

The Great American Garage

by
B. Alex Miller

Bachelor of Science in Architecture Studies
University of Illinois at Urbana-Champaign, 1999
Champaign, Illinois

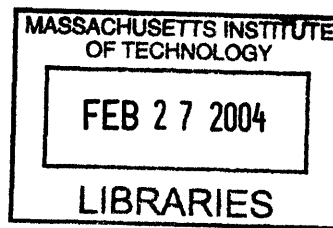
Submitted to the Department of Architecture in Partial Fulfillment of the Requirements
for the Degree of Master of Architecture at the Massachusetts Institute of Technology
February 2004

© 2004 B. Alex Miller. All Rights Reserved. The author hereby grants to MIT permission to reproduce and to distribute publicly paper and electronic copies of this thesis document in whole or in part.

author: _____
B. Alex Miller
Department of Architecture
January 16, 2004

certified by: _____
William Porter
Norman B. and Muriel Leventhal Professor of Architecture and Planning
Thesis Supervisor

accepted by: _____
Bill Hubbard, Jr.
Adjunct Associate Professor of Architecture



ROTCH



Room 14-0551
77 Massachusetts Avenue
Cambridge, MA 02139
Ph: 617.253.2800
Email: docs@mit.edu
<http://libraries.mit.edu/docs>

DISCLAIMER OF QUALITY

Due to the condition of the original material, there are unavoidable flaws in this reproduction. We have made every effort possible to provide you with the best copy available. If you are dissatisfied with this product and find it unusable, please contact Document Services as soon as possible.

Thank you.

Page 105 contains double-printed illegible text.

thesis supervisor:

William Porter

Norman B. and Muriel Leventhal Professor of Architecture and Planning

thesis readers:

Mark Jarzombek

Associate Professor, Director, History Theory Criticism Section, MIT

Axel Killian

PhD Scholar, Design and Computation Section, MIT

Ryan Chin

PhD Candidate, Media Lab, MIT

The Great American Garage

by
B. Alex Miller

Submitted to the Department of Architecture in Partial Fulfillment of the Requirements
for the Degree of Master of Architecture at the Massachusetts Institute of Technology
February 2004

Abstract

How does one explore the suburban home? Go in through the garage, of course.

Sales, bands, suicides, and business startups: The suburban garage is the most culturally flexible space in the entire American domestic environment. In this flexibility, it stands opposed to many of the established notions of suburban domestic context. It is illustrative of the displayed, hidden, and forgotten wonders of the American home.

Within the context of this thesis, established interpretations of the garage program are used in the form of metaphor and hyperbole to create differing typologies of the American home. The metaphors themselves have developed out of a very dense genealogy of American suburban histories and trajectories. They have a real history, just as they occupy a very real extant condition of the suburban context. The new suburban house typologies march toward the space of the surreal via the narratives that accompany each of them, allowing for an exploration into the existing domestic condition as well as a feverish and jocular critique of some of the norms of suburban life. The attempt of the research is to take on the exploration of American suburbia, using the very stereotypes and clichés that have come to define it.

thesis supervisor: William Porter
Norman B. and Muriel Leventhal Professor of Architecture and Planning

Special Thanks

To my advisor, Bill Porter for the most rewarding collection of conversations I've had in a long, long time. I will never forget your kindness, and the calming nature in which you were able to impart creativity and critical thought at a time when kindness and calm were precious commodities.

To Axel Killian, for the unparalleled intellectual rigor and illuminating commentary that you gave me at every turn. Most of all, thank you for reminding me that rigor does not have to come at the expense of humor. You are a gentleman, a scholar, and a friend.

To Mark Jarzombek, for guidance above and beyond even the bounds of this thesis.

To Jeff Taylor, for being a good friend and an unparalleled collaborator. The semester was the most exciting for the two days every week you came to Cambridge, and I still stand in amazement over what we were able to accomplish in those two days. I would not have been able to complete this task without you and your guidance (and your router).

To Amy, Cullen, and the rest of the Taylor clan, I thank you for giving me a home away from home, and a Thanksgiving that I will remember forever.

To Mom and Dad, and the rest of my family, thank you for the constant support. I'm just now realizing how much you've both meant to everything that I have come to be.

Most of all, to Cecilia. I think I could write an entire book on how much you have meant to me during this process. You have been my better half, my source of balance, and my best friend. You were a constant source of inspiration and comfort, and because of you, I thank God that I found myself at MIT in the first place.

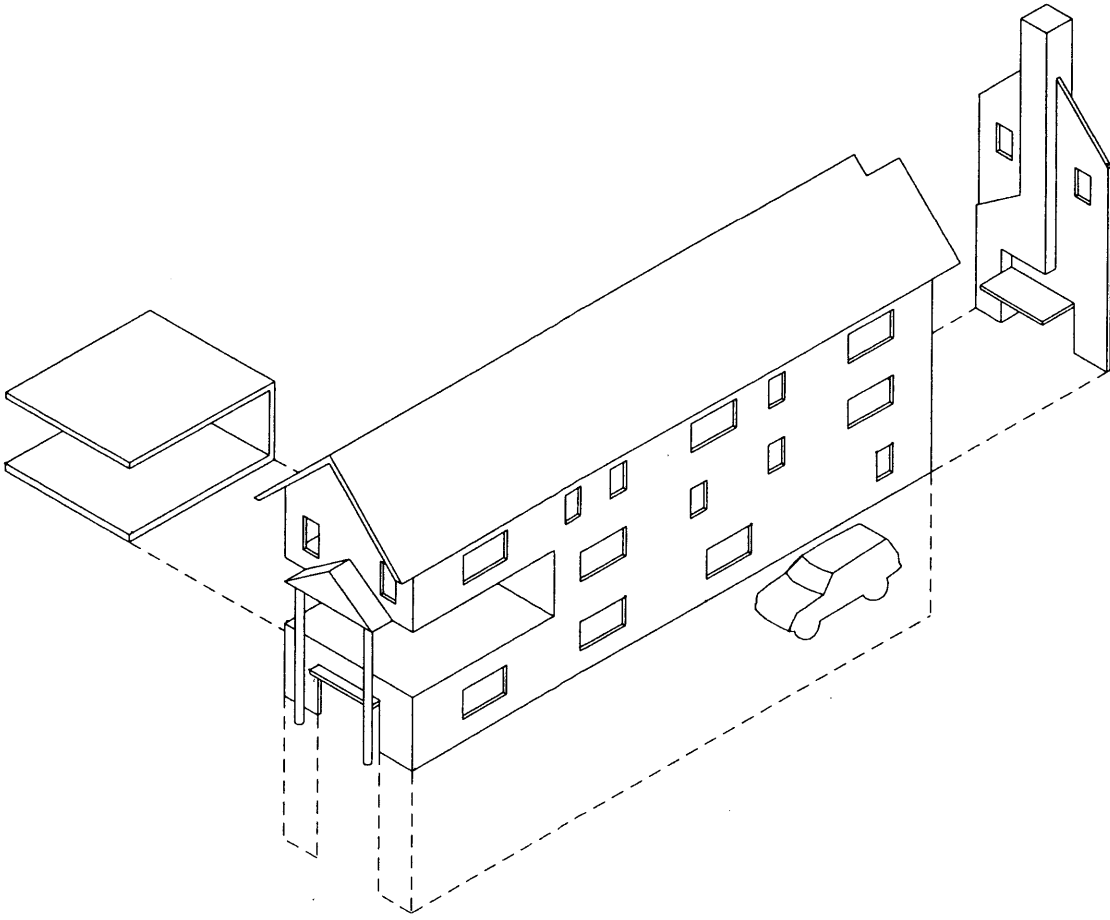
Table of Contents

Thesis Supervisor and Readers	2
Abstract	3
Beginning with the end: <i>The Great American Garage</i> house typologies	6
<i>The Navigator House</i>	6
<i>The Temple House</i>	10
<i>The Midwest House</i>	14
<i>The Trophy House</i>	18
<i>The Stay Put House</i>	22
<i>The Nested House</i>	26
<i>The Theater House</i>	30
<i>The Prada House</i>	34
<i>The Tchochke House</i>	38
<i>The Great American Garage:</i>	
<i>An exploration through metaphor</i>	42
<i>A genealogy of metaphor</i>	70
<i>The process behind, and the exhibition of, nine house typologies</i>	72
<i>The Navigator House</i>	76
<i>The Temple House</i>	78
<i>The Midwest House</i>	80
<i>The Trophy House</i>	82
<i>The Stay Put House</i>	86
<i>The Nested House</i>	90
<i>The Theater House</i>	92
<i>The Prada House</i>	94
<i>The Tchochke House</i>	96
Image Credits	100
Inspirations	105

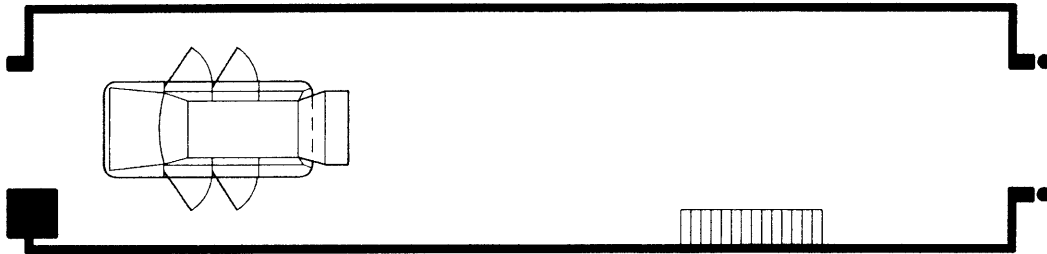
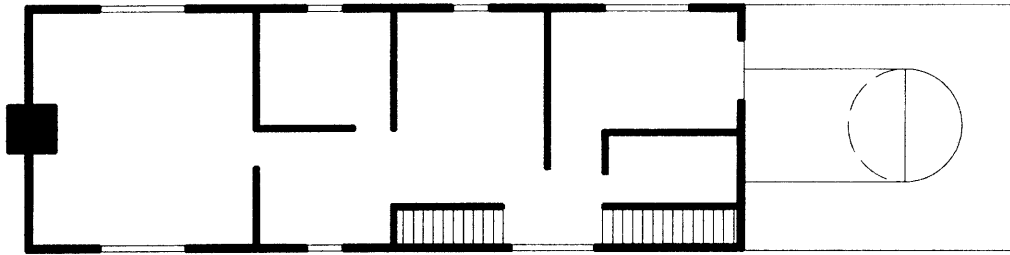
The codes were altered about 5 years ago, and the changes are now becoming very evident. “We are comfortable with the competitive nature of the thing”, says Tom Coughlin, a resident of the neighborhood for the last two years. “We were so tired of trying to hide the fact that we had 6 or 7 cars. We really needed to be in a place where we could be proud of our life. You know, a place where we could be proud of our wealth; of our cars. The Prada clothes weren’t enough; we needed something with a little more umph, and I think that the developer understood this.”

This sentiment is repeated by most of the residents of this new neighborhood outside of Naperville. Most were just tired of walking the line between showing off their possessions and trying to pacify the bourgeoisie. No longer, says Bill Holdman: “Do you realize how liberating it is to have a code that actually addresses our needs? The more cars you have, the bigger the house. It’s that simple. I can’t believe it took so long for an idea like this to catch on.” Patricia Wilson, a new resident that just recently purchased an empty lot in Escalade Horizons talks about how the move to the neighborhood has already changed her life: “My husband and I have had so much fun during the last year trying to find the biggest Hummers and Cadillacs, just so we can add that ninth bedroom that we desperately need.”

Every morning, the neighborhood turns into a smorgasbord of new cars. Most residents appreciate the fact that the living environment promotes so much automotive diversity. Every time a homeowner leaves a house, a different car has to be used. It’s an amazing thing to see from an outsider’s point of view. “Those eight car garages that you see in other neighborhoods are just plain dishonest. Who knows if those people really have 8 cars? I mean, you can only see the garage doors, right? They could be driving the same BMW seven series everyday, and you would just assume that they had other cars in there”, says Todd Helton as he leans out of the window of his new Lincoln Navigator.



The Navigator House



The Navigator House

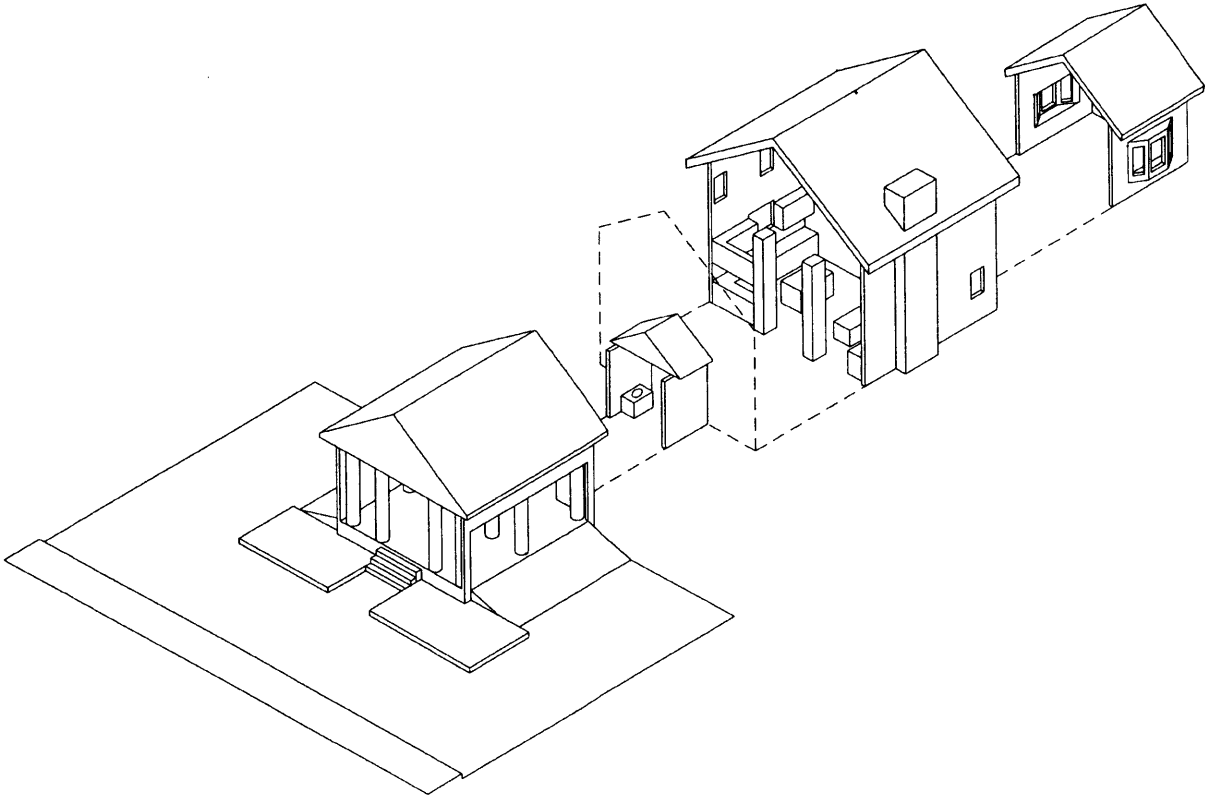
The family walks up to the steps of the entry portico, where the father stops to chastise the children for clowning around too much as they prepare to make their way inside the temple. Ties are adjusted, shoes are tied, and hair is combed quickly as the family slowly makes its way up the steps and into the portico. The kids wander to one of the columns of the space and slowly run their hands up and down it. The text is illegible, but the children are enamored with its texture on the cold, smooth vinyl.

Mom and dad arrive at the entrance to the temple and remove their shoes at the ceremonial mat¹. They slowly cross the threshold into the cleansing space, and the sound of trickling water surrounds them. One by one, hands are dipped into the water and rubbed together before they are dried with the piece of red cloth that hangs against the dully-painted white wall.

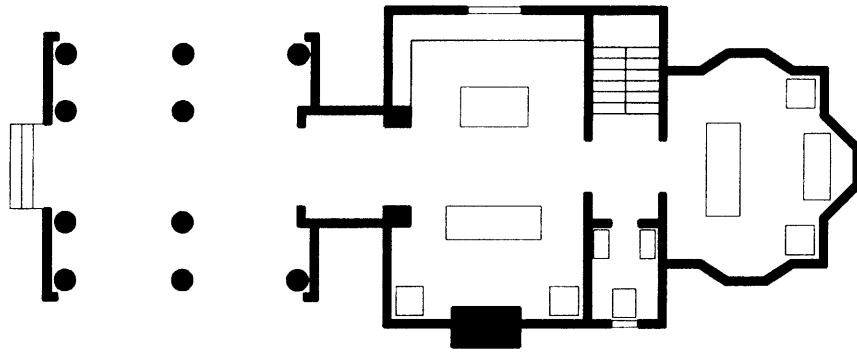
The children, nearly asleep from the monotony of the procession, quickly catch up to their parents and follow them closely into the space of communion. Small doors are opened intermittently to view the necessary items, and a silver plate is prepared for each family member. A brief ceremony of exchange follows; items are removed from one cabinet and placed in a lighted version of another. Both mom and dad bow individually to the items in the lighted cabinet and complete the arrangement of the plates (a standard custom, depending on the nature of the communion itself).

Finally, the children begin to get excited as the family enters the final space of the procession. The blinds are closed over all three sets of bay windows flanking the space, and each member seeks out a comfortable place in which to pay homage. Dad reaches over while still seated, and opens a very small and ornate oak cabinet that contains three religious talismans: One for the TV, one for the cable box, and one for the DVD player.

¹ The mat has a script on it that reads “welcome”, and is printed with an ornate pattern of flowers on its edges.



The Temple House

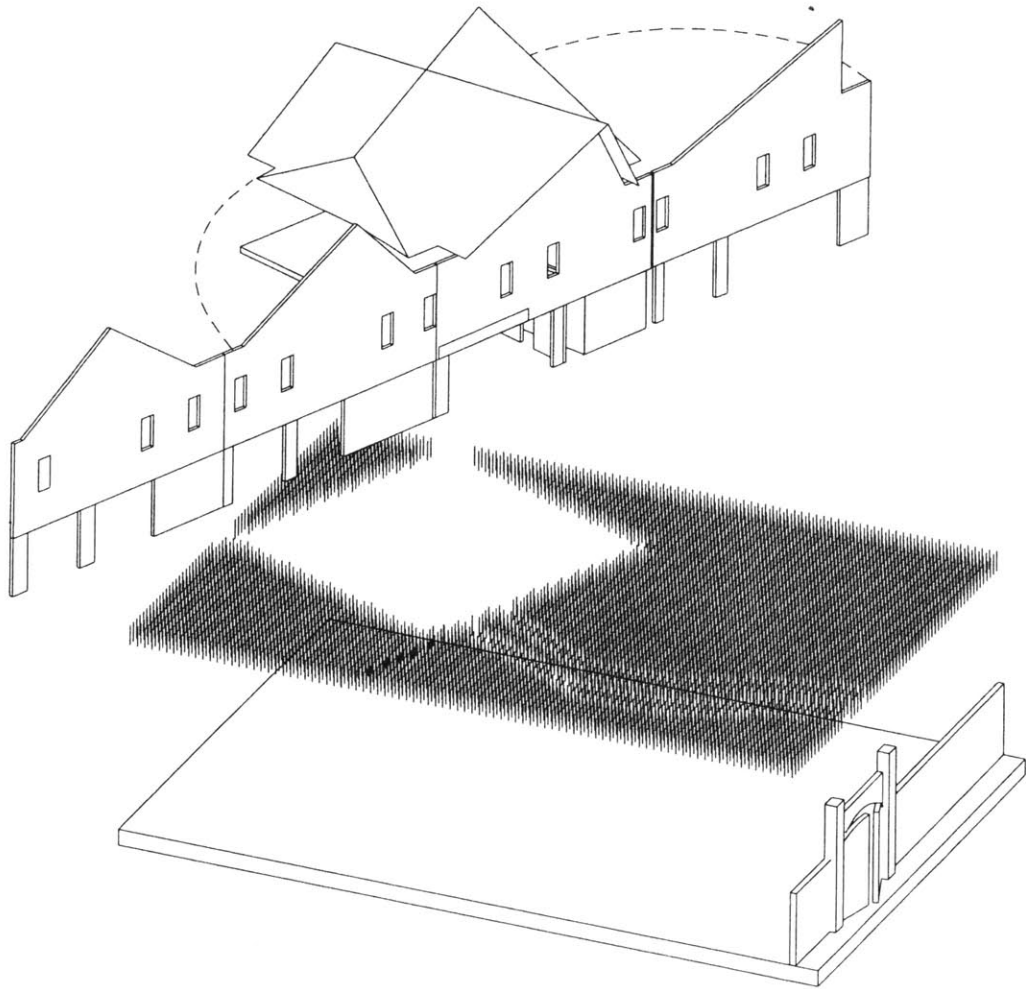


The Temple House

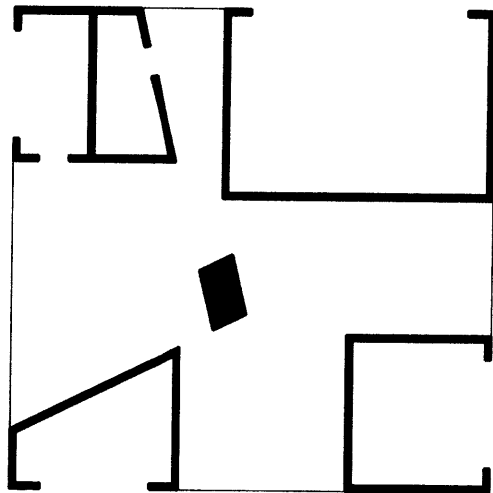
His forehead is resting on the passenger side window, not moving. His eyes scan slowly from left to right as the garage doors march by, one by one. The faces of the homes change subtly one after the other around these garage doors. Front doors change location slightly; bay windows appear and disappear; rooflines shift inches from one house to the next. The car crosses a major street, and a wall thrusts itself into the boy's view. The wall runs continuously along the side of the road, now hiding the houses. The garage doors are still marching along as they were before, but columns and decorative metal surround the doors, creating the feeling of large and imposing gates.

The car turns and lurches towards one of the slowly opening doors. The boy's eyes widen as the car creeps past the threshold of the wall and a new world appears before him. They are now driving through a beautifully uniform wheat field. The wheat stalks pass just under the height of the window. People are walking, running, and biking through pathways carved through the field. From this distance, the people seem to float over the bed of wheat, as do the houses of the neighborhood that dance around the landscape intermittently.

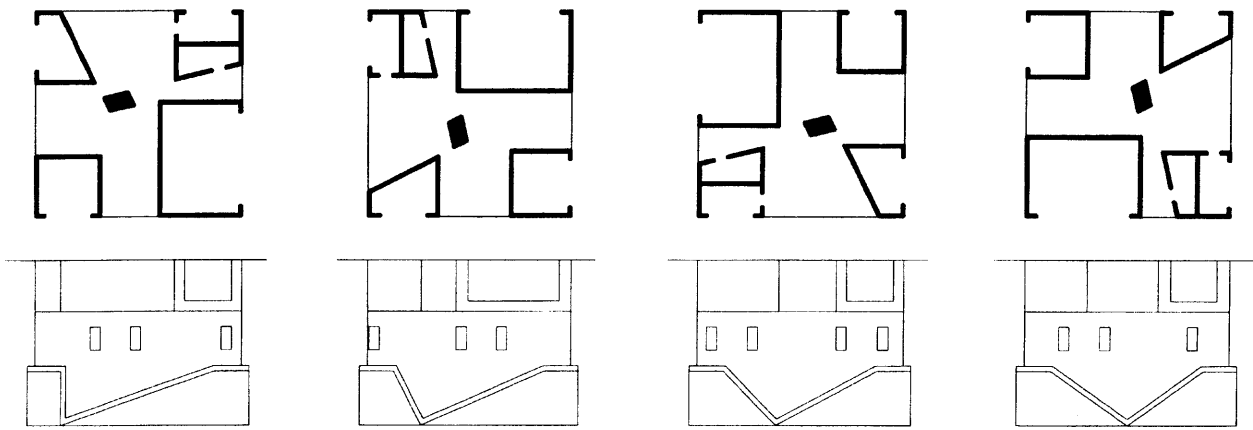
The boy leans back, looks to his mom and says, "...is this what the Midwest looks like?..."



The Midwest House



The Midwest House



The Midwest House

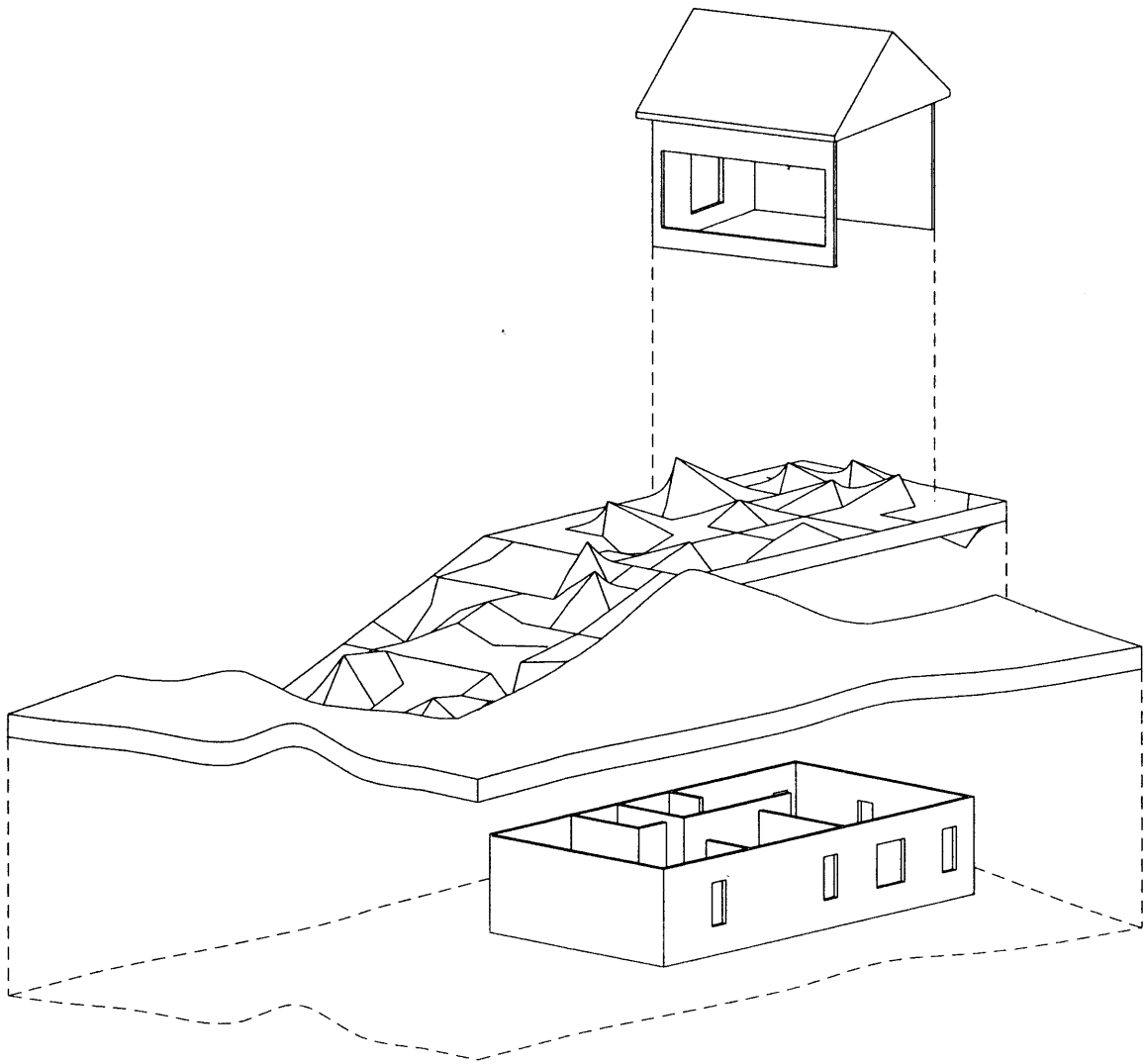
Beautiful and shiny SUVs are parked on top of the houses like the Greek goddesses adorning the tops of trophies. Neighbors have told me how hard it is to imagine how plain everything looked before the driveways were put in: No one can picture gable upon gable upon gable into the distance. I've tried to explain that you couldn't see all of the roofs in this manner anyway. I mean, how often do you suppose people were up on the roof before the driveways were put up here?

