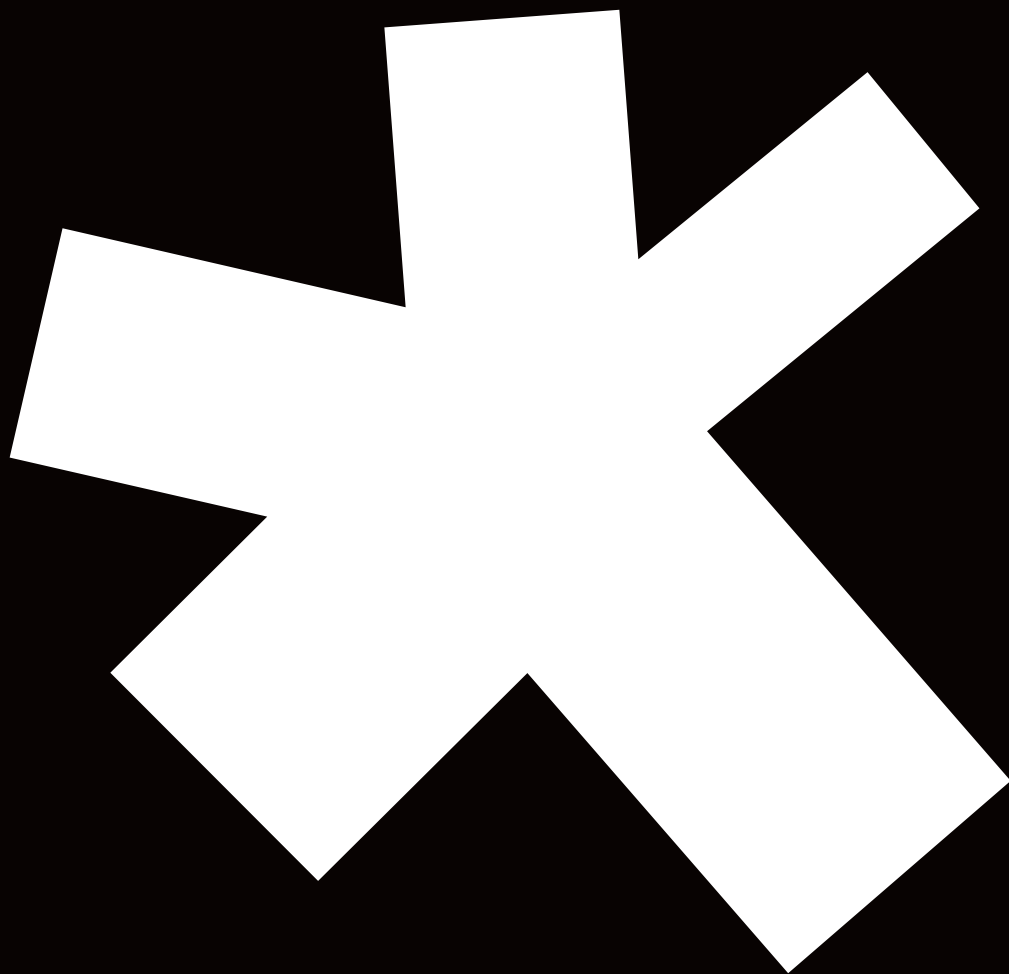


Atelier Bow-Wow + Jesús Vassallo + RSA Students

SHOTGUN



Shotgun

Atelier Bow-Wow + Jesús Vassallo + RSA Students

SHOTGUN

Edited by Jesús Vassallo with Ian Searcy

Published in conjunction with the exhibition Shotgun
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Collaboration

The Houston row house, or “shotgun house,” got its nickname from its corridor-like layout that allows a clear path or “shot” from the front door through the back door. Its basic form, a simply constructed, elongated box with a pitched roof, holds an important place in the architectural history of the southern United States. Today however, the shotgun house finds itself in danger of extinction, its significance overlooked in a contemporary onslaught of demolition and new construction. Envisioning new possibilities for the vernacular structure of the shotgun house became the subject of an international collaboration among Yoshiharu Tsukamoto and Momoyo Kaijima, principals of Japanese architecture studio Atelier Bow-Wow; Spanish architect Jesús Vassallo; a globally diverse mix of students in the Rice School of Architecture (RSA) class, “Learning from Houston”; and Rice University Art Gallery. In fall 2014, Atelier Bow-Wow and professor Vassallo led the class through an intensive study of the shotgun house’s history and contemporary condition, as students simultaneously used this research to design and build a site-specific installation for Rice Gallery.

We thank Sarah Whiting, Dean of Architecture, for suggesting Atelier Bow-Wow and for her unflagging support of the project. It is impossible to overstate the pivotal role played by RSA Assistant Professor Jesús Vassallo, or to express sufficiently the gratitude that the Rice Gallery staff feels to have worked with him. Not only was Jesús responsible for the development and materialization of the *Shotgun* installation, but he also played a major role in its intellectual and creative conception. Throughout the project he made thoughtful, aesthetically

sophisticated decisions and tirelessly mentored students. I also thank Ian Searcy for the clean, understated graphic design of *Shotgun's* exhibition posters, educational materials, and catalogue.

It was an honor—and a great deal of fun—to receive guidance from Atelier Bow-Wow. In freely sharing their expertise and creativity, Yoshiharu Tsukamoto and Momoyo Kaijima gave Rice students a once-in-a-lifetime experience. A big, Texas-size *THANK YOU* from all of us.

A grant awarded by the Graham Foundation for Advanced Study in the Visual Arts provided major support and a sense of optimism that carried throughout the project. We are grateful for Rice University funding through the Office of the Provost's Arts Initiative and the Center for Engaged Research and Collaborative Learning.

Every installation created here is made possible by contributions from the Rice University Art Gallery Patrons and Members, our partners in this endeavor.

Thanks to the Rice School of Architecture students involved in this project: Bader Albader, Jacob Andrew, Amanda Chang, Ningxin Cheng, June Deng, Edison Ding, George Hewitt, Joshua Howard, Sara Jacinto, Kerry Joyce, Yi-chiao Lee, Priscilla Leung, Joey Liang, Eleanor Ma, Marcel Merwin, Jaime Pagés Sánchez, David Richmond, Pablo Ruiz Otaolaurruchi, Chris Yuan, and He Yutian. They showed us that sometimes to find the future, it can serve us well to look to the past with creative, open minds.

Kimberly Davenport
Director, Rice Gallery

Atelier Bow-Wow

Since their founding in 1992, Tokyo-based firm Atelier Bow-Wow have designed over 40 private homes throughout Japan and numerous public buildings, such as the Hanamidori Cultural Center, Towada Art Center, and Ikushima Library. Their publications include *Echo of Space/Space of Echo* (2009), *Graphic Anatomy* (2007), *Pet Architecture* (2001), and *Made In Tokyo* (2001). Their work was the subject of *The Architecture of Atelier Bow-Wow: Behaviorology* (2010, Rizzoli). They have exhibited internationally, including the 14th Venice Architecture Biennale (2014), The Hiroshima City Museum of Contemporary Art (2014), The National Museum of Modern Art, Tokyo (2012), 12th Venice Architecture Biennale (2010), Liverpool Biennale (2008), Venice Biennale (2008), and 27th Sao Paulo Biennale (2006).

Jesús Vassallo

Jesús Vassallo is an architect and writer from Madrid, Spain. He studied architecture at Harvard University, and Escuela Técnica Superior de Arquitectura de Madrid. For years he practiced as a project architect in the firm Mansilla + Tuñón, before moving to Houston in 2012 to become part of the Rice School of Architecture faculty. He has lectured and taught at universities in Europe and America, and his critical writing has been published in numerous international publications such as *AA Files*, *Harvard Design Magazine*, *Domus*, *2G*, or *Arquitectura Viva*. Since 2011 he is also editor of *Circo* magazine.

















Photographic survey by June Deng and Jaime Pagés Sánchez



Part 1

SEMINAR

August 26—December 17, 2014

Rice School of Architecture

Atelier Bow Wow visited Houston in late August. An inaugural session was held on August 26. The seminar, co-taught by Yoshiharu Tsukamoto, Momoyo Kaijima and Jesús Vassallo, was titled "Learning from Houston." Over the course of a week, the professors and students jumpstarted the seminar with an intense series of site visits in the city of Houston, touring its wards and looking for examples of shotgun houses. They visited institutions like Project Row Houses, and talked to local architects. The students split into groups to do research. The topics included history, construction techniques, plans of the buildings, and a photographic documentary survey. The students were asked to simultaneously start working on the design of individual proposals for contemporary versions of the shotgun type, as well as a collective proposal for the design of an exhibition at Rice Gallery. The seminar unfolded through a series of weekly sessions and special events. The results were presented on December 17, at the Farish Gallery, at the Rice School of Architecture.

Shotgun House Genealogy

Yoshiharu Tsukamoto, Atelier Bow-Wow, Tokyo Institute of Technology

Atelier Bow-Wow has developed the theme of “House Genealogy” through the design of houses in diverse contexts. It is also a theme that we have advanced through our teaching in several schools of architecture in different countries. It reflects our interests on where and how people live, how a house typology is established, and how it transforms through time and in each different place. For the opportunity to teach at and work with the Rice University School of Architecture, we especially focused on the Shotgun House typology, which is endemic to Houston and unique to the American South. The Shotgun House is small: it descends from the house type originally built for African-American workers between 1890 and 1920. It is a sort of vernacular urban house typology developed within a narrow and deep lot, with modest budget and limited carpentry skill. Upon these considerations, it integrates delightful space and intricate interrelationship with neighbors. It contains the intelligence for a spatial practice.

Many of these buildings have already been replaced by condominiums, and the remaining ones are threatened by the pressure of regeneration. Since Shotgun Houses were mainly built for and by the freedmen, they are considered a significant symbol of liberation from slavery. Besides these cultural memories, we also find this typology is still relevant today as an example, in order to propose a downsizing of the housing standard in the United States.

Students investigated the transformation of the Shotgun House typology historically and until today, trying to understand the conditions that triggered its transformation. We also applied the Actor Network Theory (A.N.T) to the Shotgun House in order to find

where and how this typology was socially and culturally produced. A.N.T is a method introduced by Bruno Latour in his Anthropology of Science. It includes things, technologies and skills as actors, as well as humans. According to A.N.T, people who have never met could be linked through things and skills. It vindicates the *raison d'être* of things and allow us to imagine a democracy that includes them. A.N.T reveals a hybrid way between society and nature, unveils the content in the black boxes. A building is composed of many different elements which need various materials, people and skills. This means a building is positioned at the epicenter of all these various things. Today's deeply industrialized society doesn't allow people to understand where they are and what they are doing, since the network we are living in is fully globalized and appears fragmented to us. This is the time when the quality of the network has to be questioned and revised.

In the case of the Shotgun House, this type has had a strong association with African-American communities. It must be respected, but we should also foster the free application of the Shotgun House for wider contemporary conditions. Applying A.N.T to the Shotgun House can broaden its context. For example, it was also traditionally linked with the forestry industry and with the indigenous forests of Houston through yellow pine. A "new generation of Shotgun House" can be proposed by intervening into the existing Actor Network, reforming it to fit the updated conditions and considerations. This is the manifesto of "House Genealogy of Shotgun House in Houston."







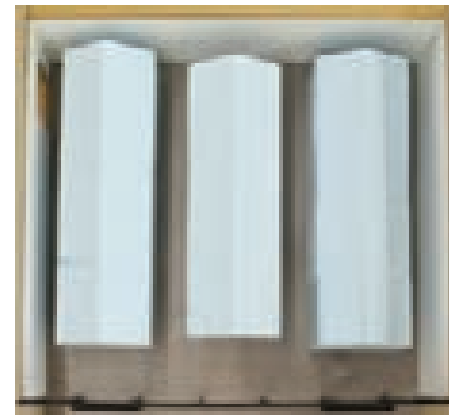
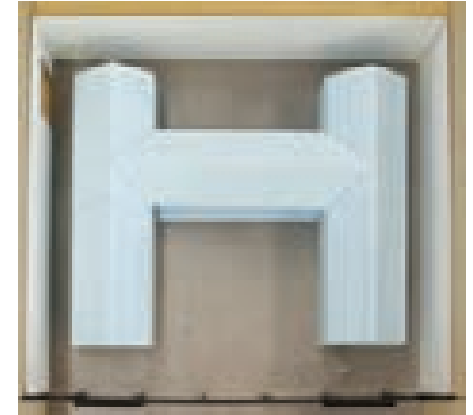
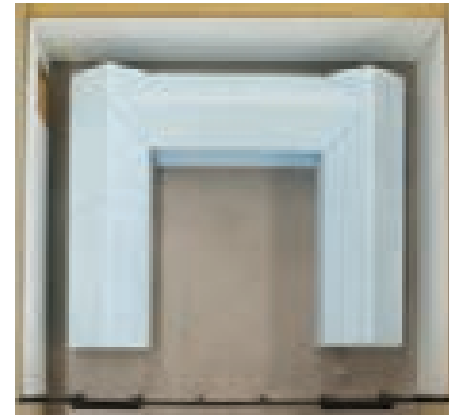




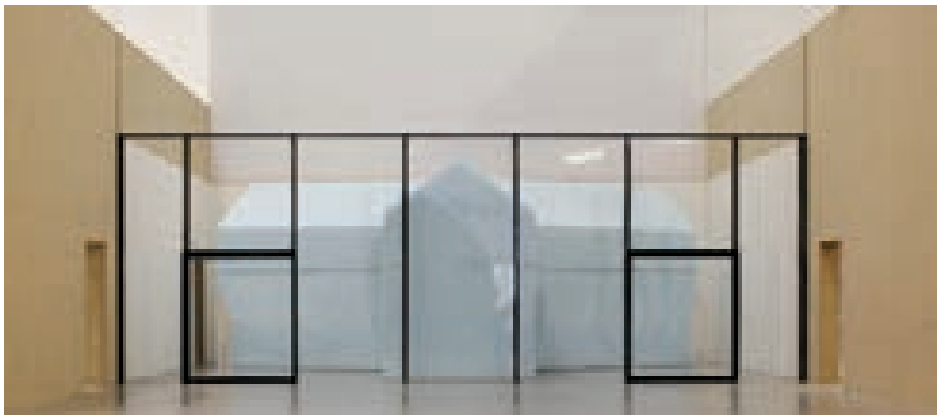
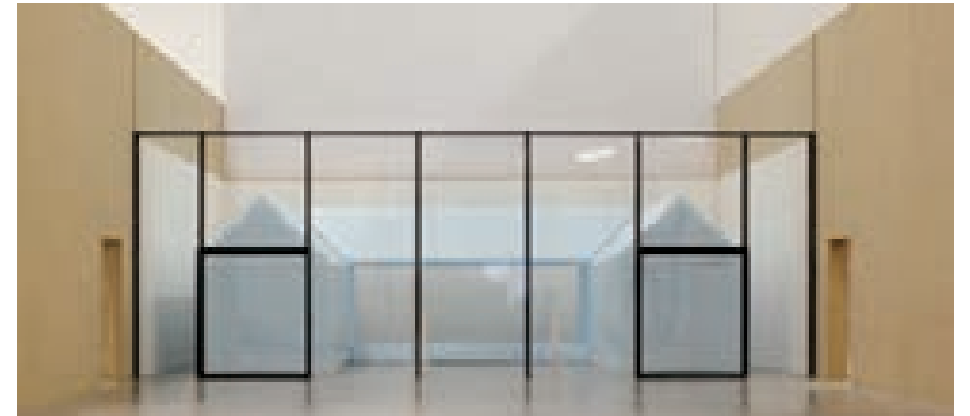
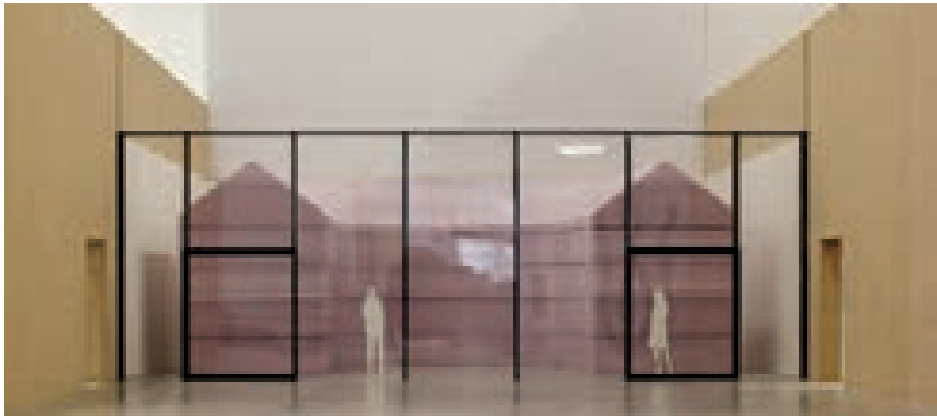
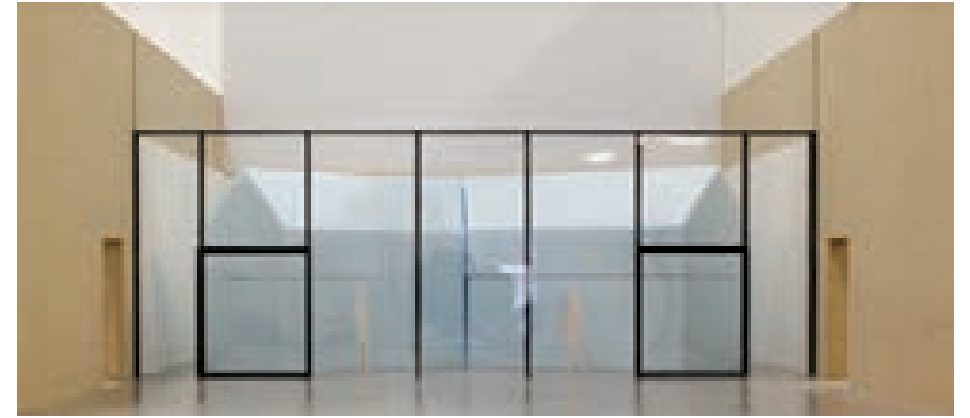


