines. The house is designed with an intertwining path of circulation that aligns the working spaces and bedrooms, with collective areas positioned at the intersections. The trajectory path loops you around the house and is related to the 24-hour living and working cycle of the family. The loop inverts, the exterior concrete shell transforms into furniture and the glass facades become internal partitions. The name is a reference to a Mobius strip, a non-orientable surface made up of two continuous lines that intersection form a double spiral.

During the time of compiling this thesis statement, I have researched circulatory systems within designed spaces. It has served to be very useful for my particular project. For example, in private single-family dwellings where there used to be in house staff. Or large-scale commercial hotels which require semi to fully private circulatory systems for their employees. These circulation spaces were designed to provide a free flow for two parties within one structure. In both cases, the function of private circulation can also be incorporated, in part, back in to a home to function similarly to Mobius house.

Barbara Bestors' book "Bohemian Modern – Living in Silverlake" has also been an inspiration to me. Given my love to my very own neighborhood, which happens to be in Silverlake, Los Angeles. This book is a given favorite for me. In this area you can find that famous local architects such as Rudolf Schindler

and Richard Neutra who worked on some of their best experimental work here. But there are also houses designed by Craig Ellwood, John Lautner, Harwell Hamilton Harris, Gregory Ain and Racheal Soriano. Although they range of different generations, they tend to share concerns such as: embracing new materials and colors, rethinking the uses and hierarchies of domestic spaces, and breaking down barriers between indoor and outdoor. Today there are several young firms that aspire to continue the tradition of low-key, experimental modernism. The book illustrated the so-called bohemian modern lifestyle in Silverlake by a variety of people who live happily and comfortable without sacrificing their individuality. (Bestor, 2006)

One other thing I have specifically taken into account when designing this project are firms that I want to work at in a near future. One is "Bestor Architects", where the principal happens to be the author of the previous mentioned book. Another one is "Design, Bitches", they are both located in a close proximity to where I reside, which is in the very area saturated with creatives. They are both young, experimental firms that are both using a new approach to representation of drawings which I have tried to mimic in my project, see later.

CONTEXT

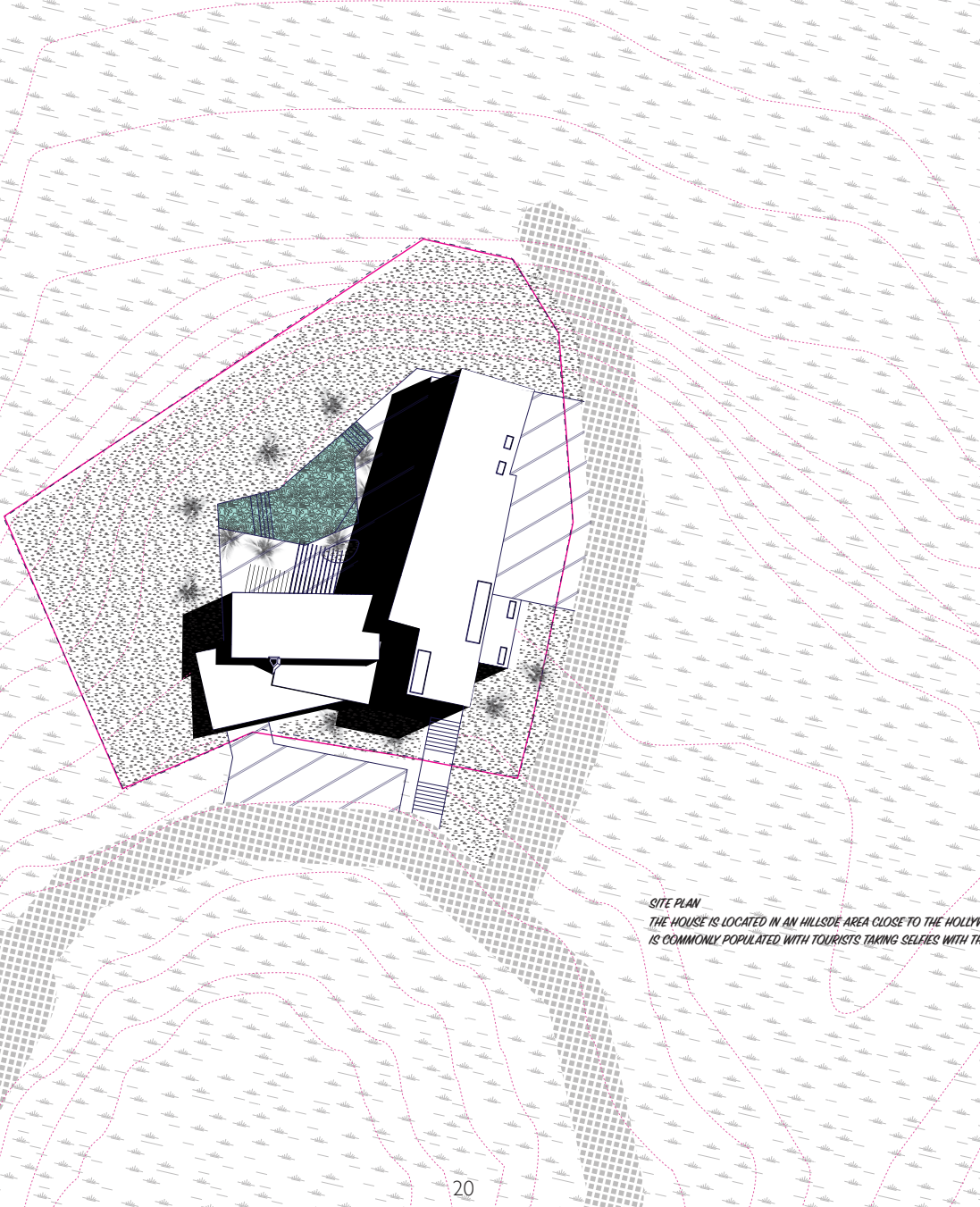
The house is located in the Hollywood Hills of Los Angeles in what is known as the legendary Mulholland highway corridor, feet from the Hollywood sign. My choice of site came from a practical standpoint. Since I wanted to design a modern single-family dwelling in Los Angeles, I was in need of an actual site and topography along with unique site conditions to which to consider in the design development process. So, since I came across a competition that was meant for a single-family home with a designated site, a parcel or plot of land, and a 3D model of said topography in the Los Angeles hills, I jumped on the chance. This happened to be within close proximity of the Hollywood sign, and had nothing to do with personal preferences. But with every project and future client, you will always be placed in new situations with new circumstances and this, of course, was a new challenge.

Following the second world war the case study house program was introduced to generate prototypes for homes during the postwar housing boom. Twenty-six homes were constructed in southern California, designed by eight world-renowned architects. Some of them, like the Stahl house that is located in a nearby proximity to my site, reached iconic status as a high-end residential architecture of the region with stunning views, swimming pools, sparse décor and horizontal planning.

Housing designs of the 1960s were even more experimental, even though they were based on many of the fundamental concepts pioneered by modernism. Also located in Hollywood Hills, John Lautner's



HOLLYWOOD SIGN



*SITE PLAN
THE HOUSE IS LOCATED IN AN HILLSIDE AREA CLOSE TO THE HOLLYWOOD SIGN. THE STREET
IS COMMONLY POPULATED WITH TOURISTS TAKING SELFIES WITH THE SIGN.*

Chemosphere appears playful and a little weird, but still proposes a rational architectural solution to a difficult site problem. Another of Lautner's design is The Sheats Goldstein House also located in the nearby area.

The energy crisis of the 70s made architects steer away from modernism and towards new traditionalism. In the 80s a new housing type emerged in California that came to be called the "McMansion". While the new traditionalist homes respected the historic proportions and orders, McMansions were just poorly imitations of the styles they claimed to reference. (www.archoutloud.com, 2016)

In other words, The Hollywood hills have a big selection of different styles, saturated in nature. On the next page you can see snapshot from the road and what the houses around the lot and further down the hill looks like.

The parcel is mostly flat, elevated from the roadside that ends just after this plot. This is actually the last lot on Mulholland. The hill parcel goes up drastically on the west and north sides. The east side is space for a driveway before the hillside steps up. The shape resembles a bowl, but with the south side going further downhill, which gives great opportunity for enjoying the beautiful views of the city down below.



