

LIFE OF THE LENS

A 21ST Century Take on the 50x50 Glass House

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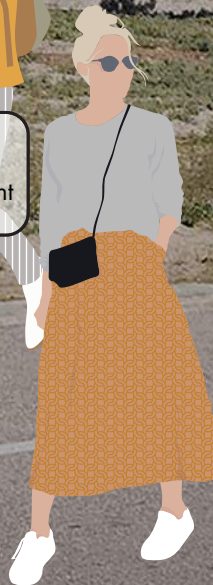


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TABLE OF CONTENTS

- 01** - TIMELINE [4]
- 02** - SITE RESEARCH [6-13]
- 03** - CLIENT [15-16]
- 04** - INITIAL IDEATION [18-20]
- 05** - MIDREVIEW [22-29]
- 06** - FINAL REVIEW [31-58]
- 07** - FINAL FANTASY [60-64]
- 08** - ARTIFACT [66-72]

TIMELINE

1800's

1817

John Claudius Loudon:

Invention of the iron glazing bar, with the sole purpose of improving the structures of greenhouses. The iron load-bearing frame together with the iron glazing bars made it possible to use glass as a cladding material.

1820

Paris Arcades:

In the 1800, Paris streets were narrow, dark, muddy and crowded, and very few had sidewalks or lighting. The purpose of the indoors shopping passages was to change this. According to Walter Benjamin The Paris arcades of the late 1830s "open a phantasmagoria which a person enters in order to be distracted."

1849

The Victoria Regia House:

The Victoria Regia House, designed by Joseph Paxton in 1857 was a precursor to his design of the Crystal Palace. The Victoria Regia House holds the giant water lily from the Amazon and was named in honor of the queen. The design of the House was modeled after the water lily and was a great inspiration for the design of modern greenhouses.

1851

The Crystal Palace:

The Crystal Palace was a cast iron and plate glass structure, originally built in Hyde Park, London, to house the Great Exhibition of 1851. Joseph Paxton had worked for years as a gardener and was able to experiment with the construction of large greenhouses with glass and iron structure acquiring knowledge and experience that is directly transferred to Crystal Palace.

1874-1895

The Royal Greenhouses of Laeken:

The Royal Greenhouses of Laeken are a vast complex of monumental heated greenhouses in the park of the Royal Castle of Laeken in the north of Brussels. A brand new complex was commissioned by King Leopold II and designed by Alphonse Balat. Built between 1874 and 1895.



1910's TO 1919

1914

Glasarchitektur:

Paul Scheerbart wrote Glasarchitektur with the main message that a society's culture is defined by the surrounding architecture. Glass as a material is very clear and transparent, which symbolizes the idea of tabula rasa and creating a new culture. Within this book are other important aphorisms and myths about glass architecture, one of them being a cosmological dimension. The interior of a glass structure can be related to cosmic space in a variety of ways, such as the perception of gravity and the connection to outside elements.

TO 1929 1920's

1921-22

Mies van der Rohe's Glass Skyscrapers:

In 1921 and 1922 Mies van der Rohe designed the first two glass skyscrapers both to be built in Germany but never actually constructed. Both of these buildings were unlike anything that had ever been constructed. The first building was designed to be "more translucent than solid" with the glass almost free from the building that was supported by a steel skeleton rather than its walls.

1929

The Barcelona Pavilion:

In less than a year Mies van der Rohe designed the German Pavilion for the Barcelona Exhibition of 1929. The pavilion was intended to symbolize Germany's recovery and new identity after World War I. Rather than having a large exhibit in the pavilion, the structure served as the exhibition. The pavilion allowed for a continuous space between the inside and outside of the structure through the use of glass. The walls of the building forced people to walk through the building and interact with the structure rather than walking through the site.

TO 1949 1940's

1945-49

Case Study House #9: The Entenza House:

Four years after the start of the Case Study House program, Charles Eames and Eero Saarinen unveiled their Pacific Palisades project. An experiment in modularity and steel, the frame was clad with wood-paneling unlike most contemporaries. Instead, glass and other automotive age materials emphasized the seamless harmony of the interior and exterior spaces. With its concealed horizontal planes and focus on public gathering, this design complimented and contrasted the neighboring Eames House.

1948-49

The Glass House:

Inspired by Glasarchitektur, Philip Johnson's Glass House in Connecticut investigates the interplay of transparency and reflection, architecture and landscape. Considering the expansive use of glass akin to wallpaper, the landscape is intended to be an extension of the interior. Though seen as derivative of Mies' work, Johnson catapulted his career by becoming the Man in the Glass House, an "austere apostle for modern architecture-or rather the modern apostle for austere architecture" (Sorkin).

1945-51

Farnsworth House:

One of just three Mies van der Rohe single family residences, this Plano, Illinois work is considered the ultimate refinement of the modernist architect's minimalist expression of structure and space. With three prominent horizontal planes of steel form, the architecture of the house simplifies the notion of dwelling while contradictorily embracing and dominating its pastoral setting. Exposed to the exterior, the Farnsworth building is nevertheless bounded by glass walls and seems to float above its site, unanchored.



1950's TO 1959

1951-52

The Core House | 50 x 50 House:

Mies van der Rohe's unbuilt, theoretical project was a self-imposed challenge taken in response to the need for housing after WWII. In collaboration with Myron Goldsmith and the Illinois Institute of Technology, this flexible design explored how modular work could be individualized through new concepts and technologies to provide affordable but quality housing en masse. The Core House iterations explored themes of adaptability, minimalism, and unification within families, space, and the environment with its open and light structure.

1953

Fahrenheit 451:

In the post WWII era, Ray Bradbury writes a dystopian novel in which there exists a society where books are outlawed. Literature is censored by the government in order to contain the knowledge the citizens have access to. Fahrenheit 451 responds to the totalitarian control exposed during the war and explores the threats of government oppression and the ways in which state control can strip humans of their individual rights.



1900's TO 1919

1908

Red Star: The First Bolshevik Utopia:

Bogdanov's novel depicts a socialist revolution leading into a technologically advanced society. The residents all lived in houses which had floors and roofs made up of colored glass. This environment draws parallels to the Crystal Palace (1851). This novel helped build the notion of vulnerability, since no matter where someone is relative to glass architecture they are "seeing and being."

1930's TO 1939

1930

The Glass House Movie:

In the 1920s Sergei Eisenstein was working on three different projects with utopian overtones. One of these projects was a movie called The Glass House which would focus on people living in a glass tower and filmed through the floor, ceiling, and walls of the building. The movie would be a response to glass buildings. Eisenstein met with many influential figures specifically in the United States to discuss this film, but ultimately the film was

1920's TO 1929

1921

We by Yevgeny Zamyatin:

The science fiction novel We was published in 1921. This novel is about a society in which everyone lives in houses made entirely of glass. Because people can constantly see and be seen by others, every aspect of their lives can be controlled.

TO 1969 1960's

1960

Stahl House:

House #22 in the Case Study House program - Pierre Koenig's Stahl House - captures the elegance in simplicity. The steel framed, glass enclosure creates a new meaning for the American dream in a post war world, connecting the interior elements of a home to the city of Los Angeles.

1964

Steel Exhibition for the 1964's World Fair:

This open exhibition - designed by Myron Goldsmith - was on display at the 1964 World Fair in New York, conveying the constructability of steel and the powers of the material aesthetically and structurally.

1982-84

House de Fantasie:

House de Fantasie is a glass house with a different structure approach. A space frame structure supports the flooring system and a system of tension cables and structural glass panels support the roof of this modular house. A wall of the house is solid for privacy and the other 3 walls are clear glass walls that allow for connection and clear views to its surroundings.

1945-89

The GreenBelt House:

The greenbelt house initiated design in 1945 but was not built at the time due to the lack of funds. It was part of a case study house program(1945-1966) that focused on new materials and construction techniques. It was until 1989 that it was built for an exhibit at the Los Angeles Museum of Contemporary Art. The Greenbelt was separated into three sections, an outdoor/indoor garden area brings the surrounding landscape into the house separating the public/private spaces.

1984

Villa dall' Ava:

In Villa dall' Ava one strats to see a different design approach, it is a three story structure that has a glass wall throughout the first floor connecting the surrounding setting to the public spaces and above is a solid box with animal openings followed by a rooftop. The spaces are separated into private public spaces and are shown through the use of different materials. Steel tubes support the second story cantilever that is covered with corrugated steel panels offering privacy to the occupants.

1997

The Division Knoll Residence:

The Division Knoll Residence has a similar approach to the glass house by having glass walls that go from floor to roof. However, the roof is not a flat roof it has a curved shape that is non-continuous throughout the building. The discontinuity of the roof separates the spaces within the house. Different materials are also introduced to this project other than steel and glass (wooden columns, glu-lam beams, concrete, and stone).

TO 2019 2010's

2013

Glass House by Santambrogio Milano:

This take on the Glass House is "designed to be built almost anywhere around the world and allow the inhabitant to be completely immersed in nature." The future of this housing concept looks to take the balance of nature and built environment to the extreme. Though this project is unbuilt as of today, the dream lives on.

2014

C-Glass House:

Drawing inspiration from past Glass House greats, this home designed by Deegan Day Design looks the set the tone for future of Johnson's and Mies's vision. The site is considered as equally important as the refined structure. Performance of the structure is key to its existence.

2015

The Lake Pavilion:

As climate becomes a driving force behind design, the push for sustainability in construction is the new normative. While managing precision to detail, the Lake Pavilion utilizes various construction techniques to emphasize performance. A first for the glass house concept introduces a green roof besides multiple other features added within.

2016

Tree in the House by Aibek Almassov:

As a drawback to man's capture of nature within the Glass Pavilion, this concept makes nature a fundamental within the structure. If having an almost transparent home was not enough, the Tree in the House demonstrates how man's connection with the outdoors will outlast all other wants/needs.

2018

La Casa del Desierto:

A house in the barren desert is far from meeting climate goals but shows how far the concept of Glass House has expanded. A structure off-grid and self-sufficient proves the glass house can exist almost anywhere nature does. If one wishes to escape all else but solitude, we have reached that moment.



TO 1949 1950's

1950-56

S.R. Crown Hall:

A pinnacle example of modernist and international design, Chicago's Crown Hall is conceptually similar to the Farnsworth House in its construction of space. Its exposed 220'x120' steel frame is encased by large sheets of glass, and the building's upper level consists of a singular classroom half the size of the whole form.

Flexible accommodations were possible due to minimal structural framing and no internal supports. Of all of his works, Mies van der Rohe considered this building to be the peak of his maxim "less is more", but today, it is studied as an environmental systems failure.

1952-59

Float Glass invented by Sir Alistair Pilkington:

Historically, uniform, unblemish free form glass was rare and expensive. In 1952, Alistair Pilkington refined the way glass was floated on tin and eliminated the need to roll, grind, and polish plate glass. Making high quality and inexpensive glass was now profitable, and this innovation would come to supplant all other techniques of flat glass forming by 1959. This would allow flawless glass to be mass produced for automotive and building sectors all across the world by the 1960s.

1960's TO 1969

1961

"The Twilight Zone", The Obsolete Man:

In the episode of "The Twilight Zone", The Obsolete Man, the protagonist - Romney Wordsworth - is put on trial for the crime of being "obsolete" because his job as a librarian is no longer valuable to society. This episode is set in a futuristic dystopia, like that of the film Metropolis, where the government is The film explores the problems of a totalitarian government and the way censorship strips humans of their individual rights.



SITE RESEARCH

PLANT FACTORS:

- The locale features a variety of native Low Desert flora
- Visually dominated by Creosote Bush and brittlebush
- The average daily incident shortwave solar energy experiences extreme seasonal variation over the course of the year.
- The gently undulating slopes of the canyon floor are currently threatened by mass grading and terracing. Once disturbed, this delicate ecosystem has little chance of recovery.

CLIMATE FACTORS:

- It ranges from 0 mm (0 in) in the driest months (April, May, June) to 30 mm (1.2 in) in the wettest ones (January, February)
- The climate is sub-tropical desert, with very mild winters and very hot summers
- An average of 350 or more days a year; On average, there are around 3,790 sunshine hours per year.
- On the coldest nights of the year, the temperature generally drops to 0/3 °C (32/37 °F)
- On the hottest days of the year, the temperature generally reaches 47/48 °C (117/118 °F)

/FERNS+MOSS (SPORES)

INLAND:

- *Adiantum capillus-veneris* - Southern Maiden Hair
- *Equisetum hyemale* - Scouring Rush Horsetail
- *Equisetum laevigatum* - Horsetail
- *Myriopteris covillei* - Coville's Lipfern
- *Notholaena californica* - California Cloak-fern
- *Pellaea mucronata* - Birdfoot Cliffbrake
- *Pellaea mucronata var. mucronata* - Bird's-foot Fern
- *Pentagramma triangularis* - Goldenback Fern
- *Selaginella bigelovii* - Spike Moss
- *Selaginella eremophila* - Desert Spike-moss
- *Thelypteris puberula* - Showy Maiden Fern
- *Thelypteris puberula var. sonorensis* - Sonoran Maiden Fern



/GYNOSPERMS (CONES)

INLAND:

- ● *Juniperus californica* - California Juniper
- *Ephedra aspera* - Boundary Ephedra
- *Ephedra californica* - California Jointfir
- ● *Ephedra nevadensis* - Nevada Jointfir
- *Ephedra trifurca* - Longleaf Jointfir
- ● *Ephedra viridis* - Mountain Ephedra



- FULL SUN ○
- PART SHADE ●
- FULL SHADE ●

/ANGIOSPERMS (FLOWERS)

TREES

INLAND:

- ● *Alnus rhombifolia* - White Alder
- *Parkinsonia florida* - Blue Palo Verde
- *Parkinsonia microphylla* - Yellow Palo Verde
- *Platanus racemosa* - Western Sycamore
- *Populus fremontii* - Fremont Cottonwood
- *Populus fremontii ssp. fremontii* - Fremont Cottonwood
- *Prosopis glandulosa* - Honey Mesquite
- *Prosopis glandulosa var. torreyana* - Mesquite
- *Prosopis pubescens* - Screwbean Mesquite
- *Prunus fasciculata* - Desert Range Almond
- *Prunus fremontii* - Desert Apricot
- *Psoralethamnus spinosus* - Smoke Tree
- *Salix exigua* - Sandbar Willow
- *Salix exigua var. exigua* - Narrow-leaved Willow
- *Salix gooddingii* - Goodding's Black Willow
- ● *Salix laevigata* - Red Willow
- *Washingtonia filifera* - Fan Palm



SHRUBS/SUCCULENTS [WOODY]

INLAND:

- ● *Acamptopappus sphaerocephalus* - Goldenhead
- *Ambrosia dumosa* - White Bursage
- *Ambrosia eriocentra* - Woolly Bur-sage
- *Ambrosia salsola* - Cheesebush
- *Ambrosia salsola var. pentalepis* - Five-scaled Burrobrush
- *Ambrosia salsola var. salsola* - Burrobrush
- ● *Amorpha fruticosa* - Western False Indigo
- ● *Arctostaphylos parryana* - Parry Manzanita
- *Artemisia californica* - California Sagebrush
- *Artemisia spinescens* - Budsage
- *Atriplex canescens* - Shadscale
- *Atriplex canescens var. canescens* - Wingscale
- *Atriplex hymenelytra* - Desert Holly
- *Atriplex polycarpa* - Cattle Saltbush
- *Ayenia compacta* - California Ayenia
- *Baccharis brachyphylla* - Shortleaf Baccharis
- *Baccharis salicifolia* - Mulefat
- *Baccharis salicifolia ssp. salicifolia* - Mule Fat



- FULL SUN ○
- PART SHADE ●
- FULL SHADE ●

- Baccharis salicina* - Emory's Baccharis
- Baccharis sarothroides* - Broom Baccharis
- Baccharis sergiloides* - Desert Baccharis
- Bahiopsis parishii* - Parish's Goldeneye
- Bebbia juncea* - Sweetbush
- Bebbia juncea* var. *aspera* - Rough Sweetbush
- Bernardia incana*
- Brickellia atractyloides* - Spearleaf Brickellbush
- Brickellia atractyloides* var. *arguta* - Pungent Brickellbush
- Brickellia desertorum* - Desert Brickellbush
- Ceanothus perplexans* - Cup-leaved Ceanothus
- Chilopsis linearis* - Desert Willow
- Chilopsis linearis* ssp. *arcuata* - Desert Willow
- Condea emoryi* - Desert Lavender
- Crossosoma bigelovii* - Rock Crossosoma
- Cylindropuntia bigelovii* - Jumping Cholla
- Cylindropuntia echinocarpa* - Golden Cholla
- Echinocereus engelmannii* - Calico Cactus
- Encelia actoni* - Acton Encelia
- Encelia farinosa* - Brittlebush
- Encelia frutescens* - Button Brittlebush
- Ephedra aspera* - Boundary Ephedra
- Ephedra californica* - California Jointfir
- Ephedra nevadensis* - Nevada Jointfir
- Ephedra trifurca* - Longleaf Jointfir
- Ephedra viridis* - Mountain Ephedra
- Ericameria linearifolia* - Linear Leaved Goldenbush
- Ericameria suffruticosa* - Singlehead Goldenbush
- Eriodictyon crassifolium* - Thicketleaf Yerba Santa
- Eriodictyon trichocalyx* - Hairy Yerba Santa
- Eriogonum fasciculatum* - California Buckwheat
- Eriogonum plumatella* - Yucca Wild Buckwheat
- Eriogonum wrightii* - Bastardsage
- Fagonia laevis* - California Fagonbush
- Ferocactus cylindraceus* - California Barrel Cactus
- Fouquieria splendens* - Ocotillo
- Galium stellatum* - Starry Bedstraw
- Gutierrezia californica* - California Matchweed
- Hoffmannseggia microphylla* - Wand Holdback
- Isocoma acradenia* - Alkali Goldenbush
- Justicia californica* - Chuparosa
- Keckiella antirrhinoides* - Yellow Bush Penstemon
- Keckiella cordifolia* - Climbing Penstemon
- Keckiella corymbosa* - Keckiella
- Krameria bicolor* - White Rhatany
- Krameria erecta* - Pima Rhatany
- Larrea tridentata* - Creosote Bush
- Lepidospartum squamatum* - Scale Broom
- Linanthus californicus* - California Prickly Phlox
- Lycium andersonii* - Water Jacket
- Lycium cooperi* - Peach Thorn
- Lycium torreyi* - Torrey Wolfberry
- Mammillaria dioica* - Fish Hook Cactus
- Mammillaria tetrancistra* - Common Fishhook Cactus
- Opuntia basilaris* - Beavertail Pricklypear
- Peritoma arborea* - Bladderpod
- Peucephyllum schottii* - Pygmy Cedar
- Phoradendron californicum* - Desert Mistletoe
- Pleurocoronis pluriseta* - Bush Arrowleaf
- Pluchea sericea* - Arrow Weed



FULL SUN ○
 PART SHADE ●
 FULL SHADE ●

- Psoralethamnus arborescens* - California Dalea
- Psoralethamnus emoryi* - Dyebrush
- Psoralethamnus fremontii* - Fremont's Dalea
- Psoralethamnus schottii* - Schott Indigobush
- Purshia tridentata* - Antelope Bitterbrush
- Quercus cornelius-mulleri* - Muller Oak
- Rhus ovata* - Sugar Bush
- Salvia apiana* - White Sage
- Salvia mellifera* - Black Sage
- Salvia pachyphylla* - Blue Sage
- Salvia vaseyi* - Scallopleaf Sage
- Senegalia greggii* - Catclaw
- Simmondsia chinensis* - Jojoba
- Thamnosma montana* - Turpentinebroom
- Trixis californica* - American Threefold
- Trixis californica* var. *californica* - Trixis
- Vitis girdiana* - Desert Wild Grape
- Yucca baccata* - Banana Yucca
- Yucca schidigera* - Mojave Yucca
- Ziziphus parryi* - Parry's Jujube
- Ziziphus parryi* var. *parryi* - Parry's Jujube



FULL SUN ○
 PART SHADE ●
 FULL SHADE ●

GRASSES

INLAND:

- *Andropogon glomeratus* - Bushy Bluestem
- *Aristida adscensionis* - Sixweeks Threeawn
- *Aristida californica* - California Three-awn
- *Aristida purpurea* - Purple Three Awn
- *Aristida purpurea var. fendleriana* - Fendler Three-awn
- *Aristida purpurea var. nealleyi* - Nealley Three-awn
- *Aristida purpurea var. parishii* - Parish Three-awn
- *Aristida purpurea var. purpurea* - Purple Threeawn
- *Bolboschoenus maritimus* - Alkali Bulrush
- *Bouteloua barbata* - Six-weeks Grama
- *Bouteloua barbata var. barbata* - Sixweeks Grama
- *Bromus arizonicus* - Arizona Brome
- *Carex alma* - Sturdy Sedge
- *Cyperus eragrostis* - Tall Flatsedge
- *Dasyochloa pulchella* - Desert Fluff-grass
- *Eleocharis geniculata* - Canada Spikesedge
- *Eleocharis montevidensis* - Sand Spikerush
- *Eleocharis parishii* - Parish's Spikerush
- *Festuca octoflora* - Six Weeks Fescue
- *Hilaria rigida* - Big Galleta
- *Imperata brevifolia* - Satintail
- *Juncus acutus ssp. leopoldii* - Leopold's Rush
- *Melica imperfecta* - Small Flowered Melica
- *Muhlenbergia microsperma* - Littleseed Muhly
- *Muhlenbergia rigens* - Deergrass
- *Panicum capillare* - Witch Grass
- *Panicum urvilleanum* - Silky Panic Grass
- *Phragmites australis* - Common Reed
- *Poa bigelovii* - Bigelow's Bluegrass
- *Poa secunda* - One Sided Blue Grass
- *Puccinellia nuttalliana* - Nuttall's Alkali Grass
- *Schoenoplectus americanus* - Olney's Bulrush
- *Sporobolus contractus* - Spike Dropseed
- *Stipa hymenoides* - Indian Ricegrass



- FULL SUN
- ◐ PART SHADE
- FULL SHADE

PERRENNIAL HERBS

INLAND:

- *Acmispon argophyllus* - Silver Bird's-foot Trefoil
- *Acmispon glaber* - Deerweed
- *Acmispon rigidus* - Shrubby Deervetch
- *Adenophyllum porophylloides* - San Felipe Dogweed
- *Allionia incarnata* - Trailing Windmills
- *Argemone munita* - Chicalote
- *Artemisia ludoviciana* - Silver Wormwood
- *Artemisia ludoviciana ssp. albula* - White Mugwort
- *Asclepias erosa* - Desert Milkweed
- *Asclepias subulata* - Skeleton Milkweed
- *Astragalus coccineus* - Scarlet Milkvetch
- *Astragalus crotalariae* - Salton Milkvetch
- *Astragalus douglasii* - Douglas' Milkvetch
- *Astragalus lentiginosus* - Spotted Locoweed
- *Astragalus lentiginosus var. fremontii* - Fremont's Milkvetch
- *Astragalus magdalenae* - Satiny Milkvetch
- *Astragalus magdalenae var. peirsonii* - Peirson's Milkvetch
- *Astragalus palmeri* - Palmer's Milkvetch
- *Baileya multiradiata* - Wild Marigold
- *Baileya pleniradiata* - Woolly Marigold
- *Boechea perennans* - Perennial Rockcress
- *Boerhavia coccinea* - Scarlet Spiderling
- *Brandegea bigelovii* - Desert Starvine
- *Calochortus splendens* - Splendid Mariposa Lily
- *Castilleja foliolosa* - Texas Paintbrush
- *Chamerion latifolium* - River Beauty
- *Chylismia brevipes* - Yellow Cups
- *Chylismia brevipes ssp. brevipes* - Golden Suncup
- *Chylismia cardiophylla* - Heartleaf Suncup
- *Chylismia cardiophylla ssp. cardiophylla* - Heartleaf Sun-cup
- *Chylismia claviformis* - Browneyes
- *Chylismia claviformis ssp. aurantiaca* - Browneyes
- *Chylismia claviformis ssp. claviformis* - Browneyes
- *Cirsium neomexicanum* - Desert Thistle
- *Cirsium scariosum* - Meadow Thistle
- *Clematis pauciflora* - Small Leaved Clematis
- *Croton californicus* - California Croton
- *Cryptantha racemosa* - Shrubby Cryptantha
- *Cucurbita palmata* - Coyote Melon
- *Dalea mollis* - Hairy Prairie
- *Dalea mollissima* - Soft Prairie Clover
- *Datura wrightii* - Toluaca
- *Delphinium parishii* - Desert Larkspur
- *Delphinium parishii ssp. parishii* - Parish's Larkspur
- *Dipterostemon capitatus* - Blue Dicks
- *Ditaxis lanceolata* - Lanceleaf Ditaxis
- *Ditaxis serrata*
- *Dithyrea maritima* - Beach Spectaclepod
- *Dudleya saxosa* - Cooper's Dyssodia
- *Dudleya saxosa ssp. aloides* - Panamint Liveforever
- *Epilobium canum* - California Fuchsia
- *Epilobium canum ssp. latifolium* - California Fuchsia
- *Epipactis gigantea* - Stream Orchid
- *Ericameria paniculata* - Punctate Rabbitbrush
- *Eriogonum elongatum* - Longstem Buckwheat
- *Eriogonum inflatum* - Desert Trumpet
- *Eschscholzia californica* - California Poppy
- *Euphorbia albomarginata* - Rattlesnake Sandmat
- *Euphorbia polycarpa* - Smallseed Sandmat



- FULL SUN
- ◐ PART SHADE
- FULL SHADE

- *Eustoma exaltatum* - Catchfly Prairie Gentian
- *Fagonia pachyacantha* - Sticky Fagonbush
- *Funastrum hirtellum* - Trailing Townula
- *Galium angustifolium* - Narrow Leaved Bedstraw
- *Galium angustifolium ssp. gracillimum* - Slender Bedstraw
- *Gutierrezia californica* - California Matchweed
- *Helianthus niveus* - Showy Sunflower
- *Helianthus petiolaris* - Prairie Sunflower
- *Helianthus petiolaris ssp. canescens* - Gray Desert Sunflower
- *Hesperocallis undulata* - Desert Lily
- *Heterotheca grandiflora* - Telegraph Weed
- *Hibiscus denudatus* - Paleface
- ● *Jepsonia parryi* - Coast Jepsonia
- *Lepidium fremontii* - Desert Pepperweed
- *Lupinus sparsiflorus ssp. sparsiflorus* - Coulter's Lupine
- *Lythrum californicum* - Common Loosestrife
- *Marah macrocarpa* - Wild Cucumber
- ● *Mirabilis laevis* - Desert Wishbone-bush
- ● *Mirabilis laevis var. crassifolia* - California Four O'clock
- ● *Mirabilis laevis var. retrorsa* - Bigelow Four O'clock
- ● *Mirabilis laevis var. villosa* - Wishbone Bush
- *Mirabilis tenuiloba* - Slender-lobed Four O'clock
- *Nicotiana obtusifolia* - Desert Tobacco
- ● *Oenothera californica* - California Primrose
- *Oenothera deltoides* - Dune Primrose
- *Orobanche cooperi* - Cooper's Broomrape Desert Broomrape
- *Palafoxia arida var. gigantea* - Giant Spanish-needle
- ● *Penstemon clevelandii* - Cleveland's Beardtongue
- ● *Penstemon clevelandii var. connatus* - San Jacinto Beardtongue
- *Petalonyx thurberi* - Thurber's Sandpaper Plant
- *Physalis crassifolia* - Thick-leaf Ground-cherry
- *Psathyrotes ramosissima* - Turtleback
- *Rumex hymenosepalus* - Canaigre
- *Salvia vaseyi* - Scallopleaf Sage
- ● *Sisyrinchium bellum* - Blue Eyed Grass
- *Solidago velutina* - Threenerve Goldenrod
- ● *Solidago velutina ssp. californica* - California Goldenrod
- *Sphaeralcea ambigua* - Desert Globemallow
- ● *Sphaeralcea ambigua var. ambigua* - Mountain Apricot Mallow
- *Sphaeralcea ambigua var. rosacea* - Rosy Apricot Mallow
- *Sphaeralcea ambigua var. rugosa* - Apricot Mallow
- *Stachys ajugoides* - Ajuga Hedge Nettle
- *Stachys rigida* - Rough Hedgenettle
- *Stachys rigida var. rigida* - Rigid Hedge Nettle
- *Stemodia durantifolia* - Purple Stemodia
- *Stephanomeria pauciflora* - Parish's Wire Lettuce
- *Stillingia linearifolia* - Queen's-root
- *Stillingia spinulosa* - Annual Toothleaf
- *Tiquilia palmeri* - Palmer's Tiquilia
- *Tiquilia plicata* - Fan-leaved Tiquilia
- *Tricardia watsonii* - Three Hearts
- *Trifolium wormskioldii* - Cows Clover
- *Veronica americana* - Brooklime
- *Xylorhiza tortifolia* - Mojave Woodyaster
- *Zannichellia palustris* - Horned Pondweed



FULL SUN ○
 PART SHADE ●
 FULL SHADE ●

ANNUAL HERB

INLAND:

- *Abronia pogonantha* - Mojave Sand-verbena
- *Abronia villosa* - Hairy Sand Verbena
- *Abronia villosa var. aurita* - Chaparral Sand-verbena
- *Abronia villosa var. villosa* - Desert Sand Verbena
- *Achyronychia cooperi* - Onyx Flower
- *Acmispon strigosus* - Hairy Lotus
- *Agoseris heterophylla* - Annual Agoseris
- *Aliciella latifolia* - Broad-leaved Gilia
- *Aliciella latifolia ssp. latifolia* - Broad-leaved Aliciella
- *Amaranthus fimbriatus* - Fringed Amaranth
- ● *Ambrosia acanthicarpa* - Annual Bursage
- *Amsinckia intermedia* - Common Fiddleneck
- *Amsinckia menziesii* - Menzies' Fiddleneck
- *Amsinckia tessellata* - Fiddleneck
- ● *Antirrhinum coulterianum* - Coulter Snapdragon
- *Antirrhinum filipes* - Yellow Twining Snapdragon
- *Astragalus aridus* - Annual Desert Milkvetch
- *Astragalus didymocarpus* - Dwarf White Milkvetch
- *Astragalus lentiginosus var. borreganus* - Borrego Milkvetch
- *Astragalus nuttallianus* - Smallflower Milkvetch
- *Astragalus nuttallianus var. imperfectus* - Turkeypeas
- *Baileya pauciradiata* - Laxflower
- *Calycoseris parryi* - Yellow Tack-stem
- *Calycoseris wrightii* - White Tack-stem
- *Calyptidium monandrum* - Pussy Paws
- ● *Camissoniopsis pallida* - Paleyellow Suncup
- *Camissoniopsis pallida ssp. pallida* - Pale Sun-cup
- *Castilleja exserta* - Purple Owl's Clover
- *Castilleja exserta ssp. exserta* - Pale Purple Owl-clover
- *Castilleja minor* - Lesser Indian Paintbrush
- *Castilleja minor ssp. spiralis* - Annual Indian Paintbrush
- *Caulanthus lasiophyllus* - California Mustard
- *Chaenactis carphoclinia* - Pebble Pincushion
- *Chaenactis carphoclinia var. carphoclinia* - Pebble Pincushion
- *Chaenactis fremontii* - Fremont Pincushion
- *Chaenactis glabriuscula* - Common Yellow Chaenactis
- *Chaenactis glabriuscula var. glabriuscula* - Yellow Pincushion
- *Chaenactis stevioides* - Desert Pincushion
- *Chenopodium berlandieri* - Pitseed Goosefoot
- *Chorizanthe brevicornu* - Brittle Spineflower
- *Chorizanthe brevicornu var. brevicornu* - Brittle Spineflower
- *Chorizanthe rigida* - Devil's Spineflower
- *Chorizanthe watsonii* - Watson's Spineflower
- *Chorizanthe xanti* - Riverside Spineflower
- *Chorizanthe xanti var. leucotheca* - White-bracted Spineflower
- *Cistanthe ambigua* - Desert Cistanthe
- *Cryptantha angustifolia* - Narrow-leaved Cryptantha
- *Cryptantha barbiger* - Bearded Cryptantha
- *Cryptantha circumscissa* - Cushion Cryptantha
- *Cryptantha costata* - Ribbed Cryptantha
- *Cryptantha decipiens* - Gravel Cryptantha
- *Cryptantha dumetorum* - Scrambling Cryptantha
- *Cryptantha holoptera* - Winged Cryptantha
- *Cryptantha intermedia* - Common Cryptantha
- *Cryptantha maritima* - Guadalupe Cryptantha
- *Cryptantha micrantha* - Redroot Cryptantha
- *Cryptantha micrantha var. micrantha* - Red-root Cryptantha
- ● *Cryptantha muricata* - Prickly Popcorn Flower
- *Cryptantha nevadensis* - Nevada Catseye



FULL SUN ○
 PART SHADE ●
 FULL SHADE ●

- Cryptantha pterocarya* - Wingnut Cryptantha
- Cryptantha utahensis* - Scented Cryptantha
- Cuscuta californica* - Chaparral Dodder
- Cuscuta californica* var. *papillosa* - Chaparral Dodder
- Descurainia pinnata* - Western Tansymustard
- Descurainia pinnata* ssp. *glabra* - Western Tansy Mustard
- Dicoria canescens* - Desert Twinbugs
- Dithyrea californica* - Spectacle Pod
- Draba cuneifolia* - Wedgeleaf Draba
- Emmenanthe penduliflora* - Whispering Bells
- Eremalche exilis* - White Mallow
- Eremalche rotundifolia* - Desert Fivespot
- Eremothera boothii* - Booth's Evening Primrose
- Eremothera boothii* ssp. *condensata* - Narrow-leaf Suncup
- Eremothera boothii* ssp. *desertorum* - Booth's Desert Primrose
- Eriastrum diffusum* - Miniature Eriastrum
- Eriastrum eremicum* - Desert Woolstar
- Eriastrum eremicum* ssp. *eremicum* - Desert Woolstar
- Eriastrum filifolium* - Lavender Woollystar
- Erigeron divergens* - Spreading Fleabane
- Eriogonum deflexum* - Flatcrown Buckwheat
- Eriogonum maculatum* - Spotted Wild Buckwheat
- Eriogonum pusillum* - Yellow Turbans
- Eriogonum reniforme* - Kidney-leaf Wild Buckwheat
- Eriogonum thomasi* - Thomas' Wild Buckwheat
- Eriogonum thurberi* - Thurber's Wild Buckwheat
- Eriogonum trichopes* - Little Deserttrumpet
- Eriophyllum ambiguum* - Beautiful Woolly Sunflower
- Eriophyllum lanosum* - The White Woolly Daisy
- Eriophyllum wallacei* - Wallace's Woolly Daisy
- Erodium texanum* - Texas Filaree
- Eschscholzia glyptosperma* - Desert Gold Poppy
- Eschscholzia minutiflora* - Pygmy Poppy
- Eschscholzia parishii* - Parish's Poppy
- Eucrypta micrantha* - Dainty Desert Hideseed
- Eulobus californicus* - California Sun Cup
- Euphorbia micromera* - Sonoran Sandmat
- Euphorbia serpyllifolia* - Thymeleaf Sandmat
- Euphorbia setiloba* - Yuma Sandmat
- Geraea canescens* - Hairy Desertsunflower
- Gilia capitata* - Blue Field Gilia
- Gilia capitata* ssp. *abrotanifolia* - Bluehead Gilia
- Gilia diegensis* - Coastal Gilia
- Gilia latiflora* - Hollyleaf Gilia
- Gilia latiflora* ssp. *latiflora* - Broad-leaved Gilia
- Gilia scopulorum* - Rock Gilia
- Gilia stellata* - Star Gilia
- Gnaphalium palustre* - Western Marsh Cudweed
- Helianthus annuus* - Sunflower
- Langloisia setosissima* - Bristly Langloisia
- Langloisia setosissima* ssp. *setosissima* - Bristly Langloisia
- Lasthenia californica* - California Goldfields
- Lasthenia gracilis* - Common Goldfields
- Leptosiphon liniflorus* - Narrowflower Flaxflower
- Linanthus bigelovii* - Bigelow's Linanthus
- Linanthus dianthiflorus* - Fringed Linanthus
- Linanthus jonesii* - Jones' Linanthus
- Loeflingia squarrosa* - Spreading Pygmyleaf
- Loeseliastrum matthewsii* - Desert Calico
- Loeseliastrum schottii* - Schott's Calico



