

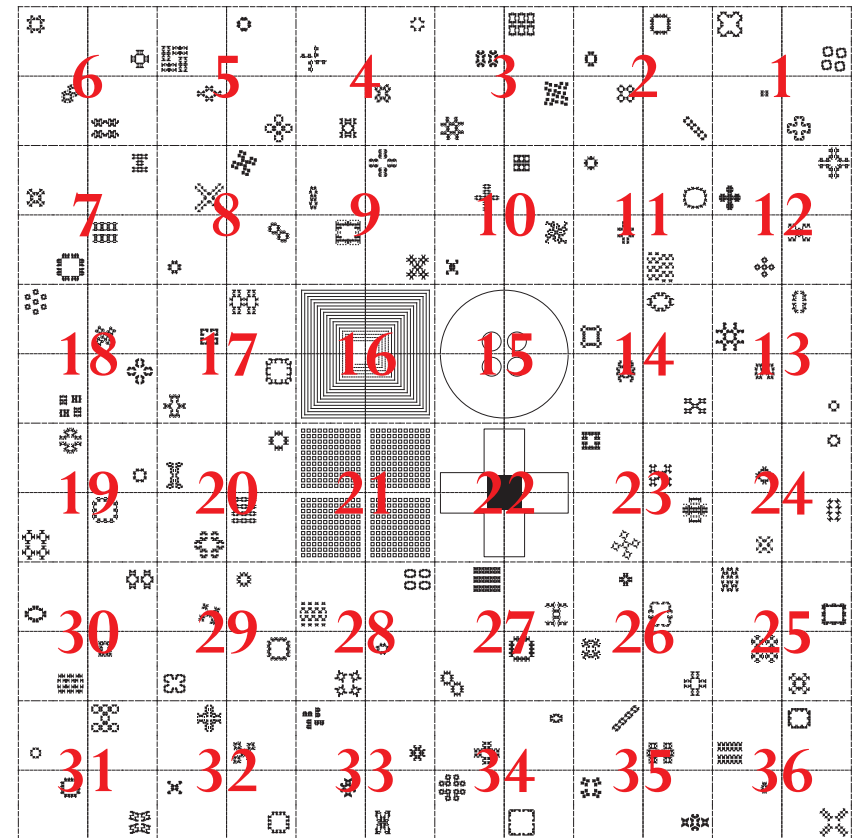
ACSA Faculty Design Honorable Mention

2016-2017 Winner Submission Materials

ATLAS OF ANOTHER AMERICA: An Architectural Fiction

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ATLAS
OF
ANOTHER AMERICA

Atlas of Another America
An Architectural Fiction

Atlas of Another America is a work of speculative architectural fiction and theoretical analysis that scripts a counterfactual history and alternate futures for the American single-family house and its native habitat, the suburban metropolis. Mass-marketed and endlessly multiplied, the suburban house, long the definitive symbol of success in America (and, increasingly, around the world), has become an instrument of global economic calamity and impending environmental catastrophe. Still, the house, as both object and idea, remains largely unexamined from an architectural perspective. Atlas of Another America corrects this oversight through projects and essays that reflect upon, critique, and reformulate the equation that binds the house as an object to the American dream as a concept.

The book's unique take on its suburban subject builds upon an important lineage of architectural research—from Piranesi and Ledoux to Branzi and Koolhaas—in which imaginary but not implausible worlds are constructed in order to reframe reality and reorient the discipline toward new territories of action. Like the most provocative work of these architects, the projects in An Atlas of Another America eschew formal innovation for its own sake and instead rely on the artful appropriation, exaggeration and reorganization of found forms to produce their oddly familiar visions in which past, present and future are intertwined.

The book, designed by the author, adopts the tone and format of an historical architectural treatise. The atlas of the book's title is comprised of the complete drawings of Freedomland, a fictional utopia of superhomes—communalist phalansteries constructed from consumerist single-family houses. A deep appendix includes a cross-referenced catalog of the plans used in Freedomland; the essay "Atypical Plans," a revision, through redaction and reconstruction, of Rem Koolhaas' essay "Typical Plan," reflects upon the causes and consequences of the American obsession with houses; the essay "Supermodel Homes" that considers the mad genius of David Weekley, one of America's most successful homebuilders; "Six Typical Plans," a taxonomic classification of suburban house plans; and "Notes on Freedomland," an essay that describes both the conceptual intent and design process of Freedomland (and the book as a whole) while situating the work within the broader historical and socio-political streams of architectural thought and action. The book closes with the architectural short story "New Homes for Homes," in which a young architect rewires familiar domestic products to produce new superhouses of collective living.

ATLAS
OF
ANOTHER AMERICA
BEING A DESCRIPTION OF
FREEDOMLAND,
A TWENTY-FIRST CENTURY SETTLEMENT SCHEME FOR THE AMERICAN NATION
IN THE
GRAND AGRARIAN DEMOCRATIC TRADITION
OF
MR. THOMAS JEFFERSON
BUT ALSO TAKING INTO CONSIDERATION THE CURRENT ECONOMIC AND POLITICAL ORDER;
COMPRISING
A COMPLETE GRAPHIC DISCOURSE ON THE DESIGNED ESTABLISHMENT OF THE SETTLEMENT
INCLUDING DETAILED PLANS
OF THE
128 UNIQUE NEIGHBORHOOD FARM ESTATES.
WITH
AN APPENDIX
CONTAINING DOCUMENTS PERTINENT TO THE ORIGINS OF FREEDOMLAND
INCLUDING
"ATYPICAL PLANS,"
A MEDITATION ON THE AMERICAN DREAM, HOUSES, AND THE COLLAPSE OF THE ECONOMY,
"SUPERMODEL HOMES,"
IN WHICH THE AUTHOR RECOUNTS HIS TOUR THROUGH THE MODEL HOMES OF MR. DAVID WEEKLEY,
"SIX TYPICAL PLANS,"
AN ANALYSIS OF THE HOMES OF THE NATION'S GREATEST BUILDERS
&
"NOTES ON FREEDOMLAND,"
CONSTITUTING OPINIONS AND REMARKS ON THE NATURE AND CONTEXT OF THE WORK.
WITH AN AFTERWORD
BY ALBERT POPE
AND
A POSTSCRIPT,
"NEW HOMES FOR AMERICA"

ZÜRICH
2016



Birds Inspect the Plans of Freedomland
after *The Concert of Birds*, 1670
Melchior d'Hondecoeter

FREEDOMLAND

IN WHICH THE OBJECT IN VIEW IS TO UNITE,
IN A BETTER MANNER THAN HAS HITHERTO BEEN DONE
AND WITH A TASTE FOUNDED IN OUR VERY NATURE
WITH ECONOMY AND UTILITY,

AMERICAN HOMES

SO AS TO COMBINE ARCHITECTURAL FITNESS WITH PICTURESQUE EFFECT
IN THE SERVICE OF BUILDING COMMUNITIES
CONNECTED TO OUR NOBLE PAST AND PREPARED FOR AN UNCERTAIN FUTURE.

A DISCOURSE CONCERNING THE DESIGNED ESTABLISHMENT OF
FREEDOMLAND

Neither would we have a thought a labourer to refuse, as 'tis generally fancy'd, to establish in this manner a Colony, which may become not only an advantage, but a glory to the Nation. We have Proposals before us most attractive, and impracticable, as the three sweeping from wealth, safety, and liberty. Besides, like these, can never fail of drawing Numbers of Inhabitants from Every Corner. And, then once got together, 'tis as easy to disperse them regularly and with due Regard to Order, Beauty, and the Confines of Society, as to leave them to the folly of living at Random, and destroying their Inhabit by indulging their Humour. Is that we have more than ordinary Cause to expect, that in a very short Time, we shall be able to present the world with a new Colony as the South of Carolina in the most delightful Country of the Universe, 1717.

Having been required by the times to draw up a detailed plan for the general improvement of American housing in the aftermath of the great financial crisis and its effect upon our collective confidence in the correctness of our living patterns, I humbly submit the following proposal.

We begin our description as did Sir Robert Montgomery in describing his fabled proposal for the Margravate of Arden: "You must suppose a level, dry, and fruitful Tract of Land, to whom the Plain or Valley" that, having been surveyed as part of the great parcelling of America according to the initials set forth in the Land Ordinance of 1785, is continuously gridded into square townships of six miles per side, each containing thirty-six one-mile square sections of 360 acres.

This grid, the framework for Thomas Jefferson's vision of a rural democratic society of citizen farmers, but also a great-great-grandfather of rampant real estate speculation, provides the underlying structure for Freedomland, a new settlement model that reconciles voracious dreams for an agrarian utopian with long-habituated domestic appetites, a town being fully established by learned persons, and increasingly acknowledged by historians, that our current settlement patterns are both unworkable and unsustainable. Freedomland is premised, then, on the following verifiable truths: that local farming is good, being that it provides better food and makes better use of our increasingly limited resources than commercial agriculture; that urban living is also good, improving as it does the health, happiness, and prosperity of the population; and that the majority of Americans, the security of the above notwithstanding, will opt for the material and spatial luxuries represented by the detached single-family house as it is most expeditiously found in the suburbs.

The plan of Freedomland results from the subdivision of a typical survey township into four equal squares, three miles to each side. The northwest and southeast quarters are established as new towns and further subdivided to form thirty-six square sections of 360 acres each, excepting that area dedicated to the town's primary roads which divide them at intervals of one half mile. As in the original survey townships, these sections are numbered,

"beginning with the number one in the northeast section and proceeding west and east alternately through the township with progressive numbers, until the thirty-six be completed." The two remaining quarters are preserved in— or if necessary restored to— their natural state as unencumbered retreats for the pleasure of the townpeople.

One survey township divided to form two towns and two natural preserves is the absolute minimum area necessary for the establishment of Freedomland. If this plan is aggregated to form a group larger than a single 36 square mile survey township, then a checkerboard layout results, as is the manner to that proposed by Mr. Jefferson, producing, at the grand scale, an alternating arrangement of towns and country. There is no maximum limit to such an aggregation except for any geographical or political obstacles that may arise to thwart the just and proper extension of the settlement by the townpeople.