Every week or so, a community gathering is organized at one of the homes in the neighborhood. It is a celebration of sorts, similar to the christening of a new ship. The crowd gathers at the base of the trail that leads to the home's garage to watch the family bring home the perfectly polished SUV for the first time. All of the preparations have been made: The entrance wall to the garage has been rebuilt, with the entire family contributing to the ritual of replacing studs and vinyl siding. The M.G.P.¹ has been altered considerably since the family's last SUV purchase, elevating the challenge to a new height for the entire neighborhood: Nobody has seen a trail this difficult since the Smith's bought their Hummer H6 a year ago. The SUV arrives to a quiet smattering of claps from the crowd of neighbors (the restrained applause seems to speak both to the expectations of more excitement to come and to the barely hidden pangs of jealousy from neighbors). As the SUV makes its gradual ascent through the challenging terrain, the crowd cringes and gasps at the feats accomplished by such a magnificent vehicle; a lone whisper of "...how much do you think we'll have to spend to change our M.G.P. to top this?..." breezes through the small cul-de-sac sized cluster of onlookers.

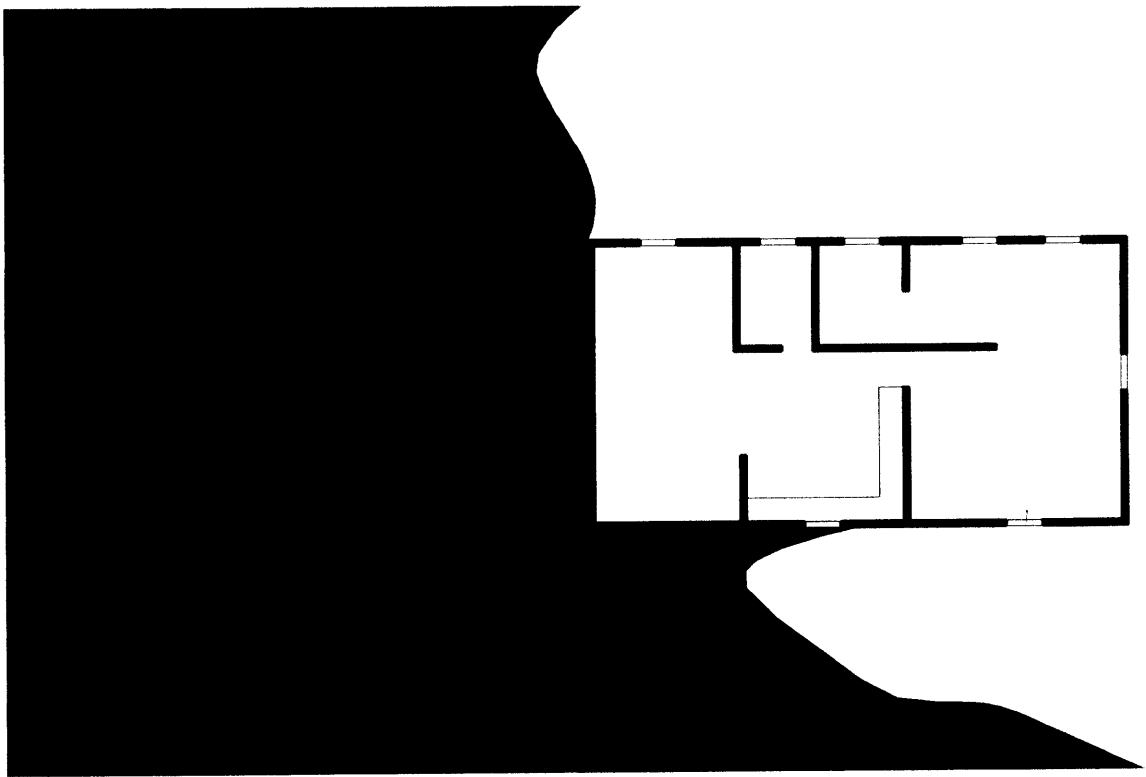
The automobile pauses momentarily just outside the garage façade, and the entire family piles up inside for the heroic conclusion of the ritual². The children are buckled in and the baby seats are checked one more time for safety. Finally, the SUV revs up (mostly a little show by Mrs. Wilkenson, who has been waiting for some time to get her turn at the garage façade), and the brakes are released. The SUV violently crashes through the face of the garage, rendering it in shambles and returning it to a state similar to that of all of the other homes in the neighborhood (except for the Williams's of course, who are preparing their garage for SUV use in the next few weeks).

¹ M.G.P. stands for Manipulated Ground Plane, a term first coined at Harvard's influential Graduate School of Design in Cambridge, Massachusetts.

² The father and the children had been waiting patiently at the top of the trail for the mother to complete the ascension. This was, after all, Mrs. Wilkenson's SUV. Mr. Wilkinson had brought his SUV home more than a year ago to a lukewarm reaction from the neighborhood. The family decided to make a much bigger impression with the neighbors this time around.



The Trophy House



The Trophy House

<http://www.fema.gov/areyouready/>

Acts of terrorism range from threats of terrorism, assassinations, kidnappings, hijackings, bomb scares and bombings, cyber attacks (computer-based), to the use of chemical, biological and nuclear weapons. High-risk targets include military and civilian government facilities, international airports, large cities and high-profile landmarks. Terrorists might also target large public gatherings, water and food supplies, utilities, and corporate centers. Further, they are capable of spreading fear by sending explosives or chemical and biological agents through the mail. In the immediate area of a terrorist event, you would need to rely on police, fire and other officials for instructions. However, you can prepare in much the same way you would prepare for other crisis events.

Staying Put

Whether you are at home, work or elsewhere, there may be situations when it's simply best to stay where you are and avoid any uncertainty outside.

There are other circumstances when staying put and creating a barrier between yourself and potentially contaminated air outside, a process known as "shelter-in-place," is a matter of survival. Use available information to assess the situation. If you see large amounts of debris in the air, or if local authorities say the air is badly contaminated, you may want to take this kind of action.

http://www.ready.gov/stay_or_go.html

To "Shelter-in-Place:"

Bring your family and pets inside.

Lock doors, close windows, air vents and fireplace dampers.

Turn off fans, air conditioning and forced air heating systems.

Take your emergency supply kit unless you have reason to believe it has been contaminated.

Go into an interior room with few windows, if possible.

Seal all windows, doors and air vents with plastic sheeting and duct tape.

Consider measuring and cutting the sheeting in advance to save time.

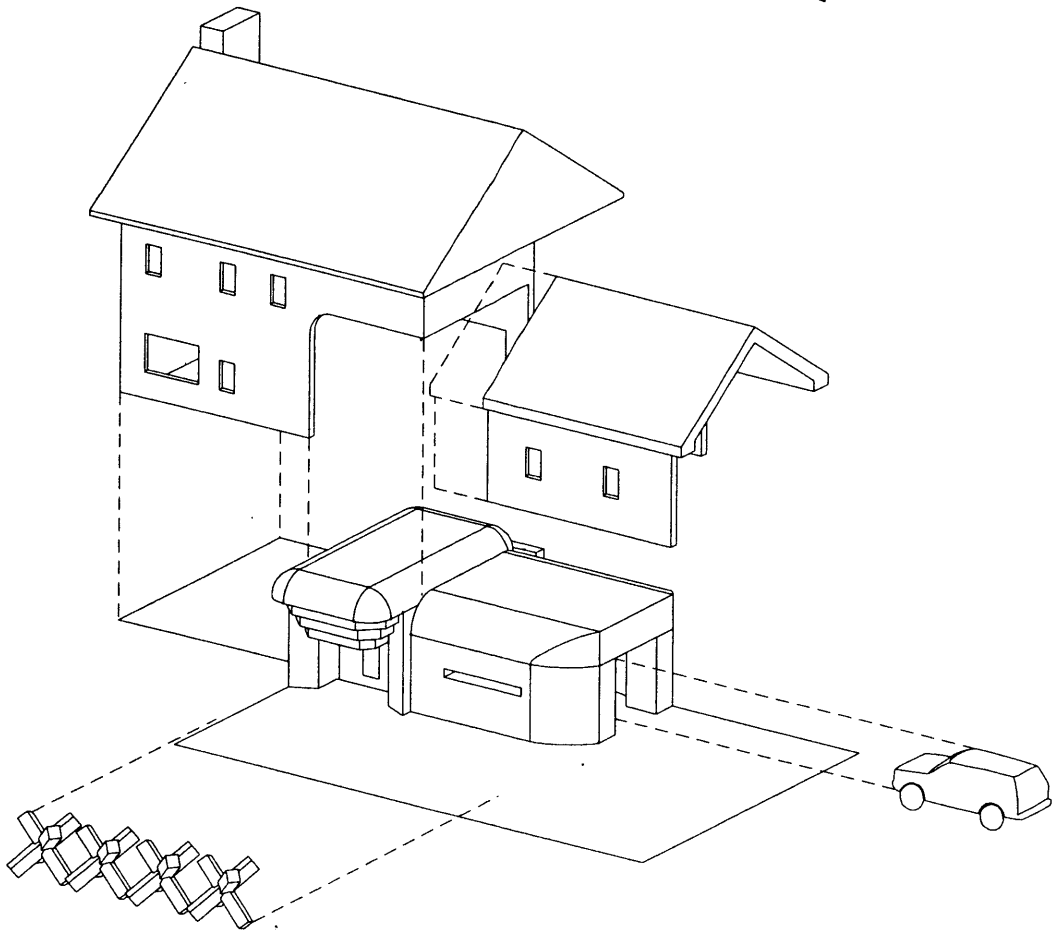
Be prepared to improvise and use what you have on hand to seal gaps so that you create a barrier between yourself and any contamination.

Local authorities may not immediately be able to provide information on what is happening and what you should do. However, you should watch TV, listen to the radio or check the Internet often for official news and instructions as they become available.

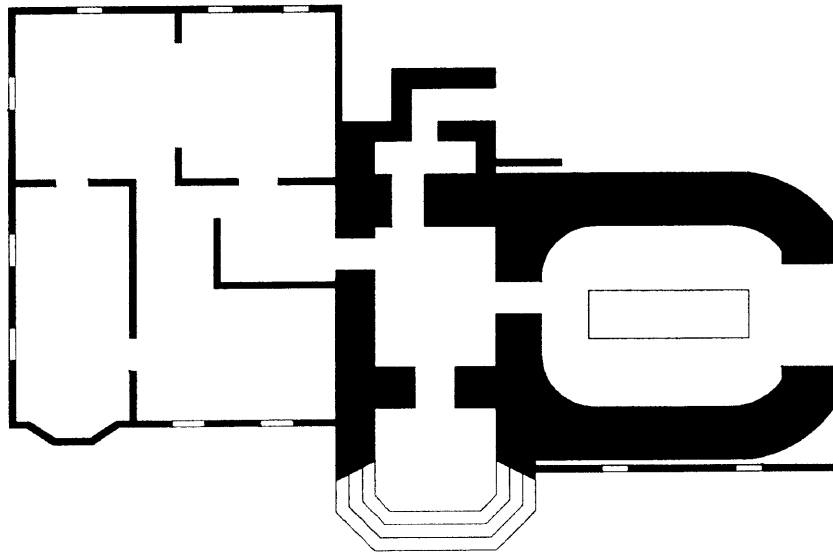
Getting Away

There may be conditions under which you will decide to get away, or there may be situations when you are ordered to leave. Plan how you will assemble your family and anticipate where you will go. Choose several destinations in different directions so you have options in an emergency.

The Stay Put House



The Stay Put House



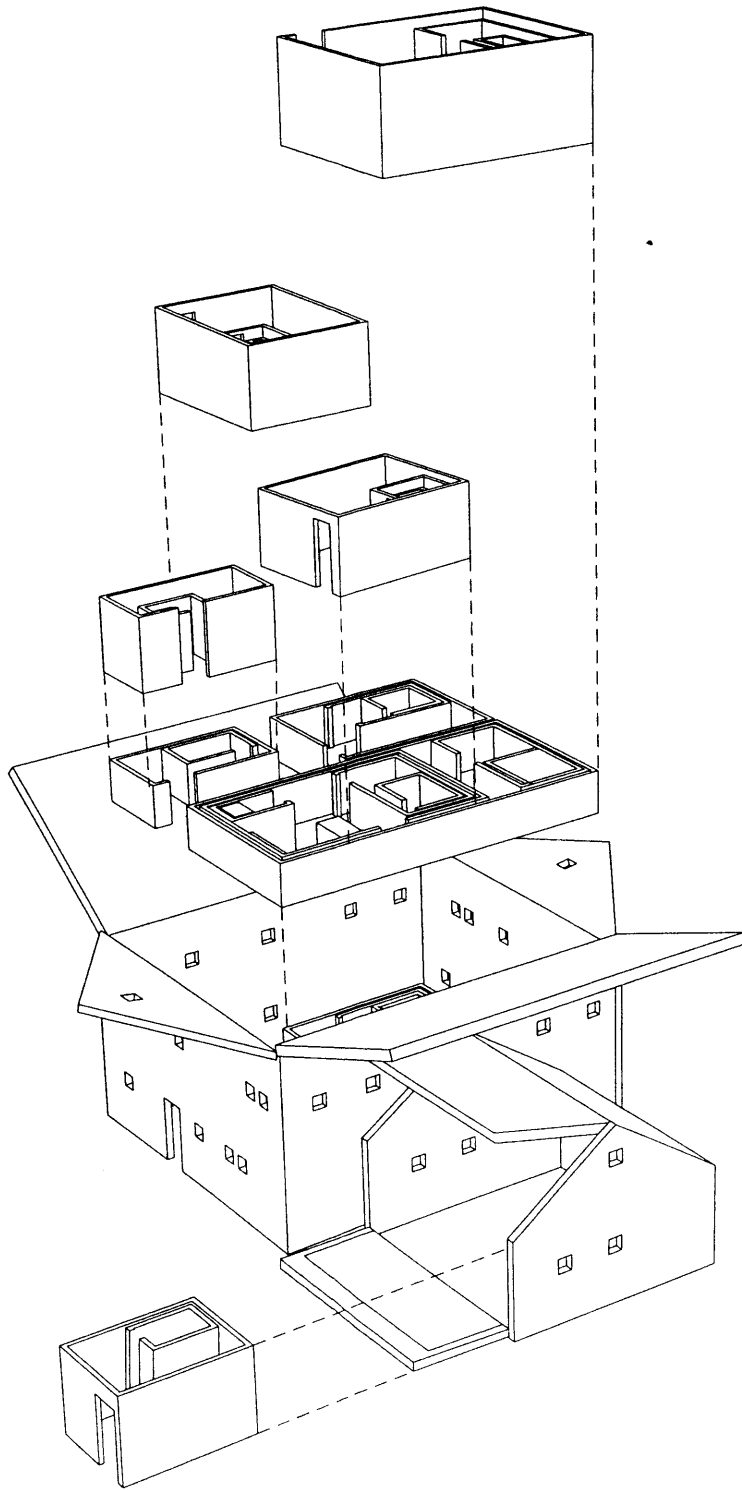
The Stay Put House

There were some definite peculiarities to the house discovered this week. We've never seen anything quite like it. The rooms – if you could even call them that – were arranged one inside the other, inside the other. We didn't know if we were unearthing a room, or just another container for a particular artifact. It makes you want to pull your hair out, trying to catalogue some of these items! What kind of culture could take in this much stuff into their home? By the time we had finished the dig, we noticed that there wasn't hardly any room to walk in the damn thing – just a bunch of containers for things that held containers for other things. If I weren't a professional, I would have thought this some kind of really cruel joke on our group.

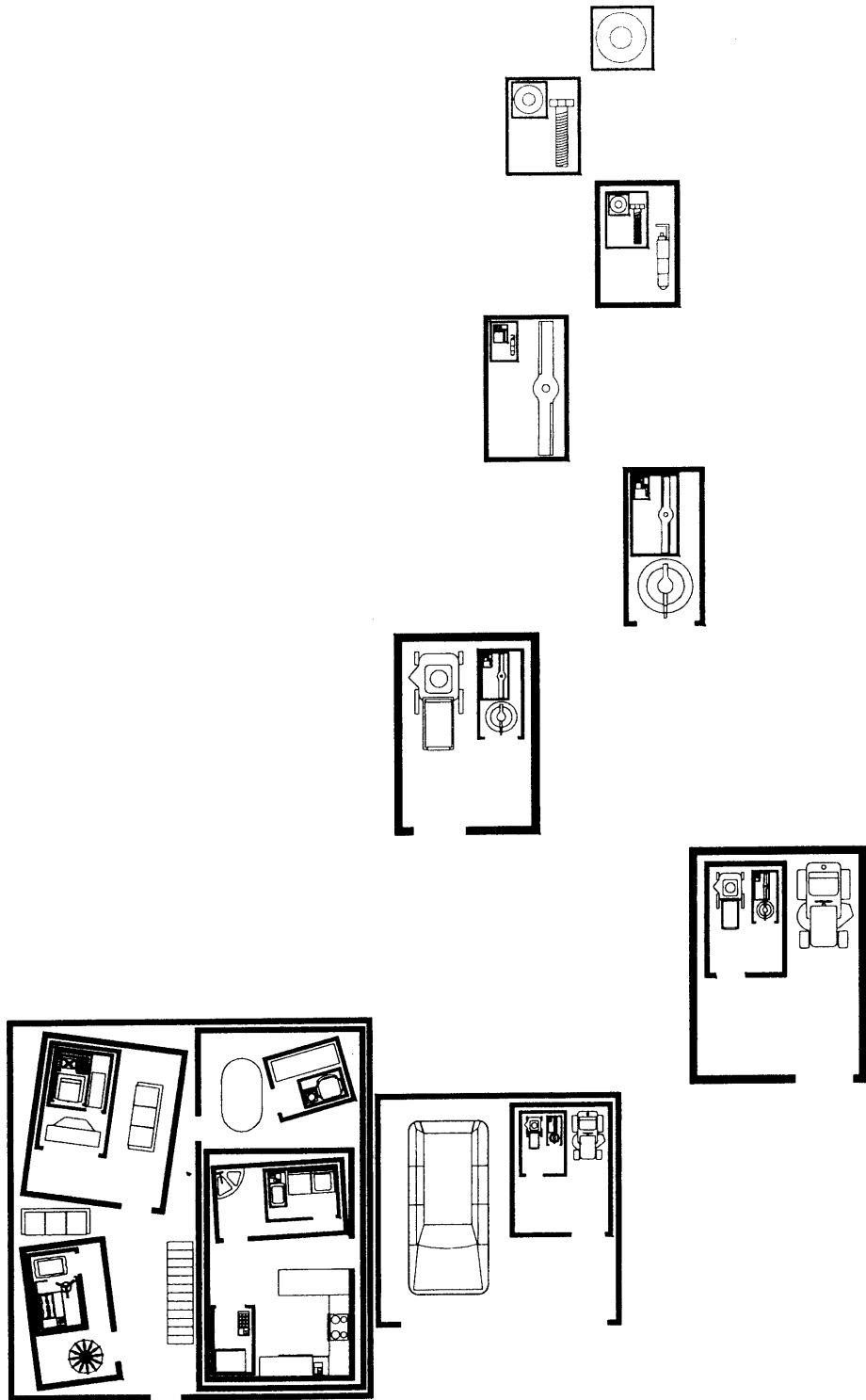
Despite the frustrations, we have made it through some of the cataloguing of the auxiliary space. We think that we've been able to confirm the inclusion of a “lawn mower” in our research findings. From what we can tell, the lawnmower is surrounded by some sort of container, with the container itself marked with admittedly confusing text¹. Within the lawnmower container sits the lawnmower itself, and along side it another container for the push mower. Inside this container sits the push mower and a container for the gas tank². You can probably see why this research has become so frustrating...

¹ The writing includes a large, partially crossed-out, hand written scribble that reads “washing machine”. Next to it is a clearer text, completely unaltered that reads “lawnmower”. Under lawnmower there includes a whole field of texts (both unaltered and crossed out) that say such things as “Christmas lights”, “Aaron's high school papers”, “Throw aways”, etc... We are still generally confused as to the relation to the container's contents, which seem to have nothing to do with the meaning of the writing itself.

² Other items found in the lawnmower nest of containers (and containers within containers): lawn mower blades, spark plugs, bolts, and washers.



The Nested House



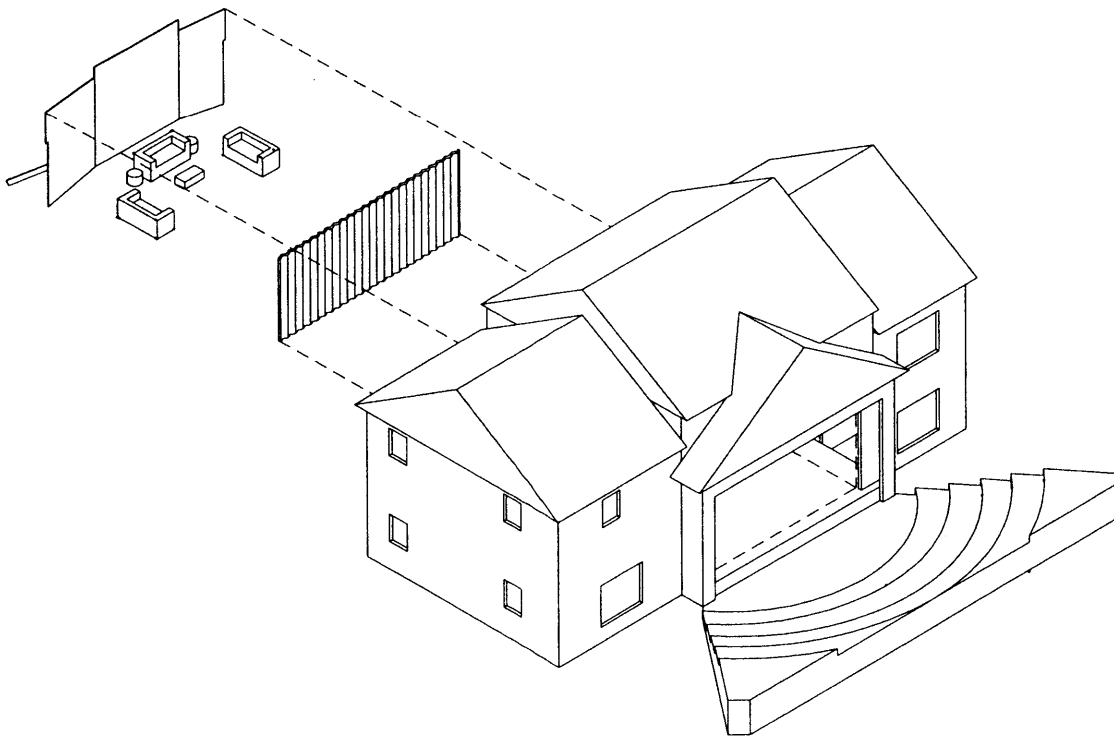
The Nested House

The Huxtables always put on such a good show – we can't be late for this one. They've had plenty of time to put it together, and I'm pretty sure they've got a lot to work with this week: Theo failed his math test at school, Denise came home drunk on Tuesday night and got busted, and Heathcliff messed up the wiring in the kitchen when he tried to fix the garbage disposal. What a performance this should be!

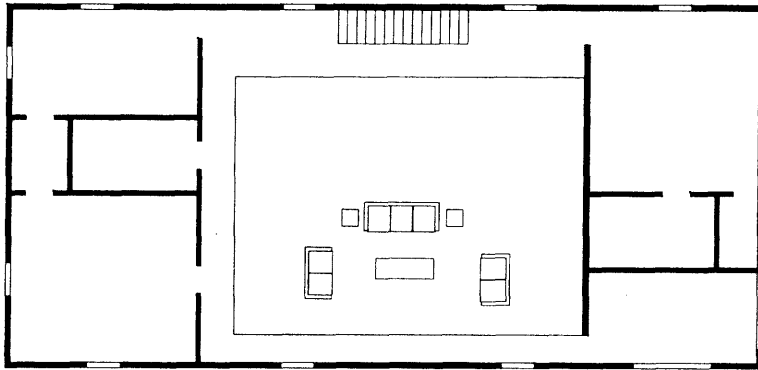
Yes, I know they have a lot of cars to move out of the way first, but that doesn't mean they won't get started on time. How long does it take to back out a minivan, anyway? – Ohhhhh... I just remembered the Tomlinson's show this past Thursday. What a racket! That was the first time I think they've ever used their Camry in the show! Hilarious. What a story line!