FULL SUN ○
PART SHADE ●
FULL SHADE ●

- Logfia arizonica* - Arizona Cottonrose
- Logfia depressa* - Hierba Limpia
- Logfia filaginoides* - California Cottonrose
- Lupinus arizonicus* - Arizona Lupine
- Lupinus concinnus* - Elegant Lupine
- Lupinus microcarpus* - Chick Lupine
- Lupinus shockleyi* - Desert Lupine
- Lupinus sparsiflorus* - Coulter's Lupine
- Lupinus sparsiflorus* ssp. *mohavensis* - Mojave Lupine
- Malacothrix californica* - California Desertdandelion
- Malacothrix glabrata* - Smooth Desertdandelion
- Mentzelia affinis* - Yellowcomet
- Mentzelia involucrata* - Sand Blazing Star
- Mentzelia jonesii* - Jones' Blazingstar
- Mentzelia tricuspidis* - Spiny-hair Blazing Star
- Mimulus bigelovii* - Bigelow's Monkeyflower
- Mimulus bigelovii* var. *bigelovii* - Bigelow's Monkeyflower
- Mimulus parishii* - Parish's Monkeyflower
- Mohavea confertiflora* - Ghost Flower
- Monoptilon bellioides* - Mojave Desertstar
- Nama demissa*
- Nama demissa* var. *demissa*
- Nemacaulis denudata* - Woollyheads
- Nemacaulis denudata* var. *denudata* - Coast Woolly-heads
- Nemacaulis denudata* var. *gracilis* - Slender Cottonheads
- Nemacladus glanduliferus* - Glandular Threadplant
- Nemacladus orientalis* - Glandular Threadplant
- Nemacladus rubescens* - Desert Threadplant
- Nemacladus sigmoideus* - Sigmoid Threadplant
- Nemacladus tenuis*
- Nemacladus tenuis* var. *aliformis* - Desert Threadplant
- Nemacladus tenuis* var. *tenuis*
- Nicotiana attenuata* - Coyote Tobacco
- Nicotiana clevelandii* - Cleveland's Tobacco
- Oligomeris linifolia* - Lineleaf Whitepuff
- Palafoxia arida* - Desert Palafox
- Palafoxia arida* var. *arida* - Desert Palafox
- Parietaria hespera* - Rillita Pellitory
- Parietaria hespera* var. *hespera* - Rillita Pellitory
- Pectis papposa* - Manybristle Chinchweed
- Pectis papposa* var. *papposa* - Chinch-weed
- Pectocarya heterocarpa* - Mixed-nut Pectocarya
- Pectocarya linearis* - Sagebrush Combseed
- Pectocarya penicillata* - Northern Pectocarya
- Pectocarya peninsularis* - Baja Pectocarya
- Pectocarya platycarpa* - Wide-toothed Pectocarya
- Pectocarya recurvata* - Arched-nut Pectocarya
- Perityle emoryi* - Emory's Rockdaisy
- Phacelia affinis* - Limestone Phacelia
- Phacelia campanularia* - Desertbells
- Phacelia cicutaria* - Caterpillar Phacelia
- Phacelia cicutaria* var. *hispida* - Caterpillar Phacelia
- Phacelia crenulata* - leftleaf Wildheliotrope
- Phacelia crenulata* var. *ambigua* - Purplestem Phacelia
- Phacelia crenulata* var. *minutiflora* - Cleftleaf Wildheliotrope
- Phacelia distans* - Wild Heliotrope
- Phacelia minor* - California Bluebell
- Phacelia pedicellata* - Specter Phacelia
- Phacelia tanacetifolia* - Lacy Phacelia
- Pholistoma membranaceum* - White Fiesta Flower



FULL SUN ○
PART SHADE ●
FULL SHADE ●

- *Plantago erecta* - Dotseed Plantain
- *Plantago ovata* - Woolly Plantain
- *Plantago ovata* var. *fastigiata*
- *Plantago patagonica* - Woolly Plantain
- *Pterostegia drymarioides* - Woodland Threadstem
- *Rafinesquia californica* - California Plumseed
- *Rafinesquia neomexicana* - New Mexico Plumseed
- *Saltugilia splendens* - Splendid Woodland-gilia
- *Salvia columbariae* - Chia
- *Stephanomeria exigua* - Small Wirelettuce
- *Streptanthella longirostris* - Longbeak Streptanthella
- *Stylocline gnaphaloides* - Everlasting Neststraw
- *Stylocline micropoides* - Desert Neststraw
- *Thysanocarpus curvipes* - Hairy Lacepod
- *Thysanocarpus curvipes* ssp. *curvipes*
- *Tidestromia suffruticosa* - Shrubby Honeysweet
- *Tidestromia suffruticosa* var. *oblongifolia* - Honeysweet
- *Trianthera portulacastrum* - Desert Horsepurslane
- *Trichoptilium incisum* - Yellowdome
- *Tropidocarpum gracile* - Dobie Pod
- *Xanthium strumarium* - Cocklebur
- ● *Zeltnera venusta* - Canchalagua



/SITE IMAGES RESEARCH

PALM SPRINGS, CA
33.83° N 116.55° W



- FULL SUN ○
- PART SHADE ●
- FULL SHADE ●

LOW <1'

SHRUBS

<i>Mammillaria dioica</i> - Fish Hook Cactus	6"
<i>Mammillaria tetrancistra</i> - Common Fishhook Cactus	9"

GRASSES

<i>Dasyochloa pulchella</i> - Desert Fluff-grass	2-5"
<i>Puccinellia nuttalliana</i> - Nuttall's Alkali Grass	9"

FERNS

<i>Pellaea mucronata</i> - Birdfoot Cliffbrake	3-5"
<i>Pellaea mucronata var. mucronata</i> - Bird's-foot Fern	3-4"
<i>Selaginella bigelovii</i> - Spike Moss	6"
<i>Selaginella eremophila</i> - Desert Spike-moss	6"

SUCCULENTS

<i>Dudleya saxosa</i> - Cooper's Dyssodia	9"-1'
<i>Dudleya saxosa ssp. aloides</i> - Panamint Liveforever	9"-1'
<i>Euphorbia albomarginata</i> - Rattlesnake Sandmat	4"

HERBS

<i>Astragalus coccineus</i> - Scarlet Milkvetch	4-8"
<i>Castilleja exserta</i> - Purple Owl's Clover	1'
<i>Chorizanthe xanti</i> - Riverside Spineflower	1-11"
<i>Epilobium canum</i> - California Fuchsia	3"-1'
<i>Eschscholzia parishii</i> - Parish's Poppy	2-11"
<i>Langloisia setosissima</i> - Bristly Langloisia	1.5-8"
<i>Lasthenia californica</i> - California Goldfields	6"-1'
<i>Loeselistrum matthewsii</i> - Desert Calico	1-6"
<i>Mirabilis laevis</i> - Desert Wishbone-bush	1'
<i>Mohavea confertiflora</i> - Ghost Flower	4"-1'
<i>Nemacladus rubescens</i> - Desert Threadplant	8"
<i>Perityle emoryi</i> - Emory's Rockdaisy	1"-1'

SHORT 1-3'

SHRUBS

<i>Acamptopappus sphaerocephalus</i> - Goldenhead	.7-3'
<i>Ambrosia dumosa</i> - White Bursage	2-3'
<i>Artemisia spinescens</i> - Budsage	1-1.5'
<i>Atriplex hymenelytra</i> - Desert Holly	1.5-3'
<i>Ayenia compacta</i> - California Ayenia	.5-1.5'
<i>Baccharis brachyphylla</i> - Shortleaf Baccharis	3'
<i>Bahiopsis parishii</i> - Parish's Goldeneye	2'
<i>Brickellia atractyloides</i> - Spearleaf Brickellbush	1.5'
<i>Echinocereus engelmannii</i> - Calico Cactus	.5-2'
<i>Ephedra aspera</i> - Boundary Ephedra	1-3'
<i>Ericameria suffruticosa</i> - Singlehead Goldenbush	1-3'
<i>Eriogonum plumatella</i> - Yucca Wild Buckwheat	2-3'
<i>Eriogonum wrightii</i> - Bastardsage	.5-3'
<i>Fagonia laevis</i> - California Fagonbush	1.5'
<i>Gutierrezia californica</i> - California Matchweed	1-2'
<i>Isocoma acradenia</i> - Alkali Goldenbush	3'
<i>Keckiella corymbosa</i> - Keckiella	1-2'
<i>Krameria erecta</i> - Pima Rhatany	1-3'
<i>Linanthus californicus</i> - California Prickly Phlox	1-3'
<i>Opuntia basilaris</i> - Beavertail Pricklypear	1-3'
<i>Pleurocoronis plurisetia</i> - Bush Arrowleaf	1.5'
<i>Psorothamnus arborescens</i> - California Dalea	3'
<i>Psorothamnus emoryi</i> - Dyebrush	3'
<i>Psorothamnus fremontii</i> - Fremont's Dalea	3'
<i>Salvia pachyphylla</i> - Blue Sage	1-2.5'
<i>Thamnosma montana</i> - Turpentinebroom	1-2'

GRASSES

<i>Aristida adscensionis</i> - Sixweeks Threewawn	2"-2.5'
<i>Aristida californica</i> - California Three-awn	1'
<i>Aristida purpurea</i> - Purple Three Awn	1.5'-3'
<i>Bolboschoenus maritimus</i> - Alkali Bulrush	3'
<i>Bromus arizonicus</i> - Arizona Brome	3'
<i>Cyperus eragrostis</i> - Tall Flatsedge	3'
<i>Eleocharis montevidensis</i> - Sand Spikerush	1.5'
<i>Eleocharis parishii</i> - Parish's Spikerush	1.5'
<i>Festuca octoflora</i> - Six Weeks Fescue	2'
<i>Hilaria rigida</i> - Big Galleta	3'
<i>Muhlenbergia microsperma</i> - Littleseed Muhly	2-2.5'
<i>Panicum capillare</i> - Witch Grass	3'
<i>Panicum urvilleanum</i> - Silky Panic Grass	3'
<i>Poa bigelovii</i> - Bigelow's Bluegrass	1'
<i>Poa secunda</i> - One Sided Blue Grass	1-3'
<i>Stipa hymenoides</i> - Indian Ricegrass	1-2'

FERNS

<i>Adiantum capillus-veneris</i> - Southern Maiden Hair	3"-1.5'
<i>Equisetum hyemale</i> - Scouring Rush Horsetail	3'
<i>Pentagramma triangularis</i> - Goldenback Fern	4"-1.5'
<i>Thelypteris puberula</i> - Showy Maiden Fern	1-3'
<i>Thelypteris puberula var. sonorensis</i> - Sonoran Maiden Fern	1-3'

SUCCULENTS

<i>Euphorbia micromera</i> - Sonoran Sandmat	3'
<i>Euphorbia polycarpa</i> - Smallseed Sandmat	3'
<i>Euphorbia serpyllifolia</i> - Thymeleaf Sandmat	3'
<i>Euphorbia setiloba</i> - Yuma Sandmat	3'

HERBS

<i>Abronia villosa</i> - Hairy Sand Verbena	1-3'
<i>Artemisia ludoviciana</i> - Silver Wormwood	1-3'
<i>Amaranthus fimbriatus</i> - Fringed Amaranth	1.5'
<i>Chaenactis fremontii</i> - Fremont Pincushion	2'
<i>Chamerion latifolium</i> - River Beauty	3'
<i>Delphinium parishii</i> - Desert Larkspur	6"-3'
<i>Fremalche rotundifolia</i> - Desert Fivespot	3"-2'
<i>Eustoma exaltatum</i> - Catchfly Prairie Gentian	1-2'
<i>Lupinus sparsiflorus ssp. mohavensis</i> - Mojave Lupine	1-3'
<i>Phacelia tanacetifolia</i> - Lacy Phacelia	2-4'
<i>Sphaeralcea ambigua var. rugosa</i> - Apricot Mallow	1-3'
<i>Stephanomeria exigua</i> - Small Wirelettuce	1-2'
<i>Thysanocarpus curvipes</i> - Hairy Lacepod	4"-2.5'
<i>Trifolium wormskioldii</i> - Cows Clover	3'
<i>Xylorhiza tortifolia</i> - Mojave Woodyaster	2'
<i>Zeltnera venusta</i> - Canchalagua	1.5'

MEDIUM 3-15'

SHRUBS

<i>Ambrosia eriocentra</i> - Woolly Bur-sage	4'
<i>Ambrosia salsola</i> - Cheesebush	4-8'
<i>Ambrosia salsola var. salsola</i> - Burrobrush	7'
<i>Amorpha fruticosa</i> - Western False Indigo	6-15'
<i>Arctostaphylos parryana</i> - Parry Manzanita	3-6'
<i>Artemisia californica</i> - California Sagebrush	1-8'
<i>Atriplex canescens</i> - Shadscale	1-10'
<i>Atriplex canescens var. canescens</i> - Wingscale	2-7'
<i>Atriplex polycarpa</i> - Cattle Saltbush	3-7'
<i>Baccharis salicifolia</i> - Mulefat	6-12'
<i>Baccharis salicina</i> - Emory's Baccharis	3-10'
<i>Baccharis sarothroides</i> - Broom Baccharis	3-12'
<i>Baccharis sergiioides</i> - Desert Baccharis	6'
<i>Bebbia juncea</i> - Sweetbush	5'
<i>Bernardia incana</i>	8'
<i>Brickellia desertorum</i> - Desert Brickellbush	4'
<i>Ceanothus perplexans</i> - Cup-leaved Ceanothus	9'
<i>Chilopsis linearis</i> - Desert Willow	4-26'
<i>Chilopsis linearis ssp. arcuata</i> - Desert Willow	23'
<i>Condea emoryi</i> - Desert Lavender	6-12'
<i>Crossosoma bigelovii</i> - Rock Crossosoma	3-7'
<i>Cylindropuntia bigelovii</i> - Jumping Cholla	1-7'
<i>Cylindropuntia echinocarpa</i> - Golden Cholla	6-10'
<i>Encelia actoni</i> - Acton Encelia	5'
<i>Encelia farinosa</i> - Brittlebush	1-5'
<i>Ephedra californica</i> - California Jointfir	3-5'
<i>Ephedra nevadensis</i> - Nevada Jointfir	3-4'
<i>Ephedra trifurca</i> - Longleaf Jointfir	6-15'
<i>Ephedra viridis</i> - Mountain Ephedra	3-5'
<i>Ericameria linearifolia</i> - Linear Leaved Goldenbush	5'
<i>Eriodictyon crassifolium</i> - Thicketleaf Yerba Santa	3-10'
<i>Eriodictyon trichocalyx</i> - Hairy Yerba Santa	3-7'
<i>Eriogonum fasciculatum</i> - California Buckwheat	1-6'
<i>Ferocactus cylindraceus</i> - California Barrel Cactus	6-10'
<i>Fouquieria splendens</i> - Ocotillo	10-33'
<i>Hoffmannseggia microphylla</i> - Wand Holdback	8'
<i>Justicia californica</i> - Chuparosa	1.5-4'
<i>Keckiella antirrhinoides</i> - Yellow Bush Penstemon	1.5-6'
<i>Keckiella cordifolia</i> - Climbing Penstemon	3-6'
<i>Krameria bicolor</i> - White Rhatany	2-5'
<i>Larrea tridentata</i> - Creosote Bush	3-12'
<i>Lepidospartum squamatum</i> - Scale Broom	6'
<i>Lycium andersonii</i> - Water Jacket	8'
<i>Lycium cooperi</i> - Peach Thorn	13'
<i>Lycium torreyi</i> - Torrey Wolfberry	9'
<i>Peritoma arborea</i> - Bladderpod	1.5-6'
<i>Pluchea sericea</i> - Arrow Weed	16'
<i>Psorothamnus schottii</i> - Schott Indigobush	3-7'
<i>Purshia tridentata</i> - Antelope Bitterbrush	2-10'
<i>Quercus comelius-mulleri</i> - Muller Oak	8'
<i>Rhus ovata</i> - Sugar Bush	6-32'
<i>Salvia apiana</i> - White Sage	3-5'
<i>Salvia mellifera</i> - Black Sage	3-6'
<i>Salvia vaseyi</i> - Scallopleaf Sage	4'
<i>Senegalia greggii</i> - Catclaw	12'
<i>Simmondsia chinensis</i> - Jojoba	3-7'
<i>Trixis californica</i> - American Threefold	7'
<i>Yucca baccata</i> - Banana Yucca	3-6'
<i>Yucca schidigera</i> - Mojave Yucca	1-16'

GRASSES

<i>Andropogon glomeratus</i> - Bushy Bluestem	5-6'
<i>Imperata brevifolia</i> - Satintail	5'
<i>Juncus acutus ssp. leopoldii</i> - Leopold's Rush	5'
<i>Melica imperfecta</i> - Small Flowered Melica	3-4'
<i>Muhlenbergia rigens</i> - Deergrass	4-5'
<i>Phragmites australis</i> - Common Reed	6-19'
<i>Schoenoplectus americanus</i> - Olney's Bulrush	3-7'
<i>Sporobolus contractus</i> - Spike Dropseed	3-6.5'

FERNS

<i>Equisetum laevigatum</i> - Horsetail	3-6'
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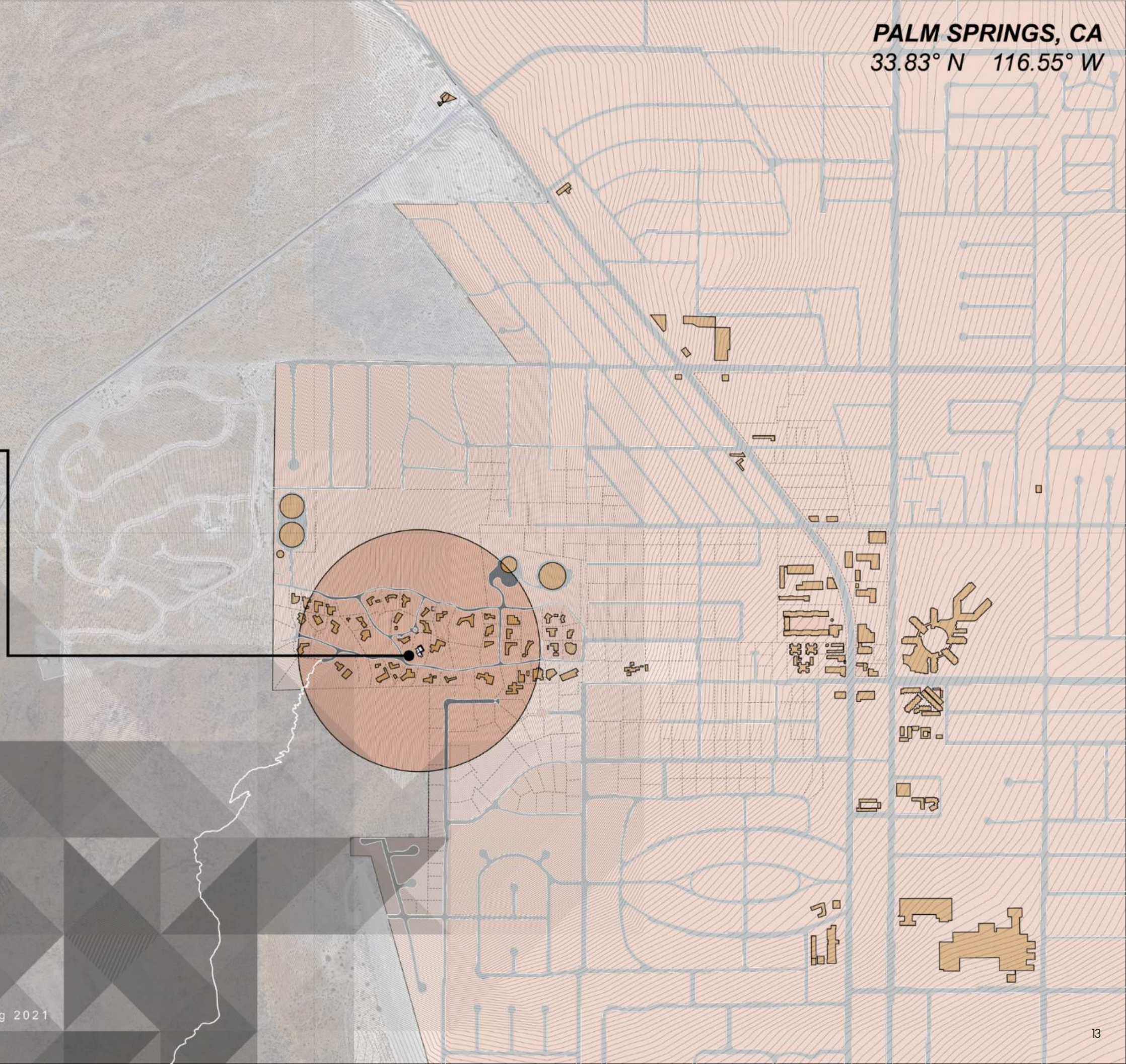
HERBS

<i>Castilleja minor</i> - Lesser Indian Paintbrush	1-5'
<i>Eriogonum inflatum</i> - Desert Trumpet	4"-5'
<i>Hesperocallis undulata</i> - Desert Lily	6'
<i>Palafoxia arida var. arida</i> - Desert Palafox	6'

TALL 15+'

TREES

<i>Alnus rhombifolia</i> - White Alder	49-82'
<i>Juniperus californica</i> - California Juniper	9-26'
<i>Parkinsonia florida</i> - Blue Palo Verde	26'
<i>Parkinsonia microphylla</i> - Yellow Palo Verde	8-16'
<i>Platanus racemosa</i> - Western Sycamore	20-115'
<i>Populus fremontii</i> - Fremont Cottonwood	39-114'
<i>Populus fremontii ssp. fremontii</i> - Fremont Cottonwood	66'
<i>Prosopis glandulosa</i> - Honey Mesquite	20-30'
<i>Prosopis glandulosa var. torreyana</i> - Mesquite	20-30'
<i>Prosopis pubescens</i> - Screwbean Mesquite	10-33'
<i>Prunus fasciculata</i> - Desert Range Almond	12-16'
<i>Psorothamnus spinosus</i> - Smoke Tree	4-26'
<i>Salix exigua</i> - Sandbar Willow	10-23'
<i>Salix exigua var. exigua</i> - Narrow-leaved Willow	16'
<i>Salix gooddingii</i> - Goodding's Black Willow	15-40'
<i>Salix laevigata</i> - Red Willow	30-50'
<i>Washingtonia filifera</i> - Fan Palm	49-66'



CLIENT

THE CLIENT



Morgan
Content Creator



Andre
Content Creator

THE IMAGE

An influencer power couple with an image based on their extravagant lifestyle and elaborate taste. Though showy with their life behind the camera, they try to come off as still being your everyday young couple needing time and space to escape from it all. Life is tough, and we are all trying to find our place in this hectic world. The space needs to reflect the platform they have built and allow for creative work to happen on-site.

THE CREW



Content Strategist



Content Marketing
Manager



Creative Director



Creative Assistant



Creative Assistant



Social Media
Coordinator



Social Media
Assistant



Digital Marketing
Manager



Marketing Assisaint



Marketing Data
Analyst

INITIAL INTERVIEW

Meeting 1 - 4/11/2021

TRANSCRIPT:

MORGAN: We want a house in Palm Springs that feels like, like super homey, "you know". But also like modern.

ANDRE: Yeah, modern for sure. Sleek and clean.

MORGAN: I don't know if you know this, I mean you probably don't know this. We are content creators.

ENGINEER: What does that mean?

MORGAN: Oh yeah we create content through social media like instagram. You know instagram? We post what we are doing everyday on instagram, like pictures and videos. I promote a lot of cool clothing brands. And health and wellness brands. Like see this outfit I'm wearing, I got it for free.

ENGINEER: I understand. Good for you. So, are you going to be using this home for "content"?

MORGAN: Yes! Exactly. I want to be able to take lots of cute pictures. Pictures of me, my house, the desert. Desert lighting is the best.

ANDRE: I am a photographer so I want to be able to have a space for some cool shots. The sunsets here are awesome.

MORGAN: Oh and we want a pool! Of course - we are in the desert. We love pool parties. Our creative team will be over here a lot. Like yeah this is our home, but also a place where our whole team can meet up. We want our friends to be comfortable coming here whenever.

ARCHITECT: So what you are saying is you are looking for a space that looks sleek and contemporary. You need a space for entertaining, but also acts as a home office? How big are the groups are you looking to host on average? Is this more of a family space or large parties?

ANDRE: Well... we do collaborate with our marketing crew on the regular. At the least, we need to make sure there is enough space for all of them. I do not want to feel like people are sitting on top of eachother. haha. Its gotta feel spacious!

ENGINEER: Spacious. Ok. How do you feel about glass? We could do a minimally framed structure with lots of openings and glass to create less of a divide between the interior of the home and the outdoors.

ARCHITECT: Before we get into those details real quick, let's sketch some things out. Seeing as you guys have an "Image", right? What are your thoughts on having a house that has never been done before, but could make you famous in the design world? I've got this idea that popped into my head, but it will be a challenge to get it perfect. It will truly be one-of-a-kind.

MORGAN: Yes, yes!

ANDRE: Depends... is it practical and could it fit the needs we are looking for?

ARCHITECT: Like I said, it is not going to be easy, but with our team, I'm thinking we can do something really amazing. My engineers will be the backbone of this house. I am positive we can do this.

ANDRE: So this space has to embody our image. We have worked in tons of other spaces, and I mean tons, and I know what it is I am looking for. Working with Morgan and our team, we have seen the good, bad, and absolutely disgusting! If we are to drop some serious coinage on this space, I won't settle for anything less than perfect!

MORGAN: Oh relax... I am sure these guys know what they're doing, but for real though, this space has to blow all the others away. We really want something unique but also fits our brand.

ARCHITECT: So we have a space like no other, a pool, an area to host, and an area to work. Any other big needs or wants?

MORGAN: That sounds like the most important things to me. I am really excited. I can't wait to update our followers of our big news! What do you think Andre?

ANDRE: Yeah, I think if we all understand the look we are trying to go for.

ARCHITECT: So this idea that I am thinking about is called the Glass House. I am going to throw some big names out like Ludwig Mies Van der Rohe, Myron Goldsmith, and Philip Johnson. These guys were all legends in the architecture world, but that's not important for you to remember. So this is a famous concept, it was never completed, and you could possibly become the centerpiece of the design world. I'm talking about the 50x50 glass house. Our engineer is gonna kill me for going this direction, but I think it will be fun. You're familiar, right?

ENGINEER: Hey, we always like a challenge. This project is ambitious, but like you said - one of a kind. I think we can have a lot of fun here. Materiality will be important for this project. I think minimal and simple is going to be the goal here. I'm thinking steel will dominate the structure. If we are drawing inspiration from Mies we could really challenge ourselves and eliminate any corner columns - that will accomplish the goals of creating more space in the house.

MORGAN: You are saying some crazy things that are like, going way over my head. I can see you guys got excited all of a sudden, so I know the enthusiasm is there. It kinda reminds me of how our team gets when we think of the best idea for a new vlog. You know what a vlog is, right?

ARCHITECT: Even if I did or didn't, you are sure to be the talk of the town with this house. The next important question, what are we thinking about budget wise?

ANDRE: Our brand is already wildly popular and I'm not gonna lie, our marketing team has done crazy well. As of now, money is not an issue, and if this hype you speak of lives up to all its glory, there's nothing you need to worry about. That being said, you gotta get it right.

MORGAN: I hate to end things early, but I just got a message from someone crazy important and we've gotta go like, right now. Next time around, you guys bring some more ideas to the table? I got some of the idea, but I still have like, no idea what you are even talking about.

ARCHITECT: Until next time then. Do not worry, you won't be disappointed.

ENGINEER: Thank you, Morgan, and Andre. I am looking forward to working with you both and tackling this project - this will be an adventure.

DOWN W/ THE DETAILS

Meeting 2 - 4/19/2021

TRANSCRIPT:

ARCHITECT: It's great to see you again after our last interview. Now that we've gotten a sense of each other, let's get down to the nitty gritty. To think big picture, what is your 5-year, 10-year, and long-term plan for this space?

ANDRE: I see our brand really taking off in the next five years. I'm planning some pretty epic trips where I am going to be taking a ton of photos. Planning on putting some really great albums together. So, we aren't going to be here all the time, but when we are here we are going to have a lot of work to do. That work space is going to be crucial.

MORGAN: I want our team to think of this as a place they can call home too - a place we can all hangout and have fun, while working. I really want to be comfortable here. This is our first home together. It's a big deal.

ARCHITECT: Thinking about your brand, is there a message or feeling you want the house to convey since your lives are essentially on display? Do you want any specific areas to convey a particular atmosphere, like calm or energizing?

MORGAN: I want most of our house to be inspiring since we will be doing most of our work at this house. We just need good vibes to create good content.

ANDRE: Our studio space definitely needs to be energizing. There can be some late nights, so it is important that space is not too calming. But yeah I definitely need to be inspired to work in my home and not feel so trapped inside a house.

ARCHITECT: Thinking programmatically, what do you envision your daily routine being?

MORGAN: Our daily routine in our house would consist of waking up and getting ready then eating breakfast. You gotta start the day off right with a good meal and positive attitude. We usually spend the mornings planning and filming / photographing content for our social media. Andre usually spends the afternoon editing anything we want to post. Usually the afternoons and evenings are when the crew would possibly come over to assist us and hang out.

ARCHITECT: Within these spaces, how much time do you think you'll spend in the different areas of your home, both indoors and outdoors?

MORGAN: Like, well it's super important that we spend lots of time outside in the sun, you know. You don't get skin like this sitting indoors all day. It is crucial to have a good balance of indoor work and outdoor relaxing. I do not wear stress well. If I were to guess... It's like a 60/40 balance in our routines. 60 being strictly outside time. I do a morning walk everyday.

ANDRE: For me, it's important to have a space where I can do my digital work, but also not feel cramped up in an indoor office. That classic office vibe really kills my creativity. I want to feel like I am basically outside, but still be at my desk editing vids and whatnot.

MORGAN: Andre is a great photographer, we have to show you some of his work. He takes the most beautiful photos of the places he's traveled to; he really captures the beauty in nature. He's honestly made me become such an outdoorsy person, I love it.

ARCHITECT: On that note, where do you think you'll spend the majority of your time while doing these activities? We need to think ahead on how to support these functions.

THE CLIENT_arce 415-01_prof sattler+saliklis_spring 2021
RED TEAM

ANDRE: I mean we need to be able to film and take photos all around the house showing off our lives for social media. We also need to be able to edit all of our content before it's posted. With Morgan being the health guru, she knows how to keep that healthy work/life balance. We're not needing any tennis courts or golf courses. That's excessive. The property we got is a bit on the crazy end, which is why we love it, but we are also not looking to bulldoze all of it.

MORGAN: Yeah, I hate snakes but I would be crushed if we smashed the homes of all those cute lizards running around. Like, who does that? I am in love with those photogenic gardens. Flowers everywhere are a MUST! A pool is honestly all I absolutely need. Have you felt the heat out here?

ARCHITECT: The heat is something, all right. That's where the next challenge will take us. Summers in Palm Springs are no joke, so it's important to get the next step right. What kind of ideas do you have for design or materials? Do you want to incorporate natural elements within your home, or are you looking for a more synthetic approach? Are you feeling formal and modern, casual and chic...?

ANDRE: Natural stuff is kinda on brand with our image. We try to promote that eco-friendly lifestyle as best we can. Recycling is everything, amiright?

MORGAN: I just love soft things too! I hate that waxy plastic feeling sitting in waiting rooms that are harsh and cold.

ARCHITECT: Do you have any sustainability and wellness goals for the project then?

ANDRE: Morgan handles most of the brand relations stuff, but we're always talking about promoting healthy living for our followers. Healthy bodies and healthy minds and all. Especially with my photography and traveling, being like, globally aware is so important because it's people like us, in our position, who can really make a difference and lead by example.

MORGAN: Especially with the look we're going for, all glass and sunshine, I do see the challenge of keeping it cool while it's 100 outside, but it's really important that we have this sleek look. Keeps with the California vibe, you know? And you're the genius architect! I am sure you can figure it out.

ARCHITECT: You are really hyping me up now, aren't ya? I love the energy, but you are surely posing a true challenge. Do you have any images from Instagram or Pinterest that convey your style or brand? I think we're all visual people here.

MORGAN: I thought you'd never ask! I have been adding to my Pinterest board for weeks, I am so excited. Ok, so I can just share the board with you. From the pictures, you will see I love the modern, clean look. Lots of neutral colors. And lots of houseplants. I love my little potted plants. From the outside I don't want it to look flashy or cheesy. I love the look of the flat roofs that you see around here. And Andre and I really like the one story houses that are very boxy, but dont look like boxes *laughs*.

ARCHITECT: Ok, so we'll harken back to modernism- it'll be very conscientious of the Palm Springs style. We'll be looking at a very geometric approach then.

MORGAN: Yes geometric! Oh my gosh I was so bad at geometry in high school.

ARCHITECT: Now to hone your aesthetic a bit, it seems photography is fairly central to your private and professional lives. So lighting is key! What is the quality of light are you looking for?

MORGAN: We need great natural lighting throughout the day so that we can have the best lighting possible for photos. We definitely need to get like golden hour light in the evening coming into the house for the best photos. Golden hour is everything!

ARCHITECT: How concerned are you about privacy? We're already picturing a glass house here, and with your want for natural lighting, that definitely means extensive use of glass. However, your lives will definitely be on display.

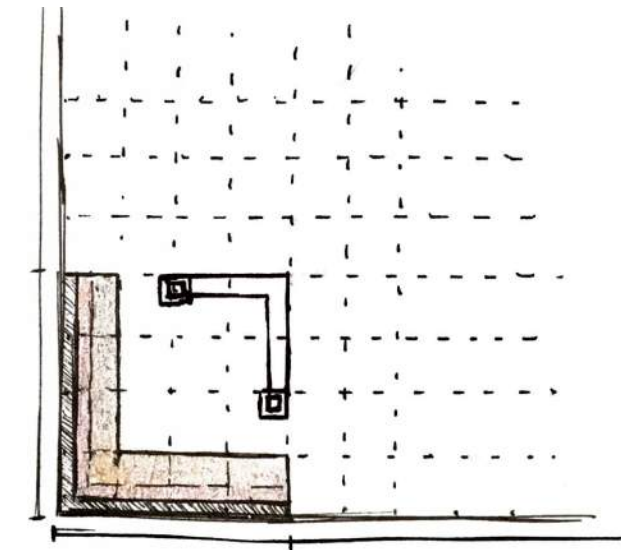
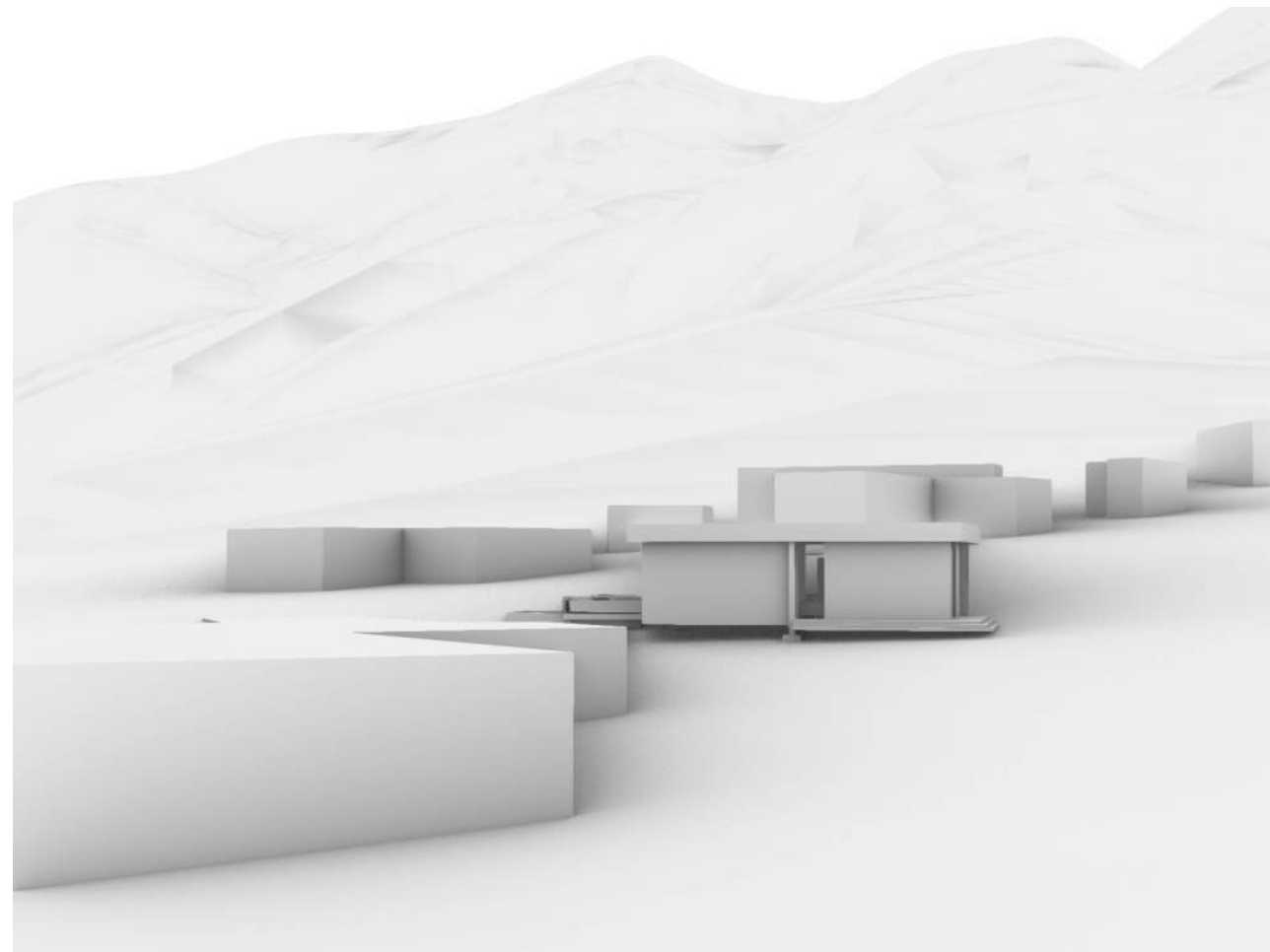
MORGAN: I mean our lives are pretty much already on display through Instagram. I share pretty much everything I am doing with my followers. Our bedroom is going to need to be a private space, but other than that I love the idea of the glass walls that let us see into the house from the outside.

ANDRE: It would be nice if we could have a little privacy from the outside so people can't see everything as they drive by.

ARCHITECT: We could use the landscaping to create some barriers around your property line. Play with various heights of plants to create a natural wall between you and your neighbors. I think we made some good progress. I have a much better idea of what you two are looking for. My team and I can get to work and start drafting some framing layouts and models of the house for you both to look at next time we meet.

