

## Billboard

Culvert

## Power Lines

Overpass



## Rail Car

## Lifeguard Tower

Pier

Oil Derrick

Gail Peter Borden  
Borden Partnership LLP

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## Markings

Life has brought me west; west to the edge of the pacific and the megalopolis of Los Angeles.

All that I thought I knew about the suburban is taken to the extreme. Architecture is my guidance. The car is my prosthetic. The city fabric is my terrain. Nature provides landmarks in the hills and the ocean. Traffic is my speed. Economics is my location. Los Angeles is my new site.

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My presence can only be felt through the making of a mark. A mark, like a graffiti tag, is made to show presence in the complexity of my surroundings. The mark illustrates me through its action, but affects the city by calibrating it. The reference to a place made to ignite the surroundings and intervene in the machine of LA.

To mark a landscape that is so dominant and so full is to try to join the machine. I am too new to ride the machine. I am too foreign to join the body. I must stay in the margins. The space I can negotiate is the margins. By formatting the margins I believe I can find LA. By formatting the margins I can change LA.

What are margins? Margins are the leftover. The edge; the border, the fringe, the periphery, the outskirts, the boundary, the opposite of middle.

## **Margins**

1. Blank space at the side of page - a blank space on the left or right edge, or the top or bottom, of a written or printed page

2. Line down side of page - a straight line drawn down the left- or right-hand side of a page to separate a narrow section from the main part

3. Outer edge - the edge of something, especially the outer edge, or the area close to it

4. Part farthest from center - that part of anything, for example, a society or organization that is least integrated with its center, least often considered, least typical, or most vulnerable

5. Limit - a boundary indicating the limit beyond which something should not go or below which something should not fall

6. Difference between one amount and another - the difference between two amounts or scores

7. Additional amount - an amount over and above what is strictly necessary, included, for example, for safety reasons or to allow for mistakes or delays

8. Profit - COMMERCE the profit on a transaction, or the amount by which the price of something exceeds its cost

9. Broker's loss cover - FINANCE the amount or percentage deposited with a stockbroker by a client to cover possible losses on transactions made on account

10. Difference between loan and collateral values - FINANCE the difference between the face value of a loan and the value of the collateral given to secure the loan

11. Lowest acceptable profit - ECONOMICS the minimum profit that a business must make in order to remain viable

## Los Angeles

Los Angeles as a city fabric is full. Bound to the four or five story density permissible from Type V construction the city has bubbled to an equal fullness. The horizontality of the city's growth has resulted in an everywhere city. Nodes of sorts exist, but the frequency and diversity of the city leaves it largely homogenous. An anywhere core sample will reveal the standard condition. A common piece of the collective fabric can be discerned from the piece.

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As a result the operation on such a piece of the city fabric has grand consequences. Perhaps the greatest consequence is the ability for the localized gesture to have a much greater impact. The local operation's ability to have a broader applicability to the remaining fabric is the power of architecture to build the city. This sensibility of relativism from icon - to macrocosmic scales of implementation has led to a desire to better understand the govern systems. To focus on the idea of the network has an implication for a sequential effect. The premise is not a serial one but rather one of repetition of process - through the reapplication of premise to condition.

Density is at the root of the problems with Los Angeles but is also the cure to its woes. The over-population that is easily perceivable through the traffic patterns and the congestion that chokes any easiness out of the city is also the reason for its complexity, diversity and breadth of offers. All of the uniqueness, specialty and quantity of offers are due to the population ready to serve and produce this great diversity. The problem with this condition has been the method of growth. The expansion of the city has been out not up, moving further inland and south smearing large amounts of population across even larger geographic areas. After New York, Los Angeles, Chicago and Houston, the San Fernando Valley is the fifth largest population in the US. This fact typifies this resulting loose densification. The horizontality of the city structure requires the need to traverse great distance to interact on a daily basis - the standard American car culture is enacted - the result however is congestion. Constant and reliable the clogging of the infrastructure occurs on a daily and hourly basis. There is little notice of traffic flows as their density and difficulty is no longer associated with the rush hour influx of traffic or the catastrophic event of a traffic accident (though these events certainly exasperate the issue) but rather the shear density alone. The quantities of constituents that occupy the road systems overwhelm its capabilities. So what is to become of such a terminal condition?

The answer is in fact the cause. Plainly stated, the next step for Los Angeles is the further densification of the city fabric to provide enough of an immediate quantity to produce a city fabric that is local and not satellite. This will provide the opportunity for the immediate city fabric to have the contents necessary for daily rituals and leisurely living. The city needs to evolve to a fluid fabric mediated by the pedestrian and not the vehicle. Over densification is pending. Rising costs of energy, real estate values quickly moving out of the single-family house range, ever expanding populations and climatic conditions provide the infrastructure for a much greater "local" place than is currently being deployed.

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So how does this densification occur? The answer is of course incrementally. With the folding of the city fabric back upon itself, the city has the potential to restore its locality and to produce a unique fabric - hybridized between the automobile and the pedestrian. Moving away from the object buildings that have been the cornerstone of Southern California architecture and beginning to look to the section as opposed to the form to begin to operate. This is the next LA.

The idea of the filling of a vessel is exactly where this investigation exists, on the edge of this full and the overflowing, between the currently methodology of spatial; think and the new method of fabric operation. Though these comments seem absolute, I am not a native - nor a local expert - or even an urban design

enthusiast. I am a maker of things and as such am interested in the local - the specific and the ritual. My ideal of the marking are ways of finding a place within the fabric - a place for the individual and the necessities of the individual's life - the ideal of their broader application disinterests me. I am interested in the idea of the local of the place and the object finding each other - the idea of a building and the city coming together to greet one another. These ideas emerge from the overfilling and the ideal of a new person in a new place finding a new way of occupying.

This edge condition between full and the over full is where these marking occur. I have arrived at a pivotal time in the evolution of Los Angeles. These marking are made as reactions and observations. They come from the discovery of moments. These markings are in contexts that exist in Los Angeles and are uniquely imbued with its spirit. The legacy of film, artificiality, ethnic diversity, the automobile, the beach, slick fashions, surfboards, free spirits and beautiful weather that spawned a city perched on the edge of a desert and an ocean. The background of Los Angeles is of course better documented by those who have lived it and those who have extensively written about it, but what I speak about is something that is perhaps best understood only fleetingly - by someone new to the situation - by the individual that is here to occupy this landscape but is still new enough to remember ones preconceptions about the place and its people.

Eight separate conditions have been identified. Each of them is hyper specific in that it has a locality an orientation and a relationship to the specific surroundings with the neighborhood and city, yet each also houses a generic quality. The condition is one embedded within a larger infrastructure. The local is in fact a system and thus the piece is found in varying quantities and with varying degrees of density throughout the city's fabric. Each is a piece of a collective and broader whole and thus as a result has the potential to impact more than just an individual moment. These designs are not intended for serial production to plug every opening, but suggest a method of identifying these leftover margin spaces that still exist, the last moment of blotting out the light until total fullness can be achieved. They are the ability for the city for finish itself - to tuck in the cracks and insulate the final openings. Thus these are not the broad strokes in their own right, but rather small gestures. The broad strokes come through their potential seriality and the parasitical relationship to these larger infrastructures. Through their hybridization of programs onto these otherwise diverse necessities and utilities that span the city these markings are the beginnings of a movement. A confluence of need and action join to find a way of filling.

The marking sites are those leftover moments, engineered into the fabric but otherwise forgotten. Each site is intrinsically compromised, but through this compromise comes the potential for its exaltation. These markings are moments with the city that provide for the statement of individual and re-appropriation of moments thought lost to the broader networks of controlling interests., thus these moments do not interfere with the systems they piggy back upon or even confront their host in anyway - they simply join and adhere and through this juxtaposition find a collaboration.

## Site Types

Lodged within every city are the infrastructures that provide its presence. Linked to transportation, safety, commerce, energy, water, and utilities - these infrastructures provide the necessities of the fabric.

The 8 types of conditions that are identified as uniquely LA and marked for consideration are:

### **Billboard**

Culvert

### **Power Lines**

Overpass

### **Railway**

### **Lifeguard Tower**

Pier

Oil Derrick

Each of these Types exists as serial systems. Each marking occurs upon a specific moment but these moments are within the broader repetition of their systems. Issues of scale and density are determined by need and geography. Each network develops differently:

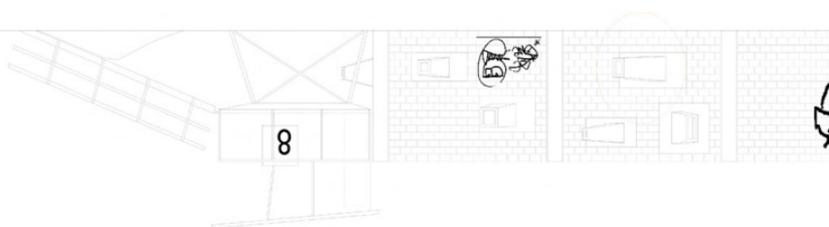


## Lifeguard Tower

*anterior vision: behind the focal cone*

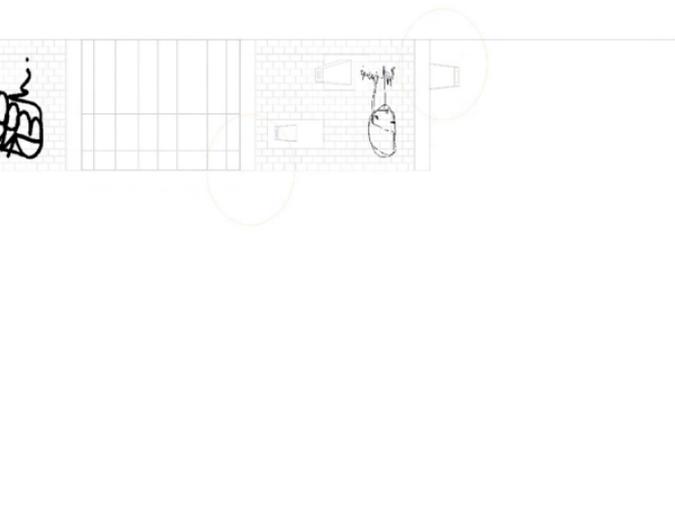


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## Lifeguard Tower

The Lifeguard Tower is a beacon for safety. Located as outposts incrementally spaced along the coastal edge, the lifeguard tower is an icon and a staccato rhythm. The premise is an elevated platform to survey the water and provide rescue, security and first aid as required. Their gaze is always forward - scanning the horizon and identifying need. Their position is an increment of speed and the human body. Located at an increment determined by the speed of a lifeguard running across sand and the average amount of time an individual can survive without assistance. The lifeguard towers are always watching deploying as needed. The result however is a backside that is unnecessary. A behind condition that hides outside of the cone of vision of the tower and contaminated by the presence of the tower separating this space form the ocean and vast horizontal of the beach. This no mans land suggest and opportunity for insertion - a public private facilitator that services and fills this prime abandoned location.