Let's see if I can remember... Did the Huxtable's borrow my end table this time? The last time I forgot something at their house, I saw it used in a bedroom-on-fire skit. Let me tell you, it was not easy to watch an Elvis decanter go up in flames like that! I had a perfectly good view of the upper stage to see it, too. I have to admit they've got good sightlines from their driveway.

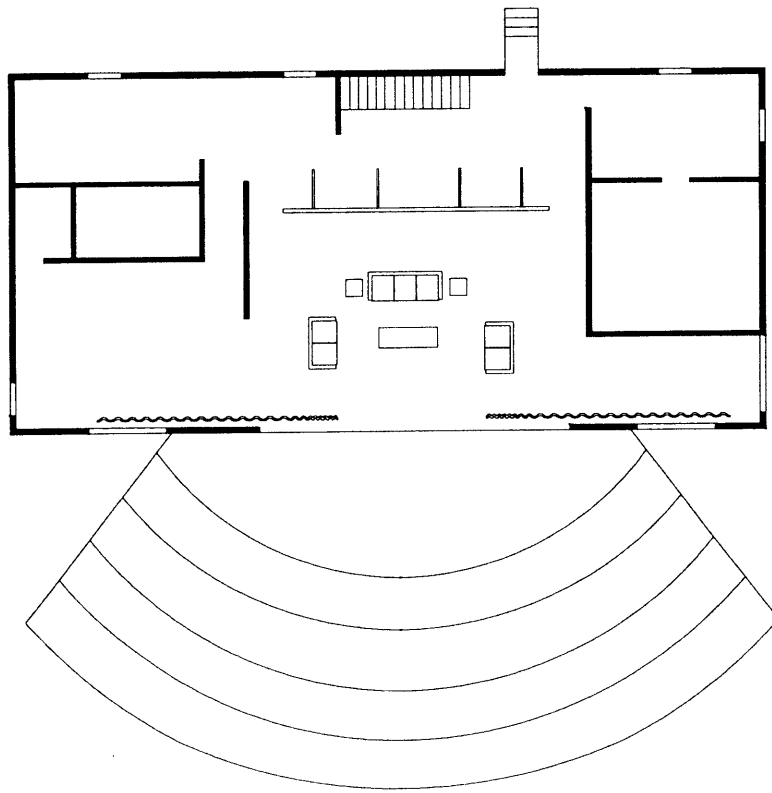
We may have to make some changes to ours next year – and I'm still waiting for that house along the Chestnut street cul-de-sac street to go up for sale. I figure that we could sell about twice as many tickets...



The Theater House



The Theater House



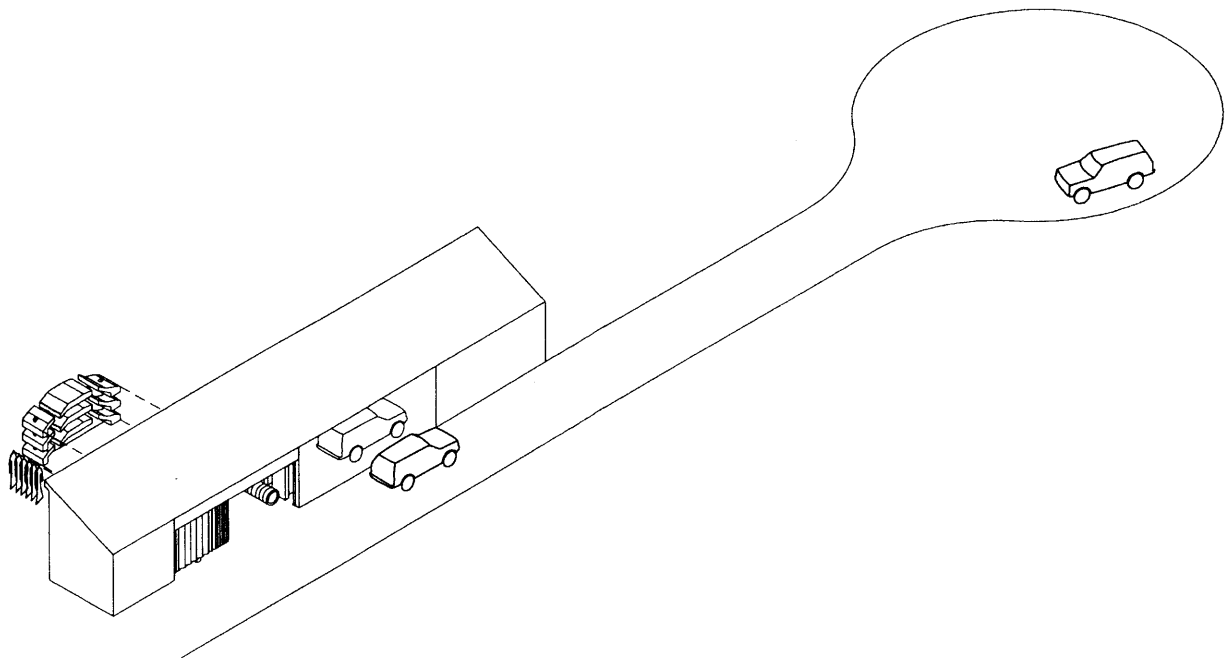
The Theater House

What to wear, what to wear? If it turns out to be a formal thing, I don't want to get stuck wearing my brown Gucci's. They just don't look nice in a crowd of black shoes, that's all. What would look good with my black Prada's? I'm thinking the Enkie rims are probably the best choice: They've got that little red accent on them at the center of the hub.

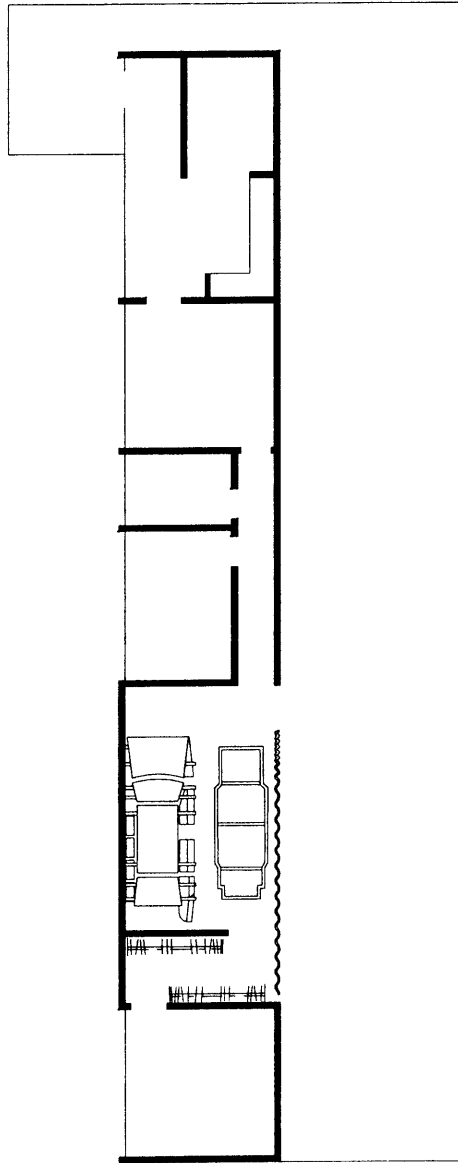
Let's see... I've got the Hugo Boss suit, which would look damn good with my DKNY shirt. White... Black... Silver. That's it, I need the silver Mercedes front end for an entrance. I'd better go with the more conservative tail. Jaguar looks all right with the Mercedes I guess. I should have just picked up the pair of BMW tails when I had the chance.

Need to go with the Navigator trim package tonight; matches the trim package on the coat... softer leather is better for the cold. Belt! I need my belt! I've got the Kenneth Cole for the pants and the CK for the front seat.

Don't need to look like I'm compensating... I'm going with the Audi 2.2L: A little bit less punchy for the ride home afterwards. Ok... take a quick look in the mirror... Looking good... Ohhhh, the Jaguar rear wasn't such a good idea. Damn it, I've got about five minutes to change or I'm going to be completely late!



The Prada House

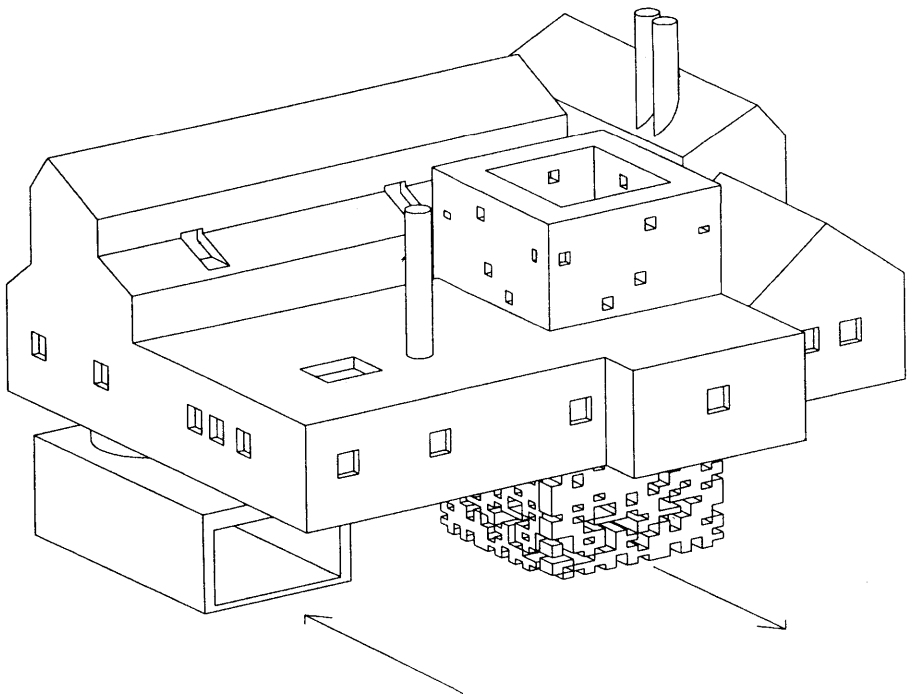


The Prada House

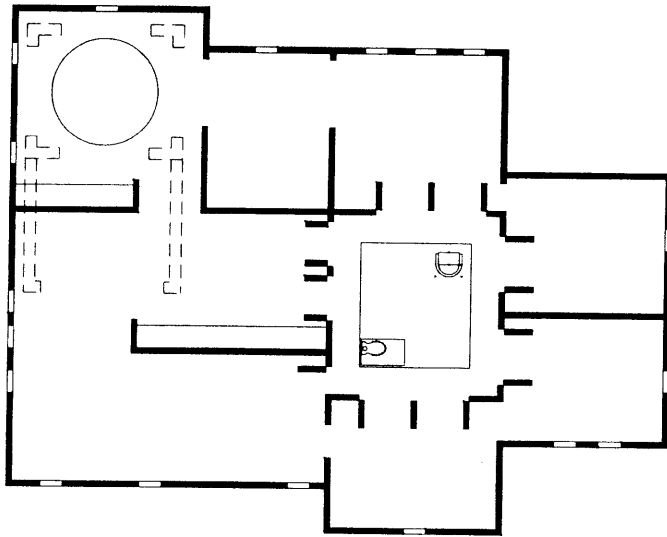
It's the day after Thanksgiving, and just like every year, the neighborhood is crammed with automobiles from the city. It is a magnificent site to behold, with car upon car along the streets and the cul-de-sacs full of shoppers. Hundreds of people stroll along suburban sidewalks, looking intently at each of the homes as they pass by, wondering where their next bargain might appear. The homeowners peer out of windows, looking down proudly at the crowds gathering in their neighborhood and around their jewel box. Every day now, the children of the home are allowed to climb down the cataloguing ladder to the jewel box's base and chose one item to rotate to face the shoppers. Such a treat this has become.

The girls sneak through their bedroom closet and enter the cataloguing space. They take turns gliding past all of the stored items of holidays and birthdays from the not so distant past. They slowly make their way downward through the column of wonderful things: old wall clocks without any hands, a box of old magnifying glasses with their lenses removed, and their favorite item; an old wine bottle wrapped in a bull's hoof. As they reach the bottom of the space, one of the girls peaks through the hole of a recently emptied display box to see a little boy on the other side; He waits anxiously to see if there is going to be anything turned to the outside anytime soon. A smile is exchanged, and the girl on the inside of the jewel box carefully chooses a special item, unlatches a brass clasp, and rotates the storage box and its contents for the boy to see.

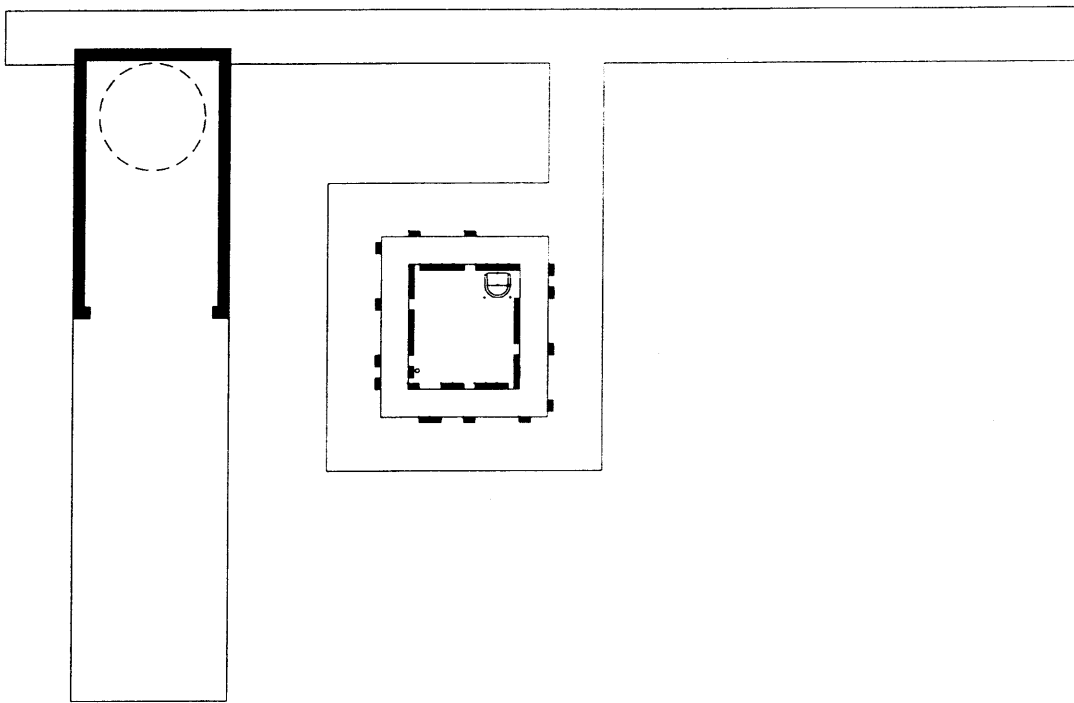
The boy hops with excitement and turns to his mother and father, who are watching him from a close distance. The mother nods her approval and places the money into wood-lined vending control, selects the appropriate display box number, and watches as the glass panel is slowly opened to allow for gift's removal.



The Tchockke House



The Tchochke House



The Tchochke House

The Great American Garage:

An exploration through metaphor

The suburban house typologies that preceded this section were developed through a body of research that looked at the garage from differing culturally established points of view. This body of research, here entitled “The Great American Garage: An exploration through metaphor”, has been sifted from American culture and placed within a genealogy of historical and metaphorical trajectories. In other words, consistencies have developed through the research that allow for the placement of numerous different references into the same family of meaning, or metaphor.

In the example of the “garage as a cultural theater”, scenes from the film *American Beauty* are used alongside a commercial from Sketchers to show the covert and overt examples of this social condition that function around and within the space of the garage. This definition of the garage through metaphor is established within its own trajectory, allowing for a completely different view of the garage than another metaphor would provide. The intent was to allow for as much variation in the definition of an existing entity in order to stimulate different design conclusions (in the forms of the narratives and suburban house typologies that preceded this section). This drastic change in metaphor, or the lens by which I chose to define the American garage, allows it to remain ‘true’ to its cultural definitions, while allowing vastly different conclusions about its place in American culture.

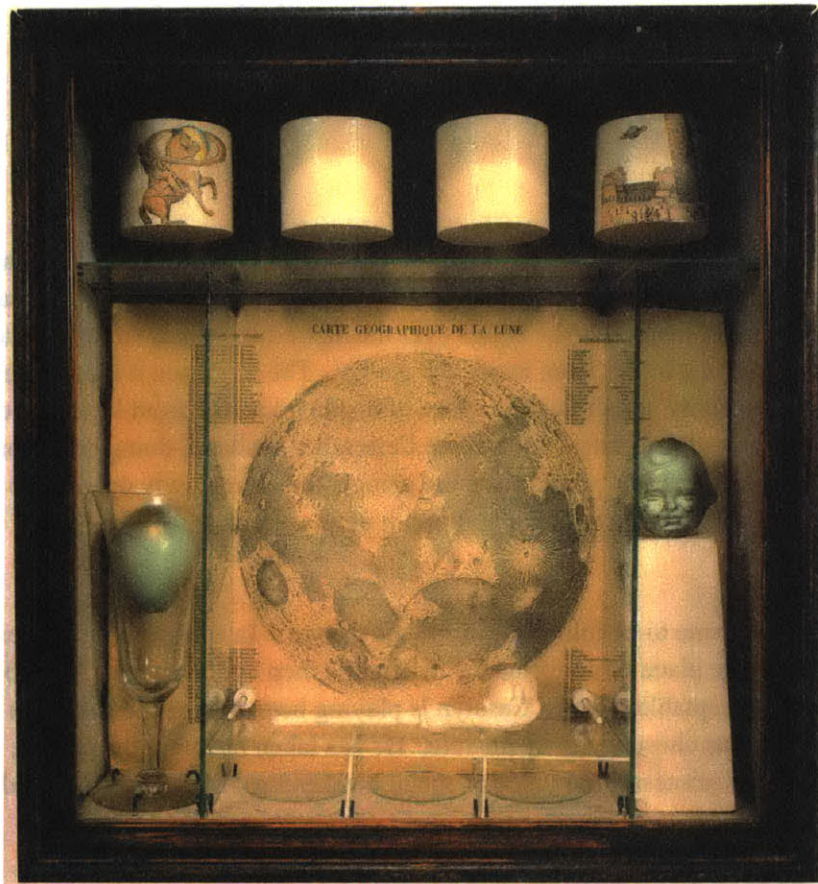


fig. 1



The garage is a performative space.

Carolyn Burnham is being portrayed as the idyllic version of the suburban mother. She moves across the beautifully manicured front lawn, an arm cradling a beautiful basket of freshly cut roses. As she bends over the flowerbed, she is struck by the faint sound of music creeping to her from inside the garage. The sequence is clearly defined: She is the projective entity, inhabiting the space of display; i.e., the front lawn. She peers through the window of the garage door to see Lester, her husband, doing bench presses. The point of view switches to a point inside the garage, the door slowly opening to reveal Carolyn standing with remote in hand, pointing it at us.

All truths come to be told from inside the garage¹. In this instance, the exterior of the garage is the place of performance, where the men and women of suburbia play their socially acceptable 'roles'. Carolyn is playing hers; that of the suburban mother. Lester, however, has chosen to deny his role. He has taken haven in the garage, listening to Bob Dylan (the quintessential voice of social awakening), lifting weights, and 'inhaling'.

CAROLYN:

I see you're smoking pot now. I'm so glad. I think using illegal psychotropic substances is a very positive example to set for our daughter.

LESTER:

You're one to talk, you bloodless, money-grubbing freak.

Lester's response is one of complete and brutal honesty, as told from the only place that is seemingly safe from the glare of social pretence: the American garage.



fig. 2

In Sofia Coppola's "The Virgin Suicides", the garage is seen from its interior only once, after the narrator has described the methods and timing by which all of the Lisbon girls have taken their lives. As the Lisbon girls are removed one by one out of the house, the point of view shifts to the darkness of the garage, where the only sound being heard is the silent hum of the car engine. As the garage door is lifted open, two policemen stand with hands over their mouths choking away the thick remains of exhaust, straining to see inside. They are in full view, illuminated by the perfect suburban sun. Lux Lisbon's body is the only one that is left partially exposed, the only body left uncovered by the social gaze. The garage has fulfilled the same functions as those of a body bag, hiding that which should not be seen².

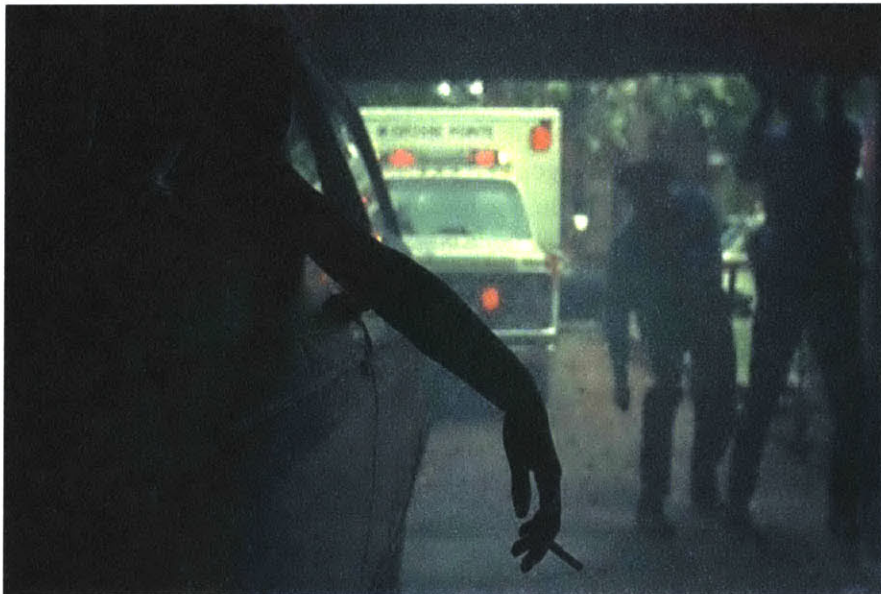


fig. 3

In both American Beauty and The Virgin Suicides, the garage acts as a counter to the projective nature of the rest of the suburban home. It is the point of view from which the manufactured interactions of suburbia are seen. It is the backstage, where the individuals are no longer playing their part.

Girls they sit and listen
and they wink and wiggle
And they like to sing too
in my garage, in my garage band
We're here on a mission
Jammin' with the fellas
Maybe get a hit song
in my garage, in my garage band

Chorus

And it's John, Paul, Elvis and me
We play and we sing
Yeah yeah yeah, yeah yeah yeah
and the neighbors say we're way too loud
They'll call the militia if we don't turn down
We just say whatever it takes
Publicity might be our break
In my, in my garage
In my garage band³

The term 'garage rock' has come to define an entire genre of music – a genre known for its lack of restraint and musical refinement. As unfinished and grungy as the space from which the music gets its name, it is a version of rock and roll that has intermittently come to define bands from every decade since the 1950s. The idea of the rock and roll band, holed up inside the one room in the house that can be musically and physically assaulted, is one of the enduring images of American youth culture. With the simple lifting of the garage door like a curtain, the garage is transformed into the sounding board for all of the pent up creative energy of the suburban home.

fig. 4



Within this definition, the garage becomes a projective space. A space which otherwise seems to have become extinct in the contemporary American neighborhood. In the good old days, the wrap around porch with its swings and rocking chairs and open relationship to the sidewalk was the space of projection to the outside world⁴. This is how the American home once ‘spoke’ to everything and everyone around it. As the contemporary suburban home and family have become more and more insular, the garage, with its garage bands and garage sales, has become a leftover origin of whisper to the outside world.

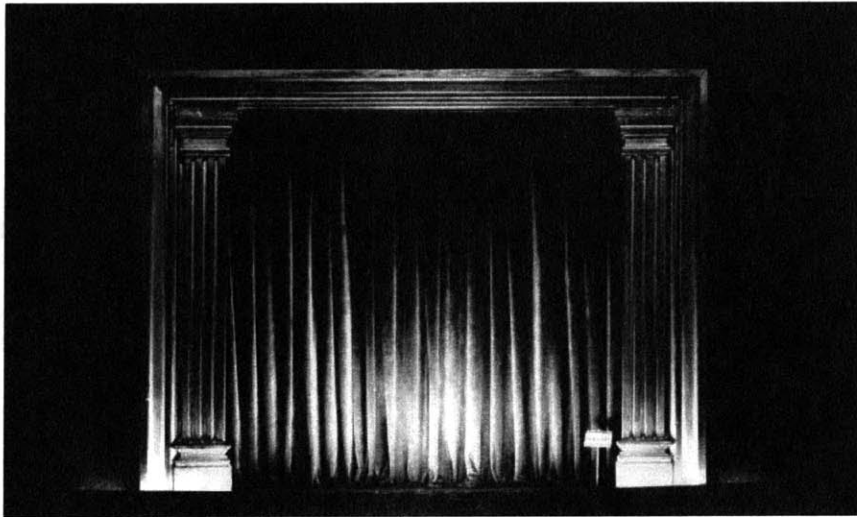


fig. 5

¹ In another scene of *American Beauty*, the marine colonel neighbor makes a sexual advance toward Lester in this same garage, identifying his true sense of identity for the first time in the movie.

² This notion echoes some of the descriptions of the uncanny, as proposed from Sigmund Freud, *The Uncanny*, first published in 1925 and translated by Alix Strachey, where the illumination of the hidden could be conceived as both a discovery of knowledge and a discovery of madness.

³ As excerpted from a Sawyer Brown song titled “Garage Band”

⁴ In a visit recently to the Seaside development in Florida, I was amused to find that many of the homes designed with a full front porch seemed to be intentionally covered with overgrown plantings. There are, of course, a myriad of differing social, cultural, and architectural shifts that reinforce and explain this phenomenon of insularity, one of them being the lack of necessity for interstitial spaces between the interior and exterior (due to indoor climate control systems, etc.) that may be needed for human comfort as described in *The American Home*, pg. 349-350.

The garage as a Cultural Archive

It could be viewed as either an incredibly beautiful or thoroughly depressing social commentary if the garage sale had become the single largest and consistent social gathering to occur within and around the American home. Personally, I find a certain amount of humor and beauty in the fact that American capitalism has come to define even the *one* social gathering that seems at home in suburbia. What else would bring together neighbors, family, friends, and visitors from the ‘big city’ other than an Elvis Presley ashtray for 95 cents? It makes perfect sense, right?