THE CLIENT_arce 415-01_prof sattler+saliklis_spring 2021
RED TEAM

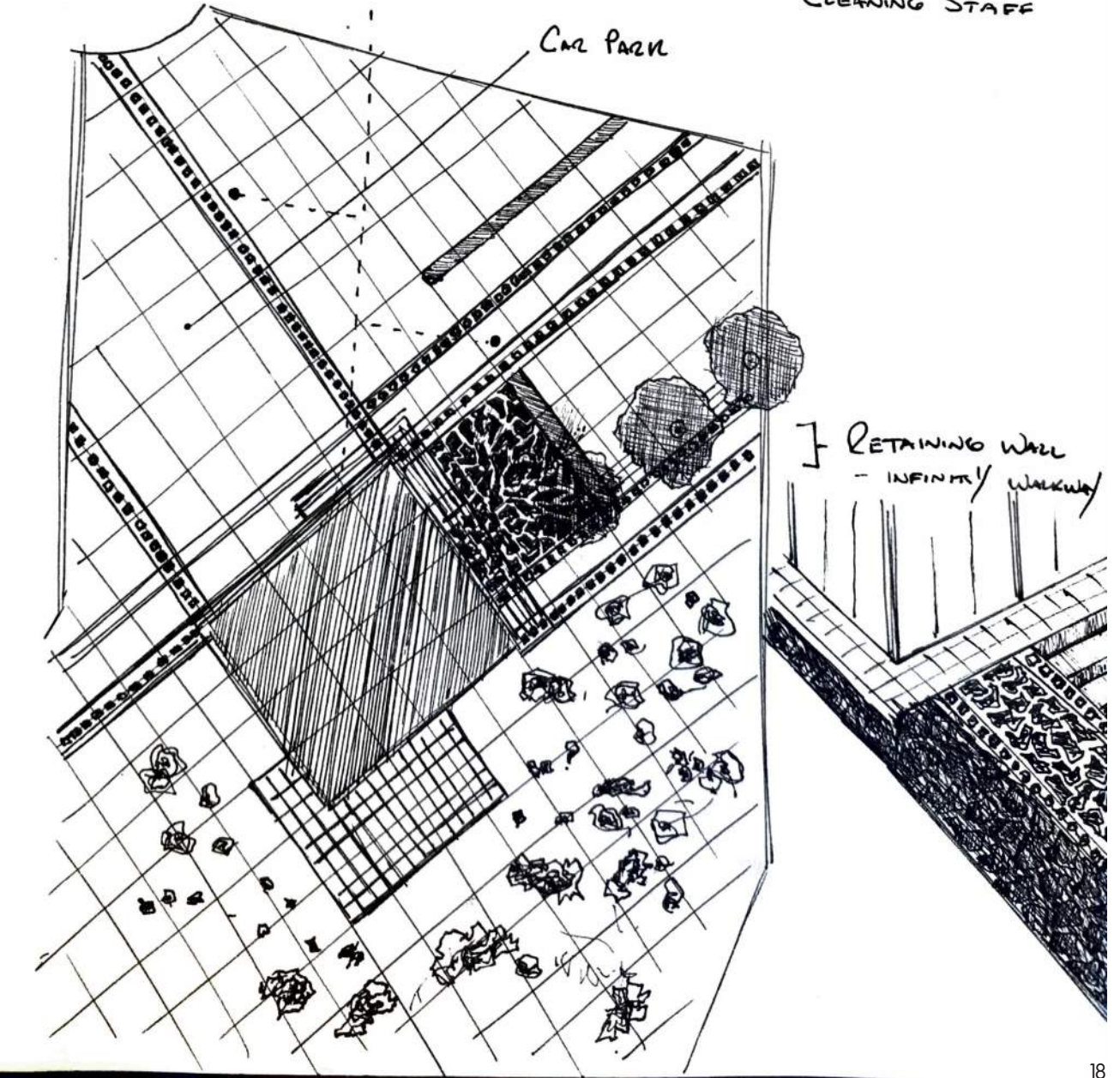
INITIAL IDEATION



* GARDEN BED
 ≤ 48"
 ~ 36" → FOR PLANTS

- SPACE FOR GATHER
 ↳ PATIO + POOL
- SPACE FOR BREAKFAST
 ↳ SHADED PATIO
- SPACE FOR SELF
 ↳ WALLED LAWN
- SPACE FOR HEAD
 ↳ VEGETABLE GARDEN

HAS GARDNER +
 CLEANING STAFF





REF. **C_S DETERMINATION**

ASCE 7-16
EQ 12.8-7
§ 12.8.1.1
EQ 12.8-2

$$T_a = C_t h_n^x = 0.020(12')^{0.9} = 0.2044 \text{ sec}$$

$T_a < T_L = 8 \text{ sec} \therefore \text{USE EQ 12.8-3}$

$$(C_s)_{\text{MAX}} = \frac{S_{DS}}{R/I_e} = \frac{1.471}{8/1} = 0.1839$$

$S_{DS} = 1.471$ (SEADOC MAP)
 $R = 8$ (SMF)
 $I_e = 1.0$ (RISK CATEGORY II)

EQ 12.8-5
 $(C_s)_{\text{MIN}} = \max \left[\frac{0.044 S_{DS} I_e}{0.01}, 0.044(1.471)(1) = 0.0647 \leftarrow \right.$
 $C_s = 0.1839 > (C_s)_{\text{MIN}}$

USE C_S = 0.1839

EQ 12.8-1
 $W = 21 \text{ PSF} [(50' \times 50') + (5' \times 25')] = 55.125^k$
 $V = C_s W = 0.1839(55.125^k) = 10.14^k$ **V = 10.14^k**

ARCE 415

845 W Chino Canyon Rd, Palm Springs, CA 92262, USA

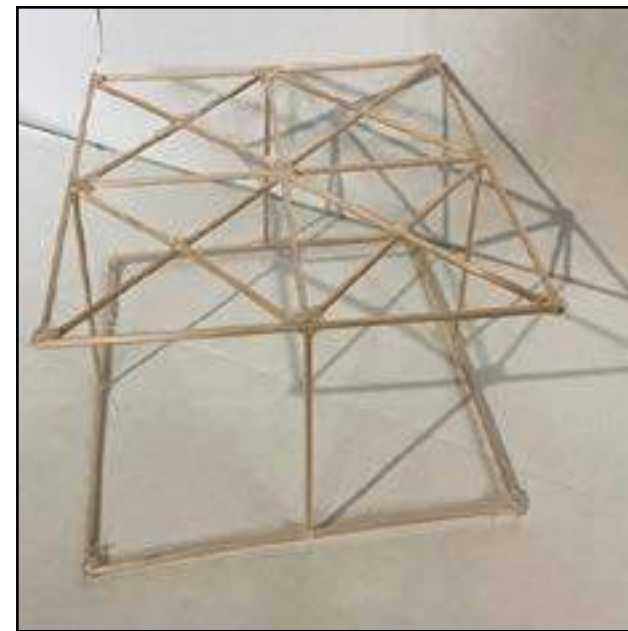
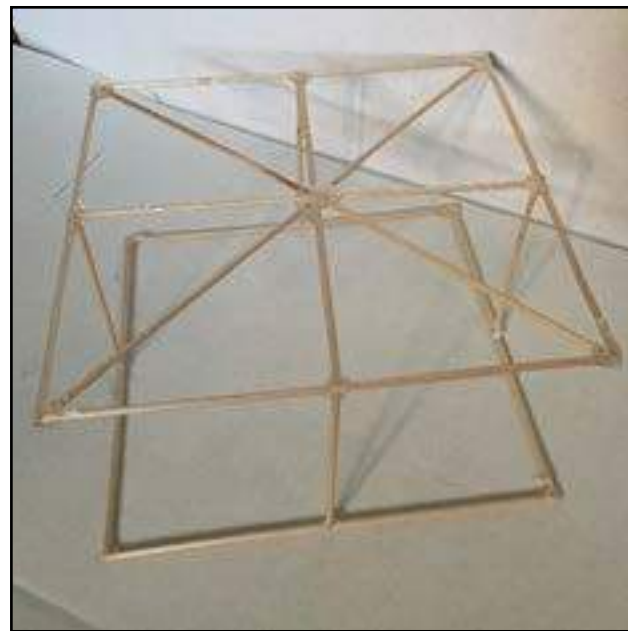
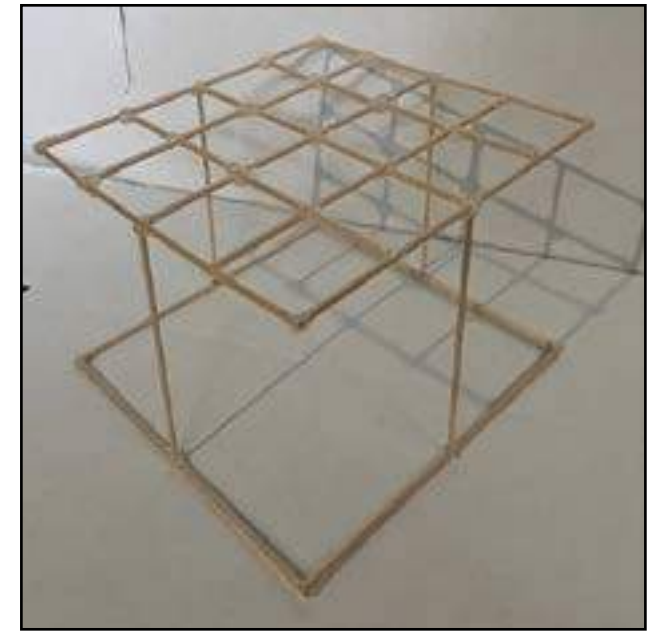
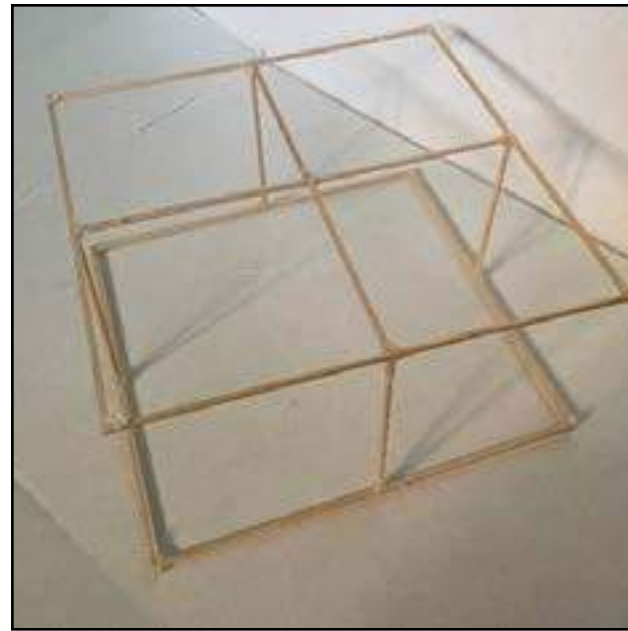
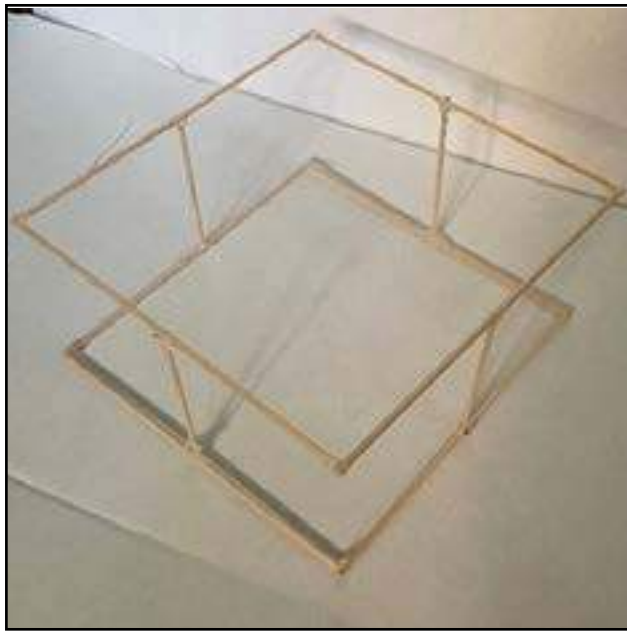
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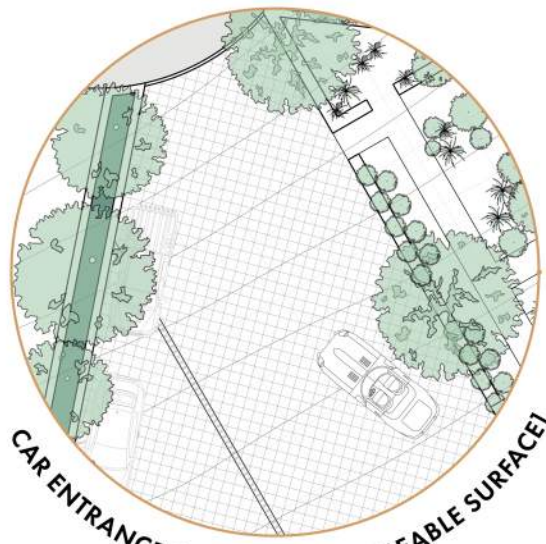
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Design Code Reference Document	ASCE7-16
Risk Category	II
Site Class	D - Default (See Section 11.4.3)

Type	Value	Description
S _S	1.839	MCE _R ground motion. (for 0.2 second period)
S ₁	0.766	MCE _R ground motion. (for 1.0s period)
S _{MS}	2.207	Site-modified spectral acceleration value
S _{M1}	null -See Section 11.4.8	Site-modified spectral acceleration value
S _{DS}	1.471	Numeric seismic design value at 0.2 second SA
S _{D1}	null -See Section 11.4.8	Numeric seismic design value at 1.0 second SA

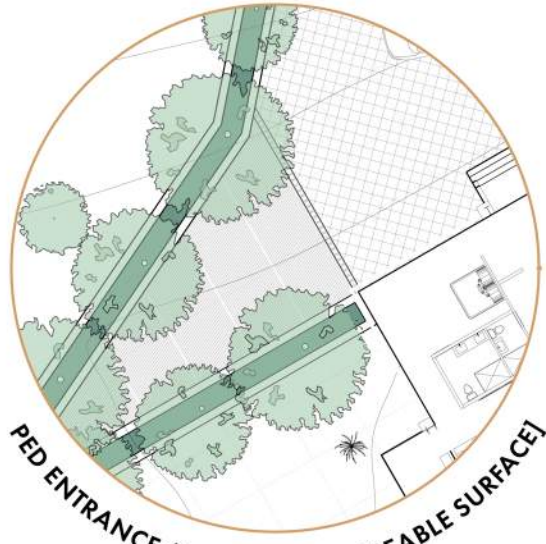
Type	Value	Description
SDC	null -See Section 11.4.8	Seismic design category
F _a	1.2	Site amplification factor at 0.2 second
F _v	null -See Section 11.4.8	Site amplification factor at 1.0 second
PGA	0.797	MCE _G peak ground acceleration
F _{PGA}	1.2	Site amplification factor at PGA
PGA _M	0.957	Site modified peak ground acceleration
T _L	8	Long-period transition period in seconds
SsRT	2.051	Probabilistic risk-targeted ground motion. (0.2 second)
SsUH	2.267	Factored uniform-hazard (2% probability of exceedance in 50 years) spectral acceleration
SsD	1.839	Factored deterministic acceleration value. (0.2 second)
S1RT	0.807	Probabilistic risk-targeted ground motion. (1.0 second)
S1UH	0.912	Factored uniform-hazard (2% probability of exceedance in 50 years) spectral acceleration.
S1D	0.766	Factored deterministic acceleration value. (1.0 second)
PGAd	0.797	Factored deterministic acceleration value. (Peak Ground Acceleration)
C _{RS}	0.905	Mapped value of the risk coefficient at short periods
C _{R1}	0.885	Mapped value of the risk coefficient at a period of 1 s



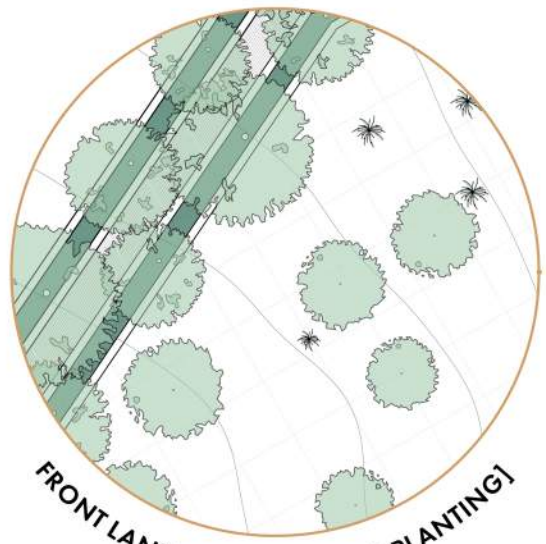
MIDREVIEW



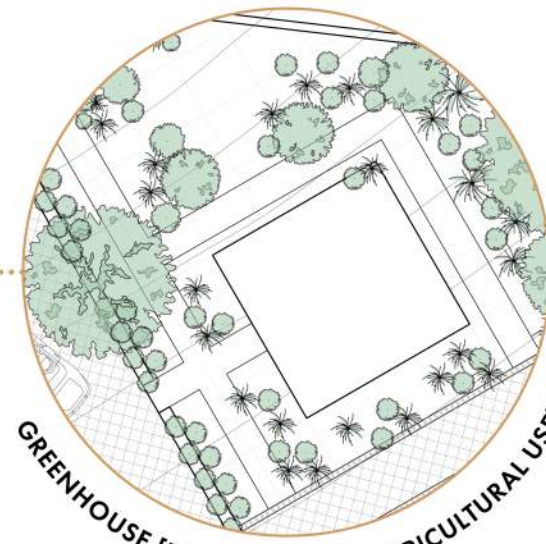
CAR ENTRANCE/DRIVEWAY [PERMEABLE SURFACE]



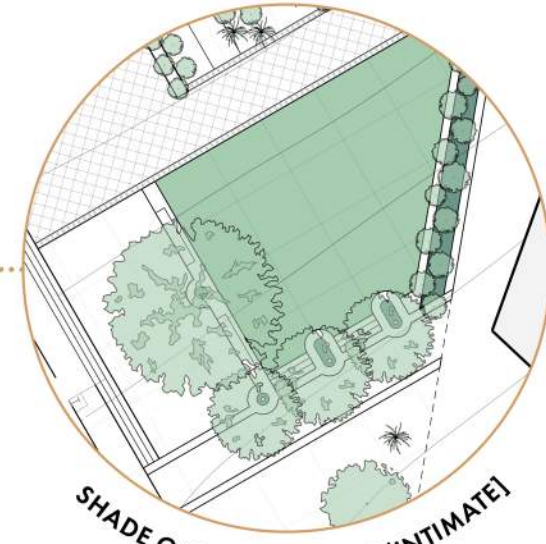
PED ENTRANCE/SIDE PATH [PERMEABLE SURFACE]



FRONT LANDSCAPE [NATURAL PLANTING]



GREENHOUSE [RECREATIONAL+AGRICULTURAL USE]



SHADE GARDEN [PRIVATE/INTIMATE]



PORCH+POOL [LOUD/INVITING]

#MATERIALITY [EXTERIOR]

TEXTURES & VIBES



SOFT



TRENDY



NATURAL



UNFORGETTABLE



#PRIVATE VS PUBLIC

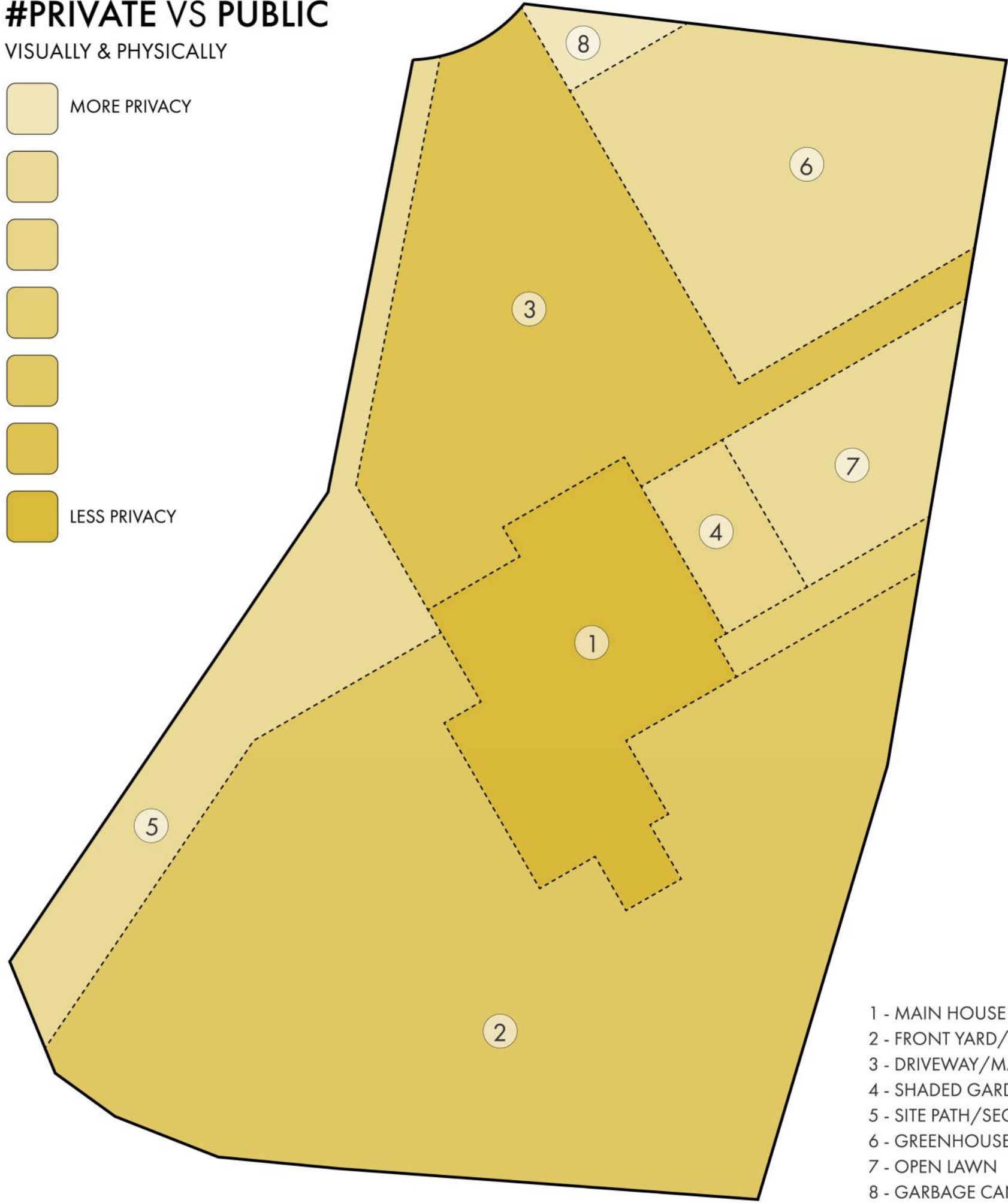
VISUALLY & PHYSICALLY



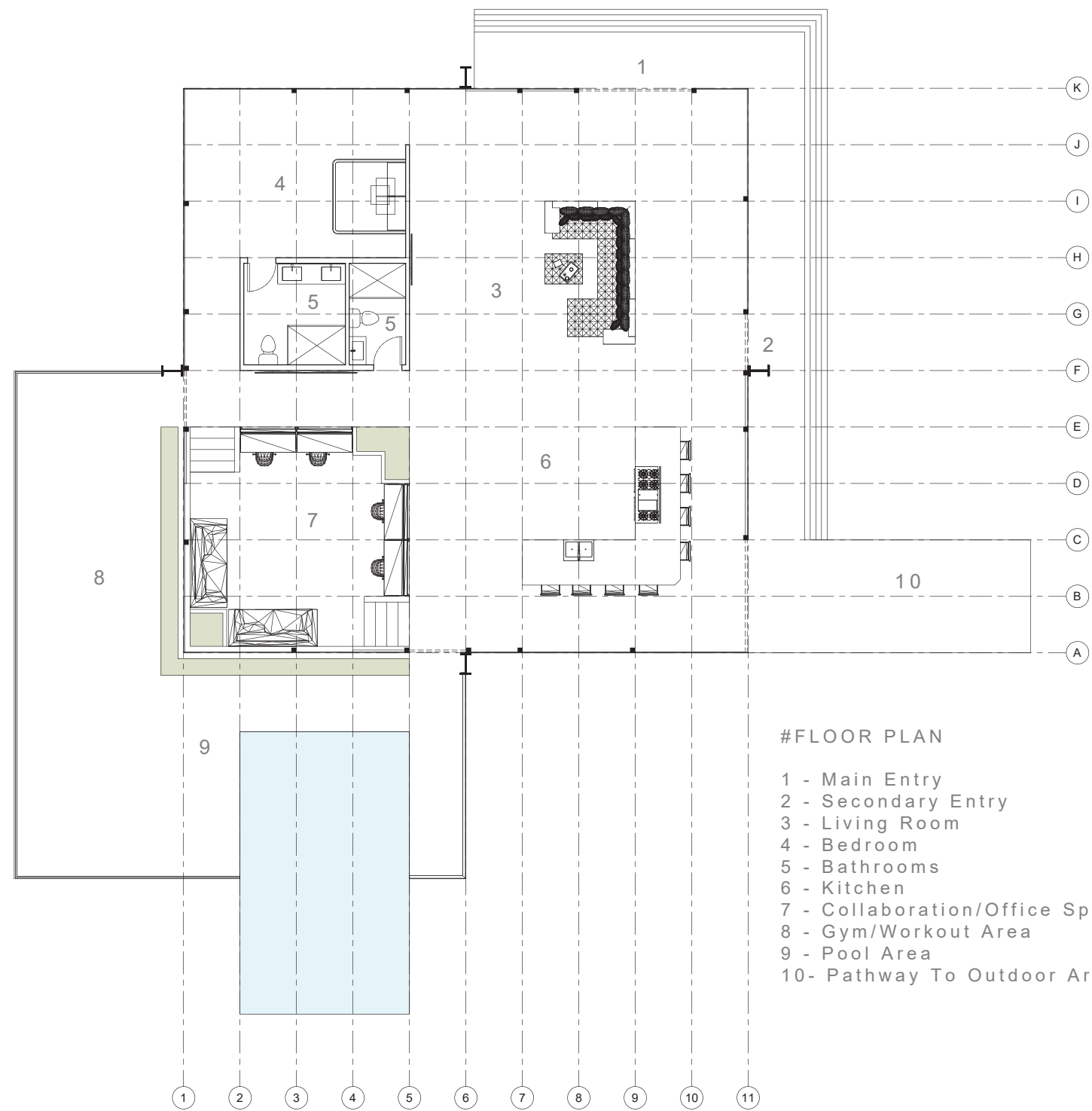
MORE PRIVACY



LESS PRIVACY

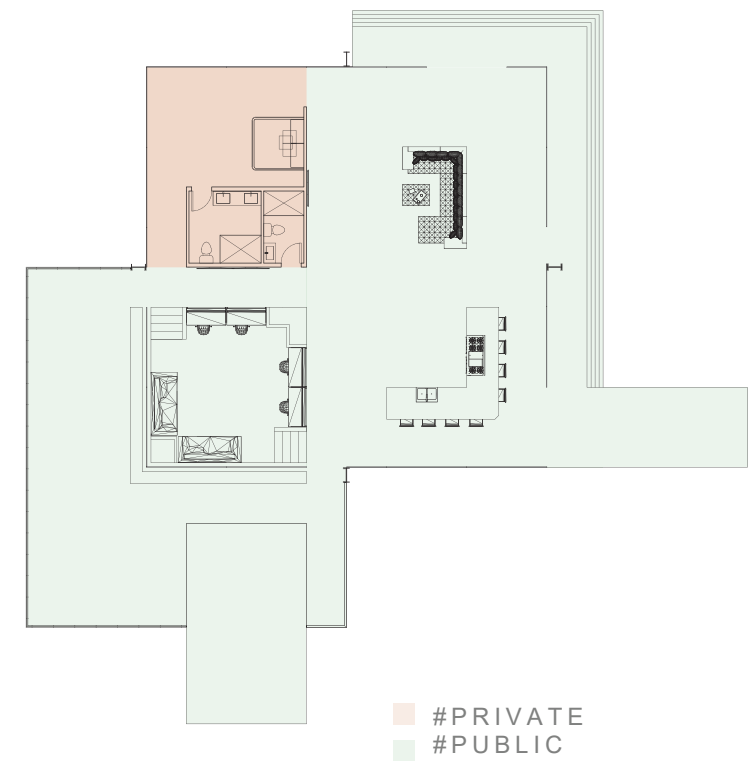
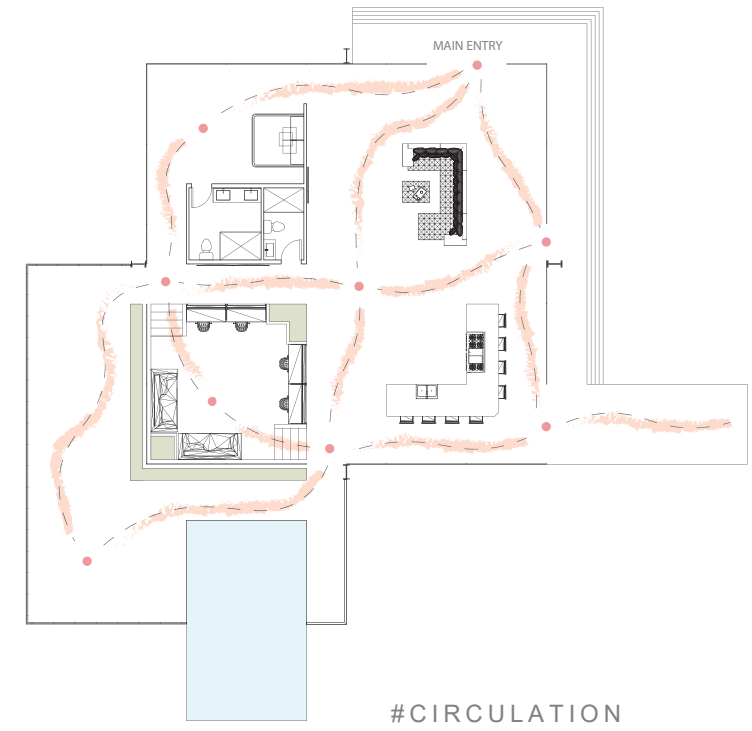


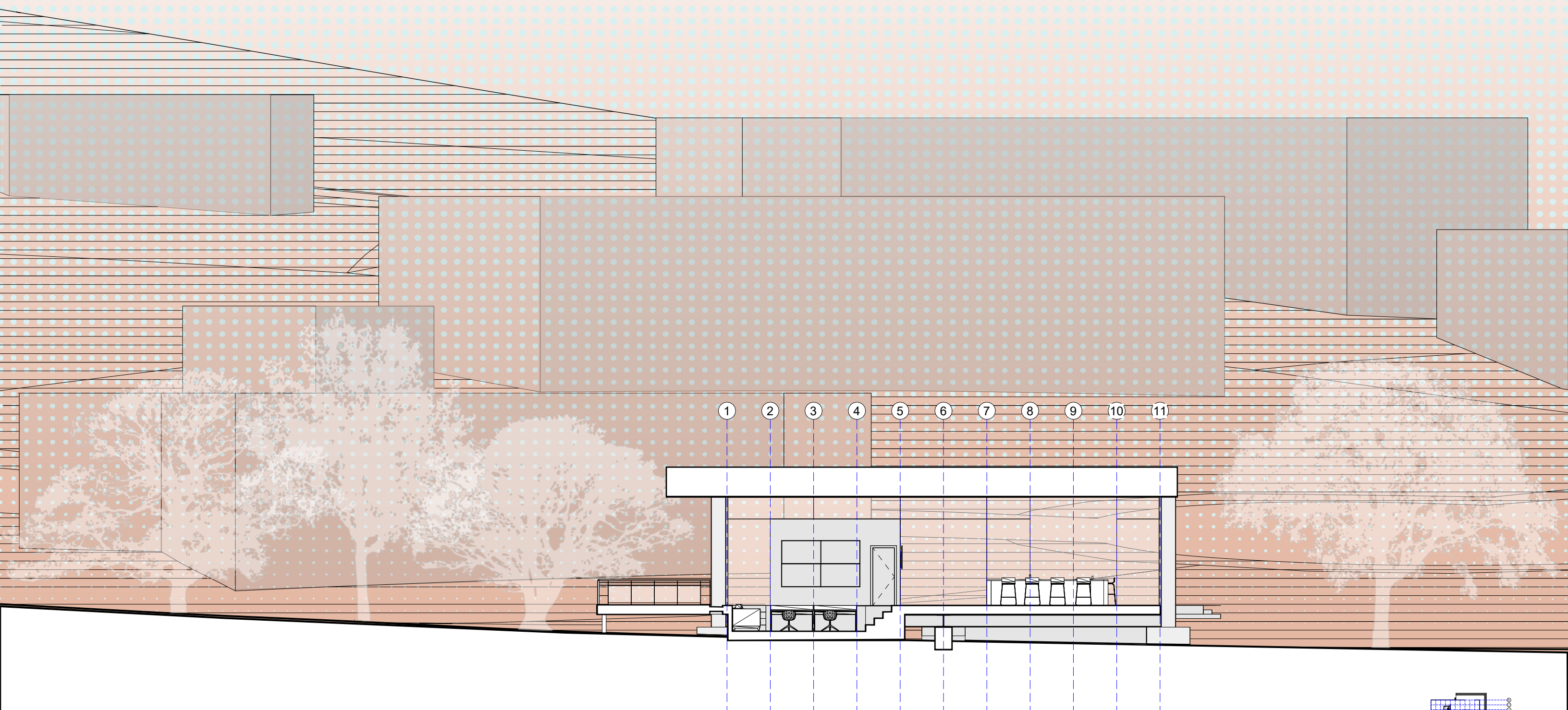
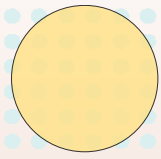
- 1 - MAIN HOUSE
- 2 - FRONT YARD/CURB APPEAL
- 3 - DRIVEWAY/MAIN ENTRANCE
- 4 - SHADED GARDEN
- 5 - SITE PATH/SECOND ENTRANCE
- 6 - GREENHOUSE/MAIN GARDEN
- 7 - OPEN LAWN
- 8 - GARBAGE CANS



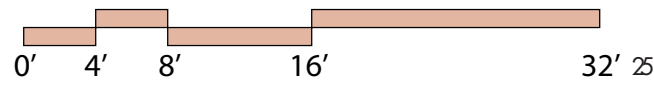
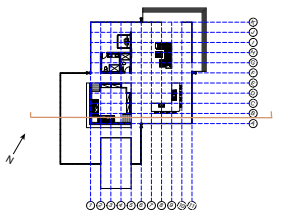
#FLOOR PLAN

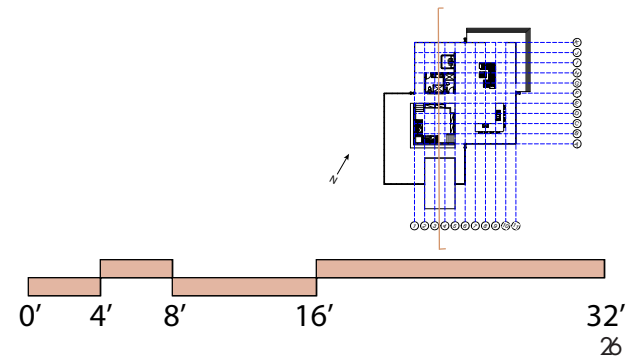
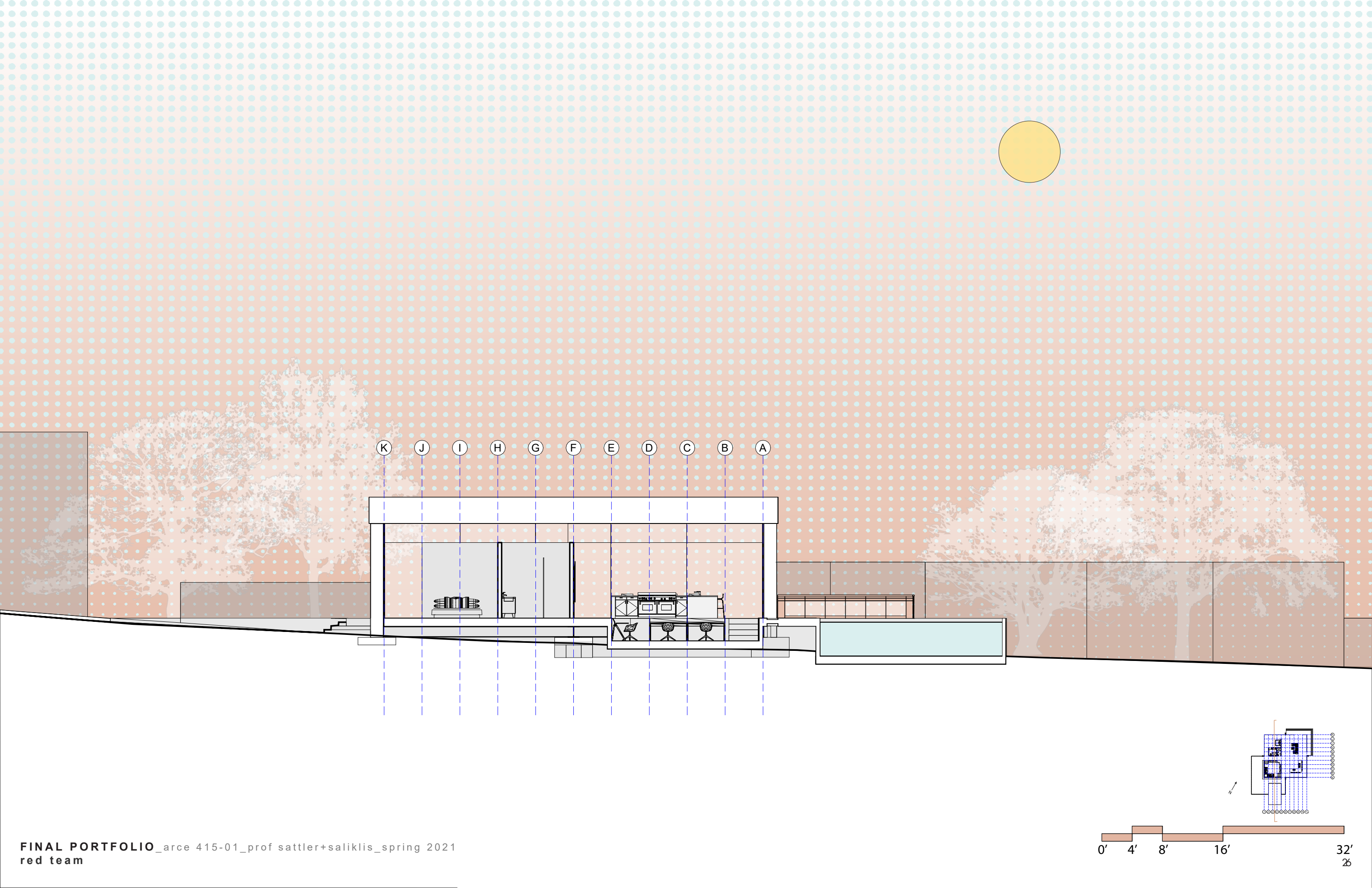
- 1 - Main Entry
- 2 - Secondary Entry
- 3 - Living Room
- 4 - Bedroom
- 5 - Bathrooms
- 6 - Kitchen
- 7 - Collaboration/Office Space
- 8 - Gym/Workout Area
- 9 - Pool Area
- 10- Pathway To Outdoor Area