Images from the neighbourhood. (Google maps, 2019)

Because of the close location to the Hollywood sign, you get a steady stream of tourists coming through this direction, hiking in the hills, or driving by in their cars to take selfies near the Hollywood sign. This begs the question of privacy and personal space all through this project.



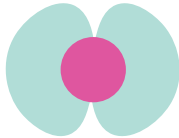
WORK



HOME



ON STAGE / OFF STAGE



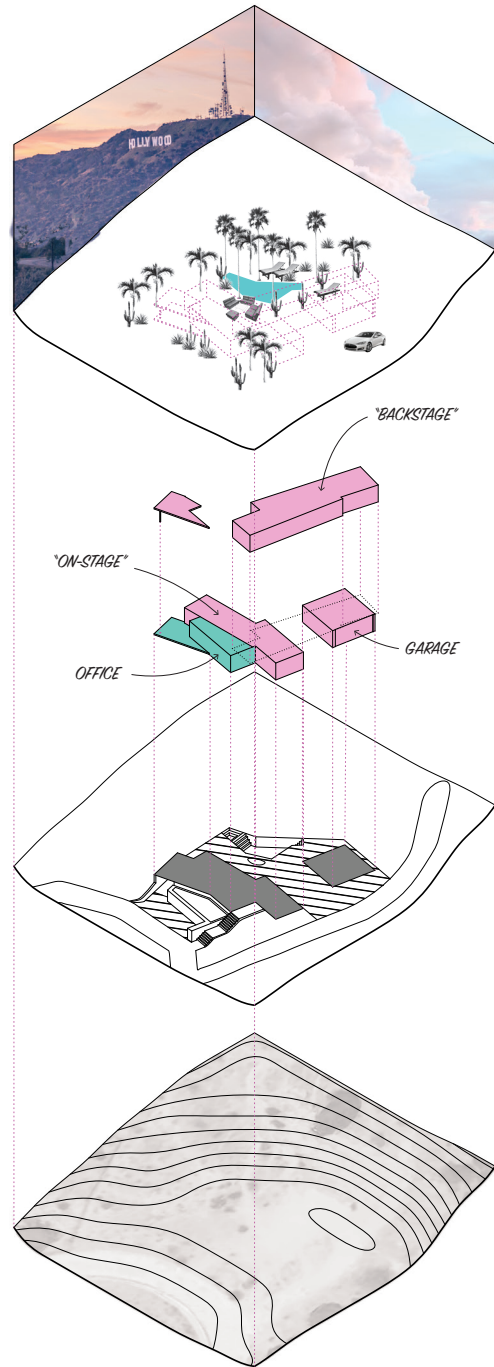
WORK IN HOME



ON



OFF



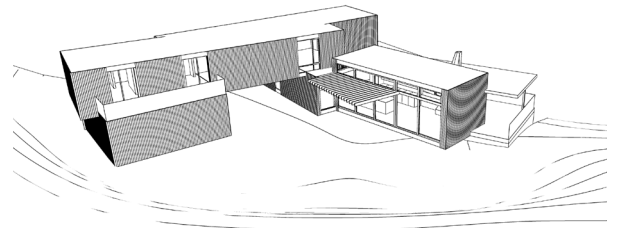
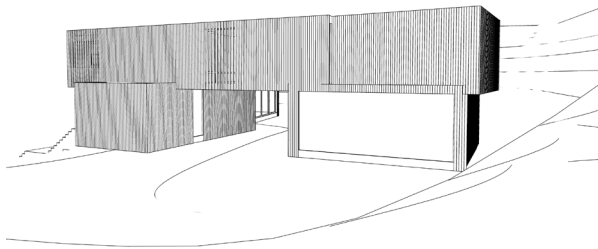
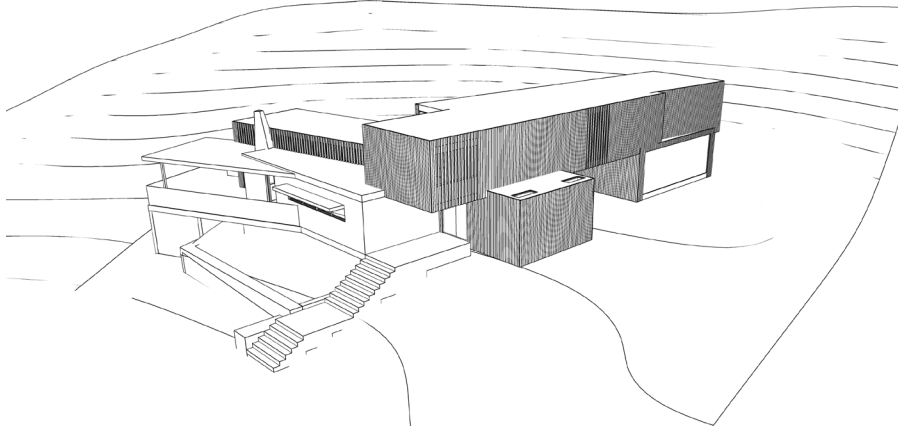
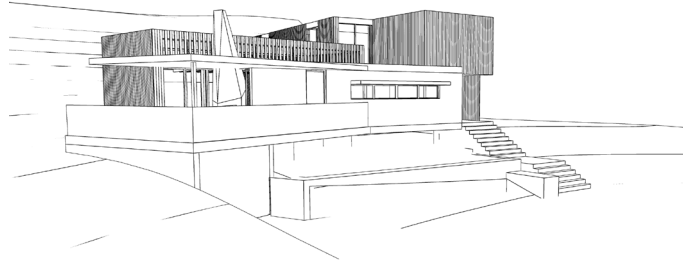
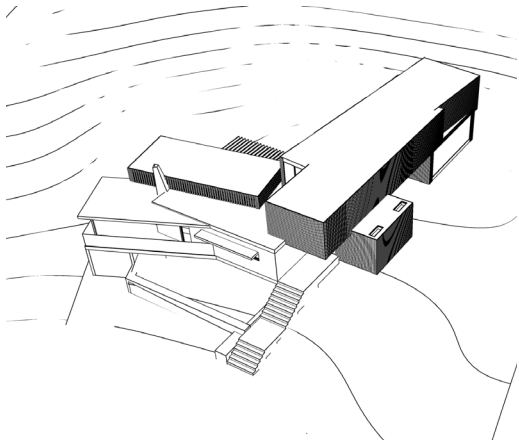
THE BUILDING

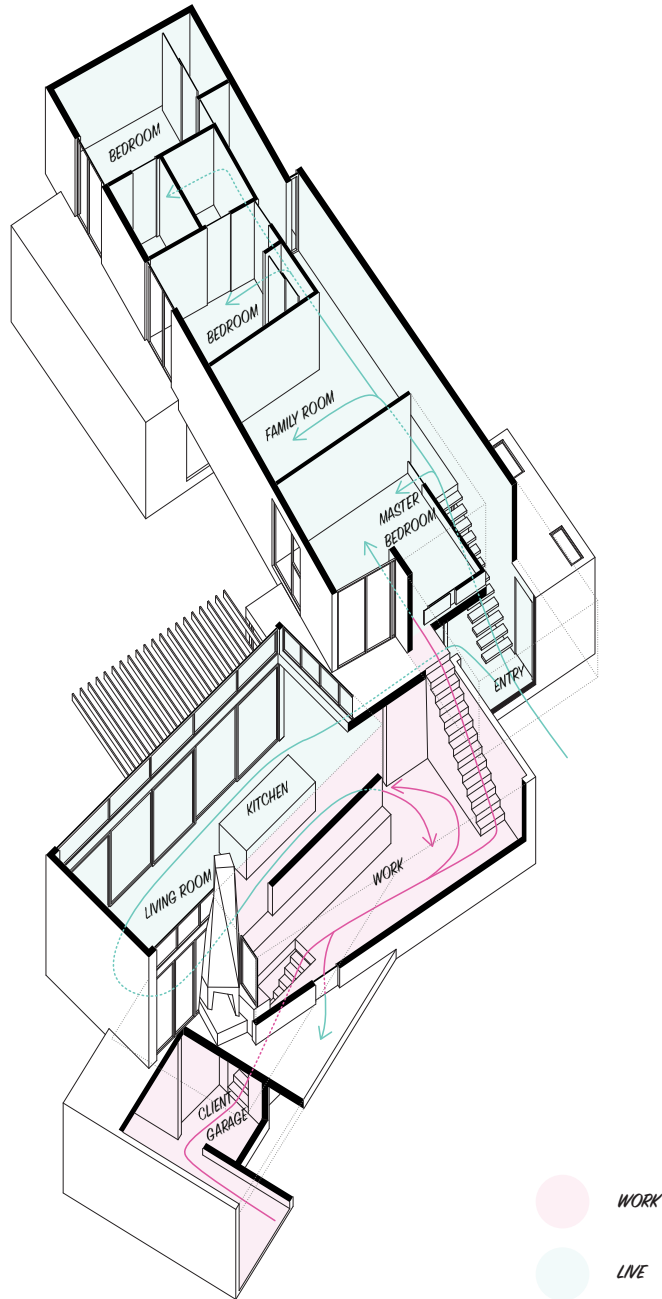
This is a single-family house located in the Hollywood Hills of Los Angeles. The house consists of three bedrooms, four bathrooms, a living room, kitchen, office, and garage. The house is designed for a family with two children, 4 and 6 years old and two adults in their 30s, where one of them works as an architect and designer in an office from home.

