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Gabriella Gomez
Southern California Institute of Architecture
Fall 2024 - Spring 2025
Year One Portfolio

Design Studio

01

2GA

Devin Weiser and Marcelo Spina

02

1GB

Andrew Zago and Anna Keimark

03

1GA

David Eskinazki and Mathew Au

Visual Studies

04

III

Marcelo Spina and Alejandro Loor

05

II

Andrew Zago and Matthew Au

06

I

Anna Keimark

History and Tectonics

07

History Architecture and Urban Studies I
Giulia Amoresano

08

Contemporary Architecture
Erik Ghenoiu

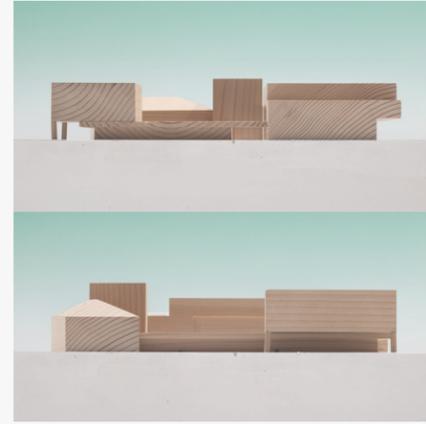
09

Materials and Teconics
Sophie Penmetier

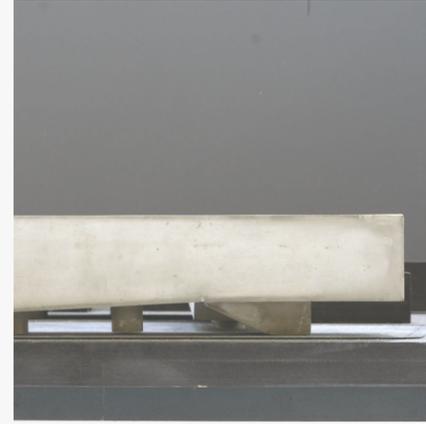
Experience

10

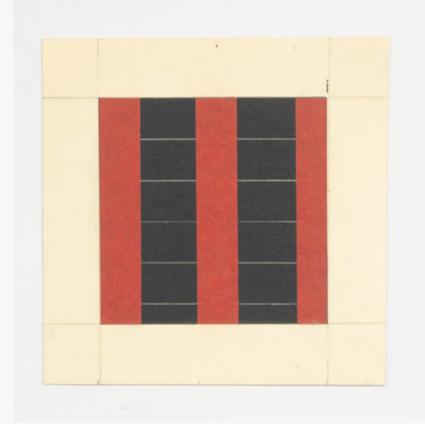
Paper Log House
Shigeru Ban Architects



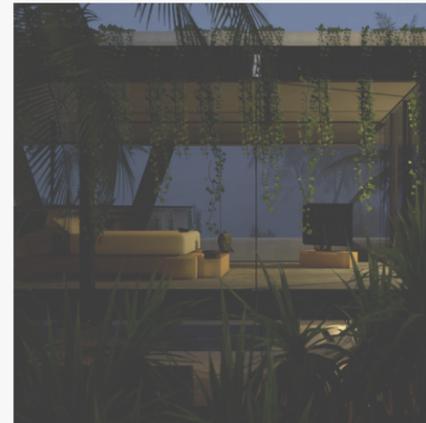
01



02



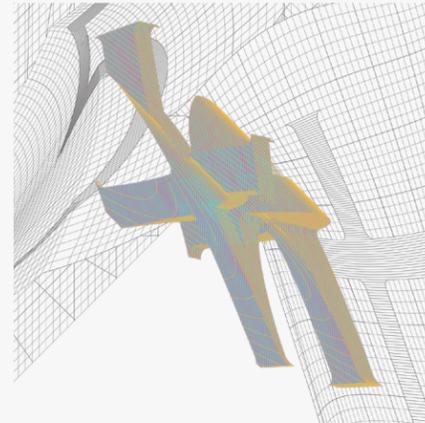
03



04



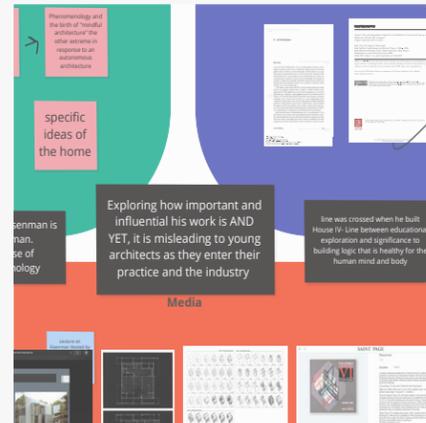
05



06



07



08



09



10

01 *Design Studio 3*

2GA **Urban Toybox**

Devin Weiser * Main Studio Instructor
Marcelo Spina

2GA Design Development Studio, explored the design of a dance theater and civic campus as a framework for rethinking performance architecture and its public role. Our project reimagines the dance theater as an urban toybox rather than a monumental “palace of culture”.

Oriented in Pico Union, this campus aims to invite the surrounding community inward and up onto a glorified plinth in which operates as a central stage where social spaces blend with places of performance. Possibilities are infinite as designed and movable props dictate social gatherings, performances and informal occupation.

Partnered with Liam Davis



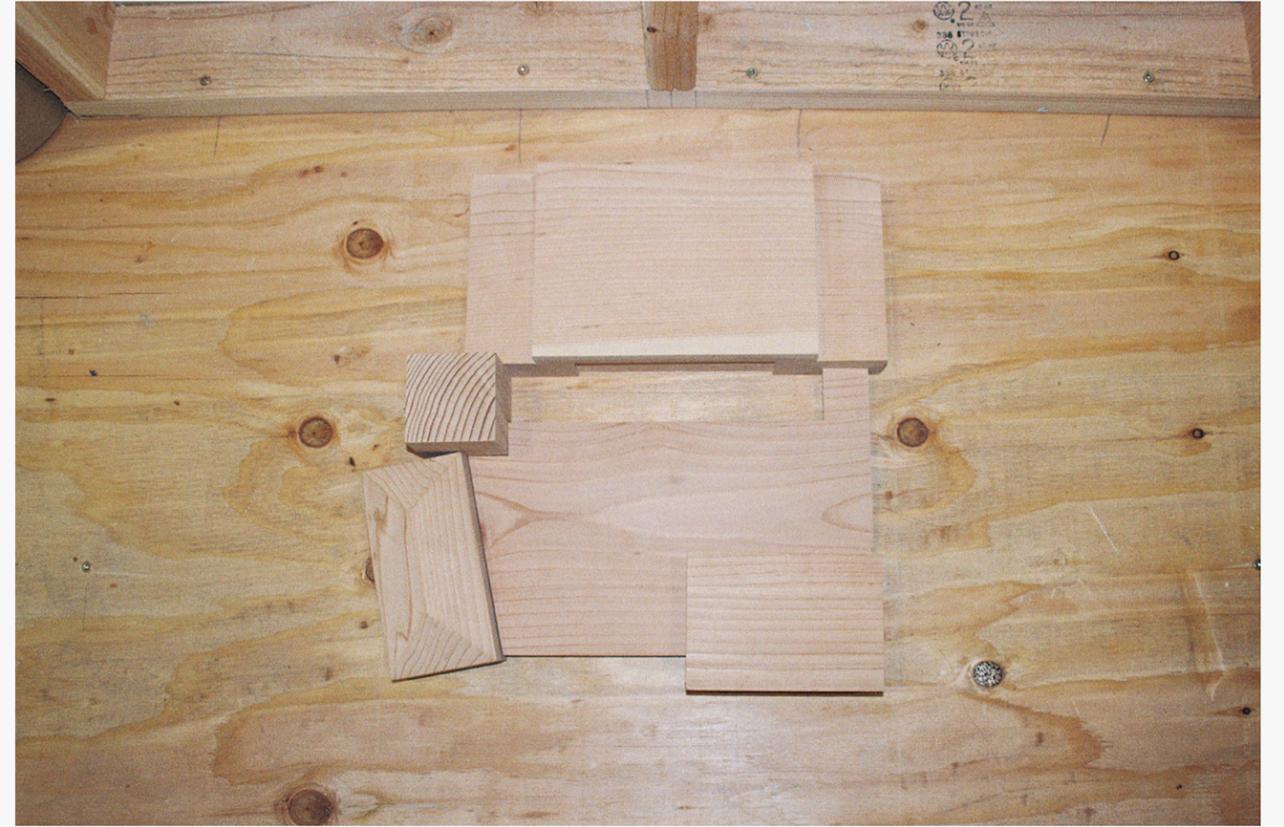
Image of final model on site

Wood Massing Model

Proposed program for Los Angeles Dance Company campus. This drawing highlights buildings that can house functions and desired programs. Exhibiting texture and facade systems



Axonometric Photograph



Top View Photograph

Annotated Path Drawing
Digital Photograph

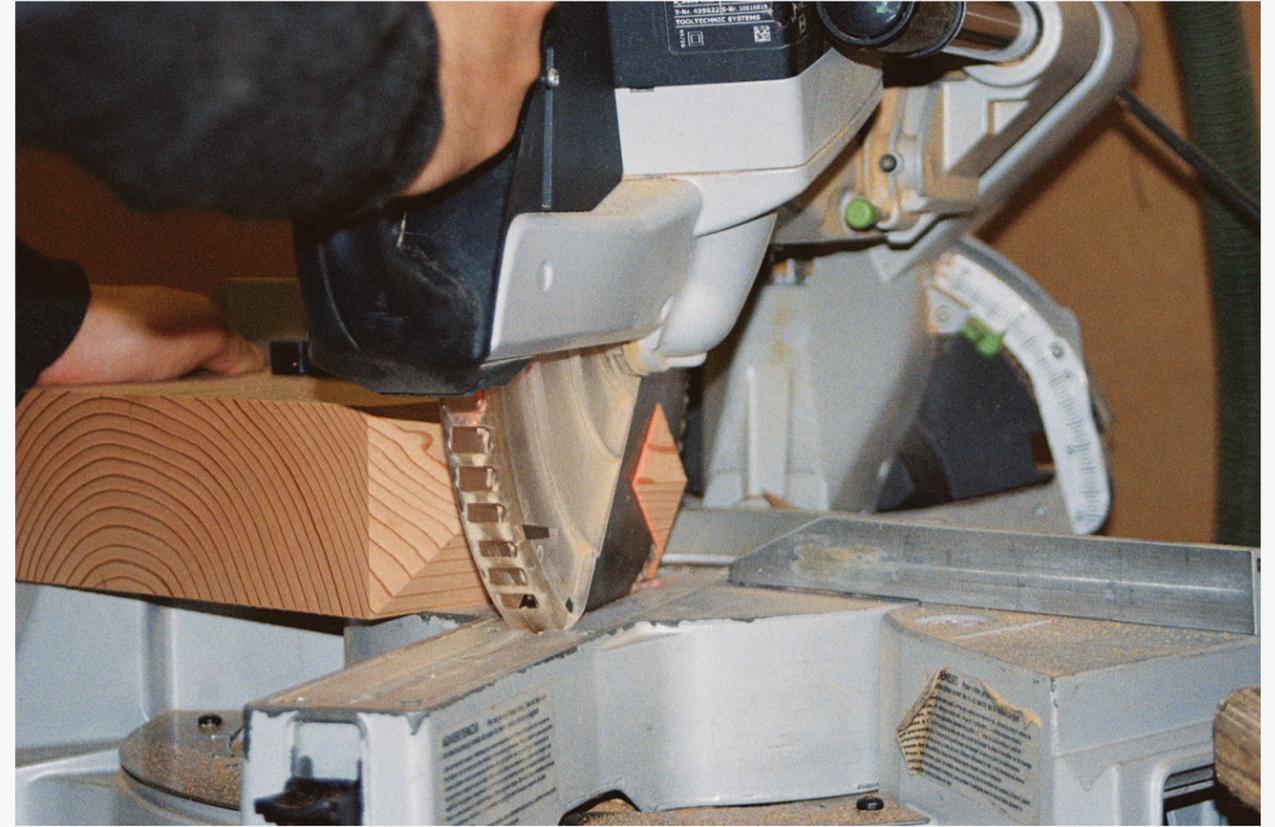
Entire Dance Campus Photograph
Film Camera capturing in the Paper Log House Installation

Wood Working Process

Process images using reclaimed and recycled wood found on SCI-ARC campus. Intentionally embracing and working along the grains to imply subtlety for facades within the massing model. Embracing spontaneity with film photography as a means of performance



Film Photograph



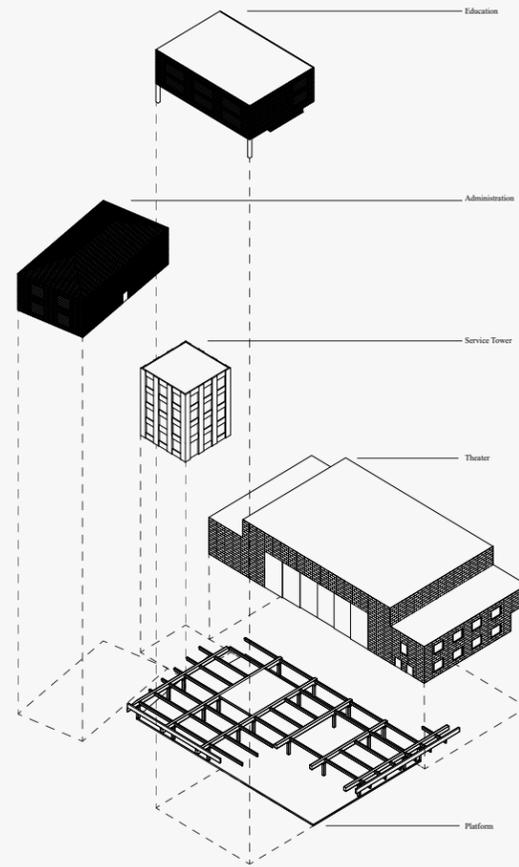
Film Photograph

Wood Cutting Process
Captured and printed in color

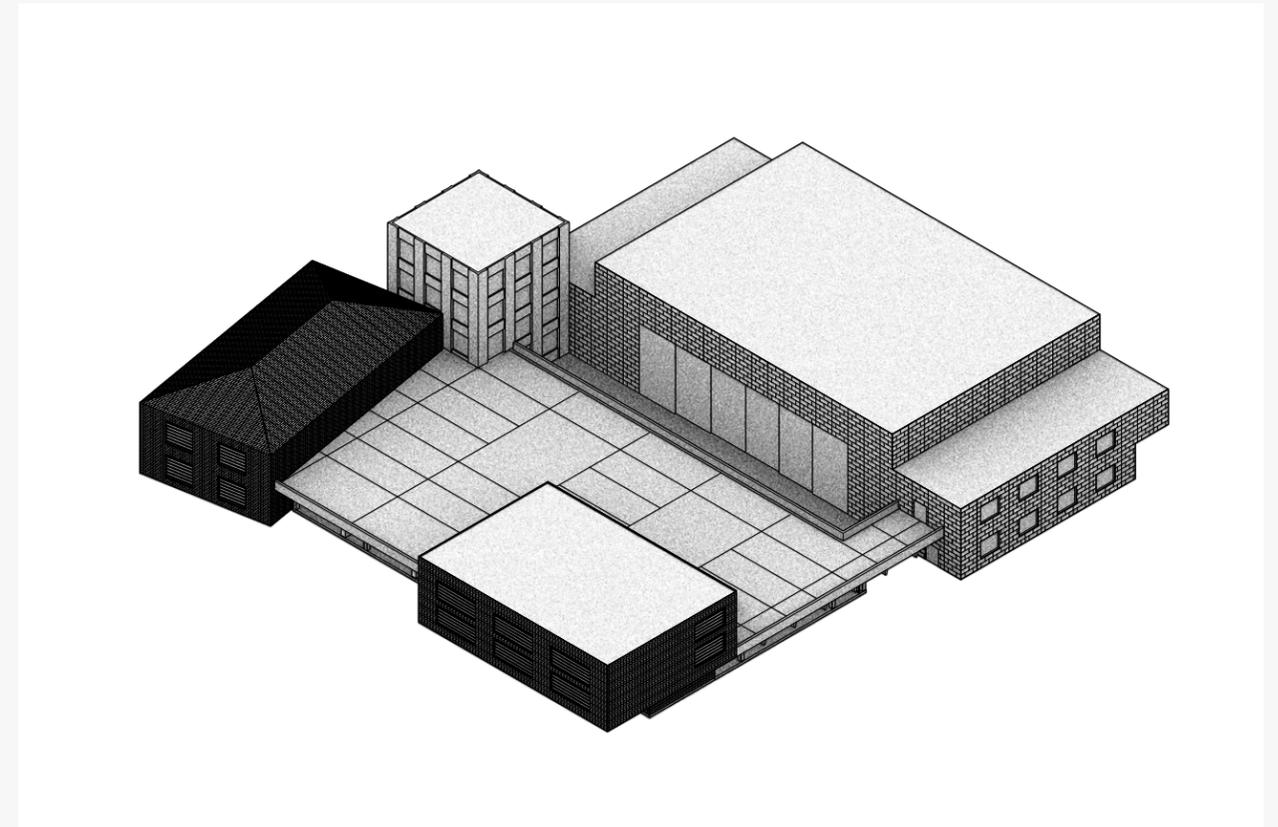
Wood Cutting Process
Captured and printed in color

Isometric Drawings

Proposed program for Los Angeles Dance Company campus. This drawing highlights buildings that can house functions and desired programs. Exhibiting texture and facade systems