1 2 3 4 5 6 7 8 9 10 11

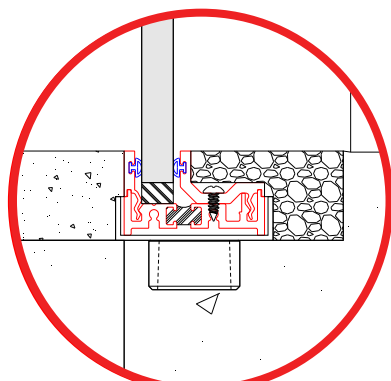




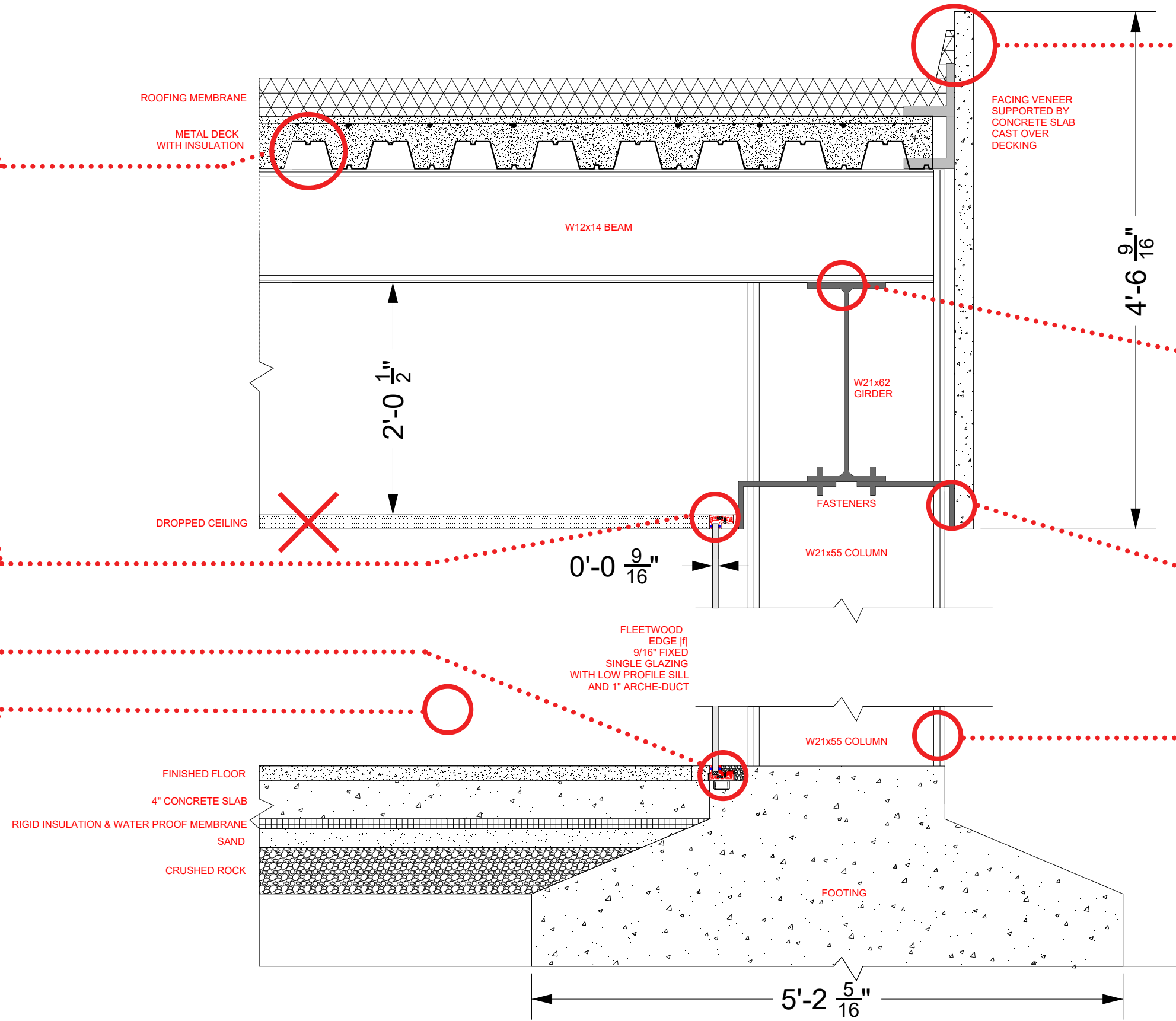
DETAIL INVESTIGATIONS

Remove concrete fill as it's too heavy. Depict current structural member, footing, and slab sizes until changes are finalized. 3" steel decking will be bolted to members.

Depict a small protruded mullion on top. Keep flush/hidden lower mullion. Incorporate a ventilation system to tackle phase change concerns. Eliminate drop ceiling. Expose structure



Pool acts as heat sink & reintroduces humidity. Need to introduce an intervention that will address and tackle phase changes internally (condensation)



Explore alternatives to curtain wall system as we're working with a single story structure. Parapet not needed- will bolt to roof. Design exterior perimeter drainage.

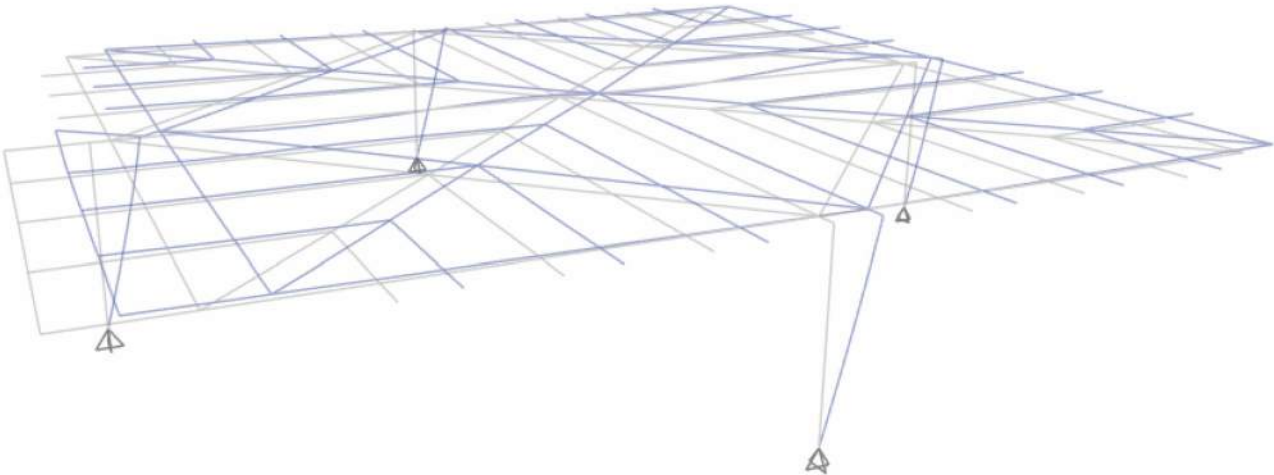
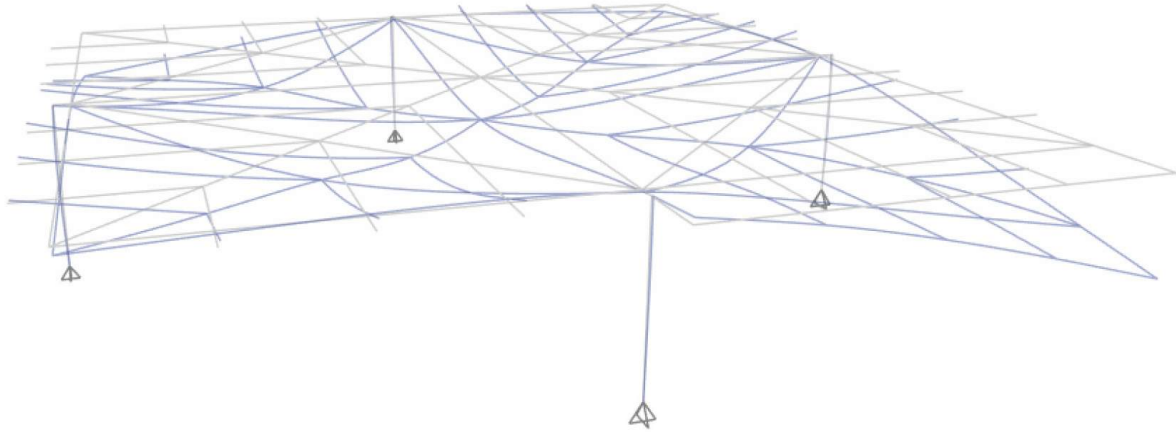
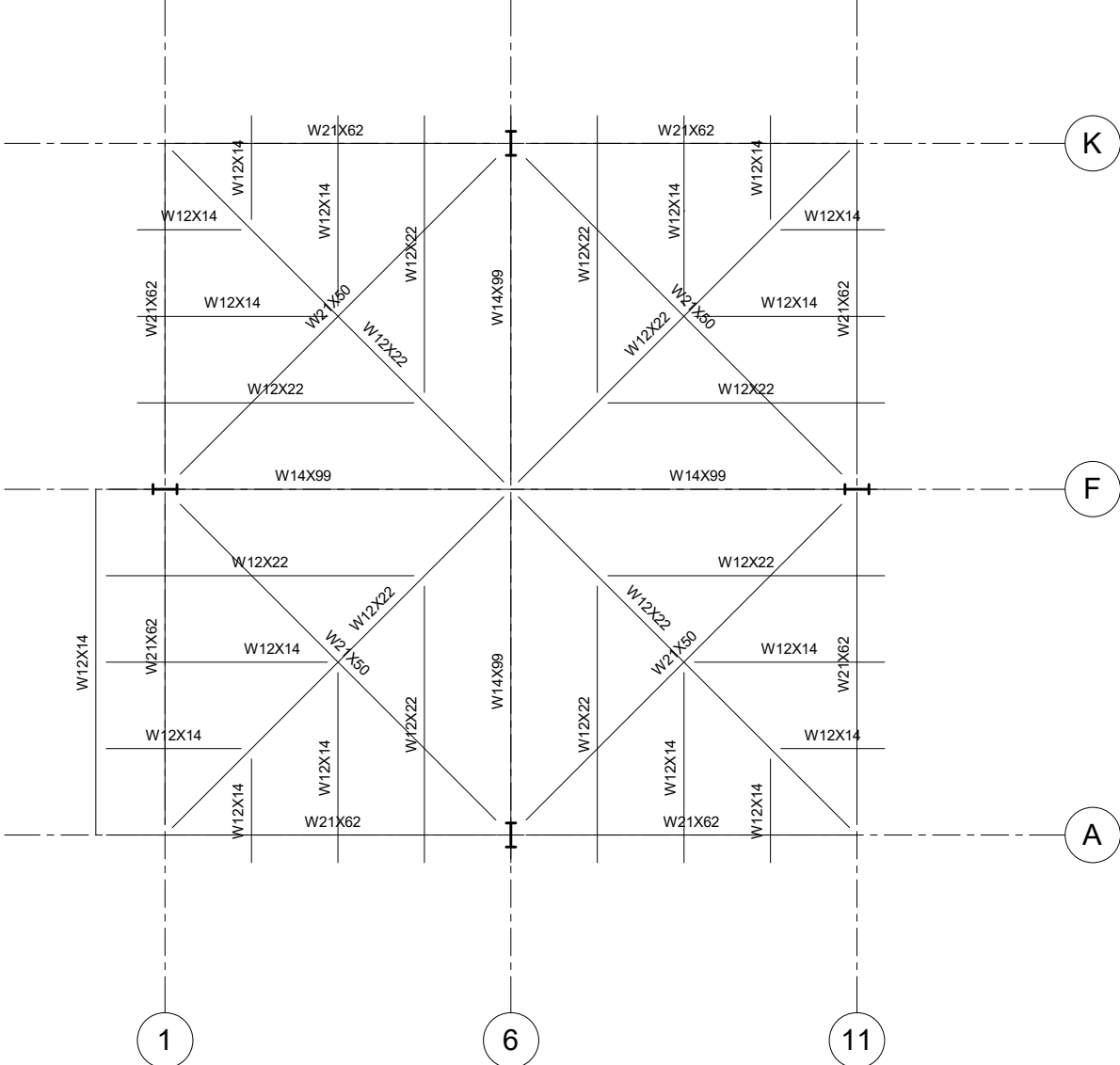
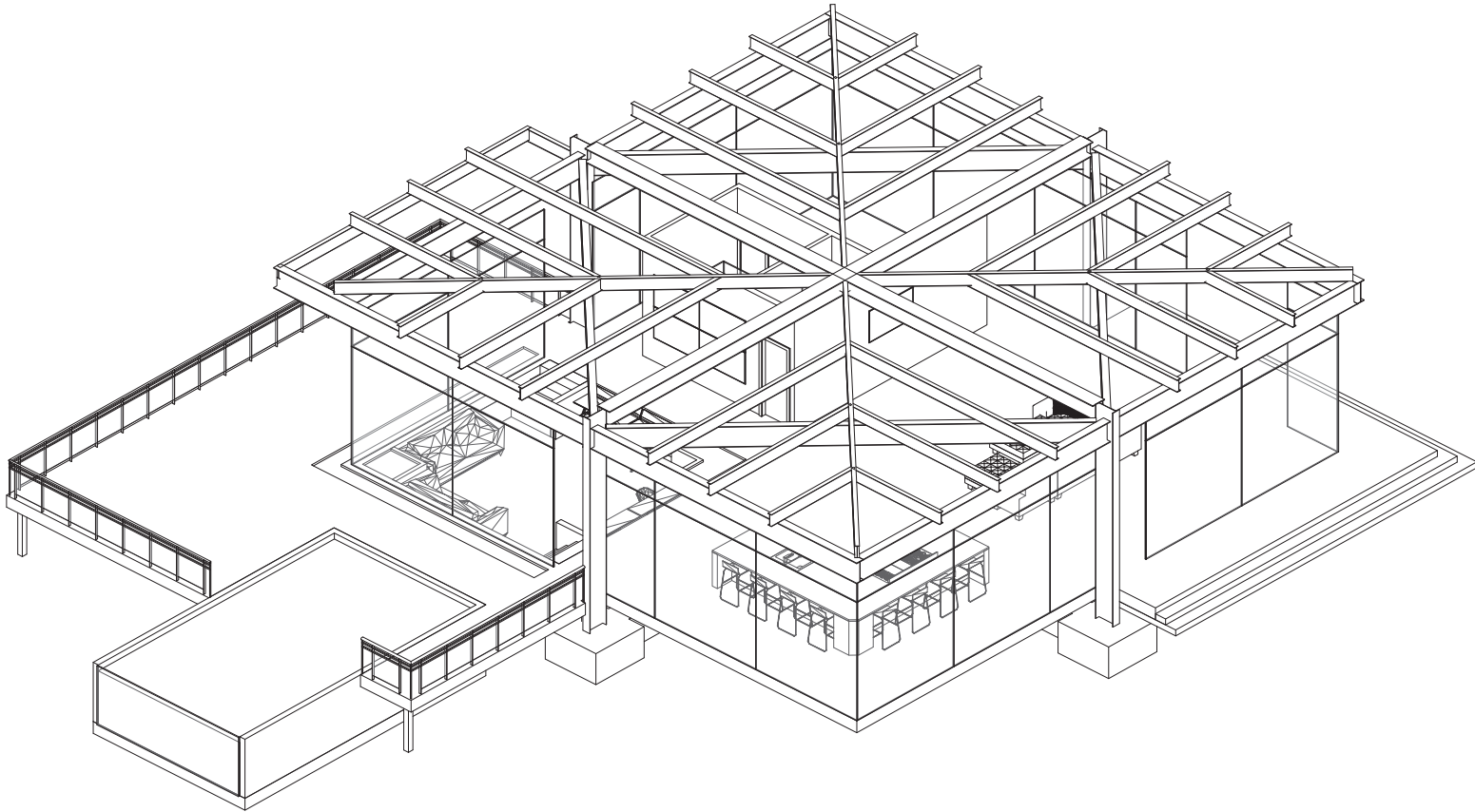
Fasteners would have to be excessively long to keep current wall profile. Rotating column benefits connection and glass deflection.

Investigate how to keep illusion of single solid mass with internally exposed structure. Veneer front? Slope of roof would only need to be 1/2" or so.

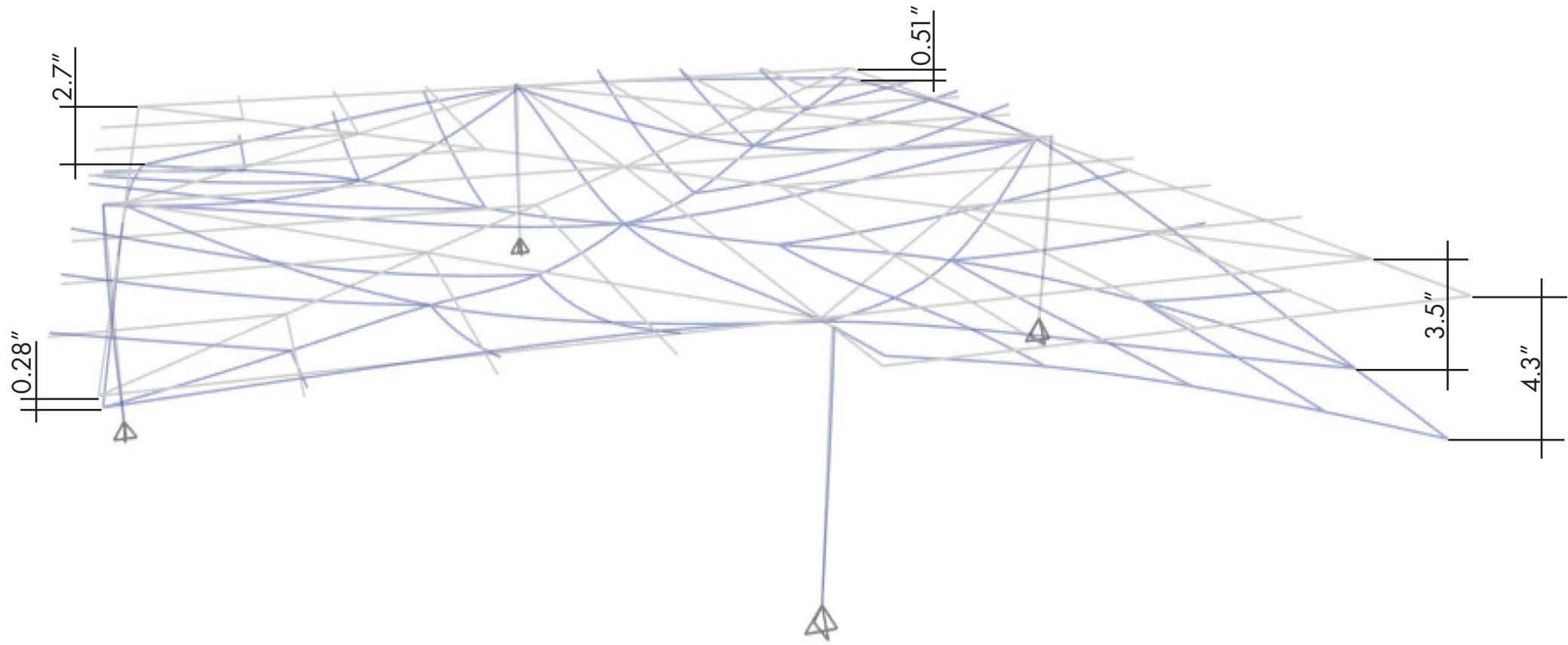
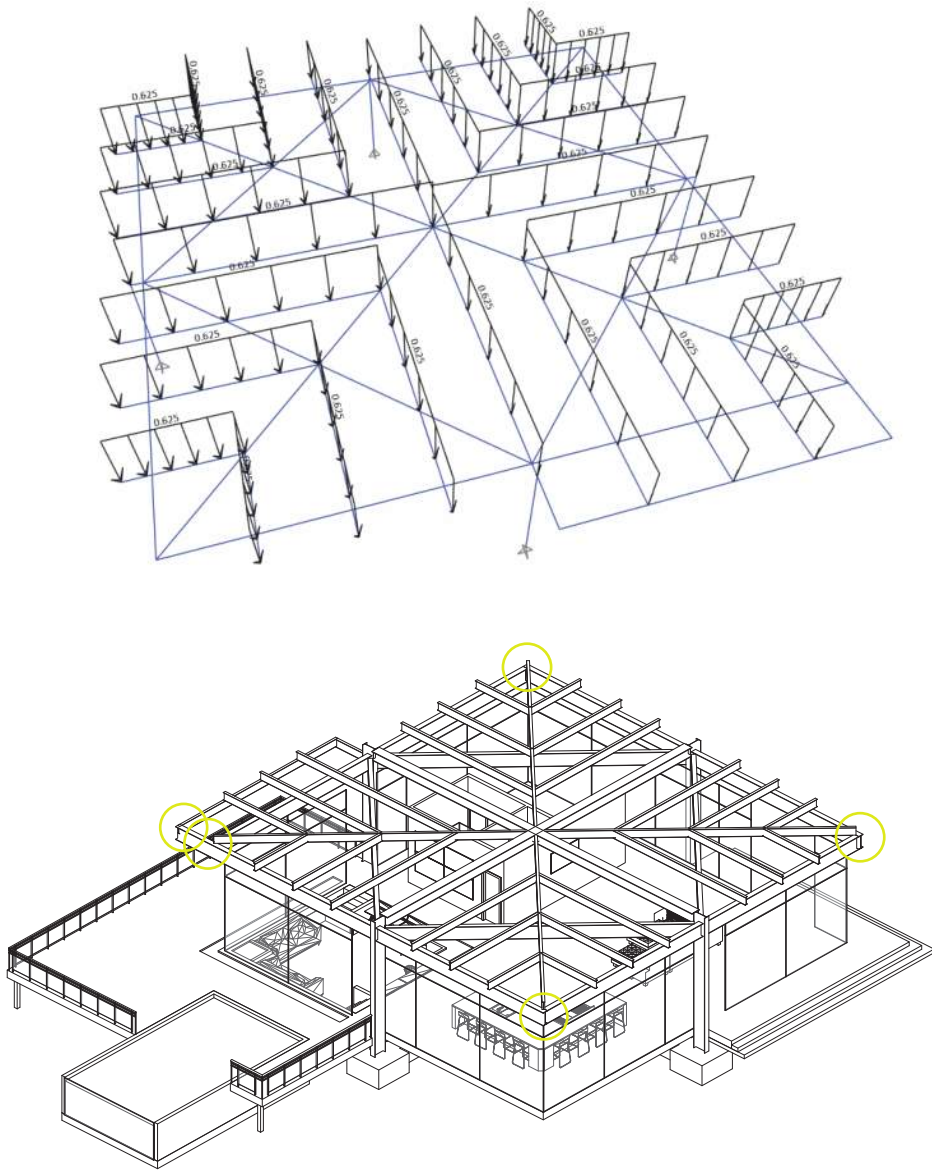
Column sizes are imbalanced compared to the rest of the structural members and project scale- resize. Column welded onto base plate connecting to the slab.

1st Iteration
Katherine Sheetz

#MODELING



#GRAVITY_DEFLECTIONS



FINAL REVIEW



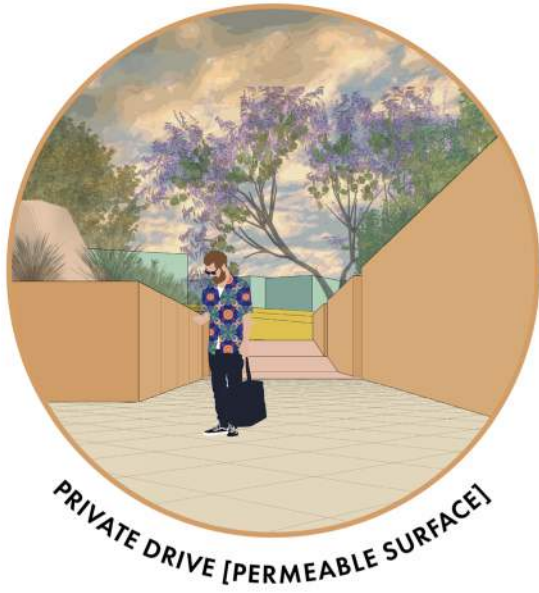
N. VISTA DR.

W. PANORAMA RD.

W. CIELO DR.

W. PANORAMA RD.





PRIVATE DRIVE [PERMEABLE SURFACE]



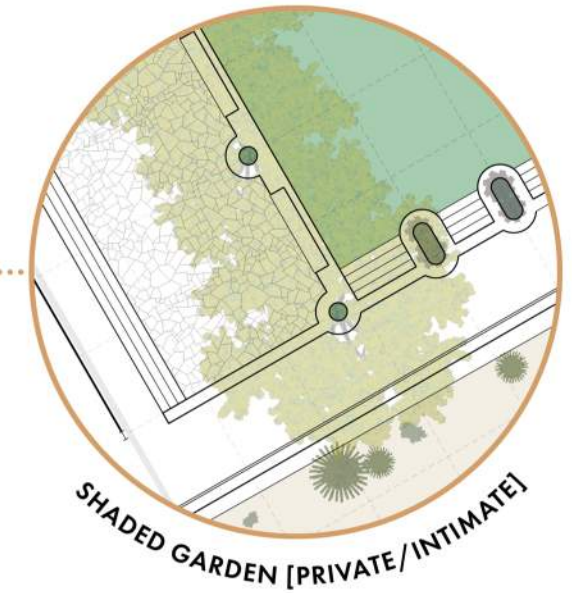
ROCK GARDEN [INSTAGRAM-WORTHY]



MAIN/GUEST ENTRANCE [NATIVE TREE ALLÉE]



GREENHOUSE + DESERT GARDEN [PHOTO SHOOT READY]



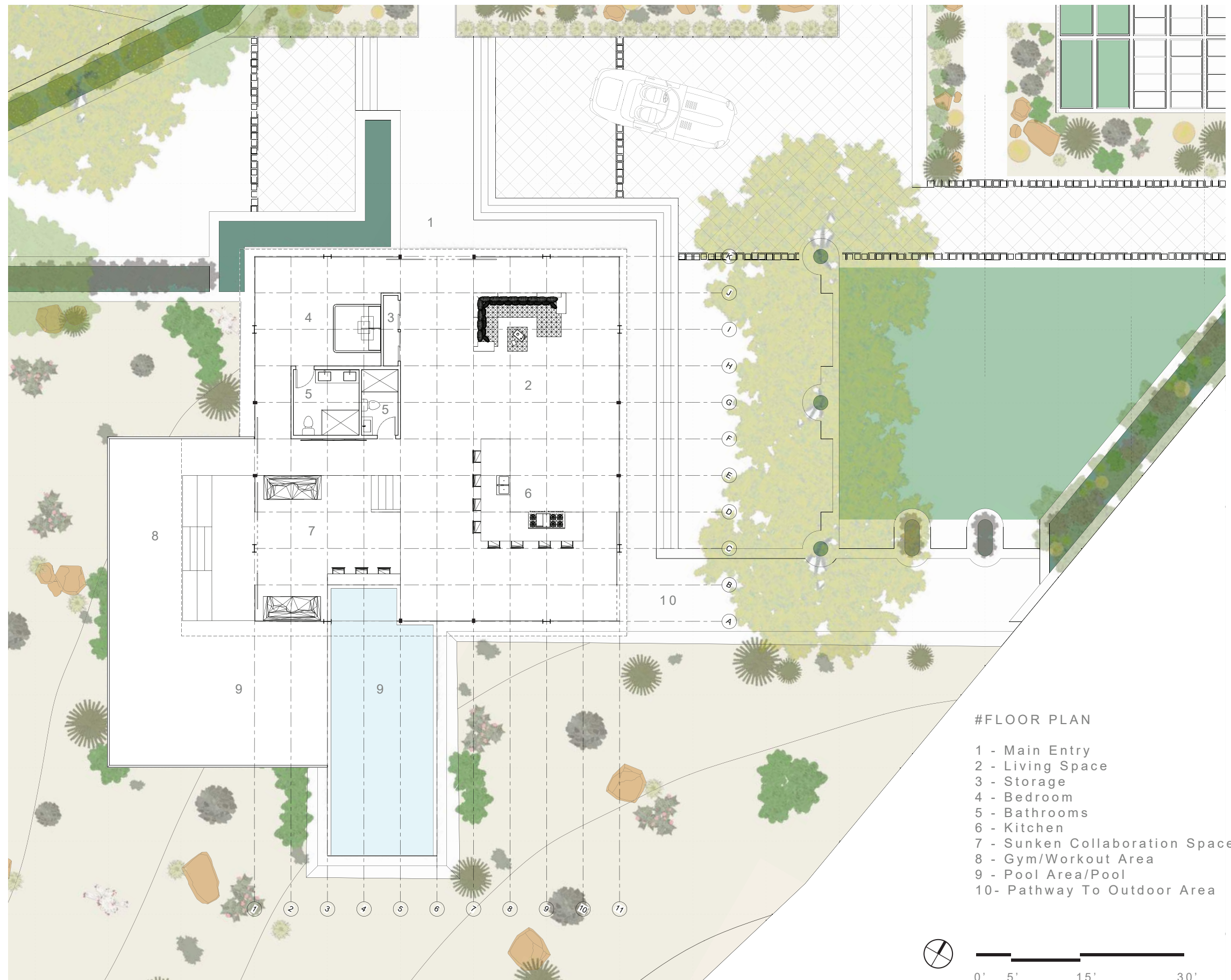
SHADED GARDEN [PRIVATE/INTIMATE]



BALCONY OVERLOOK [PRIME GOLDEN HOUR SHOOTS]

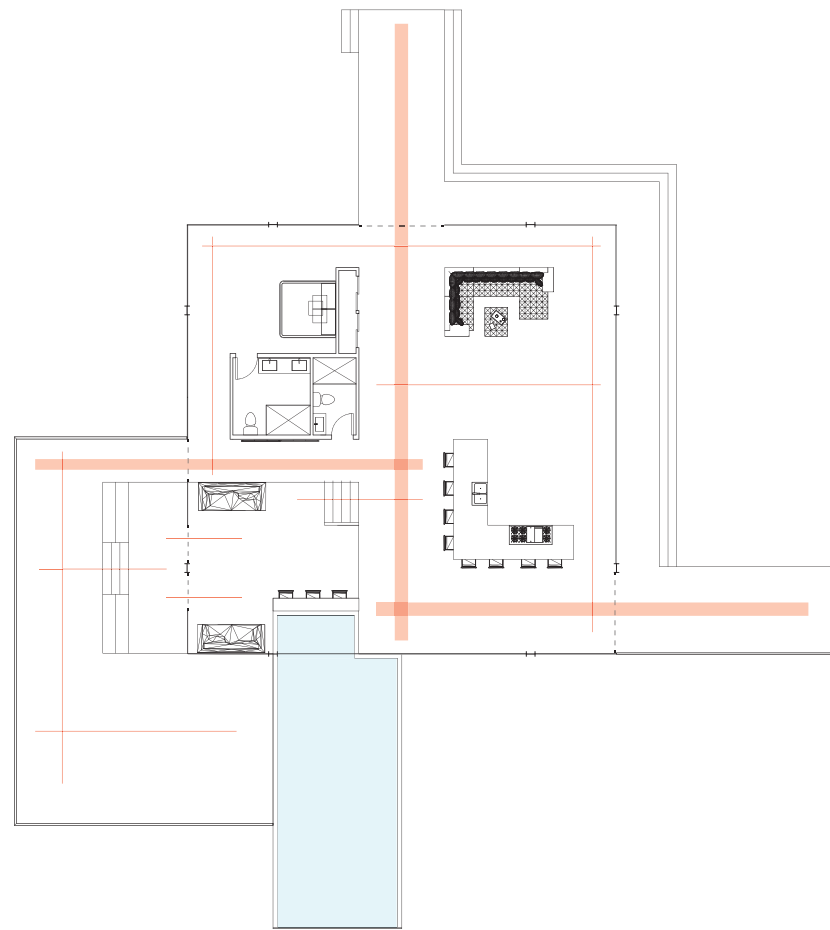


Working with a 5 foot grid we began organizing the spaces based on morgan and andres desires for their glass house in palm springs. Privacy was not considered as they want their daily lives/routines to be on display. This allowed for an open floor plan creating mostly public spaces within the interior of the house. The bedroom and bathroom spaces are separated from the public spaces by a 9ft interior wall that does not touch the ceiling. An open concept living and kitchen space allow for gatherings between the crew also offering views and a pathway from these spaces into the garden area. A sunken Collaboration/office space addition that extends to the outdoor deck creates work space for the crew to upload their content. With views from the sunken space to the rest of palm springs, a bar next to the pool that is extending into the collaboration area, who wouldn't want to occupy this space? The sunken space extends out into the outdoor deck and the pool area further strengthening the indoor outdoor living condition.