The placement of the rooms and the relationships to each other are based on my analysis of the home which concluded that there are two main categories of spaces in a home – the “on stage” and the “backstage”. The “on stage” belongs to areas that function like public plazas of the home, where you invite your guests to walk in without hesitation and casually spend time together with family. Areas such as entry, kitchen, living room, pool area etcetera. The more private spaces belong to the “backstage” areas such as: bedrooms, bathrooms, and laundry. These areas are spaces you can leave as a mess and still shut the door behind you, because it will not bother anyone else. To be clear, the two categories “On stage” and “backstage” that I am using are my own words and my own constructed division and are therefore not to be confused with Goffman’s “Front stage”, “Backstage” and “Outside” (The Presentation of Self in Everyday Life, Goffman), even though there might be certain similarities.

Many home offices I have visited are either on someone’s kitchen table, which is not ideal to these people when they feel like it gets too close to your “home-sphere”. Or you find the other type of home



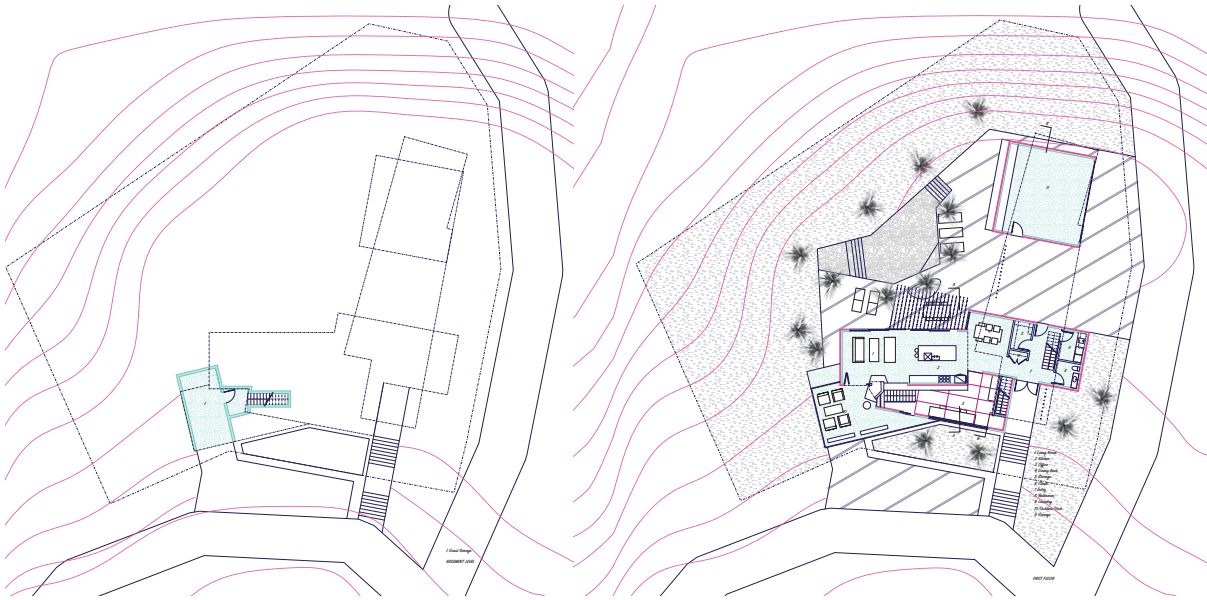




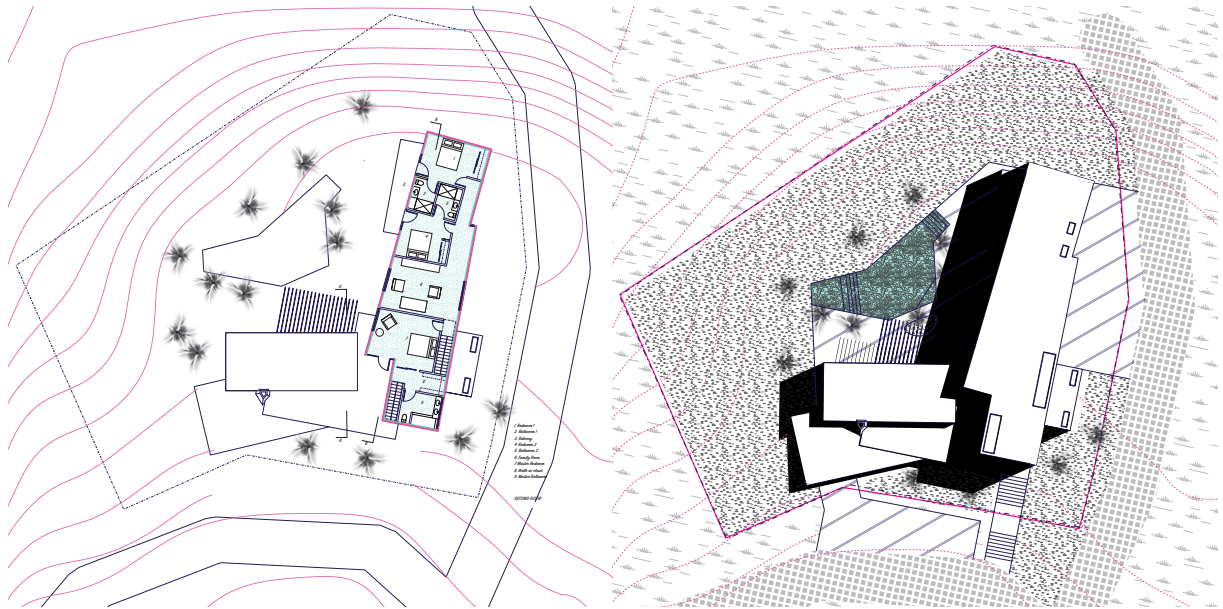
office in an enclosed space somewhere completely separated from the rest of the house, where people feel too separated from the rest and work feels more overpowering and the feeling of loneliness in the space gets amplified. My new home + office would be a part of the new evolution where the office would be as big part of the house as the living spaces in themselves, and work as an equal, without compromises.

The diagram on previous page is describing this engine we call home. Where the “on-stage” and “backstage” are two separate, yet similar parts, that are both connected to the office to provide a fully functioning whole at any time of the day.