Exploded Program Drawing



Entire Campus Drawing

Isometric Facades and Texture Drawing

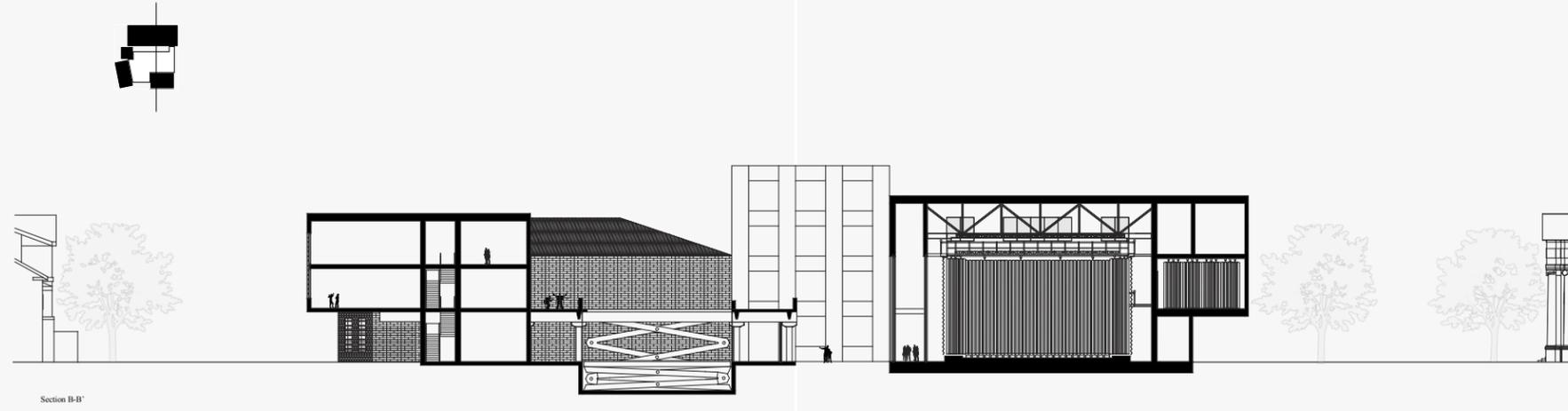
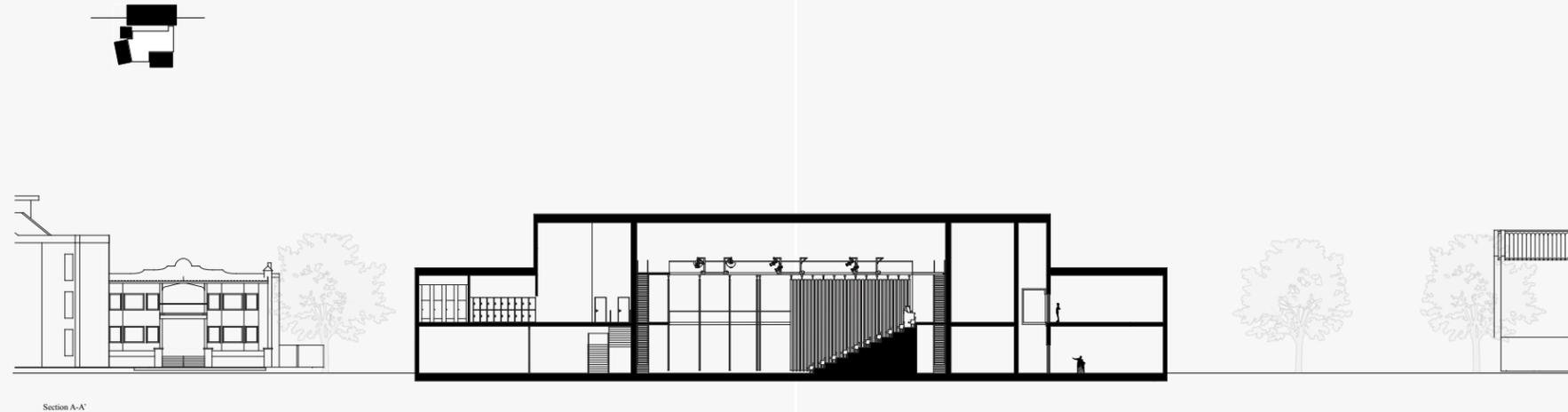
Printed Black ink on paper

Isometric Drawing

Printed Black ink on paper

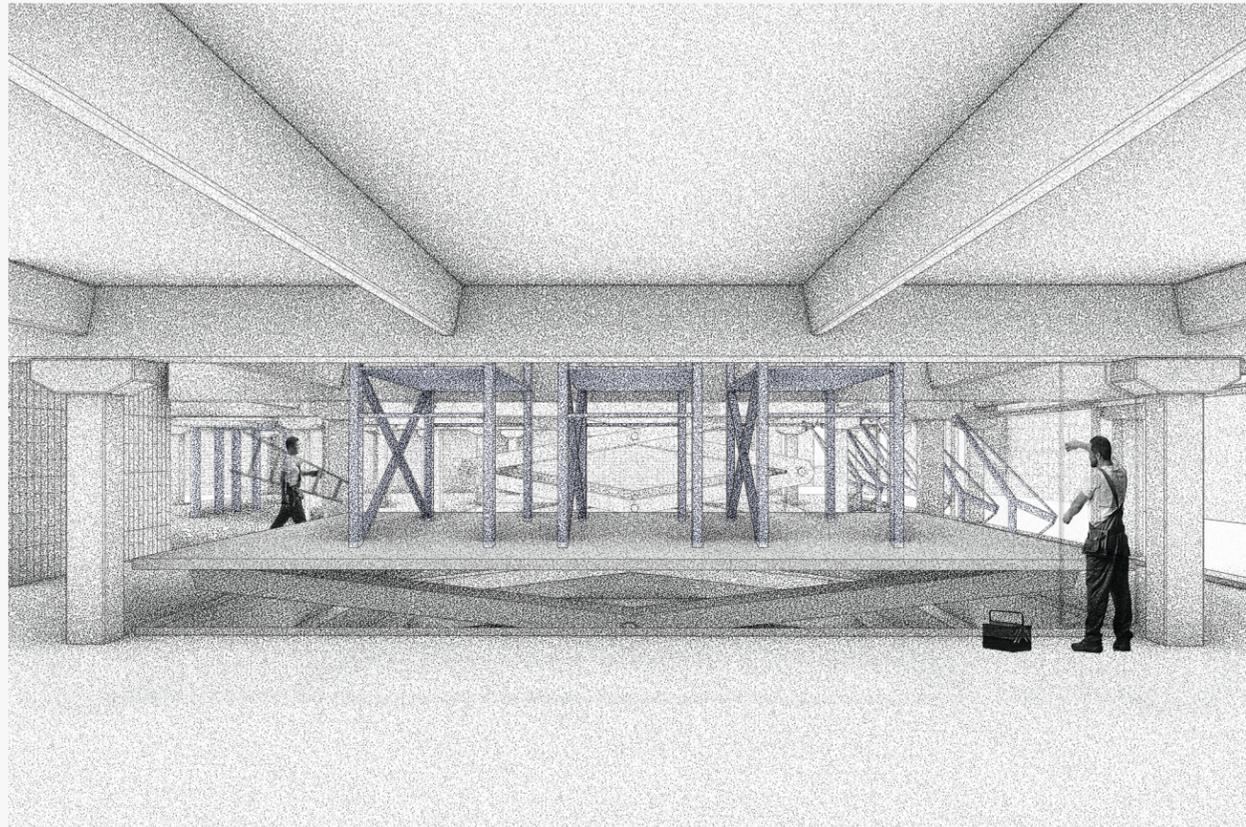
Sections

Cuts through the theater and the entire campus highlight the multitude areas of performance. Exhibiting a contrast of traditional ideas of performance space and the open platform, the center stage where a scissor lift brings props up from storage to the center stage. Functioning as an act of performance itself.



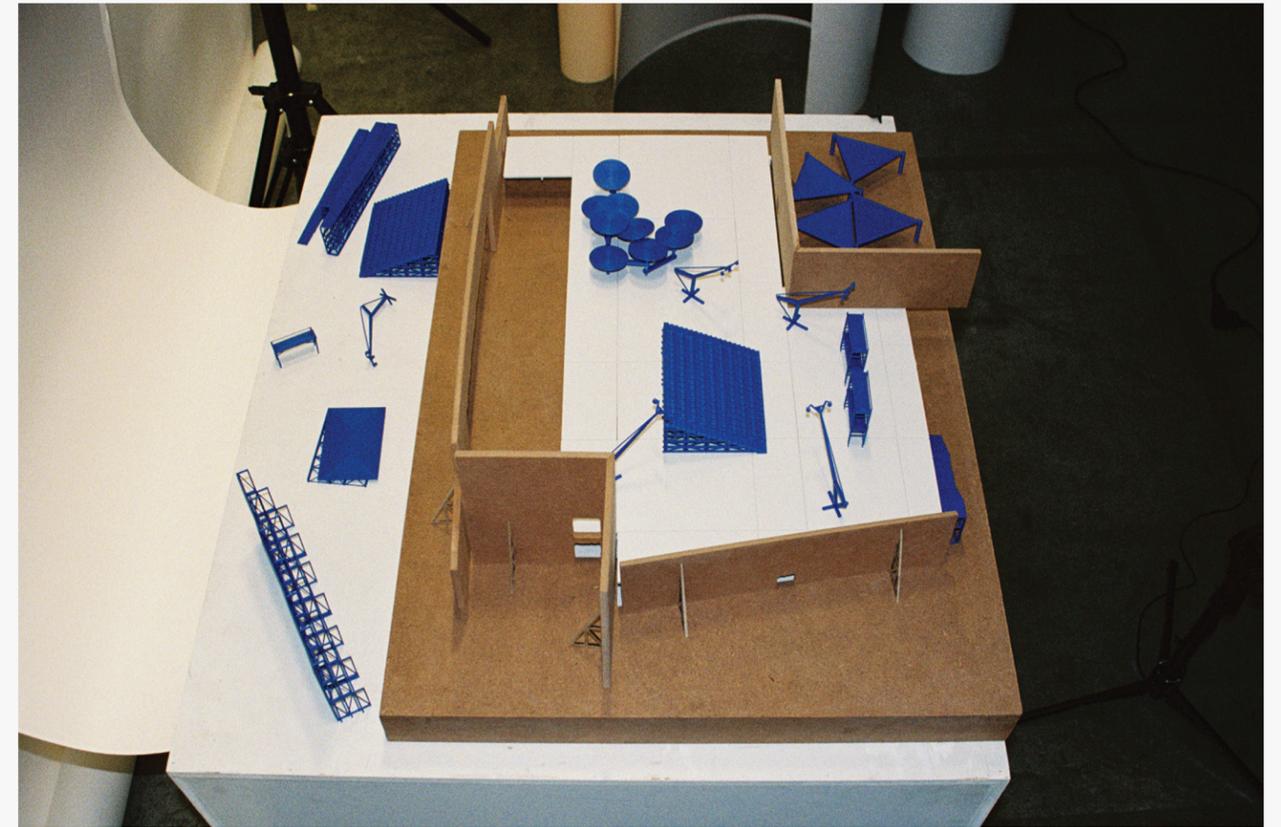
Props

A major componet of our design project consist of the designing and 3D print and assembly of prop minitures of bleaches, scaffolding, lights, scrims, sun shades and conceptual trees. Props are made to be reconfigured and imaged in infiniate ways to activate informal and formal acts of performance



Storage Render

Interior Render underneath the platform
Printed Black and blue ink on paper



Props model on Film

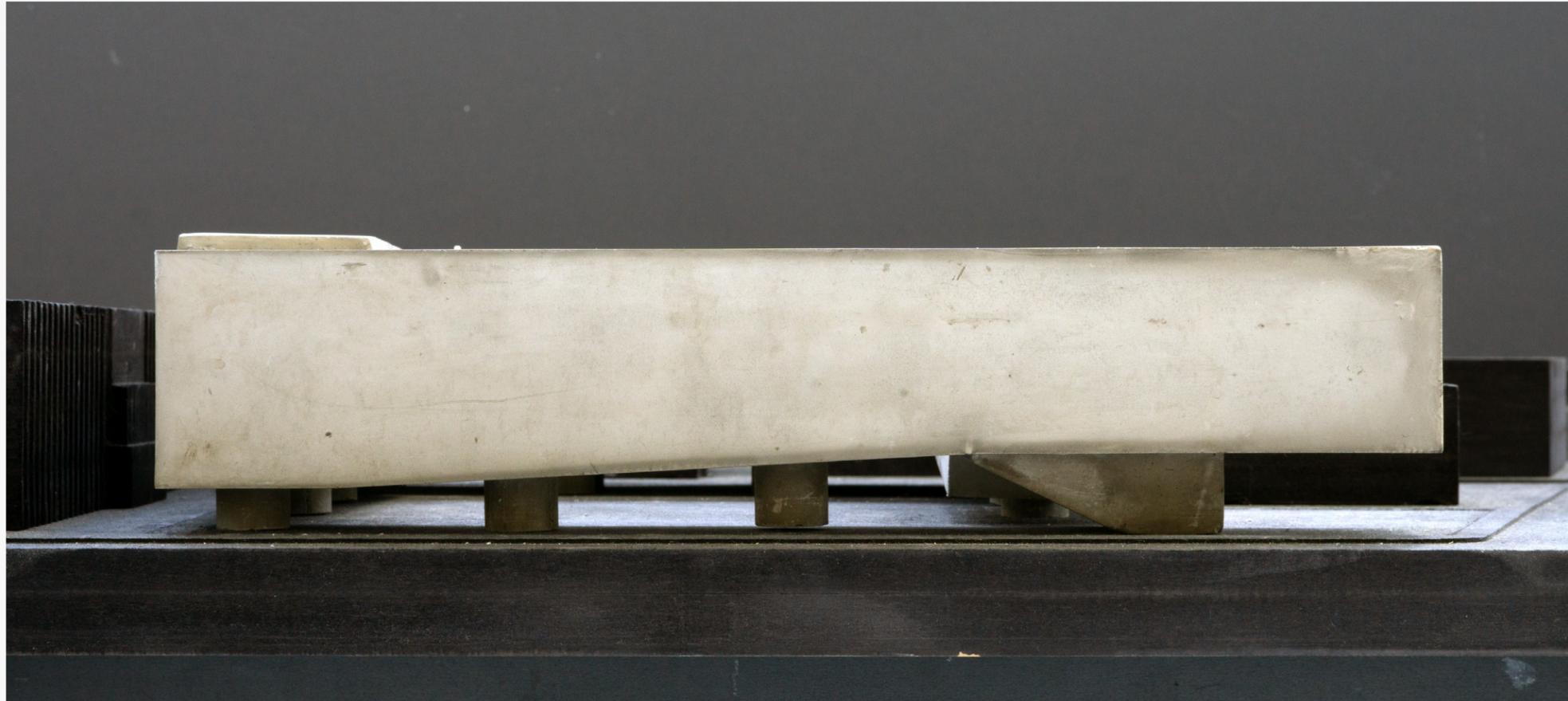
Process image of the prop animation
3D printed props, stage and MDF wood

02 *Design Studio 2*

1GB **Obliques**

Andrew Zago * Main Studio Instructor
Anna Keimark

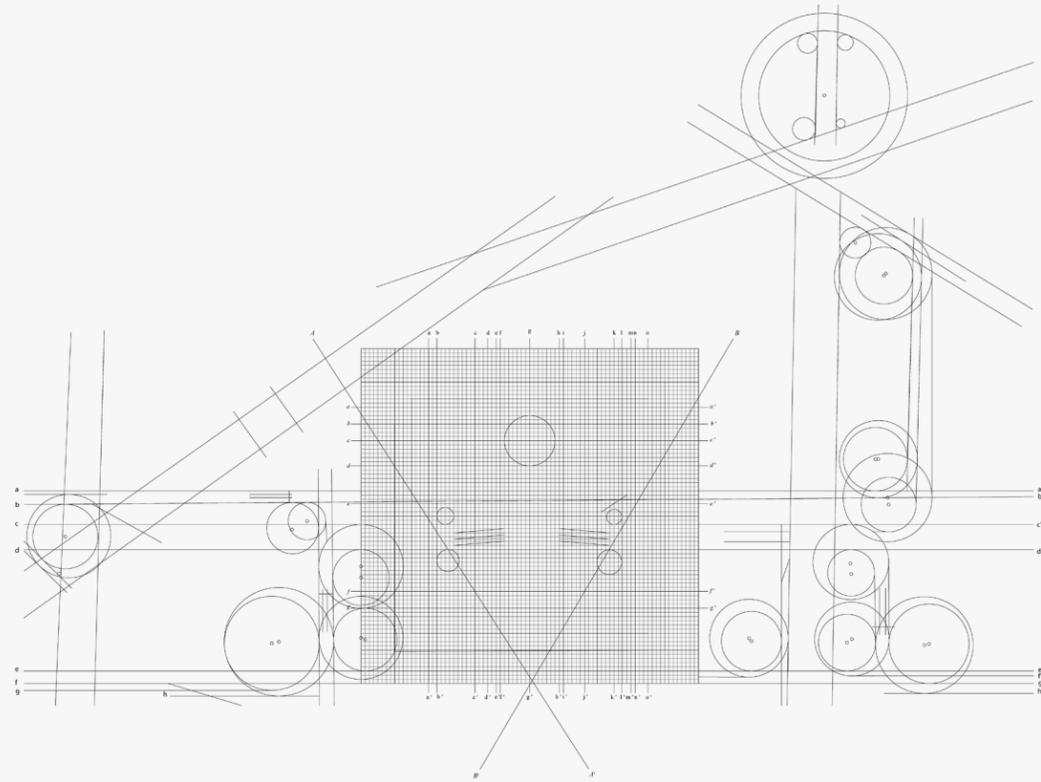
1GB Design Studio, where the semester's focus was the design of a mixed-use public building on the site of the existing West Los Angeles Civic Center. Exploring concepts of typology, oblique surfaces and courtyards. Building on foundational tools from the previous semester, the studio emphasized circulation, program, and form in the context of public use, alongside broader considerations of community, accessibility, and sustainability. Through case studies, site analysis, and a range of visual representation techniques including circulation diagrams and model casting.