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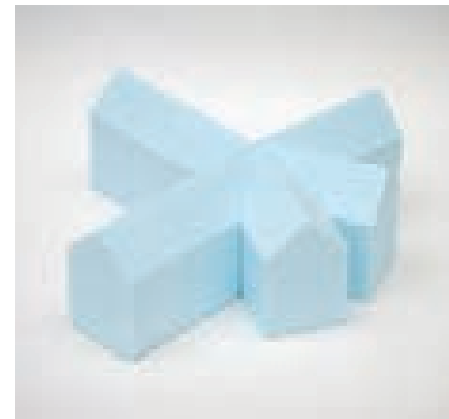
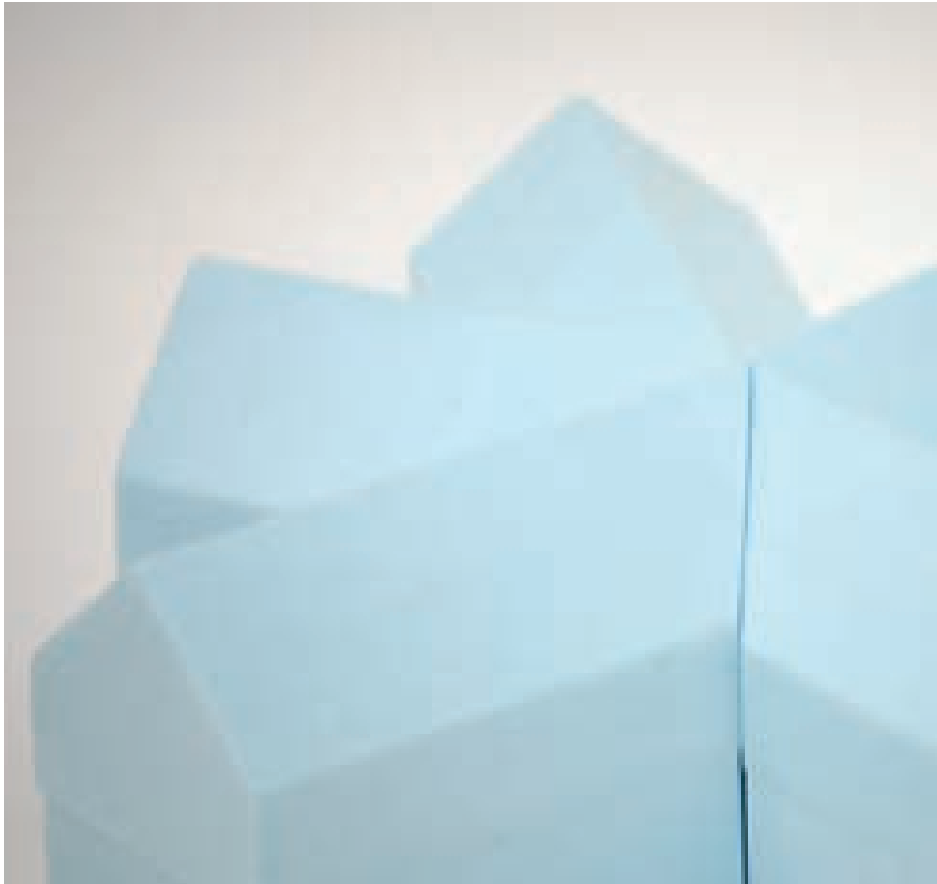




Models of initial installation schemes



Elevation views of models in gallery



Model of final installation scheme

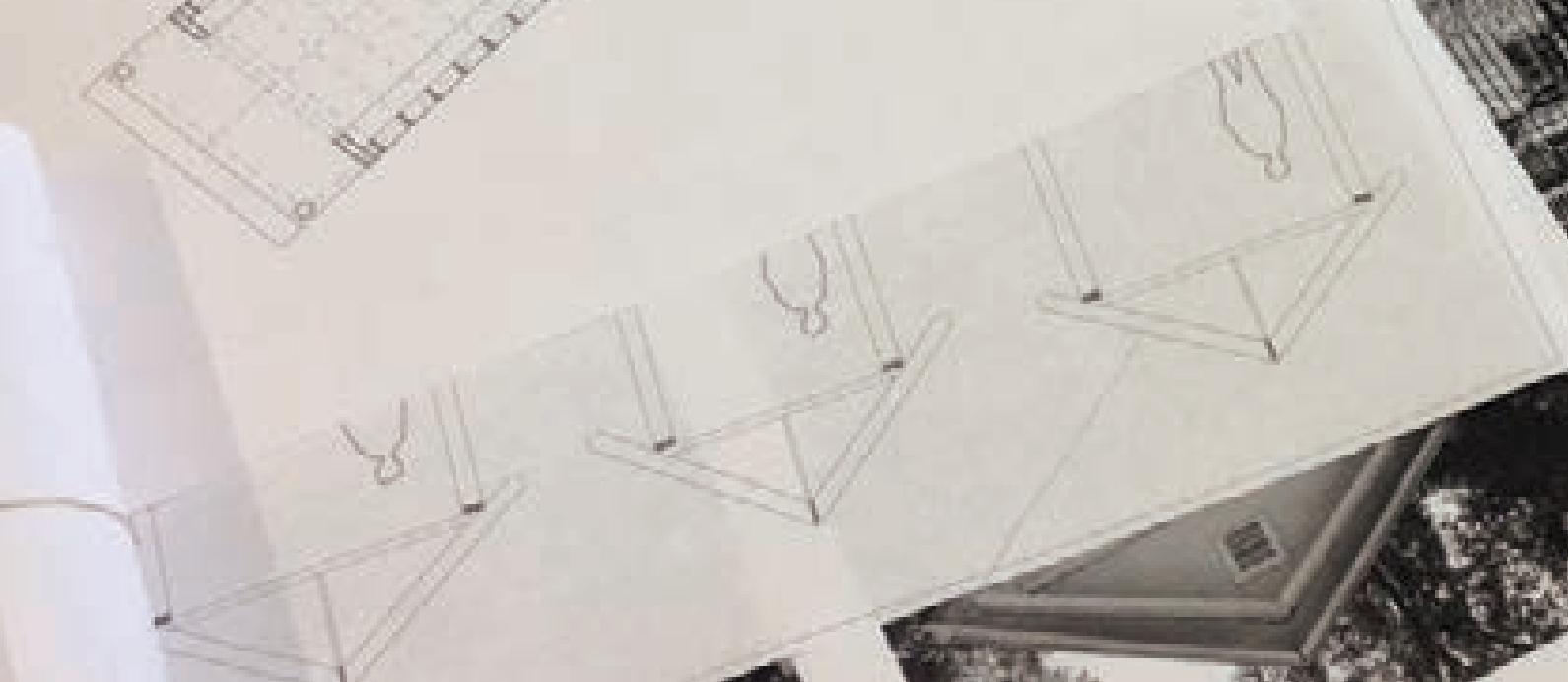
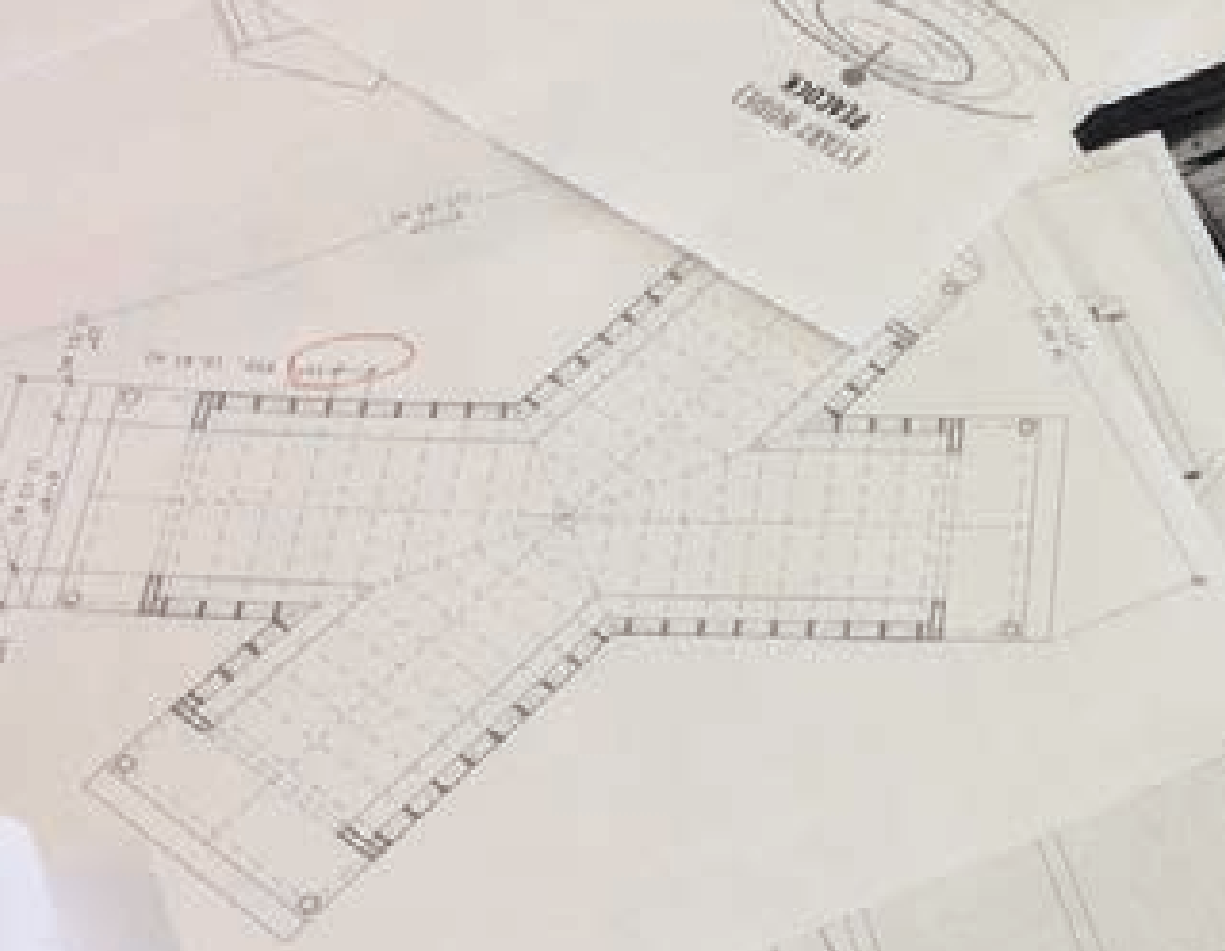
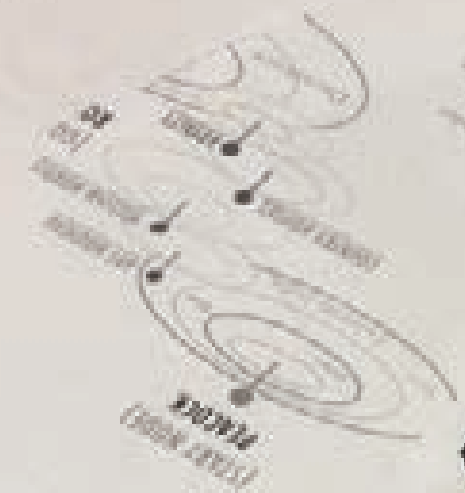
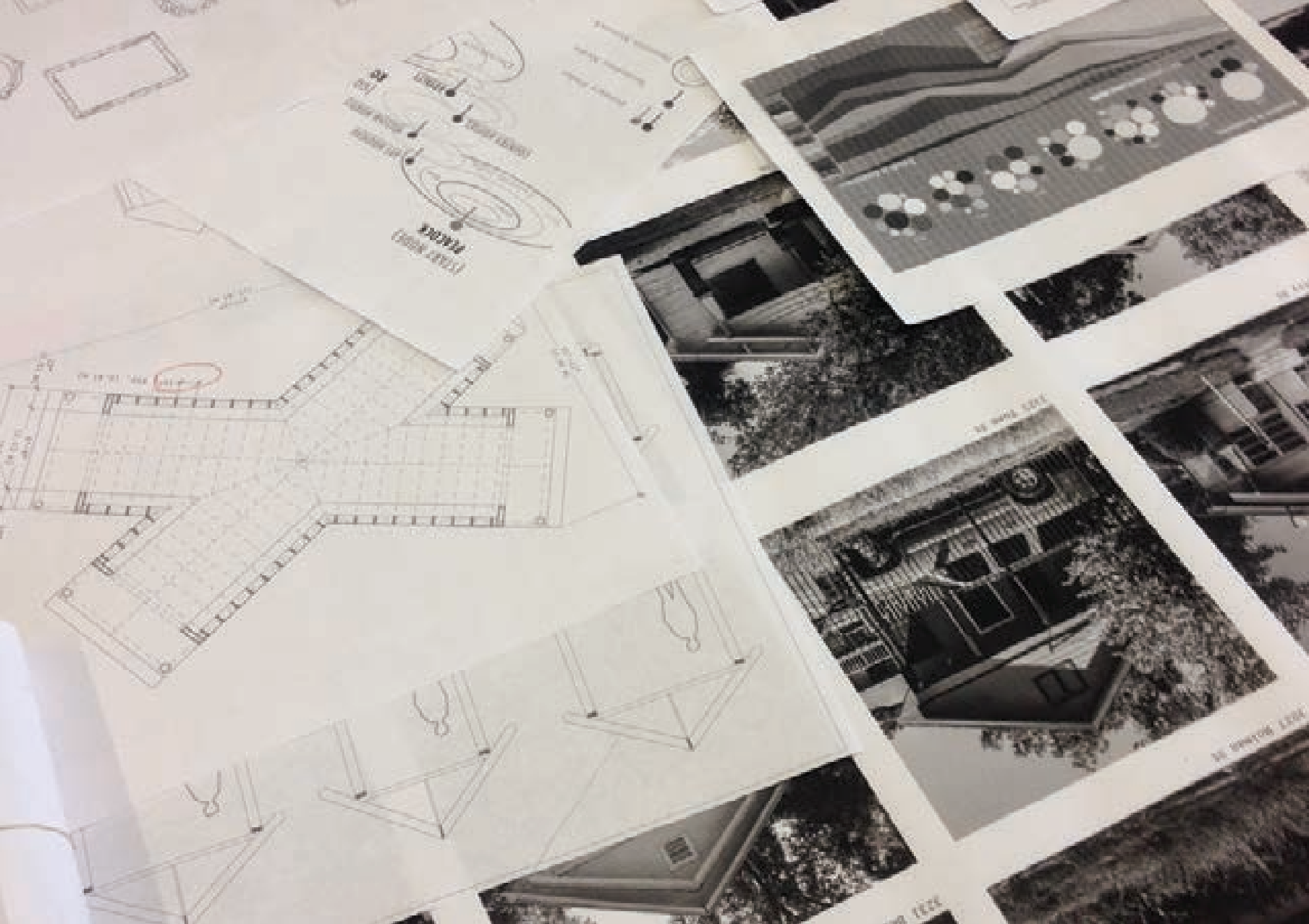


Study models of student projects









Part 2

CONSTRUCTION

December 14, 2014 – January 29, 2015

Rice University Art Gallery

During the winter break, Jesús Vassallo and a small group of students developed construction drawings for the installation at Rice Gallery. The design was an open pavilion with a star-shaped plan placed at the center of the gallery. Construction materials and supplies were bought in local lumber yards, and the space was set up as a job site. The first act of construction was to layout the precise plan of the pavilion with masking tape on the floor of the gallery. Starting January 5, three construction shifts were established and the students signed up to work under the guidance of the gallery preparators and Jesús Vassallo. The sequence of construction was the same as in any wood frame construction: subfloor structure, flooring, vertical frames, roof structure and cladding. Paint was added to the outer faces of the frames. The results of the different research and design projects were formatted, mounted on panels and organized in the five different spaces of the pavilion.

A Choral Architecture*Jesús Vassallo*

In the early stages of this project it was already apparent that the idea of distance would become central to our work, something that we inevitably had to address. By distance I do not mean only physical separation, derived from the fact that Yoshiharu and Momoyo were in Tokyo and the students and myself in Houston – air travel and the Internet effectively took care of that. More decisively, there was the issue of cultural distance; our seminar was composed of faculty members from Japan and Spain, and nineteen students from seven different nationalities. This extreme diversity became important partially because there was a certain amount of information that systematically got lost in translation, a fact that proved to be quite productive as it also provided the opportunity to misread each other's intentions, generating an atmosphere of controlled chaos that fueled the creative process throughout.

We decided to focus on a very specific type of local vernacular, the shotgun house, an architecture that has a deep history in Houston and which is very dear to the people of the city. Again, distance became important as we realized that we were surrounded by locals who knew much more than us about this architecture. The historian Stephen Fox, and the architects Danny Samuels and Nonya Grenader, to name just a few, were incredibly generous with their time and knowledge helping us early on to get a basic understanding of these structures. Their expertise, however, made us think about what we, as foreigners, could possibly bring to the table that would be of any value. This, in turn, got us thinking about yet another type of distance, the intellectual distance that we should impose between ourselves and our subject of study.

This is a larger question, and one that systematically haunts architects as they try to think about themselves and their work in relation to the cities in which they operate. Excessive distance, on the one hand, renders architecture as a capricious form of art, a delicate flower, too removed from the city around it to actually engage it in conversation and become a progressive force in its development. A lack of distance, on the other hand, condemns architects to simply reinstate the status quo, to reproduce existing conditions brought about by larger forces without contributing to their improvement. The question then became how to position ourselves in order to avoid either fetishizing the beautiful little houses that we were looking at, or removing ourselves so much from their reality as to render our architectural investigations irrelevant to the general public and the city.

Luckily for us, the answer to our question became partially derived from our own limitations – in terms of distance, as already mentioned, but also in terms of time. The reduced duration of our project – the seminar had to be resolved and turned into an exhibition in a single semester – resulted in a pedagogical design where all the phases of the creative process were collapsed and arranged to happen in parallel, instead of in succession. The students and the architects worked simultaneously on research and architectural design proposals for new shotgun house types, as well as on the design of the exhibition itself. This unconventional approach, which decidedly placed unpredictability at the core of the learning process, worked beautifully with the diverse composition of the group, turning our seminar into a complex polyhedral machine for looking at architecture and the city.

Our kaleidoscopic approach proved to be particularly powerful when applied to the very concise and succinct shotgun house. These small timber constructions are probably as close as you can get to a degree zero architecture. Their basic configuration is a linear sequence of rooms, capped by front and back porches and covered by a hipped or gabled roof. So much of what we seem to find necessary in a home today is missing in the shotgun that it got us thinking about the relationship between architecture and how we live in it. In the process of applying the polyphonic imagination of our group to such a diagrammatic construction, we came to regard these houses as abstract prototypes for living which contained in their reduced configuration a secret of myriad different ways to live and inhabit.

In addition to their simplicity – the minimal definition which characterizes them as a non-prescriptive architecture – the shotguns had other features that made them especially valuable as a starting point from which to launch our larger interrogation on housing and even more broadly, living. Almost invariably, these houses present themselves in multiples, their front elevations and porches standing in evenly paced rows gently addressing the sidewalk. The one to one correspondence between the family who lives in the house and the elevation through which it is represented instills a further anthropomorphic association between the house and its inhabitants. This rare combination of individuality and collectivity, of the anthropomorphic and the repetitive, made us regard the different ways in which the row houses cluster together as pure diagrams of social organization; again our imagination got spinning.

The more we learned and understood about the shotgun house, the more we realized that its potential was derived from its limits, from the restraints with which, in their deployment, a reduced set of parameters were carefully kept in balance. This led us to think about the impact of small decisions on the way architecture plays out in everyday experience, about the link between our life and the material basis that enables it. A series of basic considerations about houses quickly made themselves central to our conversations. The distance from the front of a house to the street, for instance, determines a certain coefficient of sociability, with a few feet making the difference between an urban and a suburban environment and radically affecting our reading of the place. Similarly, the distance between our house and the boundaries of its plot, its placing in regards to adjacent houses, determines the type of relationship that we will have with our neighbors, or the things that we will or will not do in our backyard.