## Lifeguard Tower

There are over 1200 Lifeguard towers in Los Angeles. Located in the unused zone directly behind the lifeguard tower, the house sits behind the view cone of surveillance. Peeking with trajectory windows the house is a concrete bar set into the sand. Its perimeter is internalized with specific framed funnel views opened into the surrounding landscape. One edge wall is thickened to house public functions: outdoor showers, surfboard racks, vending machines, water fountains and message boards line the surface. The house is organized along five golden sections: 2 closed – 2 open – 1 closed. Split by a courtyard, the house is separated into living and working zones. The walls edging the courtyards retract to create a single continuous space.

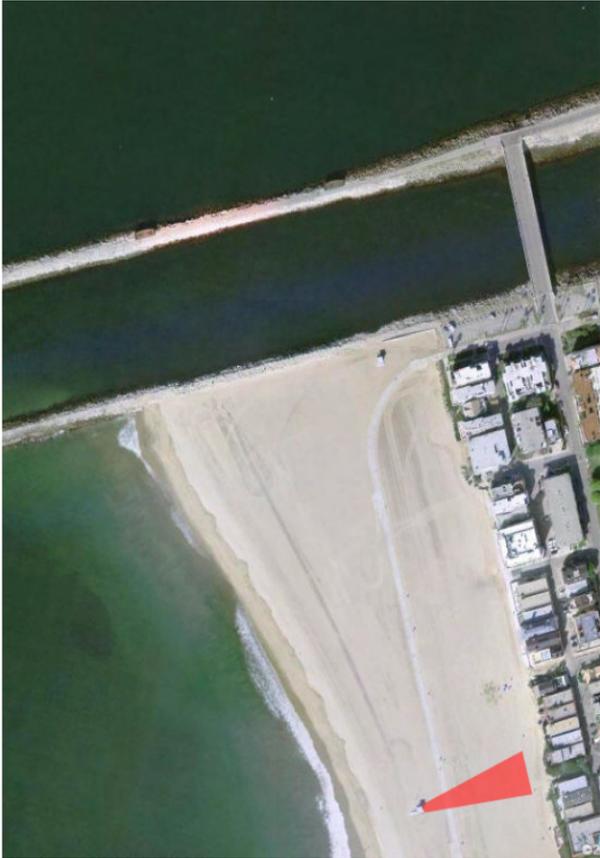
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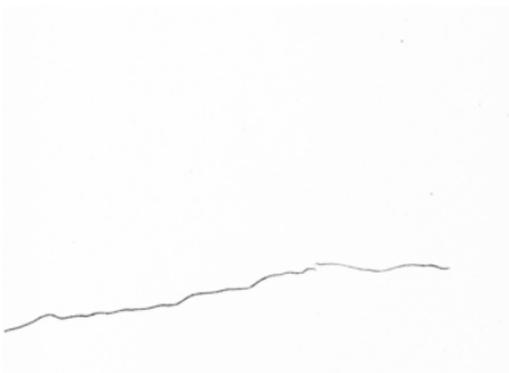
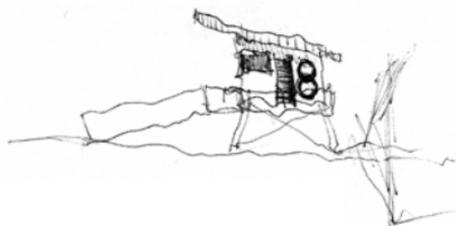






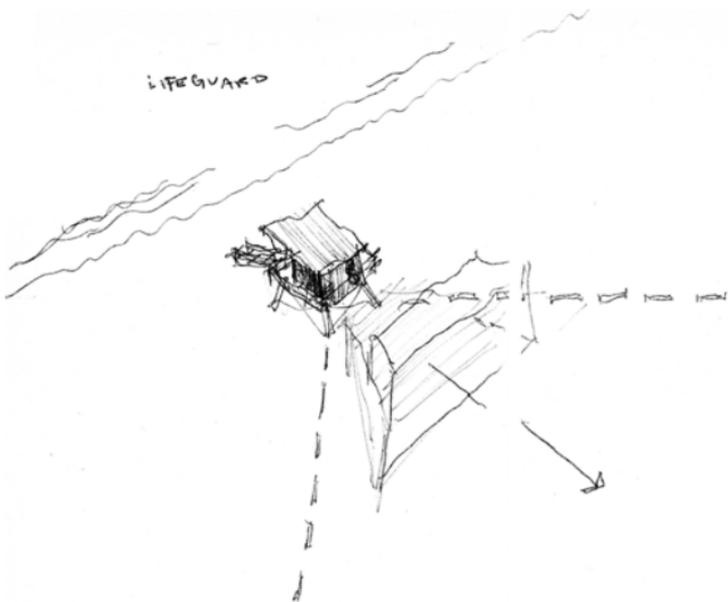
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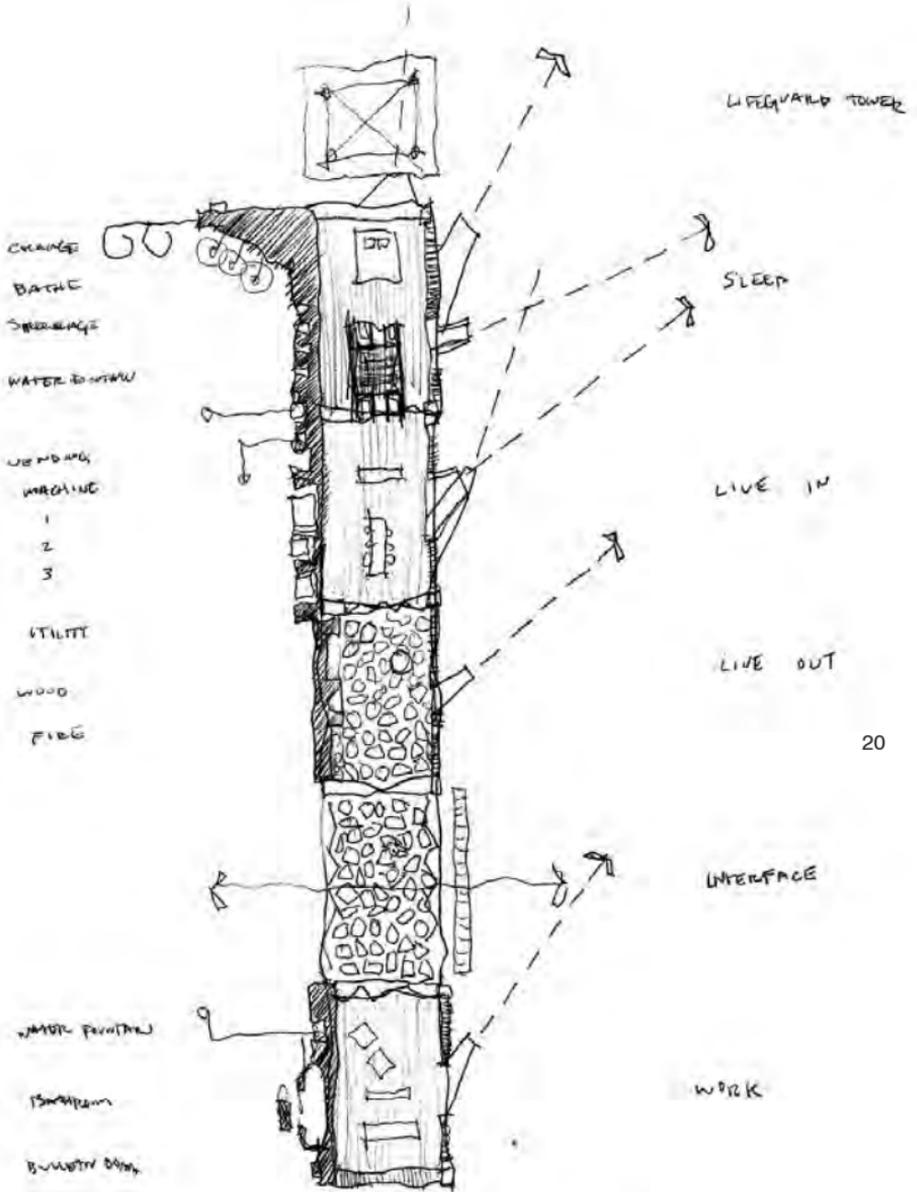




19

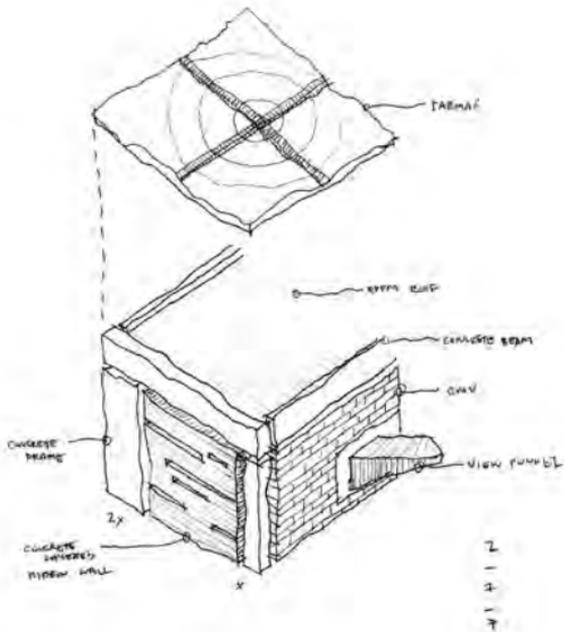
LIFEGUARD





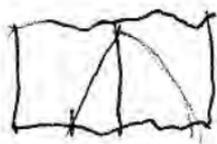
LIFE GUARD

02  
 —  
 67  
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 07

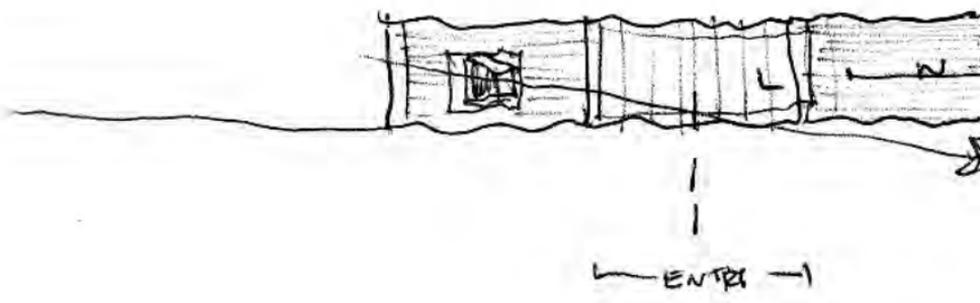


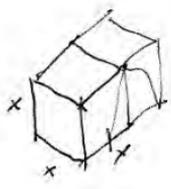
LIFEQUARD

21



1                      2                      3





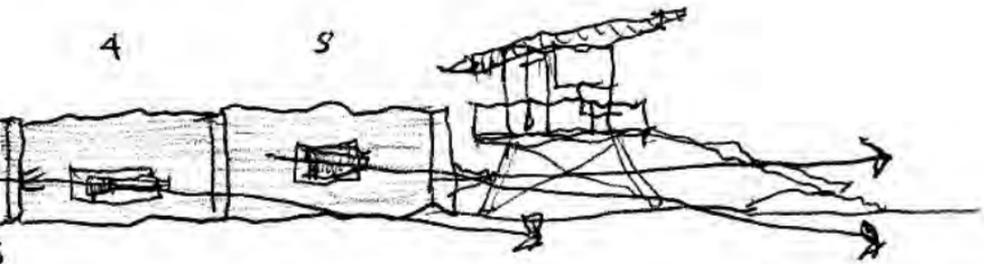
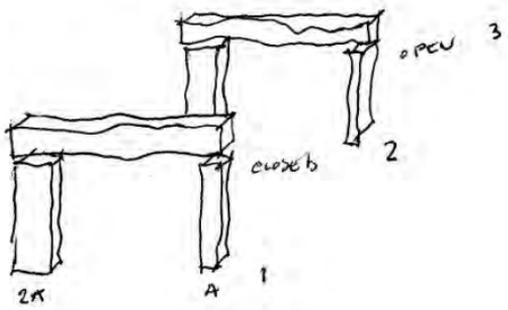
x 5