The four sections at the center of each town are occupied by a civic core comprised of the infrastructure necessary to the maintenance and preservation of the community. Whereas the original Land Ordinance reserved section 16, at the center of every township, for the use of education, in Freedomland— as being recognized that the closest to means and methods of education are best left to individual families— the central squares are rightly devoted to more pressing and natural needs. The water square, an ever-growing, matured grove of refuse, trees densely in section 16; the water square, a circular reservoir nearly one half mile in diameter, occupies section 15; the energy square, a forest of 20 by 20-foot solar panels, powers the town from section 21; and the market square, anchored in section 22 by a two-acre big box of community and commerce, provides a venue for public assembly as well as access to those products and services not produced through the prodigious industry of the townpeople.

The thirty-two remaining sections are quartered by roads secondary to these above-

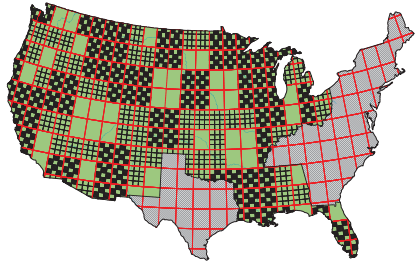
mentioned to form four equal parcels of 60 acres, less the dimension of the roads by which they are divided and served. The 120 individual neighborhood farm estates thus established, each an independent self-governing community, are further divided into four 10-acre squares of which three are dedicated to agricultural pursuits, while the dwellings are located on the fourth. In this manner, fully three quarters of every town in Freedomland shall remain open, green, and free of buildings.

Each neighborhood estate in Freedomland is comprised of between eight and sixty-four houses, with all those within any particular estate being one just like the next and in this manner ensuring a collection of identity and consistency of character such that property values are protected and community values are promoted. Whereas architects have proven themselves disinclined, or perhaps just ill-prepared, to deliver designs desired by a majority of the American people, the houses in Freedomland are built according to design carefully selected from among the best produced by the country's greatest builders— designers that have proven to be highly popular with persons possessed of the most discriminating taste and therefore certain to attract the finest type of citizen. Depending upon the number of houses and the particular nature in which they are arranged, a neighborhood of houses may take on the character of either a large villa or a small village. Families are thus able to select the estate that most closely matches their spiritual, stylistic, and, consequently, social preferences, thereby affording them a life among like-minded neighbors with a shared sense of duty and purpose.

It being well known that people, by their very nature, are equally desirous of the pleasures of society as they are of the comforts of familiarity, Freedomland seeks to offer both in due time. Taking advantage of the increasingly short life span of our homes— and in a manner similar to crop rotation— the entire estate, including the dwellings, which are dismantled and rebuilt, rotates counterclockwise every twenty years, completing a full rotation after eighty years. This has the positive effect of providing each resident, at regular intervals, with a new home that is nearly the same as their old home. In each estate, this has the further beneficial consequence of producing an ever-changing prospect of built and open space throughout the town. Although the delays produced as a result of the dismantling and rebuilding will, in the early years, likely contribute to the rapid growth of the demand for water at the center of each town, it is expected that the spirit of competition naturally occurring in a free society will, as it has in the past, stimulate advances in home building technology that cause the materials and methods employed in the ongoing re-creation of Freedomland to become ever lighter and more efficient. Such advances will allow each town to more sustainably pursue its cultural regeneration, appealing to its neighbors in deep commitment to the stability and endurance of our beloved nation.

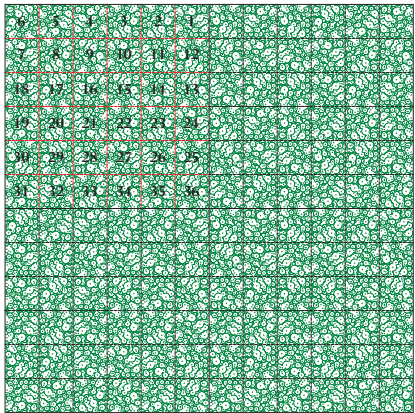
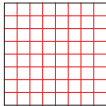
It is hoped that this description, concise though it may be, is sufficient to describe the sublime structure of Freedomland, its natural and rightful connection to the foundational principles of our great country, and to supplant to our current modes of settlement.

THE COMPLETE DRAWINGS OF THE SUBLIME SETTLEMENT OF
FREEDOMLAND



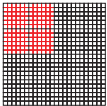
The Surveying of America

Reading this, a colored map prepared by Thomas Jefferson, the Public Land Survey System (PLSS) governs the manner in which public domain lands in the United States are surveyed and apportioned. The system was first established with the passing of the Land Ordinance of 1785, "an ordinance for ascertaining the results of disposing of Lands in the Western Territory" and subsequently revised by the "Northwest Ordinance of 1789" which known as the President's Ordinance—which established the public domain and confirmed the concept of the single surveyor's land. Under the Land Ordinance, a rectangular survey system was established, dividing "the territory into townships of six miles square, by lines running the north and south, and other crossing these at right angles, at near sea by, . . ."



The Survey Township

According to the 1785 ordinance, "the townships . . . shall be marked by subdivisions into lots of one mile square, or 360 acres, in the same direction as the external lines, and numbered from top to bottom, and from left to right that the 'western' shall be numbered, respectively, beginning with number one in the northeast section, and proceeding west and east alternately, through the township, with progressive numbers until the thirty-six be completed." The survey townships, laid as they are to the center's origin, are the fundamental unit of Freedomland, and the basis on surveyed constitute the maximum extent of its expansion.



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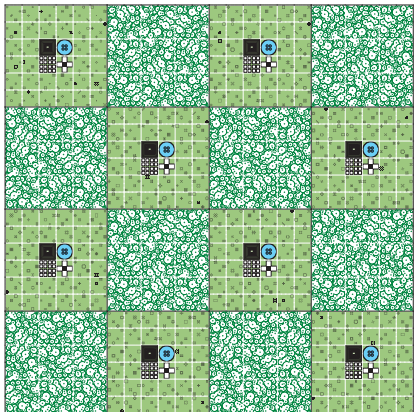
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THE COMPLETE DRAWINGS OF THE SUBLIME SETTLEMENT OF
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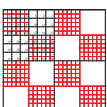
Take, for instance, the checker board for a plan. Let the black squares only be building squares, and the white ones be left open, in turf and trees. . . . The atmosphere of such a town would be like that of the country . . .

—Thomas Jefferson, from a letter to C.F. Vinney, 1805.



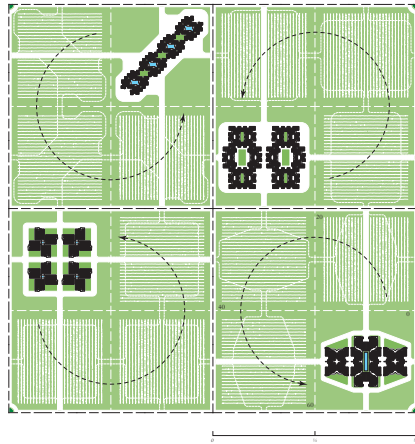
Checkerboard Layout

The subdivisions of the original survey townships, along with their progressive nature, the centuries previously, produced the settlement, results in an alternating pattern of inhabited and unpopulated land under a kind of checkerboard.



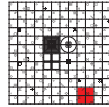
Finally, there seem to be but three Ways for a Nation to acquire Wealth. The first is by War, as the Romans did, in plundering the conquered Neighbours. This is Robbery. The second by Commerce, which is generally Cheating. The third by Agriculture, the only honest Way, wherein Man receives a real Increase of the Seed thrown into the Ground, in a kind of continual Miracle, wrought by the Hand of God in his Favour, as a Reward for his innocent Life and virtuous Industry.

—Benjamin Franklin, "Virtues to be Examined, Concerning National Wealth," 1769.

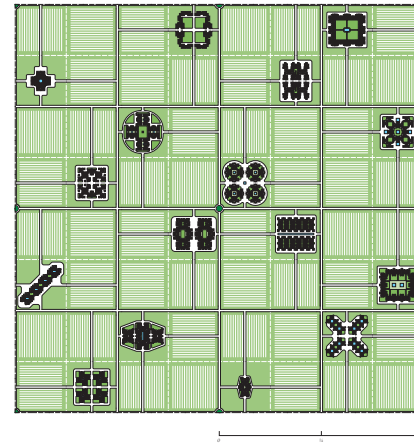


Farming and the Rotation of the Heures

Each half mile square (160 acres) section is composed of four 40-acre neighborhood farm estates. Of the four 40-acre quarters in each estate, three are dedicated to the cultivation of crops, while the remainder, including enough the fourth, is a common area for the practice of crop rotation each neighborhood is dismantled and rebuilt on the adjacent quarter every twenty years following a counter-clockwise rotational scheme. This has the benefit of building the American dream for perpetual success in their homes, thereby making a virtue of the otherwise ill-fate of poor farmers. Every eight years the neighborhood makes one full rotation on its parcel. The selection and utilization of crops is the responsibility of each individual estate. It is expected that some estates will engage others in both the construction of their homes and the cultivation of their lands.



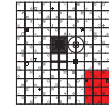
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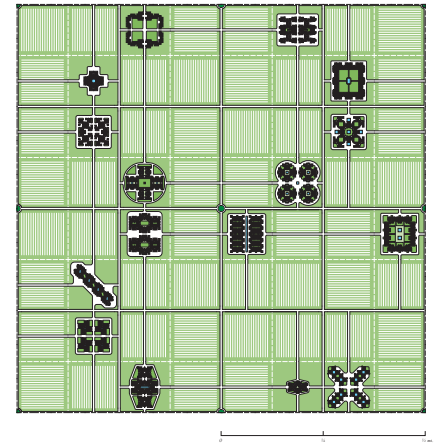
Year 40

Sections 25, 26, 27, and 30

Following the next rotation in year forty, the estates are once again dispersed—some of two counties across a rural landscape.



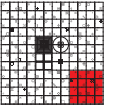
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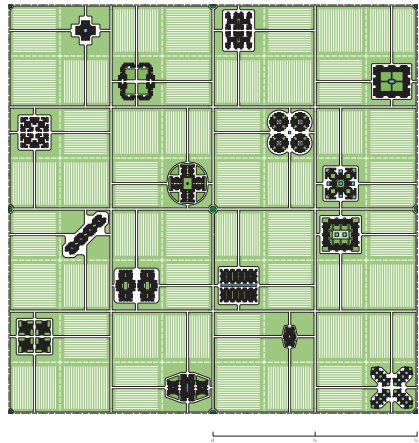
Year 60

Sections 25, 26, 27, and 30

In year sixty, Farmstead is transformed yet again, as some of the estate—now based with estate—now returns as rural landscape.