Final model on site

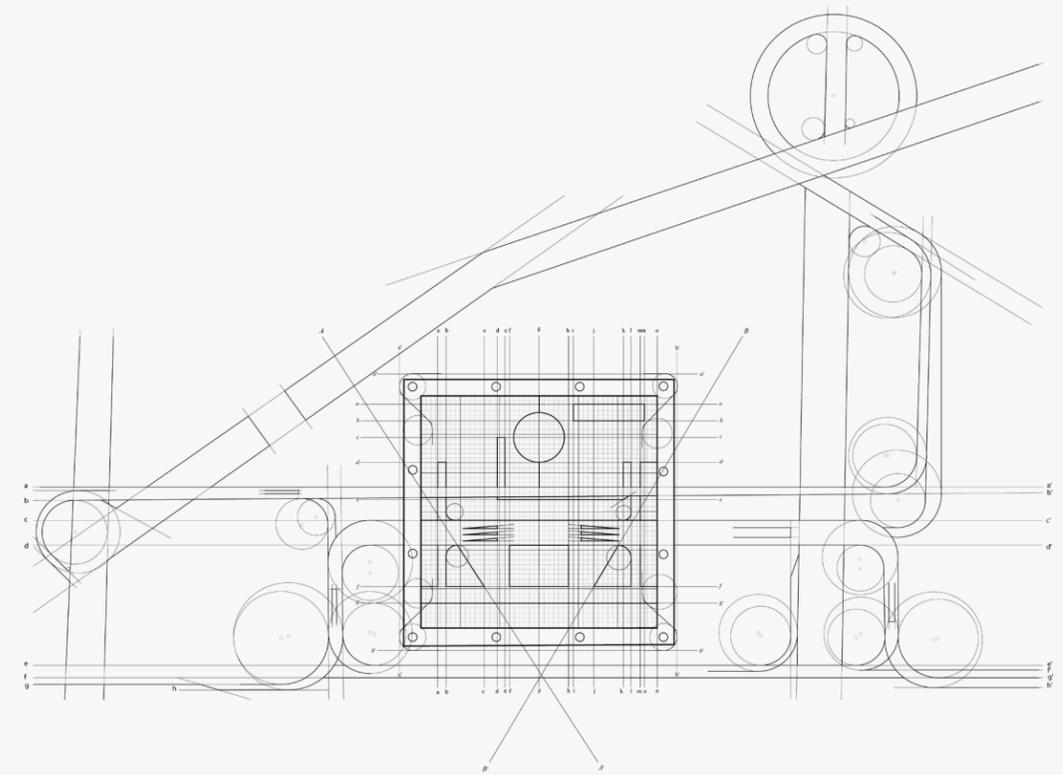
Precedent Analysis

I studied the Locomotiva unbuilt project by Aldo Rossi by methods of annotated analysis.



Annotations Only Drawing

Annotated Path Drawing
Printed Black and Red ink on paper



Annotated Analysis Drawing

Path Divided into Blocks Drawing
Printed Black ink on paper

Midterm Model

Model for the Civic Center. The process consisted of 3D printing pieces and creating molds to cast.

24



West View

25

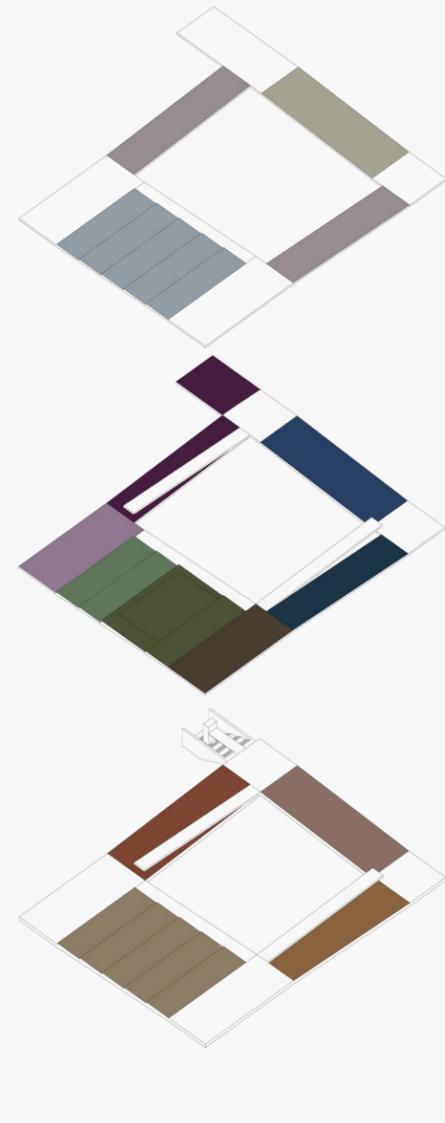


Rotated View

Cast Model
Hydrocal Plaster, Cool Grey and Red Pigment

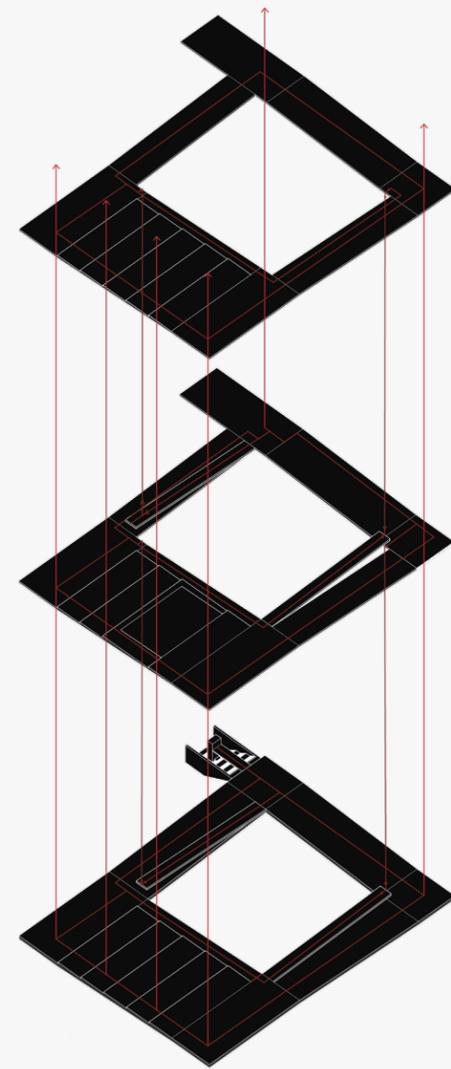
Diagram Drawings

These Diagram drawings assign the program of the civic center to its designated volume and a circulation diagram that shows three methods of moving through the oblique. Ramps moving in an upward, downward spiral and vorticle shortcuts.



- Restaurant
- Open Office Space
- Senior Center
- EHS Permit and Department of Planning
- LAHED/CD
- EHS Inspection
- Mayor's Field Office
- Neighborhood Council
- Shared
- Mayor's Field Office
- Office of Tol Law
- DOT - Adjudication
- DOT - Engineering
- Latino Resource Organization

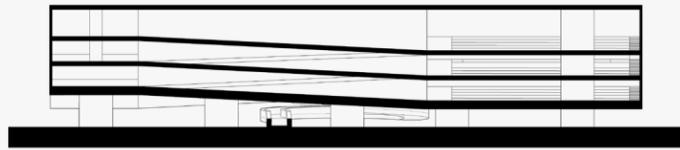
Program Diagram
Printed Color ink on paper



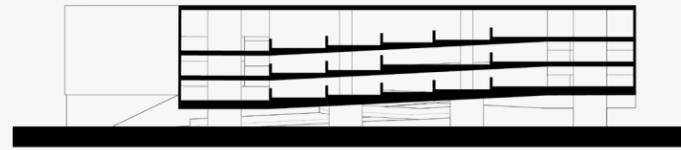
Circulation Diagram
Printed Black and Red ink on paper

Final Section Drawings

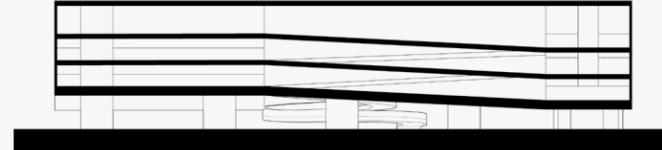
28



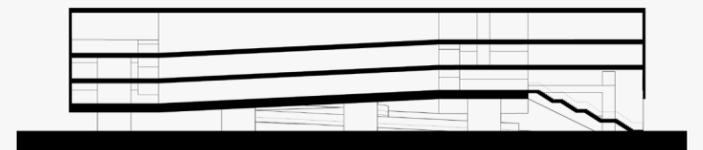
North



West



South



East

29

Final Plan Drawings

01 Floor Plan

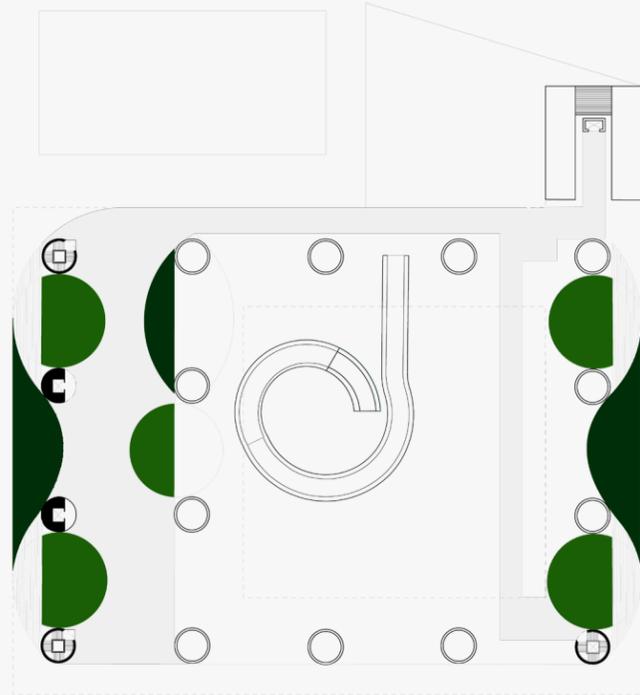
02 Floor Plan

03 Floor Plan

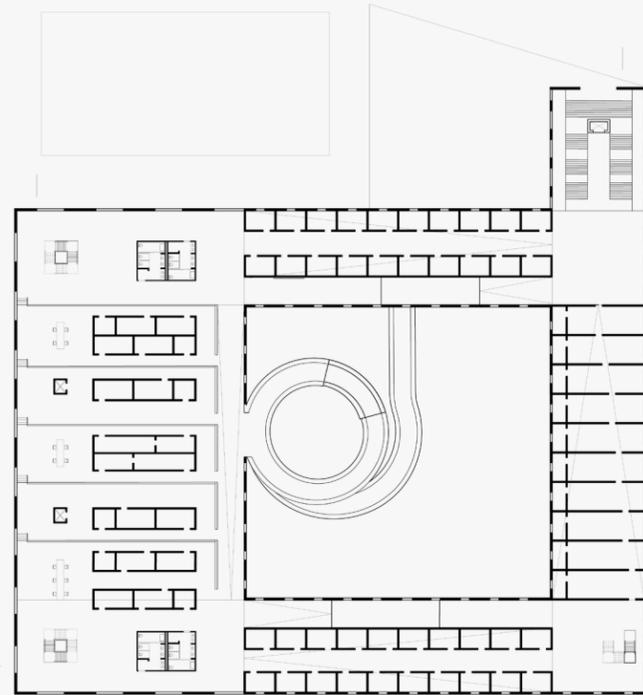
04 Floor Plan

30

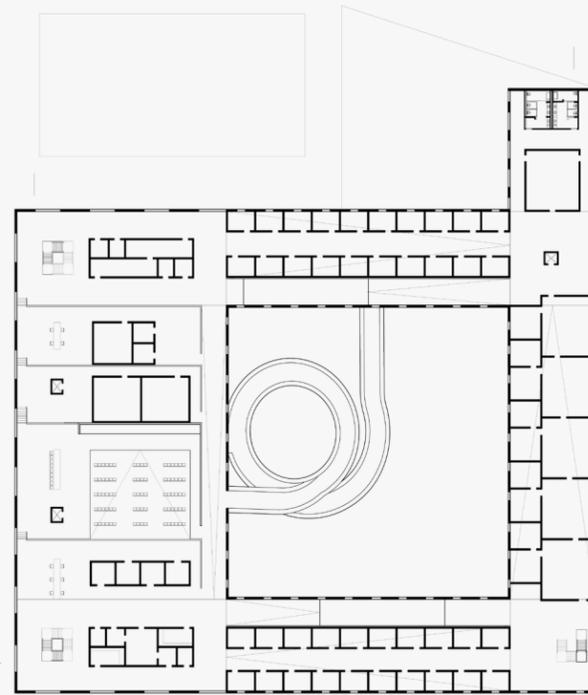
31



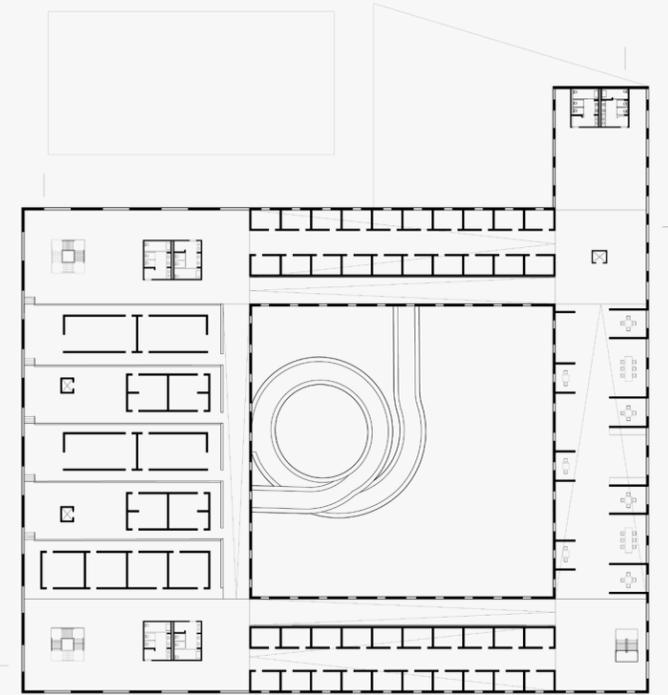
Ground Floor Plan



1st Floor Plan



2nd Floor Plan



3rd Floor Plan

Chunk Model
Scaled 1:50 Chunk of the Final Model



Elevation View



Rotated View

Chunk
CNC MDF board dyed with Black ink.