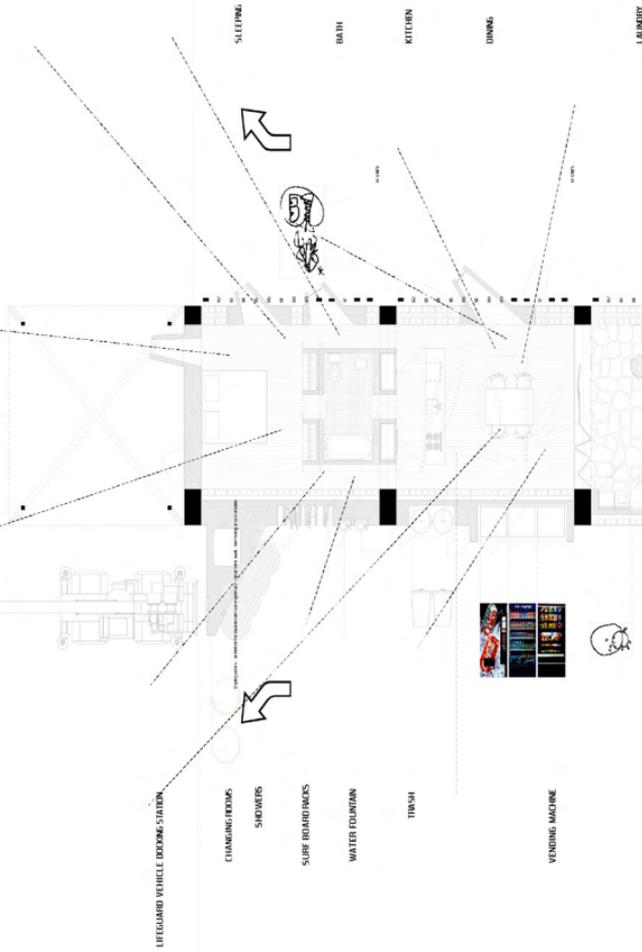
GOLDEN SECTION

5  
closed

+

SEMI





LIFEGUARD VEHICLE DOCKING STATION

CHANGING ROOMS

SHOWER

SURF BOARDS/BOYS

WATER FOUNTAIN

TRASH

VENDING MACHINE

SLEEPING

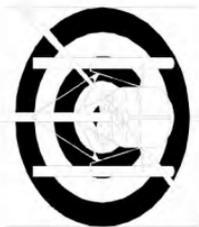
BATH

KITCHEN

DINING

LAUNDRY

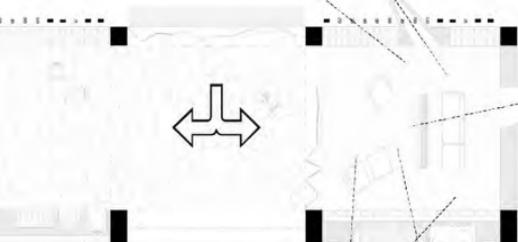




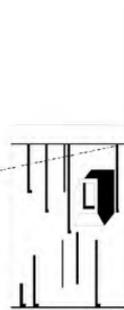
WOOD  
FIREPLACE  
WATER HEATER

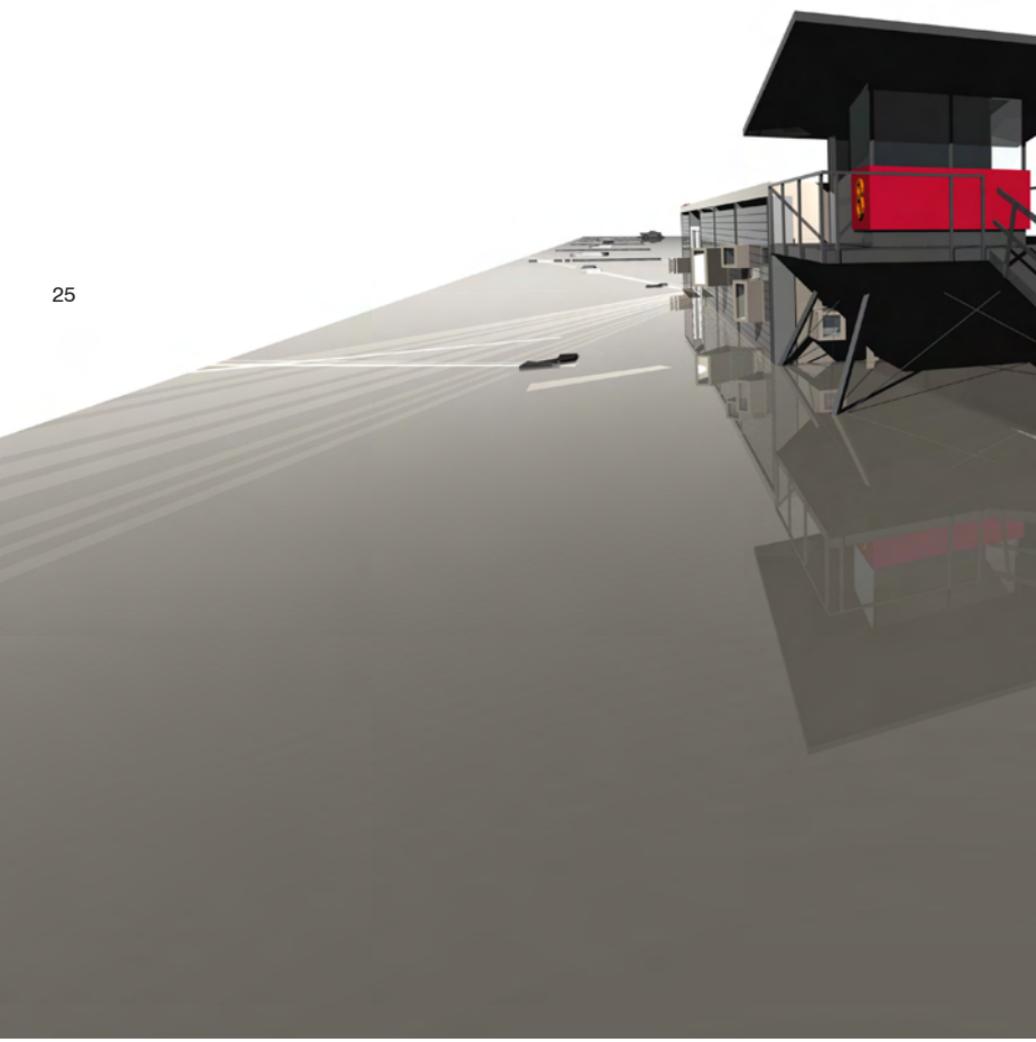
COURT

LIVE

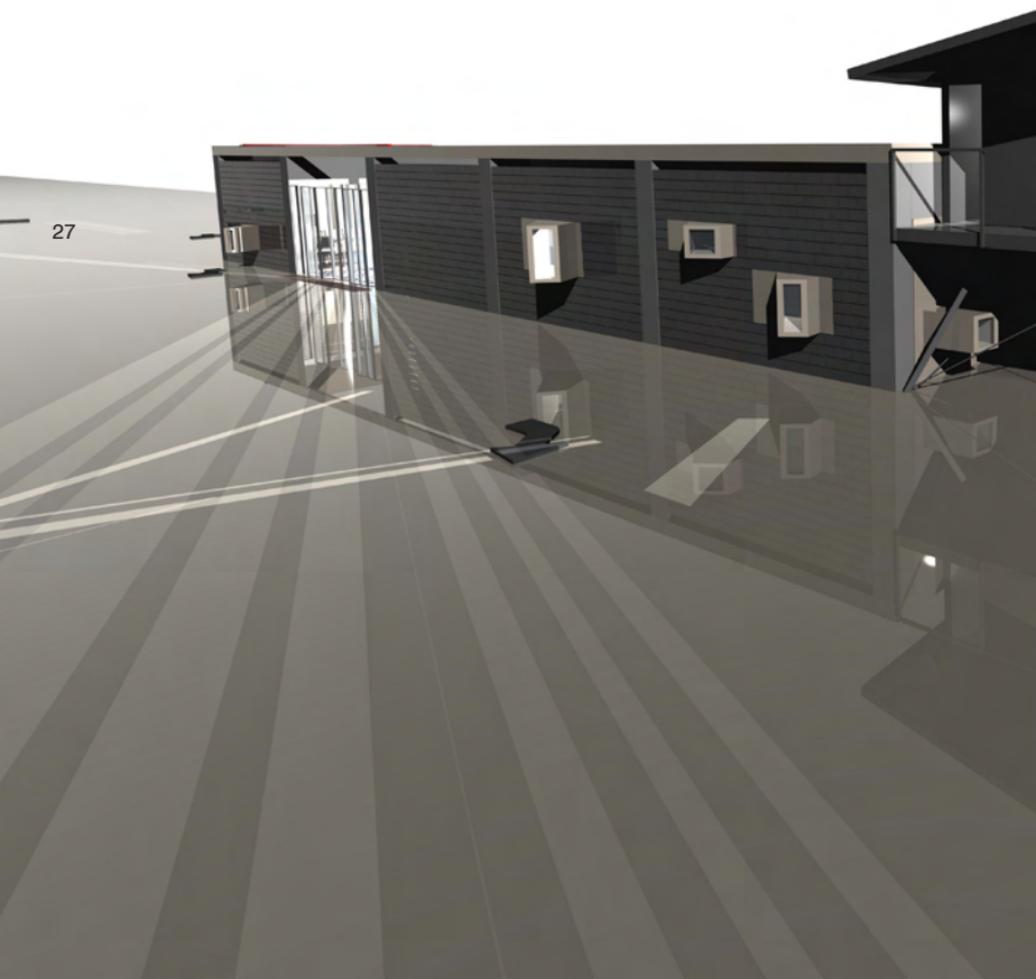


WATER COOLER  
BATHROOM  
TRASH  
DOUBLE SINK (KITCHEN)