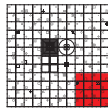
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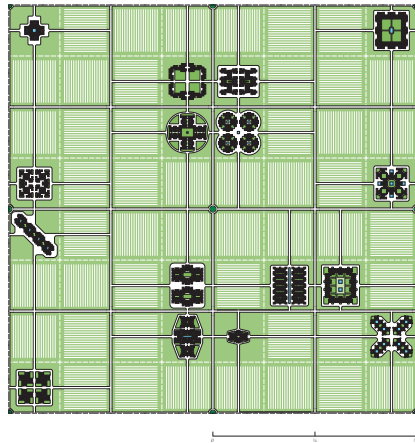
Year 80

Sections 25, 26, 27, and 30

As the rotation of Farmstead estate on a twenty-year cycle, an ever-changing prospect of both and open space is produced in the town. In year eight, down here, the estate in the four corners of the southeast corner of town are distributed evenly across an agrarian landscape. The strategy in the following pages describes the changing arrangement generated by the rotational rule and illustrates its historical consequences.



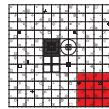
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Year 20

Sections 25, 26, 27, and 30

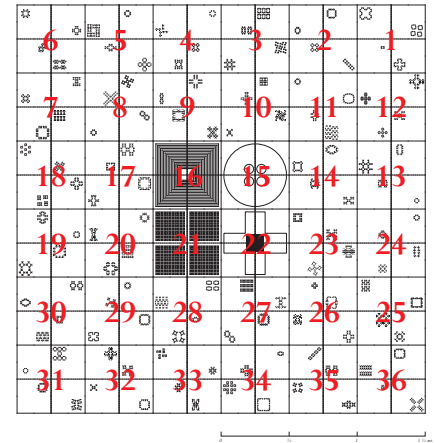
As the rotation of Farmstead estate on a twenty-year cycle, an ever-changing prospect of both and open space is produced in the town. In year twenty, as several estates emerging at intersections of the grid, offering the chance of change, along with the opportunity for new neighborhood associations.



25

Section 1	16	Elmwood Fields	Section 11	16	Robert Street Gardens	Section 21	16	Belvedere Hall
Section 2	16	Quarantine & Parks	Section 12	16	Capt. General del Caltano	Section 22	16	Belvedere Hall
Section 3	16	Black Farm House	Section 13	16	Walden 4	Section 23	16	Belvedere Hall
Section 4	16	Black Farm House	Section 14	16	Walden 4	Section 24	16	Belvedere Hall
Section 5	16	Black Farm House	Section 15	16	Walden 4	Section 25	16	Belvedere Hall
Section 6	16	Black Farm House	Section 16	16	Walden 4	Section 26	16	Belvedere Hall
Section 7	16	Black Farm House	Section 17	16	Walden 4	Section 27	16	Belvedere Hall
Section 8	16	Black Farm House	Section 18	16	Walden 4	Section 28	16	Belvedere Hall
Section 9	16	Black Farm House	Section 19	16	Walden 4	Section 29	16	Belvedere Hall
Section 10	16	Black Farm House	Section 20	16	Walden 4	Section 30	16	Belvedere Hall
Section 11	16	Black Farm House	Section 21	16	Walden 4	Section 31	16	Belvedere Hall
Section 12	16	Black Farm House	Section 22	16	Walden 4	Section 32	16	Belvedere Hall
Section 13	16	Black Farm House	Section 23	16	Walden 4	Section 33	16	Belvedere Hall
Section 14	16	Black Farm House	Section 24	16	Walden 4	Section 34	16	Belvedere Hall
Section 15	16	Black Farm House	Section 25	16	Walden 4	Section 35	16	Belvedere Hall
Section 16	16	Black Farm House	Section 26	16	Walden 4	Section 36	16	Belvedere Hall
Section 17	16	Black Farm House	Section 27	16	Walden 4	Section 37	16	Belvedere Hall
Section 18	16	Black Farm House	Section 28	16	Walden 4	Section 38	16	Belvedere Hall
Section 19	16	Black Farm House	Section 29	16	Walden 4	Section 39	16	Belvedere Hall
Section 20	16	Black Farm House	Section 30	16	Walden 4	Section 40	16	Belvedere Hall
Section 21	16	Black Farm House	Section 31	16	Walden 4	Section 41	16	Belvedere Hall
Section 22	16	Black Farm House	Section 32	16	Walden 4	Section 42	16	Belvedere Hall
Section 23	16	Black Farm House	Section 33	16	Walden 4	Section 43	16	Belvedere Hall
Section 24	16	Black Farm House	Section 34	16	Walden 4	Section 44	16	Belvedere Hall
Section 25	16	Black Farm House	Section 35	16	Walden 4	Section 45	16	Belvedere Hall
Section 26	16	Black Farm House	Section 36	16	Walden 4	Section 46	16	Belvedere Hall
Section 27	16	Black Farm House	Section 37	16	Walden 4	Section 47	16	Belvedere Hall
Section 28	16	Black Farm House	Section 38	16	Walden 4	Section 48	16	Belvedere Hall
Section 29	16	Black Farm House	Section 39	16	Walden 4	Section 49	16	Belvedere Hall
Section 30	16	Black Farm House	Section 40	16	Walden 4	Section 50	16	Belvedere Hall
Section 31	16	Black Farm House	Section 41	16	Walden 4	Section 51	16	Belvedere Hall
Section 32	16	Black Farm House	Section 42	16	Walden 4	Section 52	16	Belvedere Hall
Section 33	16	Black Farm House	Section 43	16	Walden 4	Section 53	16	Belvedere Hall
Section 34	16	Black Farm House	Section 44	16	Walden 4	Section 54	16	Belvedere Hall
Section 35	16	Black Farm House	Section 45	16	Walden 4	Section 55	16	Belvedere Hall
Section 36	16	Black Farm House	Section 46	16	Walden 4	Section 56	16	Belvedere Hall
Section 37	16	Black Farm House	Section 47	16	Walden 4	Section 57	16	Belvedere Hall
Section 38	16	Black Farm House	Section 48	16	Walden 4	Section 58	16	Belvedere Hall
Section 39	16	Black Farm House	Section 49	16	Walden 4	Section 59	16	Belvedere Hall
Section 40	16	Black Farm House	Section 50	16	Walden 4	Section 60	16	Belvedere Hall
Section 41	16	Black Farm House	Section 51	16	Walden 4	Section 61	16	Belvedere Hall
Section 42	16	Black Farm House	Section 52	16	Walden 4	Section 62	16	Belvedere Hall
Section 43	16	Black Farm House	Section 53	16	Walden 4	Section 63	16	Belvedere Hall
Section 44	16	Black Farm House	Section 54	16	Walden 4	Section 64	16	Belvedere Hall
Section 45	16	Black Farm House	Section 55	16	Walden 4	Section 65	16	Belvedere Hall
Section 46	16	Black Farm House	Section 56	16	Walden 4	Section 66	16	Belvedere Hall
Section 47	16	Black Farm House	Section 57	16	Walden 4	Section 67	16	Belvedere Hall
Section 48	16	Black Farm House	Section 58	16	Walden 4	Section 68	16	Belvedere Hall
Section 49	16	Black Farm House	Section 59	16	Walden 4	Section 69	16	Belvedere Hall
Section 50	16	Black Farm House	Section 60	16	Walden 4	Section 70	16	Belvedere Hall
Section 51	16	Black Farm House	Section 61	16	Walden 4	Section 71	16	Belvedere Hall
Section 52	16	Black Farm House	Section 62	16	Walden 4	Section 72	16	Belvedere Hall
Section 53	16	Black Farm House	Section 63	16	Walden 4	Section 73	16	Belvedere Hall
Section 54	16	Black Farm House	Section 64	16	Walden 4	Section 74	16	Belvedere Hall
Section 55	16	Black Farm House	Section 65	16	Walden 4	Section 75	16	Belvedere Hall
Section 56	16	Black Farm House	Section 66	16	Walden 4	Section 76	16	Belvedere Hall
Section 57	16	Black Farm House	Section 67	16	Walden 4	Section 77	16	Belvedere Hall
Section 58	16	Black Farm House	Section 68	16	Walden 4	Section 78	16	Belvedere Hall
Section 59	16	Black Farm House	Section 69	16	Walden 4	Section 79	16	Belvedere Hall
Section 60	16	Black Farm House	Section 70	16	Walden 4	Section 80	16	Belvedere Hall
Section 61	16	Black Farm House	Section 71	16	Walden 4	Section 81	16	Belvedere Hall
Section 62	16	Black Farm House	Section 72	16	Walden 4	Section 82	16	Belvedere Hall
Section 63	16	Black Farm House	Section 73	16	Walden 4	Section 83	16	Belvedere Hall
Section 64	16	Black Farm House	Section 74	16	Walden 4	Section 84	16	Belvedere Hall
Section 65	16	Black Farm House	Section 75	16	Walden 4	Section 85	16	Belvedere Hall
Section 66	16	Black Farm House	Section 76	16	Walden 4	Section 86	16	Belvedere Hall
Section 67	16	Black Farm House	Section 77	16	Walden 4	Section 87	16	Belvedere Hall
Section 68	16	Black Farm House	Section 78	16	Walden 4	Section 88	16	Belvedere Hall
Section 69	16	Black Farm House	Section 79	16	Walden 4	Section 89	16	Belvedere Hall
Section 70	16	Black Farm House	Section 80	16	Walden 4	Section 90	16	Belvedere Hall
Section 71	16	Black Farm House	Section 81	16	Walden 4	Section 91	16	Belvedere Hall
Section 72	16	Black Farm House	Section 82	16	Walden 4	Section 92	16	Belvedere Hall
Section 73	16	Black Farm House	Section 83	16	Walden 4	Section 93	16	Belvedere Hall
Section 74	16	Black Farm House	Section 84	16	Walden 4	Section 94	16	Belvedere Hall
Section 75	16	Black Farm House	Section 85	16	Walden 4	Section 95	16	Belvedere Hall
Section 76	16	Black Farm House	Section 86	16	Walden 4	Section 96	16	Belvedere Hall
Section 77	16	Black Farm House	Section 87	16	Walden 4	Section 97	16	Belvedere Hall
Section 78	16	Black Farm House	Section 88	16	Walden 4	Section 98	16	Belvedere Hall
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Section 80	16	Black Farm House	Section 90	16	Walden 4	Section 100	16	Belvedere Hall