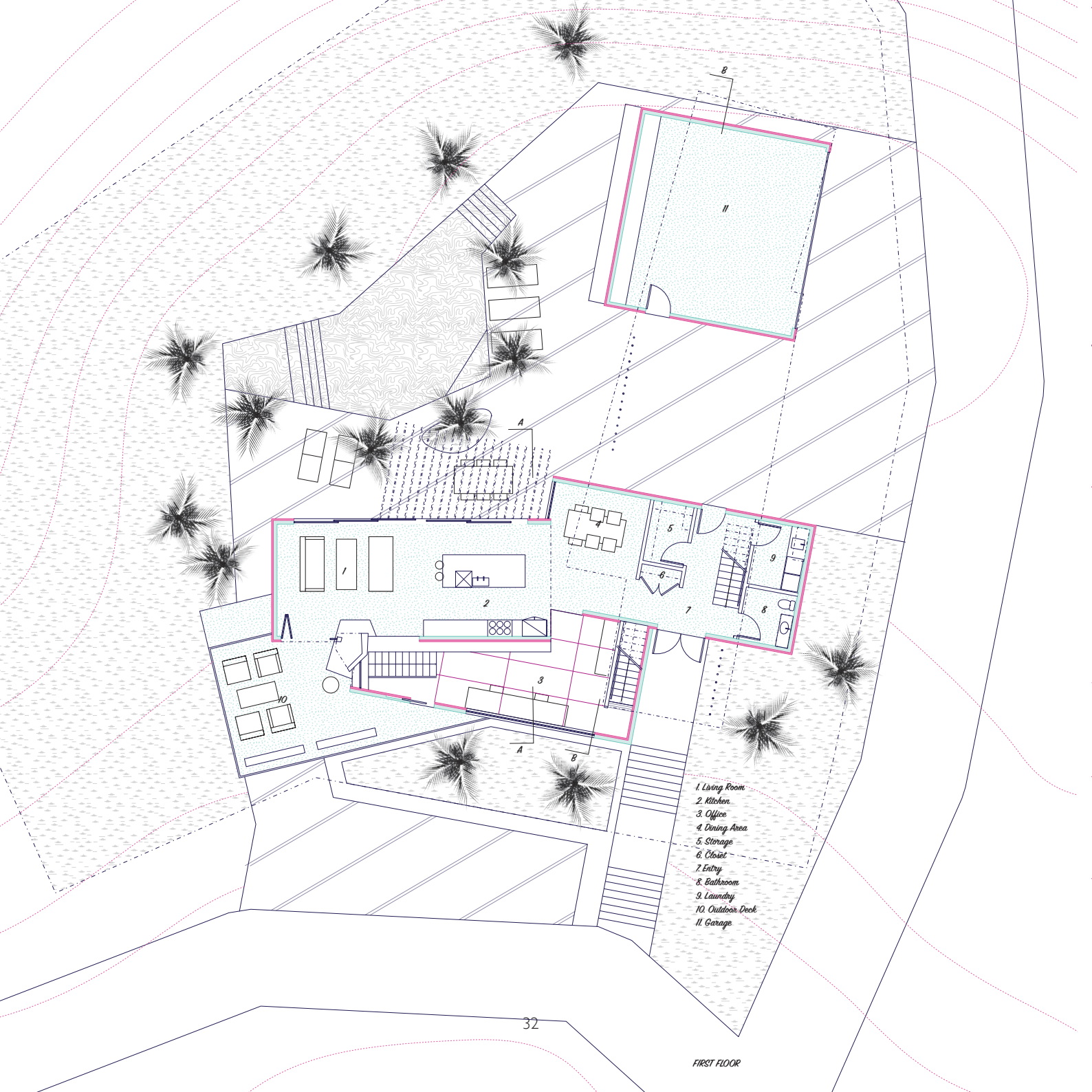
The building consists of two separate circulatory systems. One for the worker and the other for the family. The circulation systems make it possible for the worker to freely move between all spaces needed, early in the morning and late at night without having to wake up the rest of the family but does also provide a choice for the worker of using the regular circulation path. The office is in direct connection to the master bedroom, kitchen, outdoor balcony and a separate client/employee garage. There is also a “window-connection” to the living room. The connection between the office and the master bedroom doesn’t appear too clearly and is kind of a hidden trail. The stair is not visible from any other angle than when you are right in front of it in the office, so it wouldn’t promote a visitor to walk up that way. The same applies in the bedroom. There is no direct sign that there would be a stair down to an office from the bedroom, since it is situated inside the master closet. Furthermore, if there were to be a client



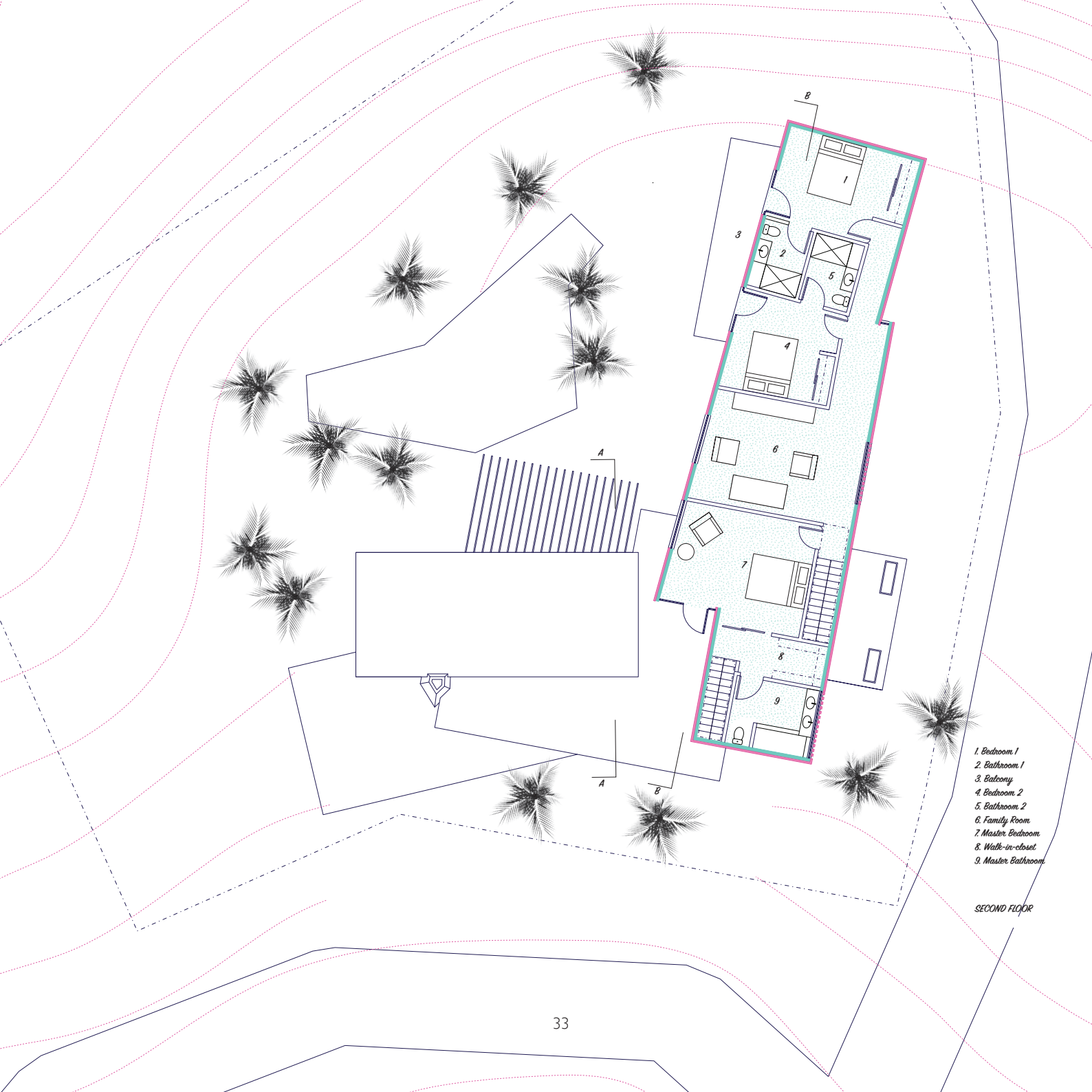
coming over for a meeting, there is separate parking provided, separate entry to not blend the client too closely into the family's home-spaces. But still not keeping those two parts too separate either, because that is one of the biggest assets making a meeting very personal, when you can show the client parts of your home, have a coffee together in the kitchen, enjoy the views from the hills etcetera. If there were to be the case that the rest of the family would be home when the meeting occurs, there is an apparent risk of interruptions because of noise that can reach the open office environment from kitchen and living rooms. A solution to the issue is a secondary living room called a family room. It is located on the second floor that functions more as a more intimate kind of space for the family only.