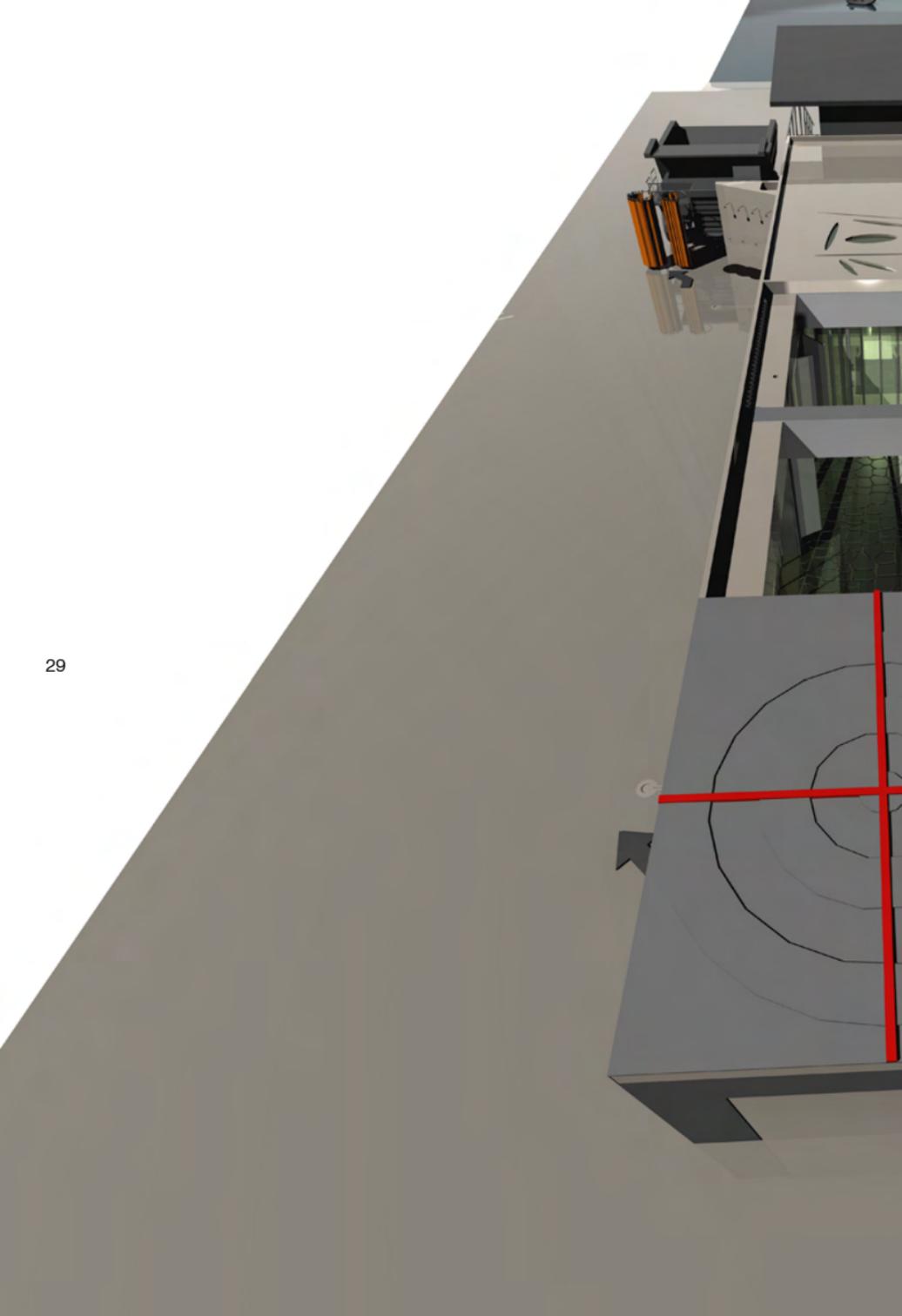


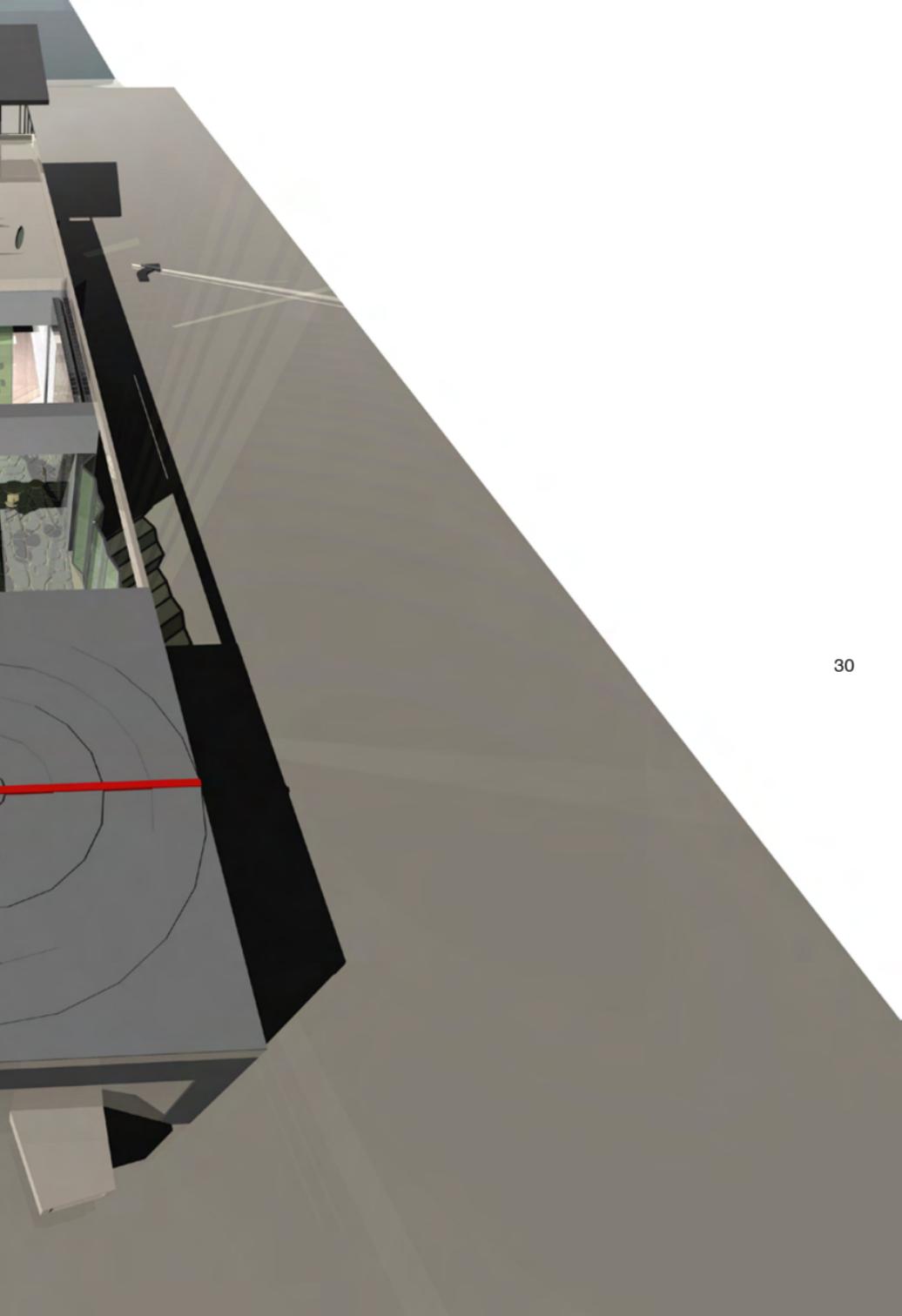








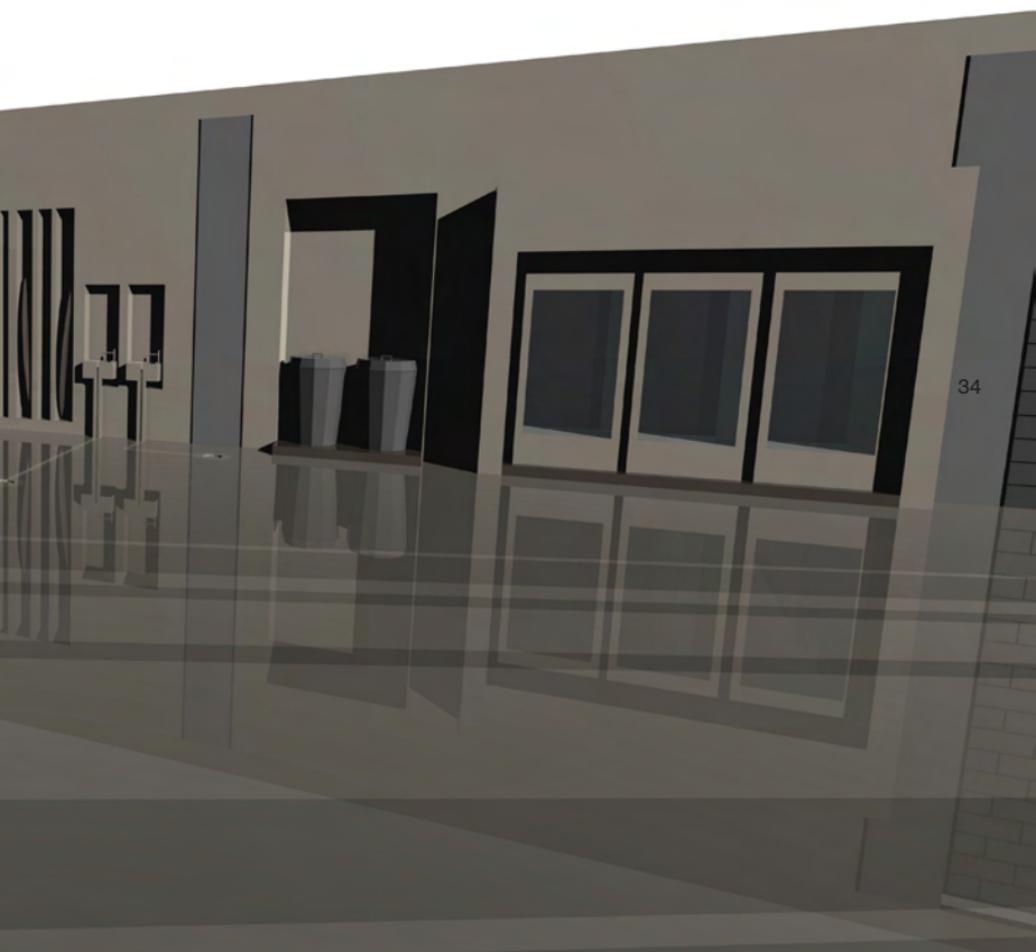






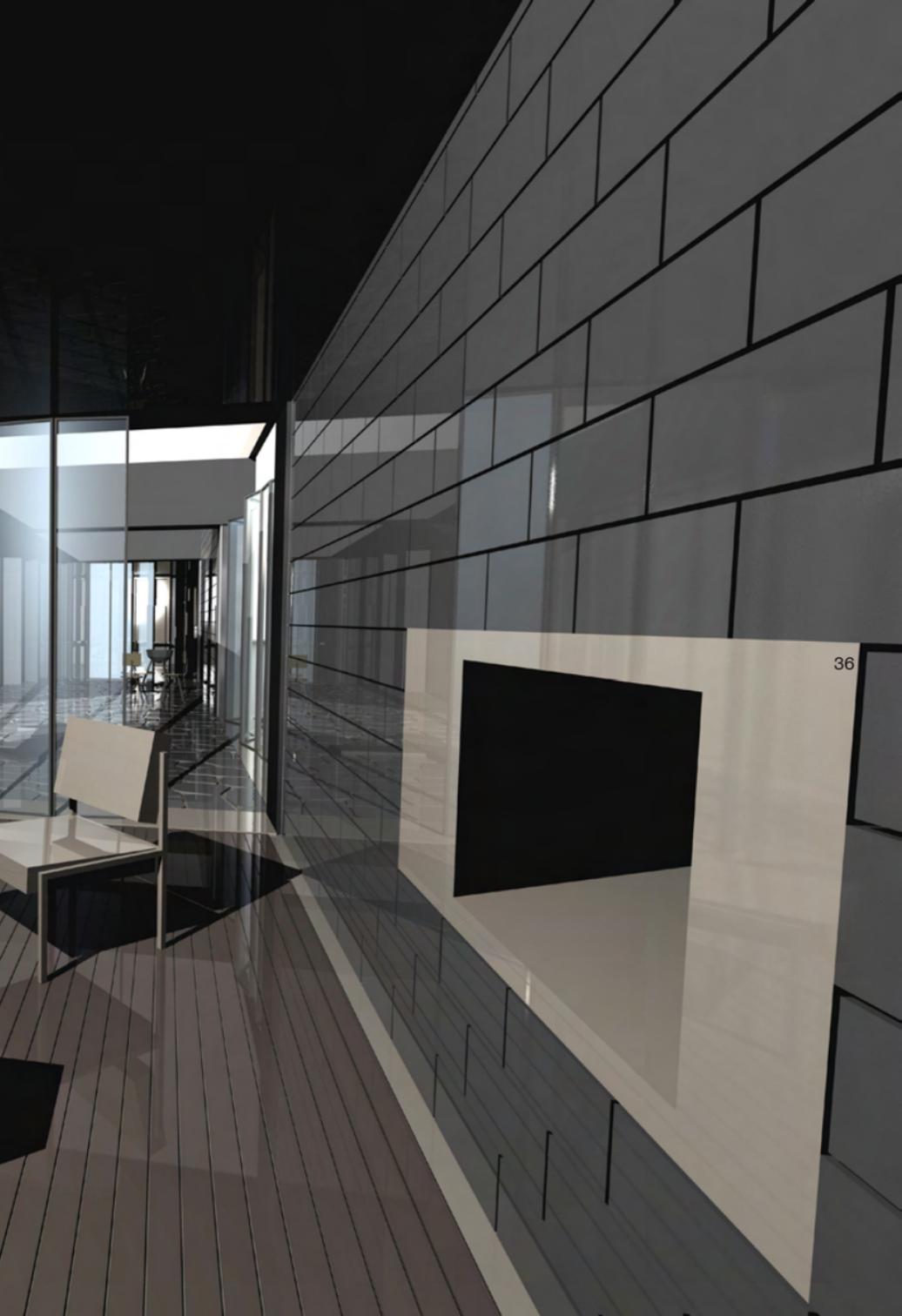






35



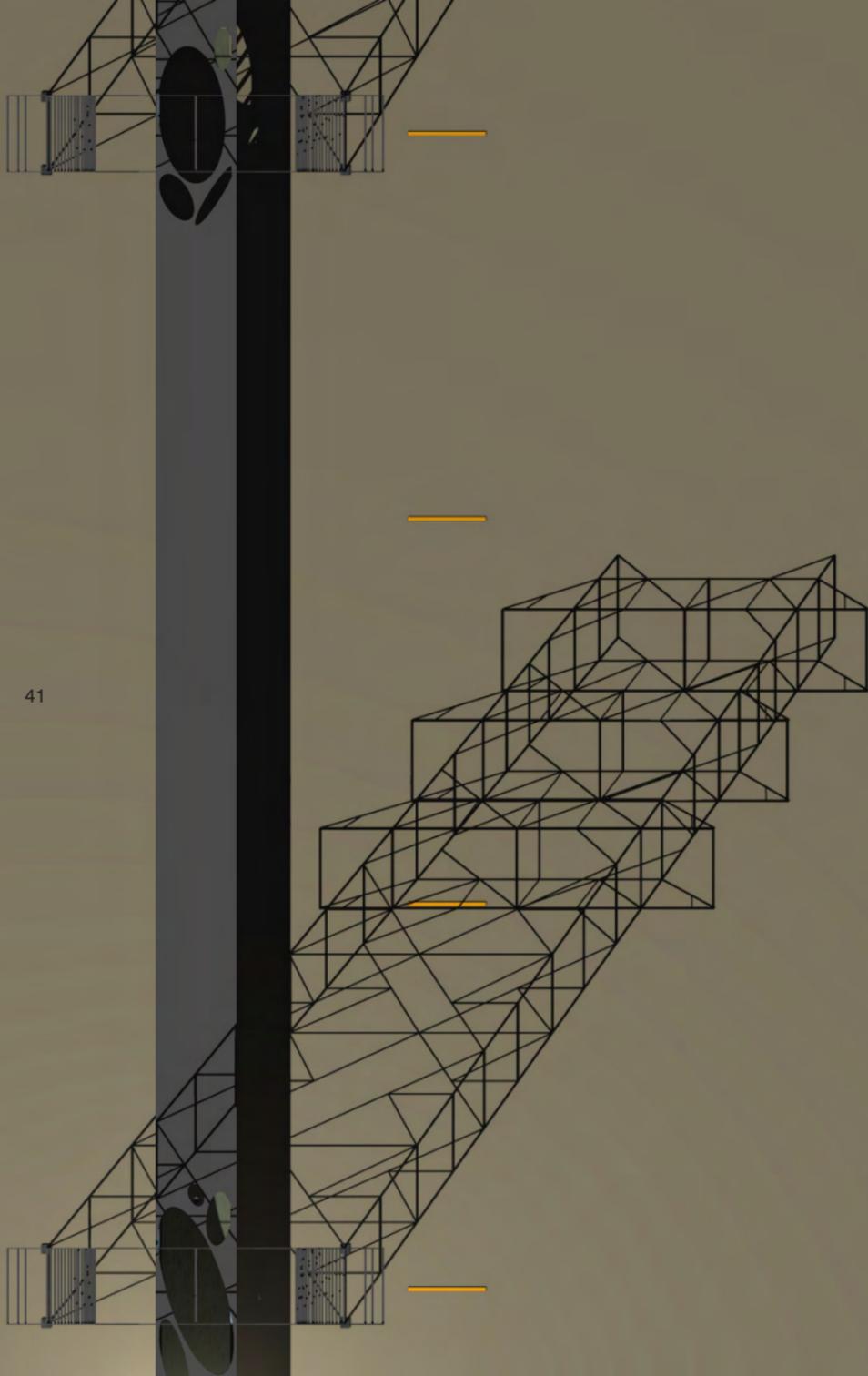












Hi-Power Line  
*linear voids + radiant fields*

## Power Lines

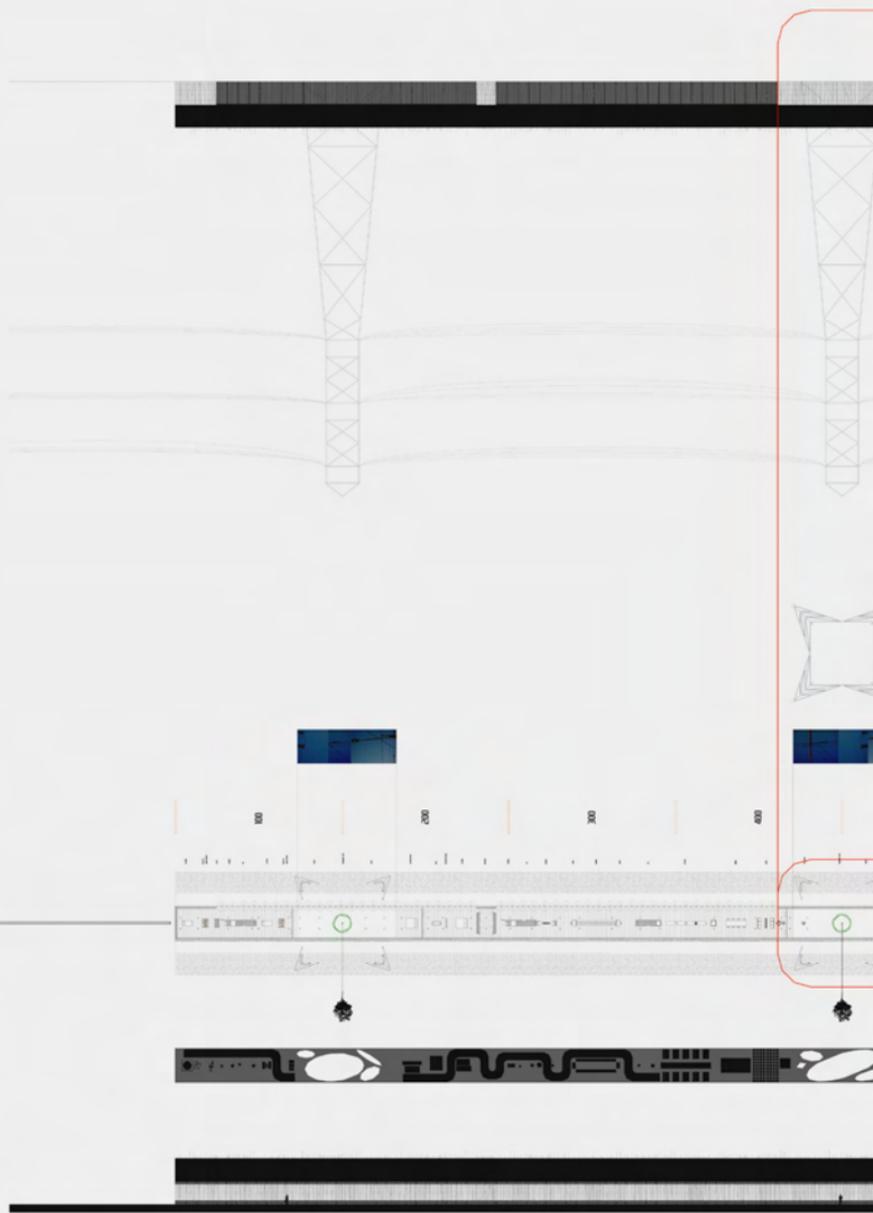
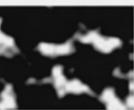
The Power lines are essential to deliver energy to the individuated object fabric of the city. Generated in central plants and then transmitted across the fabric, the lines produce a web of corridors for the high power lines. Studded with engineered lattice towers, the lines span vast distances. Their footprint produces large swaths through the city fabric of undeveloped land. The uncertain health issues associated with the power lines produces skepticism and distrust. The development of this line must shield and engage.