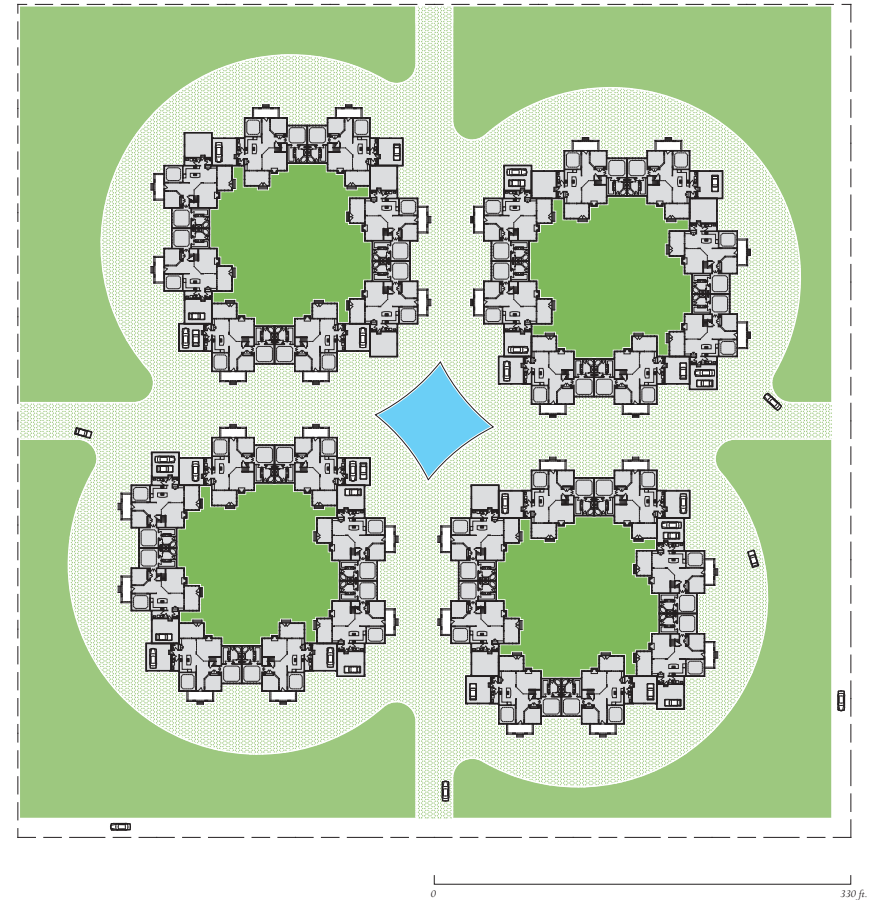
The Estates of Farmstead



28



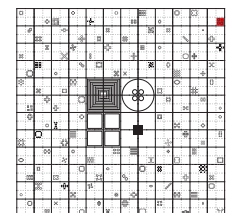
A Traveler Approaches Elysian Fields, Freedomland
after *The Road in the Bye*, 1881
Grigoriy Myasoyedov

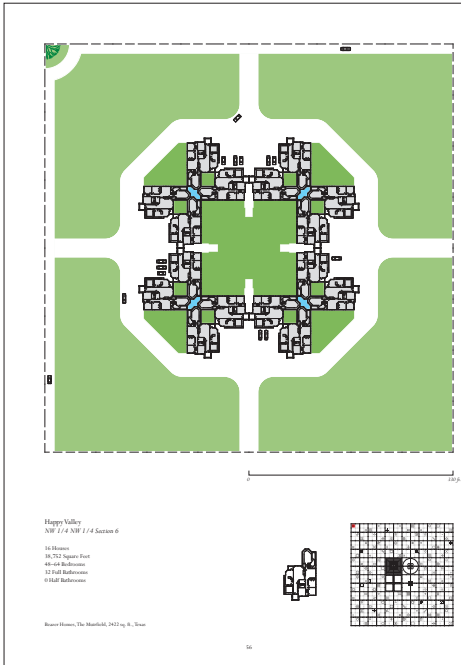
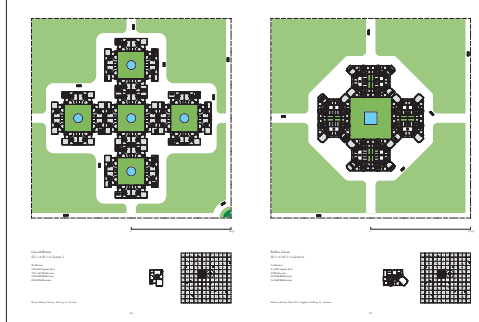
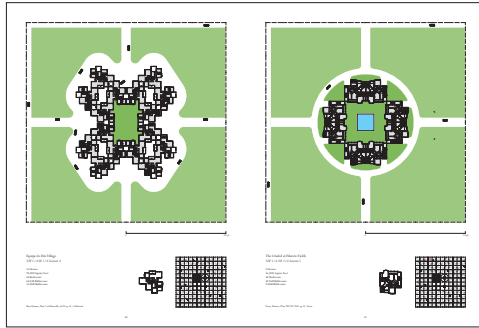
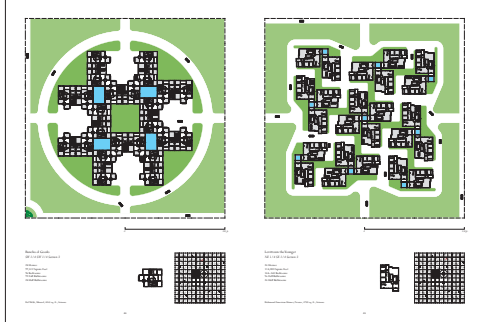
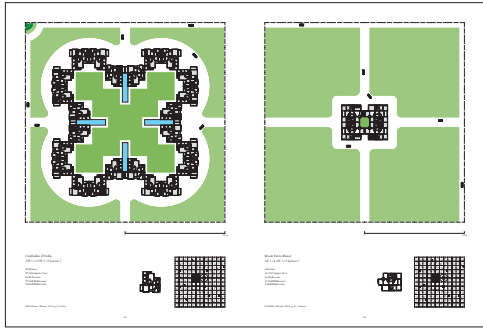


Elysian Fields
SE 1/4 NE 1/4 Section 1

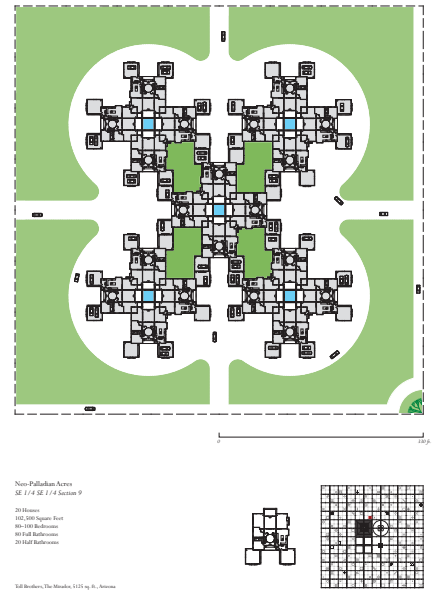
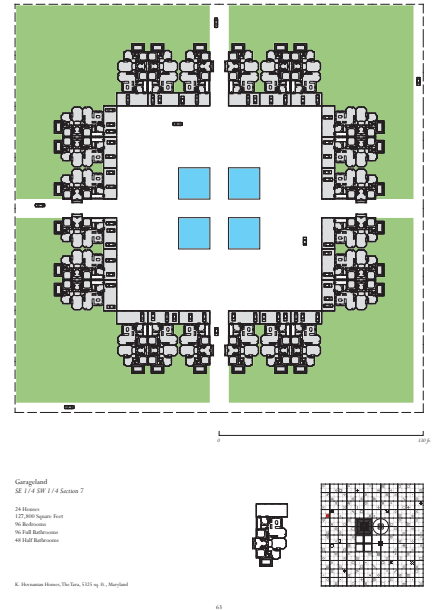
32 Houses
114,688 Square Feet
160 Bedrooms
128 Full Bathrooms
32 Half Bathrooms

Ryland Homes, The Parson, 3584 sq. ft., Delaware



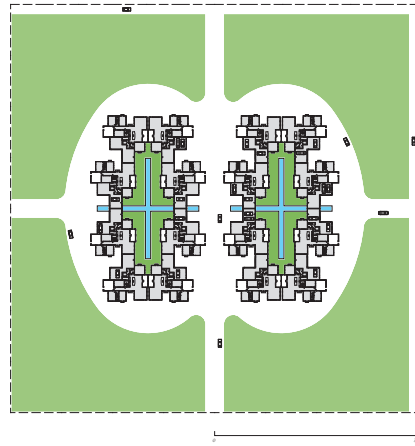


Laundry Day at Happy Valley, Freeholdland
after Laundry in the Valley of Peace, 1902
Evelyn Underhill





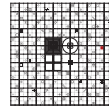
Hunting at the Edge of Freelandland
after Don Hunting, 1932
Arthur Freelandland, 1932



Houses 8
NE 1/4 SW 1/4 Section 11

14 Houses
74,000 Square Feet
64 Bathrooms
64 Half Bathrooms
14 Half Bathrooms

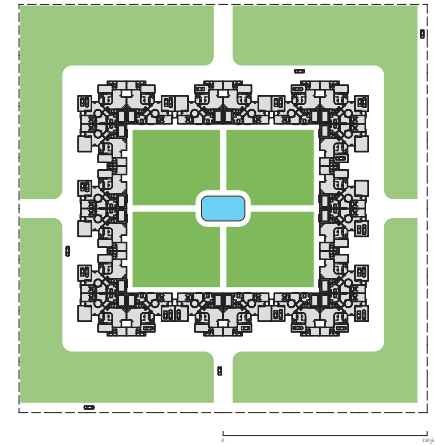
Don Hunting, Plan for Houses, 1932, 1/4, 1/4, 1/4, 1/4



11



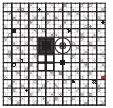
A Romantic Begins at Whitechapel Hall, Freelandland
after John and Sophia, 1777
George White, 1777



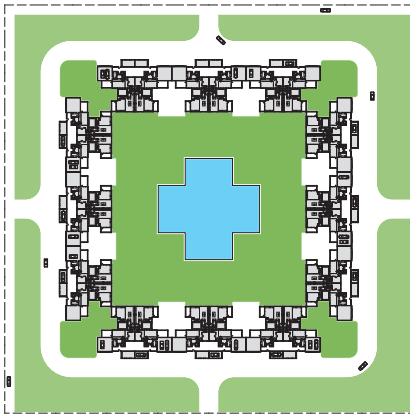
Whitechapel Hall
SE 1/4 NE 1/4 Section 25