Similarly we started to think of our houses as containers, not only of people but also of objects. In fact, the relationship between the things that we own and the houses where we keep them is central to how we live. The most minute adjustment to the amount or distribution of storage space in a house dramatically alters how it is lived in, sparking questions about our attitudes towards material possessions. Larger moves, like the size and connection between rooms, have even wider implications in how we relate to each other, how much time we spend together, or what percentage of our lives we spend outdoors. In short, the paired

down configuration of the shotgun, and its abundant repetition, allowed us to think about the material and dimensional conditions that influence our daily lives, about the decisive effect that the depth of a cupboard or the position of a door in a room has on how we live. We could not help but feel excited by the prospect of creatively intervening on these sets of hidden relationships using small transformations on basic elements – porches, rooms, doors, windows – as a way to propose a more creative and richer experience, a more engaged practice of everyday life.

The idea that the deepest background elements of our daily experiences are indeed legitimate and fruitful materials for creation posed a set of secondary interrogations in which once again the question of distance came into focus. If we were setting ourselves up to intervene in the ordinary in order to generate the extraordinary, to what extent should we make our interventions visible or explicit to our audience? Should we remain as silent as possible and work at a subliminal level, or should we push the abstraction in our projects to a point where they would disclose their intentionality from the outset? In other words, we were wondering how much authorial voice a project can carry before the illusion of normality is shattered and the background becomes foreground.

These were all difficult questions to answer and could only be elucidated through making, by working on our projects and testing the repercussions of specific design decisions. Here again, the polyphonic capability of our group came to the fore, as each student adopted a distinct voice, producing together a constellation of projects where each advanced a different take on the problem and rehearsed a different degree of transformation. The design and construction of the site-specific installation at Rice Gallery, on the other hand, offered us the opportunity to generate a collective piece and a synthesis of our work. In its multi-pronged form, it abstracts and represents the different incarnations of the shotgun, emanating under the auspices of our kaleidoscopic vision.

The design and construction of this installation was also a critical moment of learning, as it helped us to further advance our investigation on the familiar by engaging the world of wood construction: from the outset we were sure that we should build with exactly the same materials that shotguns and other types of small houses are built with – the readily available, lowest grade, timber industrial

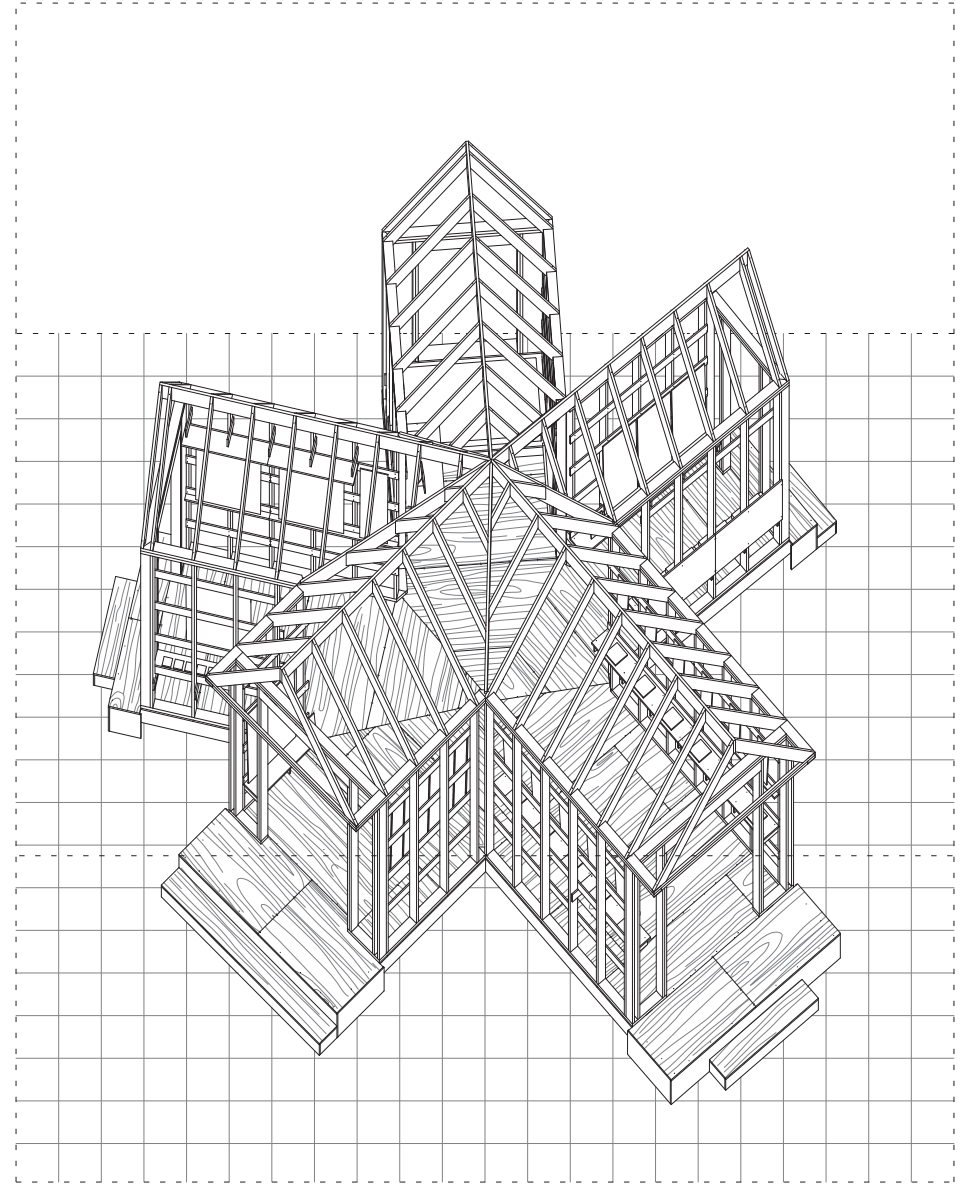
products found in lumber yards across the country. In addition to their material properties, these elements also brought with them a series of standard dimensions, spacings and joint details, the basic vocabulary of a contemporary American vernacular. This was fertile ground for us to experiment with subtle displacements of familiar elements and conventions, and how those displacements affect our reading of an architecture. I will not deny that it was with pleasure that we started to tinker with standard details, testing the different ways in which a playful and creative attitude could be brought into the normative world of construction.

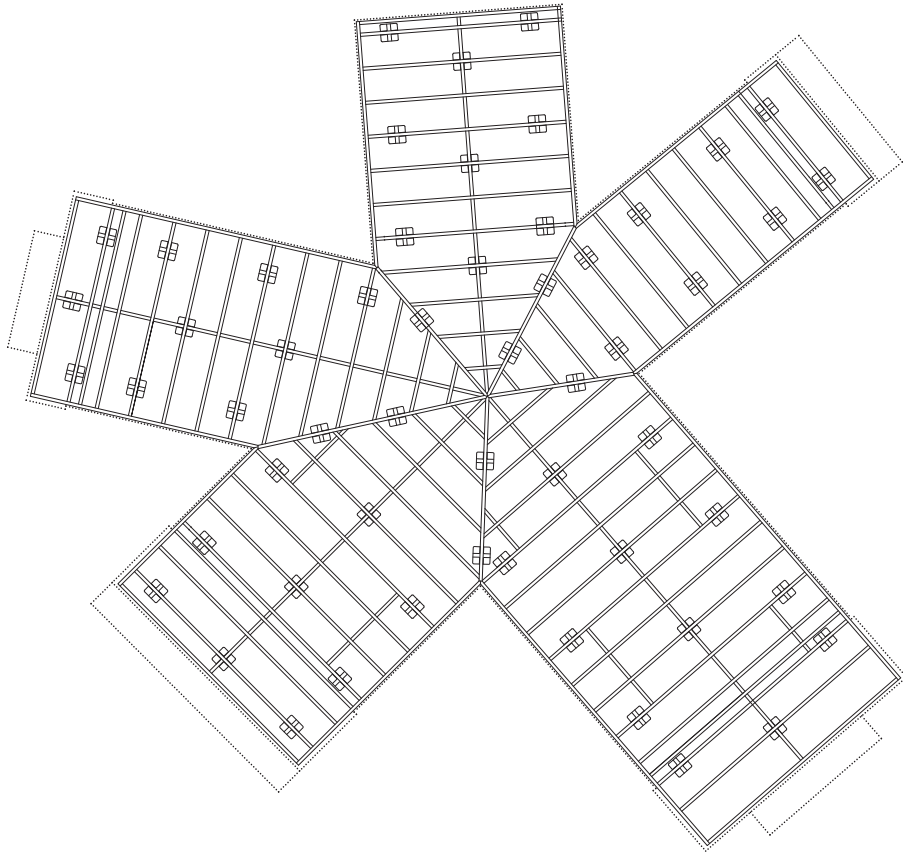
This quickly became a fascinating exploration as we found that very small moves, such as the use of paint in unexpected places, brought about a radical revaluation of the objects that we were working with. These experiments allowed us to think about the many layers through which we understand materials, and how deeply embedded they are in our history, a fact that became blatantly present in our conversations as we compared the different cultures of wood in Japan, Europe and America. It was also exhilarating to engage the disparities or nuances between the economic and cultural values of materials, and how the architect has the agency to reassign these values through the careful consideration of how constructive elements come together. In that respect, many of the decisions that we made during construction were geared towards rehabilitating the most humble and overlooked materials, the ones that are customarily finished over and therefore hidden, repressed, once a building is completed.

Our emphasis on an in-process materiality for the project was also an intentional expression of a larger idea about openness. Not just physical openness, the type that allows more communication between people or between inside and outside, but also an openness of meaning and interpretation. It was our intention with this unfinishedness, to allow the viewers to project their own images and desires onto our web of related ideas and objects, to make them participants of our conversation – and we succeeded. It was indeed fascinating to witness how our diversity of approaches found a parallel in the reception of the exhibition as multiple constituencies and individuals engaged our work at different levels. Architects of course were quick in detecting and joining the different threads of conversation, from preservation issues to our polemic approach to contemporary housing. The art world too, soon took us under its arm and easily situated our installation within

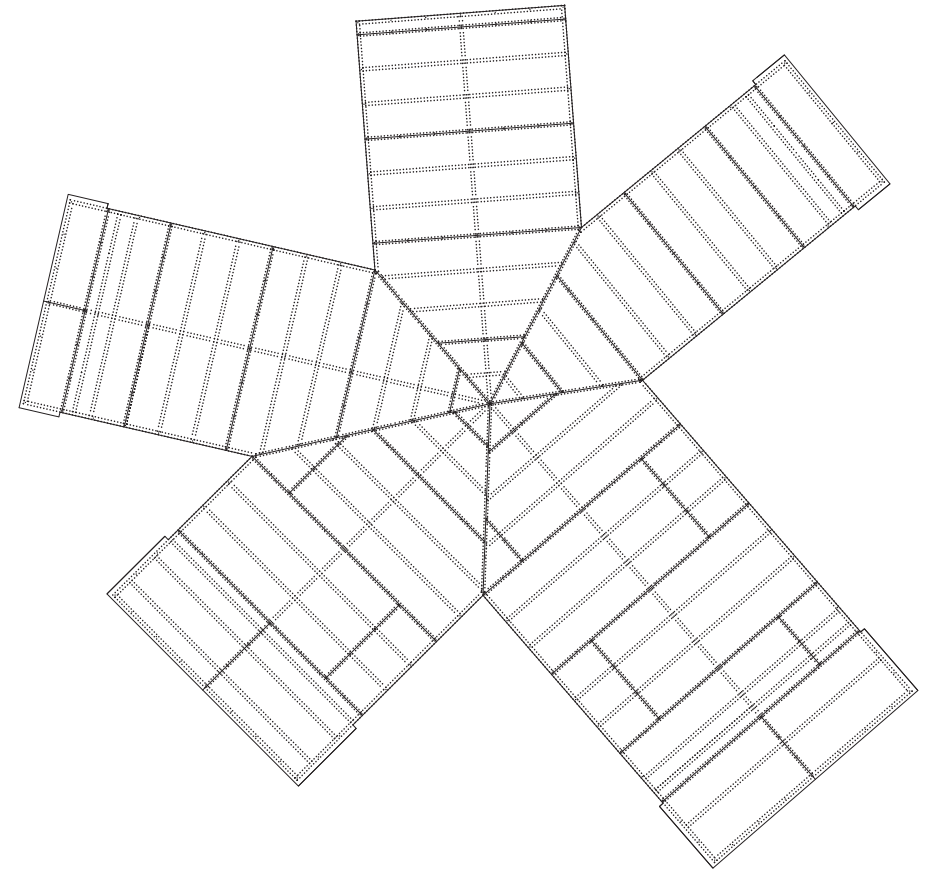
the tradition of interdisciplinary work fostered at Rice Gallery. However, it was most moving to see how Houstonians at large empathized with our approach to their city and heritage, with our mix of hard logic and lighthearted naiveté when it came to considering how things could be different.

At this point I realize that our collective experience has offered me the opportunity to enunciate a relationship between two issues that I believe are central to architecture today: the allocation of authorship in a project and its capacity to operate on familiar elements. These issues have occupied me for quite some time now, as I believe that the reproducibility of architecture, its large numbers, call for a new realism on the side of the architect, and that such realism depends on our capacity to collectively acknowledge and creatively act upon a series of shared cultural conventions. In *Shotgun*, by extending the idea of openness to the creative process itself, we had started to sense a potentially magical equation that related the capacity to accelerate existing conditions through design with an inclusive notion of authorship. We found that the fragmentation of the individual author provided us with a more complex mirror to confront reality, that this process did not entail the dissolution of the voice of the architect, but its transformation into a multiple and conversant body: a choral architecture.

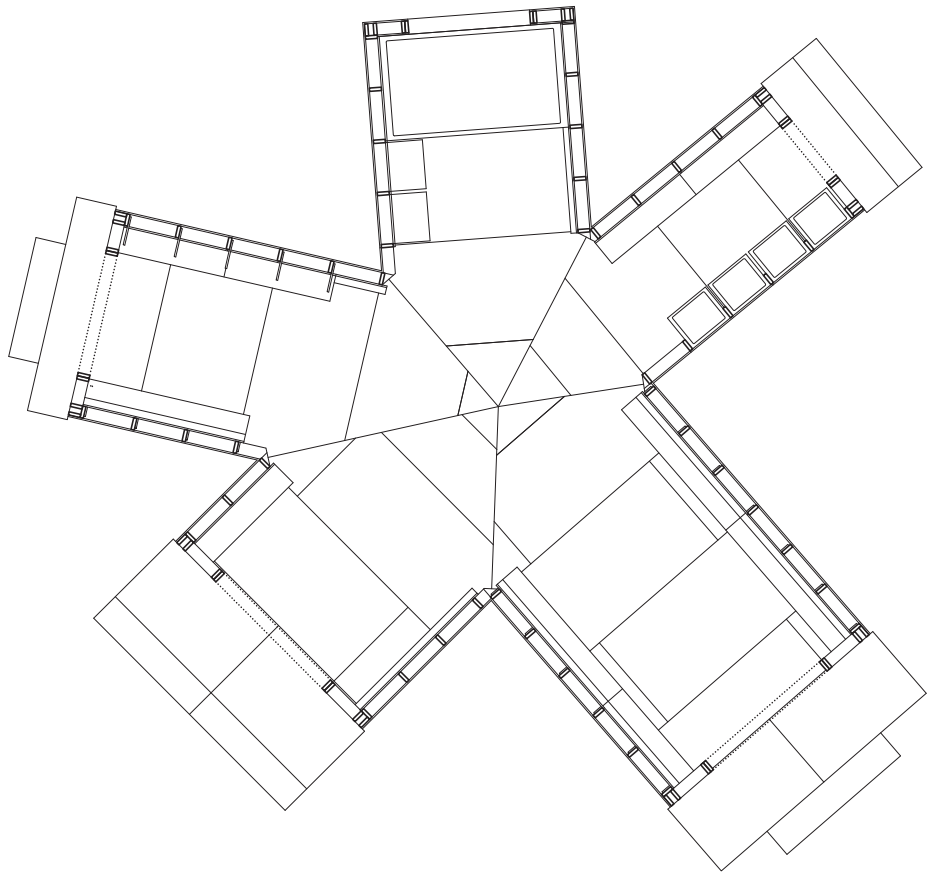




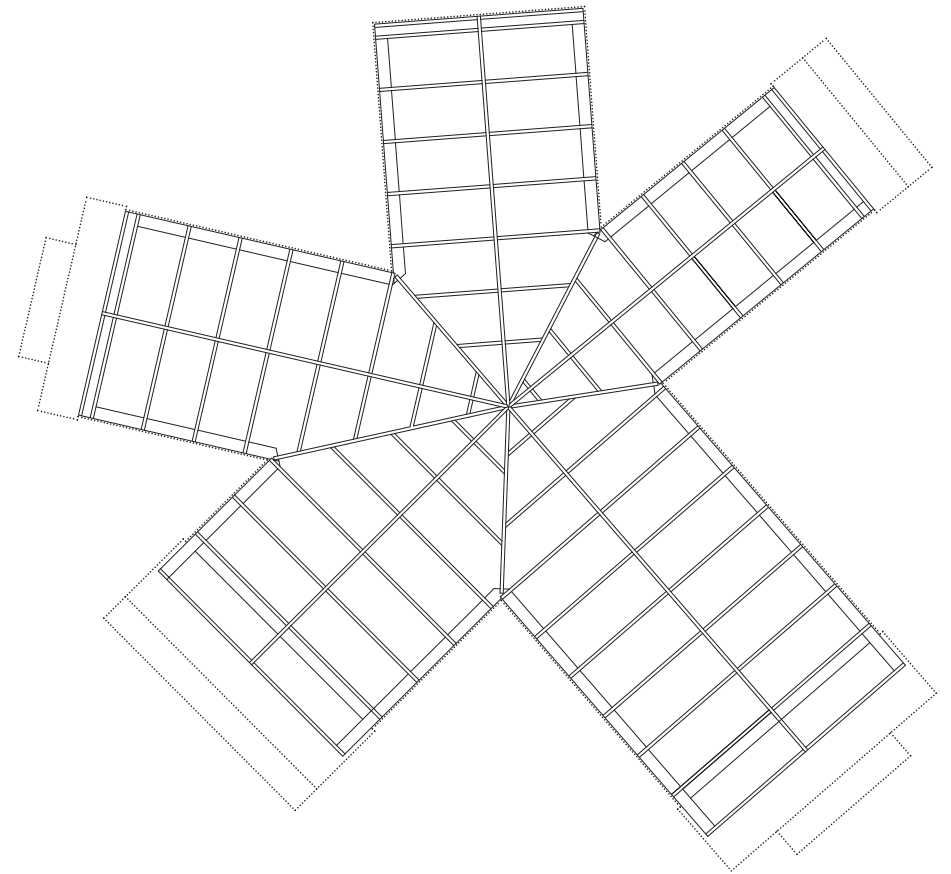
Subfloor Structure and Plot Support



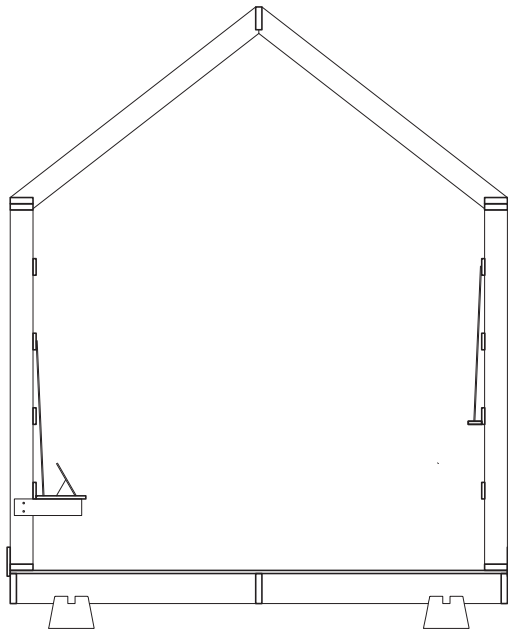
Floor Panels and Underlying Subfloor Structure