The garage has become the place where many have come to categorize their entire lives. The cars they drive, the tools they use, the leftover placemats from a shopping spree in the early 70s... It’s all there. If archaeologists from the future were able to unearth the remains of suburban garage buried for a thousands years, there probably wouldn’t be a greater depository of social culture left to search for. The findings would include that which is highly valued and left on display, and that which is completely devoid of value and buried underneath boxes of old Christmas decorations.

fig. 6



I can readily recall most of the visible items that were stored in my family’s garage when I was a child (fig. 6). There is a certain personal character invested into these items, perhaps more so than the items that are used to decorate an entry foyer or a dining room. Those rooms are filled with things for *others* to see: crystal chandeliers, seldom used vases, and precious china. The garage... now that’s where you will find the stuff that people are embarrassed about having. It is the one place where this stuff is allowed to find a home.

Take these things out of the context of the garage, and they become somebody else's glorious bargain-bought treasure, of almost Duchampian proportions. The floor jack, if slapped with a catalogue number and some cutting-edge title like "Floor Jack" (fig. 10), could be displayed right alongside one of Duchamp's ready-mades (fig. 9). The garage is like the back-room storage facility for an art museum, where stacks and stacks of beautiful works of art are completely hidden from the public, until that single exhibit comes along where they might be displayed. However, when it is time for the suburban home's 'special exhibit', the items are all slapped with price tags and placed on card tables in the driveway¹.

It is amazing to think about the shifting of meaning that these artifacts take on when they are introduced into this process. They are bought, partially consumed and devalued, and reintroduced once again into the cycle via the garage sale. As a collection of artifacts, they exude a singular personality; as individual artifacts, they shift meaning to fit into someone *else's* collection of personality. The garage becomes space through which this

cycle of meaning and capital occurs, and sub-hierarchies develop within the American home based on this cycle: Items are bought for use and display in the living rooms, the TV rooms, and the kitchens; they slowly make their way into cabinets and storage closets; finally, when they haven't been placed in the sacred collection space of the attic², they are taken to the garage where they await their expulsion from the home.



fig. 7



fig. 8

¹ The physical displacement of artifact is currently being supplanted by the advent of the online transaction. Ebay's contemporary prominence is obvious, but some of the most entertaining social commentaries can be found in the 'garage sale' webpages being posted by individuals which illustrate some of the very hierarchies present in the home (items deemed 'most valuable' vs. items deemed extremely expendable).

² This privileged notion of the attic can be credited to my advisor to this thesis, Bill Porter, who brought it up when discussing this very topic of recycling of meaning and value.



fig. 9



D	026681612
Class	Number
Lot #20043	
Item name: floor jack	

fig. 10

Garage as engendered space

In episode number twenty-one of the American sitcom, *Home Improvement*, the show's husband and wife pair, Tim and Jill Taylor, begin a fight over whom the family's garage belongs to. Jill has taken up pottery and placed her pottery wheel in the garage along with Tim's hot rod. However, Tim, who is portrayed as an exaggerated stereotype of the tool-infatuated American male, doesn't like the idea of her moving in on his domain. Madcap hilarity ensues...



fig. 11

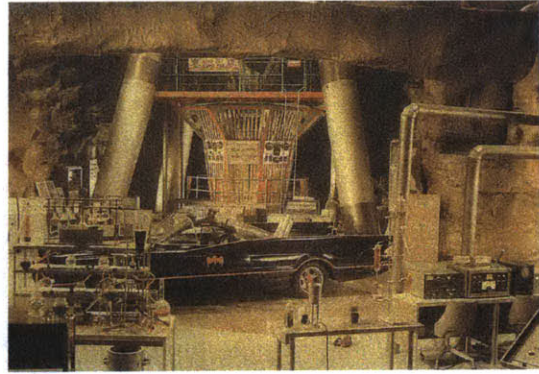


fig. 12

Perhaps because of the garage's historical relationships with the automobile and its related paraphernalia, lawn care machines, and tools, it has become one of the only domestic spaces that has achieved a cultural stereotype as 'the man's domain'. In the case of DC Comics' *Batman* comic strip and its subsequent television series, the Batcave can easily be interpreted as a romanticized version of the typical male-dominated garage space. All of the evidence is there: the Batmobile itself, a perfect version of the male-fetishized American muscle car, and the numerous little Bat-tools and Bat-gadgets scattered about, with the garage sale identifying labels already on them.

Just as in the garage's portrayal in *American Beauty*, the Batcave is the one space where true identity is not hidden, and where the male can find a refuge from the implied social norms of the home and society as a whole¹. Tim Burton's *Batman* heightens this sense of engendered sanctity for the garage by allowing a single female violation of the space's confines when Vicki Vale arrives with Batman in his glorified automobile: Vicki's discomfort at her introduction to the Batcave is explicit.

¹ As Prof. Caroline Jones once told me, the Batcave could be thought of as the quintessential homo-erotic space as well due to the extreme aversion to the introduction of the female, amongst numerous other social signifiers.



fig. 13

Garage as incubator for American Wealth and Ingenuity

In 1938, Bill Hewlett and Dave Packard began doing part-time work in a garage behind Dave's house at 367 Addison Avenue. At the time, they had a working capital of about \$538. By 2001, the company that these two men started maintained a revenue of 45.2 billion dollars and employed 88,000 people¹. The garage in which HP was born was even the inspiration behind an extensive advertising campaign launched by the company in 1999, highlighted by HP's "Rules of the Garage":

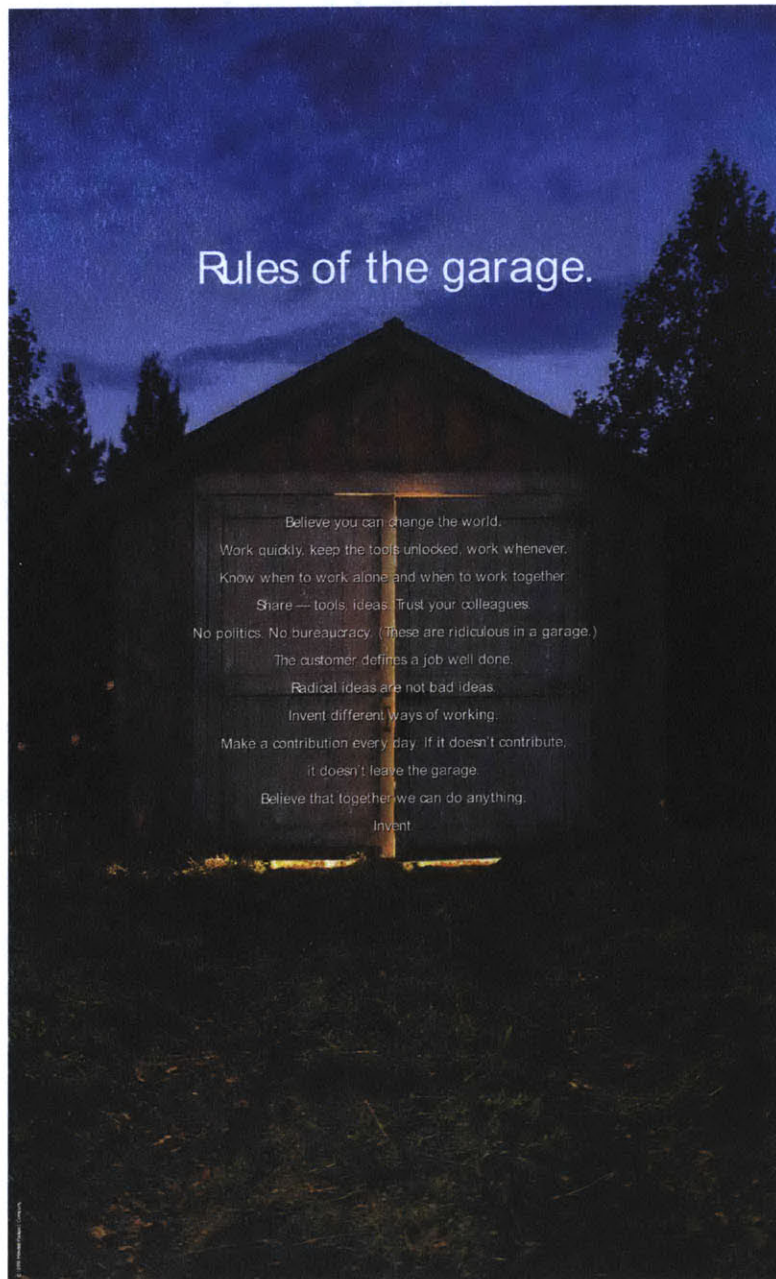


fig. 14

The garage had become the defining space of creativity for a global financial giant. The American garage was also the birthplace of Apple and Disney², and it could be said that this one space of the American home has been the origin of more than 76 billion dollars in the year 2001 alone³. In short, the great American garage has become a financial juggernaut of the domestic environment. The bathroom can't say that, nor can the dining room.

The garage might be the only place left in the American home where an industrial flexibility in program is actually allowed to occur. Sans furniture, carpet, and even drywall, experimentation and exploration flourish: The garage is a crack in the veneer of suburbia, where the uninhibited spatial character of the urban industrial loft begins to sneak in.

This is Earl Bakken, the inventor of the first transistorized, implantable, heart pacemaker. He invented it in his garage in 1960.



fig. 15

¹ Data obtained from HP's online museum. Web address for particular work cited is: http://www.hp.com/hpinfo/about/hp/histnfacts/timeline/hist_00s.html

² Kira Obolensky, *Garage: Reinventing the Place We Park* (Newtown, CT: Taunton Press, 2001)

³ Figures taken from Forbes for revenues in 2001. Disney at \$25.5 billion, Apple at \$5.8 billion, and HP at \$45.2 billion. This is intended to be a little bit comical. I don't know what having that type of revenue actually means, but I know it is a lot of money.

Garage as Signifier of Wealth: To a growing number of the American public, size definitely matters

In 1978, 52% of new homes had two or more car bays in their garage; today, 80% have them.¹

About 180,000, or 16%, of new homes built in 1998 had a three-car garage or bigger, compared with 12% in 1993.

...one out of ten buyers now selects a six car garage, even though – at 1,400 square feet – the garages are almost as big as the homes themselves.

Baird Homes Inc., a Tucson, Ariz.

In Orange County, the attitude is that three-car garages are for poor people.

Kira McCarron, Toll Brothers Inc.

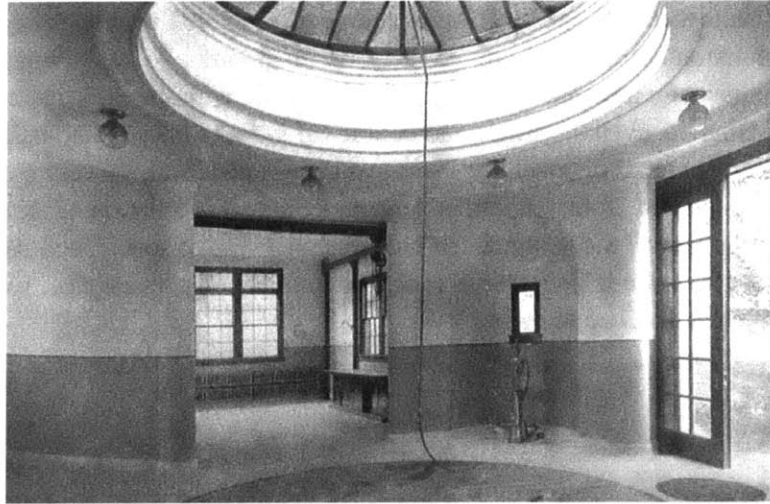
Garages are becoming war zones for builders trying to out-do one another, says Don Evans, an Orlando architect, who is currently designing a 40,000-square-foot custom home in Louisville, Ky., that will have a multilevel garage with 22 parking spaces, an office for valet parking, a built-in car wash and a giant motorized turntable to help move limousines.



fig. 16

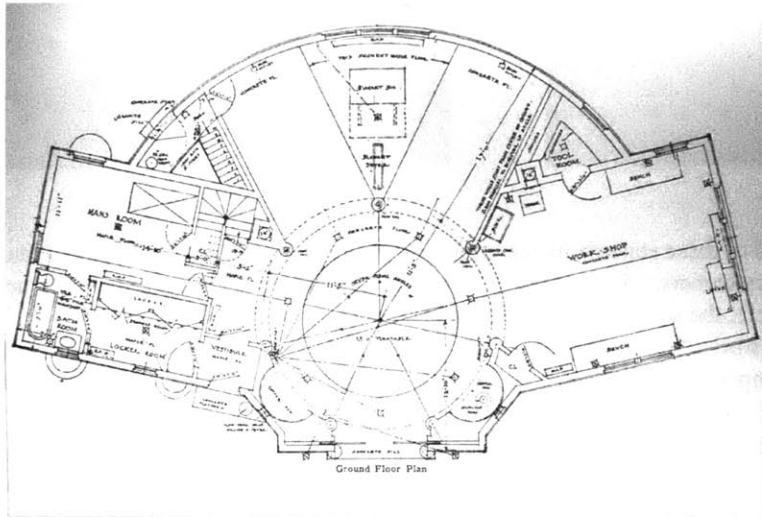
The garage has been a symbol of wealth, or lack thereof, for as long as America has been in love with the automobile. The wealthiest individuals were the first to own automobiles, and their garages were as aesthetically contemporary as the car itself². For them, the garage was very much an extension of the automobile; housing refueling tanks, fill hoses, workstations, and maintenance apparatus. The spaces exuded the significant wealth that was required to own and take care of an early fleet of transportation (fig. 17).

These types of garages are still being built today by the wealthiest in American culture. It seems like we hear more about Jerry Seinfeld's new multi-story garage in New York than we do about his home there. There have been numerous press releases regarding the size of garage owned or built by Jay Leno, or Shaquille O'Neal, but nobody seems to care where and how they actually live³. It may be that we can comprehend the size of a garage that can fit '6 whole cars' in it more than we can comprehend a number like 25,000 square feet of living space.⁴



Garage at Newton, Massachusetts from 1917

fig. 17

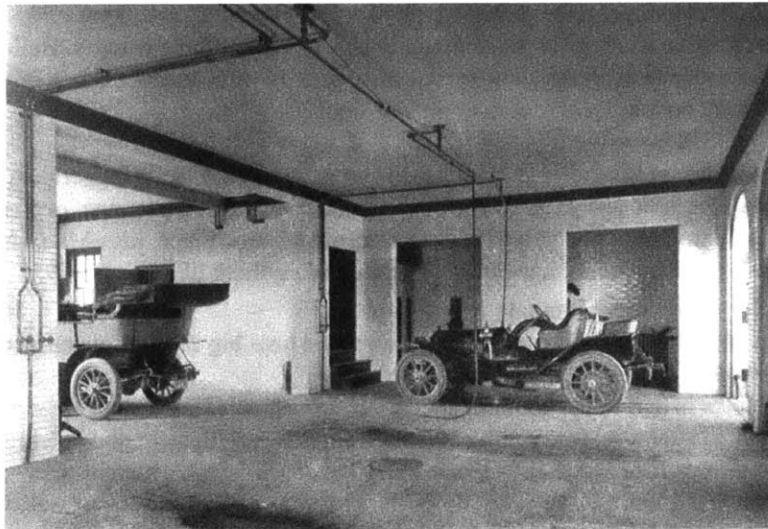


GARAGE AT CHESTNUT HILL, MASS.
Putnam & Cox, Architects

Plan of garage at Chestnut Hill, Massachusetts from 1917

fig. 18

fig. 19



It seems that in the postwar America of consumptive lifestyle, the question of social distinction has shifted from: do you have an automobile, to: how many automobiles do you have, to: how big is your garage? After all, with the SUV phenomenon taking a hold on America, even the single and double car garages have had to balloon in size. The Ford Excursion takes up an entire 19 feet of length, which isn't a very comfortable fit in the once-standard 20 feet of garage length. Couple this inflation of required size with the fact that the face of the garage itself has become a sign of status⁵, and it's no wonder that the American suburb has come to look like a collection of garages... with a forgetful bunch of houses attached to them.

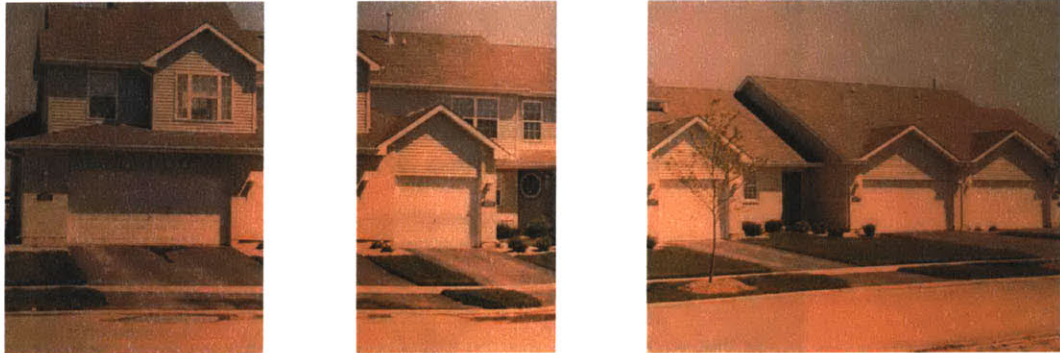


fig. 20

¹ All of these statements are quotes from June Fletcher, "Garage Envy Hits Fashionable Homeowners," *Real Estate Journal*, 18 October 2000. If quoted from a primary source in the article, the source is given below the quotation from the article.

² Historically, the carriage house was often the first home for the automobile, but that quickly changed due to the physical dangers associated with the storage of such machines (gasoline fires, etc.).

³ "Seinfeld's 20-car Upper West Side garage, which would house his collection of Porsches, first was reported Wednesday in *The New York Observer*. According to the *Observer*, the new garage would cost about \$1.4 million and would have 20 parking spaces for Seinfeld's decade-old Porsche collection. Most of the cars are in storage near his Santa Monica, Calif., home or in a garage at the Southampton, N.Y., estate he bought in 2000 from singer Billy Joel."

Associated Press

"Bill Gates garage - Size: 6,300 sq. ft.

This cavelike structure is the largest and best hidden of three garages. Built entirely underground of concrete and stainless steel, it can easily park 10 or more cars. Some of the concrete is purposely broken for a "deconstructivist" look."

US News

"The garage at Shaquille O'Neal's mansion in Orlando, Fla., is bigger than most houses. At 5,000 square feet, it not only fits 10 cars, but has a movie theater, a lounge, two bathrooms, and wall-to-wall carpeting. The garage is always a conversation piece, says Mr. O'Neal. Except for Jerry Seinfeld and Jay Leno, none of my friends has anything like that size."

Wall Street Journal

⁴ I'm an architect, and I can't even comprehend how big 25,000 square feet of living space is. I'm not joking.

⁵ "Thanks in part to the boom in car collecting and publicity about celebrity homes with gargantuan garages, many affluent homeowners regard them as showpieces to be flaunted." As quoted from June Fletcher, "Garage Envy Hits Fashionable Homeowners," *Real Estate Journal*, 18 October 2000.

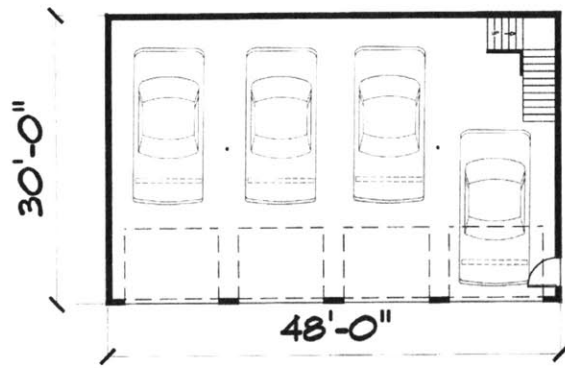


fig. 21

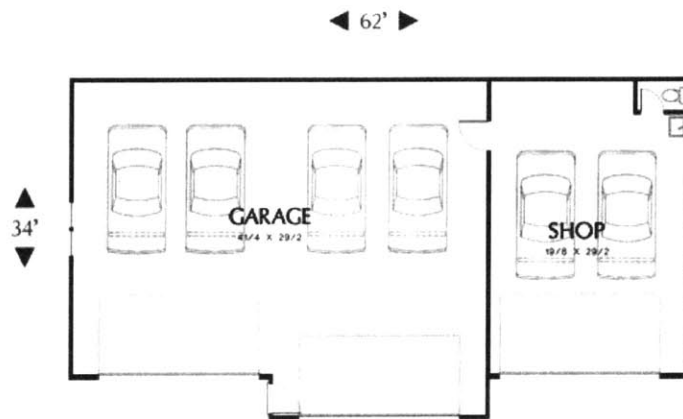


fig. 22

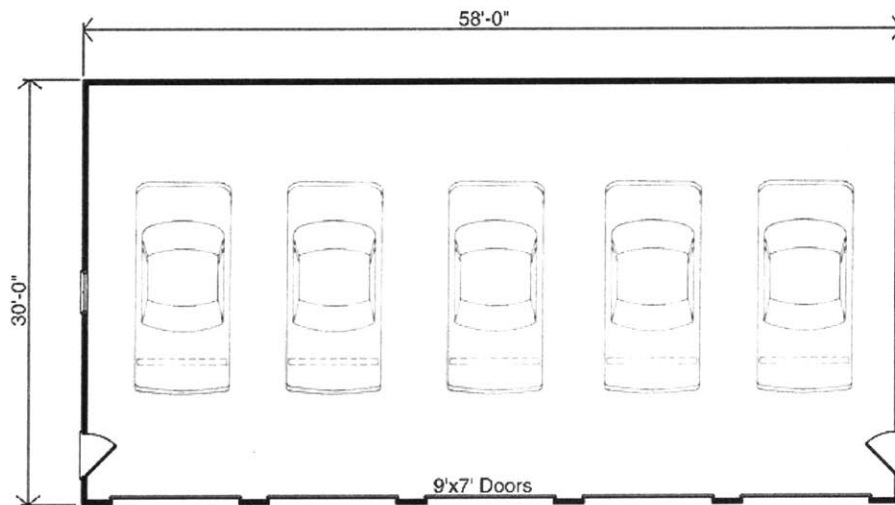


fig. 23

Floor Plan

The Garage as receptacle of landscape and Infrastructure

Which came first, the house or the road leading to the house?

J.B. Jackson



fig. 24

fig. 25



We live in a drive-through culture: Our banks, our restaurants, our theaters, our pharmacies, and sometimes even our places of worship have attached themselves to the infrastructure of the American highway. The venerable institutions of this great nation, the strip mall and the Wal-Mart, are tethered directly to the parking lot. And what more is a parking lot than a large-scale highway? It has a few more lanes on it, and cars are allowed to pause for a short period of time, but let's face it; it's a slow-moving highway.

Architects and urban planners seem all too willing to romanticize this American condition in their work. Since the introduction of automobile, there has been a constant scramble to consolidate the freedoms and aesthetic charms of high-speed movement with the places that we work and live: It's been prevalent in works since the turn of the century, through early Modernism, through the Futurist movement, and all the way to the contemporary avant garde. In a sense, this romanticizing of infrastructure prevents the development

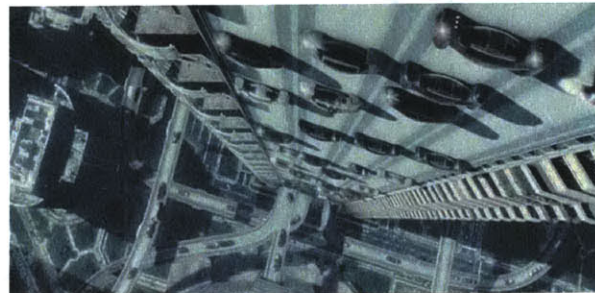


fig. 26

of a definitive sense of destination. For a very painful time in our urban history, we destroyed many ‘destinations’ of the American city to allow for the creation of more road; more pathway to some other vague version of place. We had forgotten where we were going, so we could think more about how we were going to get there.

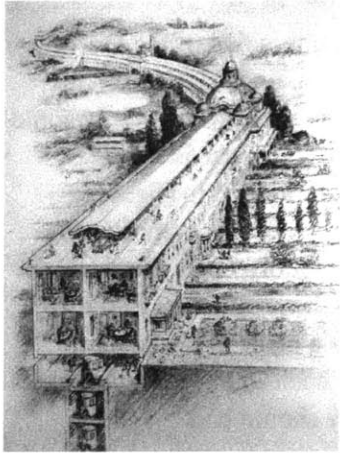
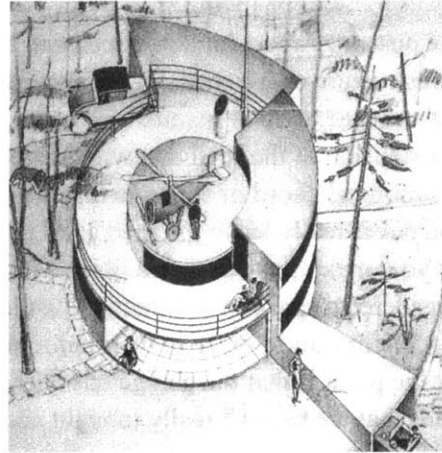


fig. 27

fig. 28



Frank Lloyd Wright’s work through the early half of the 20th century is a perfect example of this romanticizing of infrastructure. In his unbuilt “Gordon Strong Automobile Objective”, Wright used the automobile to define the formal character of the entire building (fig. 29). Individuals could stay in their cars, drive slowly up the spiraling ramp, and view the surrounding Maryland landscape from the top of Sugarloaf Mountain where the building was to be built. Inside the vehicular spiral, restaurants, shops, and even a planetarium could be visited once the automobile had been parked at the top of the spiral.¹ This program does provide for a destination of sorts for the visitors, but it is completely cradled within the dominant auto-centric ramp.

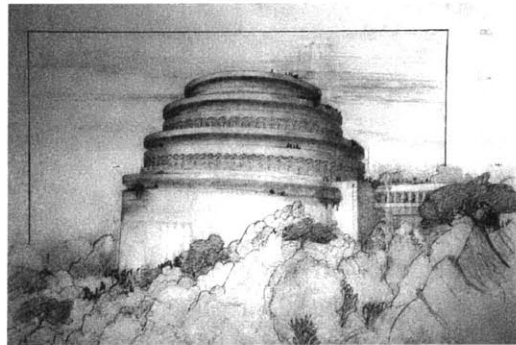


fig. 29

Perhaps the most interesting thing about this project, however, is its obvious formal and spatial relationship to a project completed much later in his life, The Guggenheim Museum in New York. The romanticizing of the form of automobile movement, and its relationship to the infrastructure that is necessary to facilitate this movement, was appropriated to a museum in which pedestrians viewed artwork. The spiral is still there in the form, as well as the central space that is left uninterrupted, but the pathway that

defines the movement of the automobile was used to define the pathway of humans; the building had become a type of infrastructure, even after the removal of the automobile. As a result, the gallery space is unified in one continuous spiraled strand; a road lined with artwork. Where does the space of one work begin, and the space of another end? Consequently, the presence of a definitive destination is blurred and possibly removed completely.