20 Houses
40,000 Square Feet
40 Bathrooms
40 Half Bathrooms
10 Half Bathrooms

K. Huntington, Whitechapel Hall, 1777, 1/4, 1/4, 1/4, 1/4



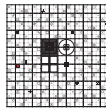
127



The Palace of Don Bartholomew
SW 1/4 SW 1/4 Section 19

24 Houses
74,000 Square Feet
64 Bathrooms
64 Half Bathrooms
14 Half Bathrooms

Palace of Don Bartholomew, 1932, 1/4, 1/4, 1/4, 1/4



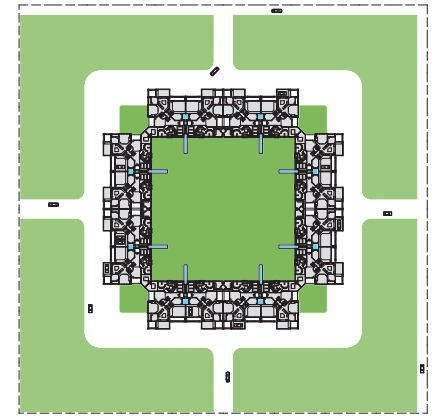
131



Don Bartholomew Meets with Workers at The Palace, Freelandland
after The Palace of Don Bartholomew, 1978
Henry Tracy, 1978



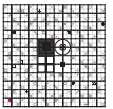
A Crowd Gathers in Forest near Freelandland
after The Palace of Don Bartholomew, 1978
Peter Bronght, 1978



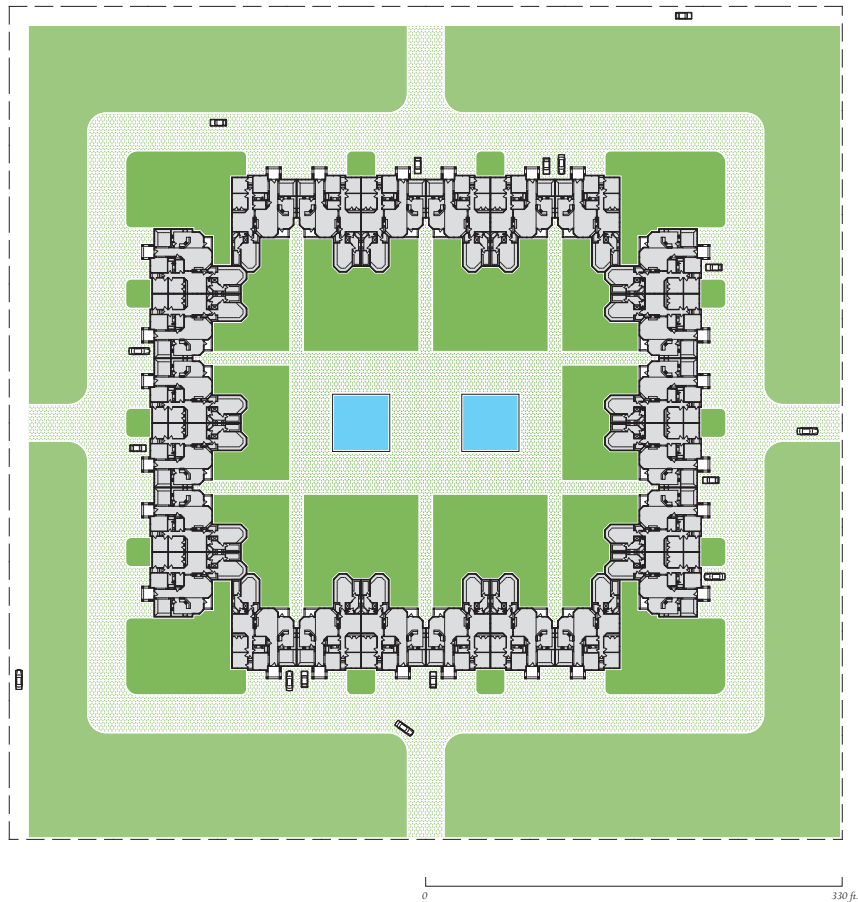
The Big House at Forest Forest
NE 1/4 SW 1/4 Section 11

14 Houses
74,000 Square Feet
64 Bathrooms
64 Half Bathrooms
14 Half Bathrooms

David Worthy, The Big House, 1978, 1/4, 1/4, 1/4, 1/4



137

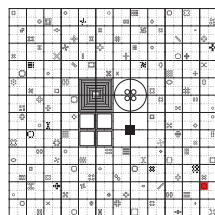


Parallelogram Park
NW 1/4 NE 1/4 Section 36

24 Houses
58,128 Square Feet
72-96 Bedrooms
48 Full Bathrooms
0 Half Bathrooms



Beazer Homes, The Mairfield, 2422 sq. ft., Texas



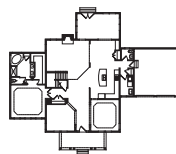
The Architects of Freedomland
after A Group of Danish Artists in Rome, 1837
Constantin Hansen



A View of Life in Freedomland
 after *Vue Perspective, L'ovoir et École rurale de Meilland*, 1804
 Claude-Nicolas Ledoux

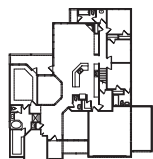
AN APPENDIX

CONTAINING DOCUMENTS PERTINENT TO THE ORIGINS
 OF
 FREEDOMLAND
 INCLUDING
 “ATYPICAL PLANS,”
 “SUPERMODEL HOMES,”
 “SIX TYPICAL PLANS”
 &
 “NOTES ON FREEDOMLAND”



The Homes of Freedomland

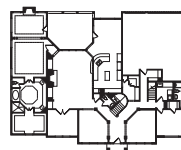
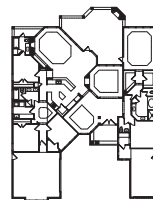
(Presented in order of their appearance in the plan, beginning with Section I)



Public Homes, The Monett, 3641 sq. ft., Texas
Sections 1, 4, 7, 24, 30 & 34

[A] Typical Plan[s]

"Typical Plan," a self-described "meditation" on the American office building, was written by Rem Koolhaas in 1993 and published in *S,M,L,XL*. "[A] Typical Plan[s]," a post-bubble revision, shifts the focus to the American house.

Ryland Homes, The Suffolk, 3223 sq. ft., Florida
Sections 2, 11, 25, 27 & 30

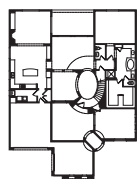
The horizontally sprawling, many-gabled, multi-towered, and porch encrusted Niles House is one of the first landmarks of the Shingle style. It was built by McKim, Mead & Bigelow on Lloyd's Neck on the north shore of Long Island.

The notion of the atypical plan is therapeutic disconcerting: it is the Beginning and the End of Architectural History, which is nothing but the hysterical fetishization of the proto-typical plan. [A] Typical Plan[s] is a segment are fragments of an unacknowledged utopia, the promises of a glorious architectural past and a post-architectural future.

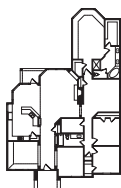
Just as *The Man Without Qualities* haunts European literature, "the plan without surplus qualities" is the great quest achievement of American homebuilding.

From the late mid 19th century to the early 1970s 21st century, there is an "American century" (and a half) in which [A] [Typical Plan] is developed from the primitive loft-type English country house (ruthless creation of fewer luxurious domestic spaces of retreat through the sheer multiplication of a given-size room) via early masterpieces of smoothly multiplied space like the RCA Building (1955) Alden.

House (1879)—its **exquisite** **serially distinct rooms linked by broad doorways**, its **elevations** **bays and burrets**, the **serene serenity** of its office-suited **rambling expanse of its porches**—to provisional culminations such as the **Essex Building (1974)**, **Charles Moore's Klotz House (1968)** and the **World Trade Center (1972-73)**, **Robert A. M. Stern's Westchester House (1974-76)**. Together they represent evidence of the discovery and subsequent mastery of a new, **soon to be endlessly multiplied and publicly traded, architecture** (often proclaimed but never realized as the people of Typical Plans,