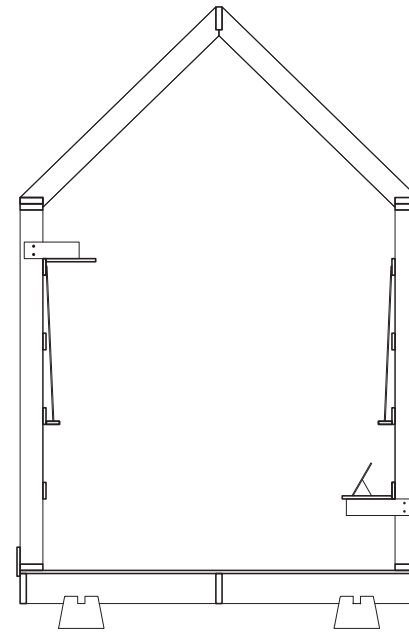
Panel Layout with Built-In Furniture



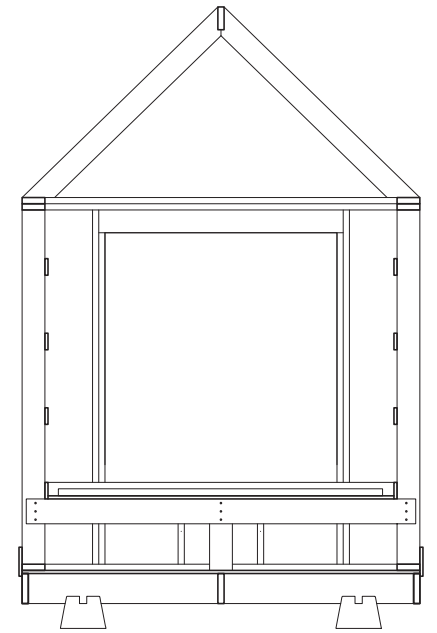
Roof Structure



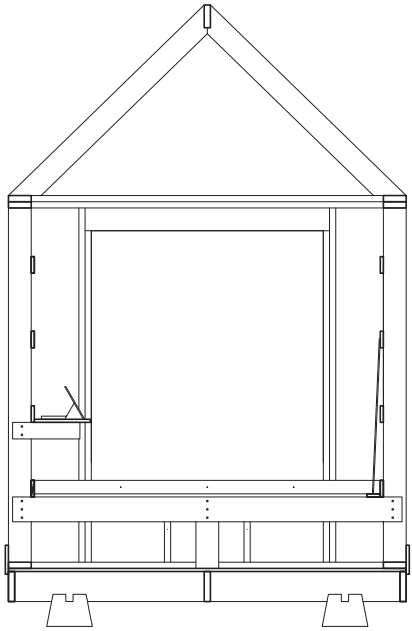
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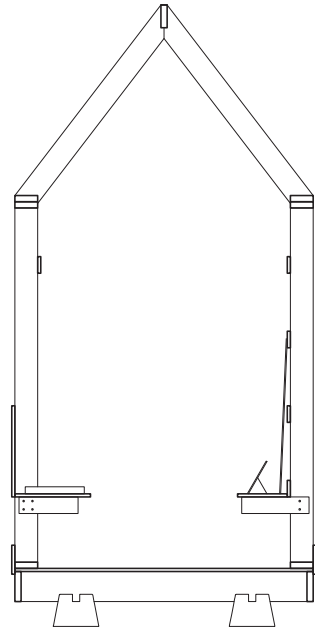
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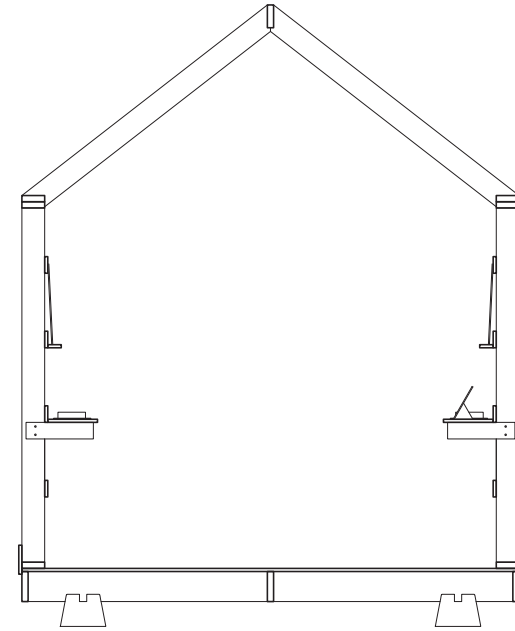
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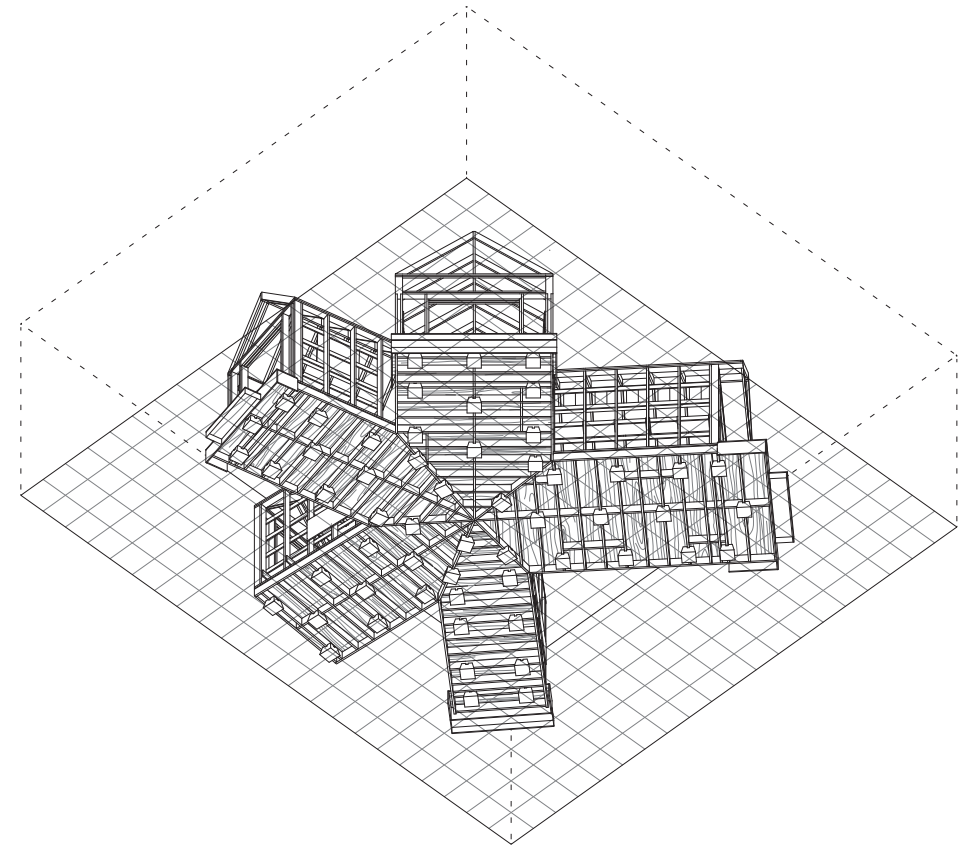
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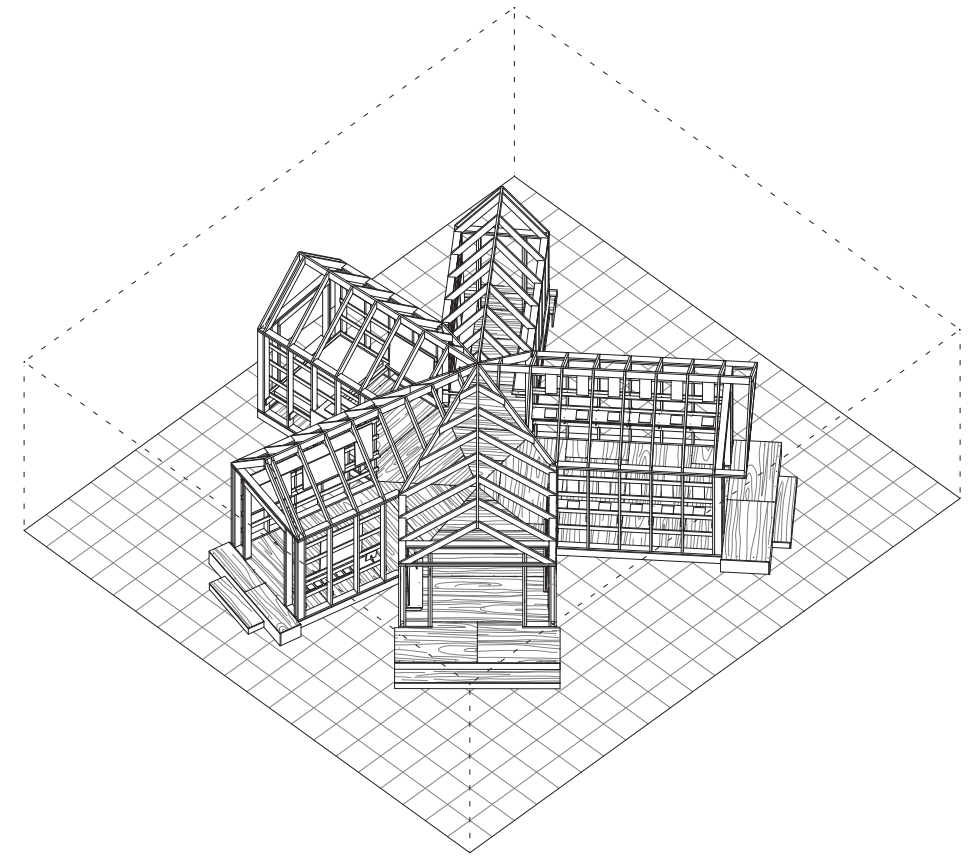
Cross Section 5



Cross Section 6



Foundation Axonometric



Roof Axonometric







Part 3

EXHIBITION

January 30 – May 17, 2015
Rice University Art Gallery

The opening took place on the evening of January 30 with remarks by the Director of Rice Gallery and the architects. Seven hundred people attended the event. A series of public programs were held in conjunction with the exhibition. The architecture students involved in the project gave three public talks during the month of February. On February 21, students of the Shepherd School of Music performed inside the installation a series of pieces written and selected for the occasion. On March 11, the gallery hosted a creative writing seminar and public reading. On May 18 the construction was disassembled and removed. Its materials were either reused or recycled.

Learning from Houston*June Deng and He Yutian*

The premise of the “Learning from Houston” seminar, the laboratory that produced the *Shotgun* installation, revealed to be complex and paradoxical right from the start. Hailing from very diverse backgrounds, nineteen students delved simultaneously into individual proposals and group research projects, in a true multitasking frenzy. We focused on a local subject, yet endeavored to project it towards global relevance. We capitalized on our diversity and pushed our own voices as designers, but strived for a unified end product. These sometimes perplexing paradoxes turned out to be the most unforgettable aspect of the class, as they resulted in a collaborative learning process like no other. Indeed, as much as we were “Learning from Houston,” we were all along learning from each other.

The topic of the shotgun house gave us, as students of the Rice University School of Architecture, a rare chance to conduct fieldwork right here in Houston, an opportunity we cherished greatly. The class became an ideal lens to study an environment that was easy to take for granted. Houston is a familiar city to us, our second home, yet it became defamiliarized through the analytic focus of the seminar as we started to quietly observe and diligently document an underrepresented part of Houston’s rich history.

Through a rigorous photo documentary of shotgun houses in the Third, Fourth and Fifth Wards, we witnessed firsthand how the impact of these houses extends beyond the individual buildings, incorporating their immediate context, through the repetitive spacing of the units and the different configurations in which they occupy the city

blocks. Far from being static or rigid typologies on paper, shotgun houses are responsive to the environment and exist in a robust interconnectedness with their physical and social context. Specifically, the spatial quality of the ubiquitous front porches, placed in direct relationship to the sidewalk, fosters a sense of community where neighbors are constantly looking out for each other.

After listening to the personal narratives of the residents, it became clear how even though we can classify these houses as a type, at the end of the day each of them has its own story. As a type, the shotgun is not the result of the imposition of a single abstract ideal, but rather emerges through the coalescence of a series of collective efforts that culminate in a recognizable form. Even as different morphologies and iterations of the type become classified in architecture publications and histories, the vernacular form itself is constantly evolving, never confined to a prescriptive design code. This observation revealed the incredible potential of the shotgun house as we continued to explore different possibilities that would allow this architecture to remain relevant in our contemporary context.

This realization about the process that underlies the beauty of the vernacular – how the wisdom of multiple individuals across generations crystalizes into an observably unified form – resonated with the premise of the class, which had been setup as a complex collaborative process. The topic of the seminar – the shotgun home – and its premise – that a single storyline would be crafted by multiple authors – became in our minds symbiotic parallels of each other. Indeed, we learnt as much from Houston as we did from the process of working with our peers, and the end product of the class very much reflected the intrinsically collaborative nature of our activities: the multi-faceted asterisk form of the installation is a direct result of the various “arms” of research that were conducted by different groups of students. Taking from this logic of the multiple, many of the individual student projects, which endeavored to projectively reimagine the shotgun type in a variety of future settings, elaborated on the aggregation of shotgun houses instead of their individuality.

Although there was a clear framework and goal for the seminar, there was also a certain degree of unpredictability built into the setup that gave the project enough breathing room to grow. There was a constant feedback loop between the students and the premise of the seminar as we responded to each other’s research results.

Thus, we had to constantly adapt our design for the installation to best capture our findings. By each becoming experts on subjects including socio-cultural background, construction, typology and installation design, we soon expanded the research scope of what was prescribed to us.

As the design and research escalated into the final exhibition phase, we were given valuable opportunities to engage with a real audience. We gained so much by speaking to people who already have so much insight on the shotgun house as well as those who have just been exposed to the shotgun house in the installation. The challenging questions that our audience posed encouraged us to rethink what we knew about the shotgun house and its implications. This experience made us realize that although the design and construction had come to a close, we had opened up a venue for discussion and reflection on the vibrantly diverse city in which we live. It was a “completed-in-progress” project, less about what we knew already than what we wanted to know.

The entire process of *Shotgun* was a microcosm, the behind the scenes version of a full-scale public project, and we had the privilege of going through the entirety of different phases, from design to construction to exhibition, at an accelerated pace. As architecture students we are well acquainted with schematic design, but the collaborative and hands on approach meant that we led and followed, learnt and produced simultaneously. Seeing our drawings turn into something tactile and tangible was exhilarating, and we feel honored to have been able to work with and learn from talented campus professionals, be it curators or carpenters. It was also incredible to discover that the completion of our installation was far from an ending, but rather a new beginning. The public discourse and conversations sparked upon the opening of the exhibition confirmed our intuition that our work has just begun.