Final Model
Scaled 1:200 Model



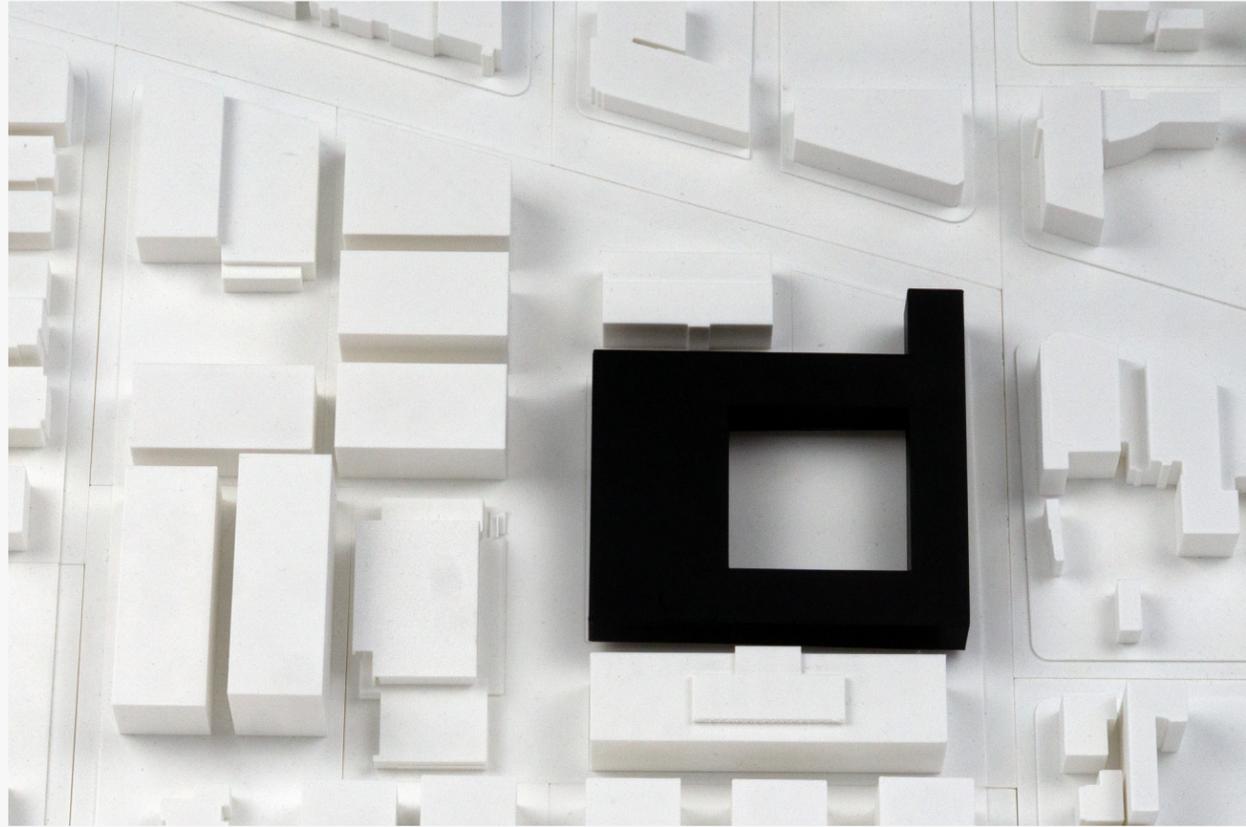
Elevation View on Site



Rotated View

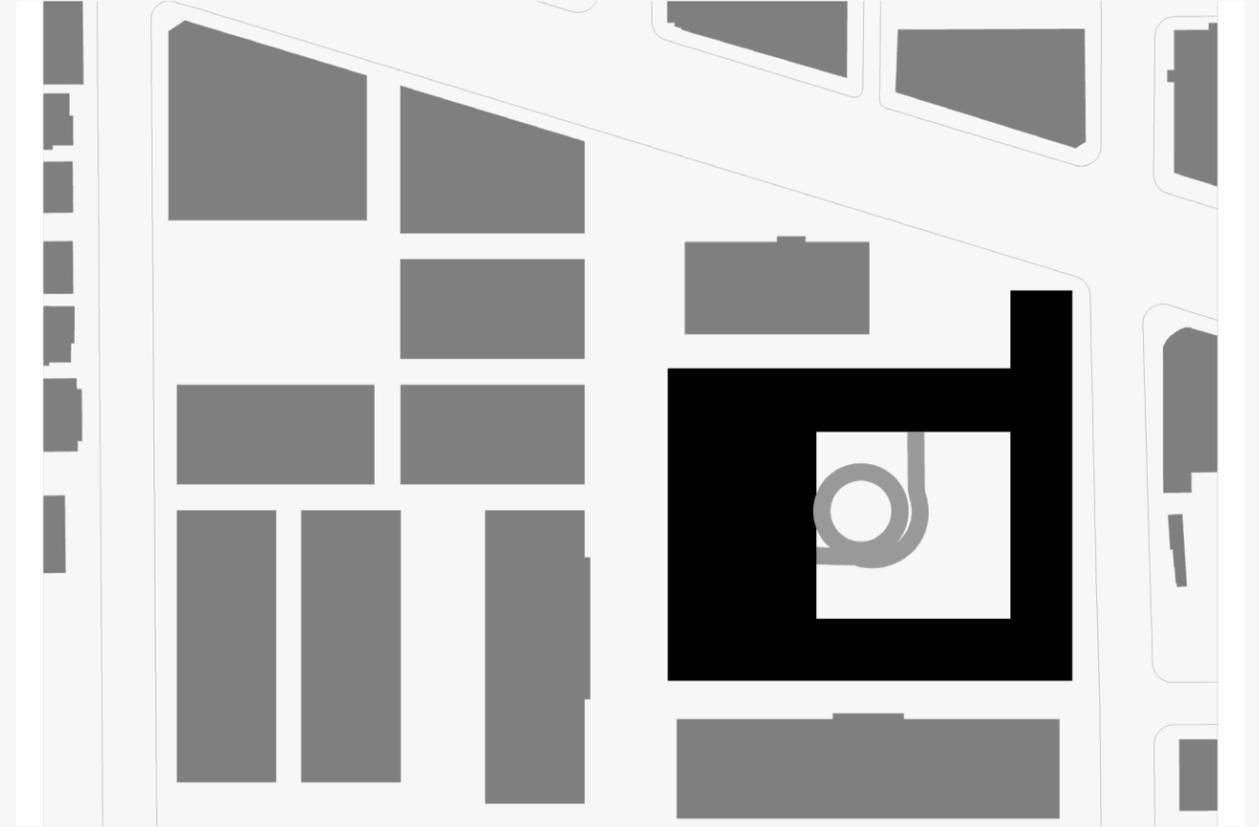
Cast Model
Hydrocal Plaster, Cool Grey and Red Pigment

Urban Context
Scaled 1:800 Model and Site Context Drawing



Top View

1:800 Model
3D Printed



Top View

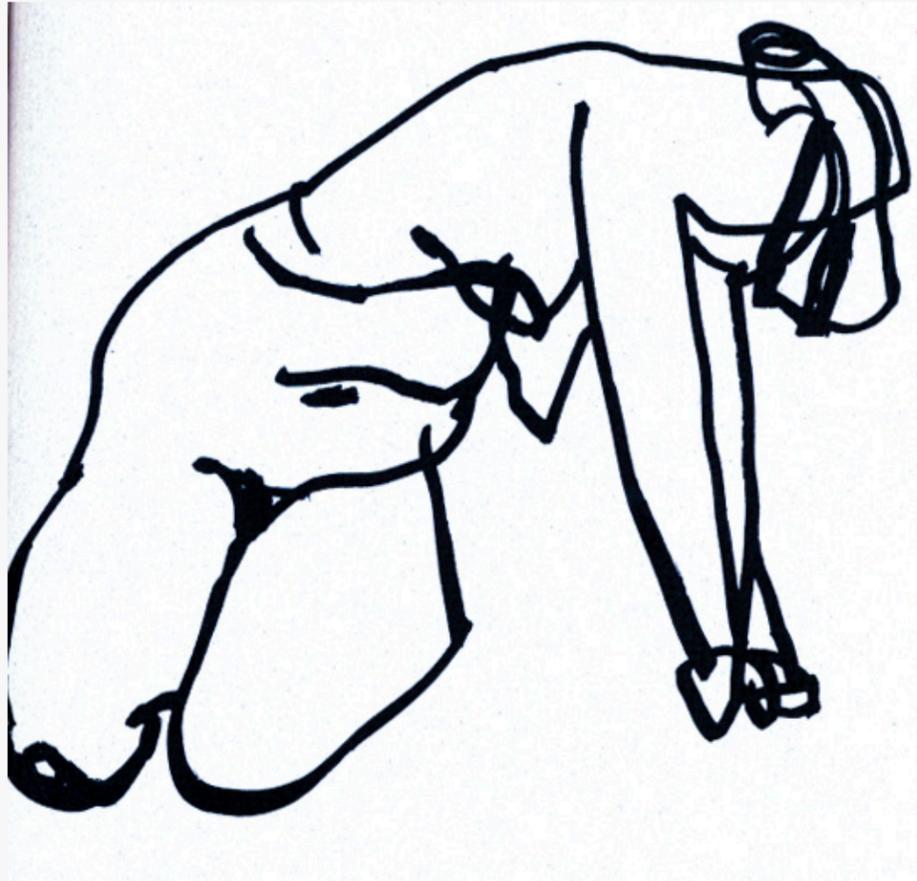
Site Context Drawing
Black ink printed on Paper

03 Design Studio 1

1GA Same But Different

Matthew Au * Main Studio Instructor
David Eskinazki

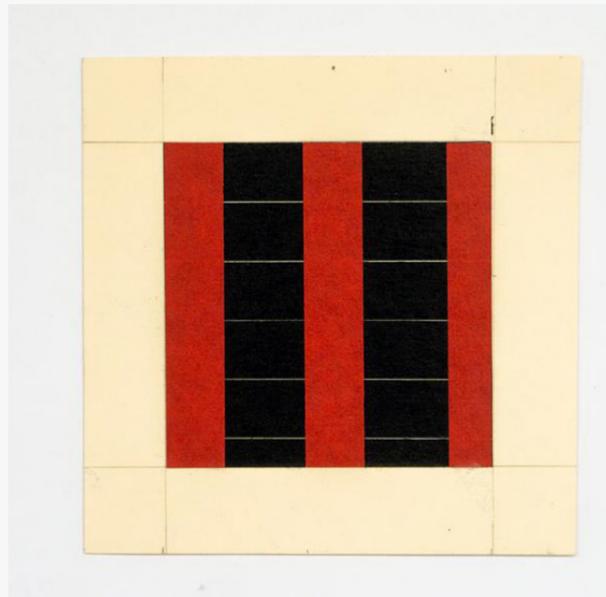
First Semester Design Studio is an introduction on forms, architectural elements and design fundamentals that explore concepts of "Same but Different." Exploring diptych's and abstraction of figures to create structure. As the semester progress, we worked on turning those forms into an Art Depo/Museum loctated near the MOCA, downtown Los Angeles.



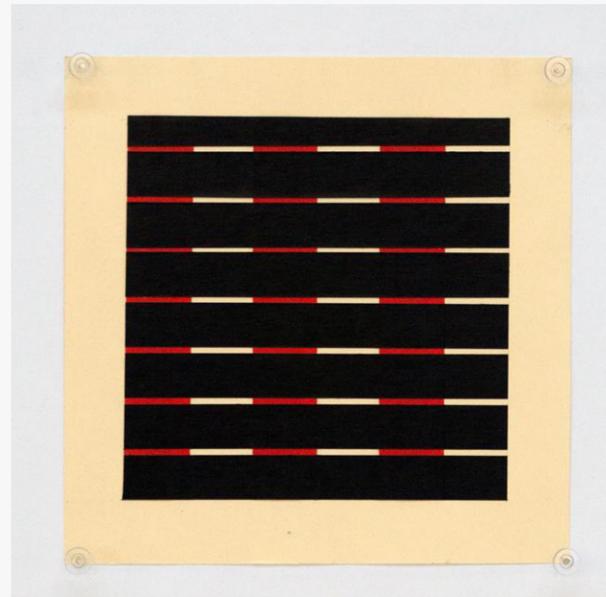
Two found images that are the same but slightly different

First Formal Grid Study
Exploration of Density, Transparency and
Texture using Tape.

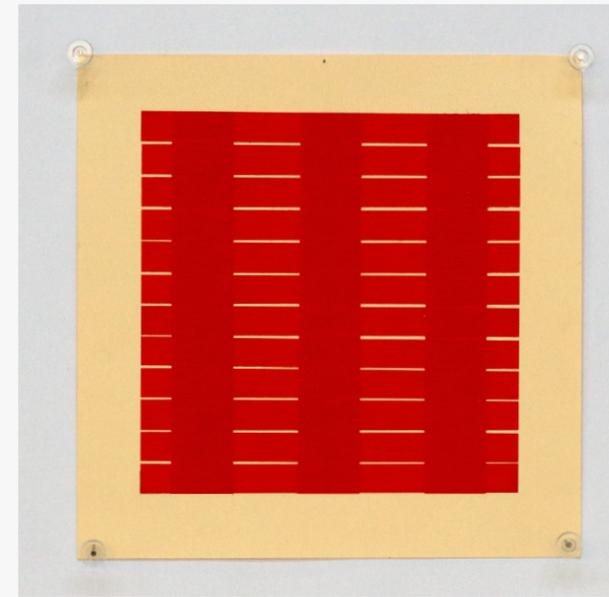
40



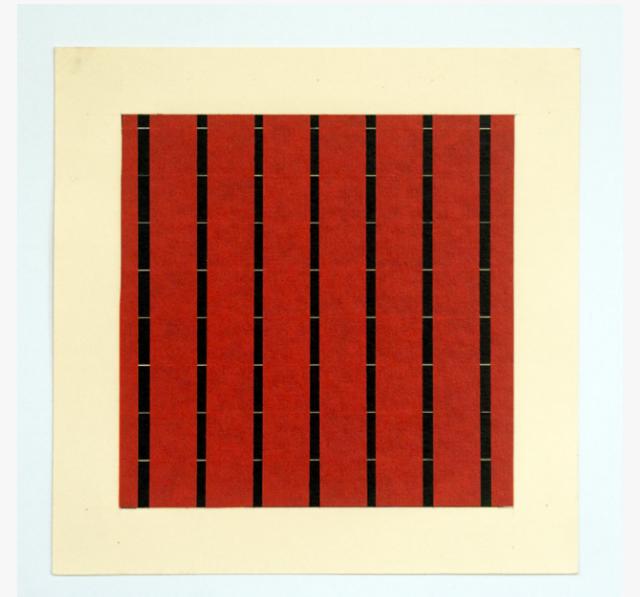
Grid 1



Grid 2



Grid 3



Grid 4

41

Continuation of Grids
Exploration of Density, Transparency and
Texture using Tape.



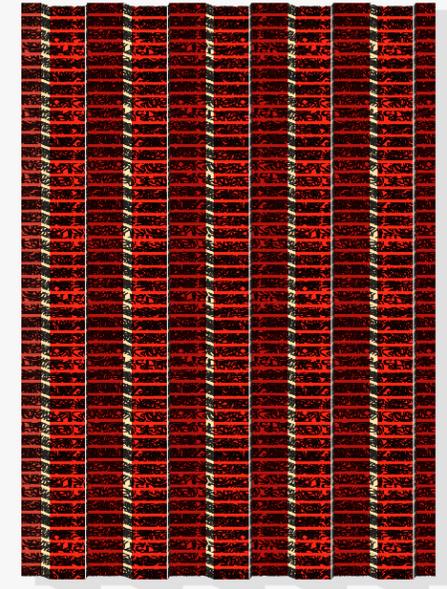
Grid 1



Grid 2



Grid 3



Grid 4

Tape, Pleat, Ink combination
Red Tape and Printed Black ink on Manilla

Rendering of Tape, Pleat, Ink Combination
Printed Red and Black ink on Paper

Hands

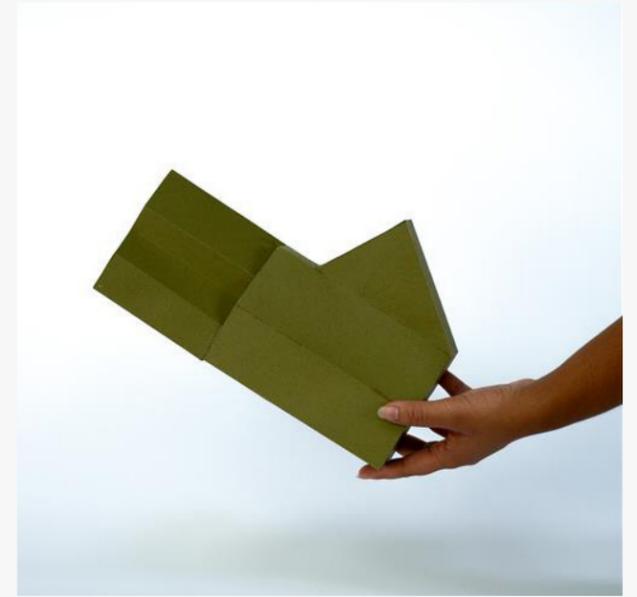
Using our hands as a foundational basis of exploring form



Photo of Hands



Front View



Rotated View

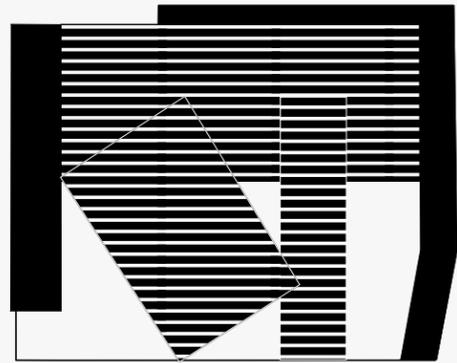
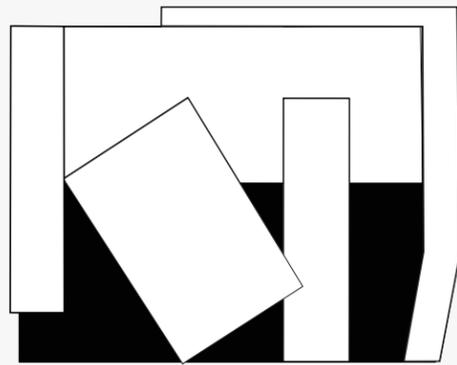
Hands