The postwar American home seems to have fallen prey to this embracing of the infrastructure of the road. For a myriad of different reasons, including simple convenience, ease of maintenance, etc., the contemporary suburban driveway has become an extension of the road that winds through the neighborhood. The house is bound by an umbilical chord of concrete that is as wide as the road that it connects to (fig. 30). You never really leave the road at all to arrive at your home; the road just comes inside for you, making the garage a place where the road simply gets cut off. This could be considered a space of destination, just like one might consider the precipitous cliff that sent Thelma and Louise to their automobile-induced demise as a place of destination, but the point is that the garage has been overlooked: We have been so busy building the roads that we haven't really thought about how and where they should end.



fig. 30

There is an alternative way to look at the American road and its destination that may allow us to view the suburban garage in a different light: The road as a part of the natural American landscape. In most prewar and in some earlier postwar housing developments, the driveway wasn't the extension of the street that it is now. The street was its own entity, and the pathway into the home was something very different. In its size, its placement, and its physical character with relation to the automobile, the driveway was no more important than the pedestrian sidewalk that connected the home to the street (fig.33).² The driveway was much more a part of the American front lawn in these cases: a part of the landscape of suburbia.



fig. 31

fig. 32



With this in mind, the driveway is a part of the landscape, just as the road could be. The road can be thought of as the vehicle by which we experience the American landscape, not just the method by which we traverse it. The automobile facilitates this experience and becomes part of the natural environment that surrounds it; providing the foreground in a panoramic view of nature (fig.

32). In this panorama, the automobile becomes a part of the picture. It is inextricably bound to the landscape through the road, just as the road grew out of the landscape as the automobile carved its way through the landscape's surface (fig. 31)³. With this connection in mind, the destination of this road would be as much *of* the landscape as it is *of* the home. The garage would become the interstitial space between home and nature, not the abrupt conclusion of a street.

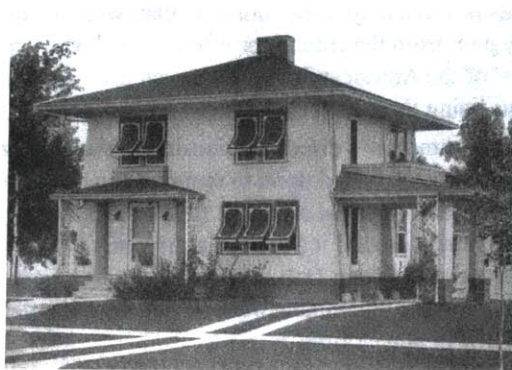


fig. 33

Corbusier has given us a physical impression of how this condition might be embodied. In both the *Villa Savoye* from 1929, and a *Development of 50 metal houses at Lagny*, the primary spaces of the home hover above the plane of landscape. An interstitial volume of space, characterized as the service program of the home (including the garage) acts as a connection between the living space and the landscape (fig. 34). The living volume is delicately supported above the ground with small columns, while the interstitial service space is grounded completely, and in the case of the Lagny development, constructed out of concrete. Because of the formal and physical relationship to the ground that characterizes it, the service space is a *destination* in the landscape. It is the distinctive place where the landscape and the automobile simultaneously conclude their reach toward the home.

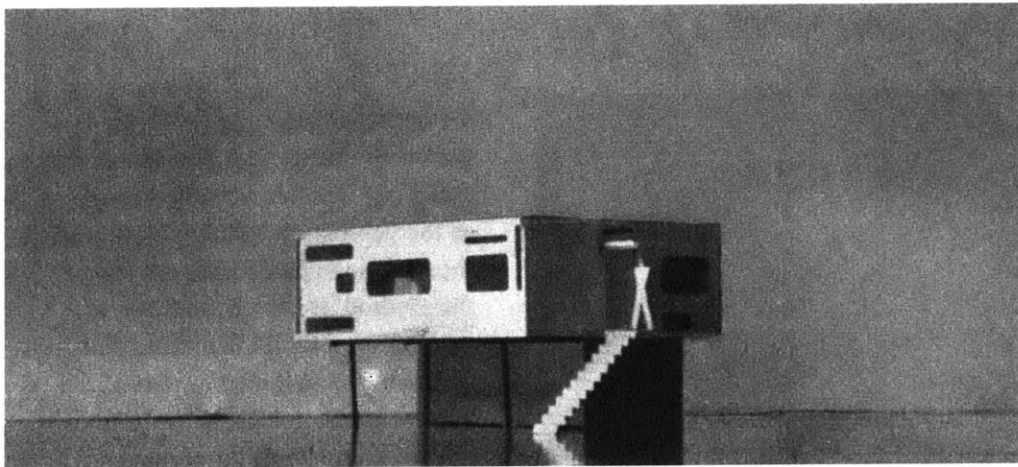


fig. 34

(Footnotes)

¹ An extensive description of this project and the process through which it was designed appears in David D. Long's *Design for an American Landscape, 1922-1932* (New York: Harry N. Abrams in association with the Canadian Centre for Architecture, the Library of Congress, and the Frank Lloyd Foundation, 1996).

² This is a much different situation than what is prevalent in the contemporary suburb, where the only path from the front door often leads directly to the driveway. In many instances, the 'front door' of the American home isn't even used anymore, with the primary (most used) access to the home being through the garage.

³ The automobile's direct relationship to the landscape is a complicated one, where the car is often simultaneously called upon to embrace the environment around it (think convertible), protect itself from the environment around it (think indestructible high-gloss paint finishes), and dominate the environment around it (think of almost any SUV commercial aired in the last five years). Artists and advertisers from Dali to Arman have had differing notions concerning the automobile and nature, but the undeniable truth is that there is a very strong relationship that is continuously depicted in pop culture.

The Garage as Home for the Automobile...?

The American Moving and Storage Association says that in 1995, the average family carted 7,262 pounds of belongings when they moved, compared with 5,645 pounds in 1977. Since it isn't possible to stick the riding mower in the attic or basement, that leaves the garage.¹

Of course, even if you could wedge that new schooner-size Suburban into the bay where you used to park your tiny Karmann Ghia, that wouldn't leave much room for the lawn mower or the kids' bicycles. Just ask Bill Harman of Sterling, Va., who would love to park his big white GMC Jimmy in the 10-foot-wide, one-car garage of the Dutch Colonial he has lived in for 27 years. "You could squeeze it in, but you wouldn't be able to open the doors," he says. Instead, Mr. Harman crowds his family's four late-model cars in the driveway and along the street.²

Yes, we've discussed the notion of the automobile and the garage being directly related to the landscape, etc., but these are idealist notions. Let's face it. Half of the time, people can't even fit their cars in their garages. Over time, the "Garage as archive" comes to supplant the "Garage as a place for the Automobile". The stories are all too familiar: You fall behind on your garage sale schedule; you don't have time to organize that eight feet tall stack of boxes in the corner; you don't know yet if you want to get rid of the exercise bike that your husband got you for your birthday ten years ago...

Interestingly enough, pop culture has not had many good things to say when it comes to the contemporary relationship between the automobile and the garage. To say that the relationship is portrayed as tenuous is an understatement. In *Ferris Bueller's Day Off*, Cameron and Ferris stand at the threshold of the garage's entrance:

CAMERON

(grim monotone)

1958 Ferrari 250 GTS California. Less than a hundred were made. It has a market value of \$265,000. My father spent three years restoring it. It is his joy, it is his love, it is his passion.

FERRIS

It is his fault he didn't lock the garage.

...Thus begins the greatest single day ever depicted on a movie screen. Of course, nearly every member of my generation knows how this story ends: In a fit of rage and contempt for his father, Cameron physically batters the car and inadvertently sends it flying out of the back of the garage and into the wooded valley below.³ The beautiful, meticulously



fig. 35

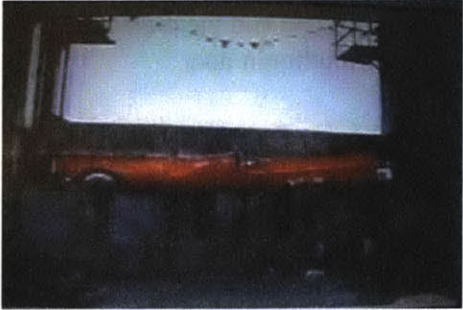


fig. 36

modern garage that originally seemed like the ideal place for the display of such a fine automobile could not protect it from a meddling son.

A number of commercials reinforce this antagonistic relationship between the automobile and the garage that is intended to protect it. A Carfax commercial shows an old lady trying to back out of her driveway, with violent and destructive repercussions. She runs into the side of the garage door, pulls forward and rams into a shelving unit full of random garage-bound items (we've covered what these items might be already), pulls backward once again to scrape the entire side of her car along the garage entry, only to end up slamming into the tree in her front yard. A Nordstrom ad shows a woman taking her husband's beautiful antique Cadillac to the junkyard to be crushed... to make room for shoes of course. Even as far back as a Volkswagen Beetle ad from the 70s, the car is shown ramming into the entryway of a garage *twice*, explaining just how inexpensive the car is to get fixed.

fig. 37



Hundreds of ads could probably be shown to illustrate this point; the *one* place in the *entire* home that is supposed to protect the automobile might just be the one place where the automobile needs the most protection.

¹ June Fletcher, "Garage Envy Hits Fashionable Homeowners," *Real Estate Journal*, 18 October 2000.

² *Ibid.*

³ In response to this beautiful cinematic moment, I will simply say, "See... I told you the automobile belonged in the landscape..."

The garage door as the front door:

The garage and its place in the American home.

The 'front door' of the American home is kind of like a pinky toe: We see it all of the time, but we don't really use it. It's not a stretch to say that for the typical suburban family, the garage is the primary entrance into the home. After all, the most consistent method for arrival to the home is in the automobile, and unless the garage is filled with stuff (we've already covered that), the car is driven into the garage, parked, and the driver gets out and enters the home through the laundry room or kitchen or mudroom door.

In numerous cases, the garage dominates the front elevation of the home. Sometimes, it's actually set in front of the rest of the house, so that the garage door is the closest door to the street. If this is the case, can't we start considering *it* the front door? All we need is a wreath that won't fall off when the garage door is raised, and we'll be on our way.

Once we figure out which door should actually be *called* the front door, we can start working on the rest of the suburban entry sequence. Let's start with the first room that we enter once we've parked the car in the garage; a room that we enter numerous times in one day, and a room that we probably spend more time in than the double-story foyer space: It is often the mudroom, or the laundry room, or the kitchen¹. But why?... Isn't this a little anti-climactic considering it's the first part of our beautiful home that we see every day?

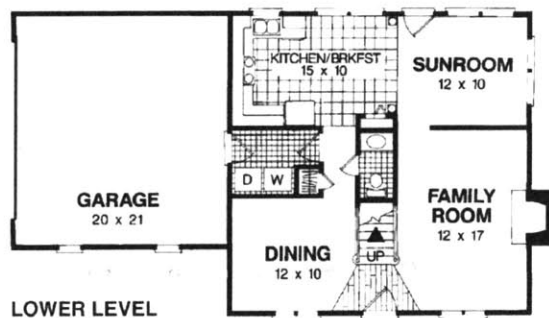


fig. 38

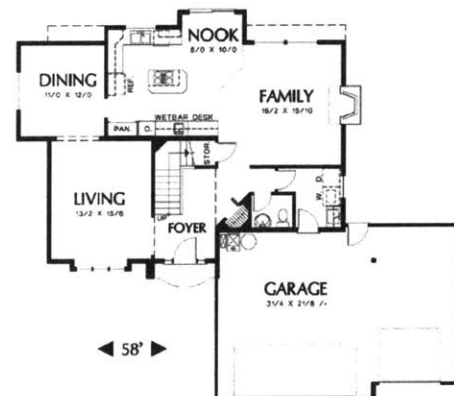


fig. 39

There are some historical precedents for such things. In the architectural precursors to early American suburbia, the secondary buildings that occupied the typical lot were set 'behind' the home; i.e., the formal entrance was at the opposite end of the home to the informal entrance (fig. 40). This informal entrance often entered into a mudroom of sorts, where a sink might be accessible, or where dirty clothes might be stored. This space was used when entering the home from the one of the secondary buildings or after maintaining the typical domestic garden plot, hence reinforcing its status as a place for cleansing before entering the home's living spaces.

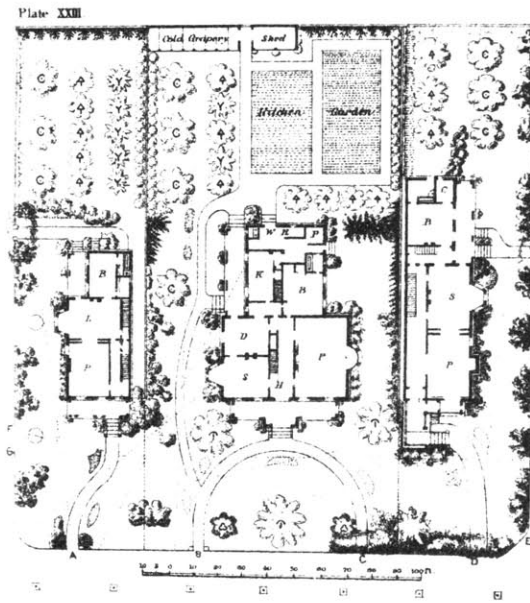


fig. 40

In a very abbreviated version of a much more complex history, one of the secondary buildings often came to be defined as the carriage house, where the horses and carriages owned by the household were kept. Over time, the automobile came to supplant the horse as the primary method of transport, and the garage was born. It replaced the carriage house as the primary storage for domestic transport, and it came to occupy the same space on the suburban American lot. Over time, the garage gravitated toward the home, as social trends shifted and the relationship of the automobile to the home became more and more crucial to the suburban family.²

In essence, the mudroom that we have today (or the laundry room) can be thought of as a vestige of the earliest suburban home configuration. The garage has just moved from the back of the lot to the side or the front of the lot, squashing the mudroom between itself and the rest of the home. In the earliest home configurations where the mudroom once serviced the domestic garden, it served an obvious function – to clean oneself when stepping inside from labors outdoors. The contemporary question might be, just how dirty are we when we step into the mudroom of a suburban home; i.e., is the mudroom necessary?

Ok, ok... we can still call it the mudroom. But because we put the wreath on the garage door, we should probably hang the chandelier in there.

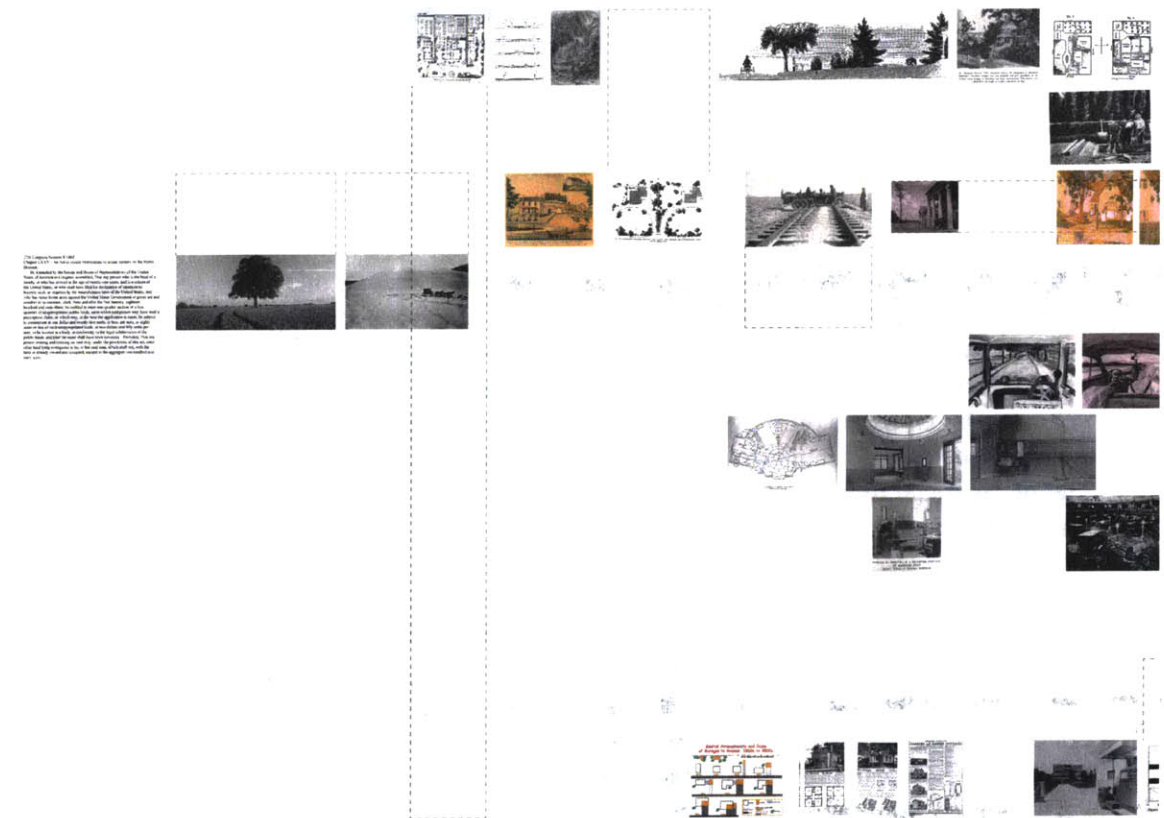
¹ I might be able to understand why the kitchen is the first space after the garage, simply because the American family hauls in approx. 8000 pounds of groceries every week.

² Thus concludes the most abbreviated history of the suburban home ever written.

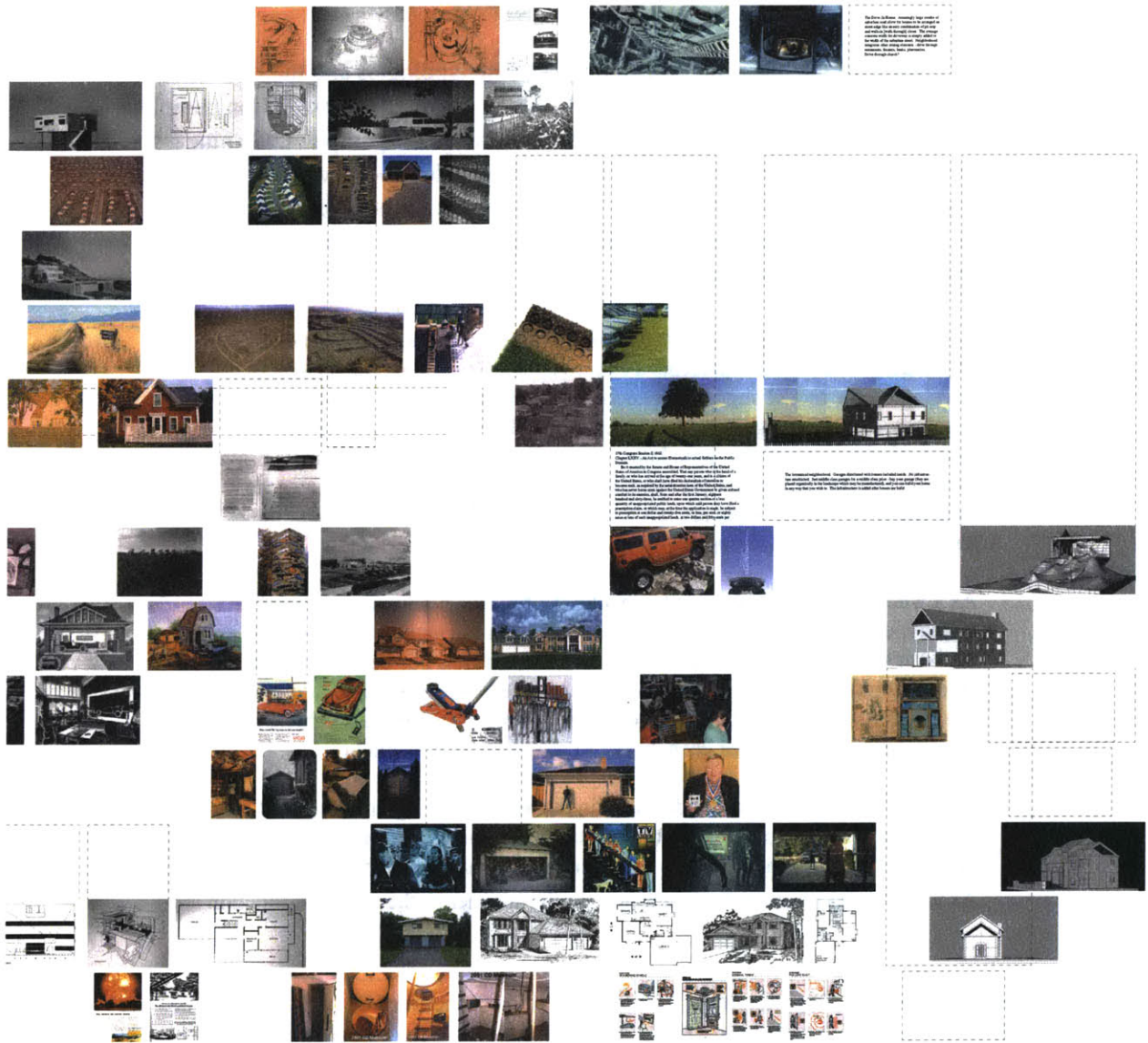
The Great American Garage

A genealogy of metaphor

An interesting condition develops through this use of metaphor in the process of analysis. In order to explore each metaphor, or meaning, a rigidity in thought and trajectory must be maintained. Once a lens is chosen through which to look at the artifact, another cannot be added without blurring that definition, or diffracting it along a false trajectory (or one not ordained by an already established cultural definition). However, many of these metaphors do have common historical and cultural origins. The American pastoral ideal has a particular relationship with the origination of the suburb, but it also has a defining relationship with the romanticizing of infrastructure. Cultural events such as the garage sale fit neatly within the metaphorical trajectory of “The Garage as Theater” as they do within the “Garage as Archive”.



In the context of this thesis, a genealogy of the American garage has been developed to help demarcate where trajectories find their common points of origin. This point of origin is sometimes a point in history, or it can be a point within the gradient of meaning (a point between two definitive metaphors). At a crucial moment in the research, this image-based genealogy was used to define where the trajectories were, and where they might be going. The graph moves from the left to right chronologically, while the horizontal bands constitute the different metaphorical trajectories. The bands roughly define themselves to create the nine different house typologies, however some are left still to be explored.



The Great American Garage:

The process behind, and the exhibition of, nine house typologies

Within the context of the thesis defense, the nine house typologies and their narratives were displayed as an exhibition that took two forms. First of all, an exhibition pamphlet was handed out to all that attended the presentation. Inside the pamphlet, the nine typologies were displayed as they are at the beginning of this book, with the narratives accompanying the axonometric drawings. In a second part of the presentation, the typologies were also exhibited in a collection of display cabinets. The following is an excerpt from the exhibition description:

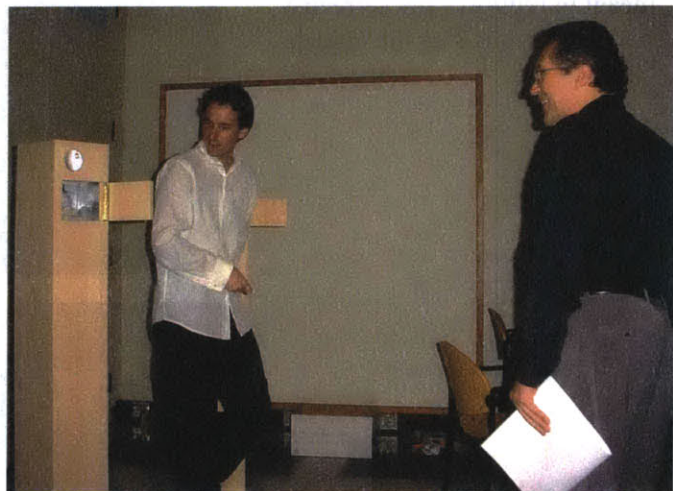
Each of the nine display cabinets contains a model, a backdrop, and a disk of imagery. The model represents a suburban home typology, the backdrop enveloping the model suggests the conceptual and historical lineage of that typology, and the image disk elaborates on this lineage, allowing for different points of view toward the same home type. The interiors of the cabinets provide surrealist environments for the typologies, which are allowed to occupy their own space of reality. They are not necessarily bound to each other, but they sometimes share a genealogical origin of thought.

As a whole, the display is meant to evoke the fetishistic notions of storage and display; of artifact and discarded object— Just as in the manner of an object found at someone's garage sale, the item in the cabinets has been devalued as an instrument to tell time (the clock's hands have been removed to allow for the attachment of the image disk) but reassigned value in its role as a vehicle for display (the image disk for each model rotates with its movement).

The nine typologies are also addressed in the accompanying drawings and narratives. The drawings evoke the objectified notion of the typology, while the narratives establish the surrealist environment that surrounds these typologies.

As a result, this program functions in a similar manner as the cabinets' function.

As the previous genealogy diagram has illustrated, the trajectory of metaphor defines the overall creation of each typology. In the following section, the physical manifestation of these typologies is illustrated, along with a description of the process and inspirations that made them possible.