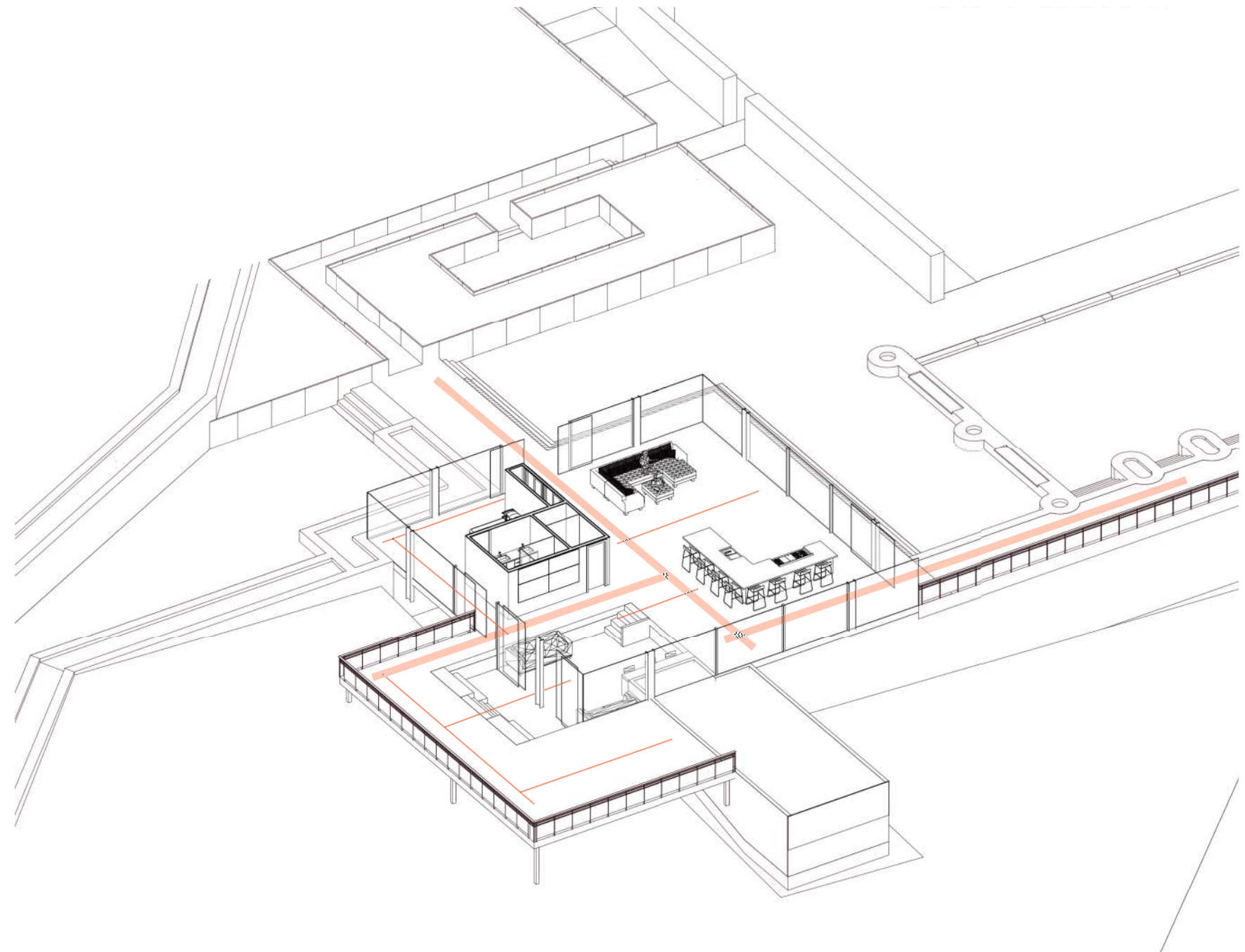
- #FLOOR PLAN
- 1 - Main Entry
 - 2 - Living Space
 - 3 - Storage
 - 4 - Bedroom
 - 5 - Bathrooms
 - 6 - Kitchen
 - 7 - Sunken Collaboration Space
 - 8 - Gym/Workout Area
 - 9 - Pool Area/Pool
 - 10- Pathway To Outdoor Area

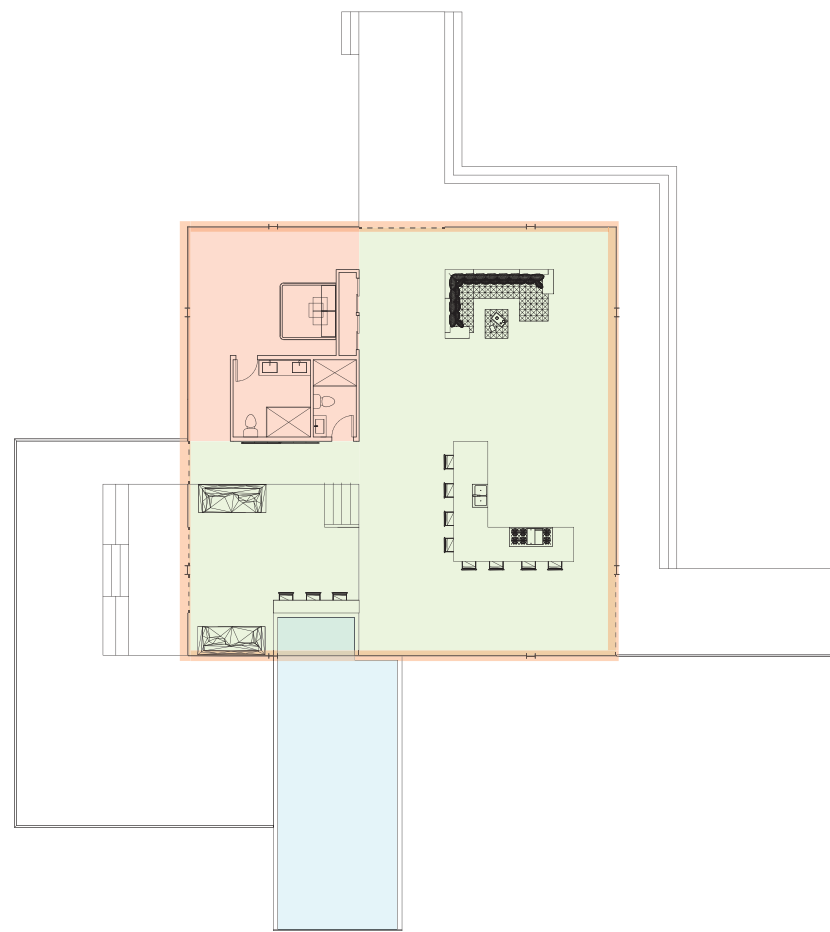




#CIRCULATION

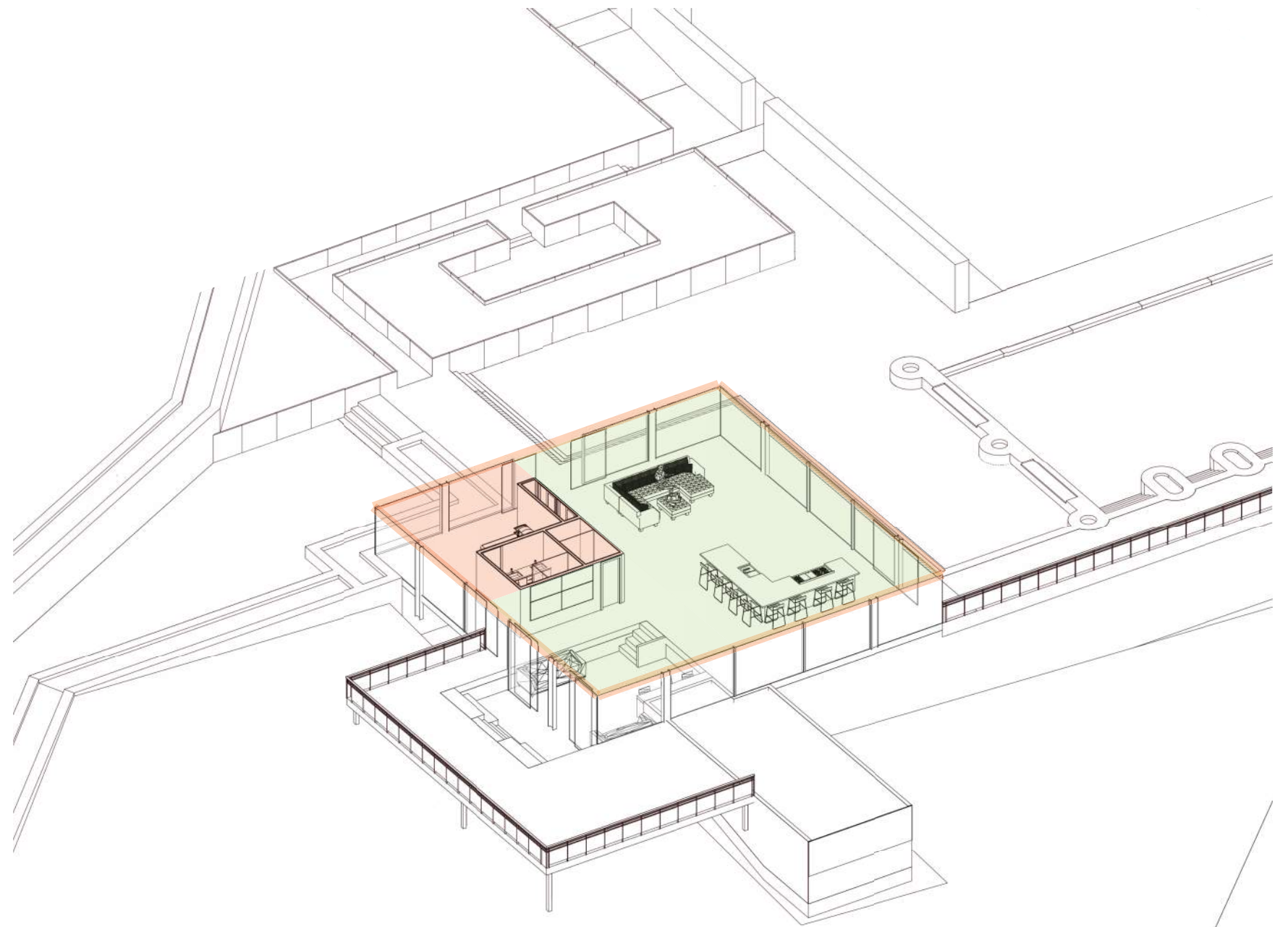
Working with the grid, a 10 ft wide pathway in the center of the plan extending from the exterior into the interior connects the clients and the crew to every space within the house. Smaller pathways leading them into the more private spaces. In the diagram the thick lines represent this primary circulation path and the thinner lines the connections to the rest of the spaces

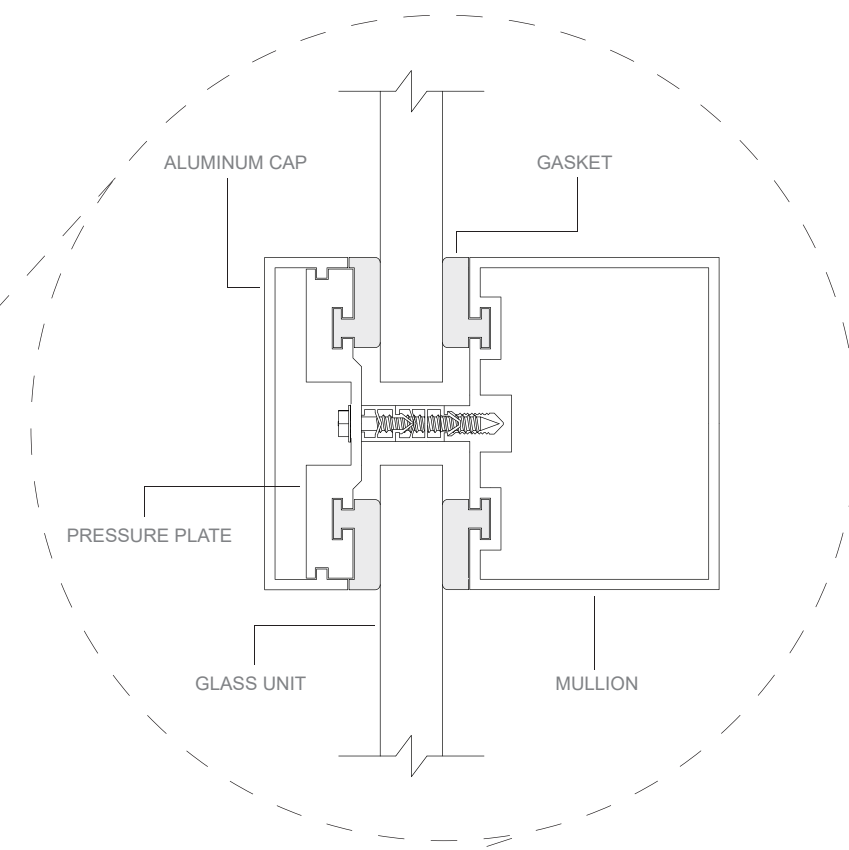
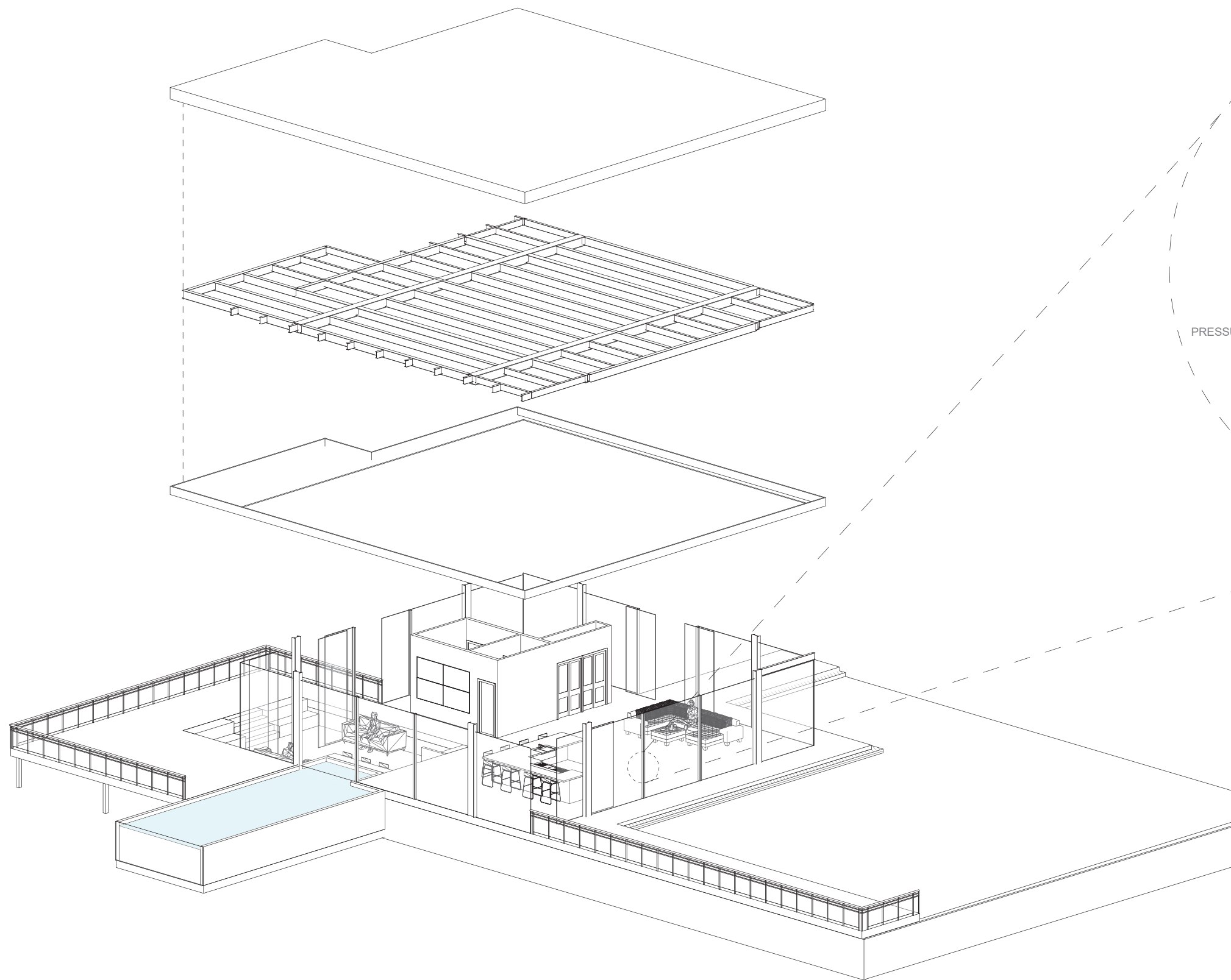




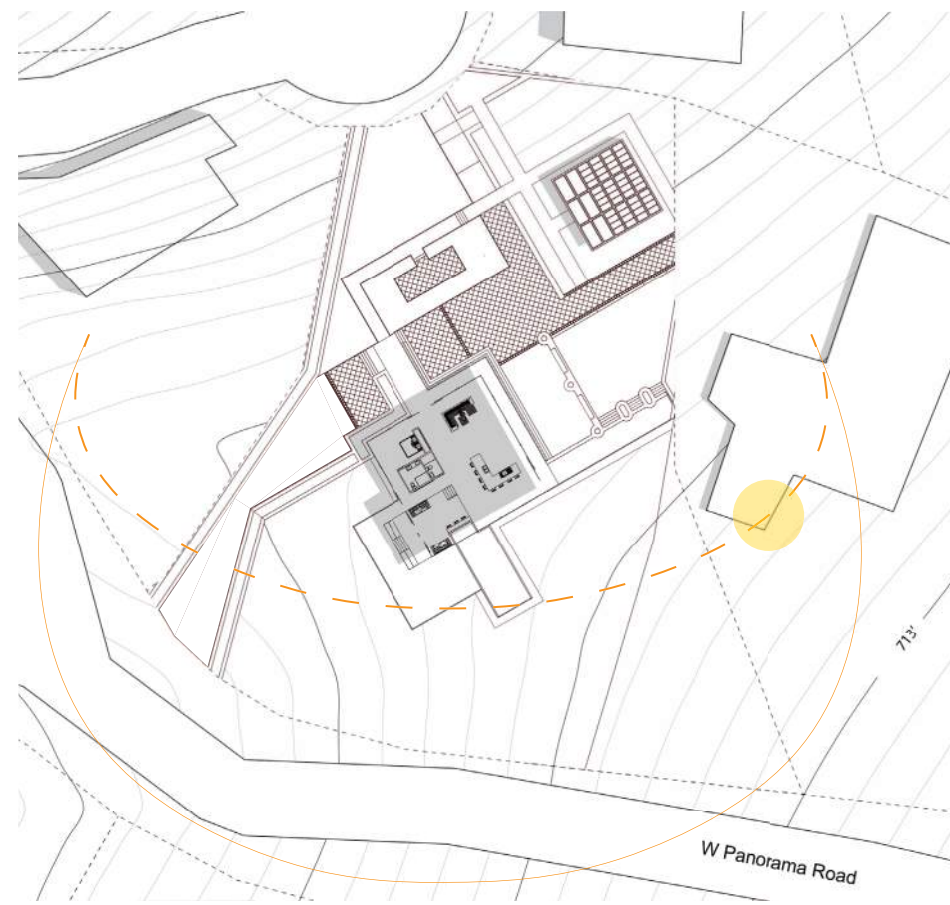
- #PRIVATE
- #PUBLIC
- #50x50

This diagram shows the 50x50 boundary in contrast to the outdoor spaces and the rest of the site. As privacy not being considered one can see about 25% of the house being private and the other 75% being public further connecting to the outdoors.

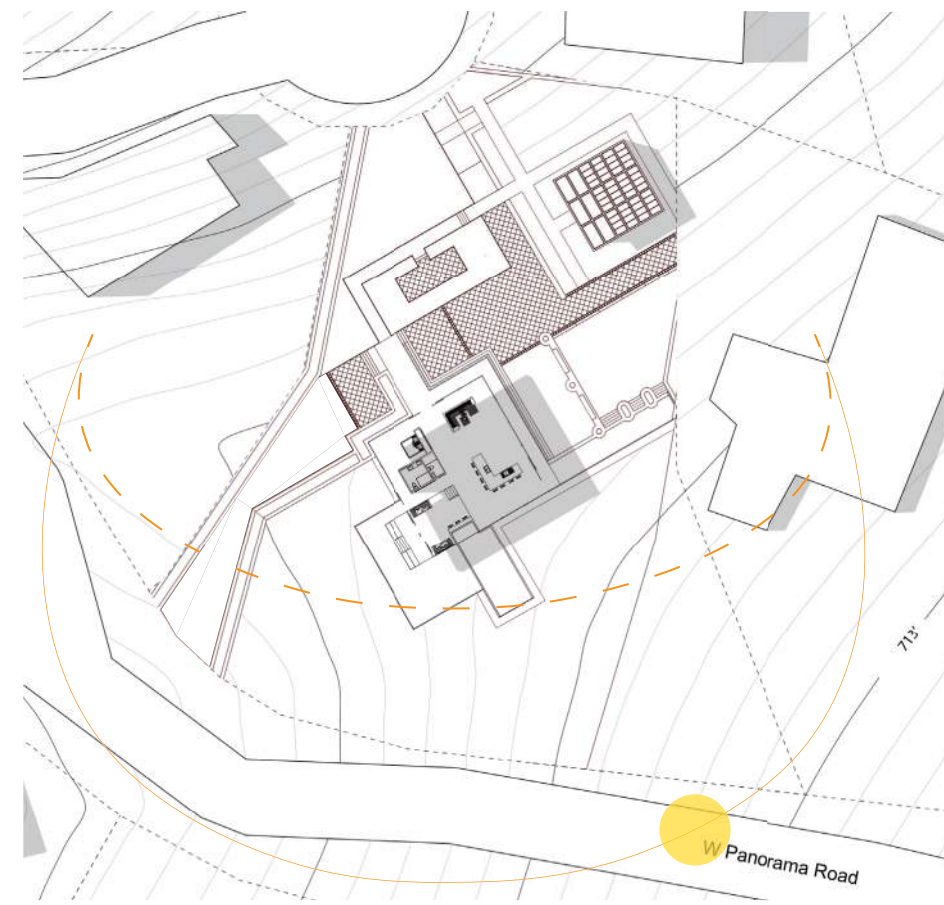




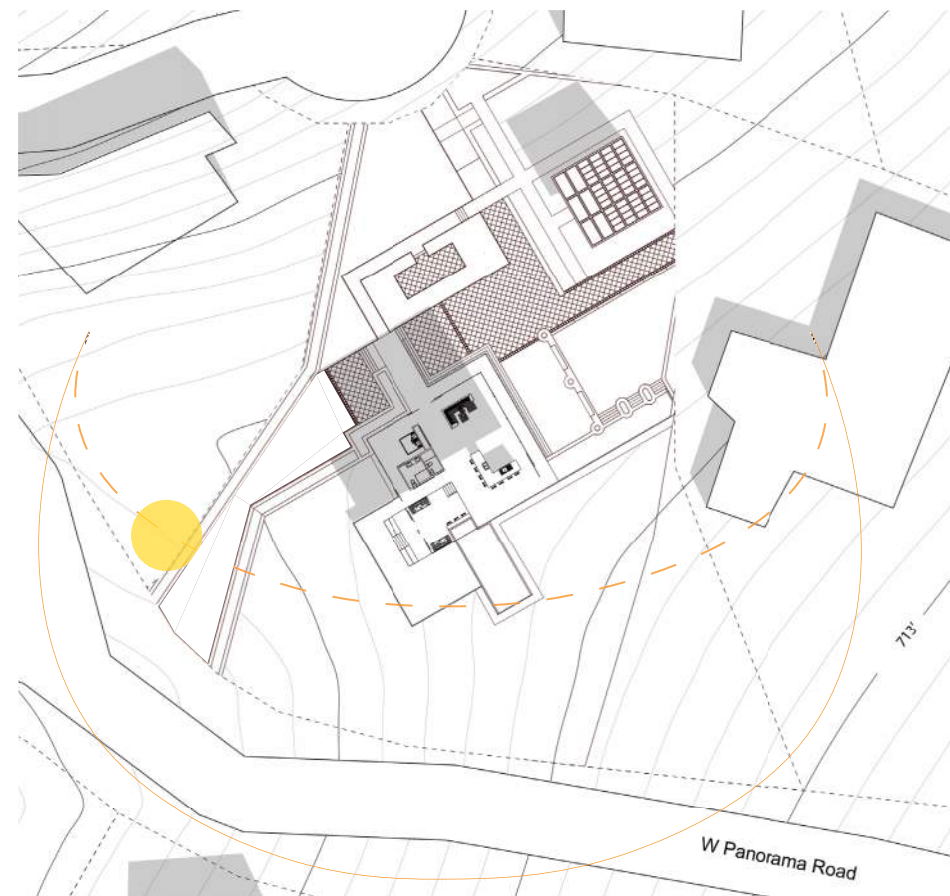
This Axon shows the overall spatial arrangements within the house along with the roof and structural systems. Also an approach to our glass to mullion connection which consists of a pressure plate that is screwed to a mullion and rubber gaskets between these two elements supporting our glass units.



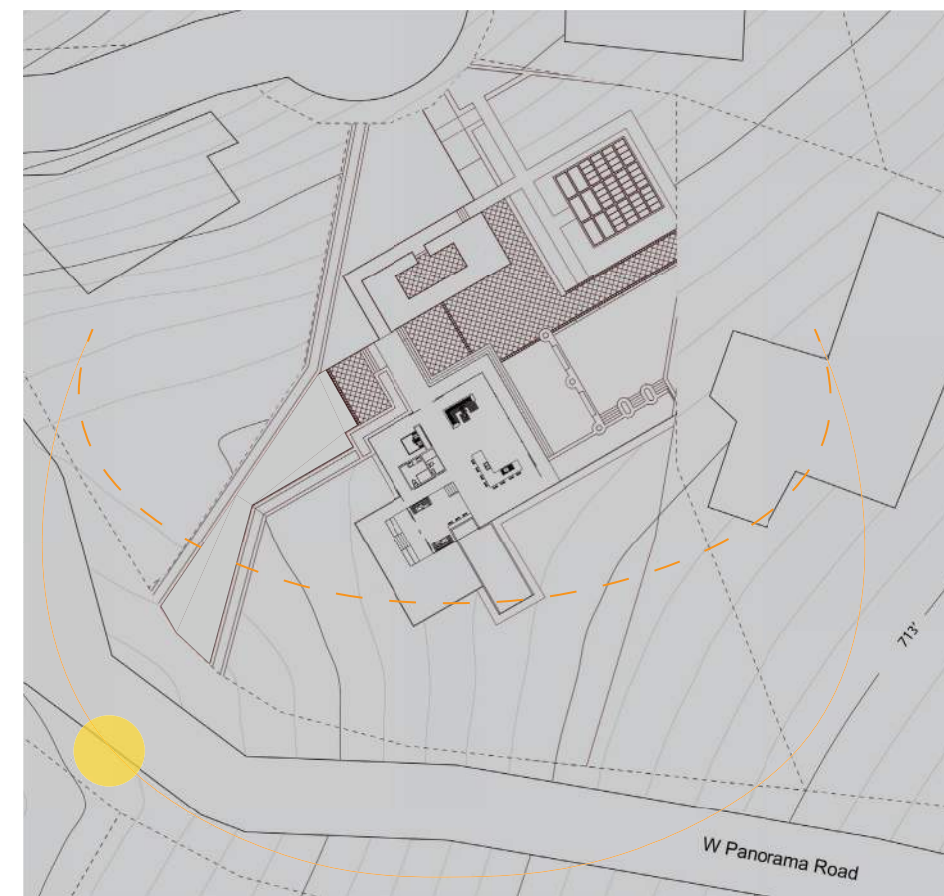
#JUN_9TH_9AM



#DEC_9TH_9AM



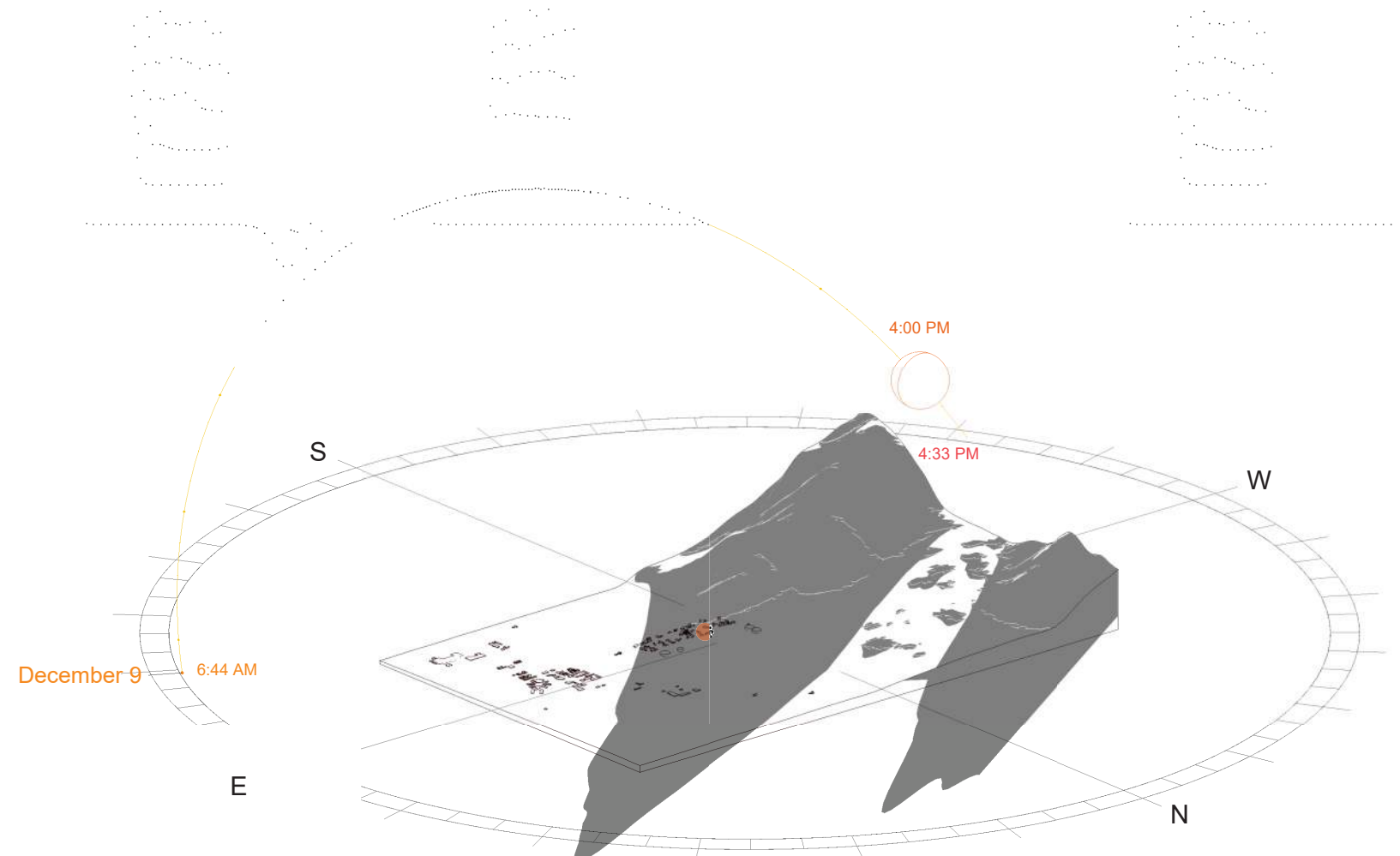
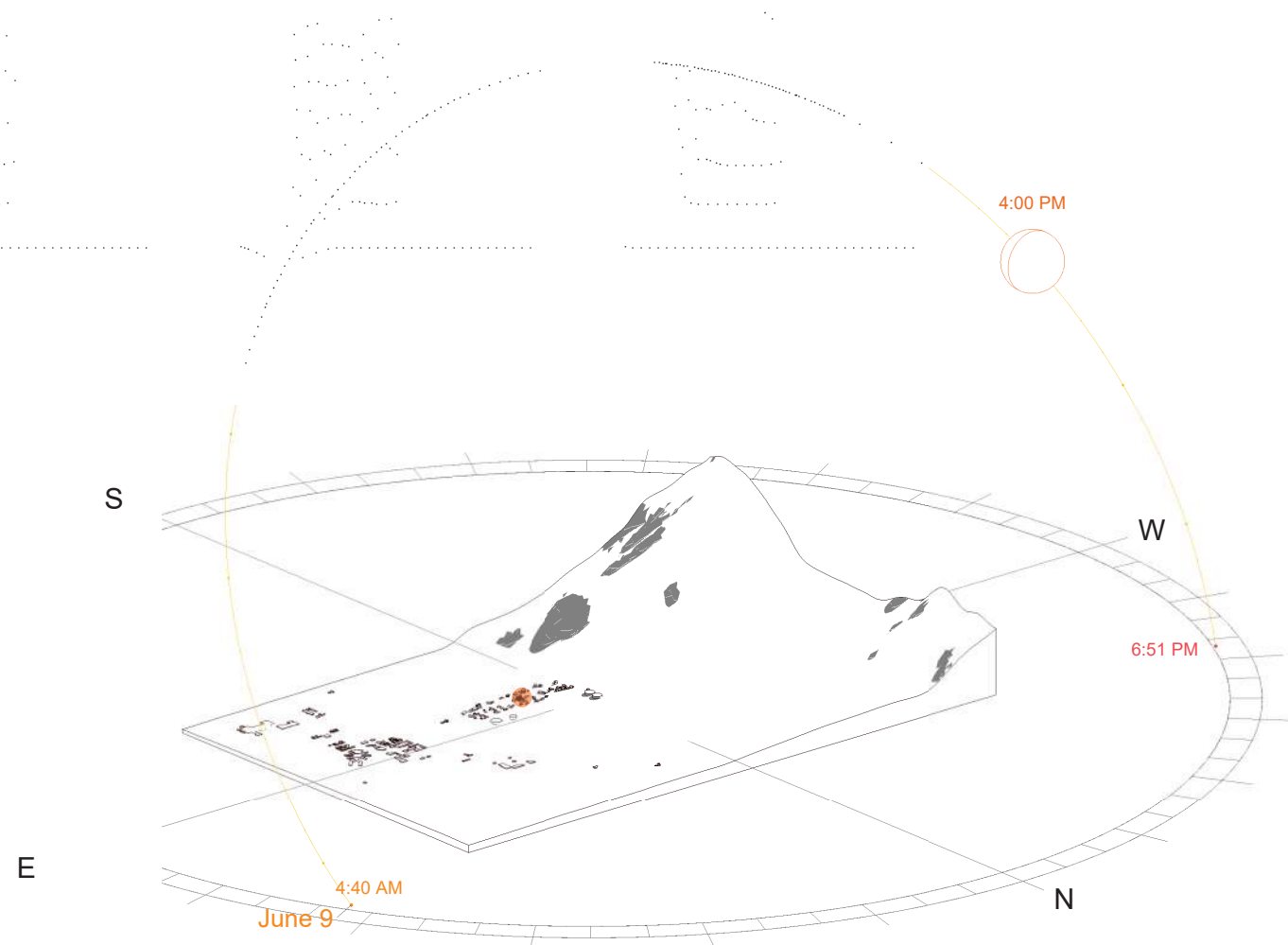
#JUN_9TH_4PM



#DEC_9TH_4PM

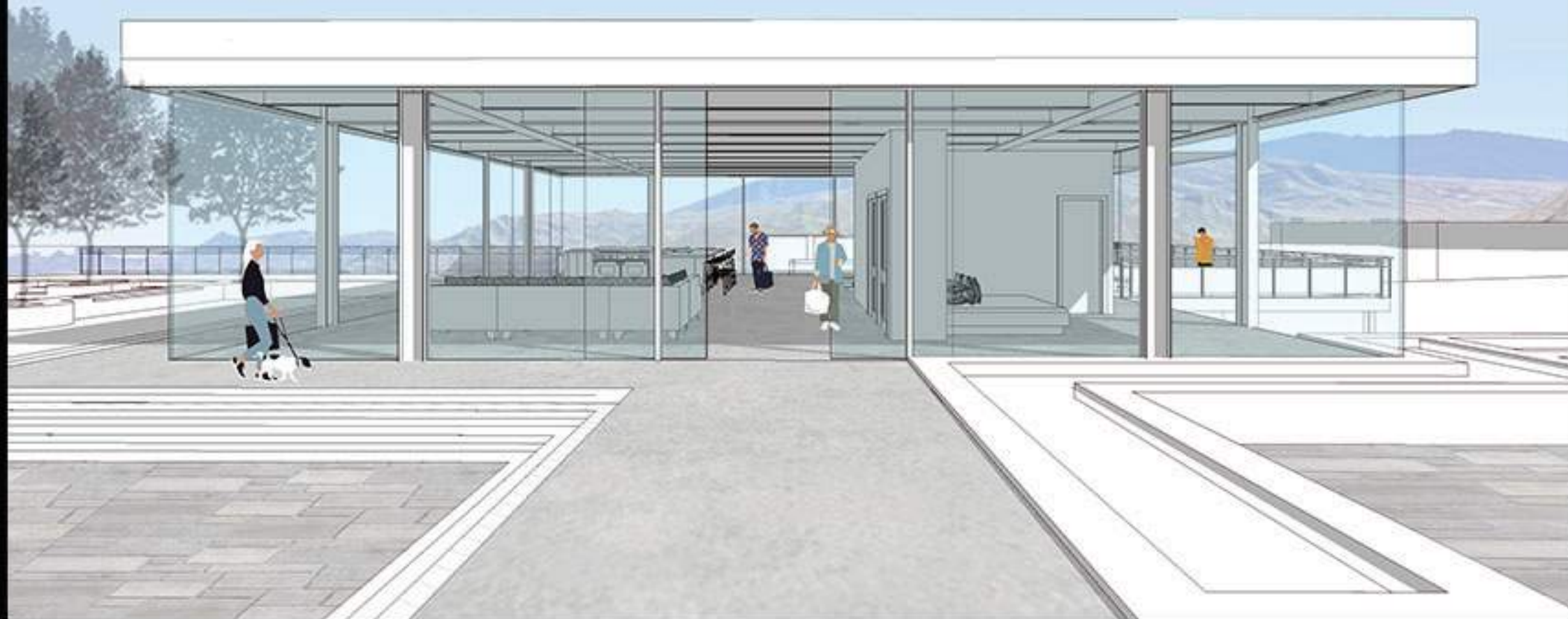
The Spaces are well shaded throughout the summer days given our 2ft east-west overhangs and our 10ft overhang extending out from the sunken space. In the winter days light is allowed into the interior spaces absorbing heat throughout the day and releasing it at night. The completely shaded plans in December at 4pm show how the sun is blocked by the San Jacinto mountains. A better representation of this on the next slide.

