Apartment for Man and Dog

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This is a modest piece of interior architecture.

Its modesty, however, belies its intentions. As a home, the design fully engages the nature of its inhabitants — a man and dog — and their colorful lives. As a place, the design concretely exemplifies the social order of its community and the rigor of its environmental form. As an architectural idea —

particulars of use, context, and construction without being subjugated to larger themes or organizations; a true objecthood reciprocating with a newly exemplified subjecthood.

Architecture here is manifest in a kind of formal subtlety. Without a transcendent "design" to be comprehended or criticized, forms within the project take in the particularities

well, it is not about the creation of an "architectural idea" as much as it is an *idea about architecture.*

The importance of this modest design is the search for an empathy of formmaking *within inhabitation* against the historic architectural construct of *exterior conceptualization.* It is a search for witness over idea, regard over transcendence, attestation over projection.

To this end, the project has been considered, formed, and constructed outside of traditional design paradigms. There have been no theories, no schematics, no drawings, no "plans." Instead, the project was manifest through a process of "reporting" — a careful consideration of client, context, and construction through a fundamentally narrative view of inhabitation, objects, and relationships. It is "design/build" without the separation still implied between those terms.

What has resulted is what might be called a "particularity of form" — a design unique in its attention to inhabitation and its exemplification through architecture. Freed from historic constraints of exteriority, conventions like geometry, color, and spatial patterns have all been manifest in response to

of their surroundings (light, color, pattern), the necessity of their economy (function, budget, context), and the integration of their manifestation as building (materiality, inhabitation, exemplification). This integration of architectural issues — fundamentally anti-representational — results in what architecture perhaps is most capable of; a substantive ambiguity encouraging the rich intersection of environment and humankind.

This engagement becomes, unexpectedly, a return to narrative. Designing with attention to fundamental architectural facts — the "story" of this particular inhabitation — manifests itself as ambiguous form which, through human interaction, is consumed through new narratives. In the work to *be with* the architecture, the inhabitants project new names and stories to the forms in their midst. Here the acknowledgment of form becomes the very process of making place.

Thus, the stories within this project: the "hall clouds," the "Pythagorean shelf," the "peony." As human responses to form, these narratives signify the success of an architecture from within.