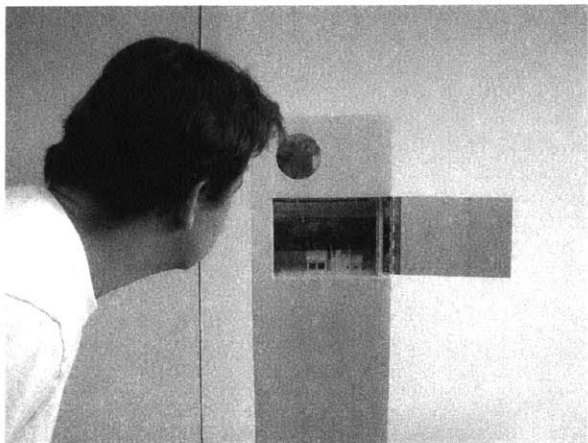
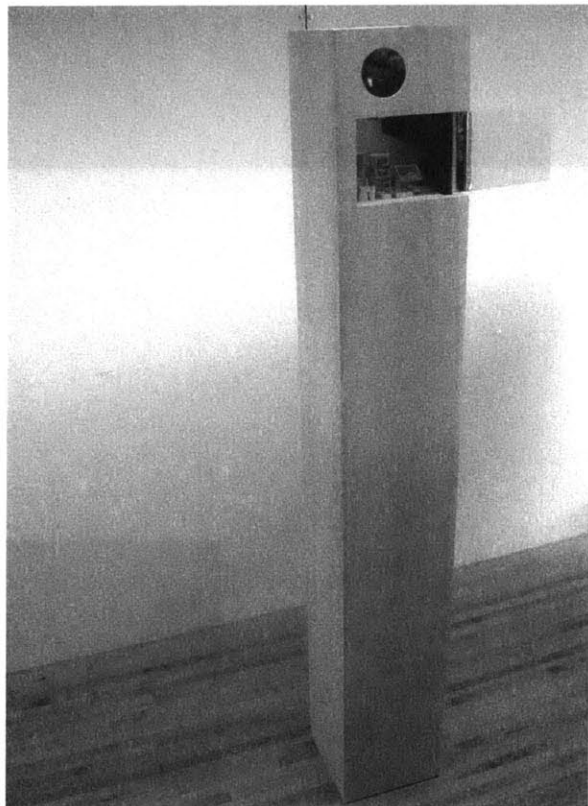
The cabinets stand five feet tall, and each have a cubby carved out of them where the typology models are displayed.¹ An image surrounds the model on three sides, creating a backdrop of context. Above the cubby for the model, a round oculus is cut through the cabinet. Inside the oculus, a lens taken from a magnifying glass allows anyone that looks through the oculus to see a series of images ticking past their point of view.

These images are contained on a small disk (about four inches in diameter) that is mounted to the workings of a wall clock.

If you get close enough to the cabinet, you can here it tick as the images rotate by. The image disk contains eight images that pertain to the particular typology being displayed in its cabinet.

Some of the images have a historical relationship to the typology, while others are simply meant to reinforce the surrealist context surrounding the models themselves.

¹ Although the models occupy the small jewel box space inset within the cabinet, the height allows the model to be taken out of this context, and placed on top of the cabinet. Simply put, the cabinet is more like a pedestal with a hidden world carved out of it than a storage vessel.



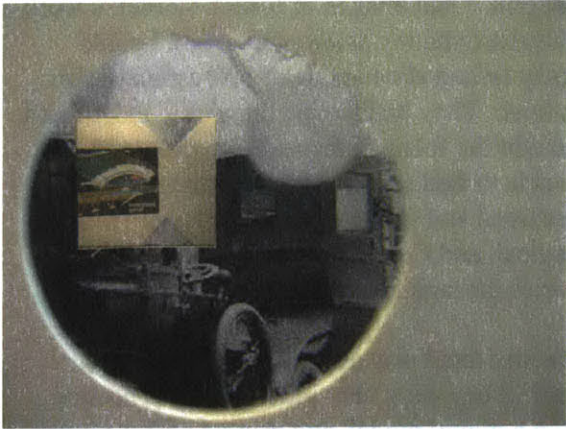
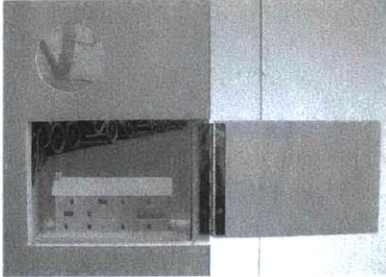


The cabinets are designed to provide a surrealist context in which the physical model of each typology can protect itself from the surrounding environment. This notion of protection from one environment through the introduction of another is something that had become very important to me throughout the conceptualization of the cabinets. From the very beginning of the thesis research, I had images of Joseph Cornell's work posted around my studio space, and I could easily sit and stare at one of his 'cabinets' for an hour. They had the qualities of wonder that I thought the focus of the research deserved. To be able to find something that someone else has discarded and discover a hidden beauty in it is magical, and Cornell's work fabricated entire worlds through these discarded things.

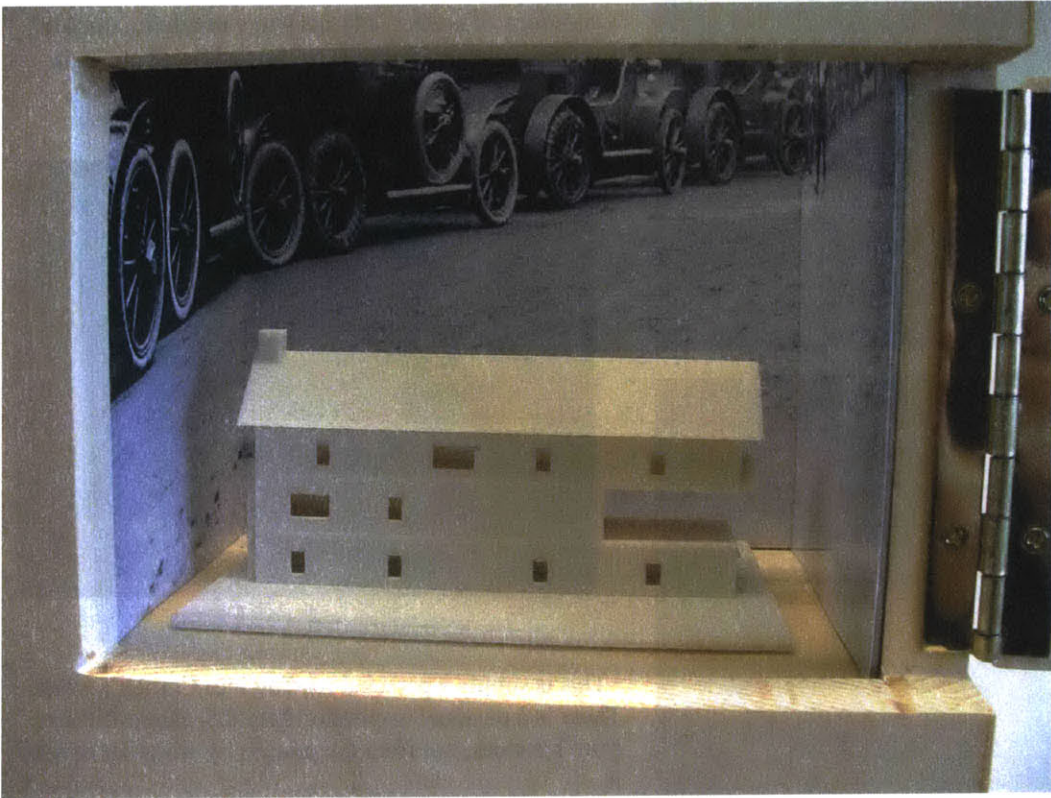
The artifacts I was using were not discarded at all. They were very intentionally produced from a digital model, and printed with a plaster-based modeling machine. The little houses did have their own little characters: They were extremely fragile, and most had little dings and chips in them. However, they were of a much different character than Cornell's items, which were assembled in a way that created a context of sorts.¹ My artifacts needed a context to be created for them; to be wrapped up in an environment that protects them.

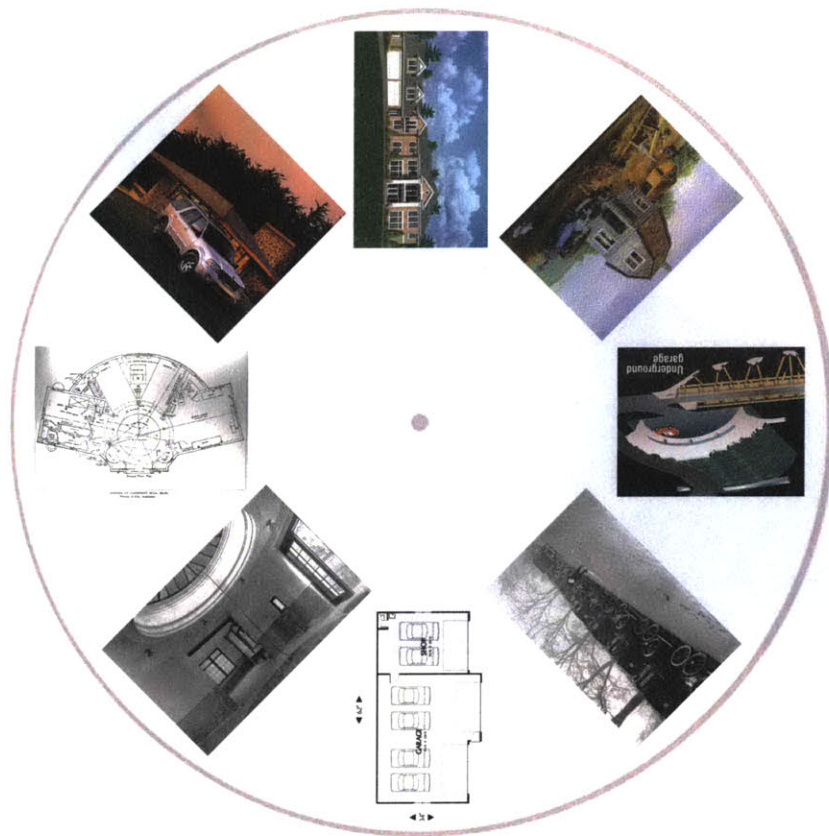


¹ This is simply a personal reading into Cornell's work. There is a personal inspiration here that comes directly from his work, not from the process by which he created it.



The Navigator House

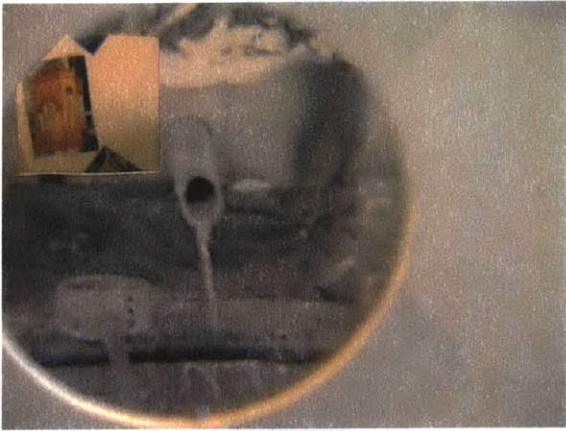
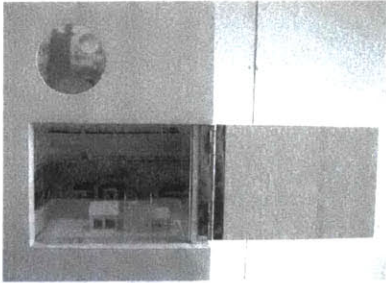




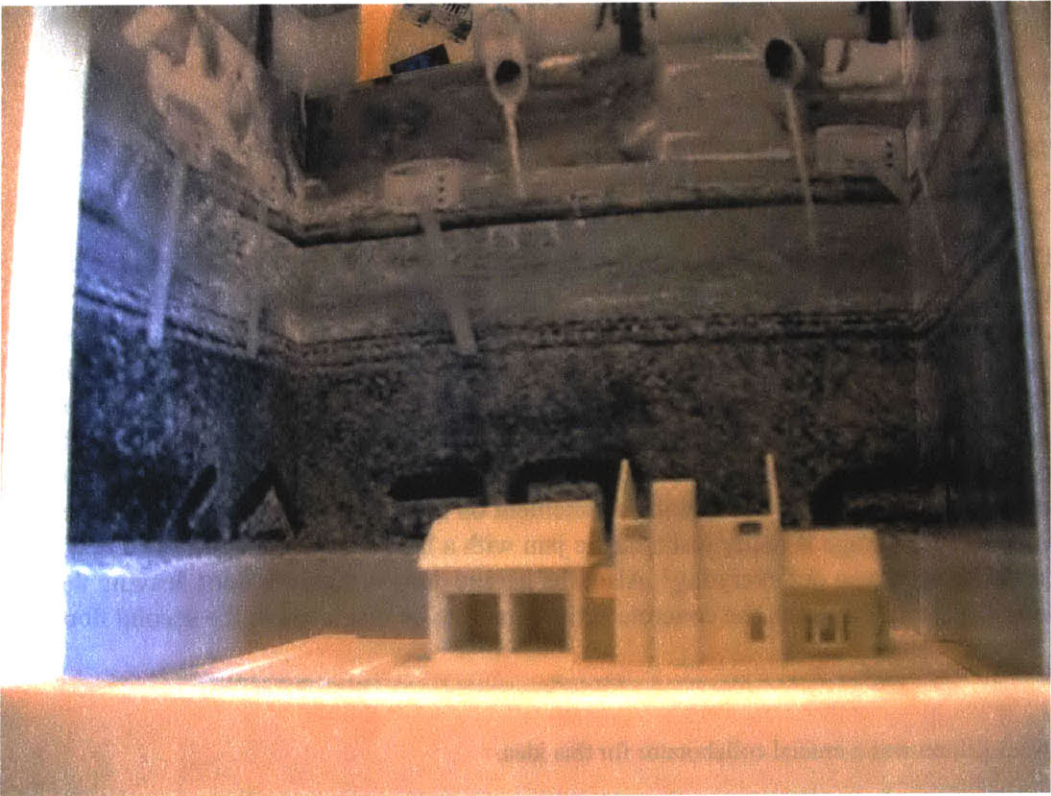
The Navigator House

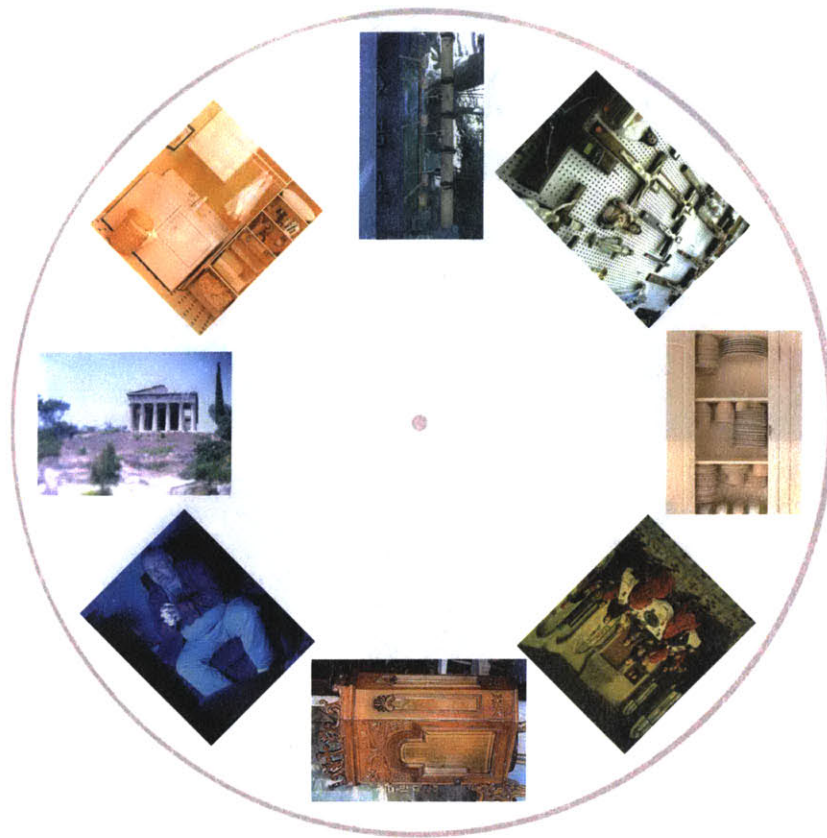
If the garage is a signifier of wealth, this typology is the ultimate physical example of such an architectural signifier. In looking at the ever-increasing size of the American garage, and remembering the garages of the wealthy from the early 20th century, I wanted design a home and a community that were completely honest in their display of wealth. No longer can people build an eight-car garage and feign a sense of embarrassment or a lack of pretentiousness, because *this* house is in a development where the house, by code, is determined in size by the size of your garage! The house also puts into question notions of destination, while making a statement on the romanticism of infrastructure: After all, this garage is really just a traffic jam with a house on top of it, where a new car has to be driven out everyday.¹ Also, the garage door is the front door, leaving the driveway (or in this case, the concrete activity pad) to be displaced to the second floor.

¹ Axel Killian was a crucial collaborator for this idea.



The Temple House





The Temple House

This typology was developed through an analysis the suburban home's typical sequence of space and program. As mentioned in the "Garage Door as Front Door" essay, the mudroom and the garage fall within a very interesting connection of spaces in the American home: First the garage, then the mudroom, then the kitchen, then the living room, and finally, the television room (or family room, as some might call it). For me, this sequence is like a religious procession: The entry portico (garage) where shoes are taken off and placed on sacred mats (Welcome mats), to the place of cleansing (mudroom), to the place of communion or ceremonial partaking of food (kitchen)... The procession concludes with the final altar of the TV room, of course, where Americans worship most often.



The Midwest House

This typology developed as a vehicle by which the umbilical chord of the driveway could be severed, allowing the American suburban home to ‘float’ in a natural landscape of wheat or corn. The cultural ideals inherent in the creation of a gated community are also explored, where the gate that severs the connection to the suburban street also acts as a distinct threshold to the nearly unreachable world of the pastoral. Through this severing of driveway and the introduction of a gate (or we can call it an enlarged version of the picket fence), the suburb recovers what was once an ideal public green space that encompassed everyman’s front yard.

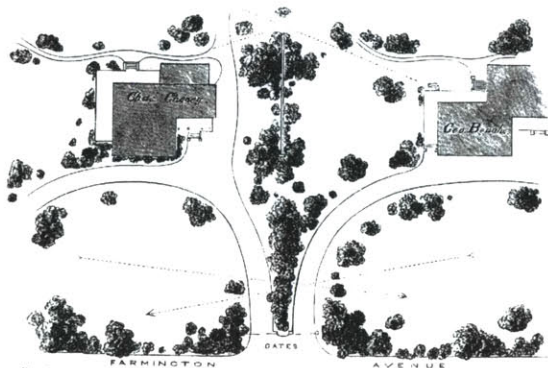


fig. 41

The façade of this house also speaks to the inherent repetitions of the American suburb, where the elements of the elevation that surround the garage (or spaces that might occupy the same types of program) shift from one façade to the next, while the garage door is always in the same spot on the elevation. The idea is that you could put an entire flip book together of suburban homes, the facades would subtly dance around the repetitive



fig. 42

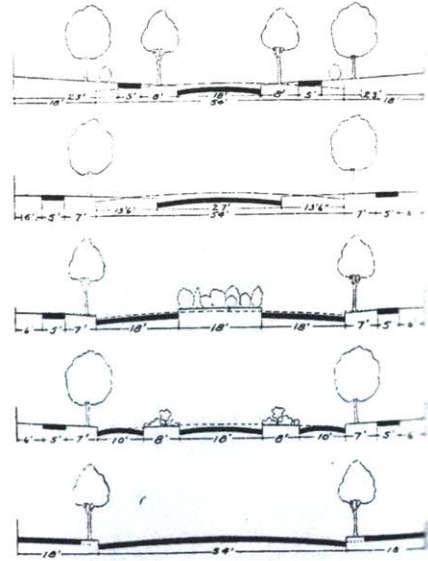


fig. 43

location of the garage door. Because the house is dissociated from the street, this animated continuity wraps the house itself in the form of facade, allowing the singular home to occupy its own space of repetition separating it from the suburban collective. It achieves a singularity within the pastoral context.

The typology gestures toward the earliest documentations of suburban community design, where there was a focus on the spaces that were oriented parallel to the street. Everyone's front yard was to be a part of a much longer public park, a band of green that was not defined by individually-owned plots of land (fig. 42). Consequently, this house responds as an antithesis to the American homeowner's need to claim that which is theirs; the need to add fences and other delineations of property. The driveway has become the most consistent embodiment of this property delineation, striating a green space that was once continuous. If the driveway is left to remain, the dominant space of suburbia will continue to be one that is perpendicular to the street; one that promotes insularity; one that exudes the physical results of possession. This typology seeks to undermine this dominance.

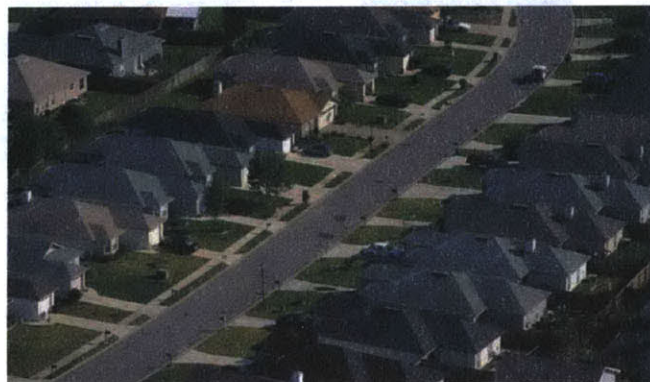
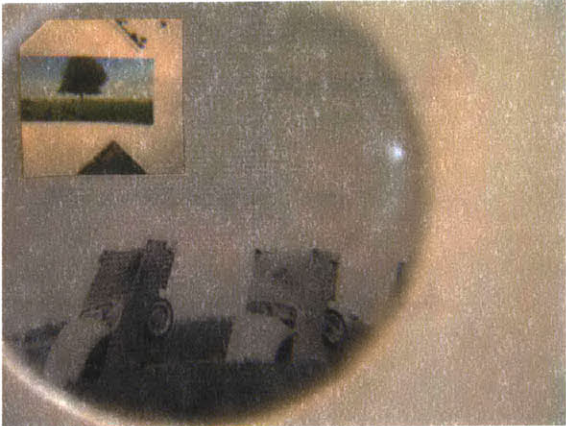
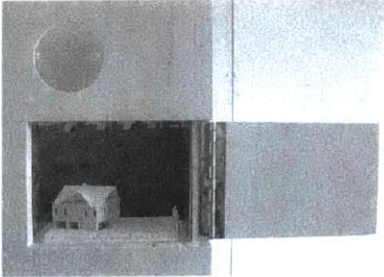
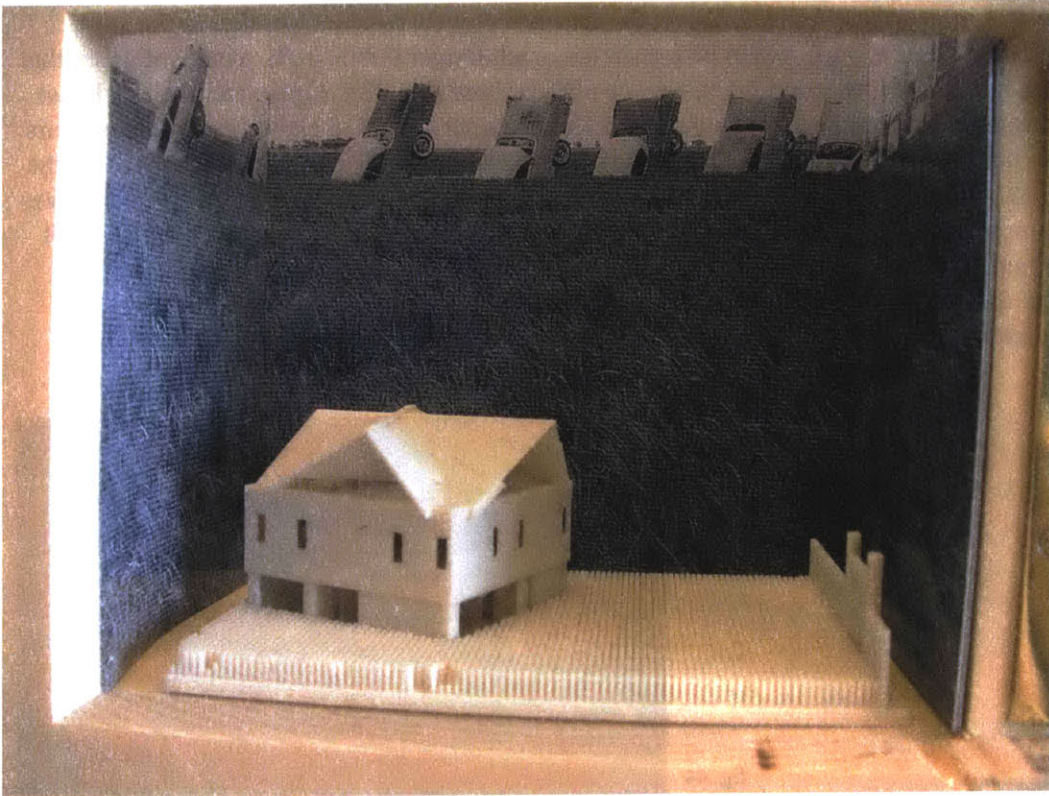


fig. 44



The Midwest House, cont.





The Trophy House

In the context of this thesis, I question the place of the automobile in the garage. However, this doesn't disregard the fact that the automobile culture is alive and well in America, with one of its latest incarnations being the dominance of the SUV. This house takes the physical and conceptual dominance, and blankets the entire home with it. In essence, the house is a standard ranch home draped with a manufactured landscape. This landscape becomes a fun park for the SUV owner, and acts in a similar manner to that of a climbing wall. The SUV must conquer the very apparatus that is built to support it in order to arrive at the garage, which sits perched on top of the home like a shed in the wilderness. It must break through the face of the garage in order to sit as a trophy ornament atop the home: It must conquer a man-made landscape and a man-made architecture.



The Trophy House also has a concurrent trajectory of thought, buried within the notion of manufactured landscape as a romanticizing of infrastructure. It is almost as if architects and planners have begun to realize the flaws inherent in a world of infrastructure for the automobile. So instead, they have turned to the very ground we walk on for inspiration and manipulation. Mr. Koolhaas, MVRDV, and countless architecture students have begun inserting the constructed landscape into their work (the Manipulated Ground Plain as some like to call it).