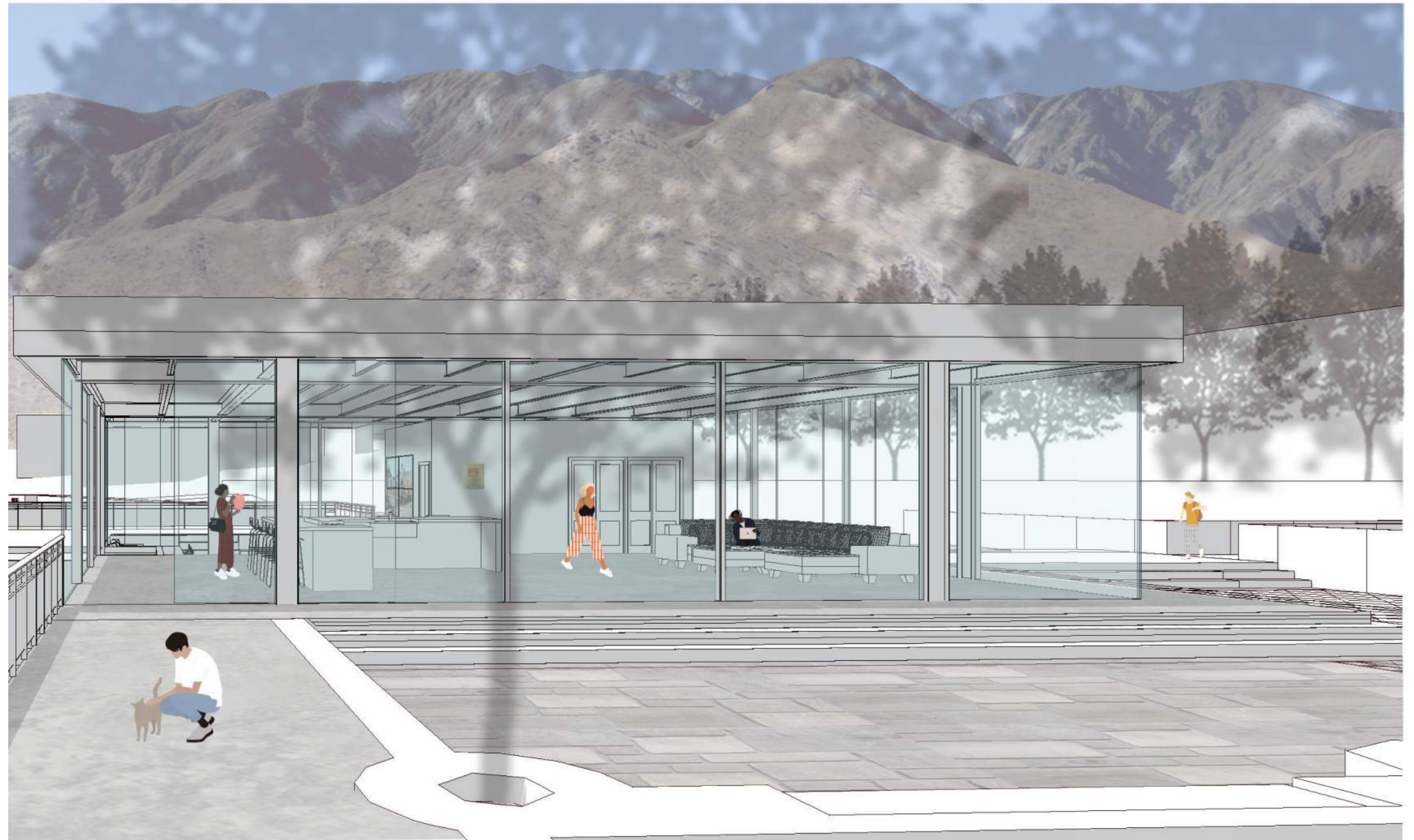
This shows the terrain surrounding the Elvis Presley estates. Our site location is shown with the orange dot in the center. On the second diagram one can see the mountains blocking the sun, shading most of the neighborhood and our site as shown on the previous plan view in the winter months at 4pm.



facebook

This image shows the entrance to the glass house. The shot is taken from the path where the clients and visitors entry ways meet. This 10 ft pathway continues into the house connecting the client and the crew to the interior spaces. One can get a feel of transparency through the house with views to the rest of palm springs and its surroundings





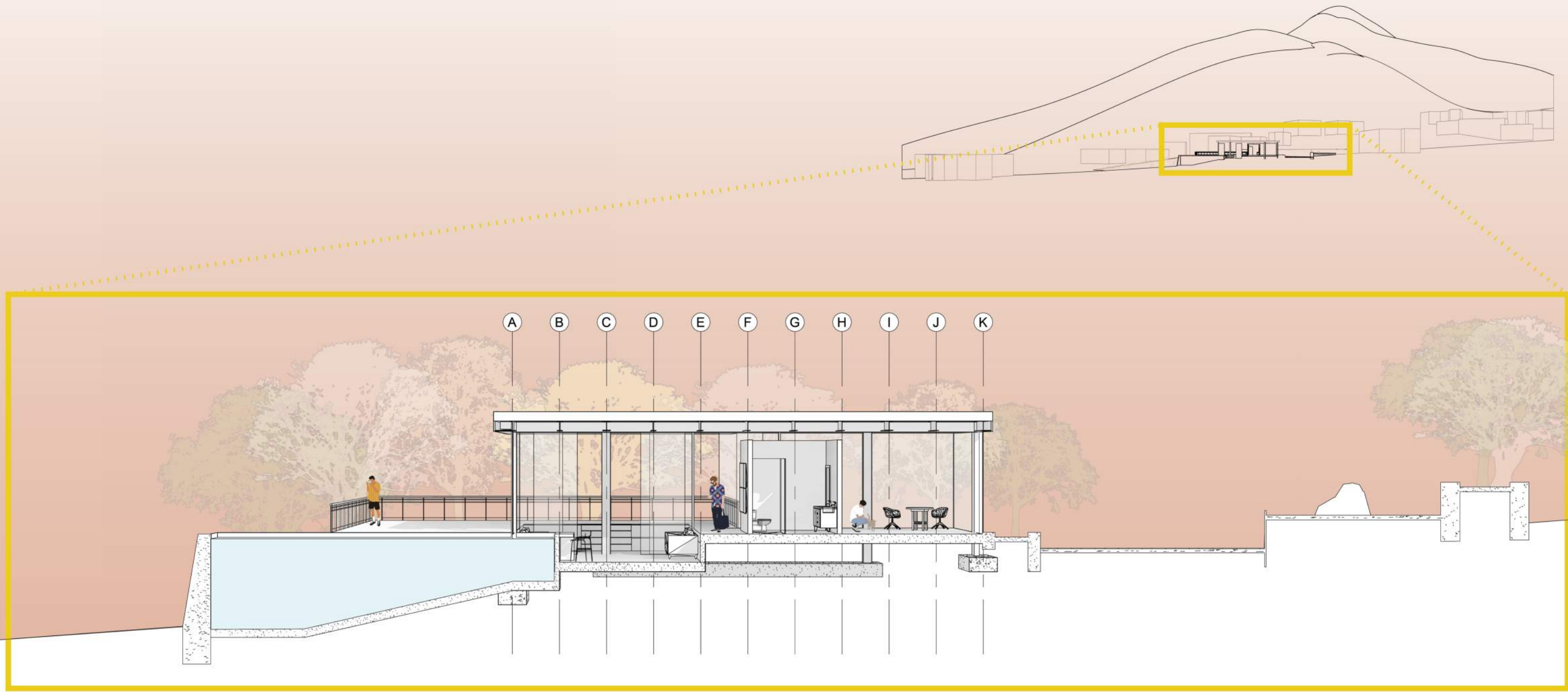
This view is taken from the pathway that connects the side garden to the house. Also showing a visual of the Mt Jacinto mountains sitting in the background of our site

This view from the pool deck is what puts the crew on display as it faces panorama road, one of the main streets in the presley estates. Also showing the extension of the sunken space to the outdoor deck blending the outdoor indoor spaces.

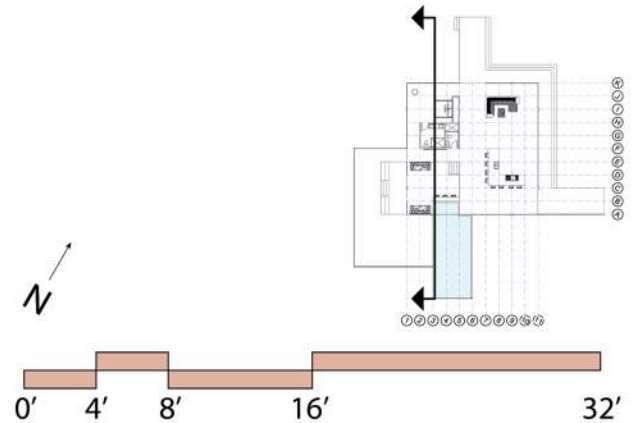


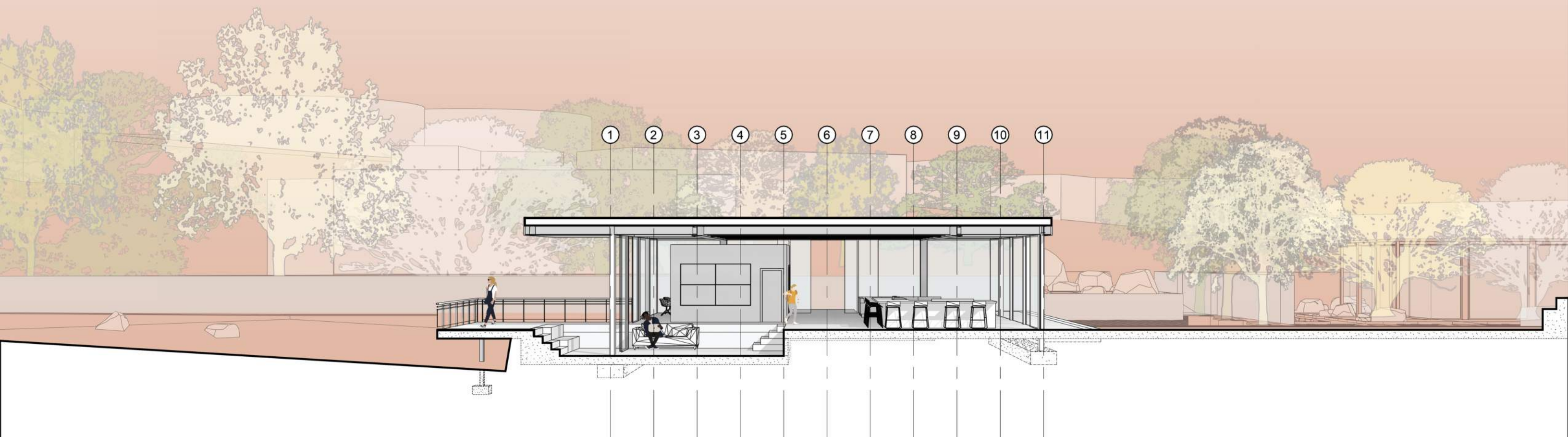
This image shows the exposed structural members throughout the interior of the house along with the portion of the pool coming into the collaboration space. Also showing the views of the surrounding landscape from the interior spaces.



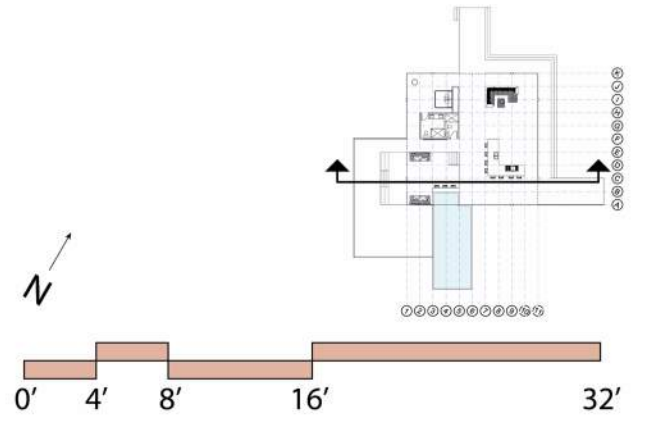


Despite the dramatic terrain of the neighboring peak, the site itself has a manageable grade, and in section, you can better see how the pool is incorporated into our building on the slope. This not only reintroduces humidity but breaks down the formal delineation between the external and internal spaces and formal programming.



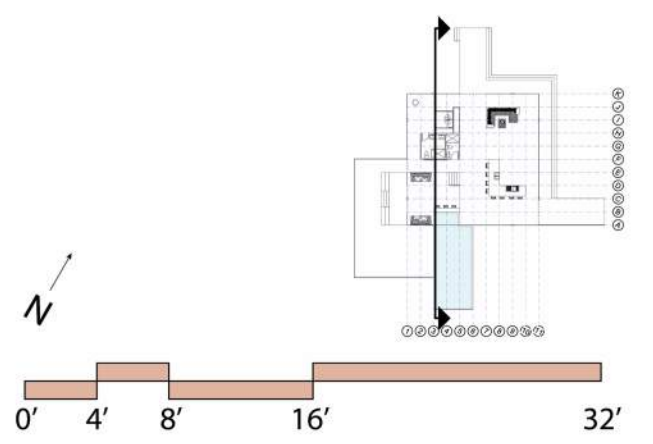


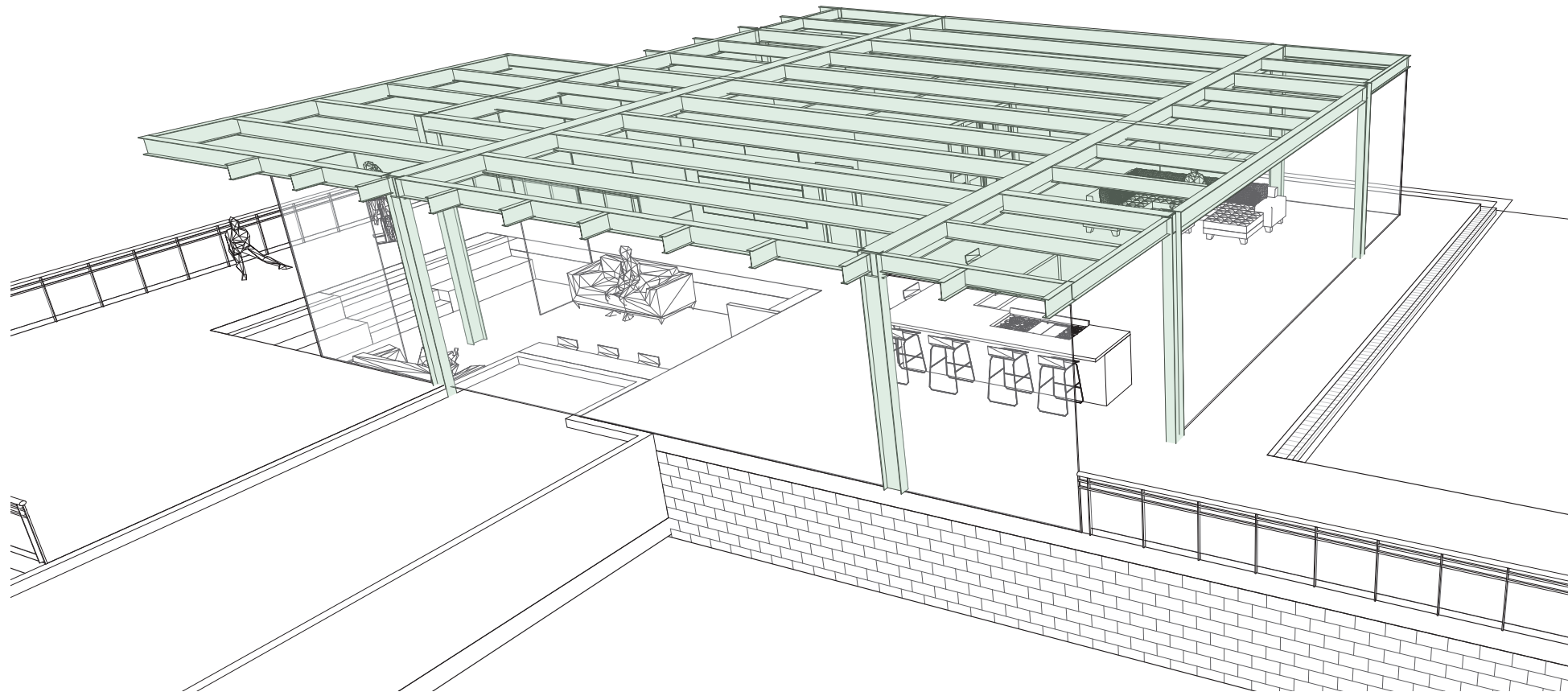
The collaboration space takes center stage in our programming. With its retro homage, it has been sunken to promote the intimacy and focus work-from-home influencers need in their daily grind. Central to the purpose of the home, is connected to all main paths of circulation from the bedroom, kitchen, entryways, and pool.





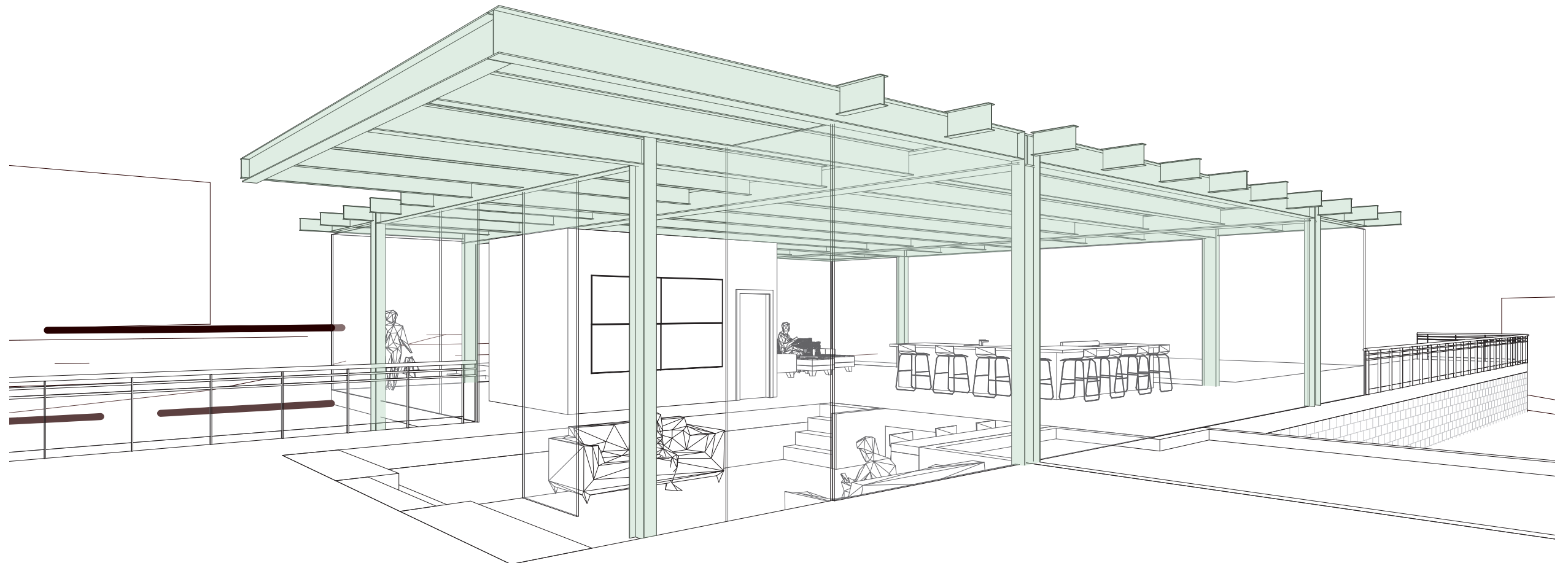
Barring the internal core that separates the bedroom and bathroom from the public spaces, the circulation is open and linear to promote continuous lines of sight to the viewsheds through the project. This was done with the intention of continuing a theme of transparency and integration of site and building.



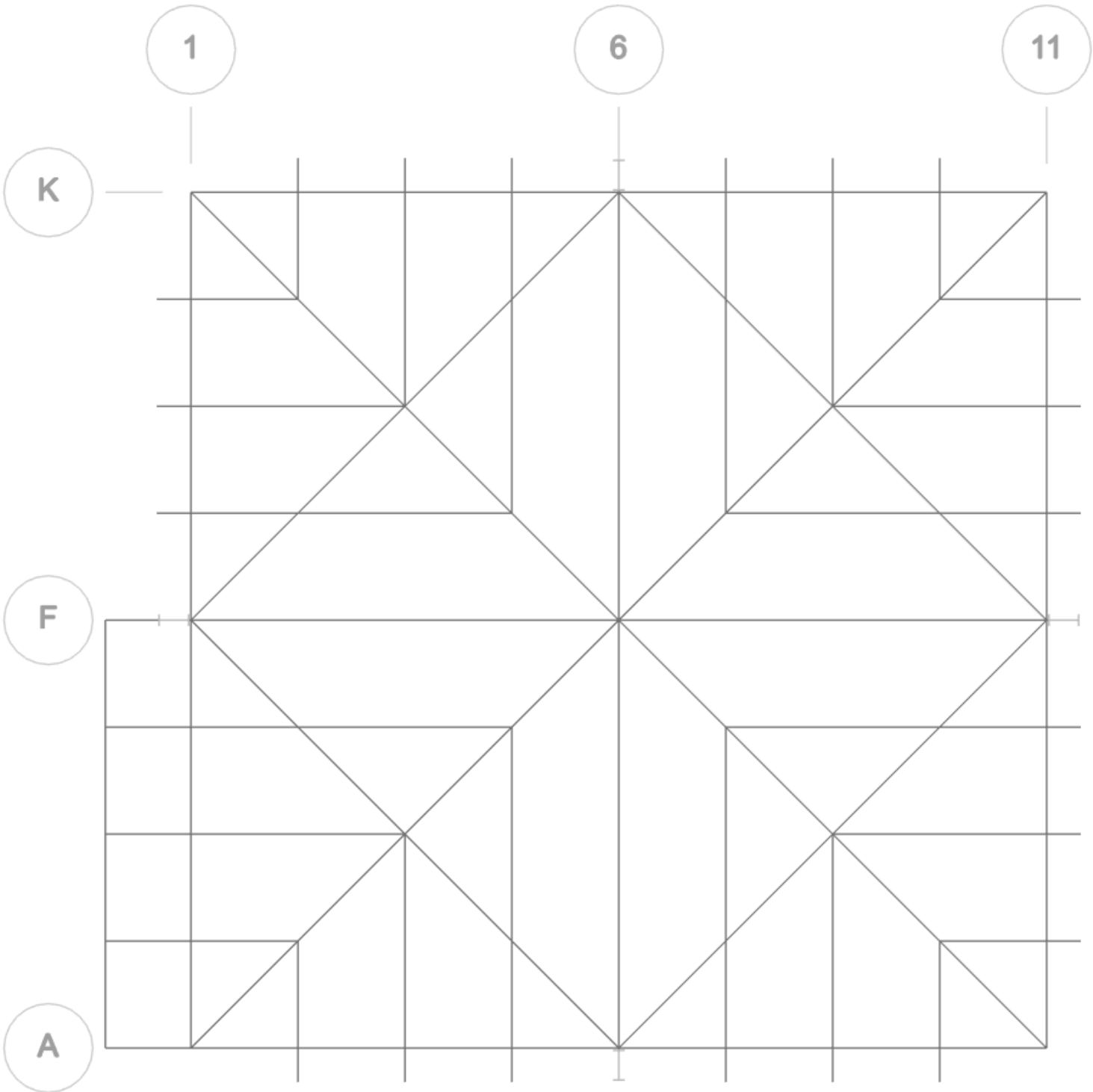


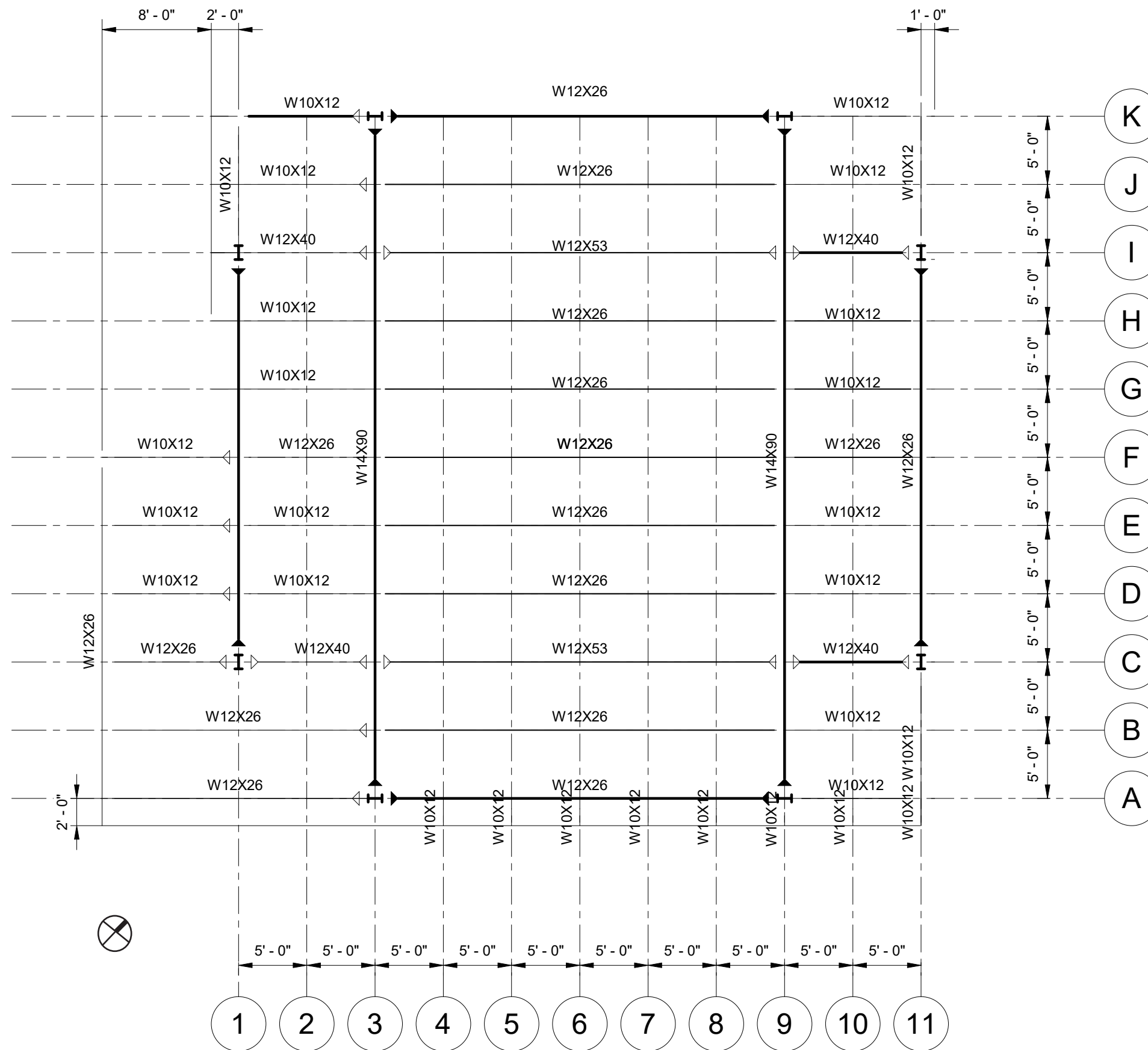
ROOF DEAD LOAD: 21 PSF

ROOF LIVE LOAD: 20 PSF

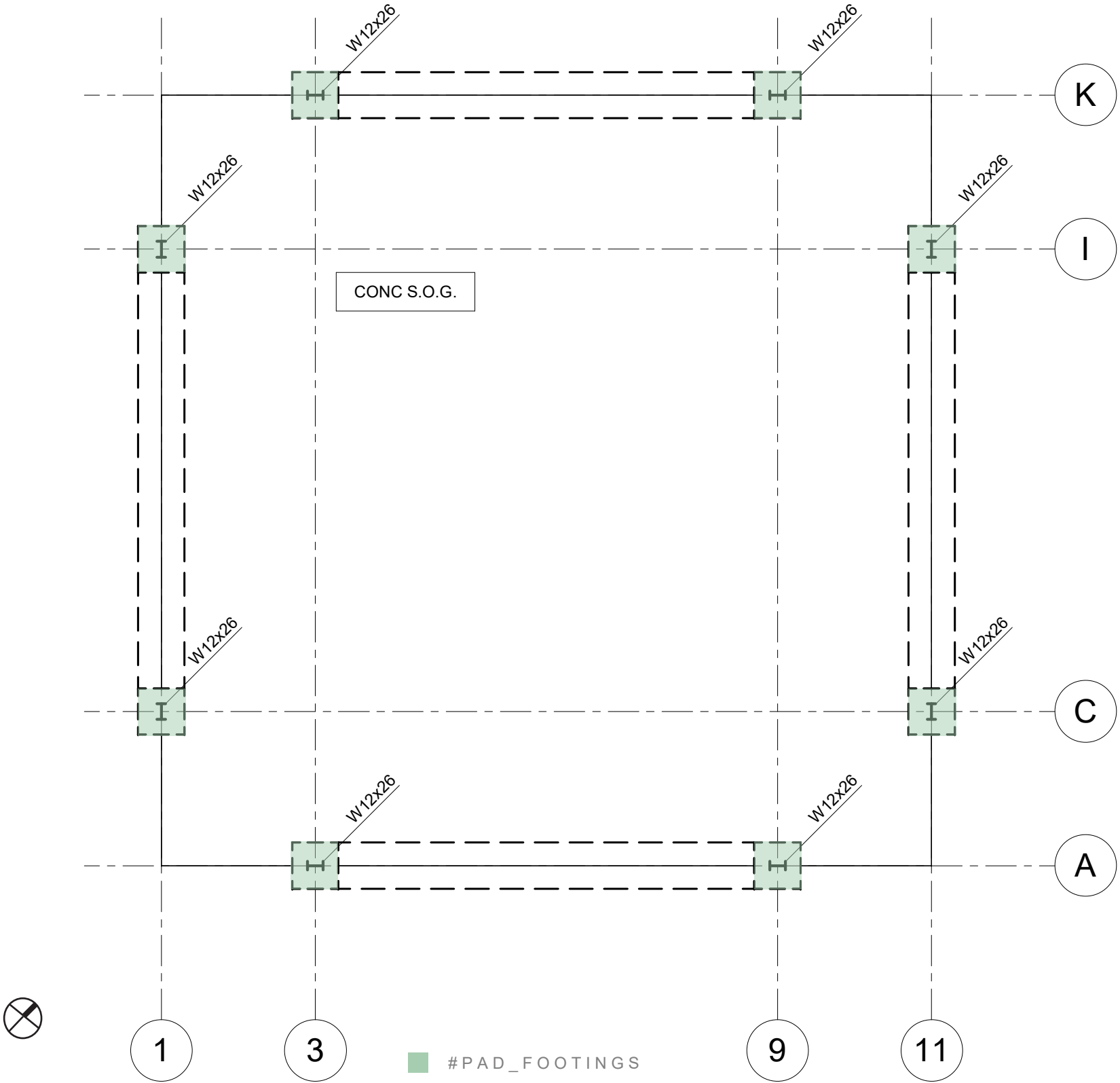


#MIDREVIEW_FRAMING

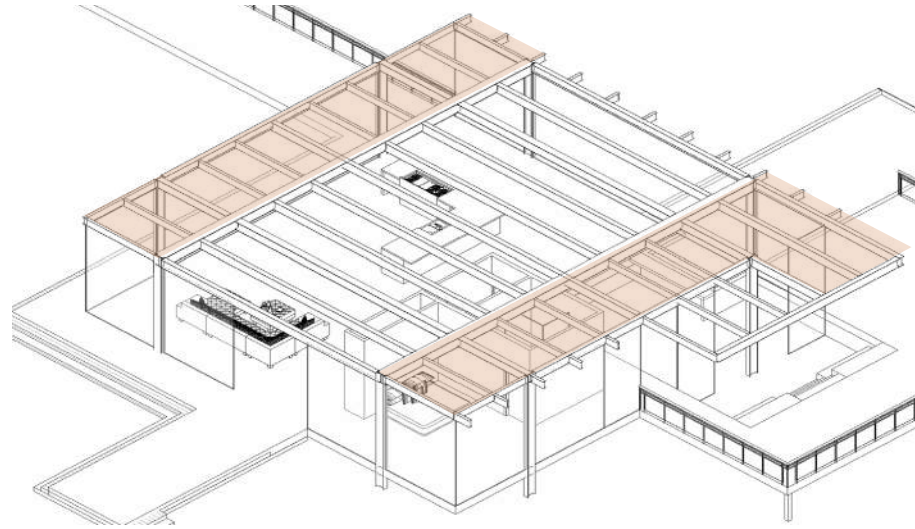
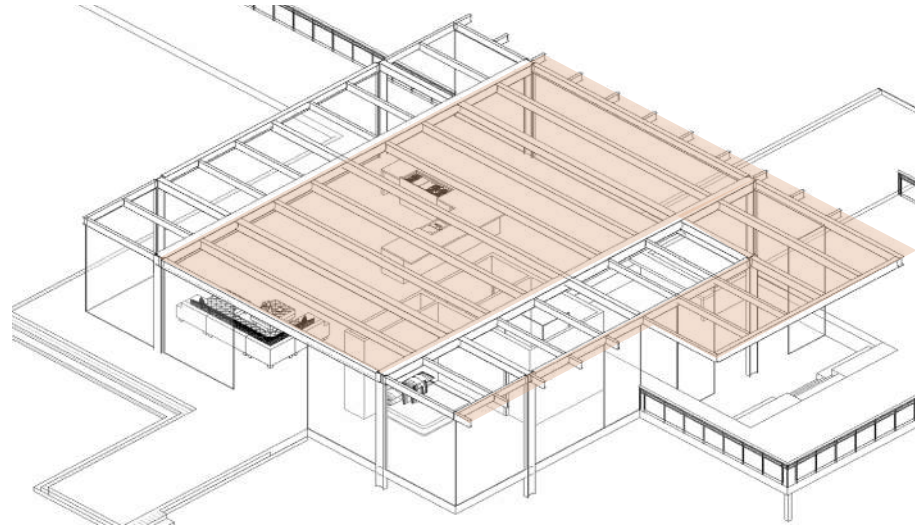
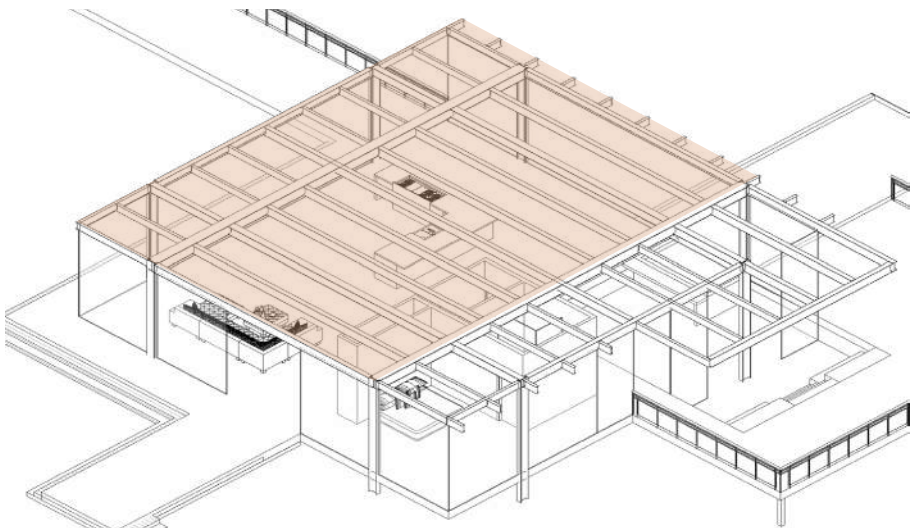
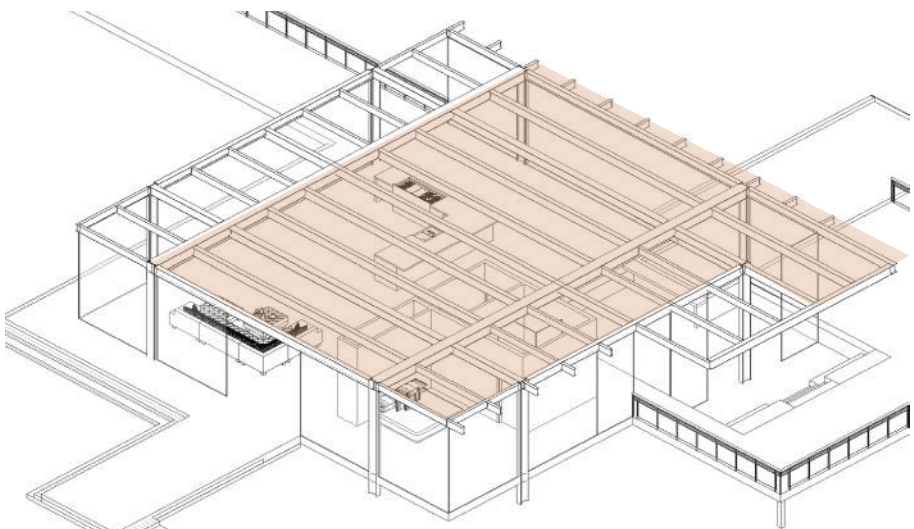
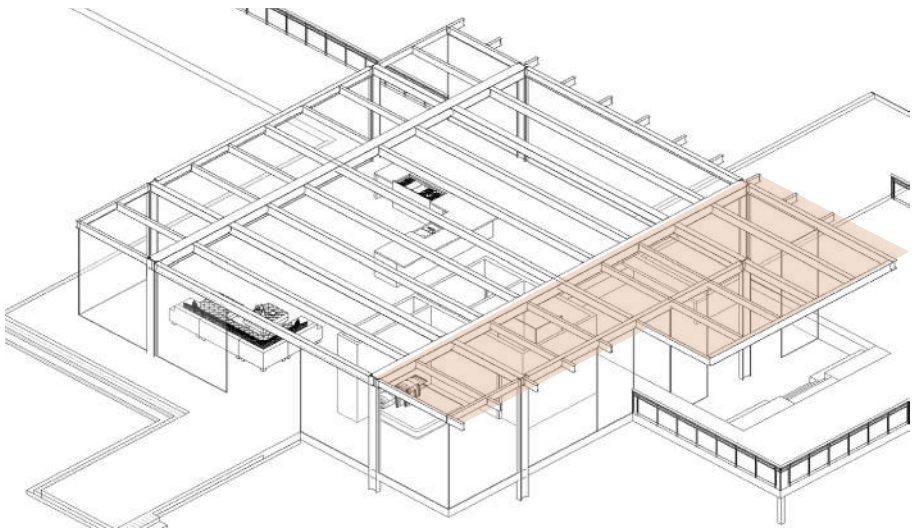
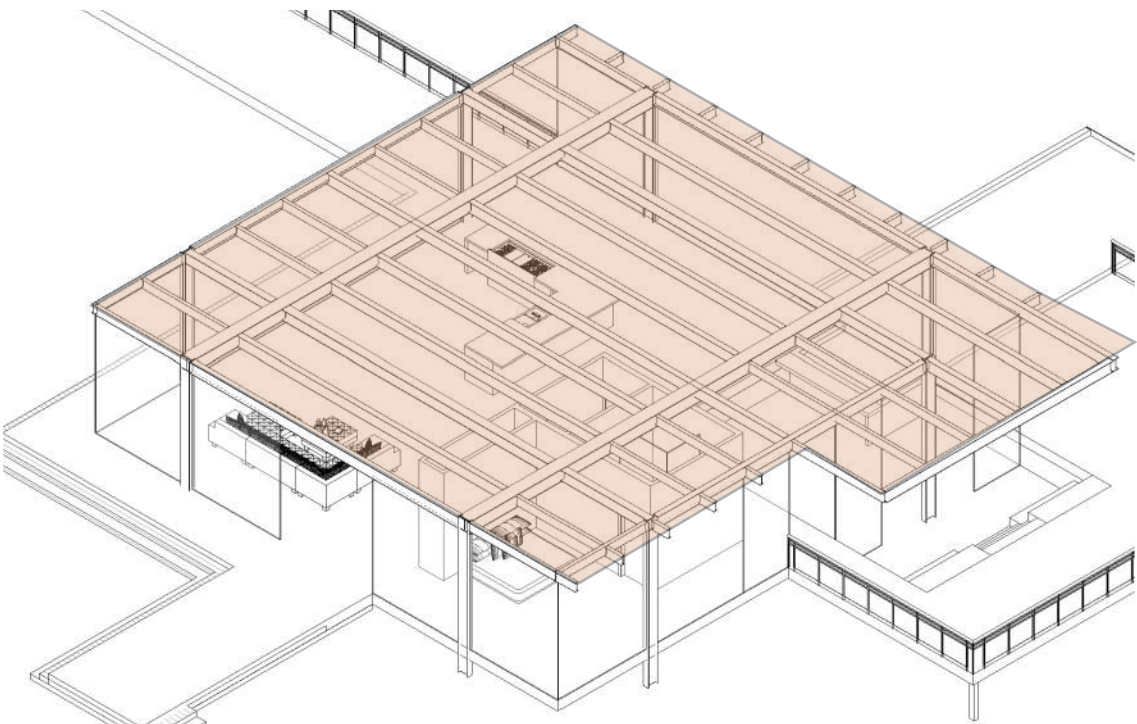