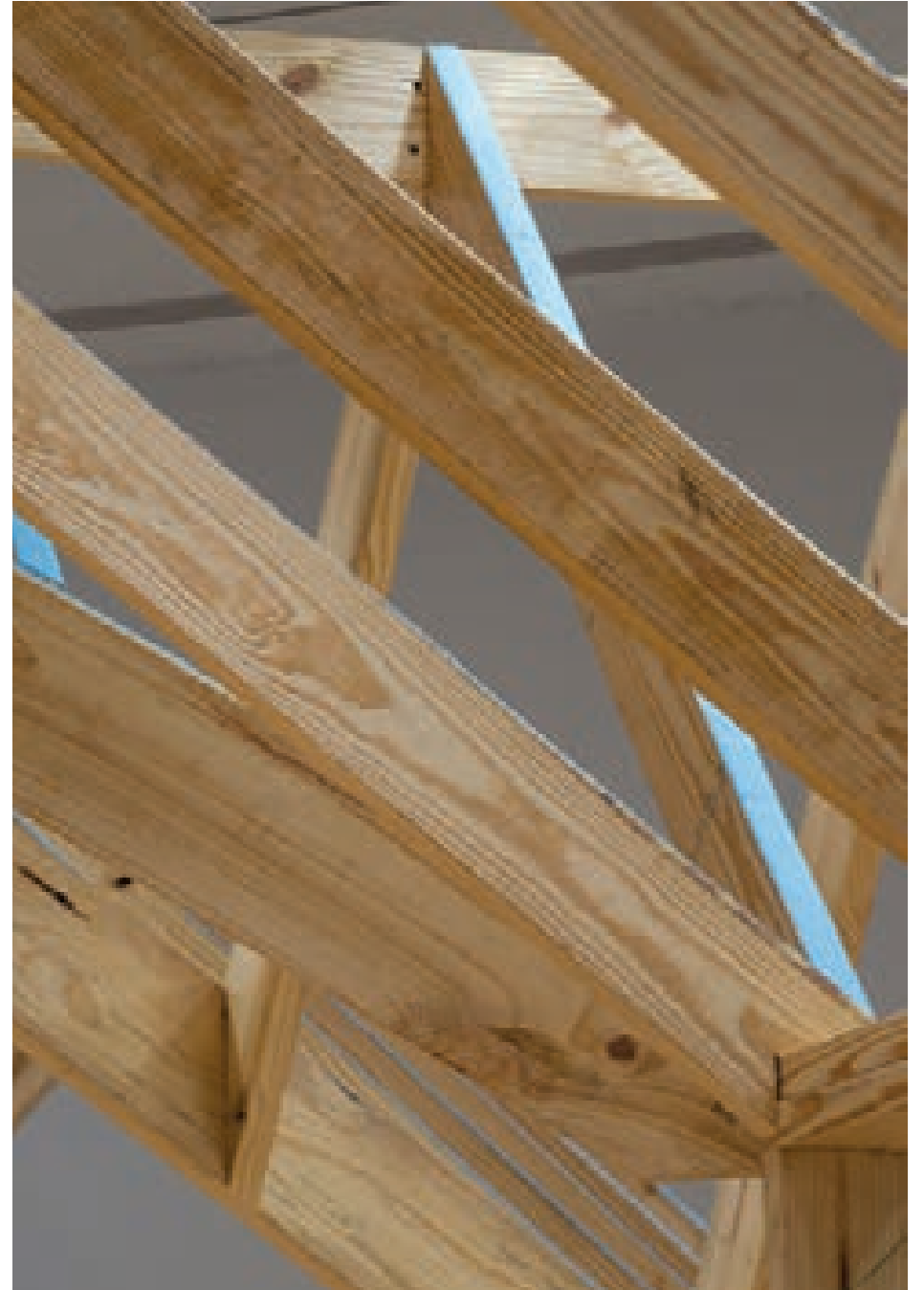














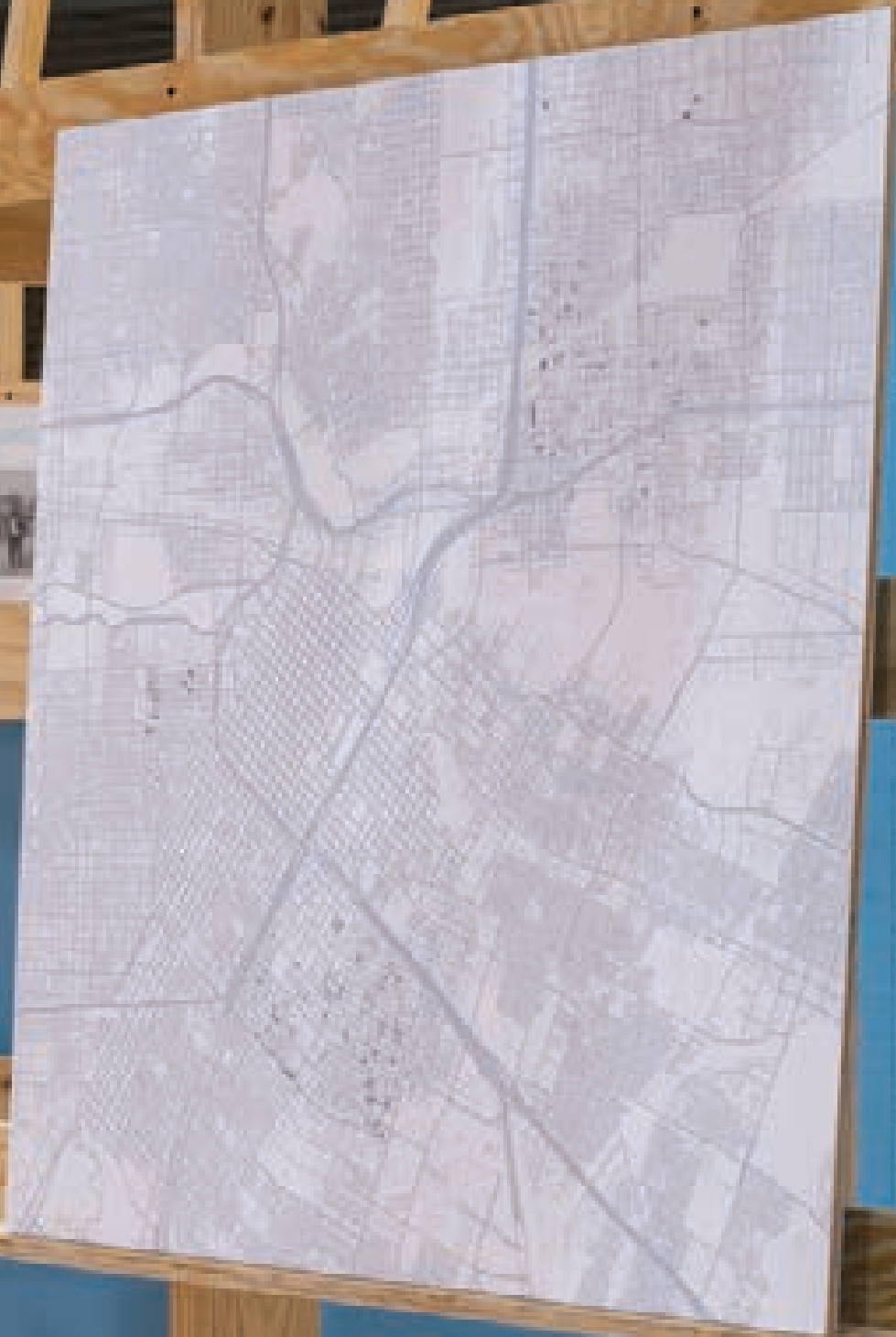








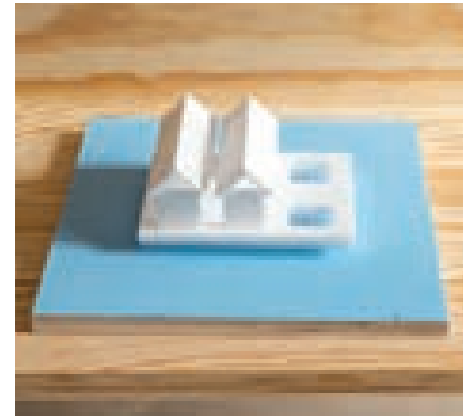
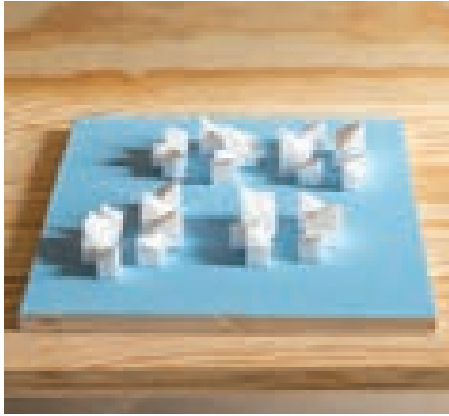






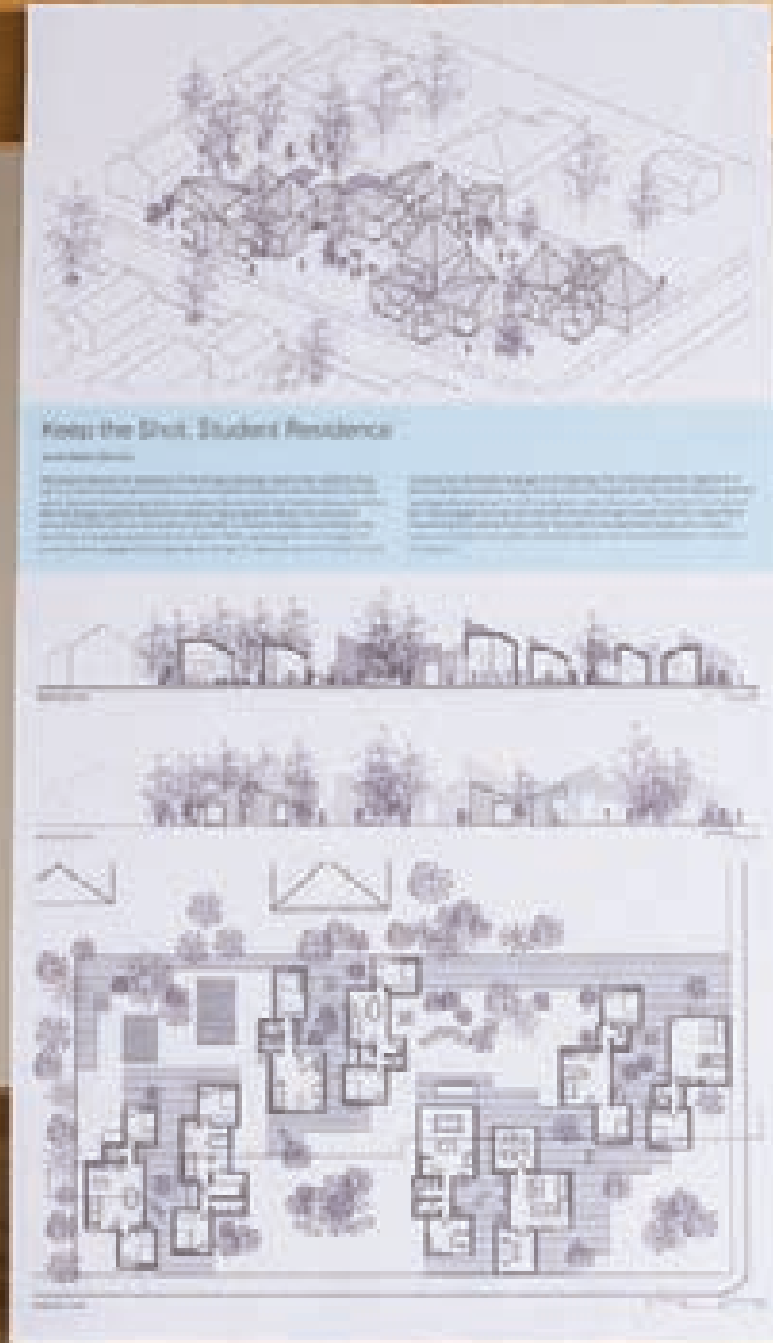






OPPOSITE (CLOCKWISE FROM TOP LEFT)
 Keep the Shot: Student Residence, Jaime Pagés Sánchez
 Lake Row, Sara Jacinto
 The Ghosted Shotgun: A Community Platform,
 Pablo Ruiz Otaolaurruchi
 A Slight Cut: Shifting Space with a Path, David Richmond
 Pivoted Shotgun: The Multi-Generational House, Eleanor Ma
 Tight-Block House: Densifying the Shotgun, Marcel Merwin

ABOVE (CLOCKWISE FROM TOP LEFT)
 Split Shotgun Studio, George Hewitt
 Shot-Thru House: Artist Compound, Jacob Andrew
 Quadruple Shotgun Cabin, Bader Albader
 Interdependent House, He Yutian
 Retirement Shotgun, Kerry Joyce

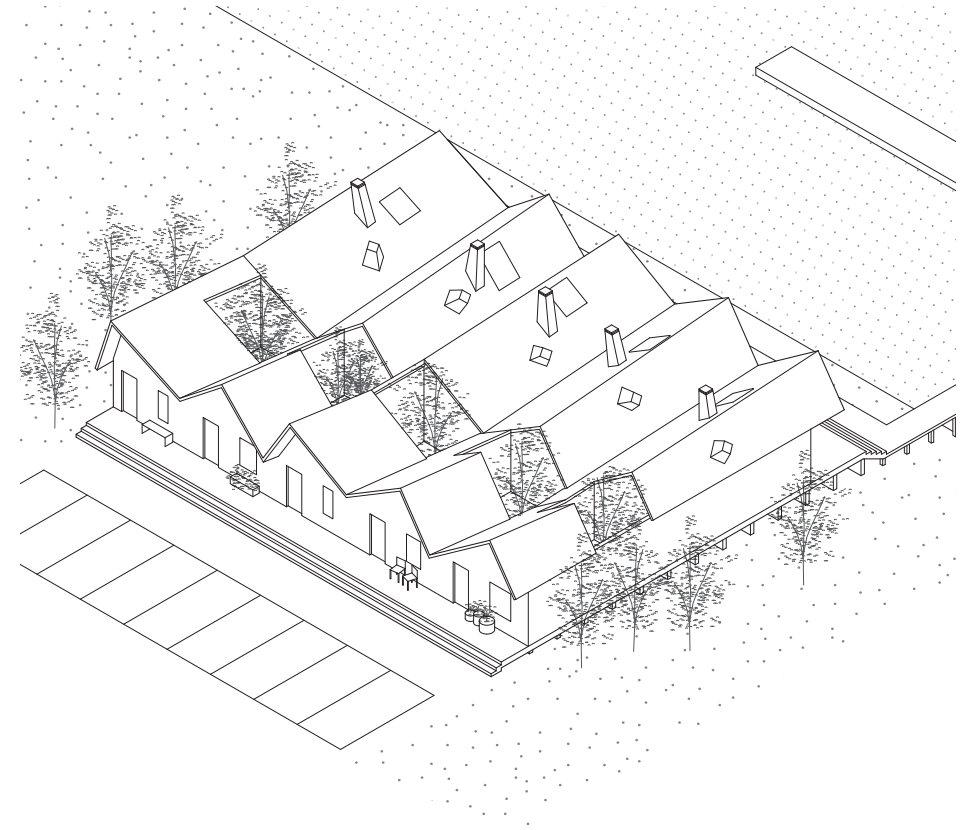
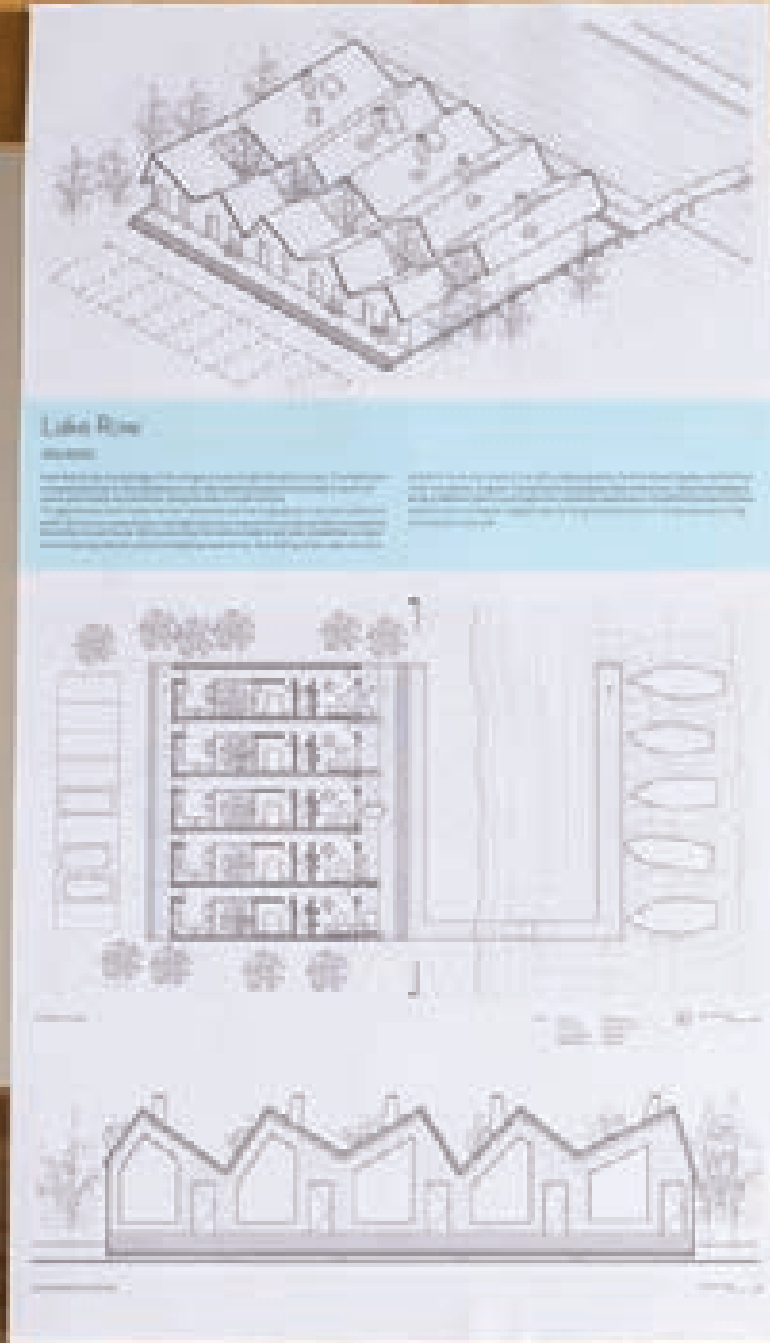


Keep the Shot: Student Residence

Jaime Pagés Sánchez

The project explores the adaptation of the shotgun typology, traditionally related to housing, to a new programmatic specificity such as a student residence in the 3rd ward. This new use is implemented seeking a balance between the elements that traditionally are identified with the shotgun and the new formal needs of new programs. Hence, The volumes of each of the seven units are not uniform, but rather in constant change, responding to the specificity of students profiles that will inhabit it. While expressing the new changes, the project seeks to engage with the typological heritage through a series

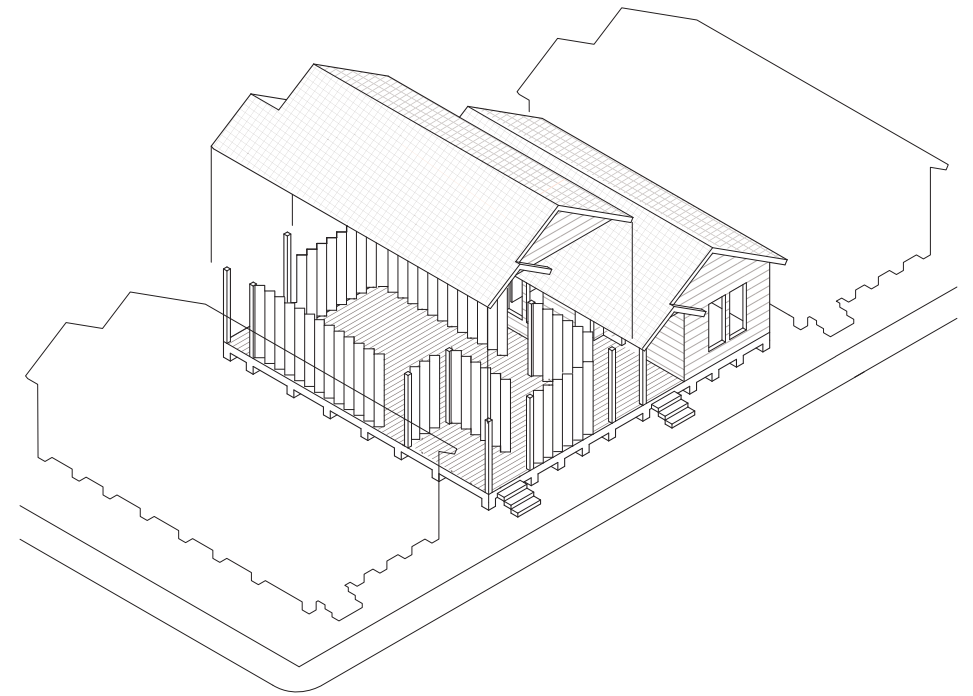
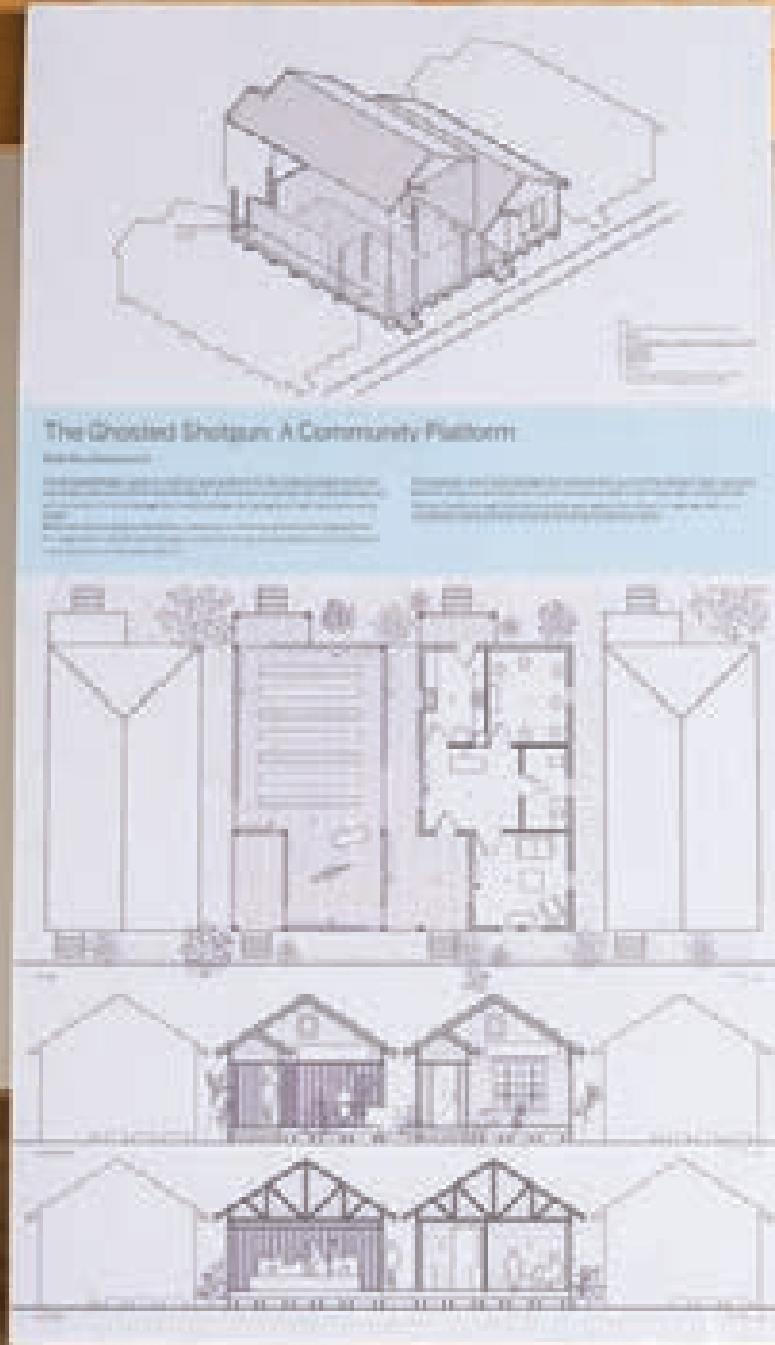
of formal actions that compose the identifiable language of the typology. The linearity within site, alignment of doors and directionalities of the roof are some of the gestures that set the dialogue with the typology while allowing it to shift in program, material and users. The project is composed by 7 units engaged among them and with the site through a series of shifts in depth while maintaining the linearity of the street. The shift on the alignment allows us to create a sequence of public, semi-public and private spaces both among and between units where life happens.