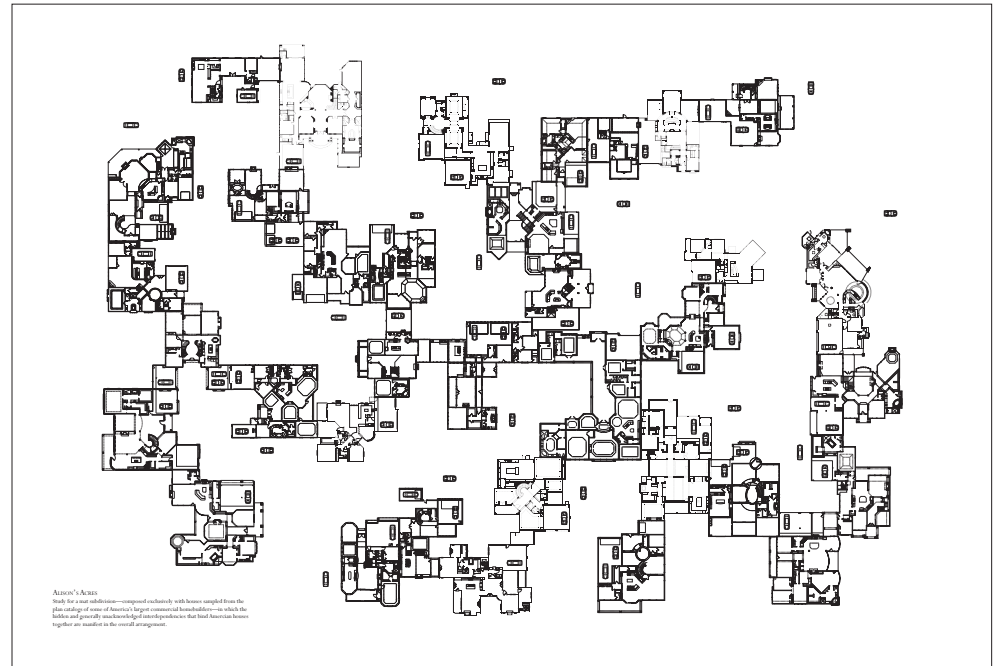
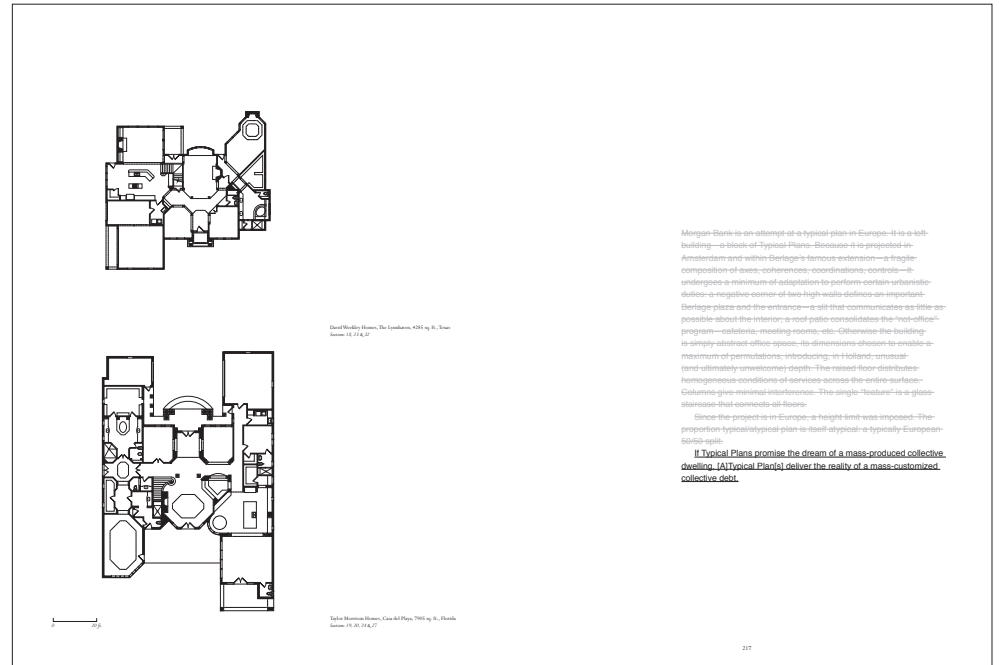
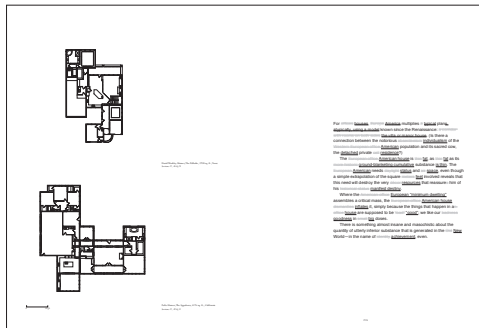
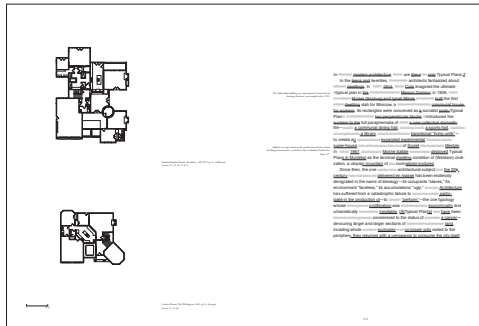
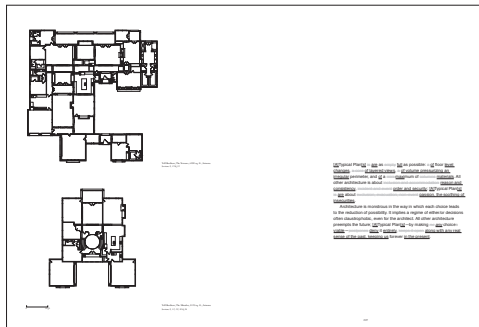
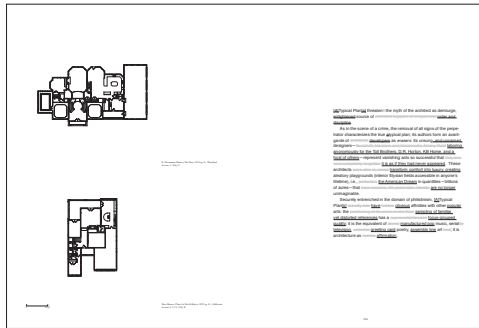
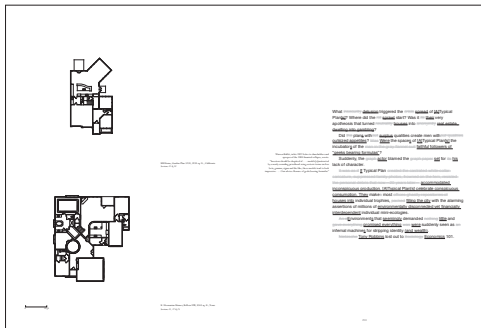
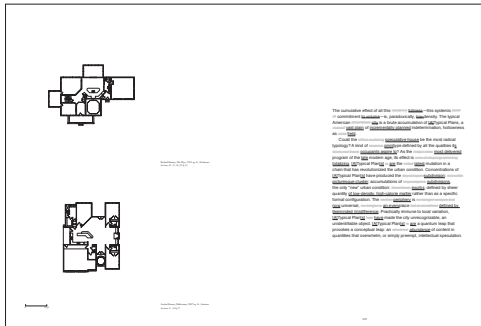
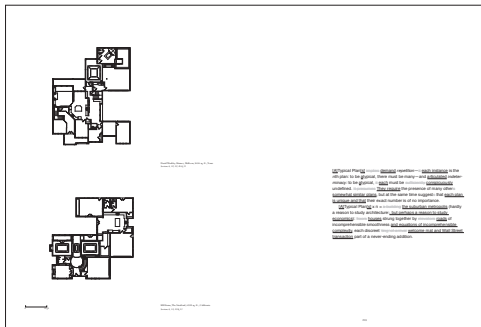
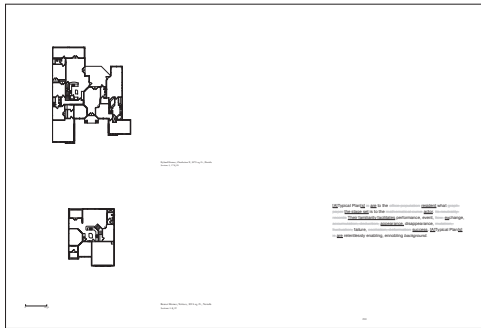


Del Webb, Miraval, 4063 sq. ft., Antares
 Section 1, 2, 3 & 4



Beaver House, The Matfield, 2422 sq. ft., Texas
Square 1 5 6 10 14 p. 36

[illegible][illegible][illegible][illegible]





The suburban single-family house, more than any other object, is the primary symbol of success in America. It is the personal statement of achievement, the symbol of status, the function to contrast individual identity and higher personal achievement. To the American home-builder house has long meant capital in the equation, which leads to the question: how much house can I afford? Over the course of the most recent housing boom, the catalog of available model houses has grown to include more and more elaborate ways of engineering desire for their products. These products, the primary source of income for the suburban developer, are not only marketed as aspirational, but metacultural, as carefully calculated reactions of consumers that connect with, and usually overstate, the cultural zeitgeist of the moment. While it might seem difficult to categorize these products as architecture, they are, in fact, a type of architecture, a social architectural response in dedicated to redoubling the life of the suburban environment. The suburban house is the most current of contemporary culture, rather than reject that models wholesale, it is a product of the culture, a product that is neither ingenuitously nor cynically, but rather ingenuitously embedded in them. This requires that we see these houses as a type of architecture.

The "Typical Plan" is the result of just such an assessment, it is an investigation into the suburban house as a type of architecture, and the question of how the speculative house is a single narrative of success. The result of a comparative analysis of nearly 1,000 house plans, a selection of nearly 100 house plans, and a series of interviews with architects and developers,

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models, allow that house to be marketed as a customized product, providing a sense of distinctive luxury to each buyer, regardless of income level.



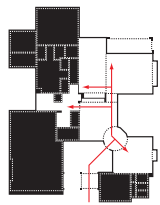
five primary plan types—*Foursquare*, *Laminate*, *Cellular*, *Nuclear*, *BuCKET*, and *Branching*—behind the wide variety of those plans offered by contemporary American homebuilders. These types define a core set of organizational arrangements that guide the planning and design of a majority of American homes. While the plans of some homes are near-perfect examples of pure types, many others are hybrids that combine more than one type, as the type examples exhibit qualities of morphological transformation. In this regard, a path can be traced from the simplest type, the *Foursquare*, to the more complex types, noting the organizational similarities and fundamental transformations along the way. It is interesting to note that the average price per square foot increases proportionally as the homes become both larger and more complex. This suggests that the cost of housing, in part, is a function of size, but also of diversity.



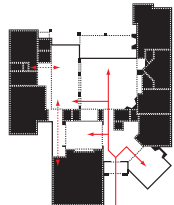
LAMINAR PLANS
One of the most cost-effective ways to use one room and space for two functional spaces. The line with only the single and cross-grain connections across and clearest examples are the bays of the Foster as in the Adams form horizontally as in the Two- and three-bay have limited circulation thereby creating a master bedroom a classic laminar plan. simple, taking the with a clear linear and a narrow cleft Laminar schemes of the number of in as David Weekley classic center hall to one side to allow in this case, the extra-large "over Laminar plans, such Brothers, tend to after band as the room high-end homes. This plan also suggests the Cellular



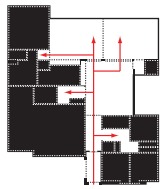
21



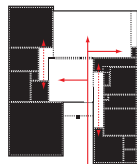
Standard Pacific Homes, Redwood Hills, 4759 sq. ft., California



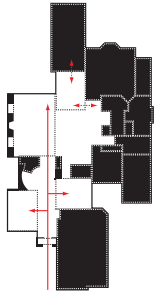
David Weekley Homes, Plan 3275, 4000 sq. ft., Texas



KB Homes, Plan One, 2725 sq. ft., California



KB Homes, Hardstone, 3126 sq. ft., Colorado

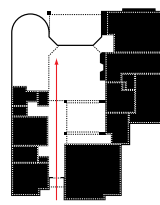


Tell Brothers, St. Michel, 5600 sq. ft., Texas

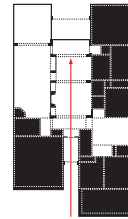
CELLULAR PLANS

Cellular plans are built from more or less irregular clusters of rooms and other spaces that are lined up along hallways or connect directly one to another with no immediately perceptible overall order. Spreading or compact, this scheme can produce the appearance of rooms piled on top of rooms, in which hierarchies between programs and spaces are obscured. In its more compact form, the cellular type can be used to create fairly efficient plans. Still, cellular schemes are more typically found in large plans with many rooms, a loose or figural envelope, and defining and disjointed circulation paths, such as David Weekley's Plan 3275 or the Tell Brothers' St. Michel, both in Texas.