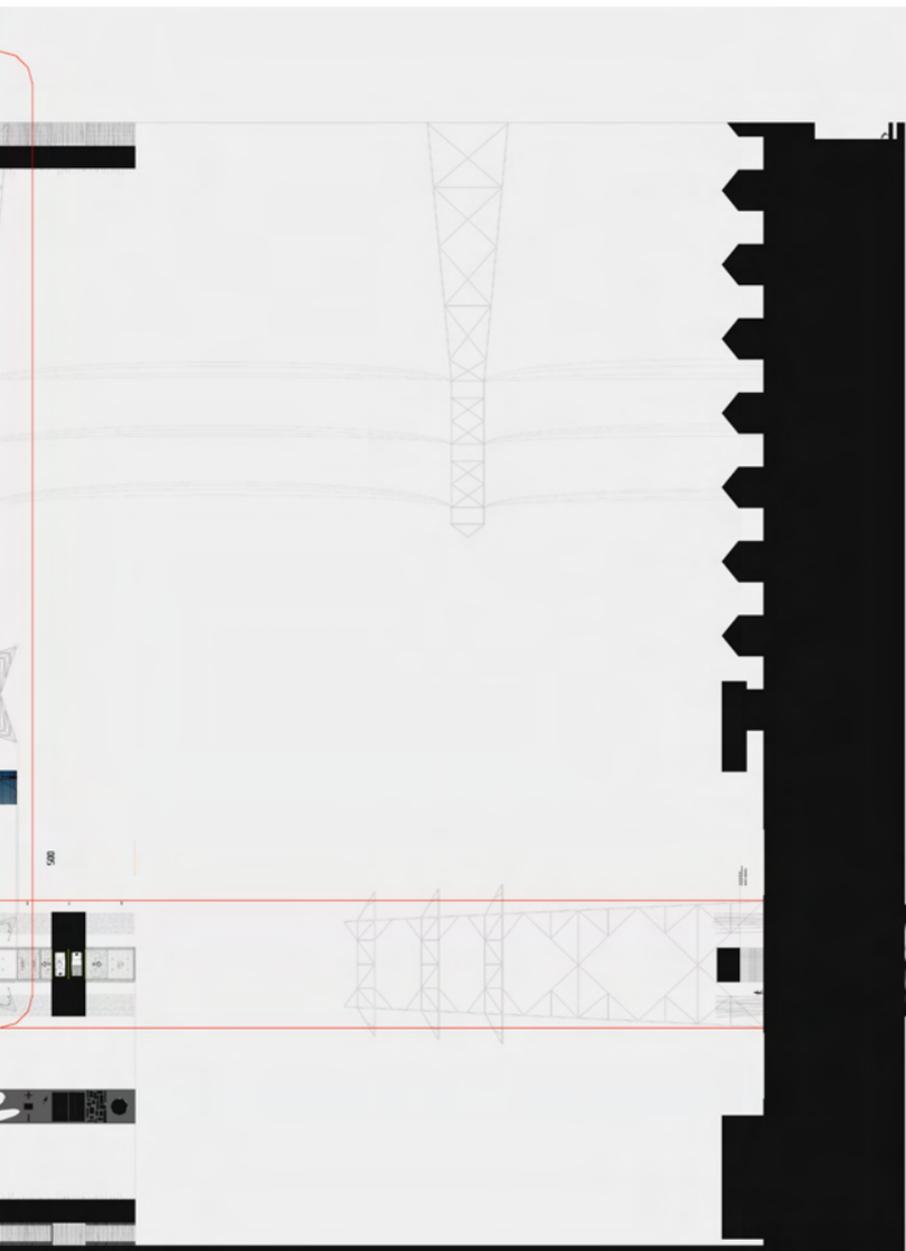
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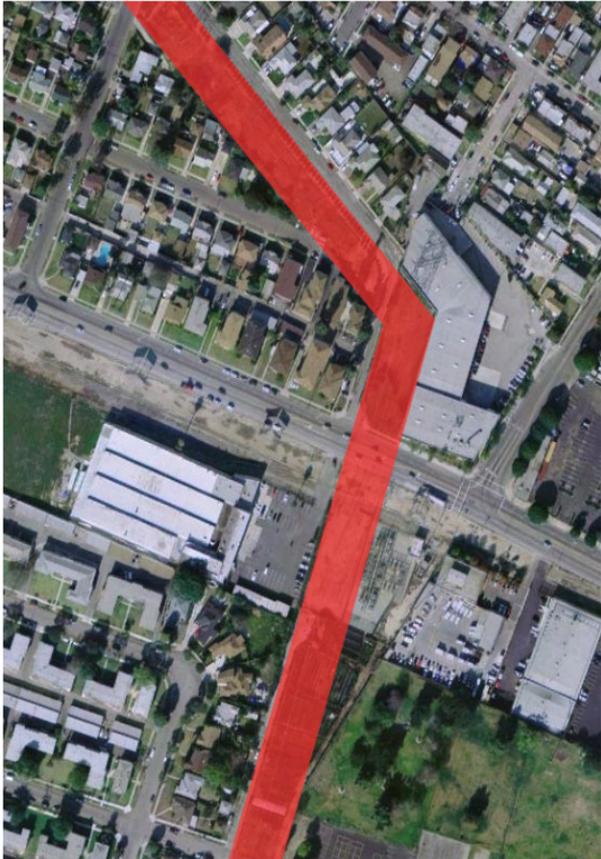
Set in the easement beneath the high-power lines, the high-power line house fills the long swath lines crisscrossing the city. Premised on a thickened lead roof, the single level structure extends linearly beneath the protective shell sheltering the house from the electromagnetic waves. Its underside becomes a choreographed ceiling with depressions that organize the space beneath. The single open room of the house is mediated by the functional spine and the spatial impressions of the ceiling. To emphasize the linear quality of the site, the organization of the program and furniture is along a central spine. The side corridor spaces become hallway and expansion space for the adjacent functions. Built on the module of the concrete block – the house shields itself from the adjacent street on one side and opens to the neighborhood on the other. Two courtyards exist directly beneath the towers. Large openings in the lead roof over a single tree allow the occupant to revisit the looming structures overhead. The exterior perimeter of the house is cloaked in a thickened zone of bamboo. The only break is for the pull through carport allowing the automobile to similarly shelter beneath the lead topographic ceiling.



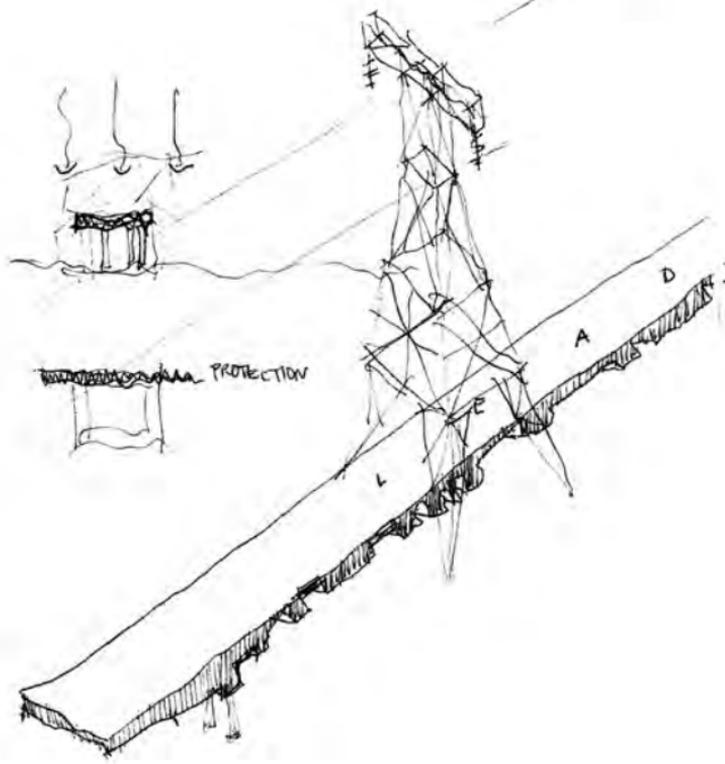






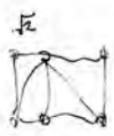


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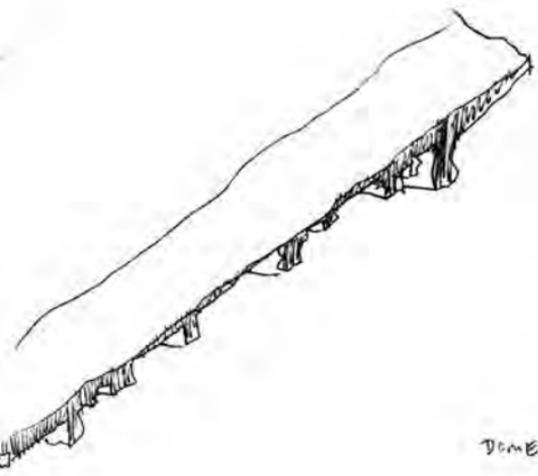
49

column grid



or hypostyle w/ walls separate  
column remain

BARREL CORRIDOR



DOME

FOLDING  
PLATE

BRAMMANTZ

COOPER  
FIELD

2/3  
& daylighting

BARREL

PIP

D DOME

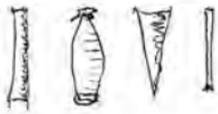


WAFFLE

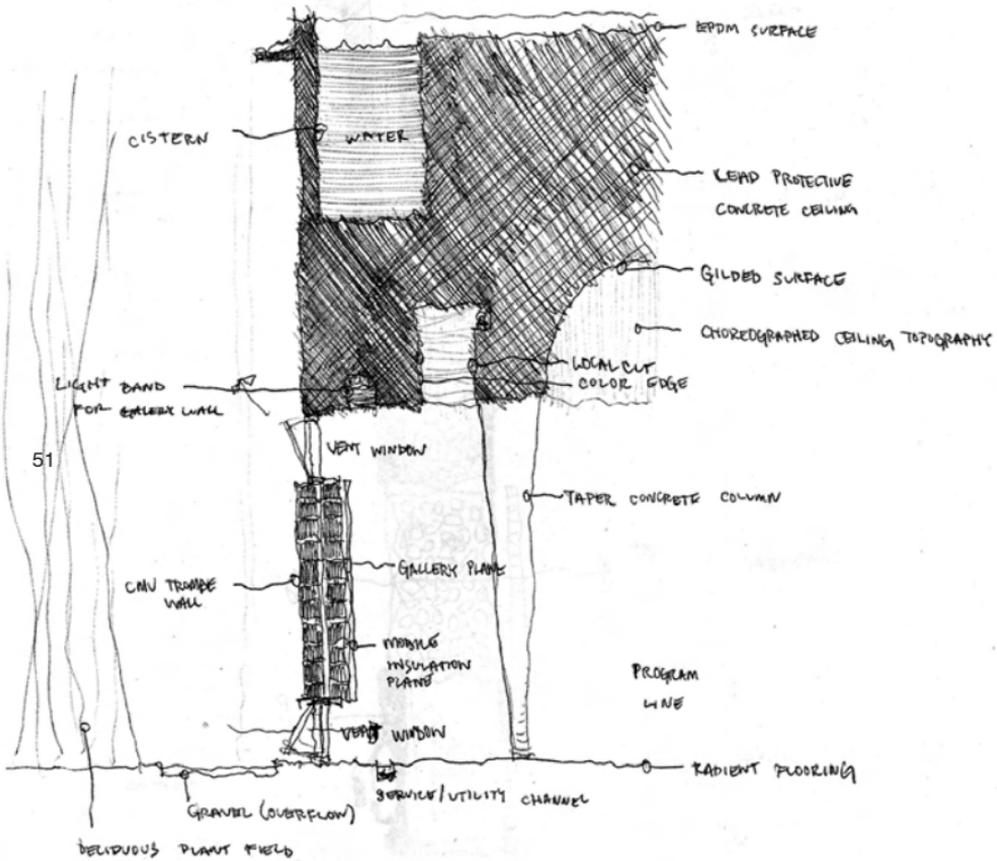
W  
A  
V  
E

ripple (generated from tower)