Lake Row
Sara Jacinto

Lake Row brings the typology of the shotgun house to Lake Houston's shore. The traditional compact planning is here deployed to offer lake views and waterfront access to each individual and modest second home, designed with a couple in mind. The gap between each house has been absorbed into the living spaces to provide additional width. Its function as ventilation and light source is now performed by a private courtyard at the center of each house. All houses share the same simple linear plan, topped by a unique roof, producing singular spatial and lighting experiences.

The shifting of the ridge line, back and forth, from one house to the next, creates dynamic front and back façades and distinct inner courtyards. Singular roof elements emphasize these differences. Pyramidal skylights bring a different light to each bathroom; chimneys sway from a consistent fireplace location and a simple rectangular skylight over the living room stretches or compresses according to the pitch of the roof.

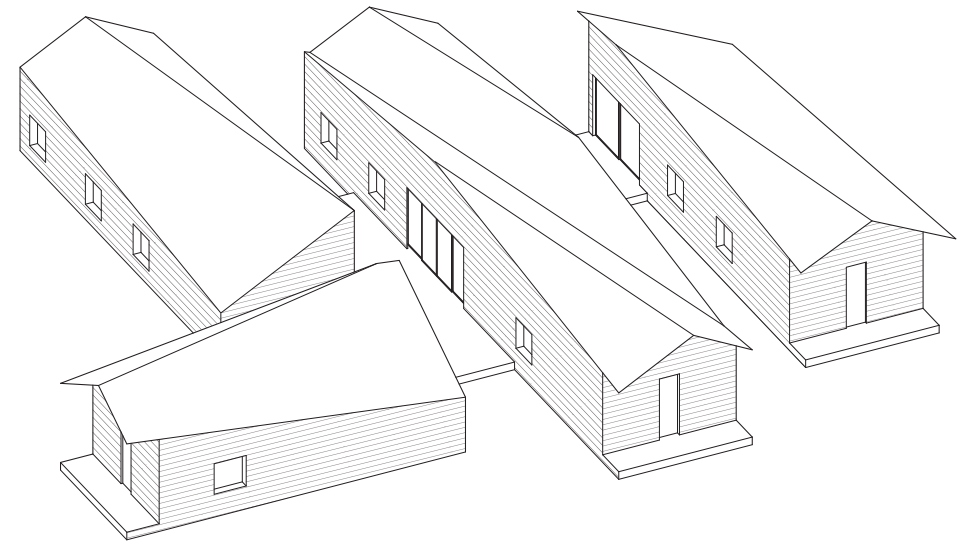
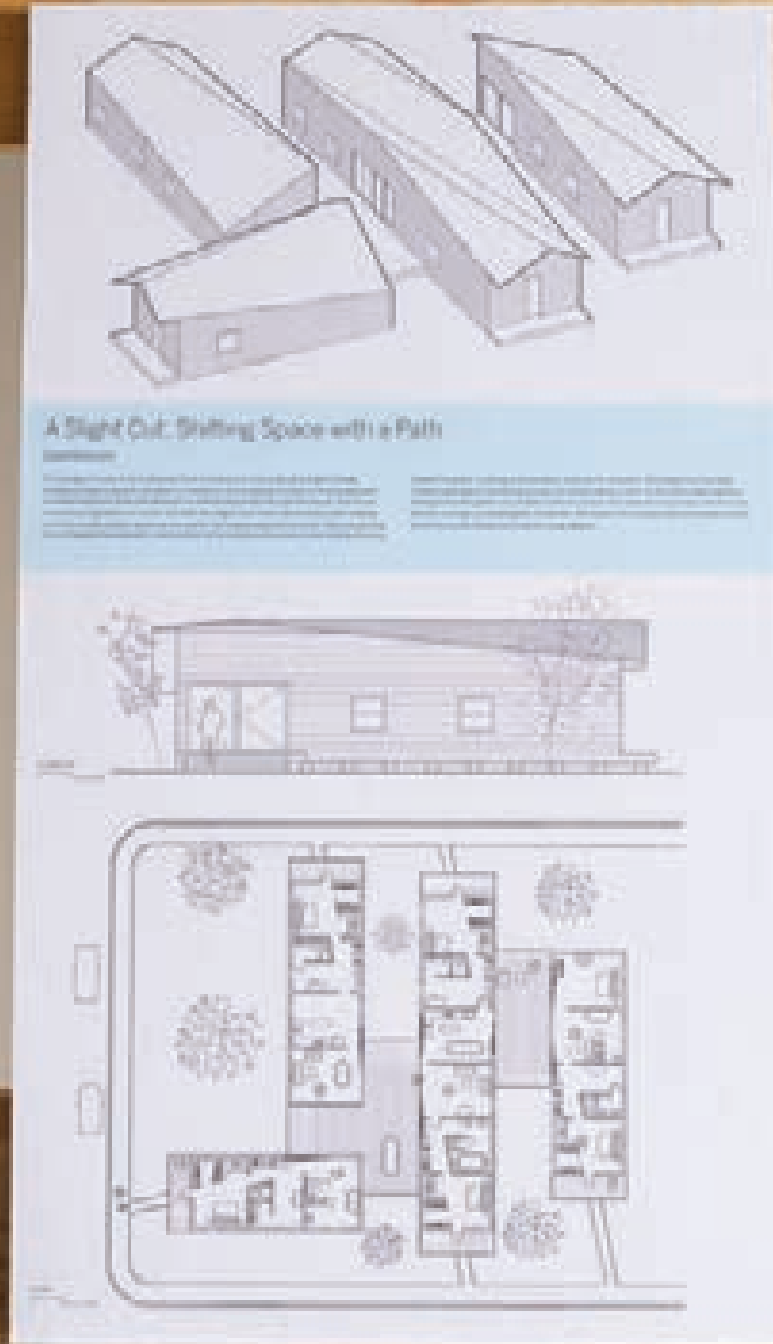


The Ghosted Shotgun: A Community Platform

Pablo Ruiz Otaolauruchi

The Ghosted Shotgun seeks to create an open platform for the underprivileged communities living in Houston's Third and Fifth Wards. Since these areas have still many Row Houses left, the project tries to salvage this traditional type by reprogramming it as a community center. While standard programs like kitchen, bathroom or community rooms are adapted into the original plan, the Ghosted Shotgun in itself is merely an extended porch that allows for many functions to take place within it.

This appendix, which acknowledges the characteristic porch of the Shotgun Type, emulates the form of the houses that surround it, but does so with a new materiality: folding blinds that are flexible enough to produce a very open space that allows for a garage sale, or a completely closed one that functions as a small Conference Room.

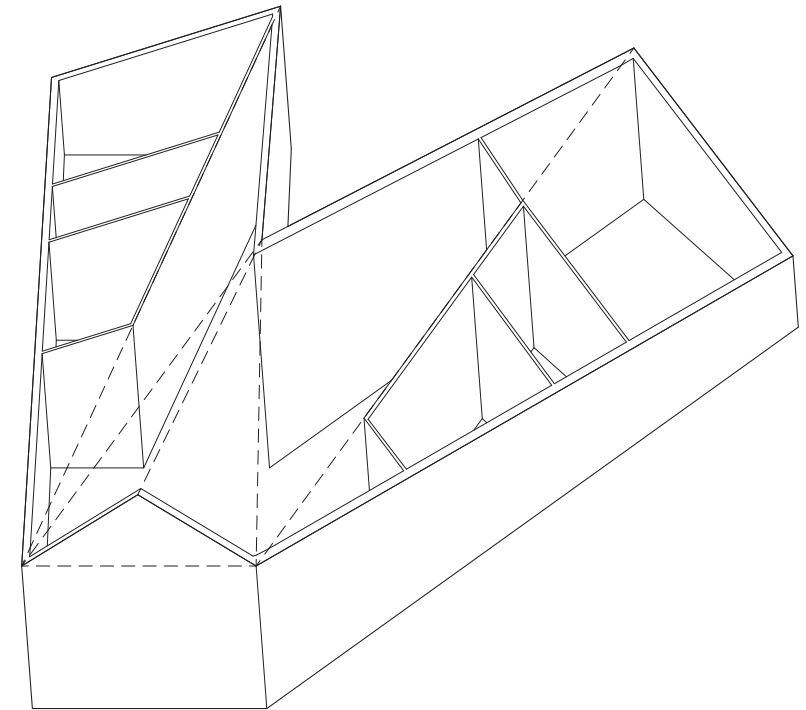
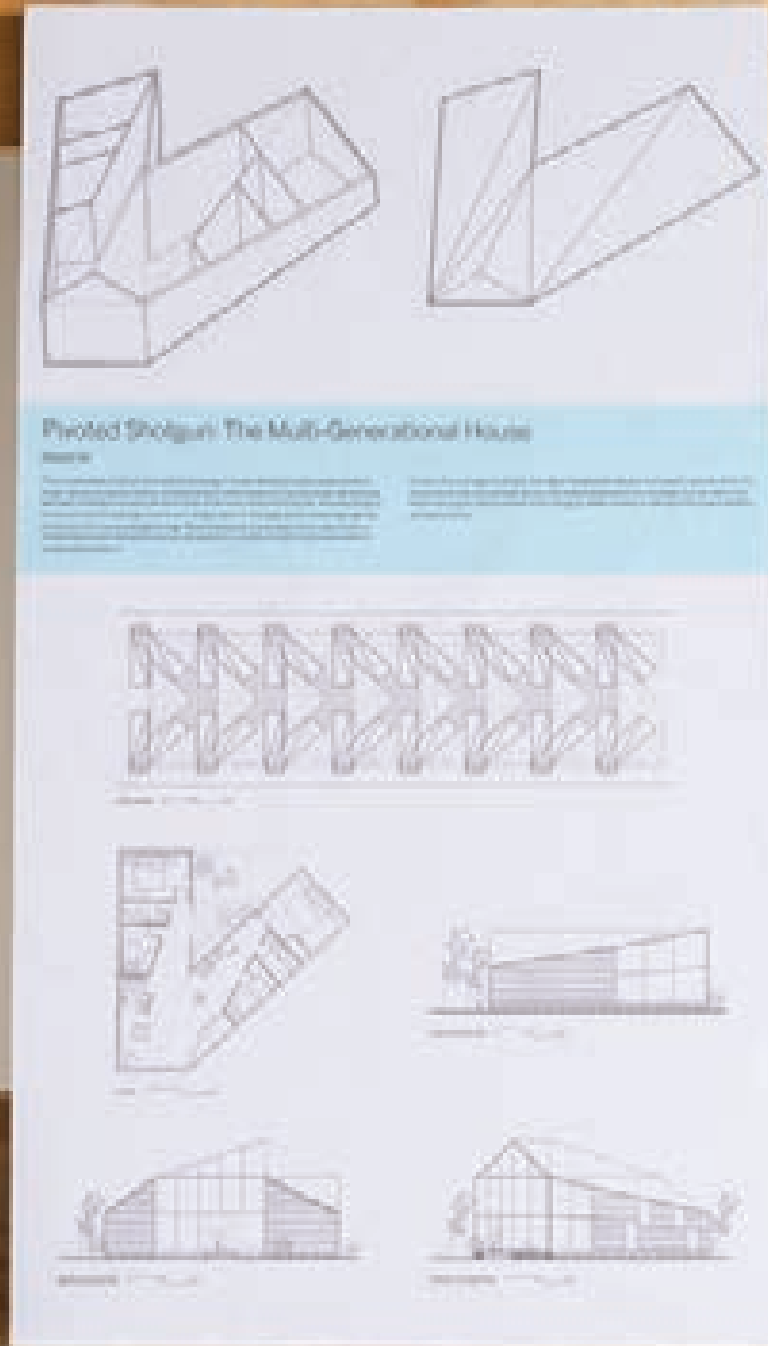


A Slight Cut: Shifting Space with a Path

David Richmond

The shotgun house in its most basic form is a series of rooms along a single hallway. Instead of beginning with the exterior condition, this proposal focuses on that single path and what happens when the direction is shifted diagonally through the house. The house remains a progression of rooms, but with the angle, each room has a unique bias ranging from the evenly divided space at one end to the heavily sided at the other. When projecting the cut toward the side wall, a narrow

door at the entrance becomes a wide sliding doorway toward the back, creating a more public, side porch condition. This sided connectivity creates new ways of grouping houses, as shown below in plan. In the same way a generic shotgun has the gable run parallel to the circulation, this alteration expresses itself on the exterior through a rotated gable. As shown, the ends of the houses become private rooms, while the center allows more public congregation.

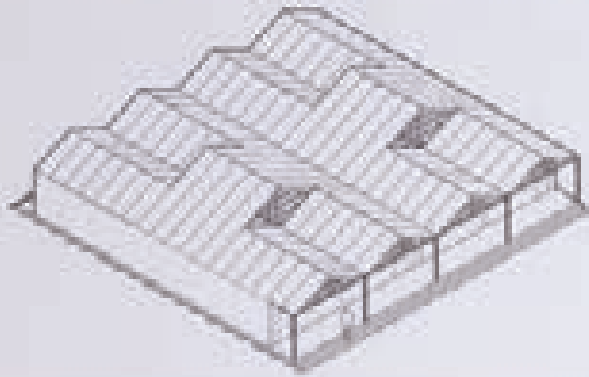


Pivoted Shotgun: The Multi-Generational House

Eleanor Ma

This house takes a look at the traditional shotgun house, whose primary residents were single-family occupants and re-contextualizes it with a new form and purpose. By pivoting two bays of shotgun houses off each other at the axes of the front facade, the new shotgun house can hold multiple generations of living in each of the bays while convening together at the pivot for communal gatherings. When multiplied, the houses mirror each other to create shared porches and green spaces, allowing for a variety of public and private exterior spaces within a block.

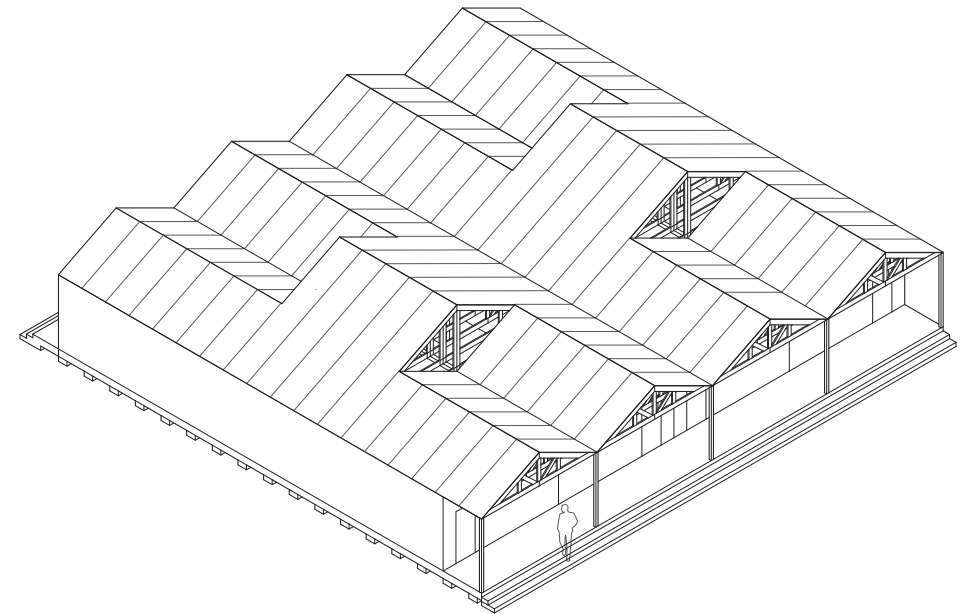
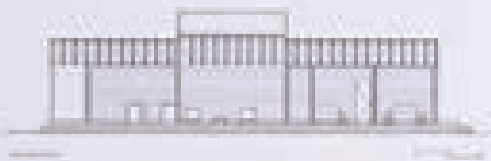
In form, the roof logic is simple: the higher elevations indicate more public spaces, while the house becomes more private as the roof slopes downward into the bays. It is an ode to the historical origins and functions of the shotgun, while creating a new type of house suited for a modern family.



Tight-Block House: Densifying the Shotgun

Marcel Merwin

Shotgun houses are a type of row house that are built on narrow lots. They are typically long and narrow, with a front porch that runs the length of the house. The houses are built so close together that they share walls. This design is efficient and allows for a high density of housing on a single lot.