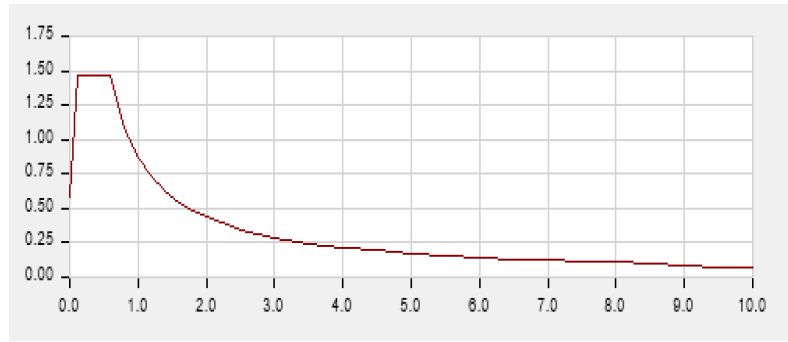
#FOUNDATION



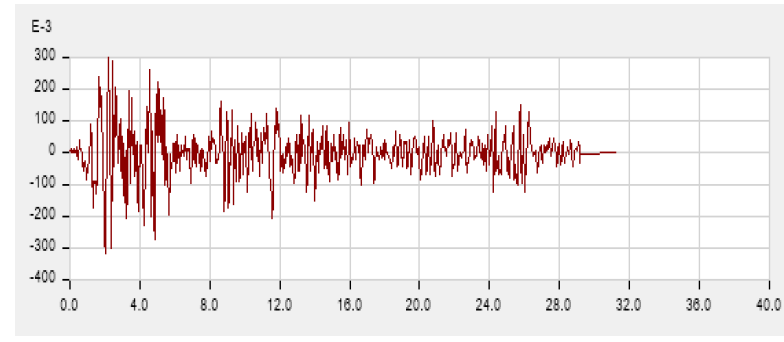
#GRAVITY



#LATERAL



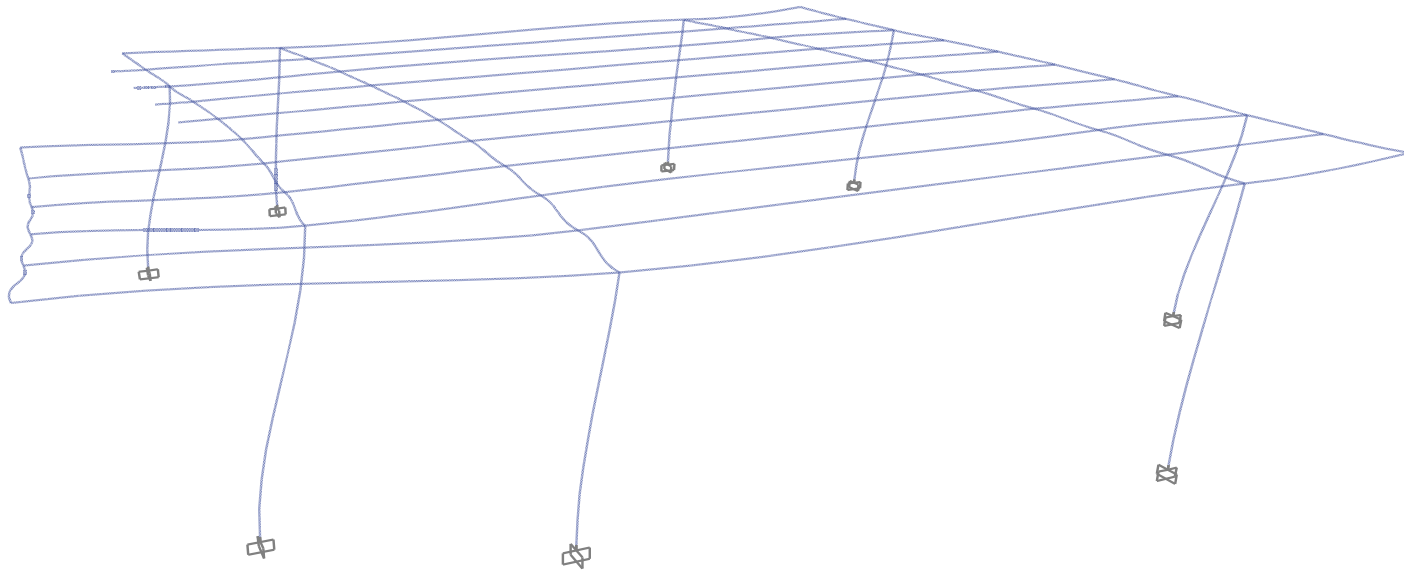
response spectrum



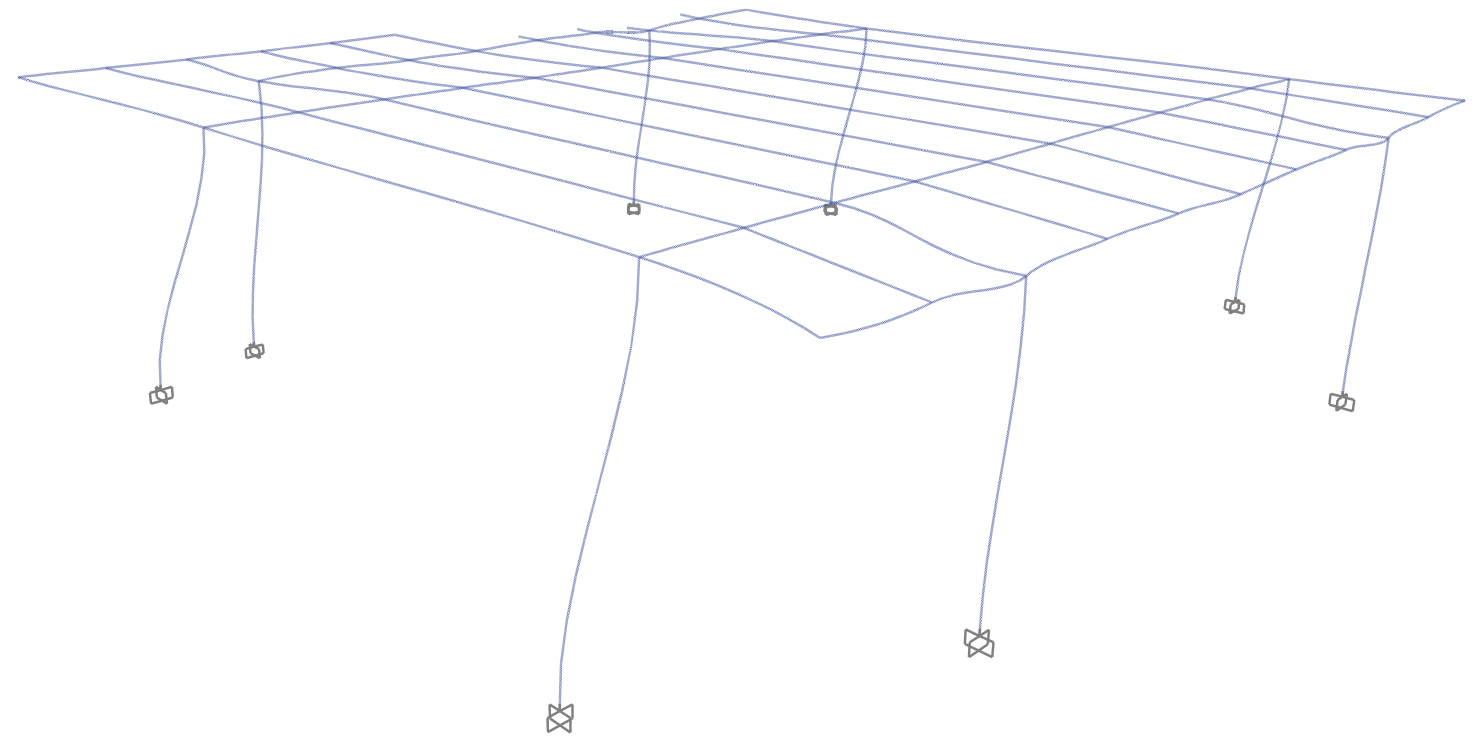
El Centro time history

	x-direction	y-direction
Base Shear	1.04"	1.34"
El Centro	0.98"	1.77"
Response Spectrum	1.93"	1.97"
2.5% Max Drift	3.60"	3.60"

displacements



maximum displacement = 1.93"
loading: response spectra



maximum displacement = 1.97"
loading: response spectra

Calculations:

$$f_{ub} = 800 * 10^6 \quad V_{max} = 3.84 \text{ kip} = 17.08 \text{ kN} \quad V_{max} = -1.28 \text{ kip} = 5.7 \text{ kN}$$

B23, B24 and B15 conection

B23 to B15 $V = 17.08 \text{ kN}$ M10 8.8

$$F_{v,Rd} = n_b * n_v * \frac{\alpha_v * f_{ub} * A_s}{\gamma_{M2}} = 2 * 1 * \frac{0.6 * 800 * 10^6 * 58 * 10^{-6} \text{ m}^2}{1.25} = 44.54 \text{ kN}$$

Glemžioji galia (EN 1993-1-8, 3.4 lentelė)

$$F_{b,Rd} = n_b * \frac{k_1 * \alpha_b * f_u * d * t_{min}}{\gamma_{M2}} = 2 * \frac{2.5 * 1 * 360 * 10^6 * 10 * 5.8 \text{ mm} * 10^{-6}}{1.25} = 83.52 \text{ kN}$$

kur:

$$k_1 = \min\left(2.8 \frac{e_2}{d_0} - 1.7; 2.5\right) = \min\left(2.8 * \frac{76}{12} - 1.7; 2.5\right) = 2.5$$

$$\alpha_b = \min\left(\alpha_d; \frac{f_{ub}}{f_u}; 1.0\right) = \min\left(2.11; \frac{800}{360}; 1.0\right) = 1$$

$$\alpha_d = \min\left(\frac{e_1}{3d_0}; \frac{p_1}{3d_0} - \frac{1}{4}\right) = \min\left(\frac{76}{3 * 12}; \frac{131}{3 * 12} - 0.25\right) = 2.11$$

$$\frac{V_{ed}}{V_{Rd}} = \frac{17.08 \text{ kN}}{44.54 \text{ kN}} = 0.3834 < 1.0$$

Varžtų grupinis išplėšimas (EN 1993-1-8, 3.10.2)

$$V_{eff,2,Rd} = \frac{0.5 * f_u * A_{nt}}{\gamma_{M2}} + \frac{f_y * A_{nv}}{\sqrt{3} * \gamma_{M0}} = \frac{0.5 * 360 * 10^6 * 690.2 * 10^{-6}}{1.25} + \frac{235 * 10^6 * 812 * 10^{-6}}{\sqrt{3} * 1.0} = 210 \text{ kN}$$

Kur:

neto tempiamas plotas:

$$A_{nt} = (131 \text{ mm} - 12 \text{ mm}) * 5.8 \text{ mm} = 690.2 \text{ mm}^2$$

neto kerpamas plotas:

$$A_{nv} = (76 - 6) * 2 * 5.8 \text{ mm} = 812 \text{ mm}^2$$

$$\frac{V_{ed}}{V_{eff,2,Rd}} = \frac{17.08 \text{ kN}}{210 \text{ kN}} = 0.08 < 1.0$$

$$a = 0.6 * t = 8 * 0.6 = 5 \text{ mm}$$

B24 and B15 conection

B24 to B15 $V = 5.7 \text{ kN}$ M10 8.8

$$F_{v,Rd} = n_b * n_v * \frac{\alpha_v * f_{ub} * A_s}{\gamma_{M2}} = 2 * 1 * \frac{0.6 * 800 * 10^6 * 58 * 10^{-6} \text{ m}^2}{1.25} = 44.54 \text{ kN}$$

Glemžioji galia (EN 1993-1-8, 3.4 lentelė)

$$F_{b,Rd} = n_b * \frac{k_1 * \alpha_b * f_u * d * t_{min}}{\gamma_{M2}} = 2 * \frac{2.5 * 1 * 360 * 10^6 * 10 * 4.83 \text{ mm} * 10^{-6}}{1.25} = 69.55 \text{ kN}$$

kur:

$$k_1 = \min\left(2.8 \frac{e_2}{d_0} - 1.7; 2.5\right) = \min\left(2.8 * \frac{50}{12} - 1.7; 2.5\right) = 2.5$$

$$\alpha_b = \min\left(\alpha_d; \frac{f_{ub}}{f_u}; 1.0\right) = \min\left(2.11; \frac{800}{360}; 1.0\right) = 1$$

$$\alpha_d = \min\left(\frac{e_1}{3d_0}; \frac{p_1}{3d_0} - \frac{1}{4}\right) = \min\left(\frac{76}{3 * 12}\right) = 2.11$$

$$\frac{V_{ed}}{V_{Rd}} = \frac{5.7 \text{ kN}}{44.54 \text{ kN}} = 0.128 < 1.0$$

Varžtų grupinis išplėšimas (EN 1993-1-8, 3.10.2)

$$V_{eff,2,Rd} = \frac{0.5 * f_u * A_{nt}}{\gamma_{M2}} + \frac{f_y * A_{nv}}{\sqrt{3} * \gamma_{M0}} = \frac{0.5 * 360 * 10^6 * 541 * 10^{-6}}{1.25} + \frac{235 * 10^6 * 676.2 * 10^{-6}}{\sqrt{3} * 1.0} = 170 \text{ kN}$$

Kur:

neto tempiamas plotas:

$$A_{nt} = (124 \text{ mm} - 12 \text{ mm}) * 4.83 \text{ mm} = 541 \text{ mm}^2$$

neto kerpamas plotas:

$$A_{nv} = (76 - 6) * 2 * 4.83 \text{ mm} = 676.2 \text{ mm}^2$$

$$\frac{V_{ed}}{V_{eff,2,Rd}} = \frac{5.7 \text{ kN}}{170 \text{ kN}} = 0.0335 < 1.0$$

$$a = 0.6 * t = 8 * 0.6 = 5 \text{ mm}$$

B17, B18 and B15 conection (welding)

B17 to B15 M= 80 knm V=18.6 kN Steel - 420J2

$$\sigma = \frac{M_{Ed}}{W} = \frac{80}{\left(\frac{a * h_p^2}{6}\right)} = \frac{80}{\frac{0.006 * (0.56m)^2}{6}} = 255,1 \text{ MPa}$$

$$\tau_{II} = \frac{V_{Ed}}{A} = \frac{18.6 * 10^3}{0.006 * 0.56} * 0.5 = 2,8 \text{ MPa}$$

$$\frac{\sigma * t_p}{\sin(90)} = \frac{\tau_{\perp} * a}{\sin(45)} = \frac{\sigma_{\perp} * a}{\sin(45)}$$

$$\tau_{\perp} = \sigma_{\perp} = \frac{255,1}{\sqrt{2}} = 181 \text{ MPa} < 0.9 * \frac{f_u}{\gamma_{M2}} = 0.9 * \frac{520}{1.25} = 374,4 \text{ MPa}$$

Skaičiuotinė kertinės virintinės siūlės laikomoji galia (EN 1993-1-1, 4.5.3.2)

$$\sqrt{\sigma_{\perp}^2 + 3 * (\tau_{\perp}^2 + \tau_{II}^2)} = \sqrt{255,1^2 + 3 * (181^2 + 2,8^2)} = 404,2 \text{ MPa} < \frac{f_u}{\beta_w * \gamma_{M2}} = \frac{520}{1 * 1.25} = 416 \text{ MPa}$$

Išvada: kertinės virintinės siūlės galia pakankama.

B17, B18 and B15 conection (welding)

B18 to B15 M= 80 knm V=18.6 kN Steel - 420J2

$$\sigma = \frac{M_{Ed}}{W} = \frac{80}{\left(\frac{a * h_p^2}{6}\right)} = \frac{80}{\frac{0.006 * (0.544m)^2}{6}} = 270,3 \text{ MPa}$$

$$\tau_{II} = \frac{V_{Ed}}{A} = \frac{18.6 * 10^3}{0.006 * 0.544} * 0.5 = 2,85 \text{ MPa}$$

$$\frac{\sigma * t_p}{\sin(90)} = \frac{\tau_{\perp} * a}{\sin(45)} = \frac{\sigma_{\perp} * a}{\sin(45)}$$

$$\tau_{\perp} = \sigma_{\perp} = \frac{270,3}{\sqrt{2}} = 191 \text{ MPa} < 0.9 * \frac{f_u}{\gamma_{M2}} = 0.9 * \frac{520}{1.25} = 374,4 \text{ MPa}$$

Skaičiuotinė kertinės virintinės siūlės laikomoji galia (EN 1993-1-1, 4.5.3.2)

$$\sqrt{\sigma_{\perp}^2 + 3 * (\tau_{\perp}^2 + \tau_{II}^2)} = \sqrt{270,3^2 + 3 * (191^2 + 2,85^2)} = 427,2 \text{ MPa} < \frac{f_u}{\beta_w * \gamma_{M2}} = \frac{520}{1 * 1.25} = 416 \text{ MPa}$$

Išvada: kertinės virintinės siūlės galia nepakankama, todėl reikės papildomai virinti ne tik sienelę bet ir po 3 cm ir flange.

B4, B8, B15 and C15 conection (welding)

B4 to C15 M= 2.2 = 3 knm V= 1.876 = 8.4 kN siule po 10 cm

$$\sigma = \frac{M_{Ed}}{W} = \frac{80}{\left(\frac{a * h_p^2}{6}\right)} = \frac{3}{\frac{0.004 * (0.20m)^2}{6}} = 112.5 \text{ MPa}$$

$$\tau_{II} = \frac{V_{Ed}}{A} = \frac{8.4 * 10^3}{0.004 * 0.2} * 0.5 = 5.25 \text{ MPa}$$

$$\frac{\sigma * t_p}{\sin(90)} = \frac{\tau_{\perp} * a}{\sin(45)} = \frac{\sigma_{\perp} * a}{\sin(45)}$$

$$\tau_{\perp} = \sigma_{\perp} = \frac{112.5}{\sqrt{2}} = 80 \text{ MPa} < 0.9 * \frac{f_u}{\gamma_{M2}} = 0.9 * \frac{360}{1.25} = 260 \text{ MPa}$$

Skaičiuotinė kertinės virintinės siūlės laikomoji galia (EN 1993-1-1, 4.5.3.2)

$$\sqrt{\sigma_{\perp}^2 + 3 * (\tau_{\perp}^2 + \tau_{II}^2)} = \sqrt{112.5^2 + 3 * (80^2 + 5.25^2)} = 178.8 \text{ MPa} < \frac{f_u}{\beta_w * \gamma_{M2}} = \frac{360}{0.8 * 1.25} = 360 \text{ MPa}$$

Išvada: kertinės virintinės siūlės galia pakankama, jos ilgis po 10 cm iš abiejų pusių.

B15 to C15 M = 1.7= 2.3 knm V= 0.4 = 1.8 kN

$$\sigma = \frac{M_{Ed}}{W} = \frac{2.3}{\left(\frac{a * h_p^2}{6}\right)} = \frac{2.3}{\frac{0.004 * (0.2m)^2}{6}} = 86.25 \text{ MPa}$$

$$\tau_{II} = \frac{V_{Ed}}{A} = \frac{1.8 * 10^3}{0.004 * 0.2} * 0.5 = 1,2 \text{ MPa}$$

$$\frac{\sigma * t_p}{\sin(90)} = \frac{\tau_{\perp} * a}{\sin(45)} = \frac{\sigma_{\perp} * a}{\sin(45)}$$

$$\tau_{\perp} = \sigma_{\perp} = \frac{86.25}{\sqrt{2}} = 61 \text{ MPa} < 0.9 * \frac{f_u}{\gamma_{M2}} = 0.9 * \frac{360}{1.25} = 260 \text{ MPa}$$

Skaičiuotinė kertinės virintinės siūlės laikomoji galia (EN 1993-1-1, 4.5.3.2)

$$\sqrt{\sigma_{\perp}^2 + 3 * (\tau_{\perp}^2 + \tau_{II}^2)} = \sqrt{86.25^2 + 3 * (61^2 + 1.2^2)} = 137 \text{ MPa} < \frac{f_u}{\beta_w * \gamma_{M2}} = \frac{360}{0.8 * 1.25} = 360 \text{ MPa}$$

Išvada: kertinės virintinės siūlės galia pakankama, ji bus 10 cm ilgio iš kiekvienos pusės a = 4mm

B8 to C15 M = 4.5 = 6 kNm V = 6 = 27 kN

$$\sigma = \frac{M_{Ed}}{W} = \frac{6}{\frac{a * h_p^2}{6}} = \frac{6}{\frac{0.005 * (0.3m)^2}{6}} = 80 \text{ MPa}$$

$$\tau_{II} = \frac{V_{Ed}}{A} = \frac{27 * 10^3}{0.005 * 0.3} * 0.5 = 9 \text{ MPa}$$

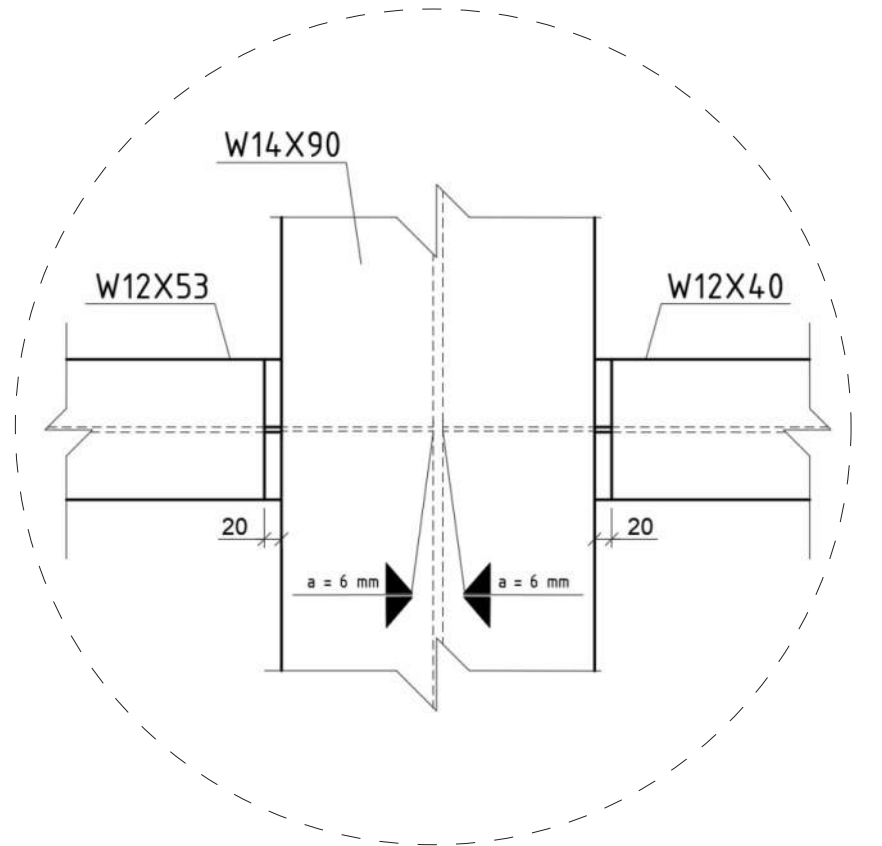
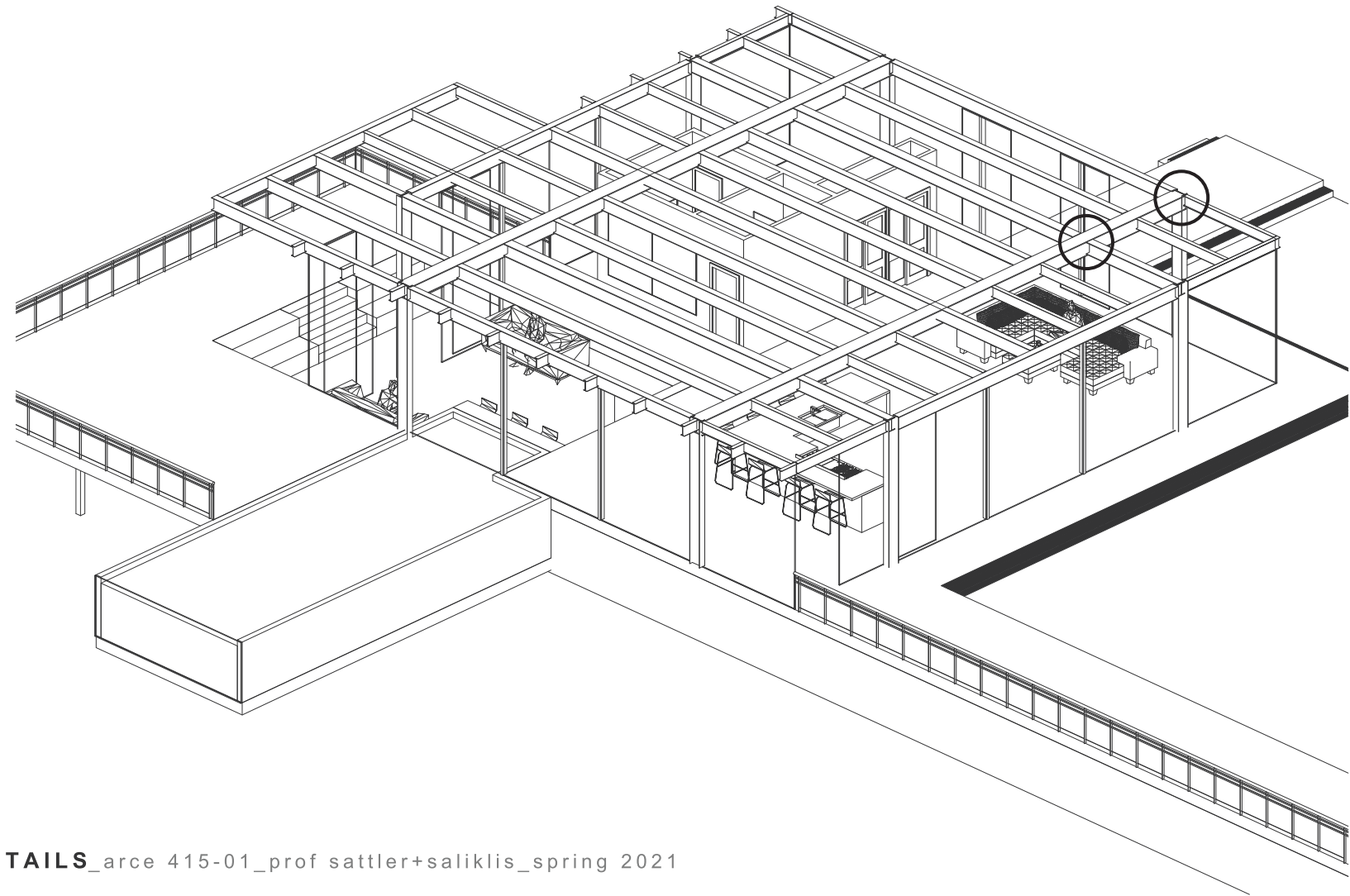
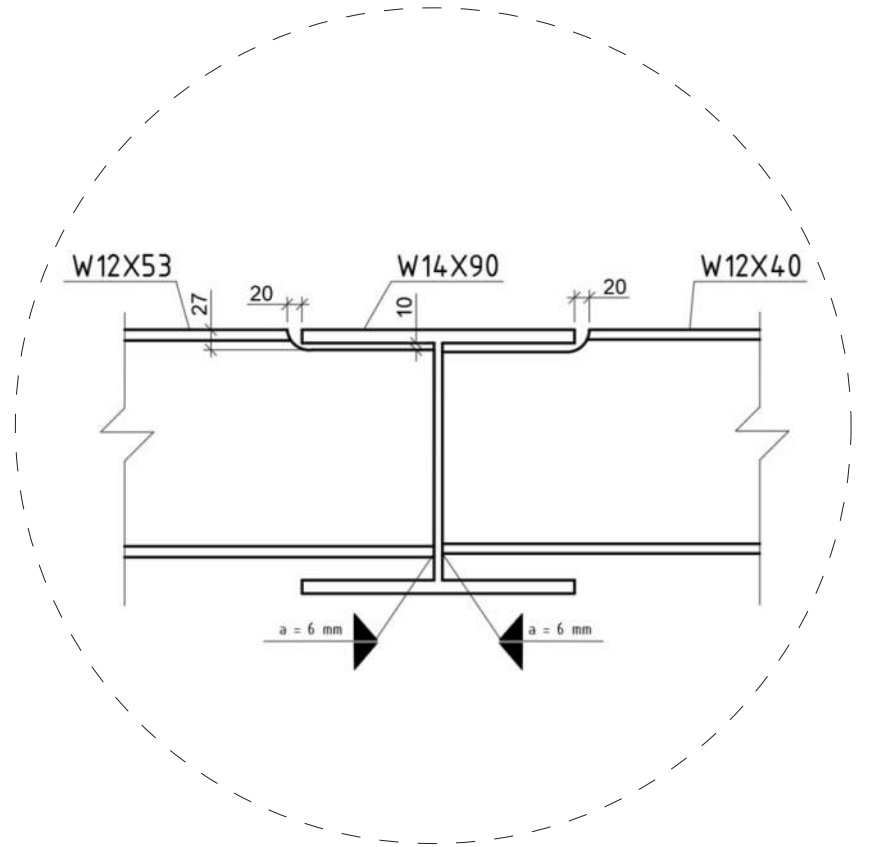
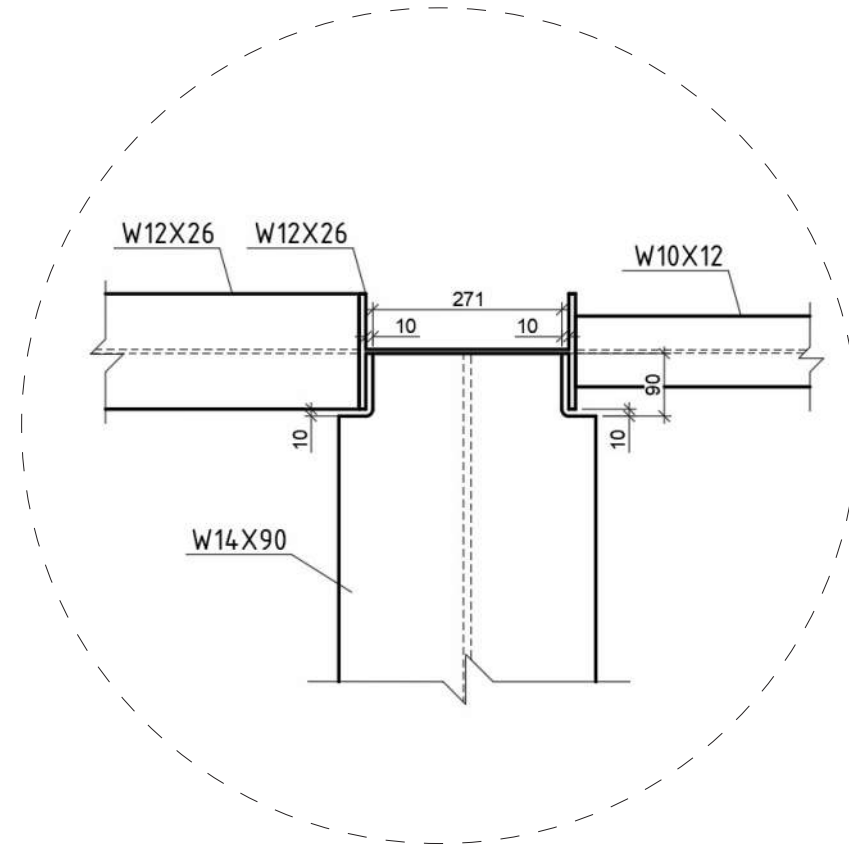
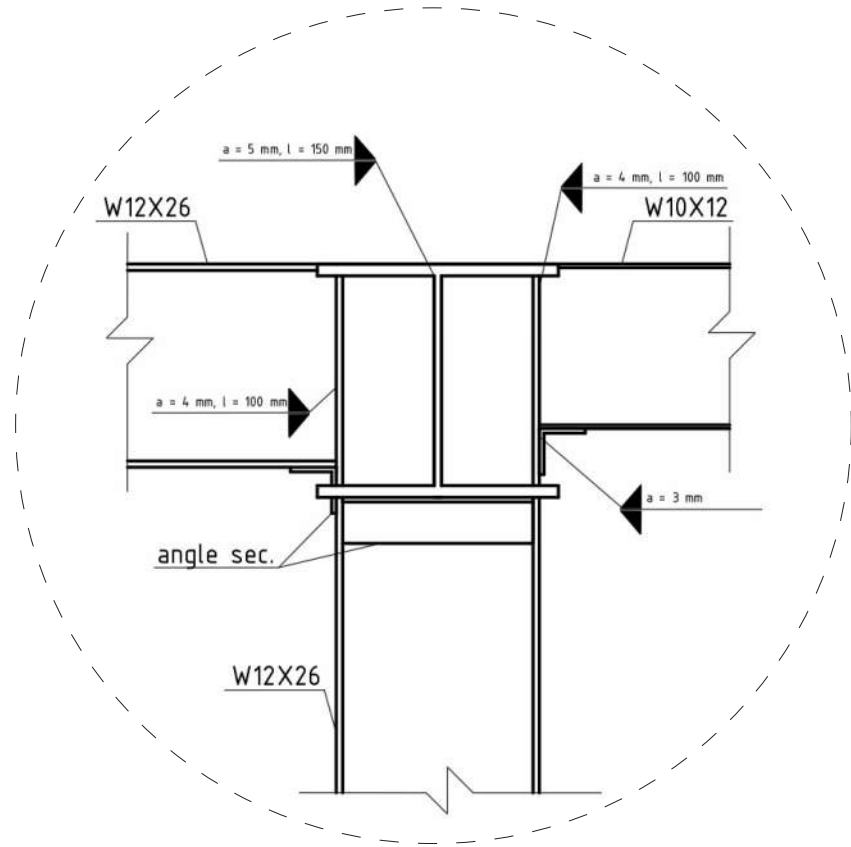
$$\frac{\sigma * t_p}{\sin(90)} = \frac{\tau_{\perp} * a}{\sin(45)} = \frac{\sigma_{\perp} * a}{\sin(45)}$$