The whole house is designed by box-shapes in concrete and wood, put together with great precision in clusters to create desirable spaces and connections between spaces. They have been carefully massaged together to be a good fit and make the most out of the merging masses. Some masses are dominant over others and eat up corners from other boxes. Others leave gaps between them that materialize as windows. Some are more open, some are more closed. These attributes helped in finding structure and logic among spaces that were not too rigid. It contributed to breaking up the facade on the exterior and thereby also break away from the typically "modern box" while at the same time creating a more interesting and useful interior. It helped me define spaces, without drastic separation. Venturi wrote

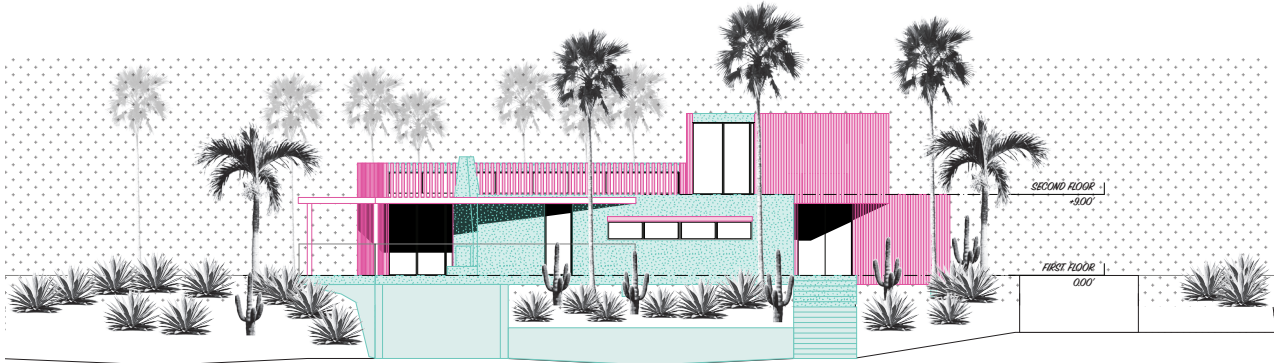
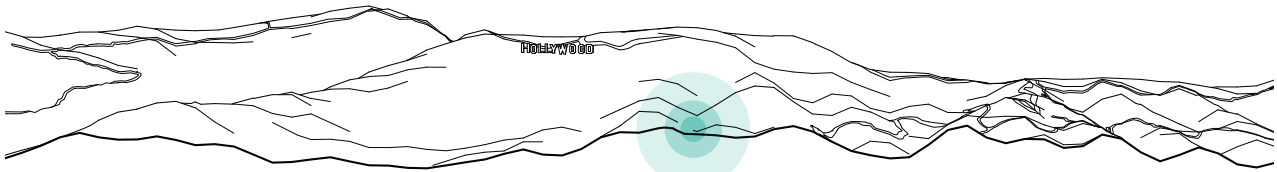


- 1. Living Room
- 2. Kitchen
- 3. Office
- 4. Dining Area
- 5. Storage
- 6. Closet
- 7. Entry
- 8. Bathroom
- 9. Laundry
- 10. Outdoor Deck
- 11. Garage

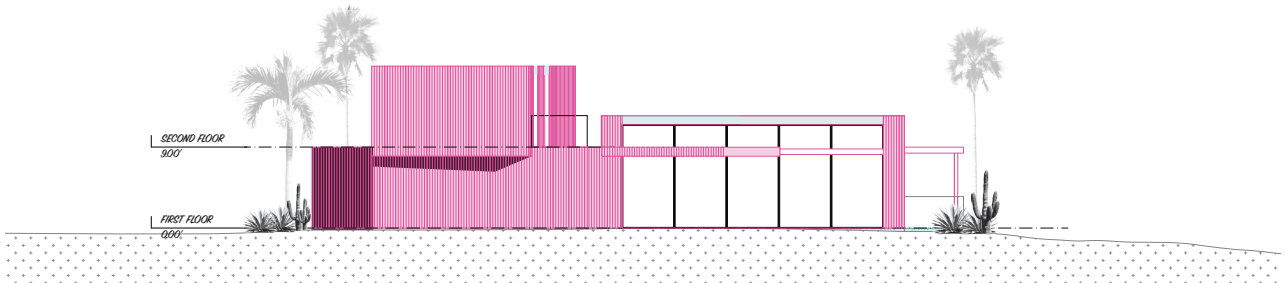
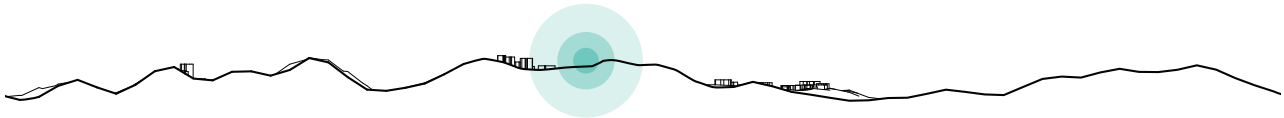


- 1. Bedroom 1
- 2. Bathroom 1
- 3. Balcony
- 4. Bedroom 2
- 5. Bathroom 2
- 6. Family Room
- 7. Master Bedroom
- 8. Walk-in-closet
- 9. Master Bathroom

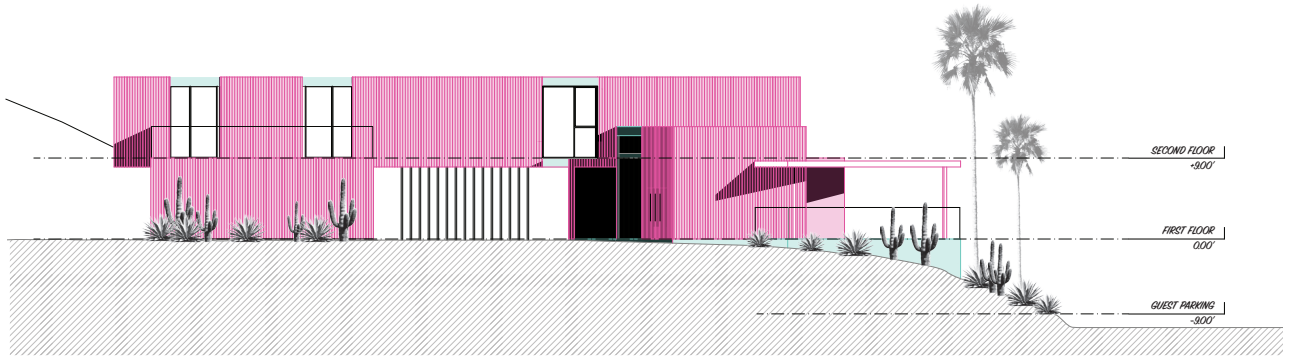
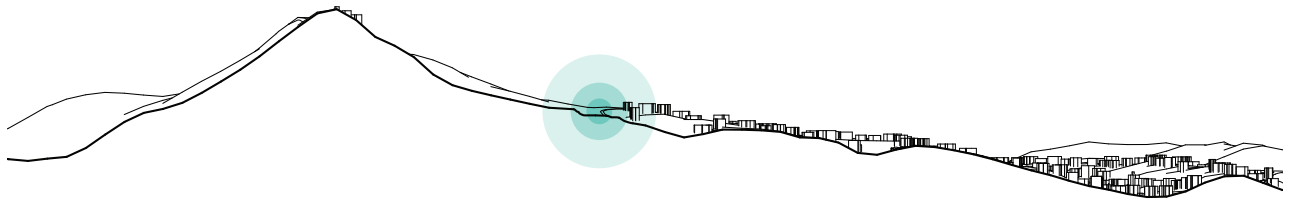
SECOND FLOOR