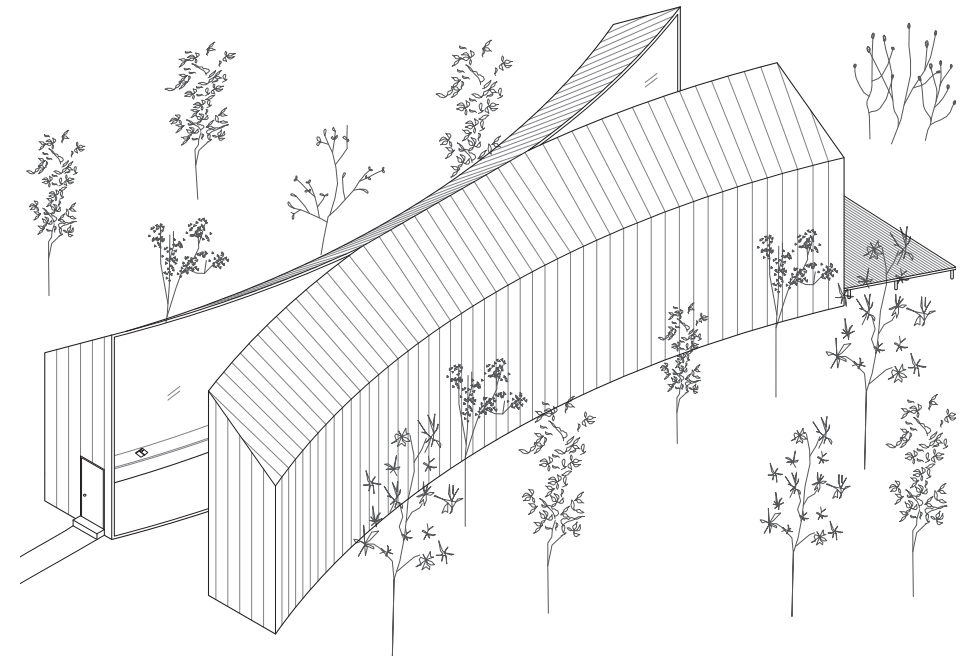
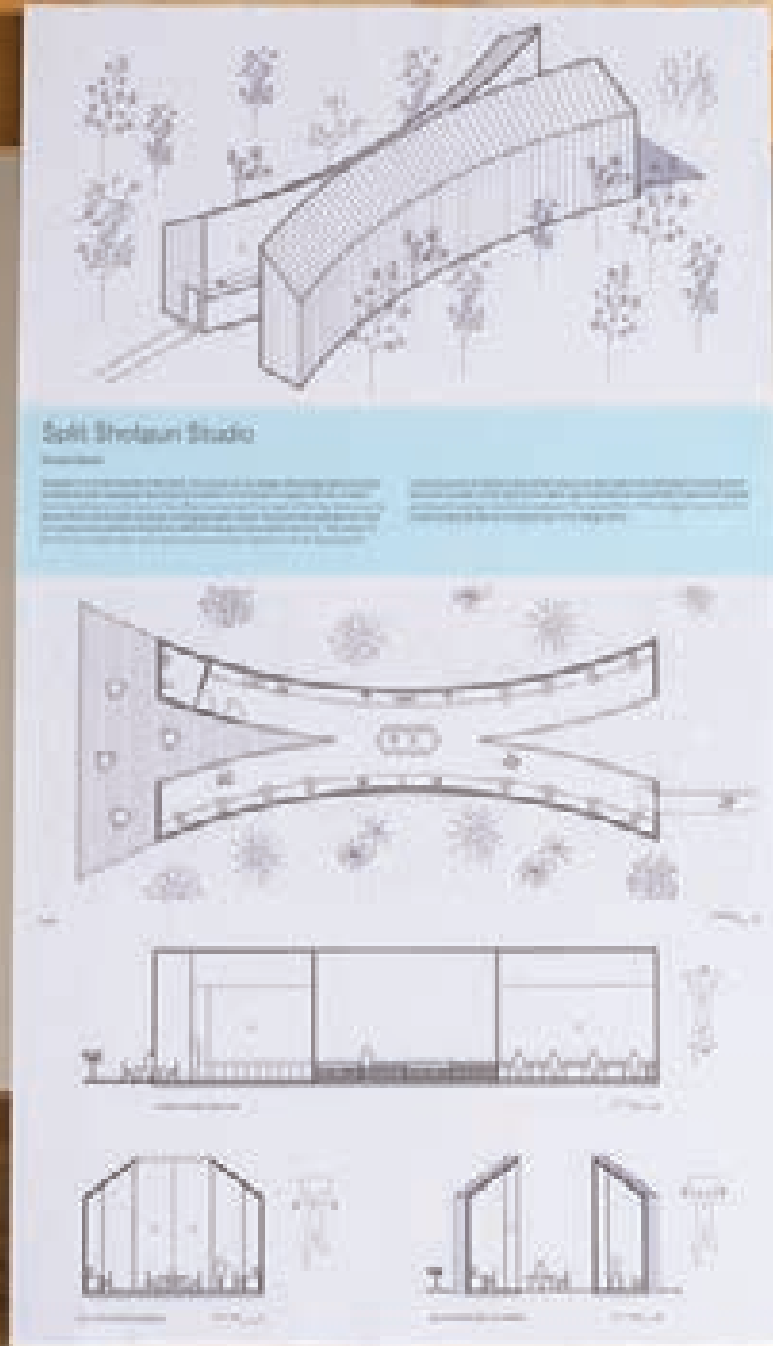


Tight-Block House: Densifying the Shotgun

Marcel Merwin

This plan takes the idea of the densifying city and introduces the shotgun plan as an option for future housing development. squeezing multiple units onto a single lot is a technique used by shotgun builders throughout their history. By continuing this technique with the square footage demanded by our current population, the space between the

homes begins to diminish until the homes share a wall. With the lost exterior wall space, the necessary lighting comes from a clerestory window that allows lighting into the central space of the house. The subtracted distance also allows for the porches to unify to create a shared living space for the users of this housing block.

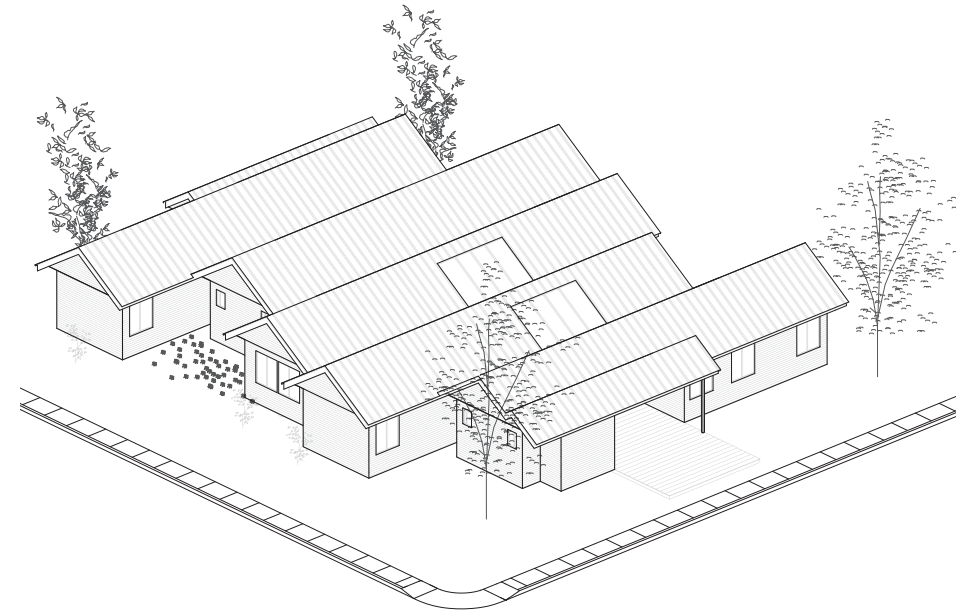
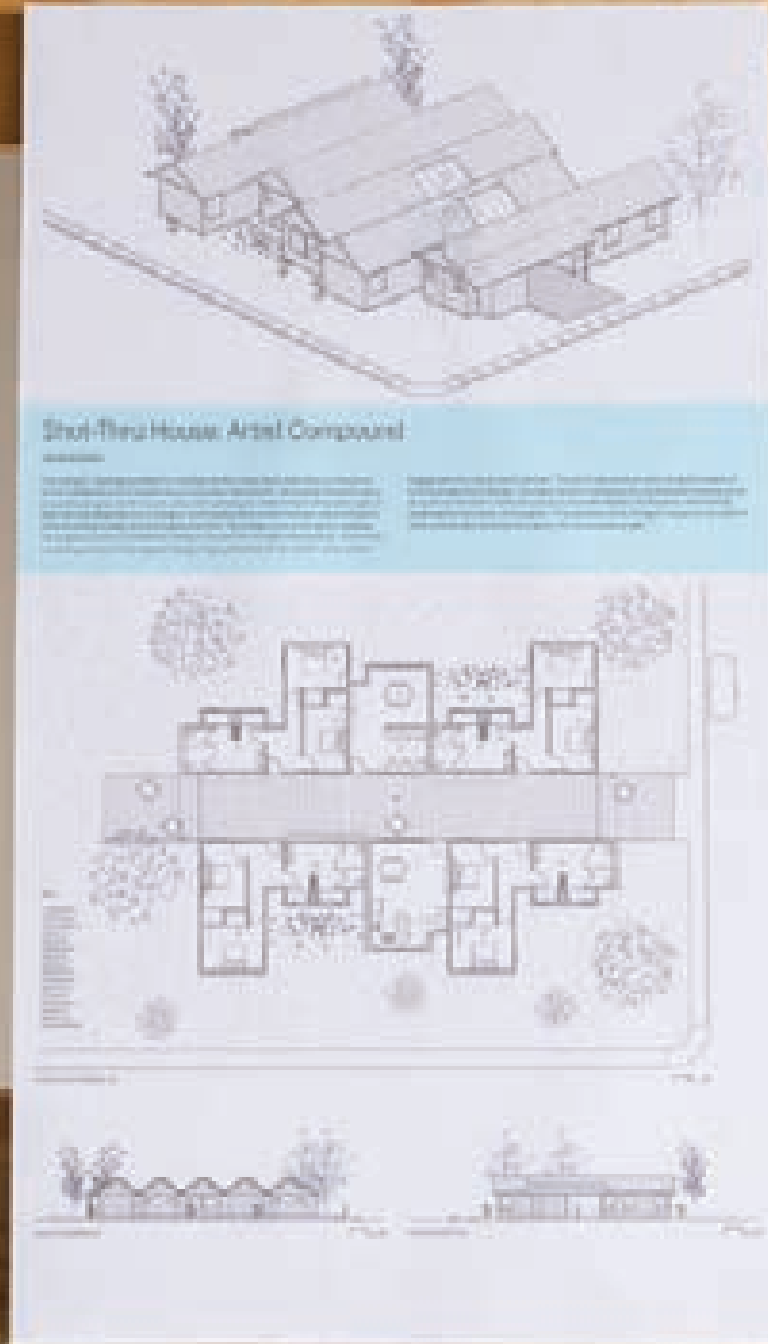


Split Shotgun Studio

George Hewitt

Situated in a forest outside of Houston, this studio for a design office plays with concepts of splitting and converging. Keeping the tradition of its shotgun origins, the line of sight from the entrance to the back of the office is preserved. From each of the four branches, the whole office can be seen because of the glass walls inside. The branches address the need for privacy and individual spaces for different design teams within the firm. The center of the firm is a collaborative

work space and presentation space for clients. Replacing the continuous trim of desks in this center space are two rows of bookshelves including some space for models. In the back of the office, two branches are joined with a deck just outside and allow for eating in the forest outdoors. The narrow form of the shotgun house opens to create privacy as well as transparency in this design office.

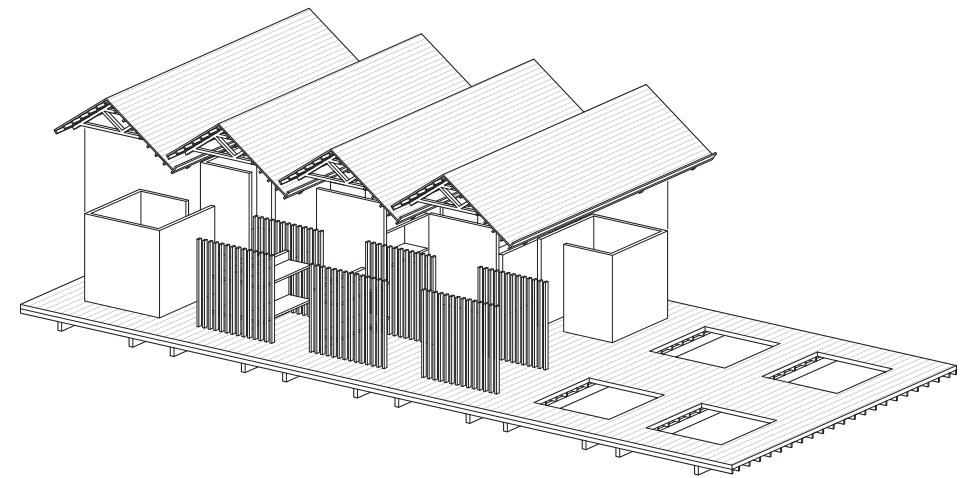
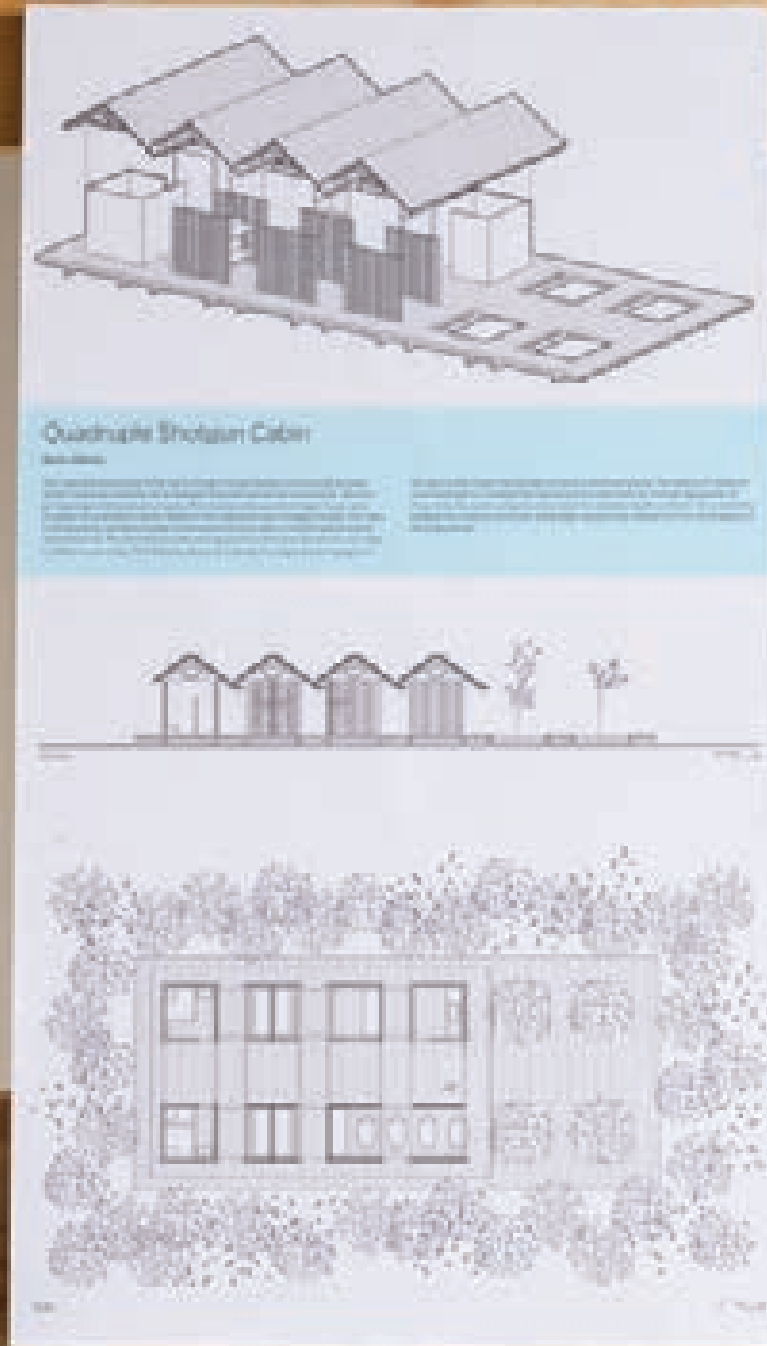


Shot-Thru House: Artist Compound

Jacob Andrew

The 'shotgun' typology provides an interface for the urban fabric that relies on the porch as the mediating zone of private space and public interactions. By moving the porch into a perpendicular grain to the houses while still maintaining its relationship to the public right of way, this new adaptation of a 'shotgun' community offers a more intimate use of the porch while providing a larger and more generous form. As a larger form of the porch, unifying the singular porches of traditional 'shotgun' houses into a single urban gesture, it becomes a scaled up version of the original

'shotgun' type and allows for the artists' community to engage with the city as a joint venture. The porch becomes an open-air gallery space to host openings and readings. The eight artists in residence are provided with display areas along the porch with communal spaces such as the kitchen, workspaces, and meeting areas kept to the center of the layout. This variation of the 'shotgun' house can be used for other market type ventures throughout the community, as well.