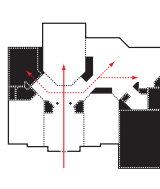
These plans almost never rely on symmetry—and rarely on any strict formal planning strategy—they often still produce expected programmatic adjacencies. In fact, while it is an extremely unique type, primarily due to the loose, room-by-room planning technique, cellular plans often incorporate familiar elements from the other categories. Tell Brothers' master St. Michel plan betrays traces of Laminar logic. KB Home's Hardstone anticipates the characteristics of Biocell schemes in being entry hall that ends in a large family room and is beginning to suggest a Nuclear organization centered heavily on what is referred to as a "box space," just inside the front entry.



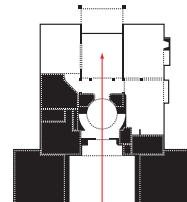
K. Hovnanian Homes, Redbrook II, 4944 sq. ft., Texas



Mortgage Homes, Oxtails, 3039 sq. ft., Arizona



NV Homes, The Monticello, 4923 sq. ft., Virginia



Tell Brothers, The Mirador, 5125 sq. ft., Arizona



Mortgage Homes, The Perigees, 4647 sq. ft., Arizona

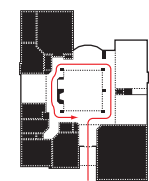
BIODECT PLANS

In Biocell plans the axis through the entrance and a dominant central living space defines the main organizational structure of the house. The most classical of these types, it frequently produces symmetrical or near-symmetrical arrangements. Often the Biocell plan uses symmetry and inflated proportions, both outside and in, to generate a feeling of luxury and wealth. Tell Brothers' The Mirador, with ambitious vaults. Palladian gradation, two two symmetrically arranged two-car garages to form a grand formal entry.

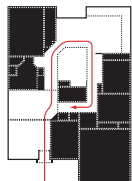
Other variants of the Biocell plan, such as Mortgage Homes' Oxtails, lack the grand formal gestures of The Mirador while retaining the organizational principle of rooms and space split by a clear axial connection from the front entry to a rear public room. Often Laminar in their basic layout, these plans frequently have a relatively compact perimeter.

Single-story Biocell plans, like Mortgage Homes' Plan 2042, sometimes employ a cross axis of major rooms to further subdivide the plan into distinct enclosures. Variants of the Biocell type, like K. Hovnanian's Redbrook II can appear nearly Cellular in their planning but are differentiated by the clear separation of a central space for circulation and gathering purposes.

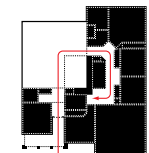
Finally, Biocell plans can begin to express qualities of the axial type, the Branching plan. The Monticello from NV Homes shows the clear central axis from front to back that characterizes the Biocell type, but because of its wide Laminar structure, a dedicated layer of circulation is added that branches off from the main axis to serve the house's other public spaces.



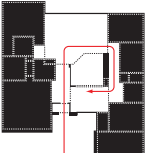
David Weekley Homes, The Wilkins, 3400 sq. ft., Texas



Bazaar Homes, Run, 2200 sq. ft., Texas



KB Homes, Plan One, 2157 sq. ft., California



KB Homes, Plan Three, 2614 sq. ft., California

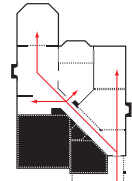


David Weekley Homes, The Cranford, 2731 sq. ft., Florida

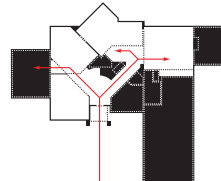
NUCLEAR PLANS

Nuclear plans, while often displaying traces of underlying Laminar and Biocell organizations, are characterized by a central space like a kitchen, living room, or courtyard around which the other spaces in the house orbit. This central space is often centrally enveloped by circulation space. The Wilkins from David Weekley closely approximates the Nuclear diagram in its pure form. In this plan, a central element—the main living room—is surrounded by a perfect ring of circulation to which all of the other spaces in the house are more or less directly attached. In another David Weekley house, The Cranford, the central space is the kitchen. It is again surrounded by a ring of circulation. Not in this instance it opens only to the family room at the back of the house. The bedrooms, each in their own corner, enter this space. KB Home's Plan One is similar, but the ring of circulation is incomplete, creating a kind of domestic cat-in-the-hat of bedrooms.

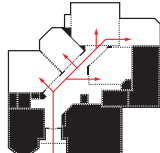
In Plan Three, also from KB Home, the circulation ring wraps around the kitchen and connects back through an open dining nook at the front of the house. This scheme further demonstrates the kind of blurring that occurs between and across plan types. It is to note here a Biocell plan in which the central axis has been displaced by the nucleus of the kitchen.



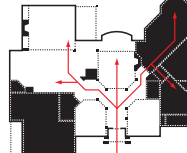
Bazaar Homes, The Franklin, 3206 sq. ft., Maryland



Tell Brothers, The Mirador, 4931 sq. ft., Colorado



Cortex Homes, Shenandoah, 3434 sq. ft., Georgia



David Weekley Homes, The Lynnhaven, 4923 sq. ft., Texas



David Weekley Homes, The Kraines, 4457 sq. ft., Texas

BRANCHING PLANS

All Branching plans share the distinguishing feature of a tree of branching circulation routes that originate at the entry to the house. This arrangement accommodates lines of sight and movement, which exaggerates perceived dimensions and dramatizes the relationships between spaces. In smaller, more compact houses, this effect is even more pronounced, as in Bazaar Homes' The Franklin, where a diagonal path from the entrance at the front to the family room at the back creates a longer line of sight, amplifying the apparent scale of the house.

Branching plans often combine properties of the Biocell type—a dominant central entrance hall—with opposing directions of the Cellular or Laminar types, displaying diagonal lines of circulation to stitch the rooms of the house together as the plan grows deeper (Cortex Homes' Shenandoah) or wider (Tell Brothers' The Mirador).

The bifurcating, diagonal circulation routes in this type commonly produce highly figural plans. In David Weekley's The Lynnhaven, composed of distinctly shaped rooms with chamfered corners, projecting bays, and layered spatial sequences. The oblique paths often also result in rooms related against the regular, orthogonal geometry of the house as can be seen in The Mirador plan from Tell Brothers. These rotations and internal embellishments often result in figural and irregular building envelopes as can be seen in all of the plans shown here.

While most builders have plans based on this scheme, it is used to the greatest effect by David Weekley, the master of the branching plan, whose complex, layered plans—such as The Lynnhaven and The Kraines—incorporate multiple linking paths, chamfered spatial boundaries, and contoured room profiles.





The Architect
after *The Misanthrope*, 1568
Pieter Bruegel the Elder

NOTES ON FREEDOMLAND

Constituting opinions and remarks on the nature
and context of the work

¹ The notes hereto subjoined, contain sundry remarks upon the foregoing Designs; and as far as they go, and may happen to meet with the reader's approbation, they may be looked upon as so many architectural Maxims or Aphorisms: but previous thereto, I hope I shall stand excused, if by way of relaxation, from the dry exercise of measuring plans, I indulge in a few Miscellaneous observations and reflections, just as they happen to rise in my mind. The reader will, perhaps, now and then, be led a little from the point; but when that happens, it is hoped, the step or two he may take out of the main path, may lead him to some thing, not totally uninteresting, or unconnected with the matter in hand, although, perhaps, not always entirely original.¹

² He who borrows an idea . . . and so accommodates it to his own work, that it makes a part of it, with no seam or joining appearing, can hardly be charged with plagiarism. . . . But an artist should not be contented with this only; he should enter into a competition with his original, and endeavor to improve what he is appropriating to his own work. Such imitation is . . . a perpetual exercise of the mind, a continual invention.² Nothing can come of nothing; he who has laid up no materials can produce no combinations.³

³ Like the combination of sounds, which is capable of producing new music to infinity, design and invention in Architecture . . . are in little danger of being exhausted by the most acute and persevering genius that ever did, or ever will exist. Many treatises have contained nothing more than a different arrangement of the same materials, and the very best have still left an ample field for the unlimited excursions of taste and fancy.⁴

⁴ Over the length and breadth of this country are scattered cities and villages by thousands, and public and private edifices innumerable; and yet we may fairly say, there are the buildings, but where is the architecture? There is the matter, but where is the manner? There is the opportunity, but where is the agreeable result? . . . Why is there comparatively so little beauty in American buildings?⁵

⁵ In a country like this, where the printing-press accompanies each stride that is made into new localities, and where every step is marked by a building of some sort, it seems inconsistent that there should be but little popular literature on architectural matters; yet such is undoubtedly the fact, and although Americans are certainly diligent readers and energetic builders, their habit of reading has scarcely had so much influence for good on their habit of building.⁶ Without recourse to a book of designs, the builder must in his own plans be necessarily tame and uniform, his edifices will be but a copy of each other, and that which he intended for an improvement, may, in reality, be a deformity.⁷

NEW HOMES FOR AMERICA

A very short architectural story

Working feverishly through the night on her new assignment, the architect shuffled through The Company's catalog of house plans, searching for the perfect profiles, the right balance of expression and order, internal intellectualism and external meaning. Huddled over the machine, she made copy after copy, measuring the plans as she went, slipping more and more as a clock there, and then matching it to its intended neighbor. She was on a deadline. Her employer wanted something new, something bigger and better—for all those empty rooms where grown children with children were returning, all those new, expanded families—but not something too new. "Stick with what we have," they told her. "We know how to build these things."