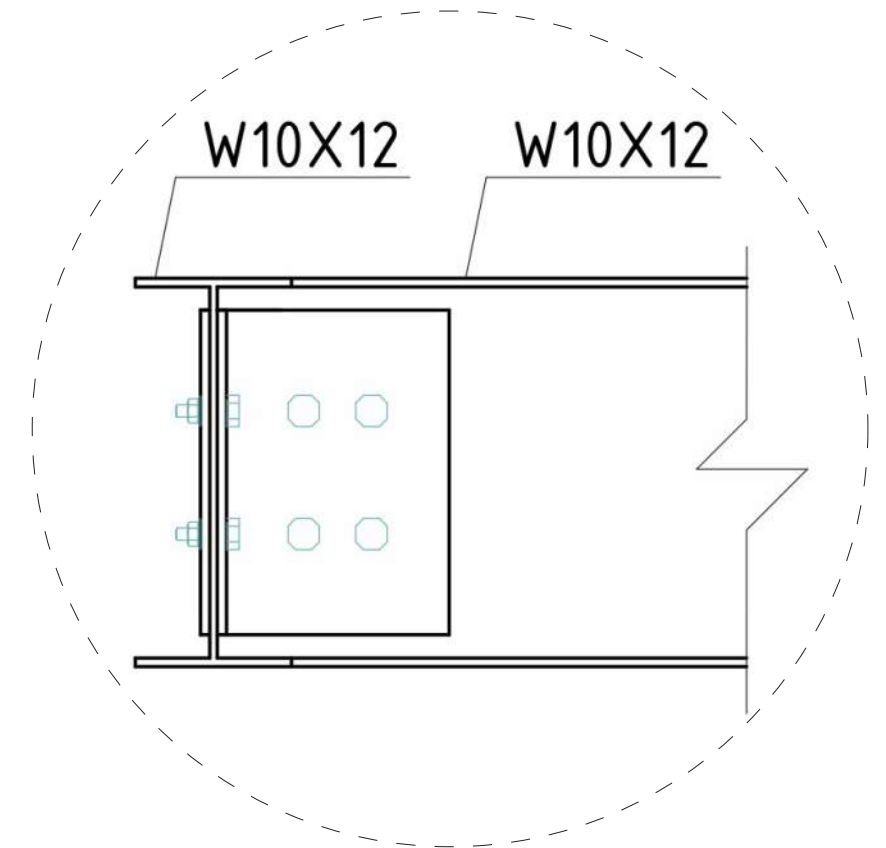
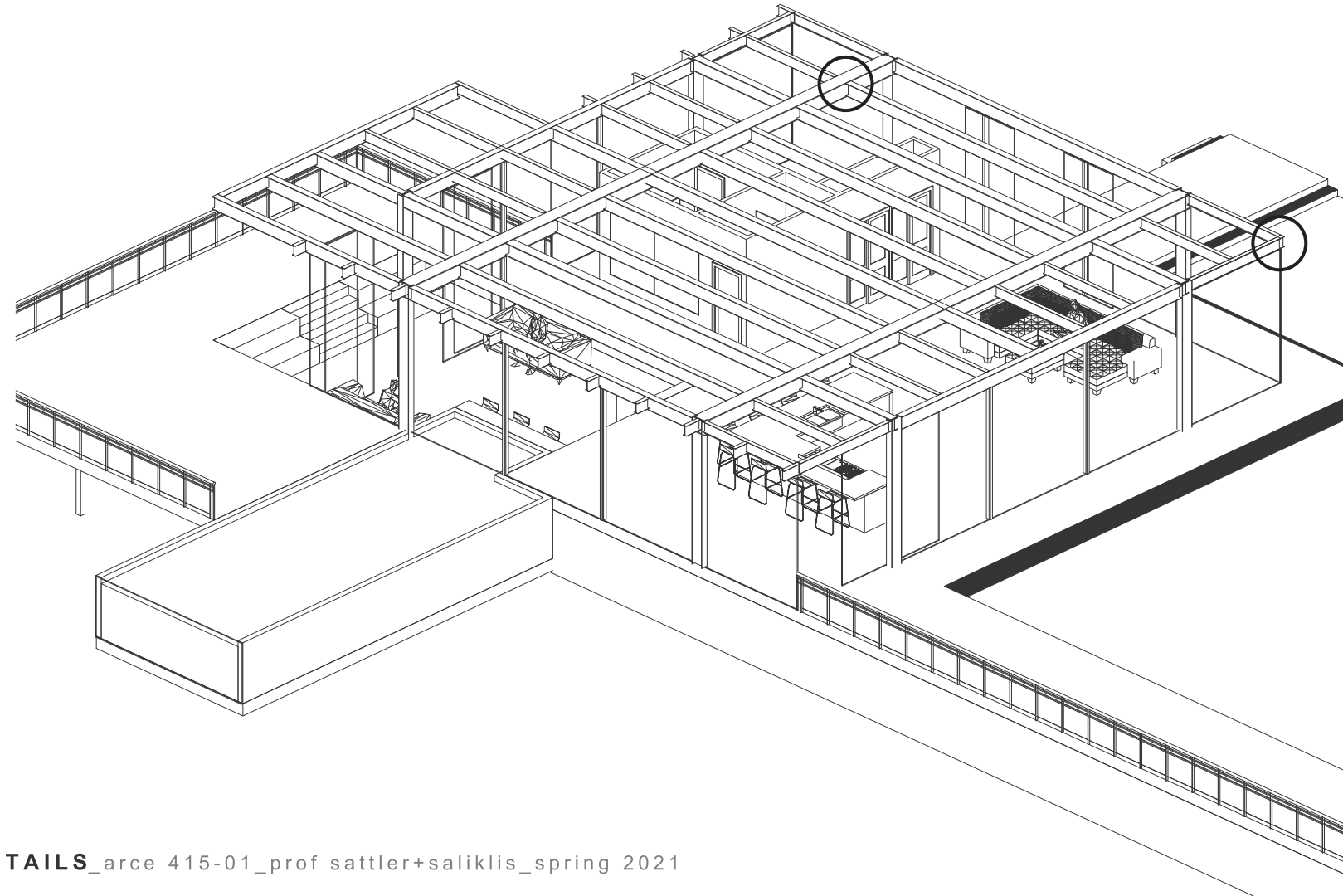
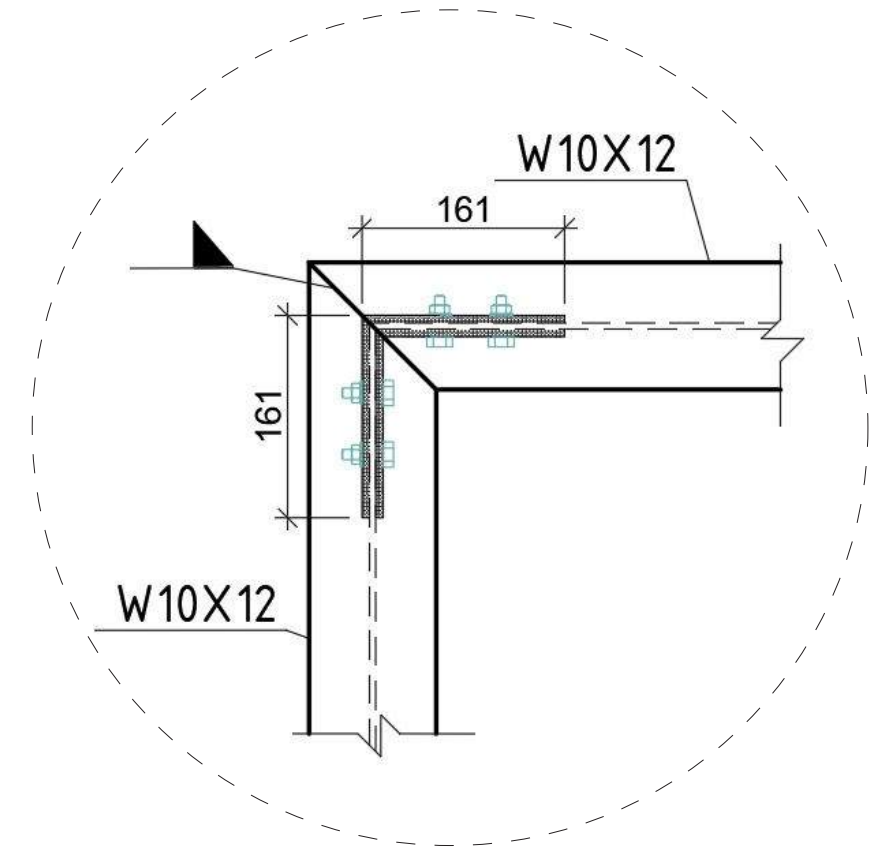
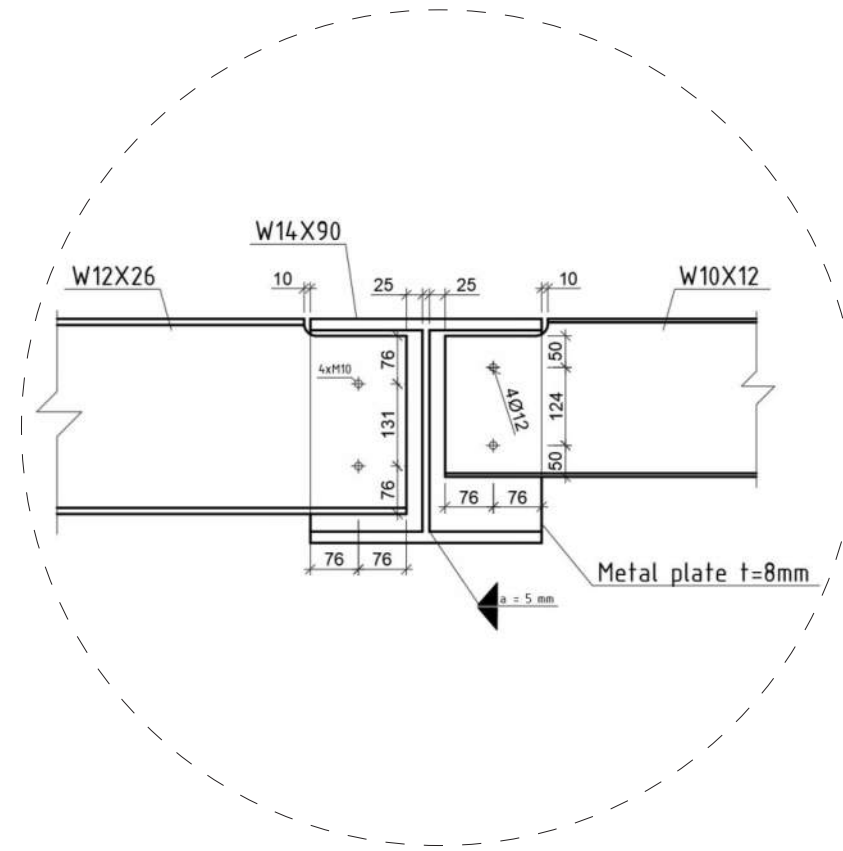
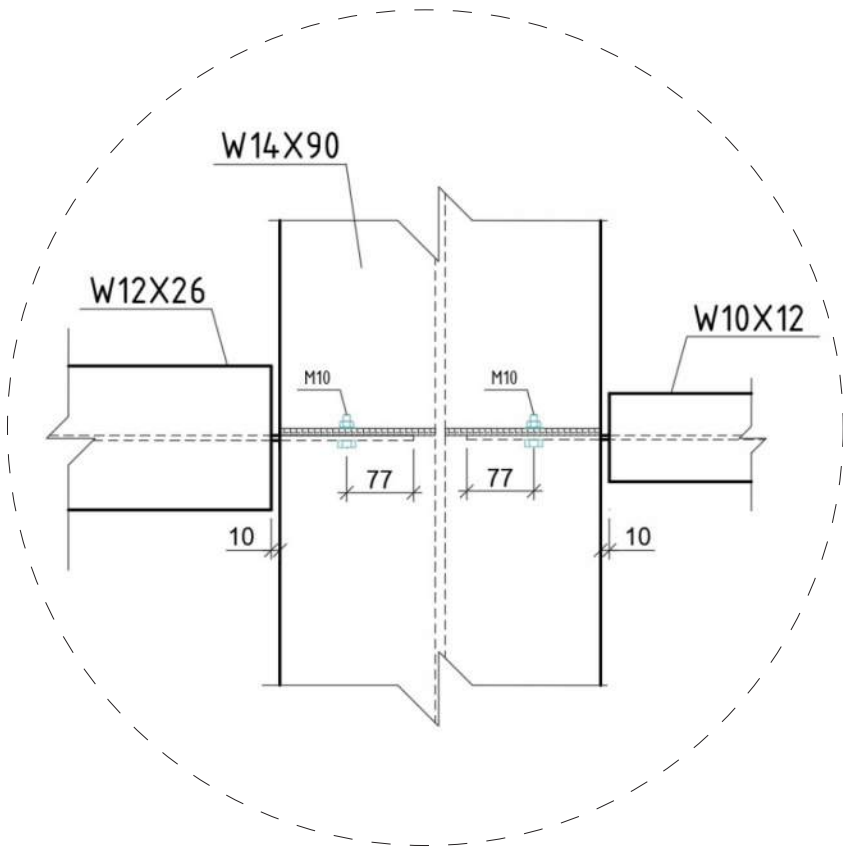
$$\tau_{\perp} = \sigma_{\perp} = \frac{80}{\sqrt{2}} = 56,57 \text{ MPa} < 0.9 * \frac{f_u}{\gamma_{M2}} = 0.9 * \frac{360}{1.25} = 260 \text{ MPa}$$

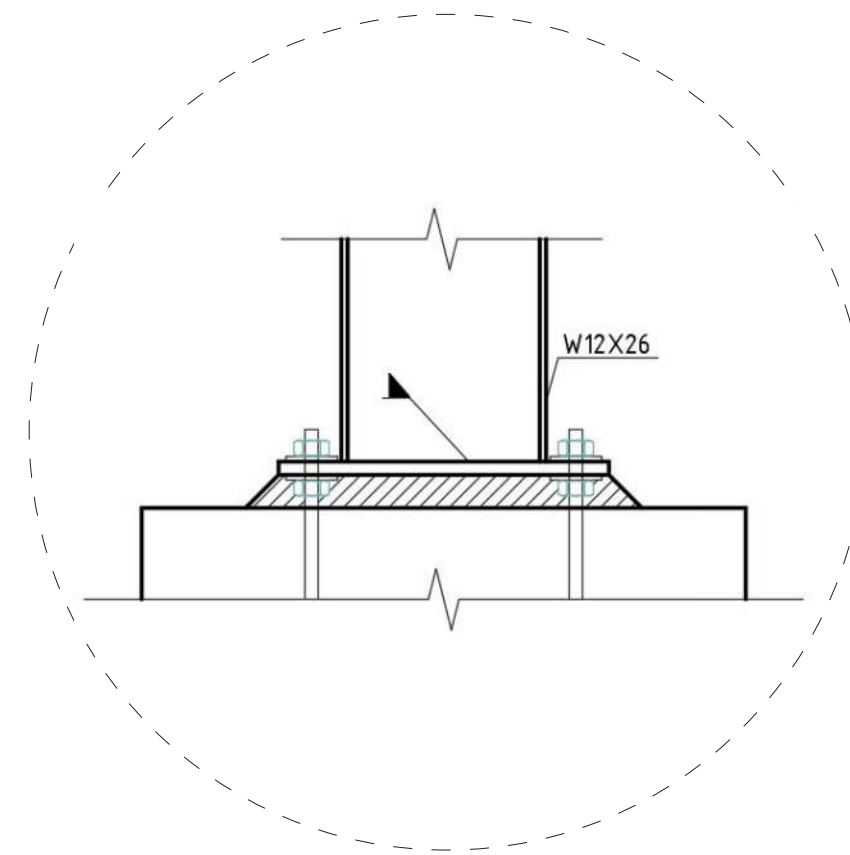
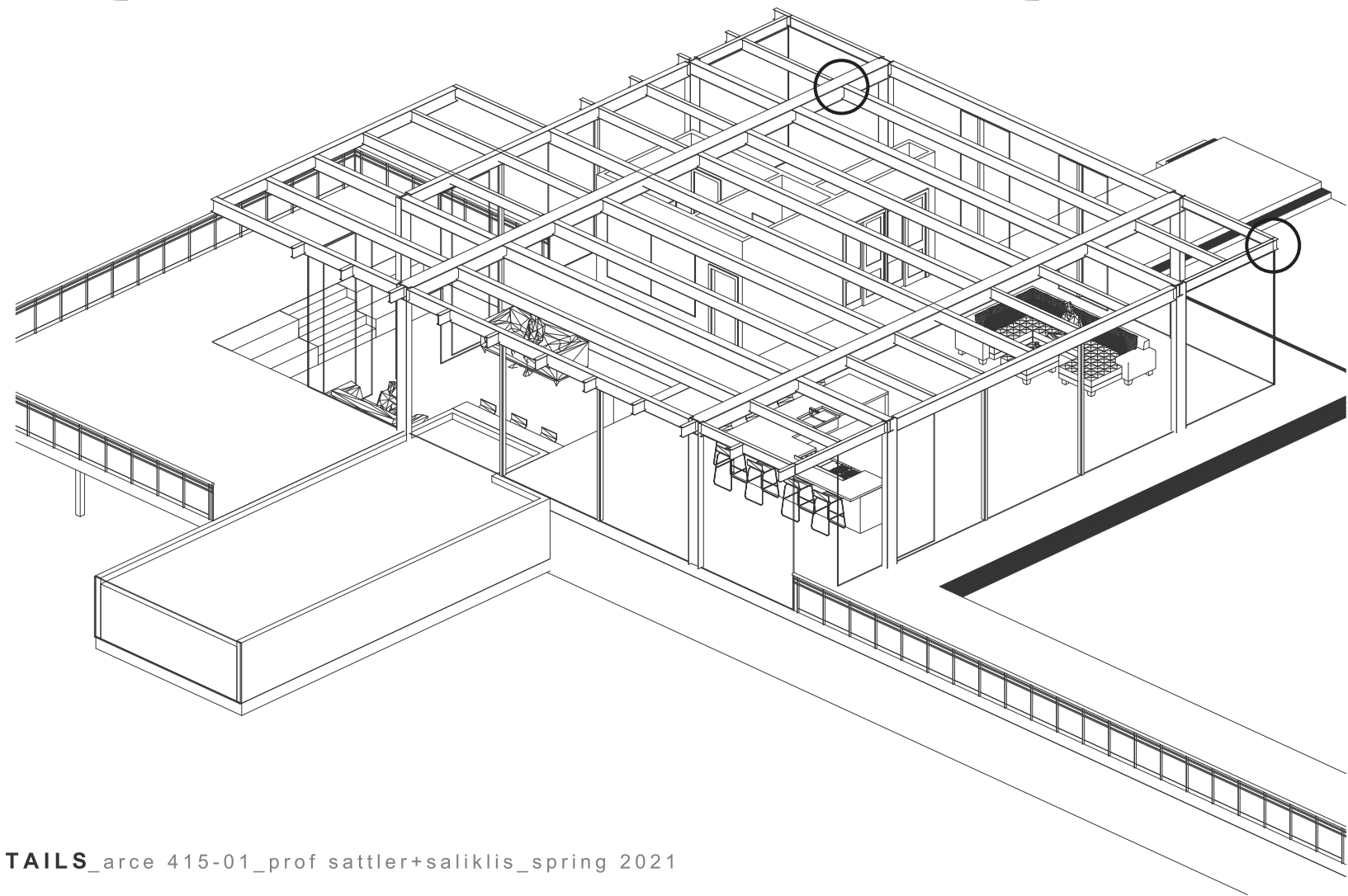
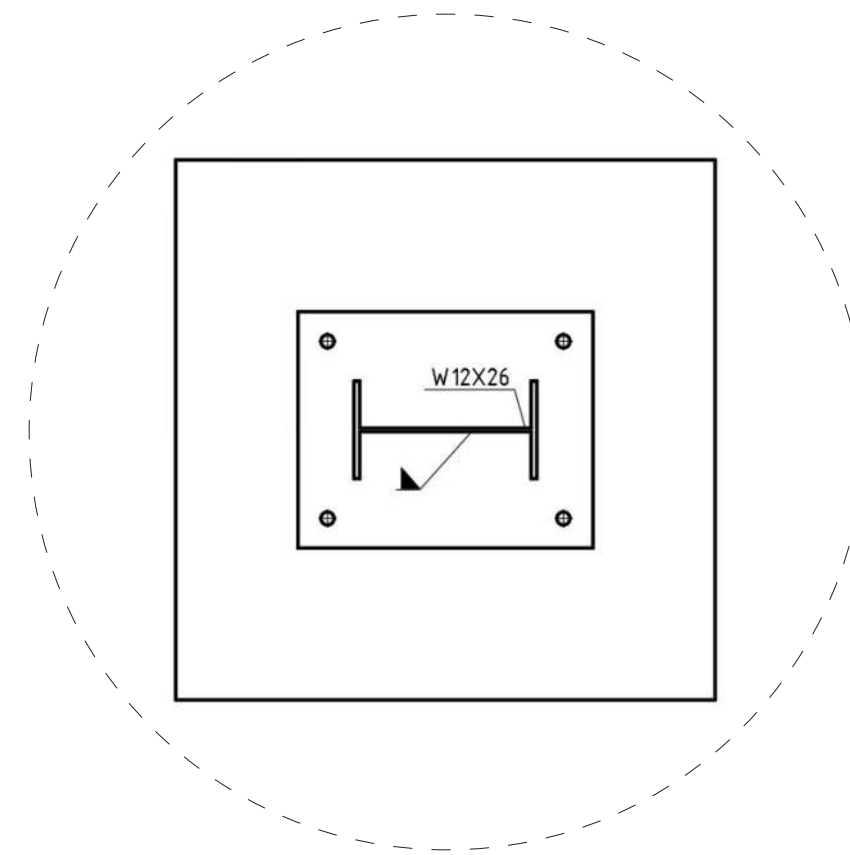
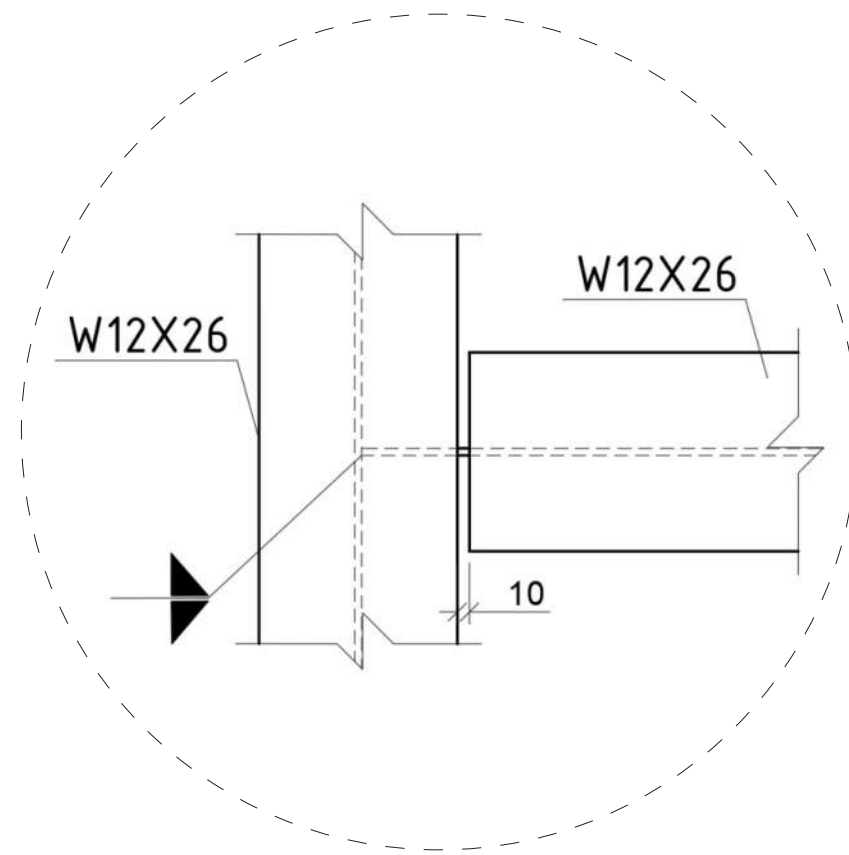
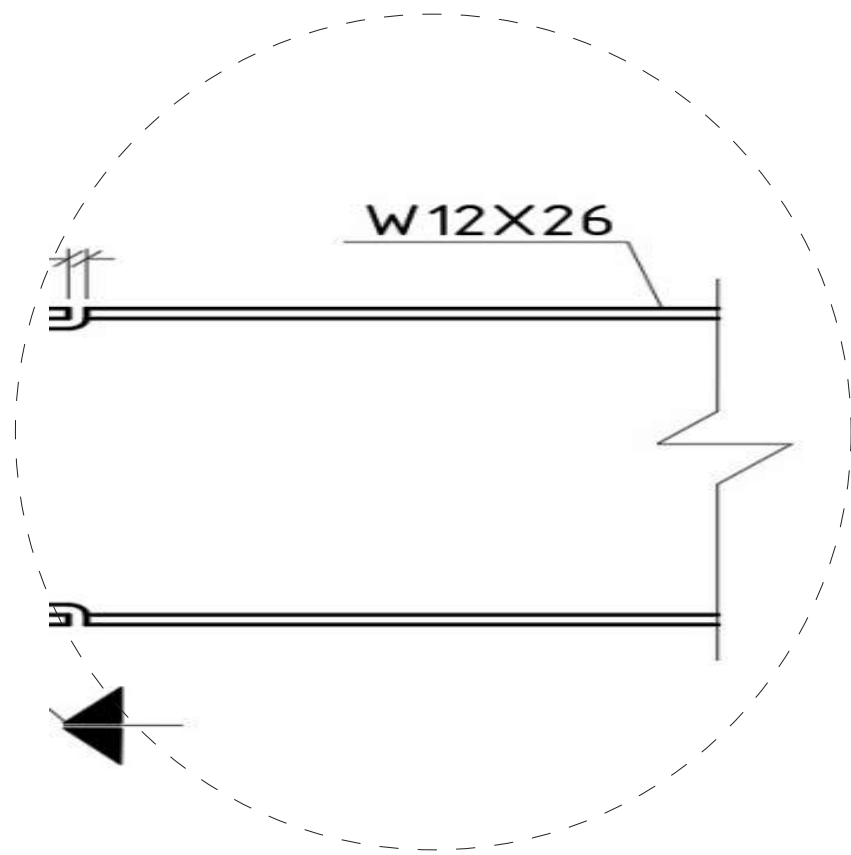
Skaičiuotinė kertinės virintinės siūlės laikomoji galia (EN 1993-1-1, 4.5.3.2)

$$\sqrt{\sigma_{\perp}^2 + 3 * (\tau_{\perp}^2 + \tau_{II}^2)} = \sqrt{80^2 + 3 * (9^2 + 56,57^2)} = 127 \text{ MPa} < \frac{f_u}{\beta_w * \gamma_{M2}} = \frac{360}{0.8 * 1.25} = 360 \text{ MPa}$$

Išvada: kertinės virintinės siūlės galia pakankama, ji bus 15 cm ilgio iš kiekvienos pusės



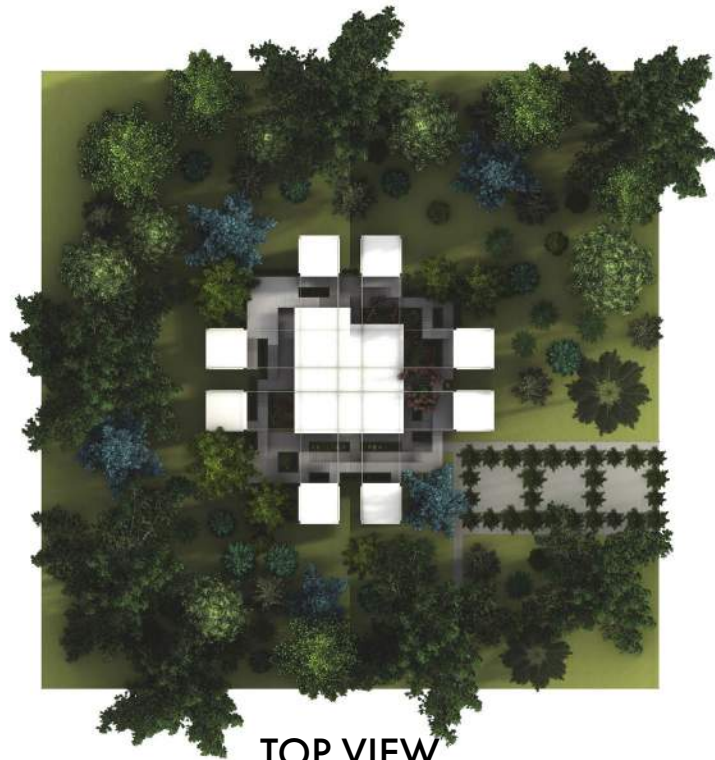




FINAL FANTASY







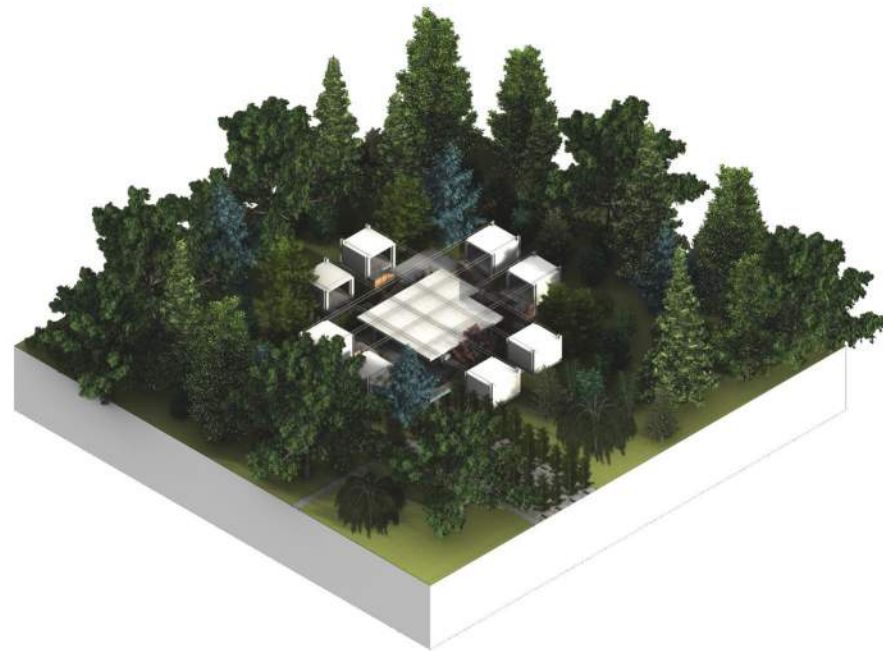
TOP VIEW



BACK ISO



VARIOUS DECKING



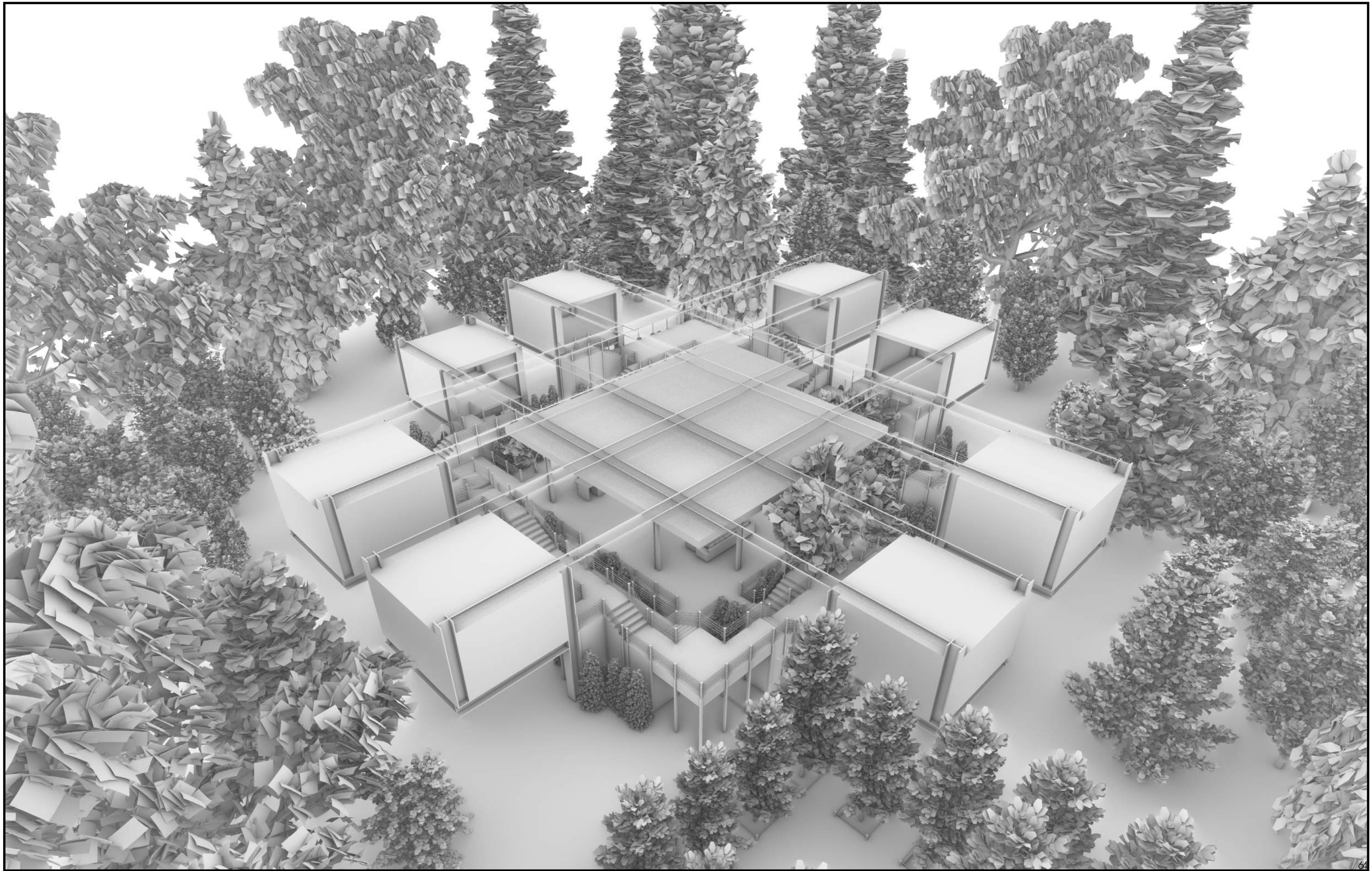
FRONT ISO



FRONT ENTRANCE

As social media continues to metamorphize, this pastime activity is becoming an overburdening chore. Entire careers can be made by curating the perfect snippets of audio, video, and imagery. To not be overwhelmed, some take it to the next level by going all-in on their brand. Friends, The Office, Seinfeld, and several other staples in our pop culture have made lasting impressions that continue strong, some 20+ years later. They are simply perfect and 100% fake. To be remembered, it needs to be flawless. This ploppable campus ensures your life behind glass will be sure to wow. The sitcom of a lifetime is guaranteed to bring you happiness... right?





ARTIFACT



Through my Artifact i explored and questioned the idea and possibility of a glass and tensile structural system. A glass box serving as an exhibit space is floating, being supported by tensile members. Our clients always wanting to be on display led me on creating my artifact with an exhibit feel. The wooden structure representing the steel columns are aligned to the center of each wall compared to having them in the corner, relating it to the structure of the glass house.



BEYOND THE GRID



FOREVER FADING

This piece is an overall reflection of a quarter getting fully immersed in the native flora of the Palm Springs region. My journey in the Glass House looked to combine ideas of modernist minimalism and a sophisticated landscape to create a lush oasis. The vase's base is inspired by the California Fan Palms found in abundance across the Elvis Estates neighborhood. The landscape was given clean lines and muted colors. Any variation came from the additions of flowering herbs, tall succulents, evergreen shrubs, and a deciduous canopy. The color pallet is muted, but also jumps out from the surrounding desert. This piece can display cutting obtained from our Palm Spring Oasis.



[@vogue_architect]. "WILDCOAST." Instagram, 18 May 2021.



[@stevenphomer]. "Joshua Tree National Park." Instagram, 9 May 2021.



[@suitcase]. "Joshua Tree National Park." Instagram, 4 May 2021.

I created a joint Instagram account for our clients Andre & Morgan for my artifact. This work pokes fun at how the influencer couple's travel experiences lead them to pursuing their own glass house in Palm Springs. I wanted the couple to seem very intrigued by the idea of living in a glass house and their affluent lifestyle to be emphasized. I wanted to explore a perspective of our Glass House project free from the technical issues it poses. This artifact made me realize the importance of getting to know the client and their priorities in any project.



[@visitpalm Springs]. "Palm Springs Poolside." Instagram.



[@stevenphomer]. "Palm Springs." Instagram, 20 May 2021.



For my artifact I created a collage of photos taken looking into my bedroom where I have done all my work for this project. I wanted to study what I have looked like from the outside as our project focused heavily on our clients' desire to be seen by the outside world. Even though I do not live in a glass house, I do have large windows that allow people to see into my room from the street. I chose to study what my room looks like under different lighting conditions as I moved around the space. This gave me an idea of what it might be like to live inside a glass house and a better understanding of the properties of glass.

THE DESSERT LOOKBOOK
 #whattowear#whattodrink



An exploration of the color scheme of the Red Team's Glass House Project. An exploration of what our clients will wear at the house. How does the glass house influence fashion? An exploration of cocktails and drink mixtures that reflect the materials of the glass house as well as the inspiration of the idea of Mies Van der Rohe and Myron Goldsmith.



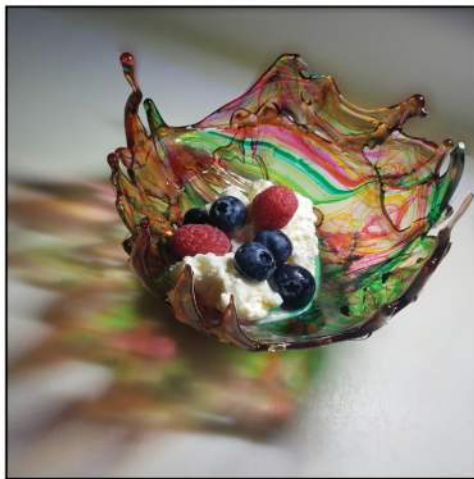
The cube is see-through just like the personal lives of the clients. This idea occurred to me because of the piece „We“ by Yevgeny Zamyatin, where everyone knows what you're doing, who you are. The glass cube and the whole world of the influencers is held by regular people, like you and me. Inside the cube we have the influencers themselves, they differ from the mass in their size and color. They are bigger because most of the time we see them as superior to us yet their heads are grey which represents that their mindset is not that different from the rest of ours. The strings attached to the influencers show that these popular opinionated people are controlled by a puppeteer. Even though he has all this power the person on top is still sitting on the same cube, held by the grey mass. Its exclusiveness is the red head which symbolises power, it's his mind that puts him in a position above all others. Not only does this artifact represent our glass house and our influencers, but it also puts a mirror up to our society.



INVESTIGATIONS IN "GLASS"
#sugarglass#sweettooth



Initially, I wished to explore a paradoxical interaction with glass and the human experience to relate to the dystopian tones of this course. Thus came to mind the jarring idea of eating "glass". The variety of textures and colors in my first experiments with sugar glass soon reminded me of Chihuly's works- enchanting and fanciful... so I refined my work to the creation of an edible vessel, reflecting on thresholds between food and utensil in a manner akin to architectural explorations between material essence and structure. Some 30 iterations of different colors, textures, and shapes later, light casts through the curved "glass" to showcase the desserts inside before all can melt.



THE PERFECT ESCAPE FOR THOSE THAT WANT TO BE SEEN...



FINAL FANTASY RED GROUP

MARCH 8

OUTFRONT