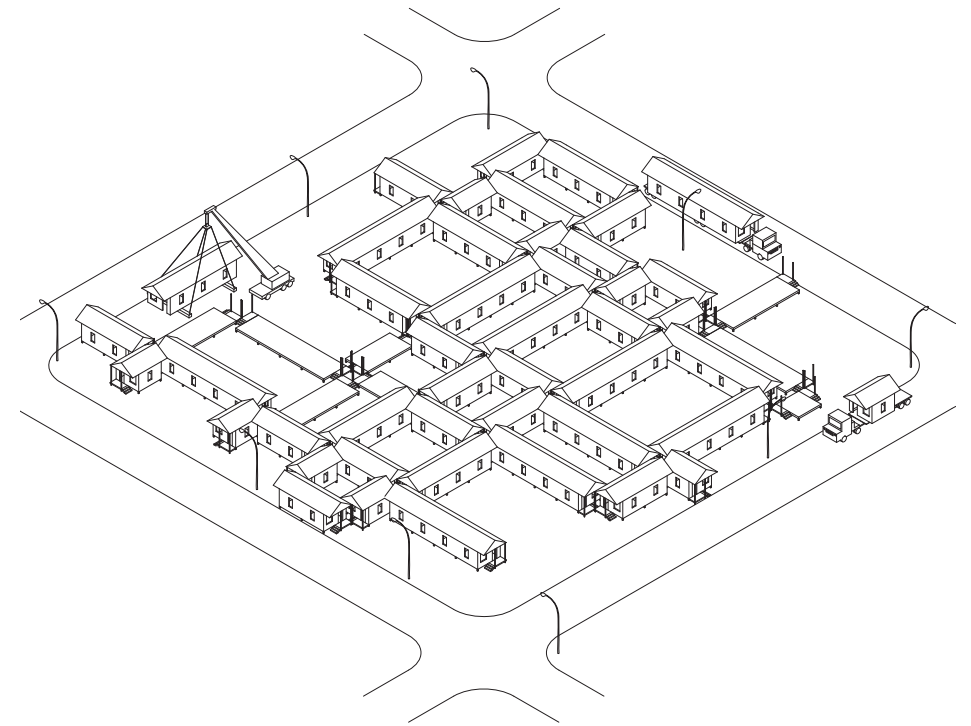
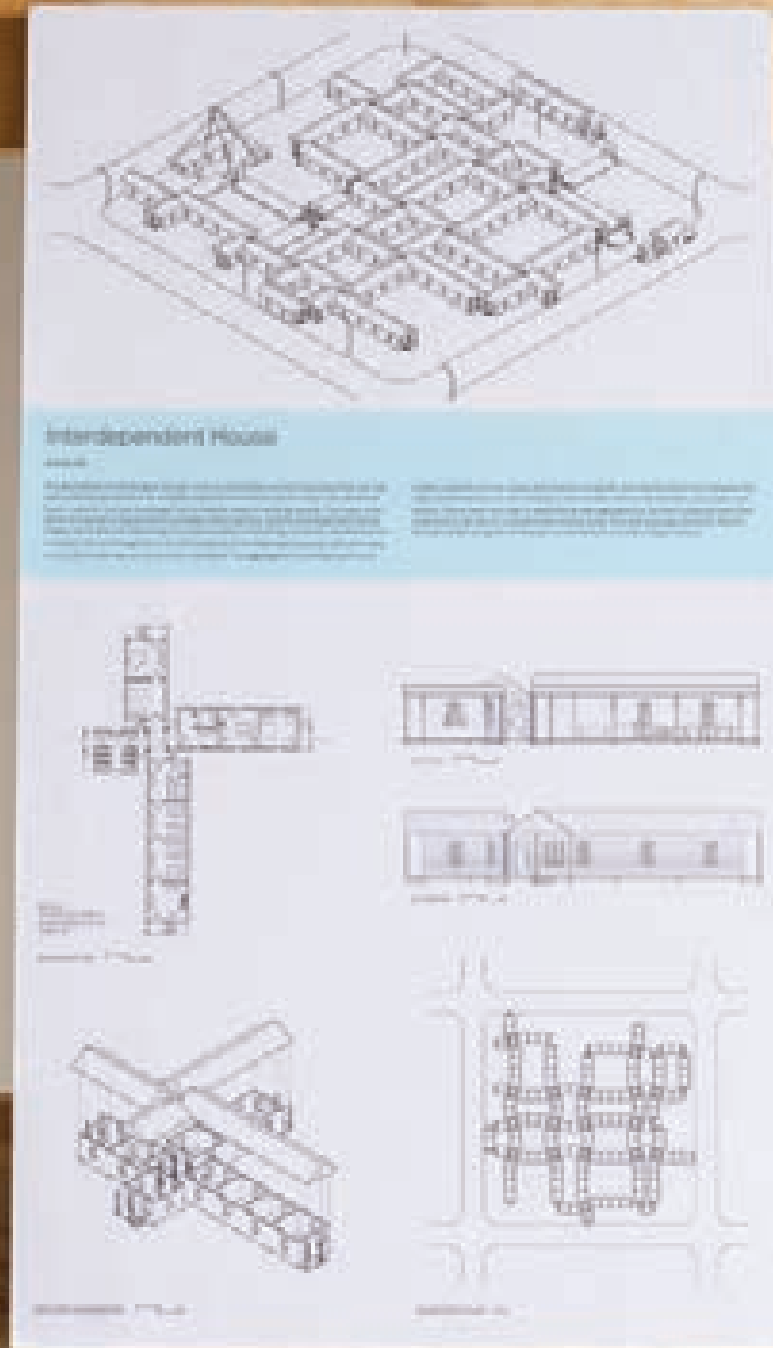


Quadruple Shotgun Cabin

Bader Albader

The close-knit community of the row of shotgun houses fosters a community around a sense of physical closeness. As an example of wooden vernacular architecture, the shotgun typology emphasizes propinquity. This scheme embraces the shotgun house as an incubator of proximity to nature. Based on the traditional row of shotgun houses, this cabin in the woods for campers is easily constructed from four rows of covered spaces and an extended porch. The assembly provides moving partitions that allow the structure to adapt

to different uses in-situ. This flexibility allows for a variety of configurations ranging from the open to the closed, from private niches to communal spaces. The raised roof allows for cross ventilation to condition the spaces and circulate fresh air. Through aggregation of these units, the roofs overlap to collect water for utilization by the campers. Close proximity between the shelters can further allow larger spaces to be created from the small spaces of the single shelter.

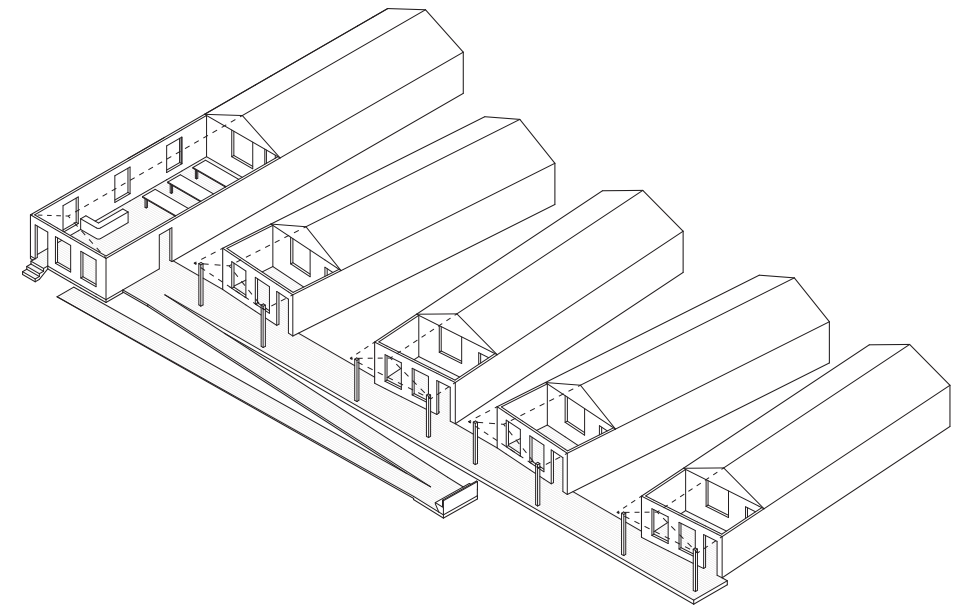
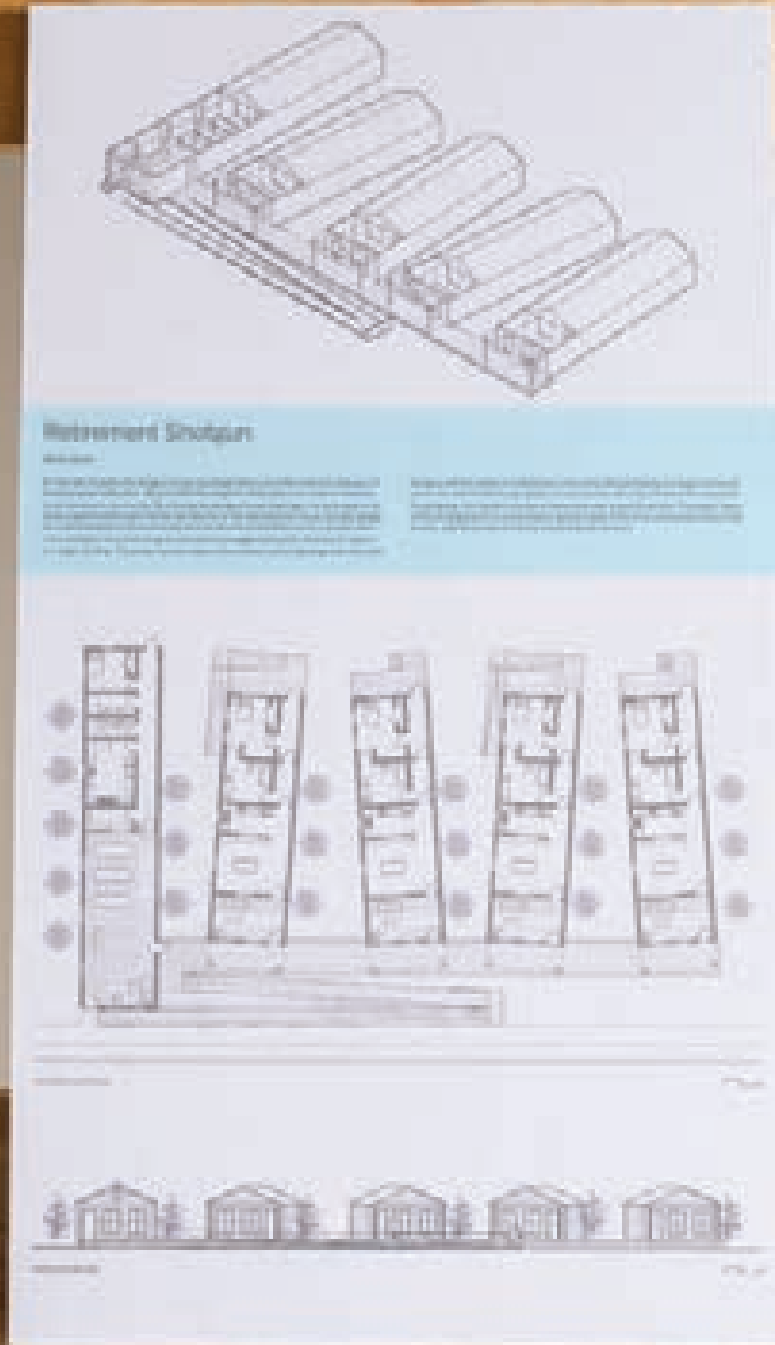


Interdependent House

He Yutian

The abundance of old shotgun houses, once an overlooked common typology that has now seen a revived glorification as a highly unique form of vernacular housing in the American South, calls for not just a redesign, but a creative reuse of existing houses. The linear orientation of a series of aligned doors provides a thoroughfare, and the Interdependent House makes use of this circulation logic to create clusters of old shotgun houses, refurbished into modules that can fit together in an interlocked and interdependent manner, with their ubiquitous doors opening out into an

inner courtyard. The aggregation of multiple such units create a network of inner alleys and shared courtyards, blurring the distinction between the edge and the peripheral, and creating a new car-free community of public yet private open spaces. Users have free rein in assembling new aggregations, as they cooperate with their neighbors to decide on courtyard and module sizes. This new typology would be ideal for the semi-public program of a bazaar or a small school inside a larger campus.



Retirement Shotgun

Kerry Joyce

For the last 75 years, the shotgun house has slowly fallen out of the common catalogue of building types in Houston. My goal with this adaption of the type is to create a relatively small retirement community. By utilizing the shotgun house typology, it is fairly easy to develop a system where each retiree can have his or her own personal house, but also always be connected back to the community. It is structured so that there are four private retirement cottages connected along an extended and exaggerated public deck/porch

system to one larger building. The project aims to take on the southern porch typology and mix it with shotgun and the needs of a retirement community. Despite having one large communal porch, the roof of each house spans out over a portion directly in front of the respective house giving the resident a sense of ownership over a specific portion. The public realm of this enlarged porch is envisioned to spread inside of the front communal rooms in the houses, with the private functions moved towards the back.



Yoshiharu Tsukamoto, Momoyo Kajijima, Jesús Vassallo and the group of students who participated in this project would like to collectively express their gratitude to everyone who helped along the way. Historian and Professor Stephen Fox provided invaluable guidance to jumpstart our research, and was extremely kind and patient in answering all of our questions. Professors Danny Samuels and Nonya Grenader were incredibly generous with their time and knowledge and contributed decisively to the success of the project by providing their expertise and feedback from the early stages and throughout. Also at Rice, Professor Yasufumi Nakamori helped us open up a debate about the appreciation of vernacular structures across cultures, through the joint sessions held with his seminar on contemporary Japanese architecture. We are also indebted to Linda Shearer and the staff at Project Row Houses for their help and for being a continued inspiration for our efforts. The architect Brett Zamore and the developers Matthew and Tina Ford patiently guided us through their built projects in Houston, and their works became a springboard for our design efforts.

Kim Davenport, Director of Rice Gallery and Sarah Whiting, Dean of the School of Architecture, were the two people that initially envisioned this project and put together the team that carried it through, and we are indebted to them for their continued support and guidance. We would also like to express our gratitude to Professor Caroline Levander for her support of our project: *Shotgun* would not have been possible without the generous contribution of the Rice Arts Initiatives Fund. Similarly, we would like to thank Director Sarah Herda and the staff at the Graham Foundation for Advanced Studies in Fine Arts for their generous support and assistance in this project, and for kindly assisting us with our questions and requests.

Finally, and most importantly, we would like to thank the amazing team at Rice Gallery, who went out of their way to help us develop and materialize this project, and who in the process and through their contributions became co-authors of *Shotgun*. Josh Fischer, Assistant Curator, and Christine Medina, Gallery Manager, were present in all stages of the project and offered invaluable advice on all counts, intellectual, practical and aesthetic. To say that they went out of their way to make *Shotgun* happen would only be an understatement, and there is not enough space in this text to thank them for the unbelievably wide range of ways in which they have contributed to the project. David Krueger, Gallery Preparator – and a true maker – guided the group of students through the construction phase and demonstrated a patience beyond human measure and a deep appreciation and understanding of construction as art. Similarly, Carlos García, Michael Donnelly and Nathan Zuege provided critical help during construction, and their rich sensibilities are subsequently present in the final result. Finally, we would like to thank the student-docents who have become the public face of the installation and enablers of its performative component – the inhabitants of our little house – and whose enthusiasm for the project is also a great part of its success.

— Jesús Vassallo

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 June Deng and Jaime Pagés Sánchez: 10–27, 34–35.
 Jeff Fitlow: 58–61.
 Josh Fischer: 33.
 Sara Jacinto: 137.
 Kerry Joyce: 71, 81, 82, 155.
 George Hewitt: 147.
 Eleanor Ma: 143.
 Marcel Merwin: 145.
 Pablo Ruiz Otaolaurruchi: 139.
 Jaime Pagés Sánchez: 36–47, 52–53, 57–59, 57, 135.
 David Richmond: 141.
 Jesús Vassallo: 52–55, 72–80, 82, 84–87.
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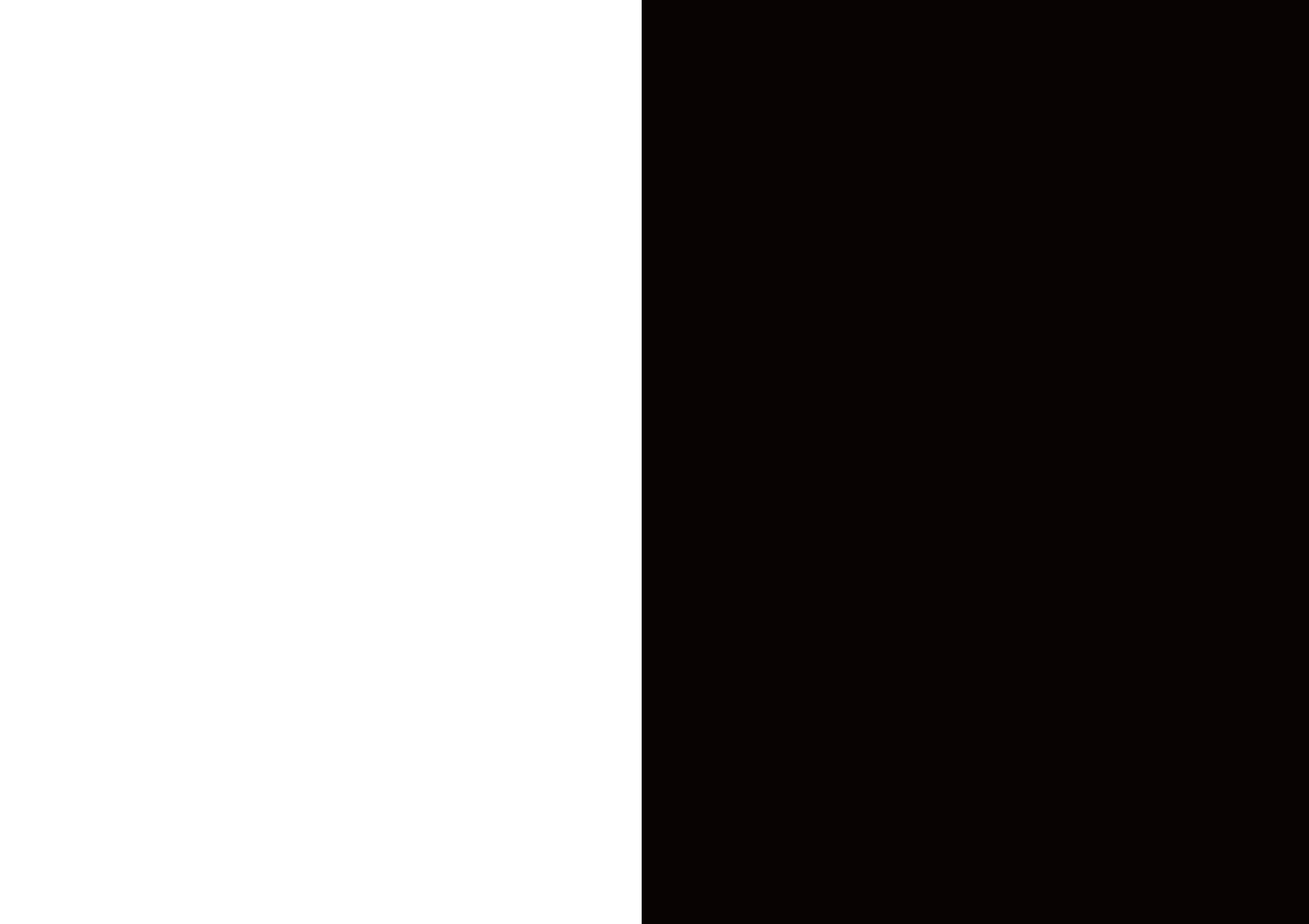
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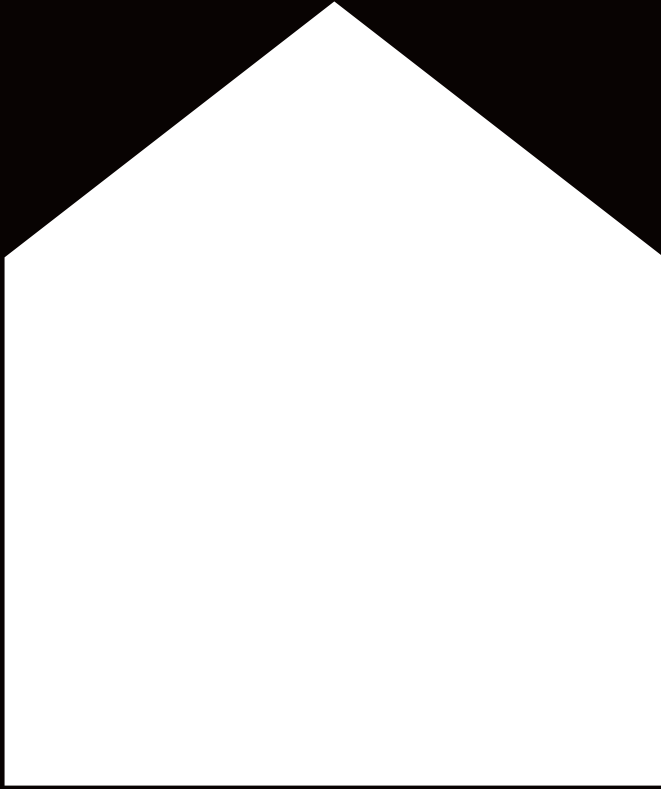
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