# per sq ft.



HI-POWER FIELD

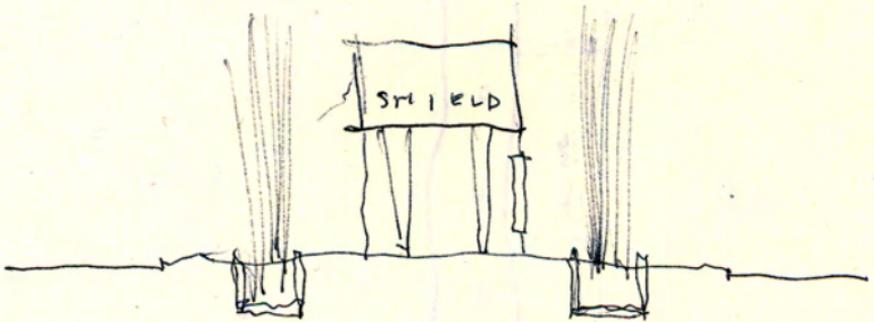


02

07

07

41 Power



52

02  
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06  
—  
70



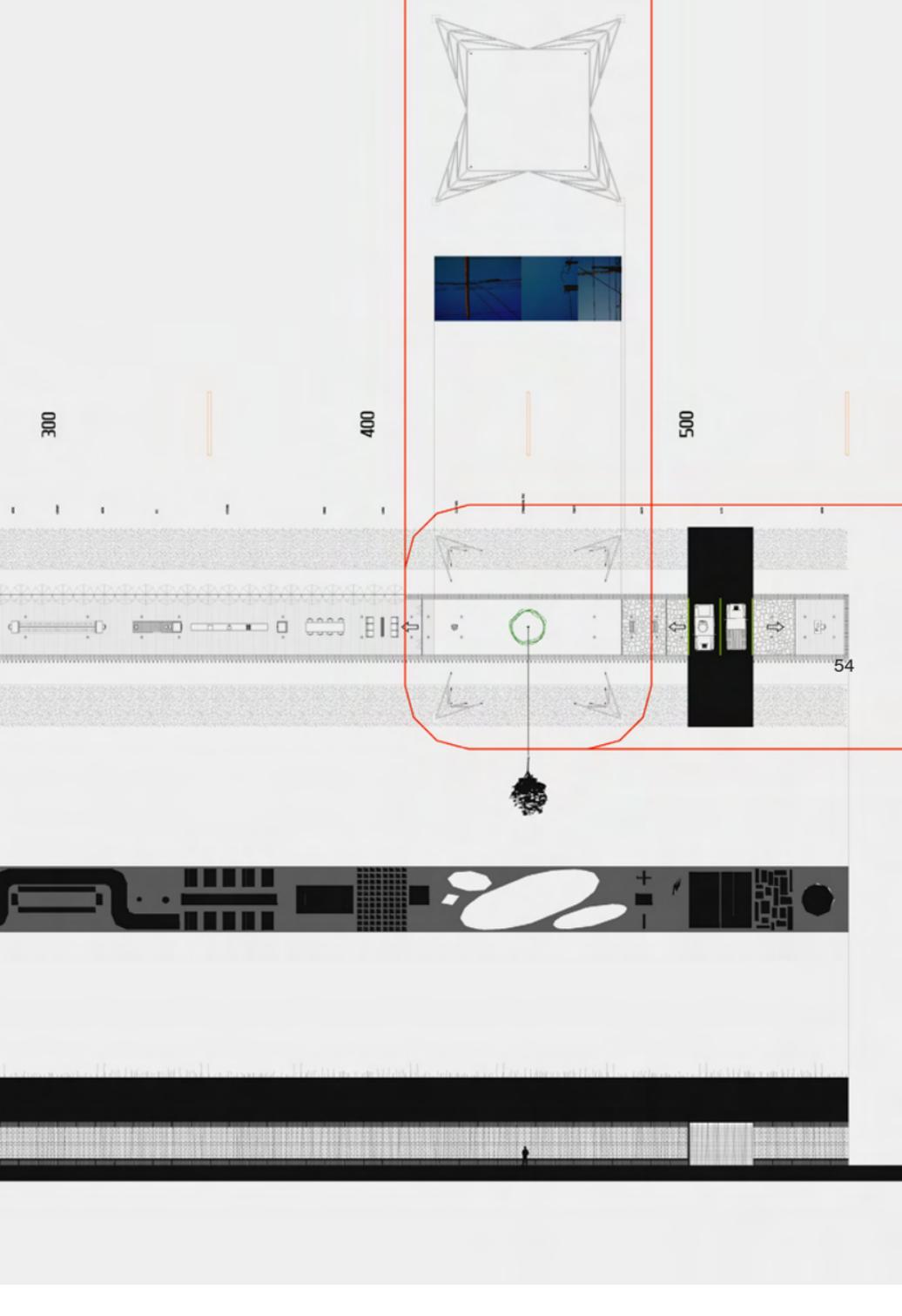
100

200



53





300

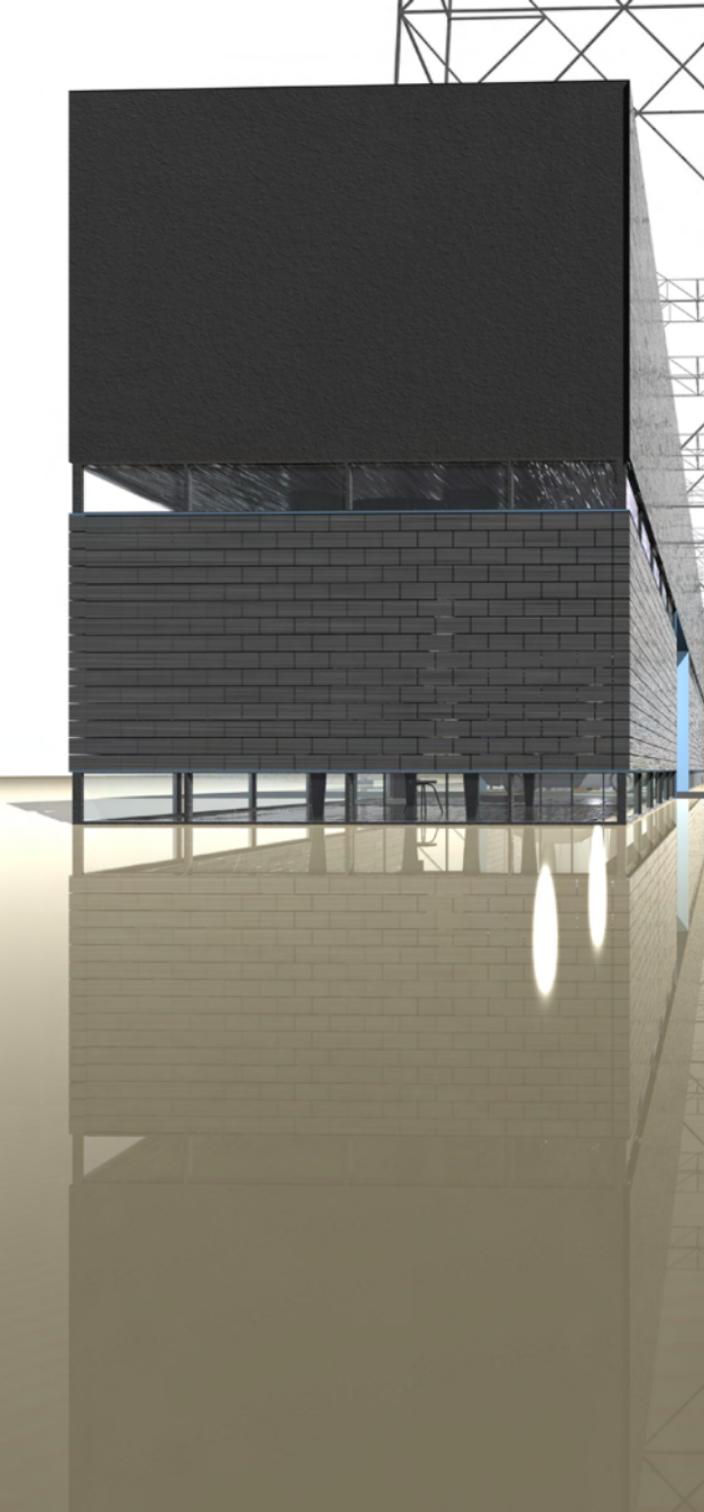