Taken on SonyA6000, printed on 13 x 19 paper

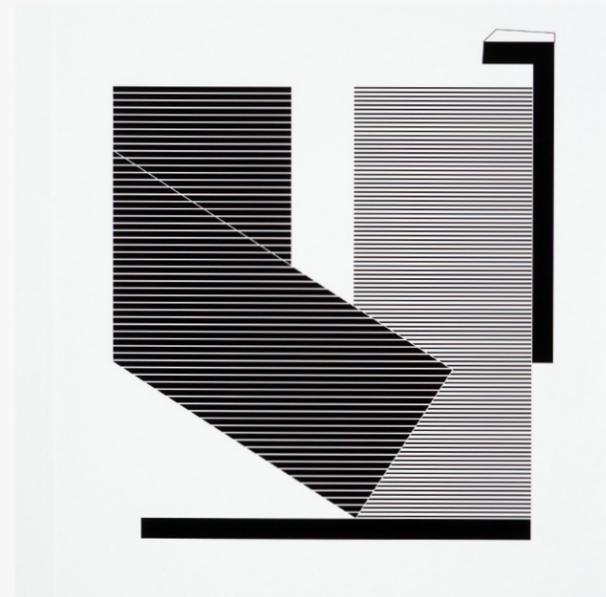
Model of Hands

Green Manilla paper

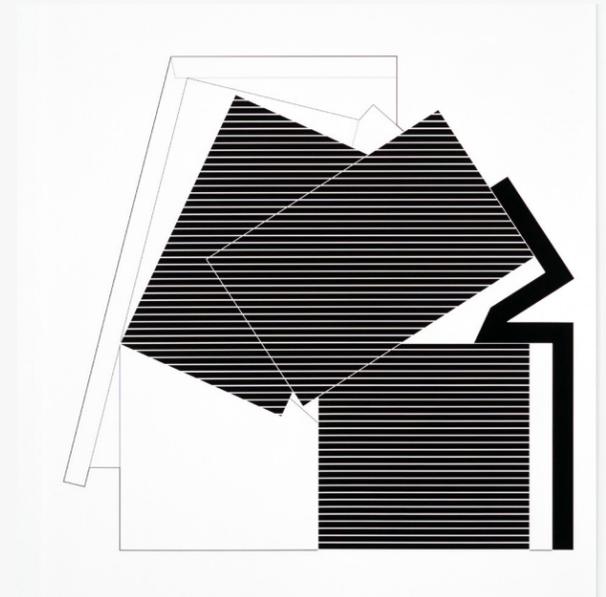
Midterm Drawings



Diagram



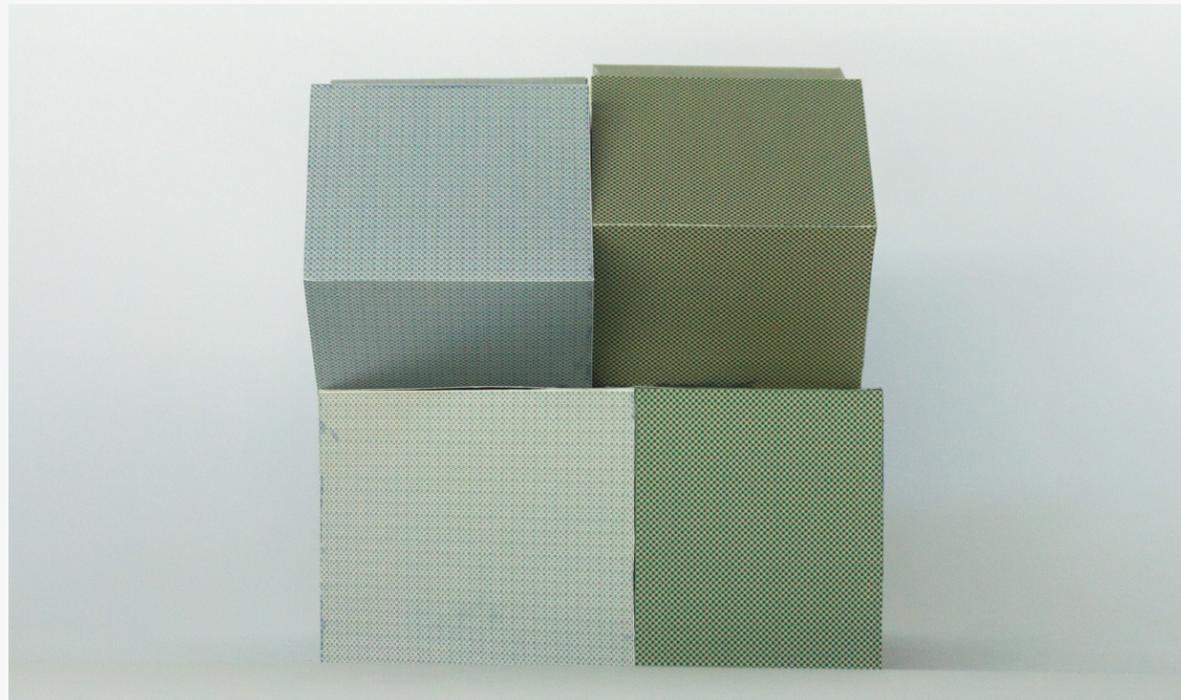
Plan Section



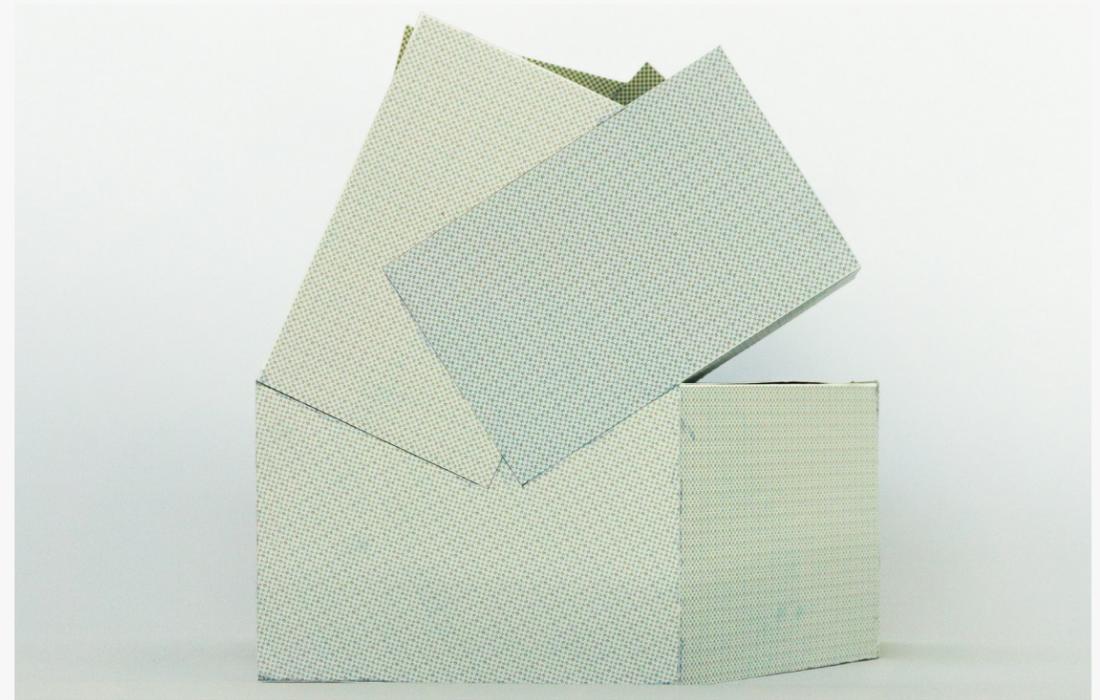
Elevation Section

Model of Both Forms

Using our images of our hands, we made models of forms that are the same but slightly rotate



Front View



Elevation View

Exterior Image

Printed Hatches on Bristol

Exterior Image

Printed Hatches on Bristol

Midterm Model



Front View



Elevation View



Right Section



Left Section

Exterior Images

Printed Ink and Hatches on Bristol paper

Section Images

Printed Ink and Hatches on Bristol paper

Final Model

Printed ink on Bristol Paper, Perferated paper, Foam Core, Wood and Plaster tape.

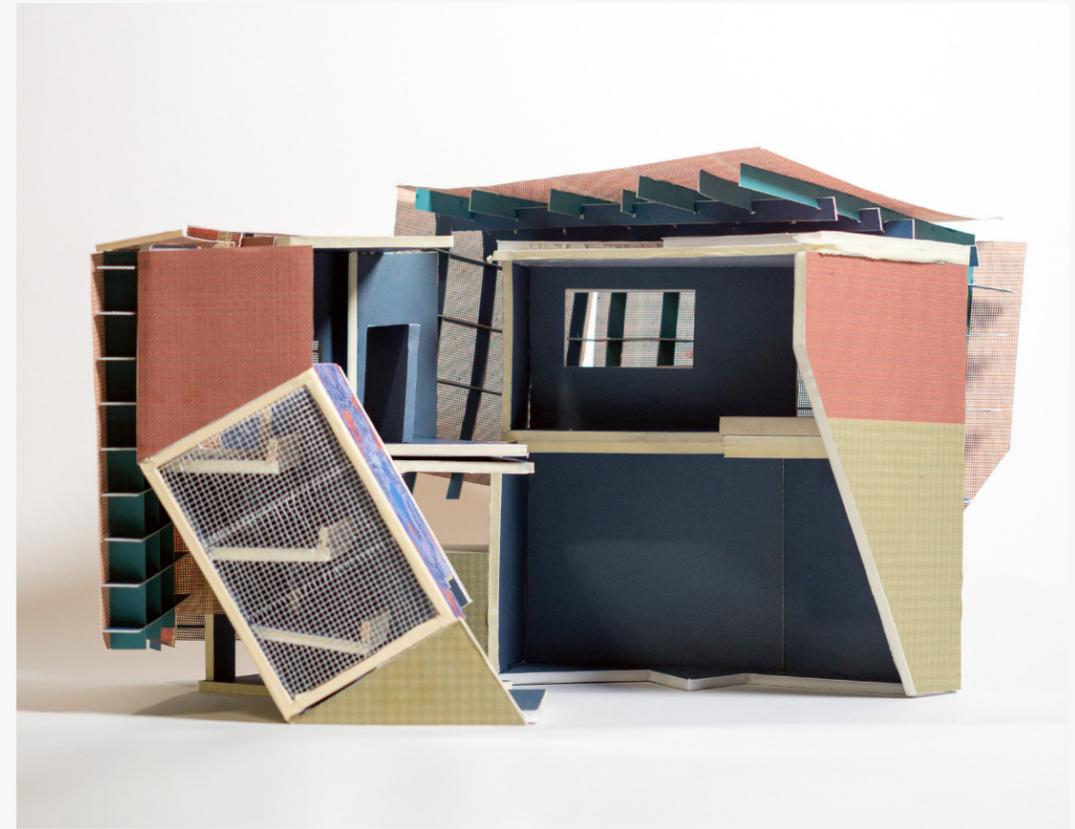


Final Model Exterior

Original Hatches, Artist Print on Prefferated Paper. Tape on the seams.



Front View



Elevation and Section View

Exterior of the Art Storage Image

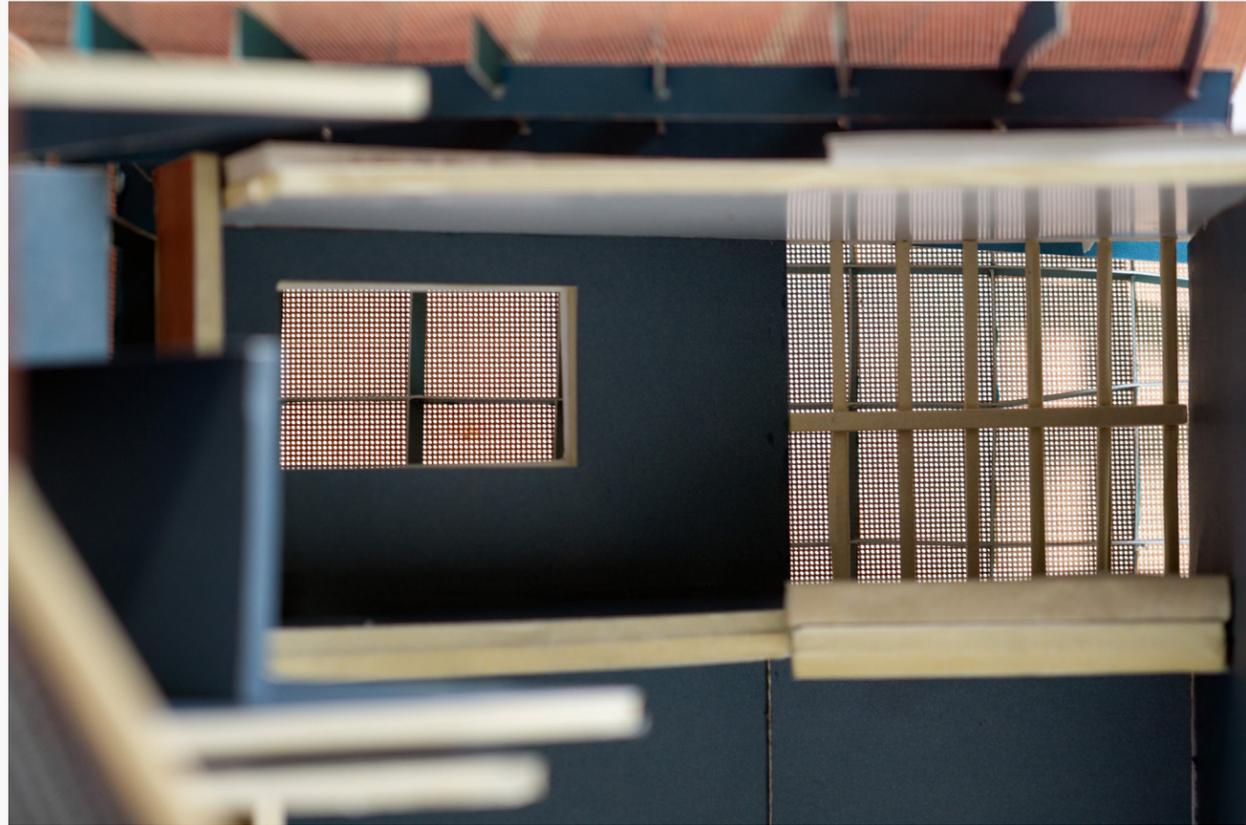
Printed ink on Bristol Paper, Perferated paper, Foam Core, Wood and Plaster tape.

Exterior and Interior Image

Printed ink on Bristol Paper, Perferated paper, Foam Core, Wood and Plaster tape.

Final Model Interior

Original Hatches, Artist Print on Prefferated Paper. Tape on the seams.



Second Floor and window View



Material and Art Storage View

Detail Image

Printed ink on Bristol Paper, Perferated paper, Foam Core, Wood and Plaster tape.

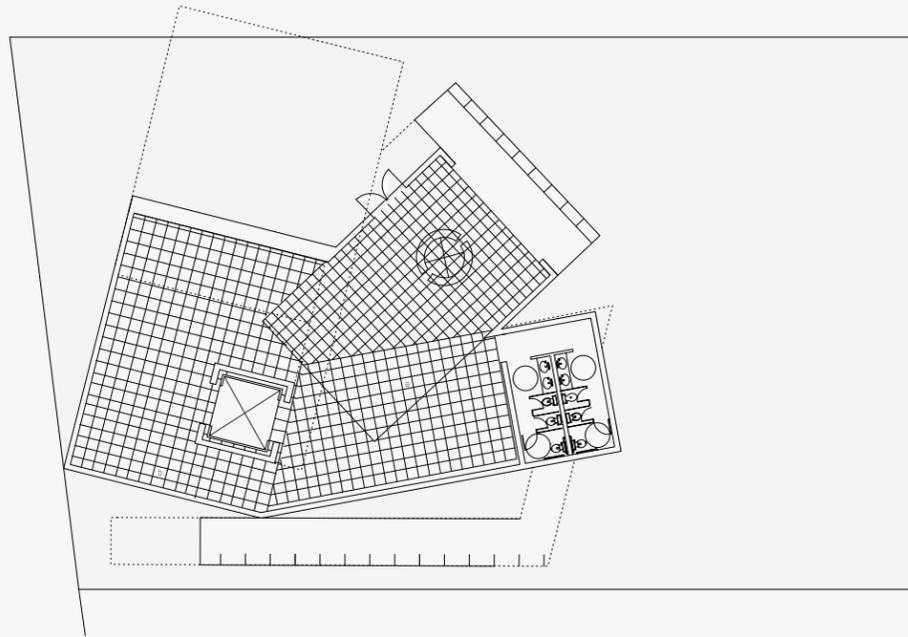
Detail Images

Printed ink on Bristol Paper, Perferated paper, Foam Core, Wood and Plaster tape.