If we are able to create a land that grows grass, trees, and still allows for the unencumbered passage of the automobile, doesn't this landscape become the ultimate tabula rosa? Anything can happen on this landscape, after all. This typology is the result of a number of studies into an entire community that was built on a manufactured land. In this community, houses could be placed anywhere, driveways would not be necessary, and everything would be perfectly green. This technology already exists; they use it outside of stadiums to allow for cars to park on a huge bed of green grass. It sounds wonderful, don't you think? The community could start with the placement of a bunch of garages, and as the houses began to grow around them, people would begin to define their own paths. It would be like organic urban planning!



fig. 45



fig. 46



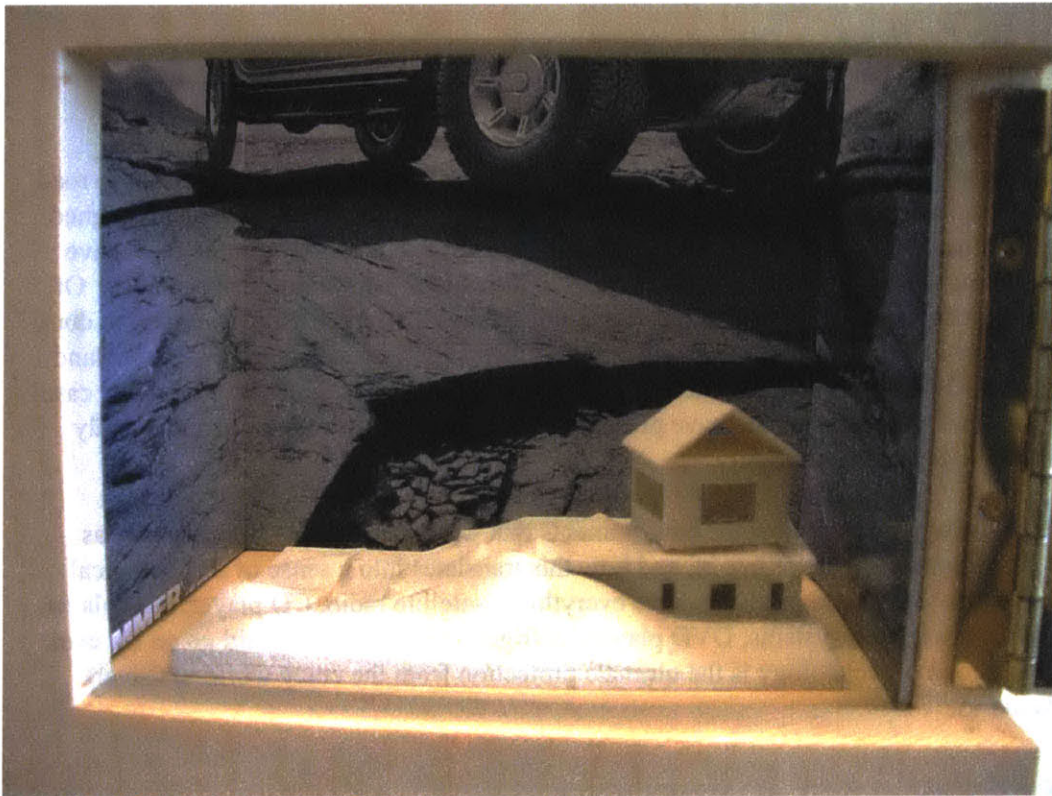
fig. 47

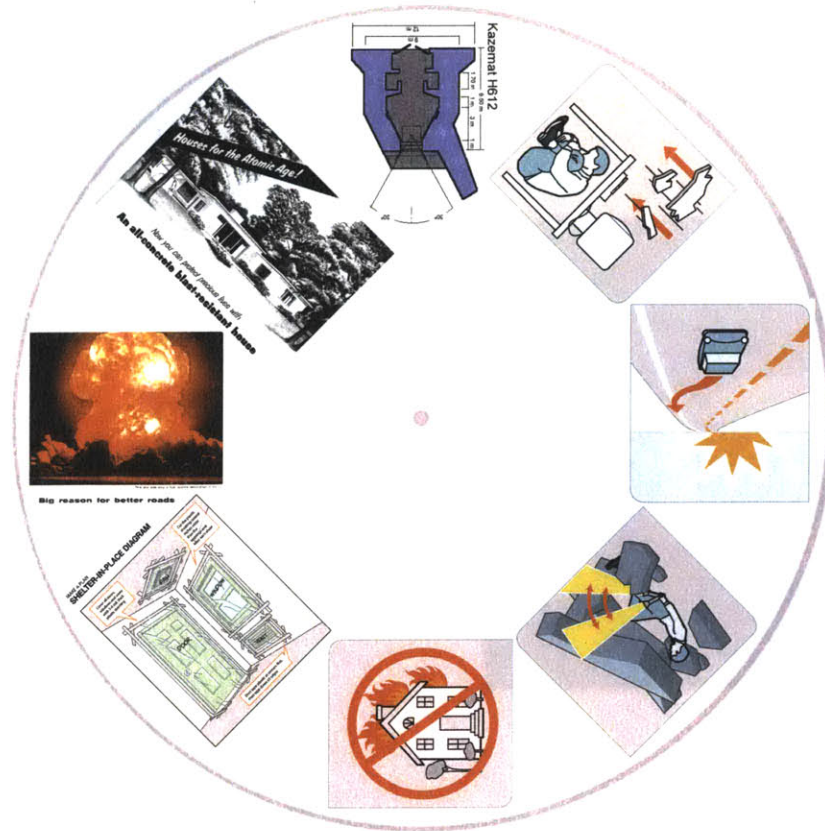


fig. 48



The Trophy House, cont.

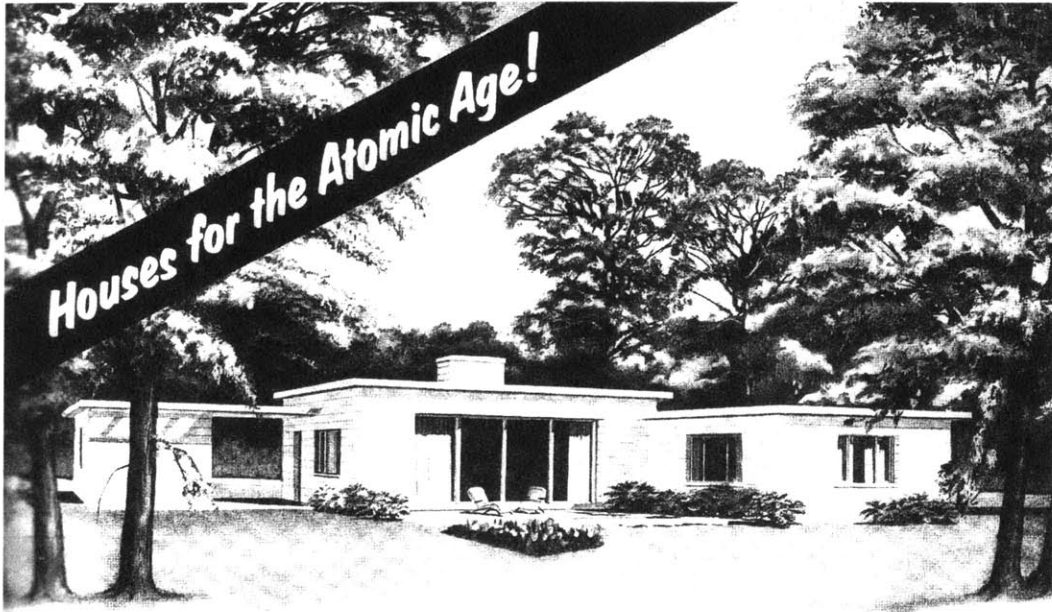




The Stay Put House

While flipping through a myriad of advertising imagery, I ran across ads from the decades of the 50s and 60s that advertised everything from blast-resistant homes to road building machines, all with the theme of an imminent nuclear attack. I sat and laughed at the ridiculous nature of the imagery and the words, and how silly people must have been to run around, building bomb shelters in their basements and in their garages. Of course, it dawned on me that it's all happening again. Instead of instructing you to duck and cover in the event of a nuclear attack (like *that's* really gonna help), our Homeland Security Office has given us much more elaborate instructions on what to do in the case of an attack on America, and have presented it in a beautifully composed and equally informative packet of imagery.¹

This typology is about how the environments that we drive in are as sophisticated as the environments that we live in, and how this translates into a sense of technological protection. SUVs and minivans have everything: satellite radio, CD player, mp3 player, satellite navigation systems, DVD players, refrigerators... the list could go on for ever. This cocoon of technology is the ultimate protection from the crazy world of drivers around us.



Now you can protect precious lives with
An all-concrete blast-resistant house

Here's a house with all the advantages of any concrete house—PLUS protection from atomic blasts at minimum cost.

A firesafe, attractive, *low-annual-cost* house, it provides comfortable living—PLUS a refuge for your family in this atomic age.

The blast-resistant house design is based on principles learned at Hiroshima and Nagasaki and at Eniwetok and Yucca Flats. It has a reinforced concrete first floor and roof and reinforced concrete masonry walls. The walls, the floor and the roof are tied together securely with reinforcement to form a rigidly integrated house that the engineers calculate will resist blast pressures 40% closer to bursts than conventionally-built houses.

Anywhere in the concrete basement of the house would be much deeper than above ground but a special shelter area has been provided in this basement to protect occupants from blast pressures expected at distances as close as 3,600 feet from ground zero of a bomb with an explosive force equivalent to 20,000 tons of TNT. This shelter

area affords protection from radiation, fire and flying debris as well. And the same shelter area also can serve as a refuge from the lesser violence of tornadoes, hurricanes and earthquakes.

The safety features built into this blast-resistant house are estimated by the architect and engineer to raise the cost less than 10%.

Concrete always has been known for its remarkable strength and durability. That's why it can be used economically to build houses with a high degree of safety from atomic blasts.

Like all concrete structures, blast-resistant concrete houses are moderate in first cost, require little maintenance and give long years of service. The result is *low-annual-cost* shelter. Write for folder.

PORTLAND CEMENT ASSOCIATION

Dept. A6-9, 33 West Grand Avenue, Chicago 10, Illinois

A national organization to improve and extend the uses of portland cement and concrete through scientific research and engineering field work.

Features of a blast-resistant house have all the charm and livability of conventional houses.

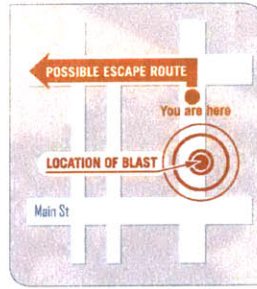


fig. 49

BE INFORMED
NUCLEAR BLAST



1. Take cover immediately, below ground if possible, though any shield or shelter will help protect you from the immediate effects of the blast and the pressure wave.



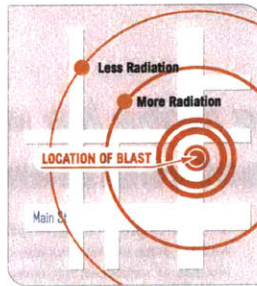
2. Consider if you can get out of the area;



3. Or if it would be better to go inside a building and follow your plan to "shelter-in-place".



4. **Shielding:** If you have a thick shield between yourself and the radioactive materials more of the radiation will be absorbed, and you will be exposed to less.



5. **Distance:** The farther away from the blast and the fallout the lower your exposure.

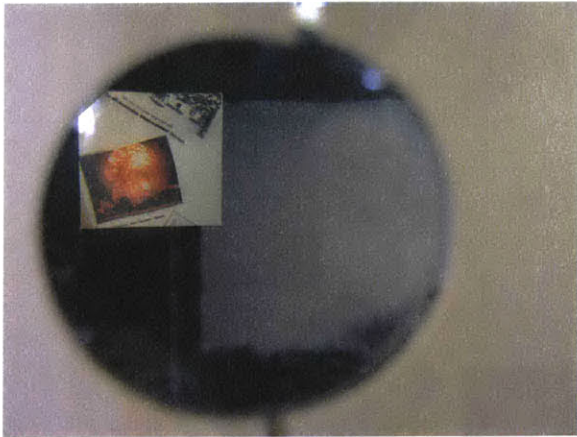
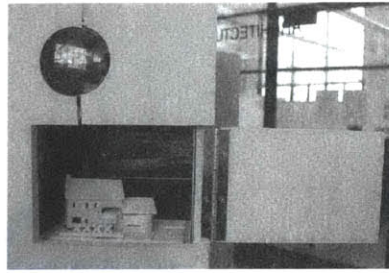


6. **Time:** Minimize time spent exposed will also reduce your risk.

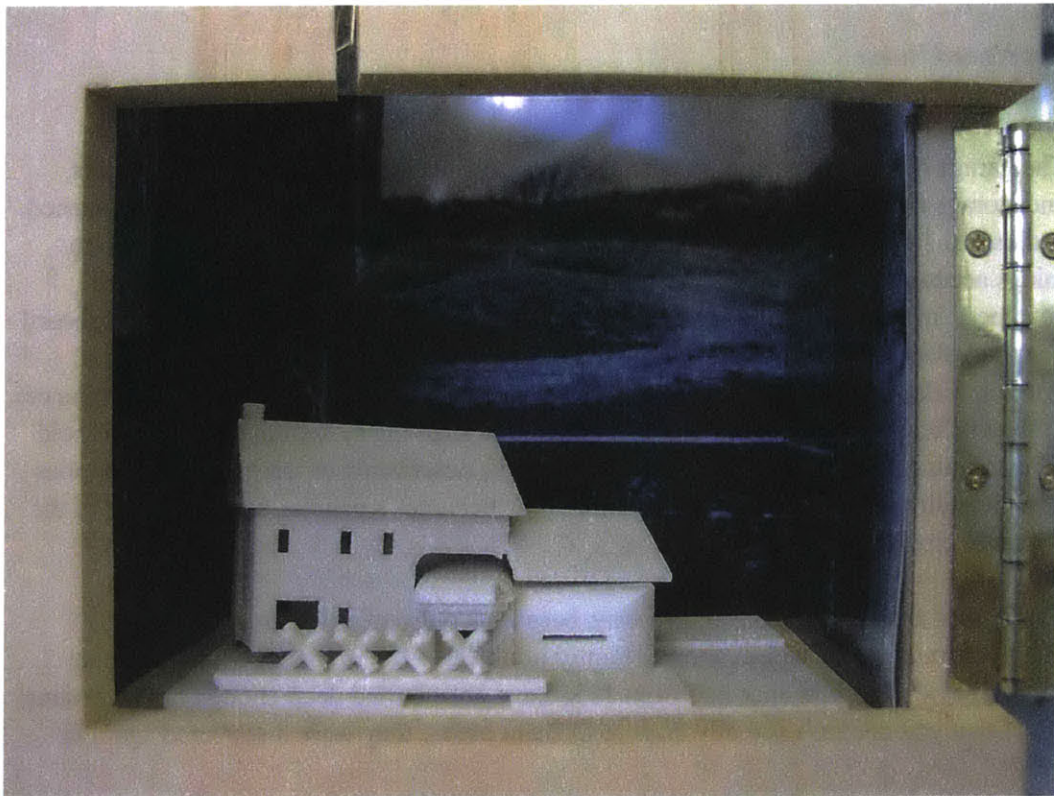
fig. 50

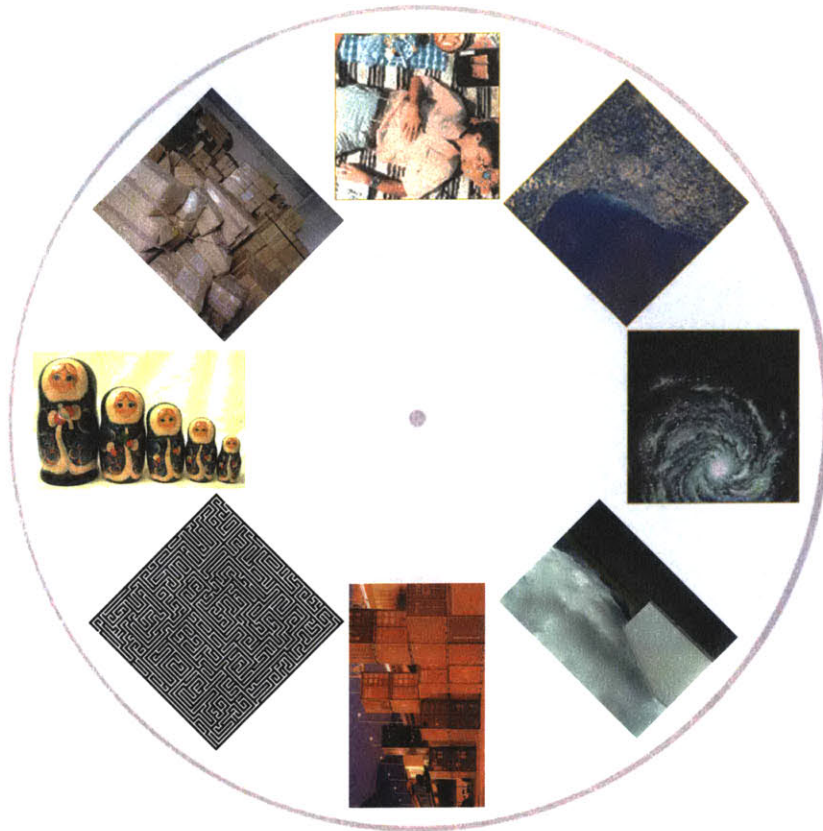
Of course, with all of this technology, it makes the perfect mobile base unit in the case of chemical, nuclear, or biological attack as well. The entire garage is constructed like a military bunker, sitting inconspicuously behind the camouflage of vinyl siding. The SUV is parked inside, protected by the confines of the garage. The entire family could live in the SUV for weeks; and rather comfortably, I might add, in a post-nuclear suburb. When the coast is clear, the family could depart to safer lands, while humming along to CDs and playing video games.

¹ Sarcasm here... much sarcasm.



The Stay Put House, cont.

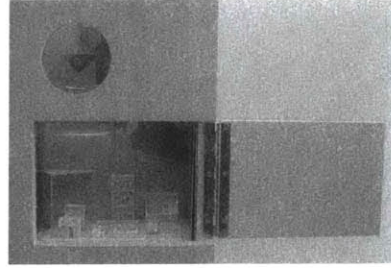




The Nested House

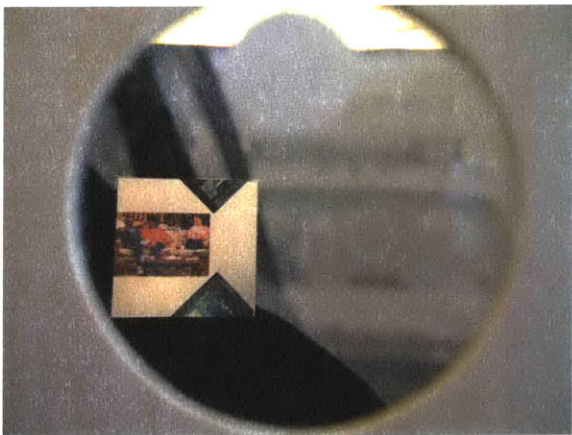
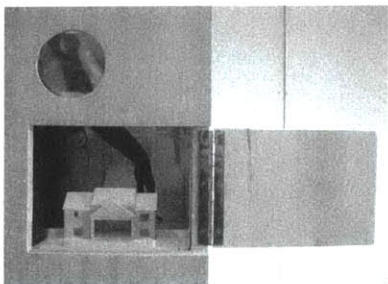
The garage has an undeniable industrial character to its interior. Artifacts, containers, and storage racks stand in the space, occupying the shell of the garage's often-unfinished enclosure. As already discussed in the "Garage as Archive", the garage is also where things accumulate over time. Because this accumulation occurs with items that are devalued, interesting conditions develop: A set of teacups is placed neatly in a cardboard box, and placed in another box that includes kitchen supplies. The kitchen supplies (knives, forks, etc.) are placed in a box meant to 'organize' the discarded small appliances of the kitchen, the small appliances are buried in a shelving system that is meant to hold the gardening supplies... This typology takes this description of the garage, and applies it to the entire suburban home. The entire home becomes a pauche, similar to that of the domestic closet.

This nested affect is wonderful, in a way, because a rediscovery of an entire family of objects must occur before another family of objects is to be found. Hopefully, the baseball cards that you once had from 1957 have been buried deep enough in this nesting affect that you couldn't actually dispose of them before they were discovered again in 1997.

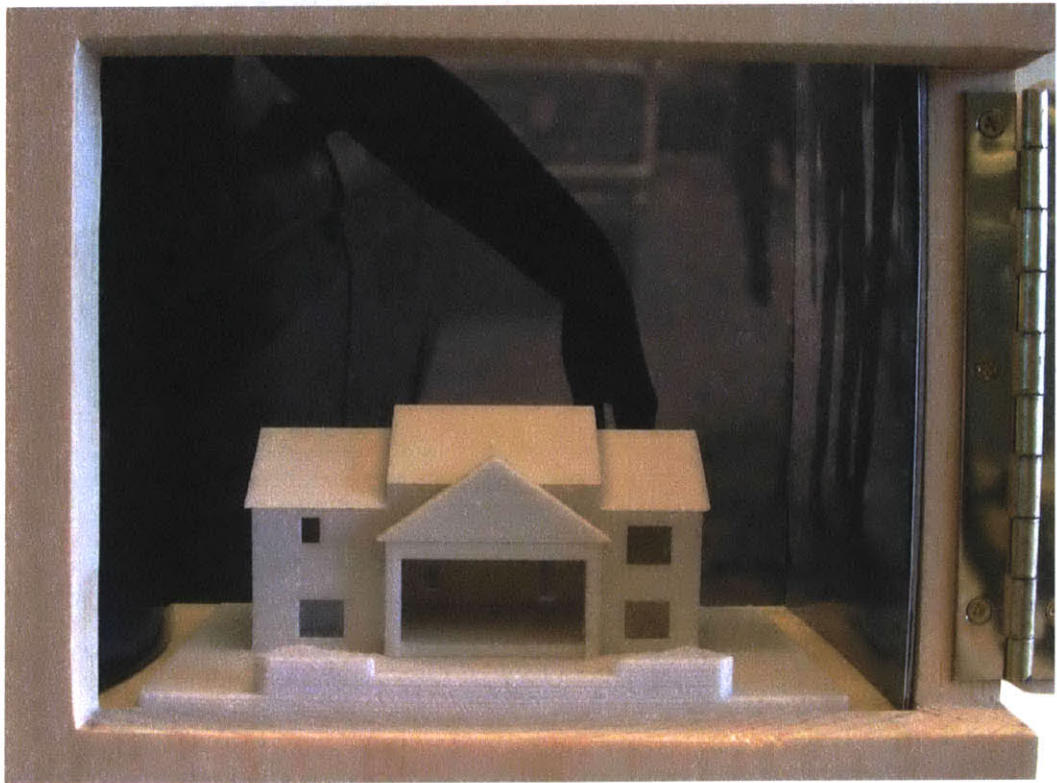


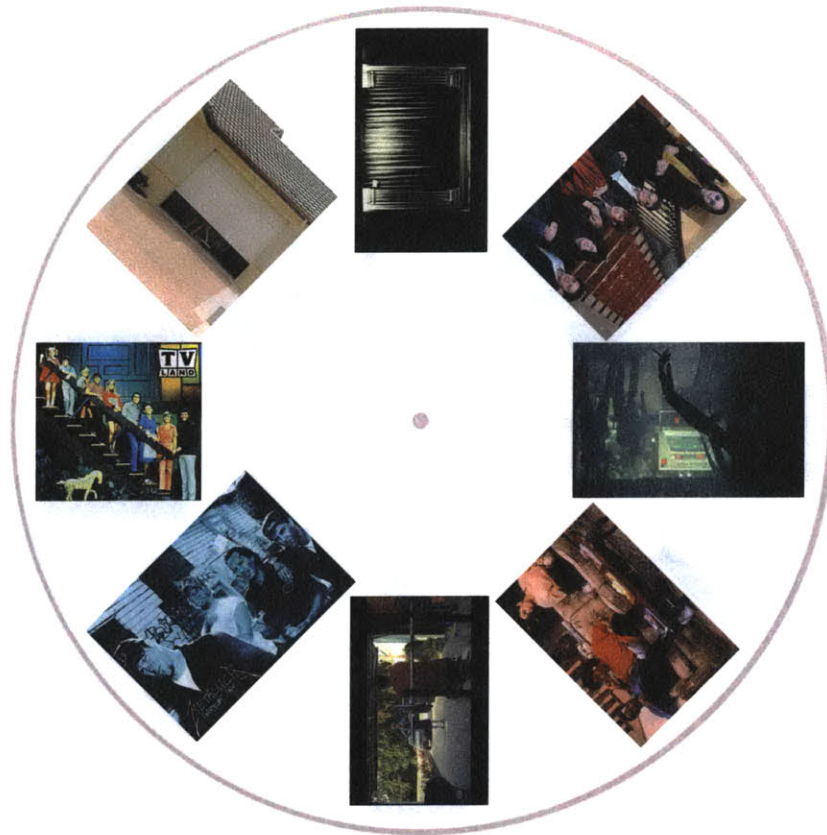
The Nested House





The Theater House





The Theater House

This typology is relatively straight forward in its use of the metaphor as a generator of form. However, the use of the garage as the space of display for the home associates it with the other living spaces of the home, as well. The garage acts as the living room, or the kitchen, or the bedroom; it just depends on what the performance requires. The scheme speaks to the flexibilities of the garage, while simultaneously placing it at the center of the home. At this location, it stands as both a projective space as well as a central space of attraction and social interaction. The garage is a release valve for all that is pent up in the suburban home.

The connections to contemporary social trends such as reality television are obvious, but this home's place in a community of performance speaks to a much different social construct; a construct of physical interaction away from the insular grips of a contemporary domestic culture.



The Prada House

The automobile culture is now one of accessory. Underground automobile culture has always been one step ahead of the major auto manufacturers; in the '50s, the big three began an exuberant period of design with tailfins, chrome, and hood ornaments as a response to hot rod-based customizing that was being undertaken by car owners. In the post 1990 consumer culture, the auto manufacturers have shifted once again to meet the consumer demand in aftermarket auto accessories. Hood attachments, ground effects, and spoilers had already become common additions to many of the cars on the road by the time companies like MINI, and Volkswagon (among many other manufacturers) began marketing their product lines to include such items under the companies' own brand images.