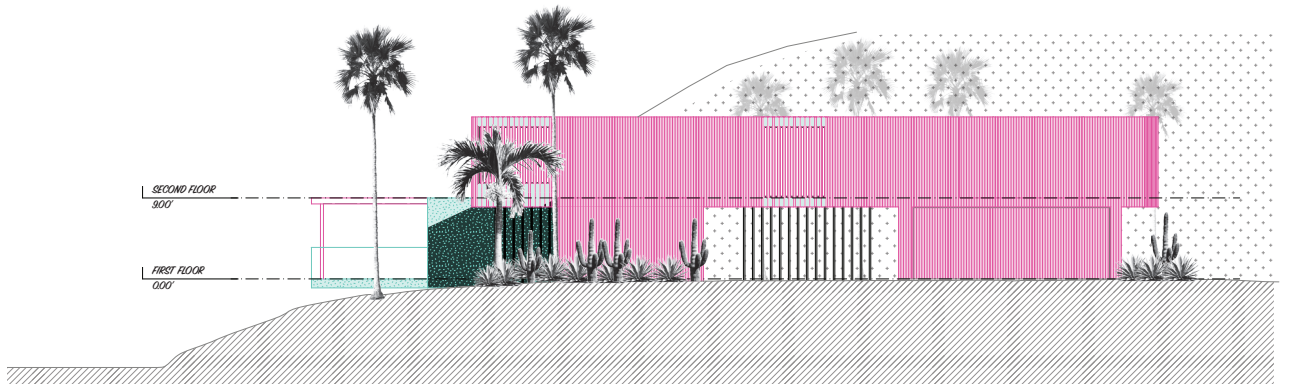
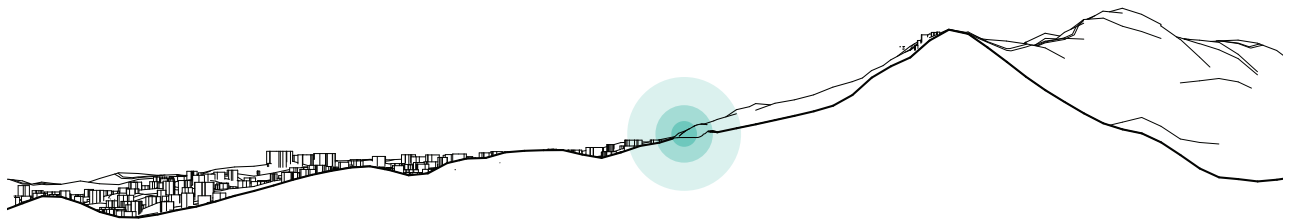
SOUTH ELEVATION (FRONT)



NORTH ELEVATION (REAR)



WEST ELEVATION

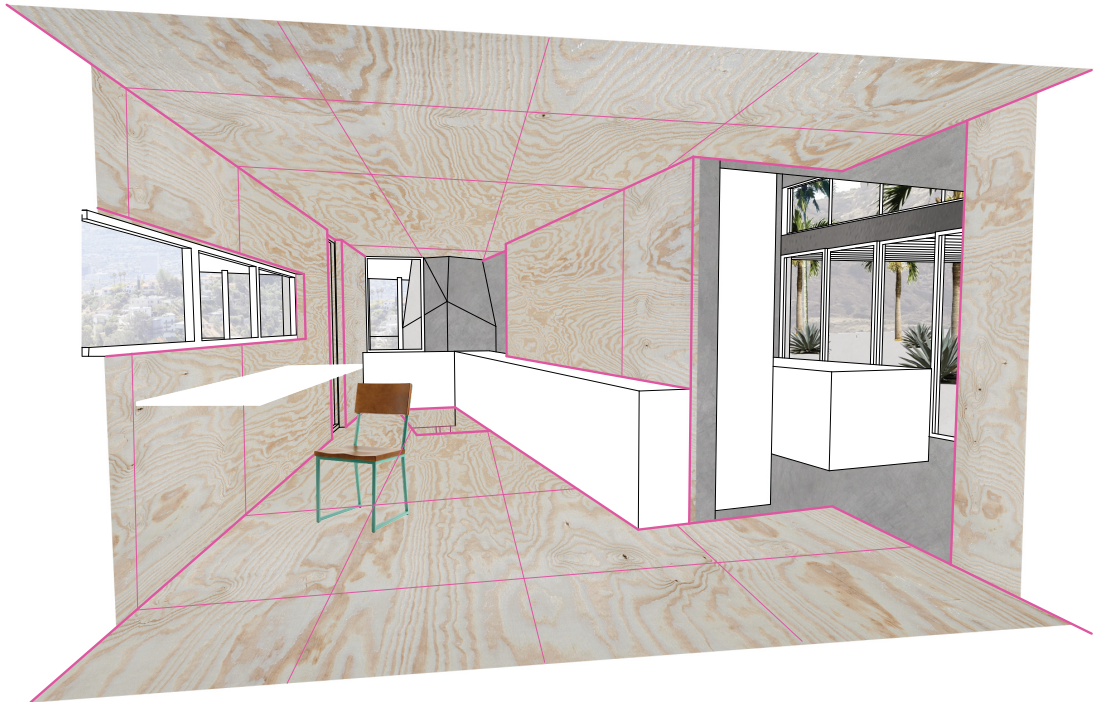


EAST ELEVATION

about the shapes in ceilings and its overall continuity distorts elements into parodies of themselves. And that they suggest articulation and continuity (Venturi p.28). This will help me create breaks in the design without compromising continuity. It was also a great tool to create breaks and gaps for windows. Studying the plans and elevations you can see that the openings are either created by the gaps between the “boxes” or as a “cut-out” in the box. The boxes, which are the exterior walls, consists of materials in concrete on the interior and wood on the exterior; everywhere but in the office, where the opposite occurs.

The interior walls are covered in plaster, painted white. One of the reasons why the interior walls differ from the exterior “boxes” is to give the user a chance to be able to experience the box. In order to enhance the effect, the meeting point between interior and exterior wall became important. In order to create an effect of that “the box” is continuing on the other side of the interior wall you can see in the details how the interior wall gives an effect of pulling away from the box and not really touching, even if it actually does. The part that touches is thinner than the actual wall and centered, and is painted in a contrasting color black to appear like more of a shadow from the gap that is not actually existing between the exterior and the interior wall.