Final Model Plans
Artist Gallery spaces

60

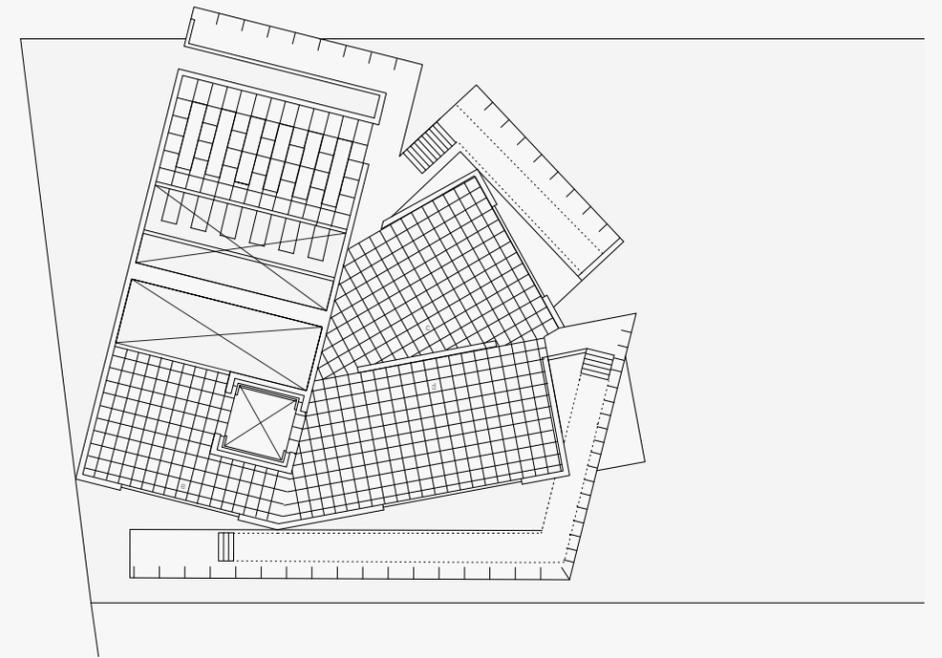
Ground Floor - 4 Feet



Art Key
 A. Shop 11 at Lakeside Installation, Cassian Smith
 B. Pandemic: Diaries, Cassian Smith

Plan Drawing

First Floor Plan
Printed Black ink on Paper



Second Floor - 73 Feet

Art Key
 C. Amazon Prime!, Danielle Dean
 D. Trust Not Faith, Danielle Dean
 E. Film Still, Cassian Smith

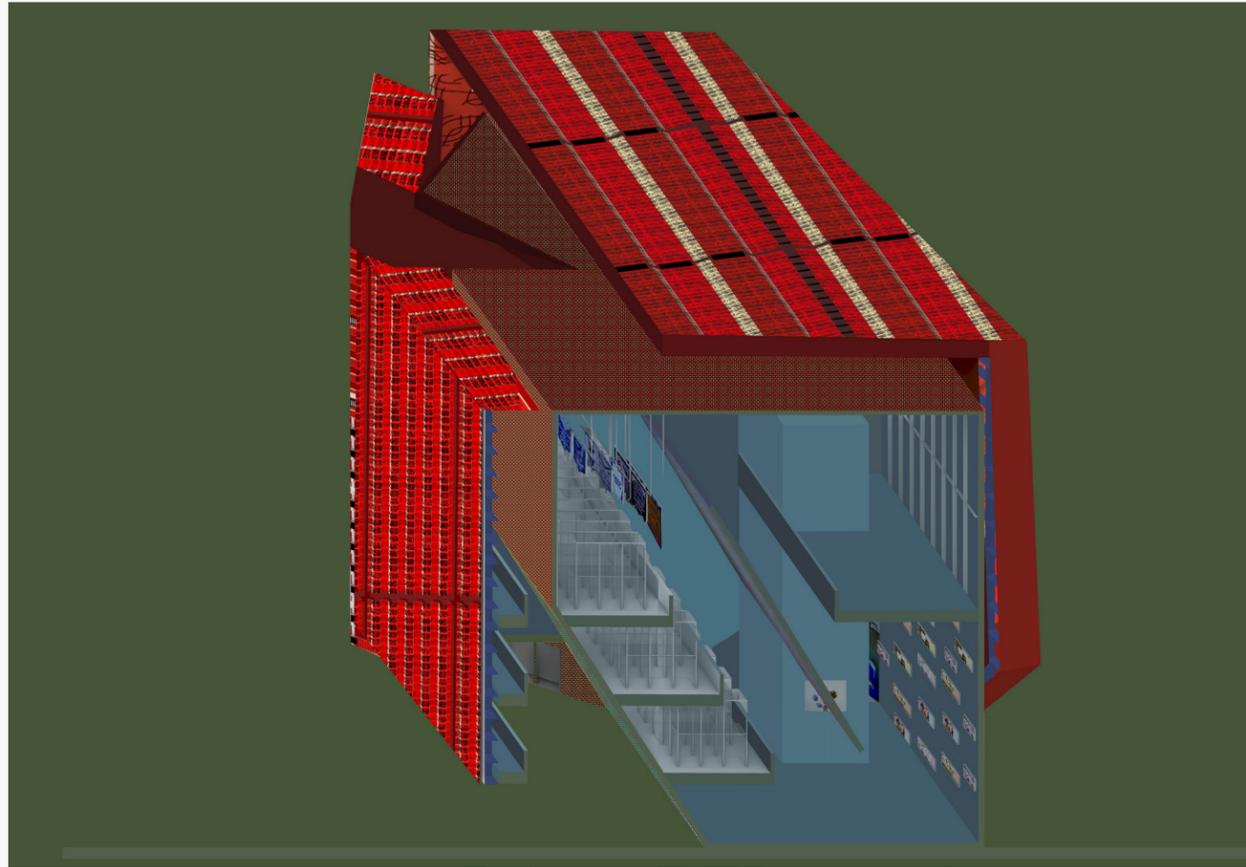
Plan Drawing

Second Floor Plan
Printed Black ink on Paper

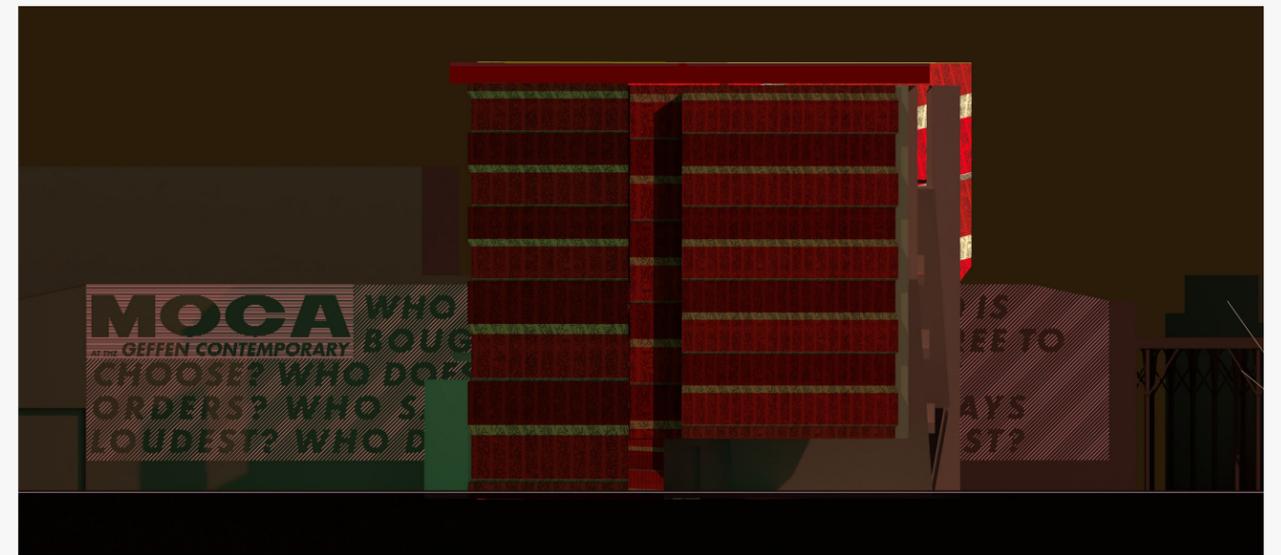
61

Final Model Renderings

Artist Gallery spaces, interior and exterior view



Section Drawing



Front View Drawing

Paint By Number Section Oblique

Printed ink on Paper

Elevation Rendering

Printed ink on Paper

04 *Visual Studies II*

1GB

VS4101

Matthew Au
Andrew Zago

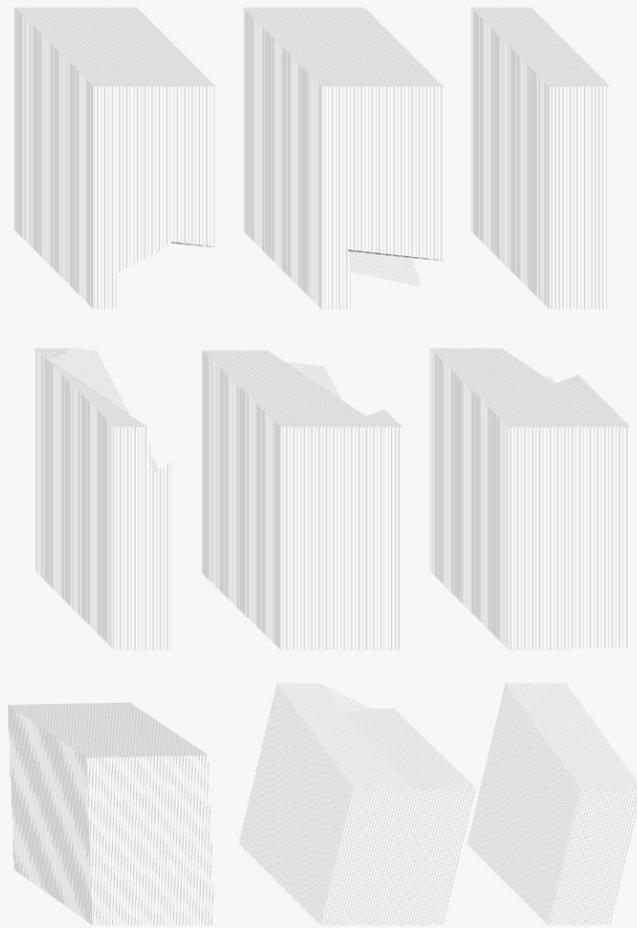
1GB Visual Studies is the continuation of Visual Studies I. This course explores line drawing and renderings through the use of representational tools and techniques such as programs like Grasshopper, Rhino and Illustrator. We explore concepts of the "brick" and geometric patterns through the craft of casting.



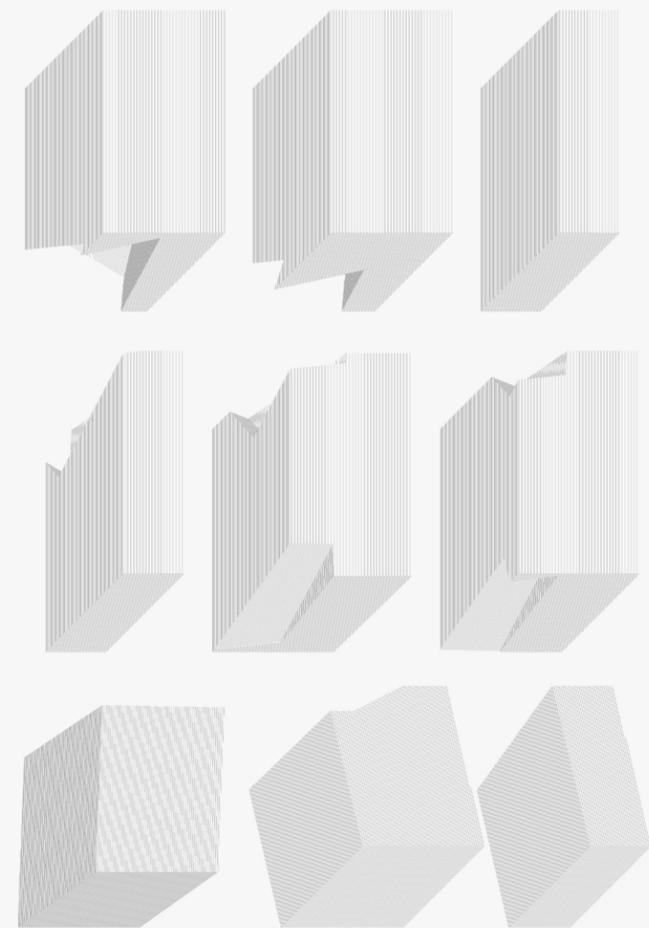
Final Cast Image

Contour Line Drawings

Nine Block pieces divided into "bricks" made in Rhino and Illustrator



Front View



Back View

Contour Drawing I

Printed Black ink on Paper

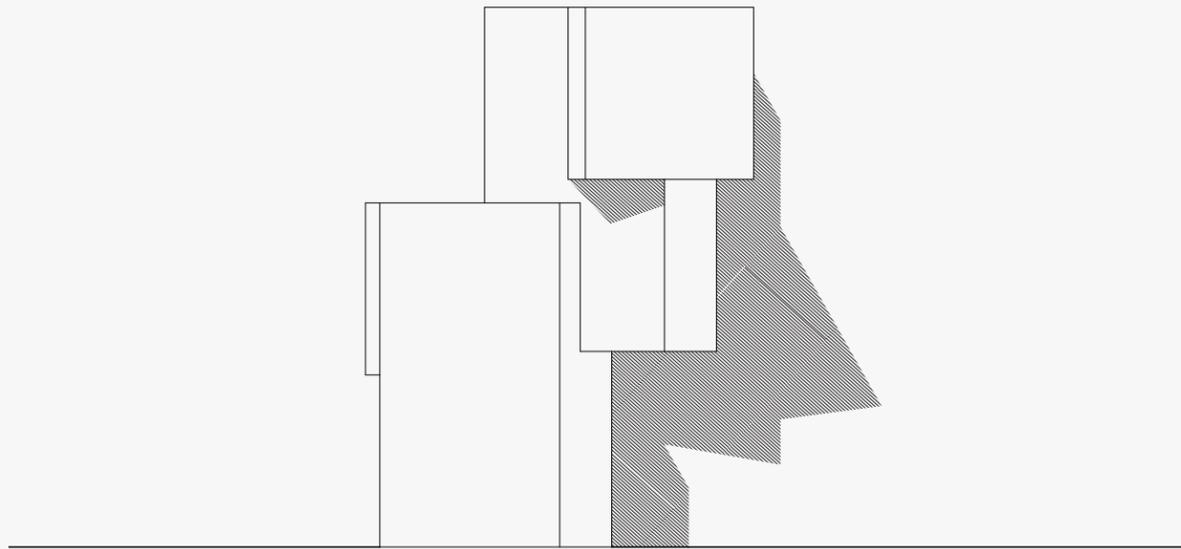
Contour Drawing II

Printed Black ink on Paper

Contour Line Drawings

Drawings of forms consisting of geometric blocks slightly rotating, mirroring and intersecting one another.

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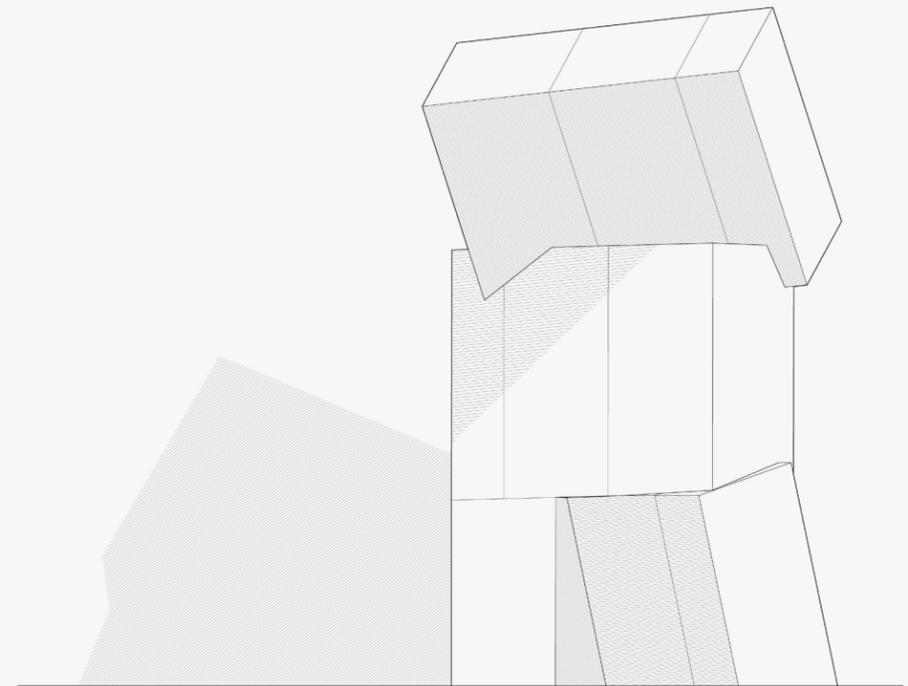