Of even greater importance is the way in which this accessory-based automotive culture has affected the everyday consumer. Automobiles can reflect personality as much as clothes can, and it will soon be as easy to change into a new set of rims as it is to change into a new set of shoes. This typology uses the garage as an extension of the walk-in closet, where the shifting and changing of the accessories of clothing occur

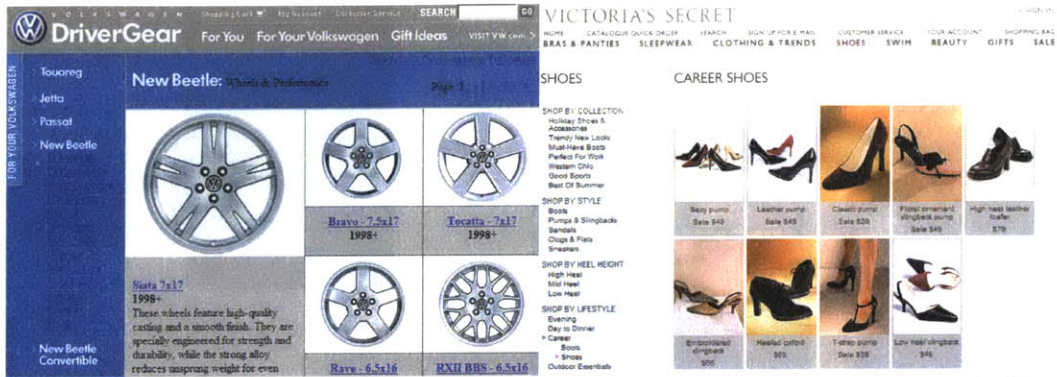


fig. 51

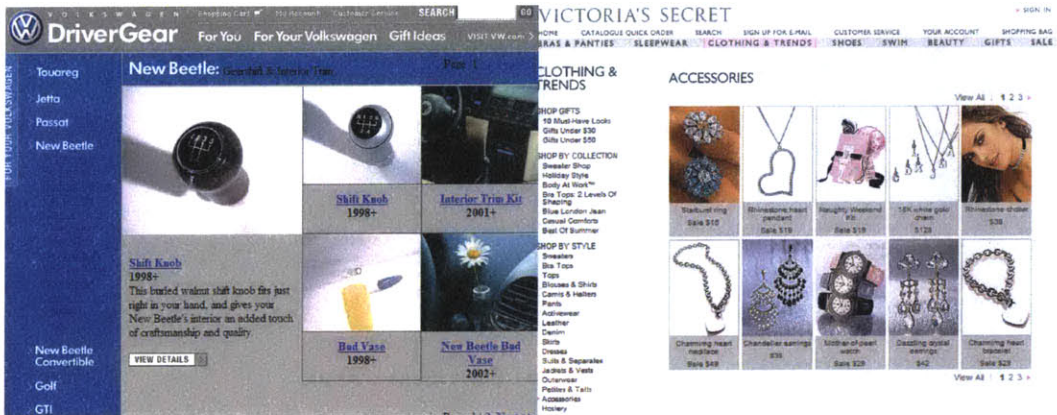
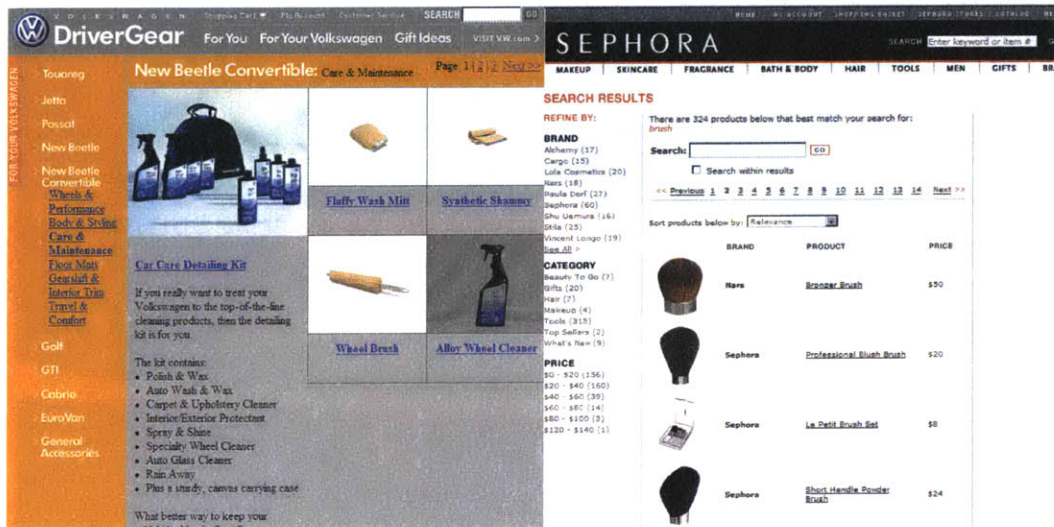


fig. 52

simultaneously with the changing of the automobile. The garage shares a red curtain enclosure with the walk-in closet, both occupying a single opening in an otherwise completely mirrored façade. The driver of the automobile can pull out of the garage, inspect him or herself in the mirror's reflection, drive along the red carpet runway, and turn around at the runway's conclusion in the form of the cul-de-sac. It becomes a fashion show for the suburbanites!

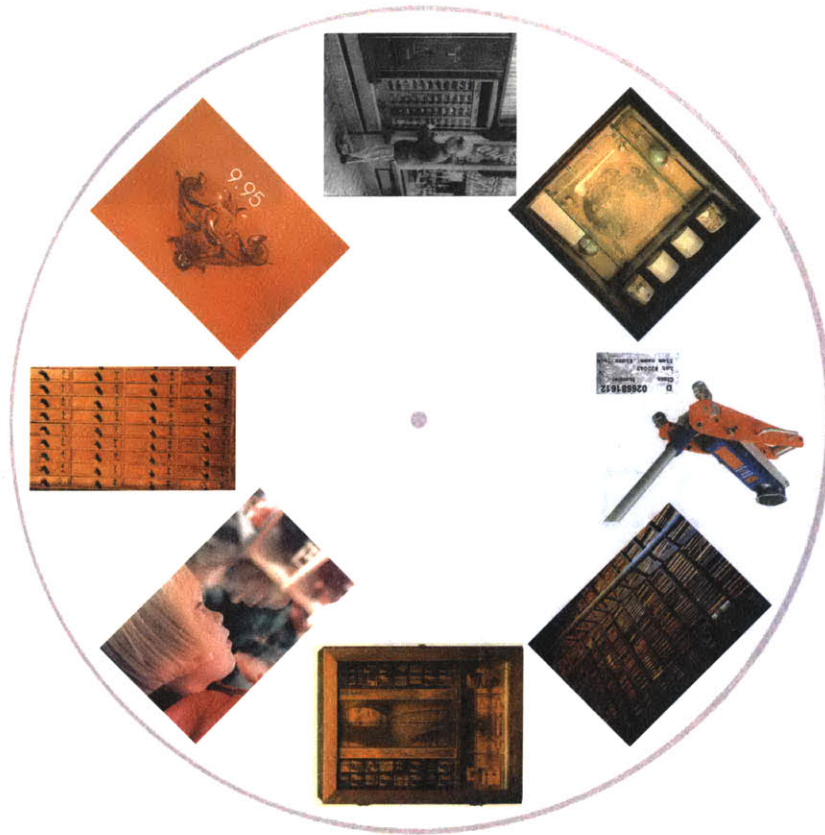
fig. 53





The Prada House, cont.

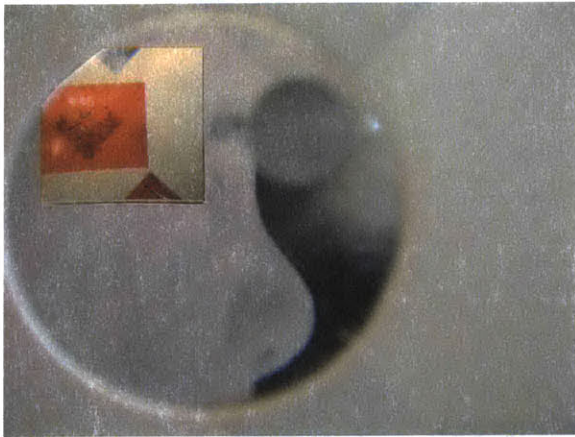
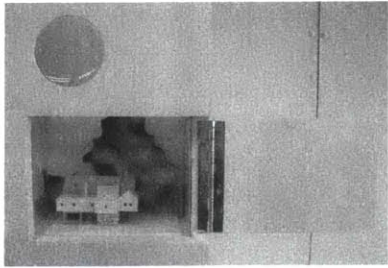




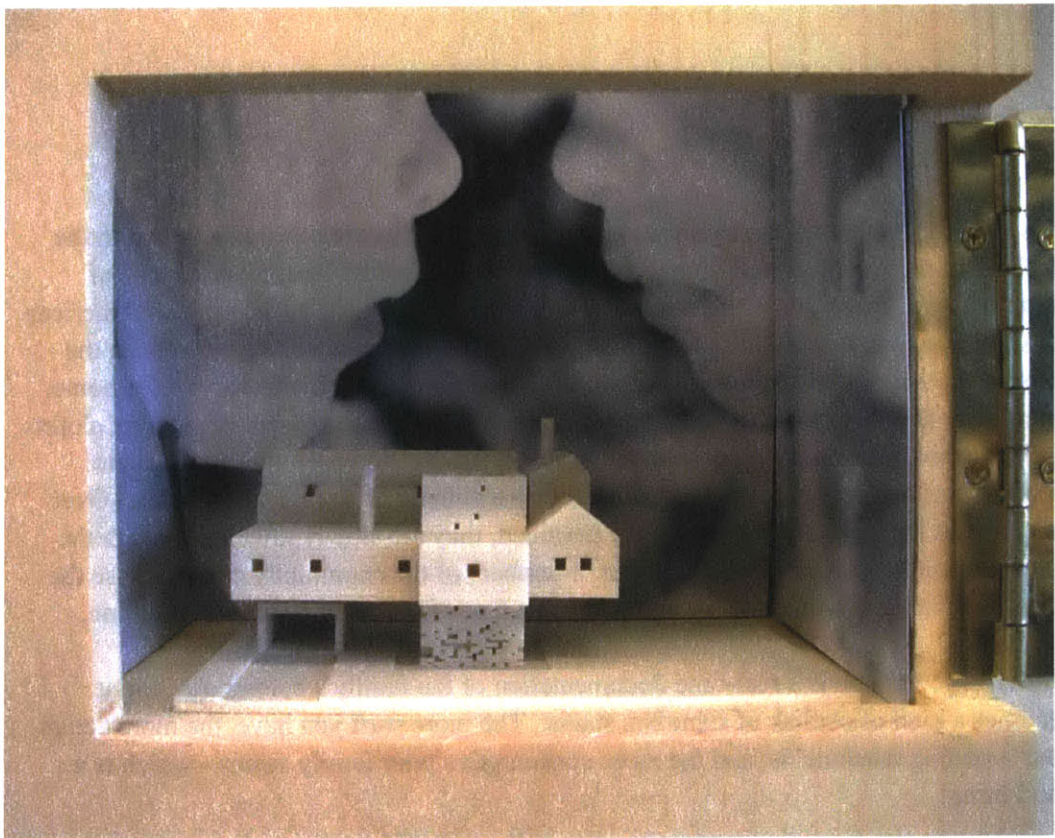
The Tchotchke House

This typology embodies the cyclical nature of the garage as archive and as a cog in the machine of the American consumptive culture. The Tchotchke House has a space of input, where artifacts are brought into the home at a massive scale (the scale of American consumption) and a space of output, where artifacts are constantly expunged from the house via a vending mechanism. The artifacts are brought into the factory of the home, where they are devoured and devalued and placed in the typical spaces of storage: closets, kitchen cabinets, entertainment centers. In this typology, however, these spaces are composed as a singular entity; they all feed into a volume of storage and display. Over time, and as the stored artifacts become devalued, they are slowly lowered through the volume until they reach the ground floor. Members of the community can purchase the items just like they would if they were buying a Coca Cola from a vending machine.

This storage volume is a real-time documentation of the family's belongings, and it becomes a kind of obelisk of suburban status: The more stuff you have, the more active your 'vending machine' is, and the more consumptive your family seems - which is a good thing!



The Tchochke House, cont.



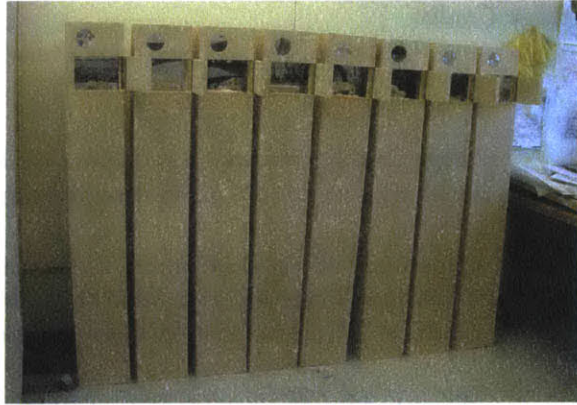


Image Credits

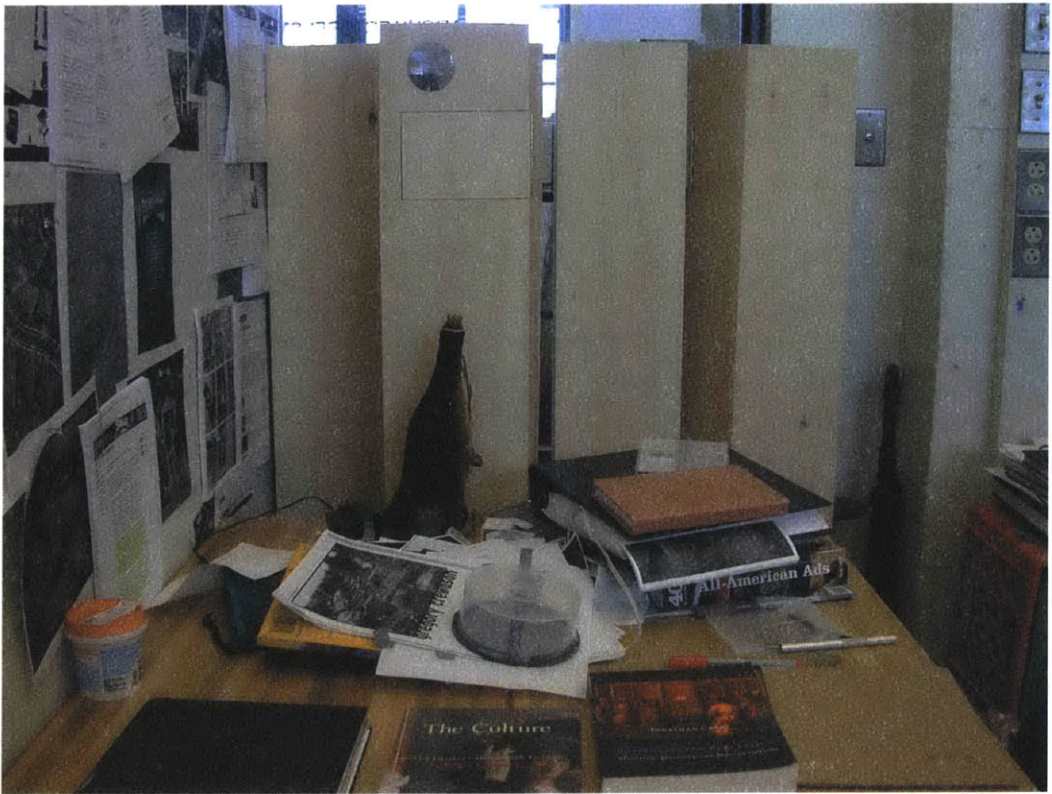
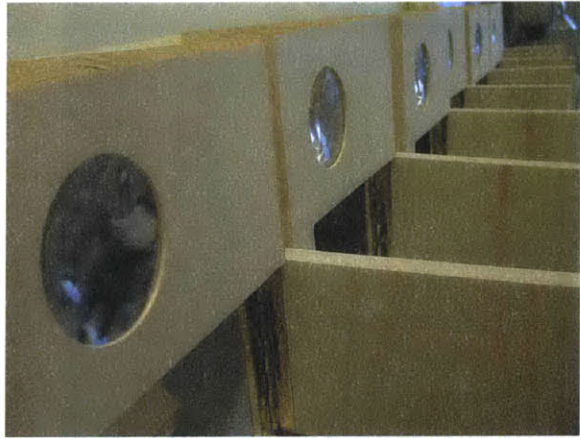
Unless otherwise mentioned below all drawings and photographs are provided by the author

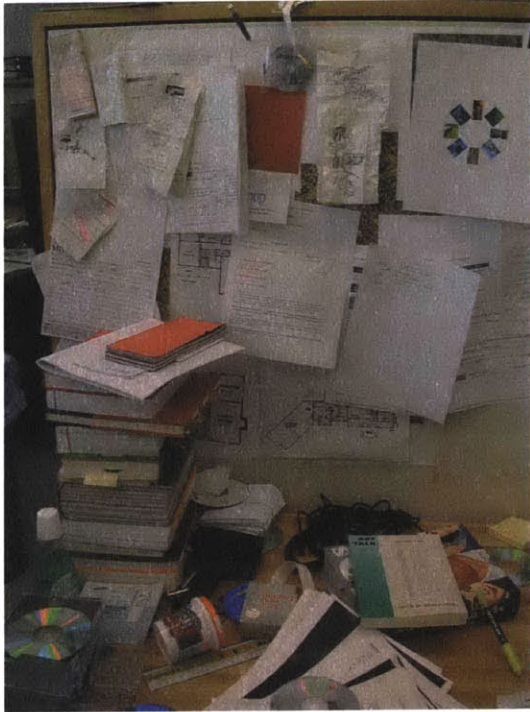
- 01 Joseph Cornell. Untitled (Soap Bubble Set). 1936. Construction
15 3/4 x 14 1/4 x 5 7/16 in. Wadsworth Atheneum, Hartford, CT
- 02 stills taken from *American Beauty*. Distributor(s): Dreamworks SKG, United
International Pictures, DreamWorks Home Entertainment, CJ Entertainment
Theatrical Release: 09/15/1999 Video Release:05/09/2000
- 03 still taken from *The Virgin Suicides*. Distributor(s): Paramount Classics, Pathe
International, Paramount Home Entertainment. Theatrical Release: 04/21/2000
Video Release:12/19/2000
- 04 still taken from Sketchers commercial. courtesy of Sketchers, provided by Adcritic.com
- 05 courtesy of Getty Images
- 06 images courtesy of Home Depot and affiliated retailers. museum tag montage by author
- 07 images courtesy of Ralph Johnson's Internet Garage Sale www.eskimo.com/~ralphj/
- 08 Ibid.
- 09 Marcel Duchamp. Bicycle Wheel. 1951 (third version, after lost original of 1913). Image
obtained online via MOMA.org. The Sidney and Harriet Janis Collection. © 2002 Artists
Rights Society (ARS), New York/ADAGP, Paris/Estate of Marcel Duchamp.
- 10 image courtesy of Home Depot and affiliated retailers. museum tag montage by author
- 11 still taken from Home Improvement courtesy of Michael Cisar and Home Improvement
Cyberfans. Home Improvement is ® & © The Walt Disney Company, Touchstone
Television and Wind Dancer Production Group.
- 12 Batcave, 1968. Kira Obolensky. *Garage: Reinventing the Place We Park*
- 13 stills taken from Batman, courtesy of Warner Home Video, Tim Burton. Video release:
Apr 15, 1997
- 14 image obtained from HP's online museum. www.hp.com
- 15 Earl Bakken image courtesy of Medtronic (co. he co-founded). www.medtronic.com
- 16 image obtained from www.coolhouseplans.com. I'm not kidding.
- 17 image obtained from *Garages: Country and Suburban*. 1917. Putnam and Cox,
Architects are sighted as the authors of the 'essay' that included this imagery of
their work.
- 18 Ibid.
- 19 Ibid.

- 20 Jonathan Bell. *Architecture : When the Car and the City Collide*. London : August ; Boston : Birkhäuser, 2001.
- 21 plan obtained from www.coolhouseplans.com. addition of automobiles in images by author
- 22 Ibid.
- 23 Ibid.
- 24 Jonathan Bell. *Architecture : When the Car and the City Collide*. London : August ; Boston : Birkhäuser, 2001.
- 25 image photographed by Julius Shulman. Author: Barbara Lamprecht. *Neutra-Complete Works*. Taschen.
- 26 still taken from *Minority Report*. Universal Studios. Release Date: December 17, 2002.
- 27 Edgar Chambless, architect. Roadtown. Aerial perspective, ca. 1910. Page 447 from *Architects' and Builder's Magazine*, old series, vol. 42, no. 11 (August 1910). Fisher Fine Arts Library, University of Pennsylvania, Philadelphia
- 28 Arne Jacobsen, architect, with Flemming Lassen, *Fremtidens Hus. Aerial perspective, 1929. Samlingen af Arkitekturtegninger, Kunstakdemiets Bibliotek, Copenhagen*
- 29 Frank Lloyd Wright, Gordon Strong Automobile Objective, Sugarloaf Mountain, Maryland. Perspective, 1925, with later revisions. The Library of Congress, Washington, D.C., Gift of Donald D. Walker, 152.16
- 30 image courtesy of Getty Images
- 31 Ibid.
- 32 Edward Hopper painting obtained from: Gerald Silk ... [et al.] ; original photography by Henry Wolf. New York : Abrams ; Los Angeles : Museum of Contemporary Art, [1984]
- 34 Le Corbusier. *Oeuvre complete 1952-1957*. Published Zurich : Les Éditions d'Architecture, 1976, c1953. pg. 202.
- 35 stills taken from *Ferris Bueller's Day Off*. courtesy of Paramount Home Entertainment. Release date: 10.19.99
- 36 still taken from Nordstrom.com commercial courtesy of Nordstrom and provided by Adcritic.com
- 37 still taken from Volkswagen commercial courtesy of Volkswagen and provided by Adcritic.com
- 38 plan obtained from www.coolhouseplans.com. I love saying that!

Image Credits, cont.

- 39 Ibid.
- 40 Frank J. Scott. *The Art of Beautifying the Home Grounds* (New York, 1870), frontispiece, pp. 74, 55,217. Image appears in the work of Davide P. Handlin. *The American Home: Architecture and Society 1815-1915*.
- 41 Ibid.
- 42 Ibid.
- 43 A. Prescott Folwell, *Practical Street Construction* (New York: John J. Wiley & Sons, 1911), pg. 14. Image appears in the work of Davide P. Handlin. *The American Home: Architecture and Society 1815-1915*.
- 44 image courtesy of Getty Images
- 45 image obtained from www.grasscrete.com
- 46 image from Villa VPRO obtained from www.mvrdv.archined.nl/
- 47 Ibid.
- 48 Alex S. McLean. *Earthworks for Hillside Housing*. from James Corner. *Measures Across the American Landscape*. New Haven [Conn.] : Yale University Press, c1996.
- 49 ad obtained from Jim Heimann's *All-American Ads from the 50s*.
- 50 image obtained from www.ready.gov
- 51 composite image composed of screen captures from VW.com and Victoriassecret.com
- 52 Ibid.
- 53 Ibid.





Inspirations, a.k.a. stuff that is sitting on my desk right now

Automobile advertising (assorted publications and collected ads): 20s, 30s, 40s, 50s, 60s, 90s, 2000s
 -- St. Paul : Home Plan Book Co., 1953.

Cannery Row Steinbeck The plan book of garages.
 -- St. Paul, Minn. : Home Plan Book Company, [1947]

The Automobile Age James J. Flinn
 [1947]

Landscape in Sight collection of essays by J.B. Jackson
 Concrete garages / published by Portland

The American Lawn catalogue / essays from CCA exhibition
 -- [Chicago?] : Portland Cement Association, [1927?]

Street Car Suburbs [1927?]

Le Corbusier. Le Corbusier's Sketchbooks; Volume 1, 1914-1946. Thames and Hudson, 1981
 Planning automobile dealer properties.

Le Corbusier and Jeanneret, Pierre. Oeuvre Complete; Volume 1, 1910-1920. Artemis, 1964.
 -- Detroit : Service Section, General Motors Corp., c1948

Le Corbusier and Jeanneret, Pierre. Oeuvre Complete; Volume 2, 1929-1934. Artemis, 1964.
 The architecture of Frank Lloyd Wright : a complete catalog / William Allin Storrer.
 -- Chicago : University of Chicago Press, 2002.

Villa Jeanneret by Le Corbusier
 (Citrohan House Plans), Pessac
 Mies in Berlin C. Zimmerman Prestel; 2001

Le Corbusier - Quartiers Moderne Frugès a Pessac - 1925
 Computer Graphics illustrations for Micheal Webb's article on Drive-in House
 S.M.L.X.L. by Rem Koolhaas

~~Garage Reinventing the Automobile~~ by Kira Obolensky
 (Architectural Design, September, 1996)

Windshield? House for John Nicholas Brown, 1938
 Your Private Sky - R. Buckminster Fuller

Sheds & Garages by sunset books (editor)
 American Beauty Pamphlet Architecture 1-10

The Drive-In, the Supermarket, and the Transformation of Commercial Space in Los Angeles, 1914-1941. By Richard Longstreth.
 Surrealist Painters and Poets - Caws, editor

Ferris Bueller's Day Off
 "Designing for the Motor Age: Richard Neutra and the Automobile," Oppositions 21 (Summer 1980)
 Corporate History - HP, Apple Computers
 Architecture Observed by Alan Dunn

The Provisional City: Los Angeles stories of architecture and urbanism by Dana Cuff
 John Prouve - postwar production of buildings - 1950s
 Richard Neutra's controversial Cyclorama Center at Gettysburg (Pa.)
 Event Cities by Bernard Tschumi

automotive museum - boston
 Carhitecture : When the Car and the City Collide
 Delirious New York by Rem Koolhaus

carriage museum - long island
 Automobiles by Architects Ivan Margolius
 Oppositions - the complete collection

CAE.org - society of automotive engineers
 Neutra Complete Works

Ruth Brandon: the car in the city
 Pines, Arthur J. The American Design Adventure. Cambridge, Massachusetts: MIT Press, 1988

~~The American Design Adventure~~
 The Corporations - ZONE books

Nieman House (c. 1955) Map. Jack O. Boyte (have picture with airport on right)
 Thresholds 23 deviant

Inspirations currently found on my desk
 Fast food : roadside restaurants in the automobile age / John A. Jakle and Keith A. Sculle.
 The Machine in the Studio - Caroline Jones

Suspensions of Perception by Jonathan Crary
 Americans on the road : from autocamp to motel, 1910-1945 / Warren James Belasco.

The Culture of the Copy by Hillel Schwartz
 City center to regional mall : architecture, the automobile, and retailing in Los Angeles, 1920-1950 / Richard Longstreth.
 Thresholds 26 sperosant

The American Lawn, Georges Teyssot, ED.
 Roadside America: the automobile in design and culture / edited by
 Towards a New Architecture - Corb

Automobile garages : a bibliographic overview / Coppa & Avery
 Assorted Life Magazines from 50s-60s
 -- Monticello, Ill. : Vance Bibliographies, [1985]

The plan book of garages : construction and floor plans for 40 practical garages.