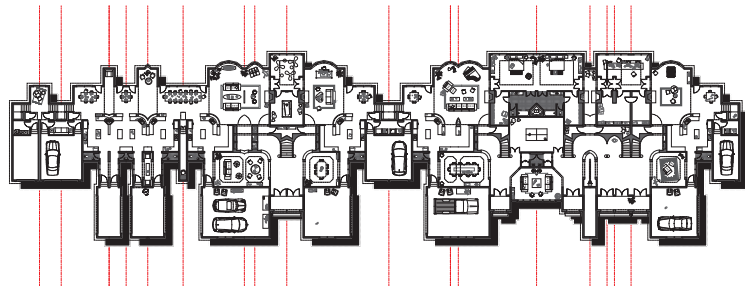
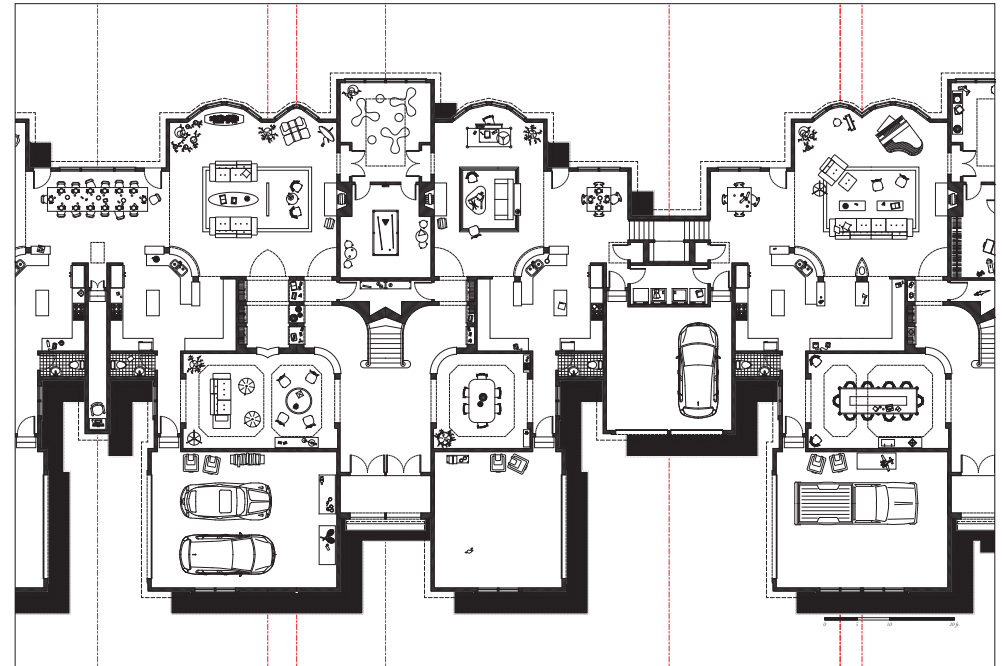
She remembered laughing derisively under her breath when the HR rep, reading aloud from the latest sales brochure, described LifeDesign® as the new re-creation: "Remember, you're not just designing houses, you're designing lives. Because as the boss says, 'LifeDesign' blends the fundamentals of design, architecture, engineering, physics, psychology, and sociology to create a home that looks better—and lives better—than all the rest." At the time it sounded absolutely absurd, but now, she got it. And now, as her houses grew ever larger and more elaborate, she laughed aloud with uncontrollable glee as she imagined the fantastic new lives that would unfold along their length.

As day broke, she stood up and stepped back from the table, exhausted. She surveyed her creations, and she was happy. Then it struck her: her houses needed names. The

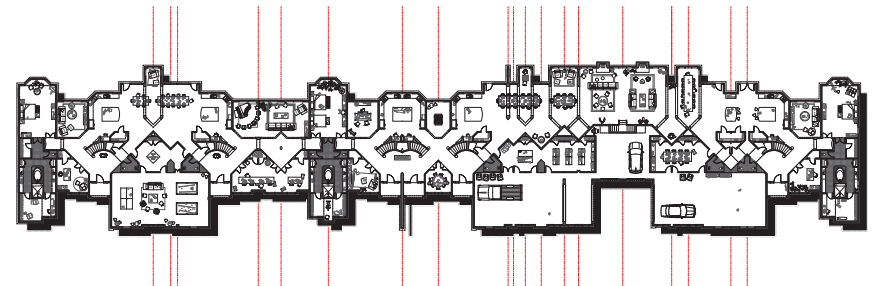
Company always named their plans. And they always used names that, through association, lent an air of sophistication or genius to their products. There were the plans named after Italian cities—The Verona, The Roma, The Pisa, The Milano—or famous artists (or architects)—The Picasso, The Rembrandt, The Van Gogh, The Palladio—or the Founding Fathers—The Washington, The Hamilton, The Franklin, The Jefferson. The names rarely had anything to do with the actual design—though occasionally a design resembling Mount Vernon might be called The Mount Vernon.

She realized that she wanted her houses to have names that were meaningful, names with history, names that spoke to her wild aspirations for the lives of those who would eat and drink, and laugh and cry, and love and hate in them. Then it came to her.

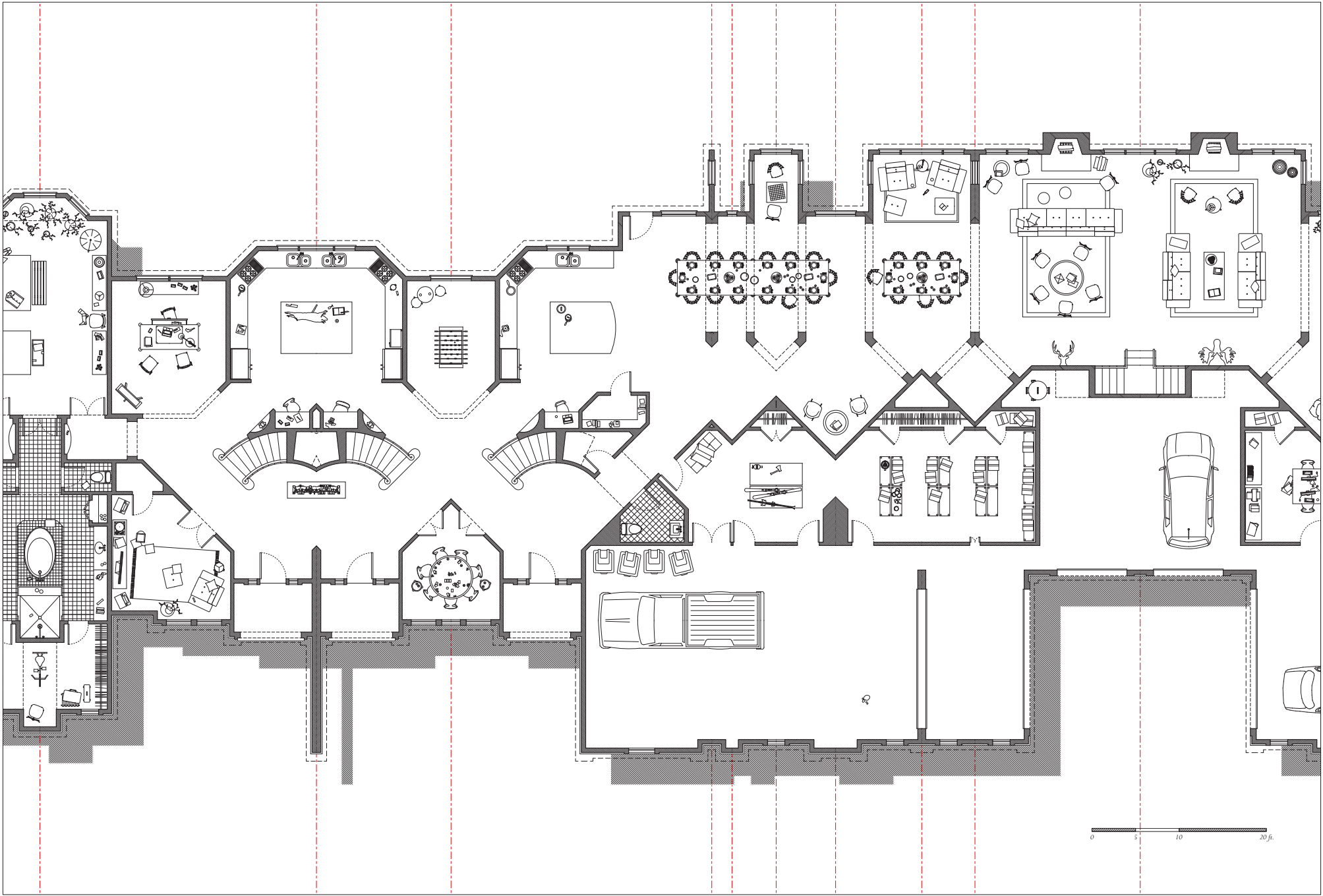
At the design meeting later that morning, she presented the fruits of her labor: The Buckingham, The Lodonia, The Frontier, and The Green. She could tell by the look on her boss' face that she wasn't going to be around much longer.

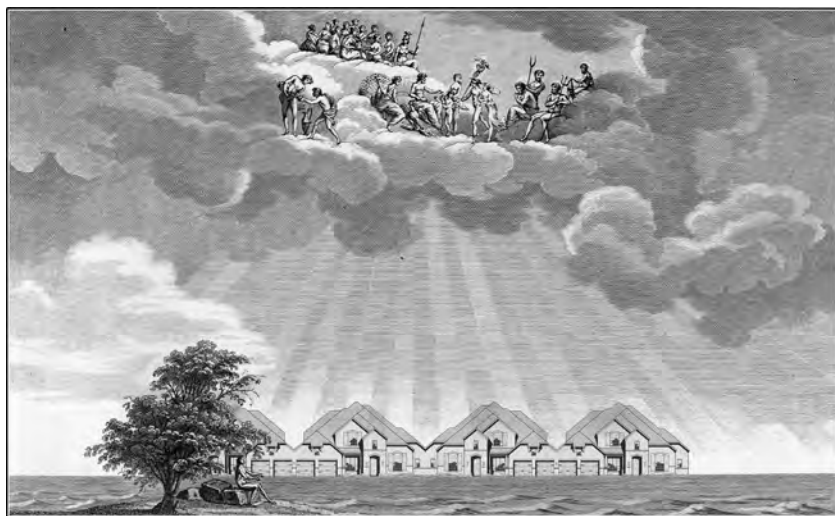


The Lodonia
after S&B Bros' "Magical model"



The Green
after S&B Bros' "Caribbean model"





L'Abri de la Bourgeoisie
after *L'Abri du Pauvre*, 1804
Claude-Nicolas Ledoux