Front View

Two Forms Line Drawing

Printed Black ink on Paper

69



Back View

Single Form Line Drawing

Printed Black ink on Paper

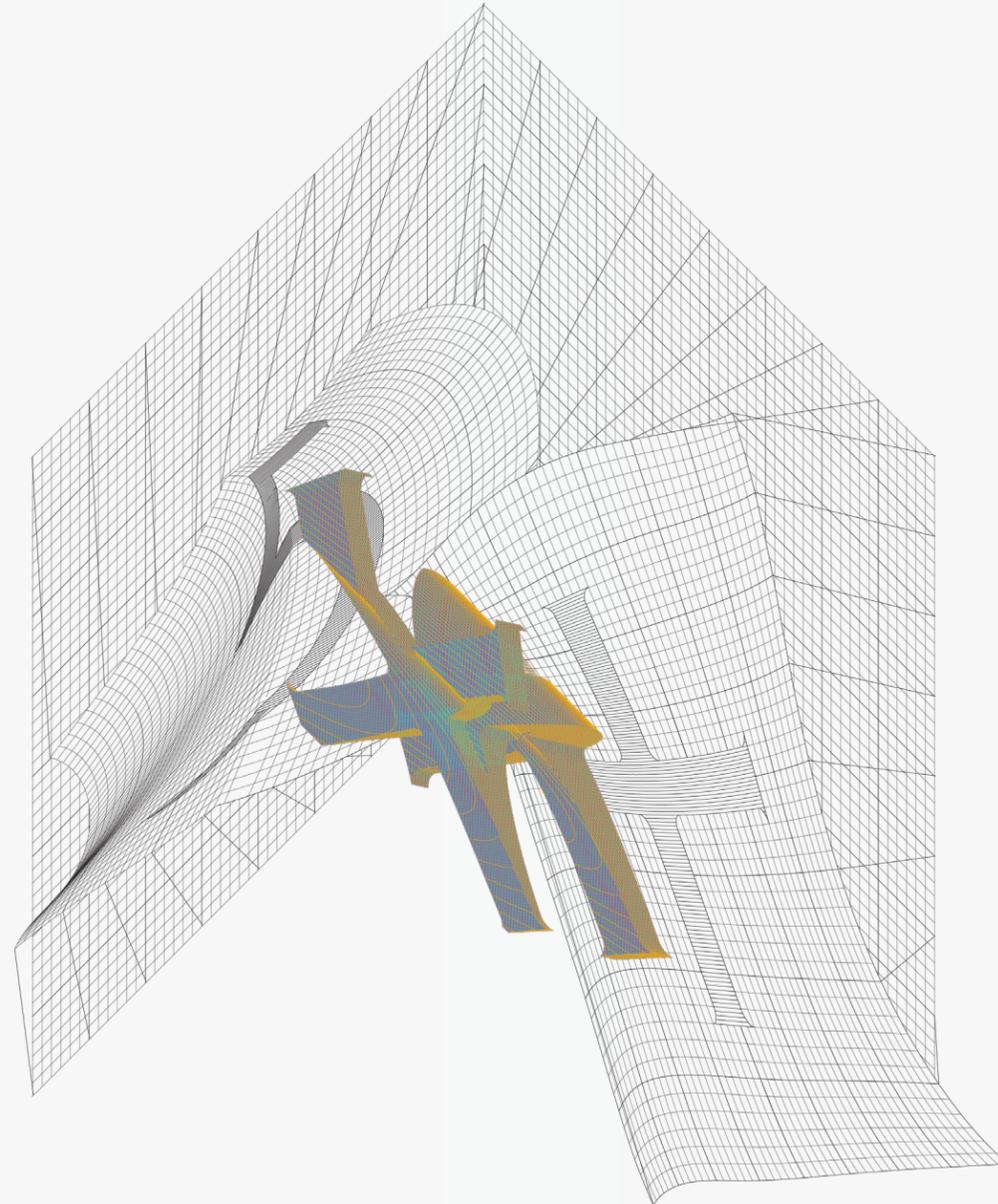
05 *Visual Studies I*

1GA

VS4100

Anna Neimark *Main Studio Instructor
Caroline Hayes

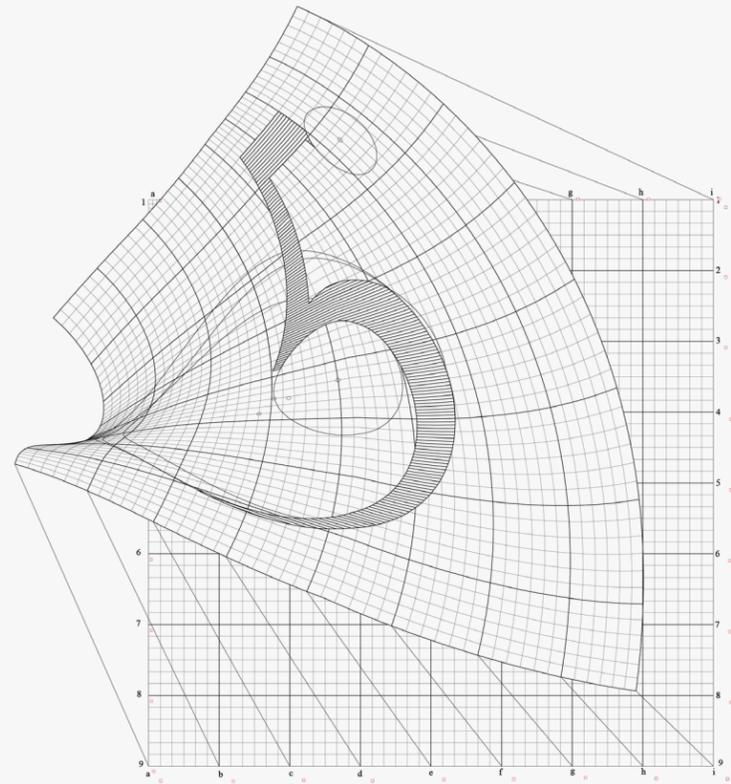
Visual Studies I is an introduction to visual representation that explores contoured drawings, color, overlay, geometry and architectural modeling.



Combined and Distored Grids
creating a single figure

Annotated Grid Drawings

The construction of the number Five in an annotated representation.

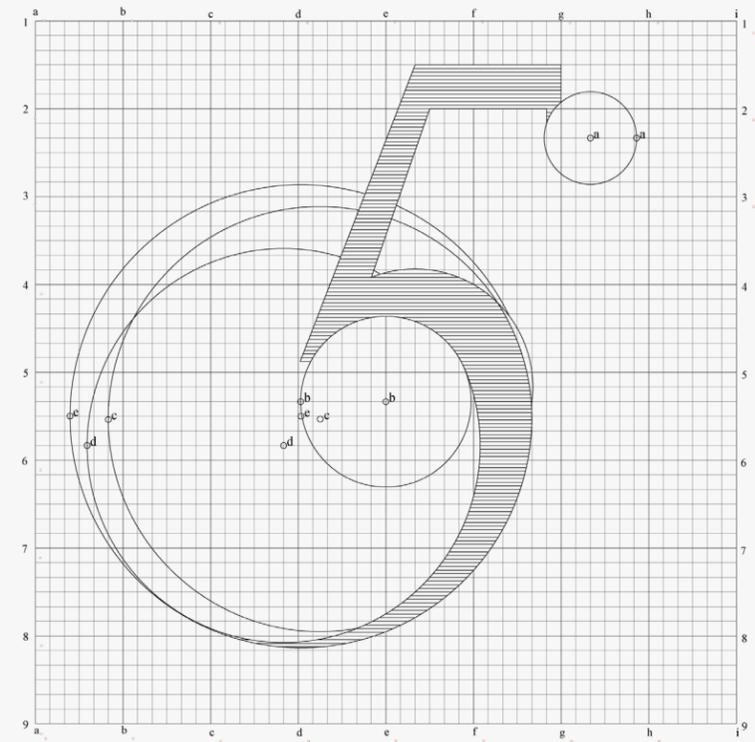


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Front View

Distored Five Drawing

Printed Black ink on Paper



73

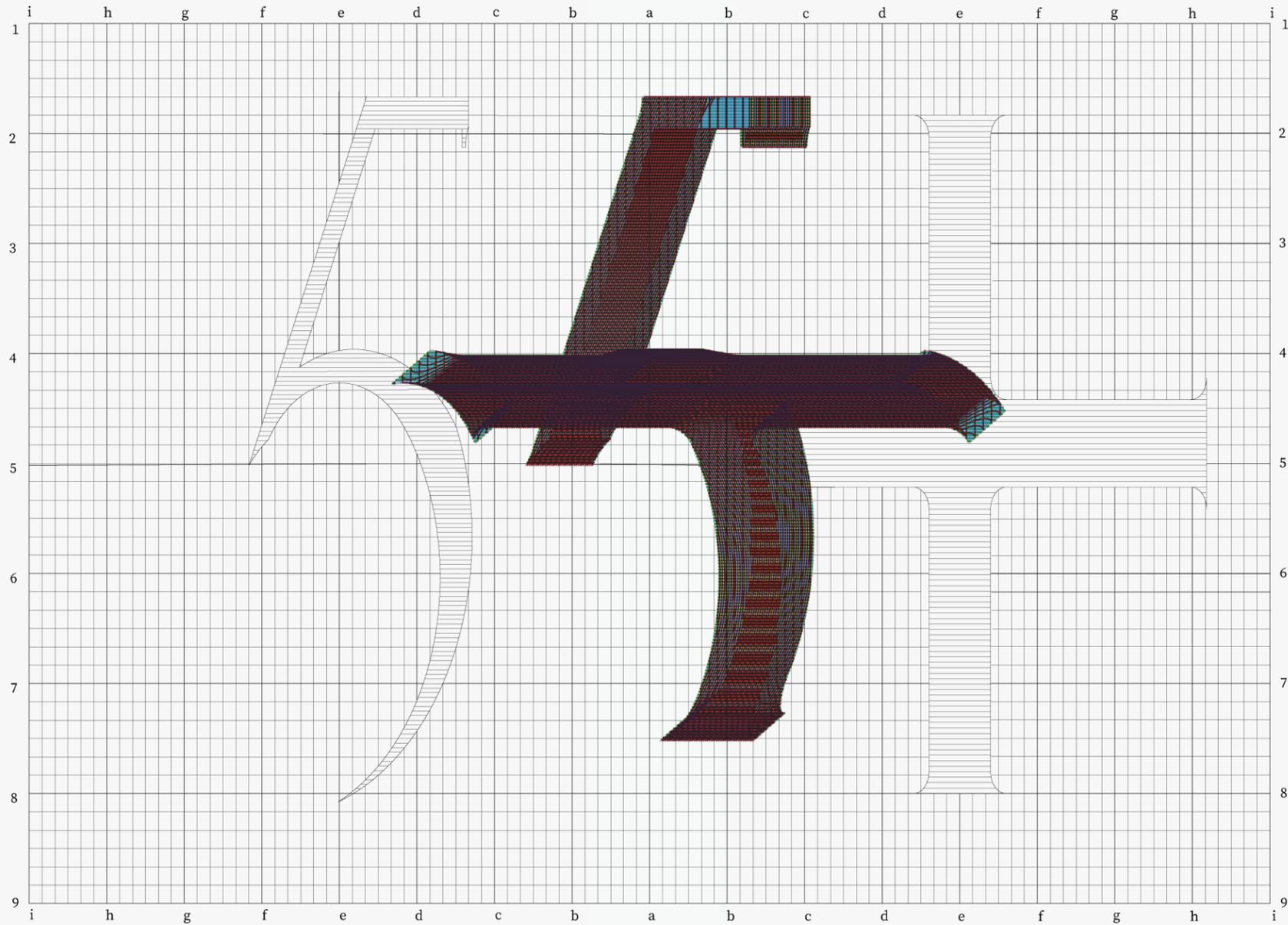
Back View

Constructed Five Drawing

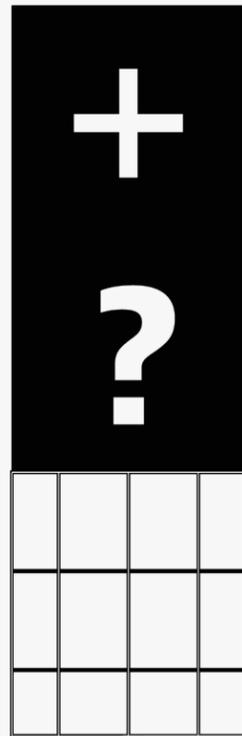
Printed Black ink on Paper

Contoured Drawings

Merging the number Five and a "+" to construct a new figure.



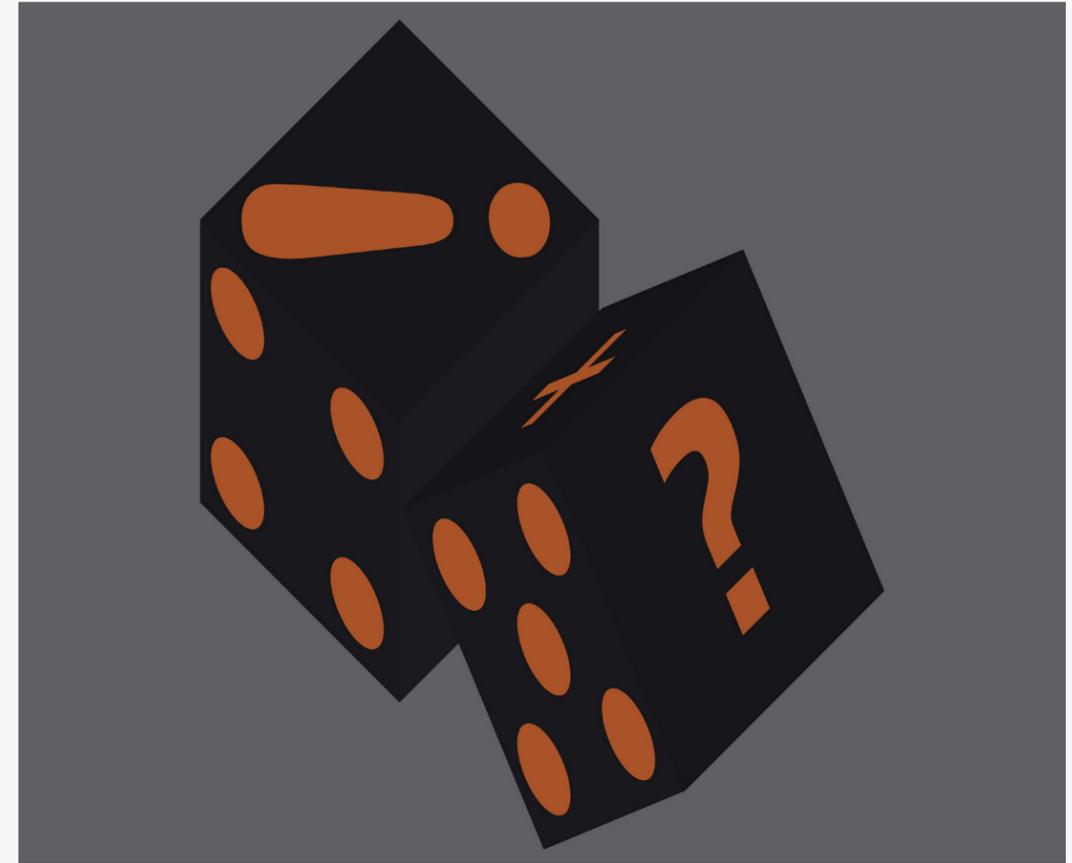
Dice Drawings



76

90 Oblique

Dice Drawing
Printed Black ink on Paper



77

Rotated Oblique View

Two Dice Paint by Render Drawing
Printed Black, Gray and Orange ink on Paper

06 History II

1GB History Architecture

Guilia Amoresano *Main Instructor
Anirudh Gurumoorthy

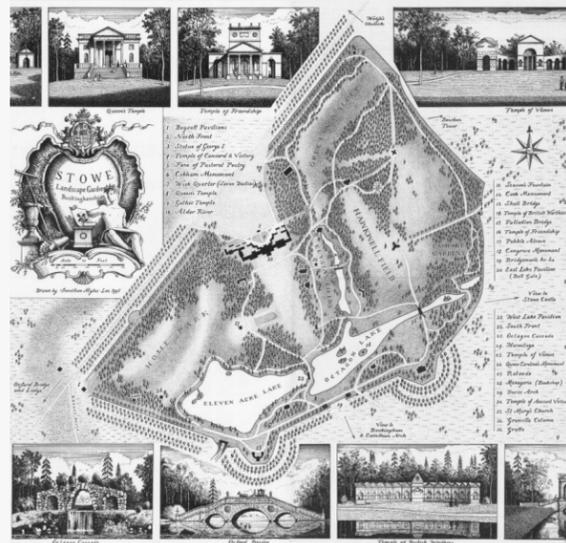
This history class explores ancient architectural history. Using Visual representation, we explore our own individual architectural project based on a keyword that dives into an architectural theme or concept.



Final Artistic project on "Lavish Architecture"

Precedents

These Five Precedents are exhibiting and embodying the architectural concept of “lavishness”



Stowe Landscape Park - Site and Plan

The Landscape Park within the Stowe House embodies the quality of Lavishness as the garden itself represented a luxurious space that signified wealth within its architectural structures of Grade 1 listed monuments and the various gardens and designs that exemplified beauty and providing an awe effect. The Stowe Landscape Park has been described as pregnant by poetic and political meaning through sculptural elements that allure to Greek and Roman antiquities and symbolism. There are multiple monuments that serve no actual living function other than purely visual satisfaction and to admire the state of beauty and cultural/ political significance it carries. The landscape park has a massive scale that allows for an experience that ranges in expansiveness in the ways the paths unwind and leads to intentional moments of thematic beauty, as well as paths that encourage spectacles in collisions as participants in the promenade wear their best outfits and engage in discourse amongst the picturesque gardens. At its essence, the site and plan for these gardens is to create an excessive scale of a luxurious and privileged way to experience natural upkept beauty where those who were invited within the private estate had a sense of exclusivity which added to the feeling of lavishness. As time evolves, the exclusivity of these gardens became more accessible and has even now become a major tourist attraction where now anyone who can obtain access to the Stowe Landscape Park can participate in experiencing the essence of a design where lavishness is ingrained in the circulation of experiencing these gardens.



Meenakshi Temple - Form

The Meenakshi Sanctuary is one of the most important and oldest temples in India and carries tremendous spiritual and cultural significance. The form of the temples are fascinating as they embody characteristics of Dravidian architecture. The temples consist very intricate, detailed, vibrant, dominate, excessive motifs within the sculpture and cladding on each of the temples. The form of the temple itself is designed to withstand all of the ornamentation in the tallest vertical manner. This is an example of lavishness as the form itself is to allow for an excess amount of decor where the differentiation of form and facade does not exist. Therefore, one can claim that it was never the intention to exemplify form itself and ornamentation as a secondary addition, it is the opposite where the form of the temples are the carvings that represent figures of gods and goddesses in every moment of the temple. Extravagance in the abundance of detail and artistry that showcases the wealth and cultural significance during this time. These temples had multiple access points that were available to then public for worship and admiration. The Meenakshi temples became a powerful symbol of religious identity in which the form exists only to communicate the architectural gesture of lavishness and abundant celebration of mythological figures directly within the construction of the building.



Casa Batlló - Facade

Casa Batlló is a precedent that exemplifies lavishness within the facade as it consists of intricate, extravagant detail and ornamentation that dramatizes the architectural theme of biomimicry, organic architecture, and embodies an obviously stylized building that wants to be perceived as more humanistic with facade characteristics of skeleton and bones, rather than its neighboring building counterparts. Antoni Gaudí was commissioned to design Josep Batlló home, the intention was to design a facade that was not like the other surrounding buildings. The purpose was to stand out as creative, as ambitious, as audacious that Gaudí's imagination can design. The location of Casa Batlló was in a fashionable and notable area and with the external appearance of the building being recognizable and unforgettable, it added to the allure and essence of uniqueness and extravagance; the lavishness the building embodies as a symbol of creative freedom in building design that wealth can buy. To get more into the specifics of the facade details, the exterior consists of various repeating window openings with exquisite stained glass design and unique window shapes. It embodies excessive cladding, carving, friezes that embody motifs of floral patterns, mythology, the human body and elements that can be found in nature. To speak about the materials used in the facade, stone, marble, gold leaf and decorated metals, all play a role in elevating the experience of the facade and creating an admiration and “awe” effect to all the public that observes the building. These materials are significant to creating a building that is considered lavish, since it represents the qualities of explicitly claiming space of the building existing as a beautiful object that should be admired and documented by the public. It is as if the building seeks attention in its beautiful-ness and is doing the public a favor to exist within its extravagance and lavishness.