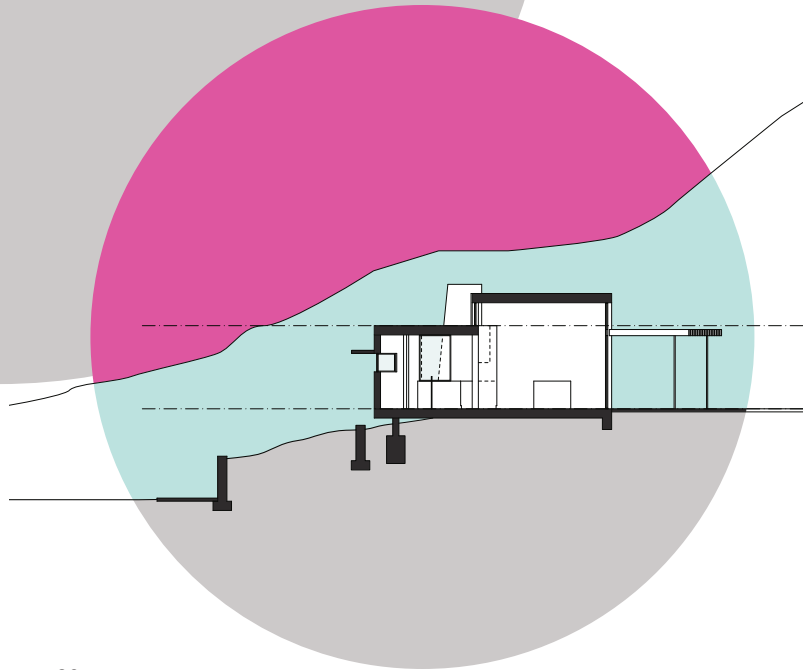
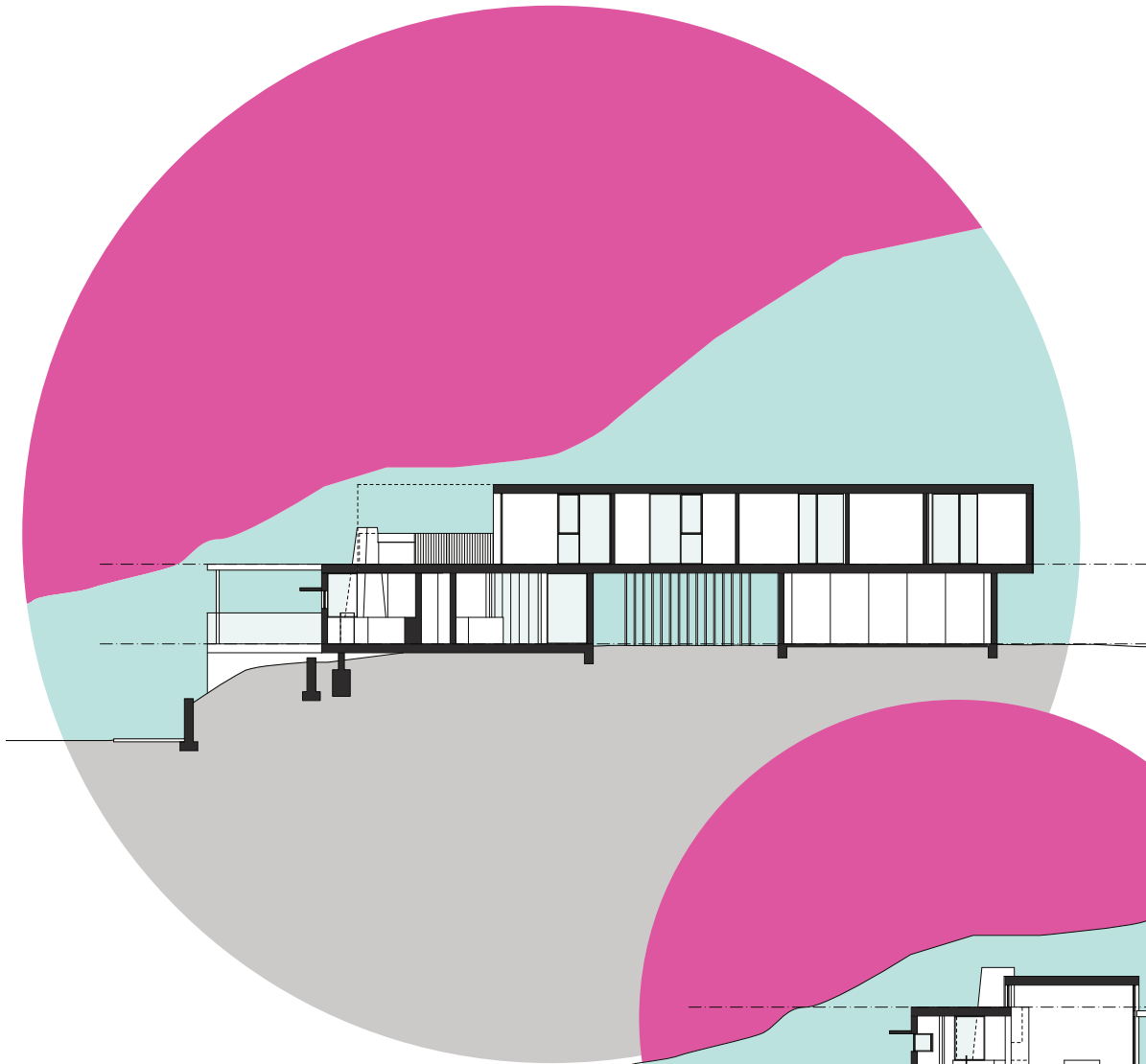
The exterior is covered in vertical, pressure treated cedar wood slats, that is commonly used in California as cladding on exterior walls. These are all over the building, but the work room, that has an exterior made out of concrete. The interior is mainly covered in concrete, apart from the office, which



A CHANGE IN FEEL HAPPENS WHEN ENTERING THE WORKSPACE FROM THE LIVING AREA. A DIFFERENT CEILING HEIGHT ALONG WITH THE MATERIAL CHANGES FROM CONCRETE TO WOOD EFFECTS ACOUSTICS, SMELL AND FEEL IN TEXTURE AND HELPS TO SEPARATE THE TWO CLOSELY CONNECTED SPACES. THE SPACE PROVIDES A BEAUTIFUL VIEW OF THE CITY.



THE INDOOR "LIVE-AREAS" ARE COVERED IN MAINLY A CONCRETE FINISH (AS OPPOSED TO THE EXTERIOR WHICH IS COVERED IN WOOD SLATS). THESE AREAS ARE ALSO TURNING AND OPENING UP TOWARDS THE BACKYARD TO AVOID CURIOUS EYES OF TOURISTS IN THE STREET IN THE FRONT.



is all covered in wood boards. Similar to the Mobius House the building turns itself inside out when you enter the office space. This is to differentiate the spaces so when you move from the kitchen in to the office, there is a break. The opening into the office space is a gap between two boxes meeting, and it's almost as if you are exiting the interior and walking into an exterior. There is no door separating the spaces, but with a different ceiling height and another material covering the walls you get not only a different visual effect, but also smell, acoustics, and texture. Another thing that differentiates spaces is the openings to the exterior are different from one another. In the "home-spaces" the windows are floor to ceiling slit openings, while in the office space there are window-bands.

In the office the wooden material consists of wood panels that can be used for pinning up on the wall as well as using as a more ruff background, similar to a workshop environment where you can construct study models. You are stepping into another mode when entering the office, and more of a workshop feeling.

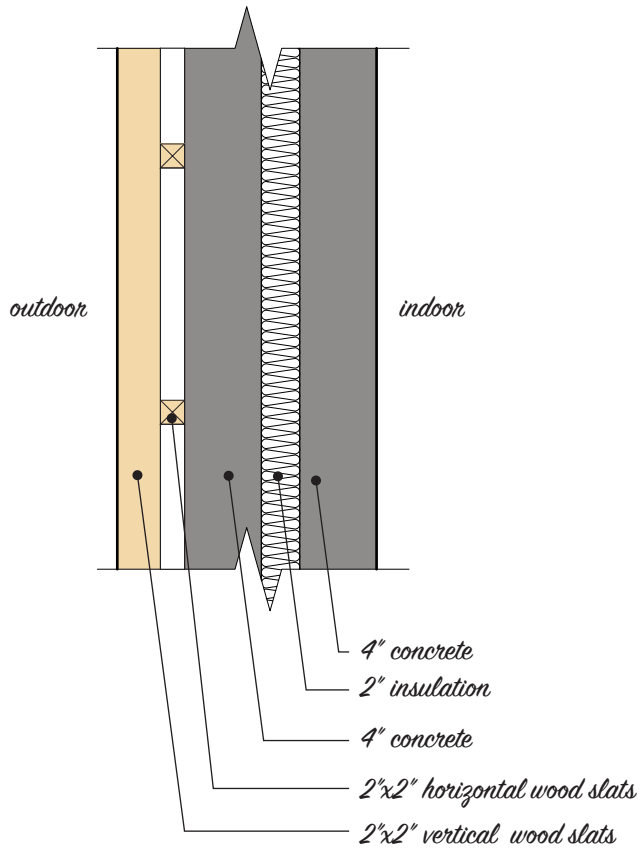
The lot is situated within near proximity of the Hollywood sign where you experience many curious eyes from tourists on the street. To avoid having people looking straight into your living areas, the office is facing the street and works as a barrier that is filtering and canceling noise from the outside. For something to function as a filter it needs to be permeable to some degree and that is one of the reasons why there is not a hard divide between office and living room. There are no separating doors and you can find a type of window opening between the living room and office. That connection is

partly there for integrating the office more into the home and having a closer connection, but also for being able to get a glimpse of the outside from the living room area. The office has a horizontal window at eyes height over your work-desk so you, at any given time, have the wonderful view to look out while working, but is still not too open to feel exposed to the exterior:

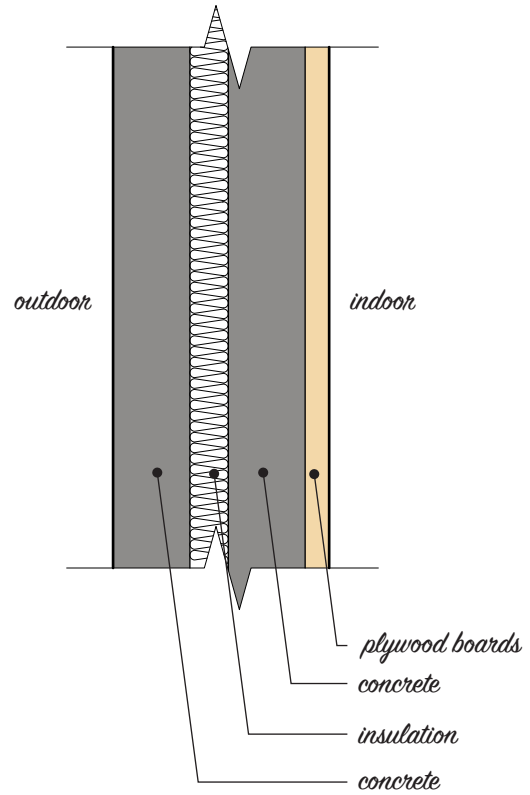
This window as well as the other balcony door that connects the living room to the outdoor deck are the only two openings that are kept traditionally to the outside. All other windows that are facing outward areas, where you might be subject of exposure to people on the street passing by, are partly covered in wood slats. As visible in elevations and detail drawings you can see that continuing the wood slat pattern, 50% of the slats are taken off in front of windows to create a type of permeable effect. In contrast to these outward facing windows that need privacy, all of the other windows are facing the backyard and pool areas surrounded by hills where you won't have to fear your privacy, they are widely open, floor to ceiling.

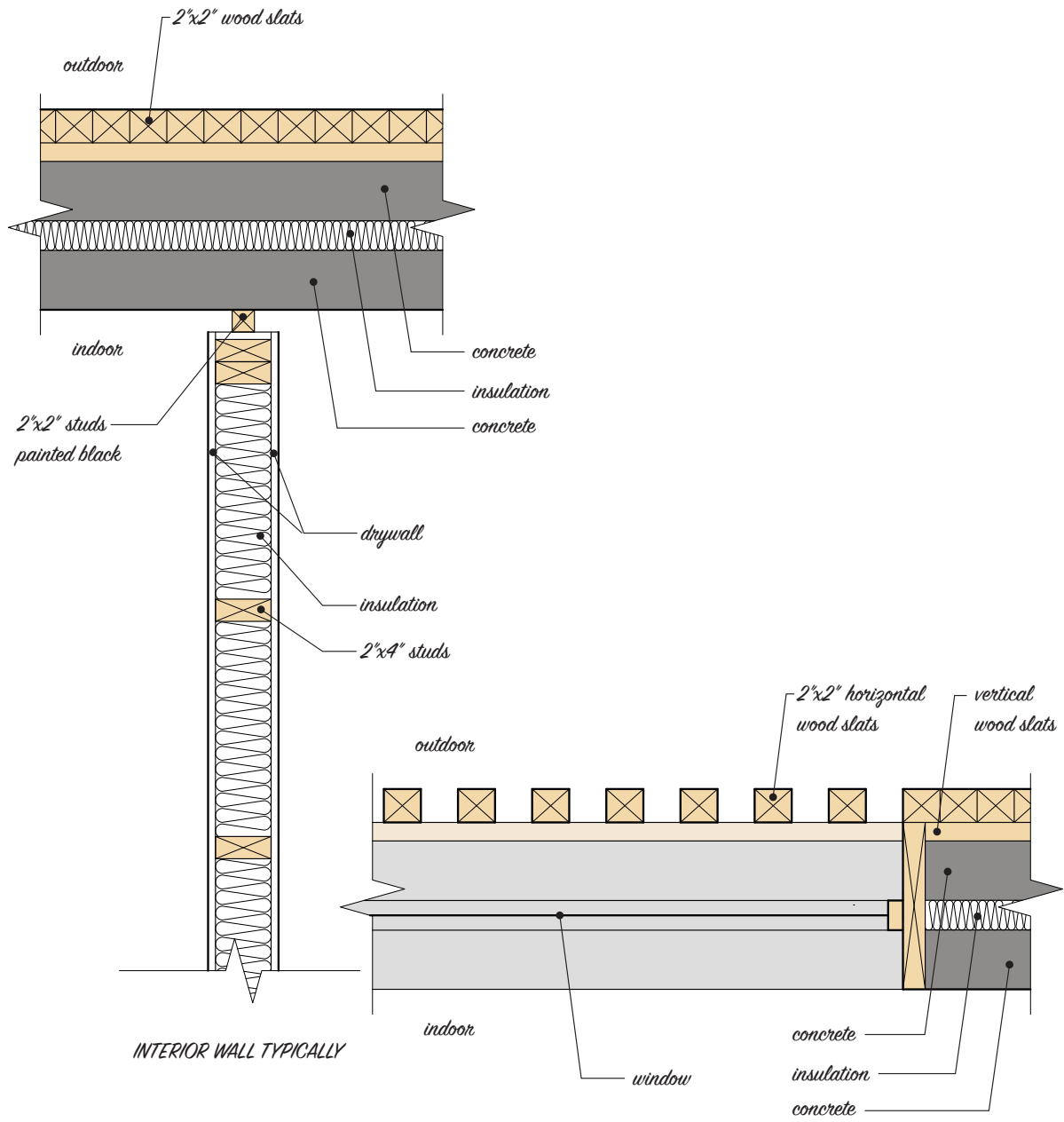
The back yard is situated north of the building which is not only a great location for privacy, but also for climate reasons relative to California. As summer days tend to be very hot, the backyard is the place to spend your time. The backyard works as an extension of the kitchen and living room areas where you can spend your time under the shade of trees and trellis, or tanning by the pool. The large sliding doors easily open to your outdoor living area, north of the lot where dinner parties can be held, barbeques etc. The windows that are facing south have the "privacy wood slats" to help shield from the sun, while

EXTERIOR WALL TYPICALLY



EXTERIOR WALL WORKROOM





the other windows and doors are not equipped with slats but instead has a sun protecting awning to prevent you from having to squint your eyes while working.

The whole house has desert type inspired garden, native to the nearby areas. Since drought is a big problem in California, the use of water is very restricted. That is the reason why I have picked desert plants for this garden, vegetation such as: cacti, succulents, and palm trees that do not require a lot of water. And that is also why the landscape in the backyard consists of permeable hardscape, to avoid planting vegetation like grass that also requires a lot of water. But it's important to keep the hardscape permeable. During the few, but hard rains we have in the winter, if non-permeable concrete causes a lot of issues with flooding since there is nothing that can absorb the water.

CONCLUSION

In conclusion, we can only begin to understand what a perfect home would and/or shall be. It is only the beginning of a time where we are able to make economic progress nomadically. One thing is certain, our environments have begun to evolve thanks to technology. The movement has begun to establish itself in some very under-appreciated roles. For example, IT careers have begun to remotely employ humans that assist in the establishing and maintaining algorithmic programs that almost literally and elusively run the foundation of a business. Which, in another arguments, one can say, will eventually run entirely on its own. i.e. artificial intelligence, AI if you will. But that is a theory for others to research. In the moment, we consider the perfect home to be a doorway to what could possibly be a completely synthesized environment in which humans can begin to merge the global communication system. In what we, as architects see as a single transitive verb. Design. A decision made through design can completely cause a chain reaction that can, and possibly will, change the stream of human action. By designing a home that merges all spaces to comfortably and seamlessly accrue work and family life, we can possibly generate a whole new definition under the umbrella of the portmanteau. I will leave it to the reader to define a word for this design action. Synthesizing a new way of life can potentially change how we, as architects, see and understand a new world. A world where life can potentially reach a sort of paradise. Similar

to groups of displaced people without a state, business's and/or corporations can begin to take on an establishment without a central location. A headquarters that is not in one or many central buildings. Rather, take on a home in a widespread network of individuals spread out throughout a country or continent. That being said, we must continue to design the world for the better; design for the new modern family, all the while bring sanity to a very divided world.

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Apart from this, all other images are produced by the author of this report.