L'Estasi di Santa Teresa - Detail

The L'Estasi di Santa Teresa is a marble ensemble located in the Cornaro Chapel of the Church of Santa Maria della Vittoria, carved by Bernini. This room has become one of the most influential examples of Baroque sculpture. Every aspect inside of L'Estasi di Santa Teresa represents lavish architecture as there are moments where each aspect within this room and sculpture has been intentionally crafted to bring out an emotional reaction from those who experience the space. The extreme attention to detail in every corner of this room is made to elevate one's experience when laying eyes on this scene. The use of marble is one of the examples of lavishness as gold and blue marble as columns, walls and is used to frame and surround the sculpture. The extravagant use of marble is an example of lavishness as it contains more than enough of marble as it is assumed to be very expensive and a sign of wealth. It is the overly dramatic composition of marble and moments of gold accents that communicate another worldly experience to this room, a room where one can be so in awe of the beauty, one may not want to touch anything within the space. Another essential aspect to this room is the ways in which the initial design and architecture incorporates light which amplifies the space tremendously as it reflects upon the golden sculpture to illuminate Teresa of Avila. This performative use of light transforms one's experience in the space as it elevates the sculpture and creates another layer of luxury and extravagance, thus making the space itself lavish.



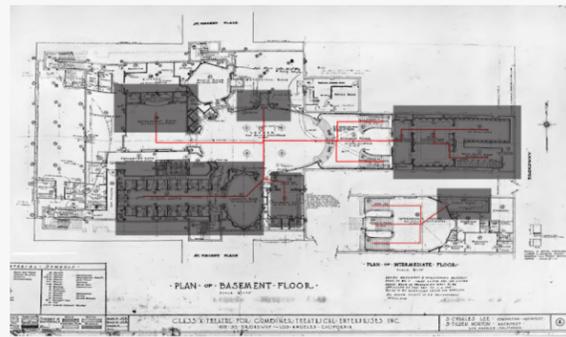
Eiffel Tower - Context

The Eiffel Tower is an example of Lavishness in terms of what it actually represents and exists within Paris, not as an architectural object but an icon of luxury and wealth. The tower is a symbol of state-of-the-art technology during the time of construction as it is composed of materials like polished stone, metal cladding with gold and chrome accents, which added to the visual impact of the overall experience of this tower. Every design decision that took place in bringing the Eiffel Tower to life, was intentionally making the Tower more unique than its urban context. It had to be taller than the skyscrapers, look more futuristic, it has to shine and glow throughout the night, it has been extravagant in its nature to dominate the landscape within the urban context. It was designed to draw attention to itself in height, scales, complexity in its geometric facade, as well as the impact of performative lighting that range in tricks and appearance. This architectural icon is a lavish in definition as its whole existence is to not only communicate with anyone who sees it, its symbol in luxury, prestige, and modernity, as well as a national and cultural monument that has become part of the city's identity. The tower ultimately is a lavish architectural piece of art that seeks to define the urban environment around it and operates more as a symbol of power in lavishness that can be accessible by any citizen or tourist who would like to be a part of experiencing the extravagance the Eiffel Tower has to offer.

Los Angeles Theater Analysis

These Five images are exhibiting and embodying the architectural concept of “lavishness”

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Site and Plan

I find the site and how the plan is organized for the Los Angeles Theater, the most ambitious and fascinating. Lavishness here is being represented in the abundance of functional spaces the theater offers as multiple experiences that offer “pampering” or feelings of luxury and wealth. There are multiple amenities within the theater that gives the guests a feeling of what royalty looks like. When you first enter the Los Angeles Theater, the first floor and the floor above that is dedicated to open spaces to mingle before, during and after the shows, however the real lavishness experience happens on the basement floor. In the basement, there is a large room where guest can go and have more informal conversations, smoke a cigar, grab a bite to eat with a restaurant/ bar towards the back, while still being able to see the performance in the comment space with a modern technology at the time that could project the show from multiple floors below. On that same floor, there was a day-care where children could stay and play, while getting an excessive opportunity to see and use the newest toy edition as there was a display case marketing new toy constantly. One of the most important examples of lavishness at the Los Angeles Theater are the moments of “pampering” and luxury services to in which existed in both the Men’s and Women’s bathrooms. In the Men’s restroom, shoe shining service is offered. As for the Women restroom, a circular vanity room that consists of attendants that offer hair, nails and tailoring services all within the bathroom. What makes the Women’s bathroom really special is there are 16 stalls that are all unique with differentiating marbles and stones that make each guest feel luxurious and lavish. Lavishness is the essence and purpose behind each of the functional spaces and amenities being offered within this theater.



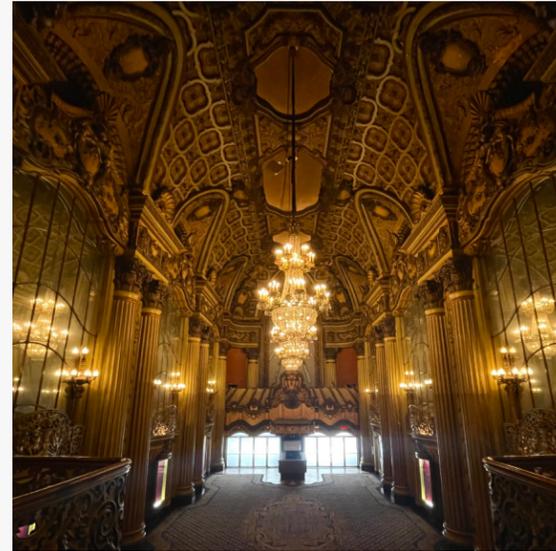
Form

The ways in which the form of the Los Angeles Theater exhibits lavishness, is in the way the initial design for the theater consisted of combining two twelve story office buildings and transforming that space into one of the biggest theaters in Los Angeles at that time. The design intent was to expand and use as much space as possible to achieve the extravagant effect from within the space. The Los Angeles Theater aimed to be taller than its immediate neighborhood buildings on either side which lead to an obvious recognition and sense of importance. It was important for the Theater to be within the urban context of a city, still recognized as a vertical building, even with its disruption of extravagance amongst the typical office buildings, shopping and competing theaters nearby that surrounded the area. The Los Angeles Theater closely the same volume and shape from the exterior as the other theaters, however, the internal volume and depth of this theater expands vastly more than the other theaters in the area at this time.



Facade

The facade of the Los Angeles Theater exemplifies Lavishness through the decisions of alluding to Greek and Roman antiquities by having four Corinthian columns in the front facade of the building. By alluding to these antiquities, it can be claimed that the theater wants to stand out in an extravagant and extreme manner that is purposefully differentiating itself from the environment through the context of revival of the past time where it speaks to a time of cultural sophistication and as now it continues to communicate the same timeless symbolism of luxury. By having columns that are completely uplifted from the ground it is clear that it does not want to pretend that it is functional or structural, it is purely decoration, performative and its purpose is to exist as beautiful intricate detailed ornamentation. The facade works entirely for a theater whose venue is lavish in function and internal organization of the space is made to entertain guest and invite people to experience what royalty feels like.



Detail

The interior organization of the Los Angeles Theater is filled with an abundance of ornamentation that directly derives from Baroque architecture and is even reminiscent of architectural sites that symbolize wealth and lavishness. For instance, the Palace of the Versailles is one of the influences of the interior design of The Los Angeles Theater, as it carries the same low hanging row of chandeliers that consecutively illuminate the space through a soft glow. Lighting continues to be essential and go hand in hand with creating an environment that exudes a feeling of luxury and beauty. In addition, the interior consists of a grandiose presence of large mirrors and cladding that seamlessly intertwine from the walls to the ceiling. Once you enter the space you are encapsulated by the openness and beauty of the front entrance and the immense detail that sounds every aspect on every room. Once you enter you are met with a grand staircase that leads to the upper balcony of the theater, which feels very reminiscent of the stairs from the Paris Opera House. Inside the theater itself there is an excessive and abundance amount of sculptures of angels, renaissance paintings and ornamentation that cover the entire ceiling. This excessive design and decoration aim to transform the experience into a more luxurious state of admiration, an exquisite and overly detailed spaces that resemble moments of dramatic lavishness, which is perfect within a Theater that is all about drama, performance and entertainment.



Context

The ways in which the Los Angeles Theater aims to contextualize itself in the space is by means of drawing attention to itself not only in the matter off facades, but in a culturally significant and the matter of icon through its claim of lavishness and extravagance in setting out to be the largest theater being built west of Chicago. The theater was one of the last and biggest theaters to be built on Broadway, in downtown Los Angeles and had begun construction in 1924 by transforming two twelve-story office buildings into the Los Angeles Theater at a costly rental price. Throughout the design process, the media had constantly been involved as newspapers tracked every progress or costly additions the Theater endured. From the start the Los Angeles Theater made an ambitious claim to be the biggest and most extravagance, which lead to the Theater being a place that celebrities, actors and even iconic figures like Albert Einstein and Charlie Chapman attended and produced shows. The Theater contextualizes itself as an iconic architectural state of culture and lavish place of entertainment where anyone could access if they can of course afford the entrance fee, ranges from 50Cents to \$1.50.

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07 History I

1GA Contemporary Architecture

Erik Ghenoiu *Main Instructor
Basheer Hejal

This history class explores contemporary architecture through readings and seminar discussions. Students then took on their own Dossier and Architectural manifesto on a specific topic that we were interested in.



Final Paper

1GA Contemporary Architecture

Southern California Institute of Architecture

Eisenman Pedagogy: A misleading practice, House IV
Gabriella Gomez

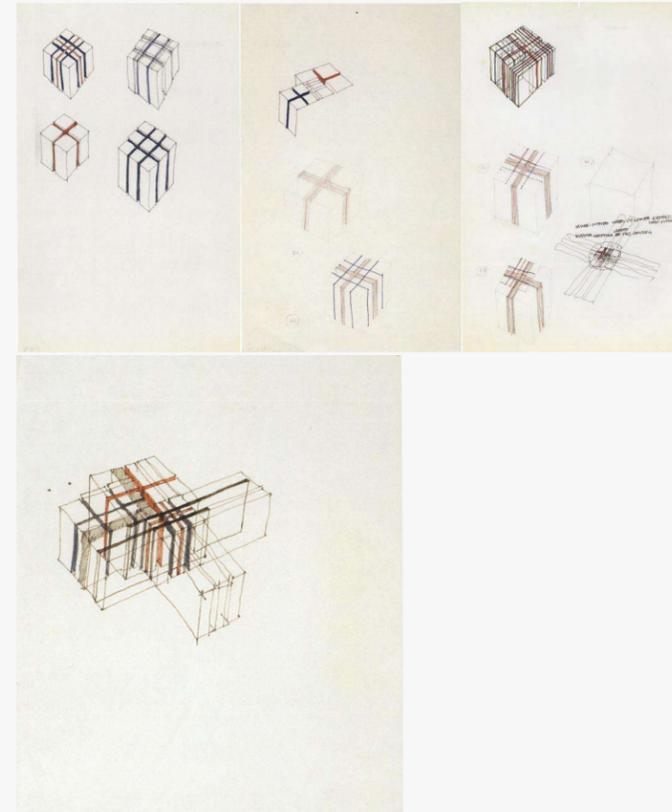


Fig. 1-4. Peter Eisenman (American, born 1932). 1972. Los Angeles, Getty Research Institute (920049). Art © Peter Eisenman



Fig. 5-6. Peter Eisenman (American, born 1932). House VI Photography 1972-1975. Los Angeles, Jstore. Art © Peter Eisenman

I. Architecture in Culture, Pedagogy

The study of architecture is an exploratory space where one can reflect, interpret, and express one's own opinions of how we, as people, exist within built environments. Attending architecture school allows for more experimental freedom where dwelling on ideas and concepts is allowed, and yet, when it comes to the actual practice of building architecture, there are conventions, restrictions, and expectations. The underlying dilemma within this field is deciding what kind of architect one wants to be. A reasonable or unreasonable practitioner of architecture, choosing practicality versus the experimental. Predecessors of architecture who have pioneered, changed, and influenced the ways we study architecture have their own opinions on how one should think about the built environment, which can lead to forming one's design philosophy and pedagogy, which students learn from, follow, and eventually emulate. Architectural pedagogy is a vast topic, as there is not just one "right" way to teach how to design built spaces – as subjectivity comes into play. However, is there a wrong way to teach architecture? Is there a clear line between "good" and "bad" architecture, and how do we collectively agree when teaching students what is reasonable or unreasonable architecture that they should emulate?

I believe in bad architecture and misleading architectural schools of thought. There should be a line that separates pure exploratory and conceptual forms that stay within a design paper and rendering space. Still, when building for a client and practical use, an architect could cross the line and create a harmful, unethical, and essentially anti-human environment if the design is not for the greater good of that client. Peter Eisenman's House VI is a perfect example of crossing the line where an exploratory concept crosses over to become something real. Allowing an experimental project to become real becomes dangerous on two levels: it creates a psychologically unhealthy environment for the client and a misleading practice for students.

II. Challenging Traditions

Peter Eisenman's House VI is a resistance to the traditional definition of a home. It is an experimental, exploratory, and process-oriented building that defines this home not as an object but as a building that traces the process of his design iterations. In the words of Eisenman, "The building is not an object in the traditional sense, not the end result of a process, but more accurately a record of a process so that the process itself becomes the object."¹ Eisenman points to a theory and concept-driven architecture in designing House VI, where the intention was to defy the typical notions and traditions of home. In doing so, House VI became the opposite of what is typically considered a home, a space for shelter, comfort, and function. This monumental and innovative design process significantly influenced how architects, designers, and students can challenge architectural expectations. To dive more into Eisenman's philosophy, he states, "The design process of this house, as with all the architectural work in this book, intended to

¹P. Eisenman, *House of Cards* (Oxford University Press, New York, 1987), pp.182-3

move the act of the architecture from its complacent relationship with the metaphysic of architecture by reactivating its capacity to dislocate; thereby extending the search into the possibilities of occupiable form."² Here Eisenman speaks on the process of challenging complacent architecture to design a space where the priorities are not centered around occupiable functional spaces within the home, but a radical autonomous³ form that explores design as self-referential.

III. Illogical space

In the article, *The Collision of Process and Form: Drawing's Imprint on Peter Eisenman's House VI* by Kristina Luce, she dives into Eisenman's drawings as seen in Figures 1- 4, his approach to designing House VI through a series of phases, first by constructing four and nine grid patterns and experimented with embedding patterns onto one another and working out expressive interrelationships and hierarchy.⁴ She states, "Eisenman then undermined the sense of wholeness or totality in this intersection by isolating the fractal-like recursion of the four-square geometry, cropping the nine squares back down to one of its corner four squares (Luce 2010, 127)." Here, we can see that Eisenman initially intended to negate the sense of wholeness and totality throughout this process. She further explains his experimentation with the grid and how it materializes into axonometric drawings where "axes became walls or sometimes voids cutting through the building (Luce 2010, 129)." We begin to see the logic of Eisenman's drawings and how he starts to visualize them as a 3-Dimensional autonomous form. Luce also states,

"It is possible to conclude from the drawings that this rupture is a reflection of the one in Eisenman's own process of design. The initial phase of this process was a composition of whole- ideal forms that would serve to organize the design that were then cropped. The secondary process opposes such compositional principles, valuing House VI instead as an incomplete and partial trace. One can conclude, therefore that the perceptual meaning that Eisenman sought to create in the experience of the house is the same one that he experienced (or constructed) with his process of design (Luce 2010, 132)."

This quote is essential to understanding the process and philosophy of Eisenman's approach to House VI, where his intentions were to create a sense of incompleteness, unpredictability, and a rupture/ termination in the logic of the space. One example is "the presence of columns in the dining area that neither aid (function or decoration) nor hinder the

² Eisenman, *ibid.*, p169

³ K. M. Hays. *The Oppositions of Autonomy and History*

⁴ Kristina Luce. *The Collision of Process and Form: Drawing's imprint on Peter Eisenman's House VI*

intended activity:⁵ have according to the occupants of the house changed the dining experience in a real and importantly unpredictable sense".⁶ There are multiple examples where illogical elements are at play. Such as window and door misalignments, walls at strange angles that are not orthogonal, unclear circulation through interior spaces, and arbitrary organizations with window placements, to name a few.

House VI is intentionally a disorienting experience for the sake of challenging conventions and traditions. Nevertheless, there is an underlying danger for this type of architecture to exist. For the sake of autonomous architecture, a work like this must be explored, built, and discussed; however, when we allow for innately anti-architecture and anti-human architecture to exist, we will enable the possibility of dangerous designs to be learned and adapted subconsciously.

III. A misleading practice

Perhaps when Eisenman teaches at Yale or gives lectures to other institutions, or when a student or architectural enthusiast watches his talks through YouTube, we get an understanding of the type of process and theory-oriented autonomous architecture he practices, and we can acknowledge the important work and influence he has in this industry to be innovative and provocative. However, it can be misleading and even dangerous to architecture students who might see House VI and want to emulate this design approach in their practice. This process is taking an unreasonable and anti-human, purely exploratory and experimental design, and they believe this can be a real practical design when it comes to designing for their clients. It is concerning to think that if one student or enthusiast of Eisenman's wants to replicate the illogical product of House VI, how problematic our built environment would become. Architects have a very important role in a society whose job, at the end of the day, is to create safe spaces for the good of humans operating within built spaces, so how can we allow such a line to be crossed for the sake of experimentation to become a reality for an actual client? The creation of House VI could lead to a problematic future if taught in a way that inspires students to emulate a disoriented environment within the home.

⁵ A. Benjamin, *Eisenman and the Housing of Tradition.*, p. 51.

⁶ Eisenman, *ibid.* P. 181.

Citations Page

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