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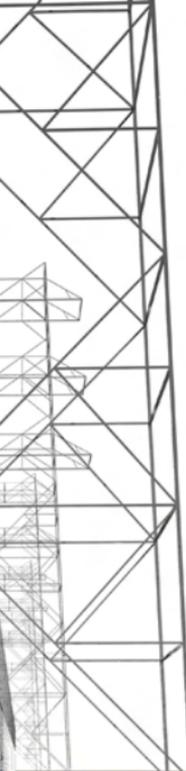
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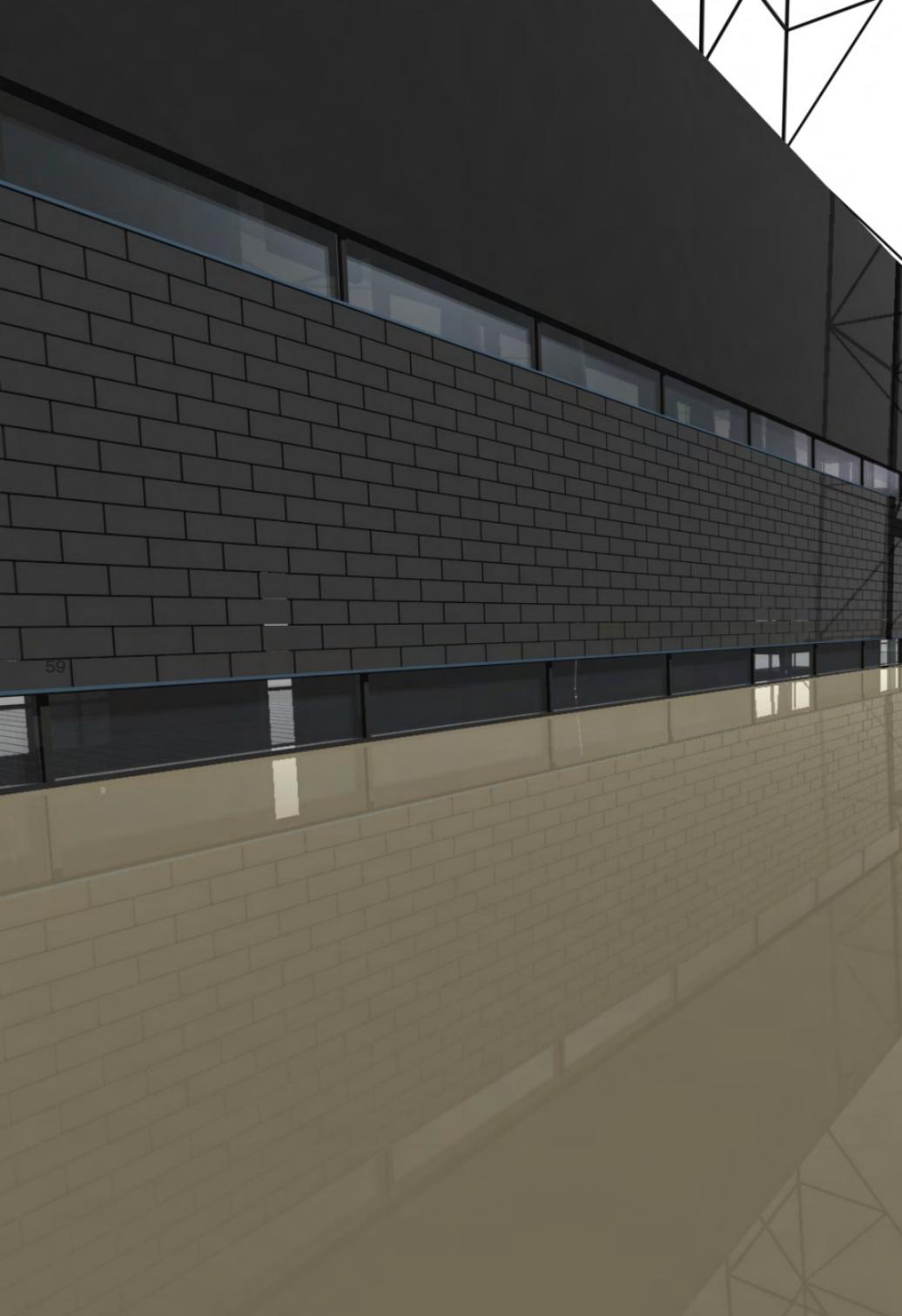
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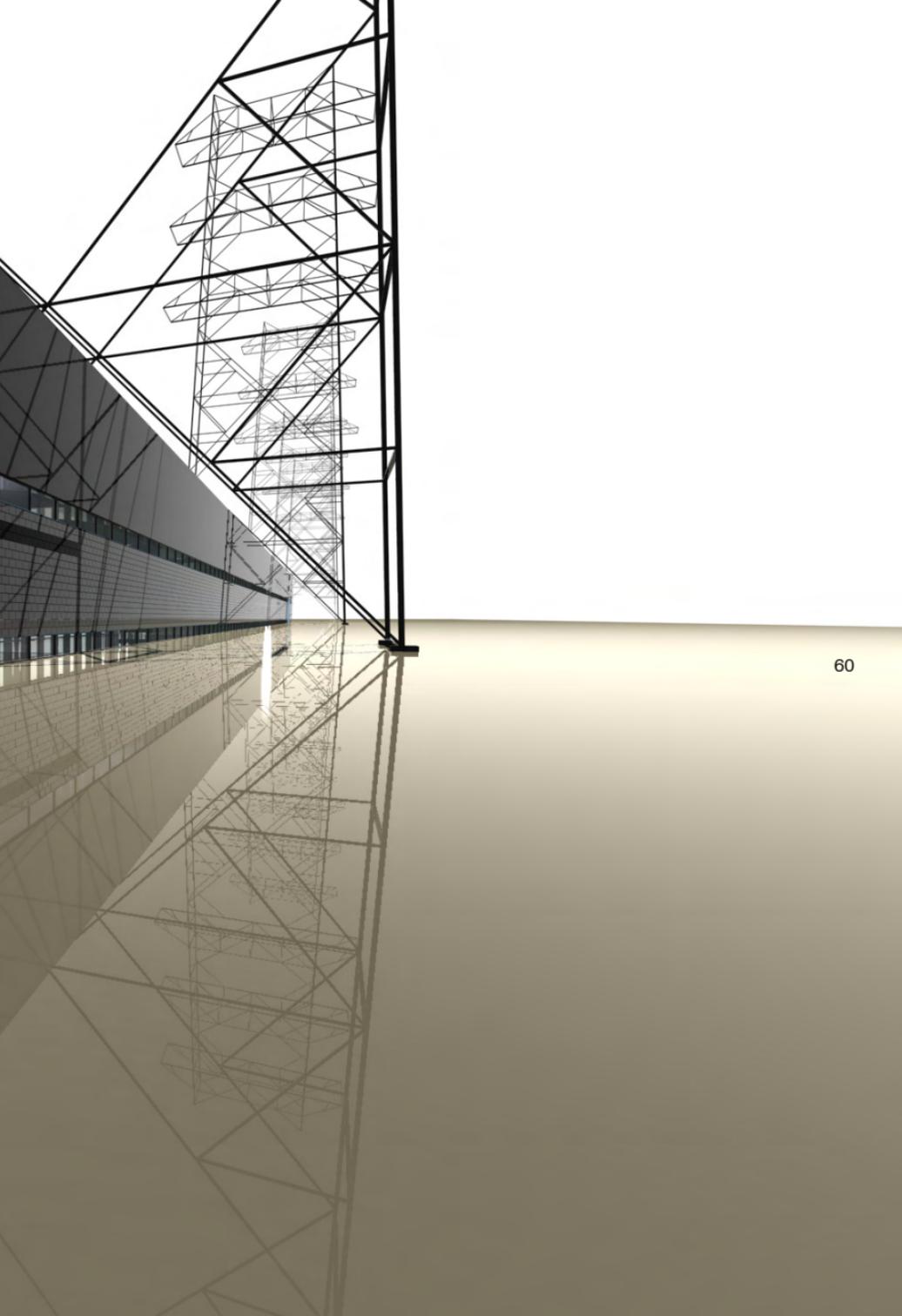


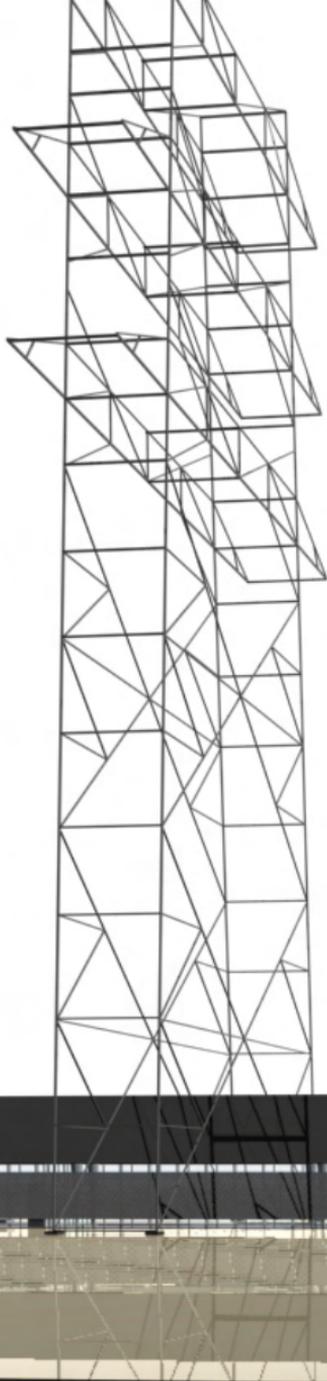


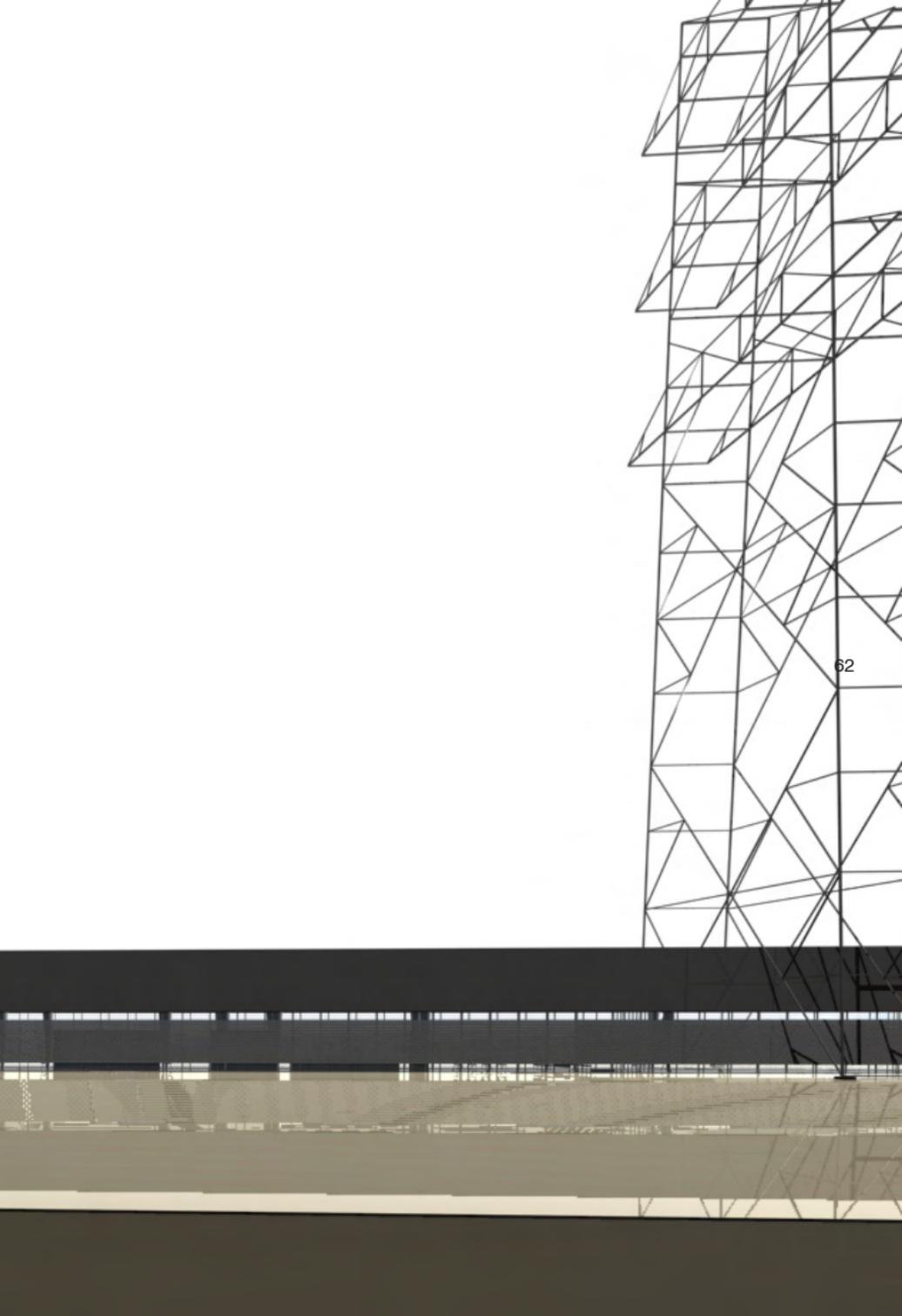


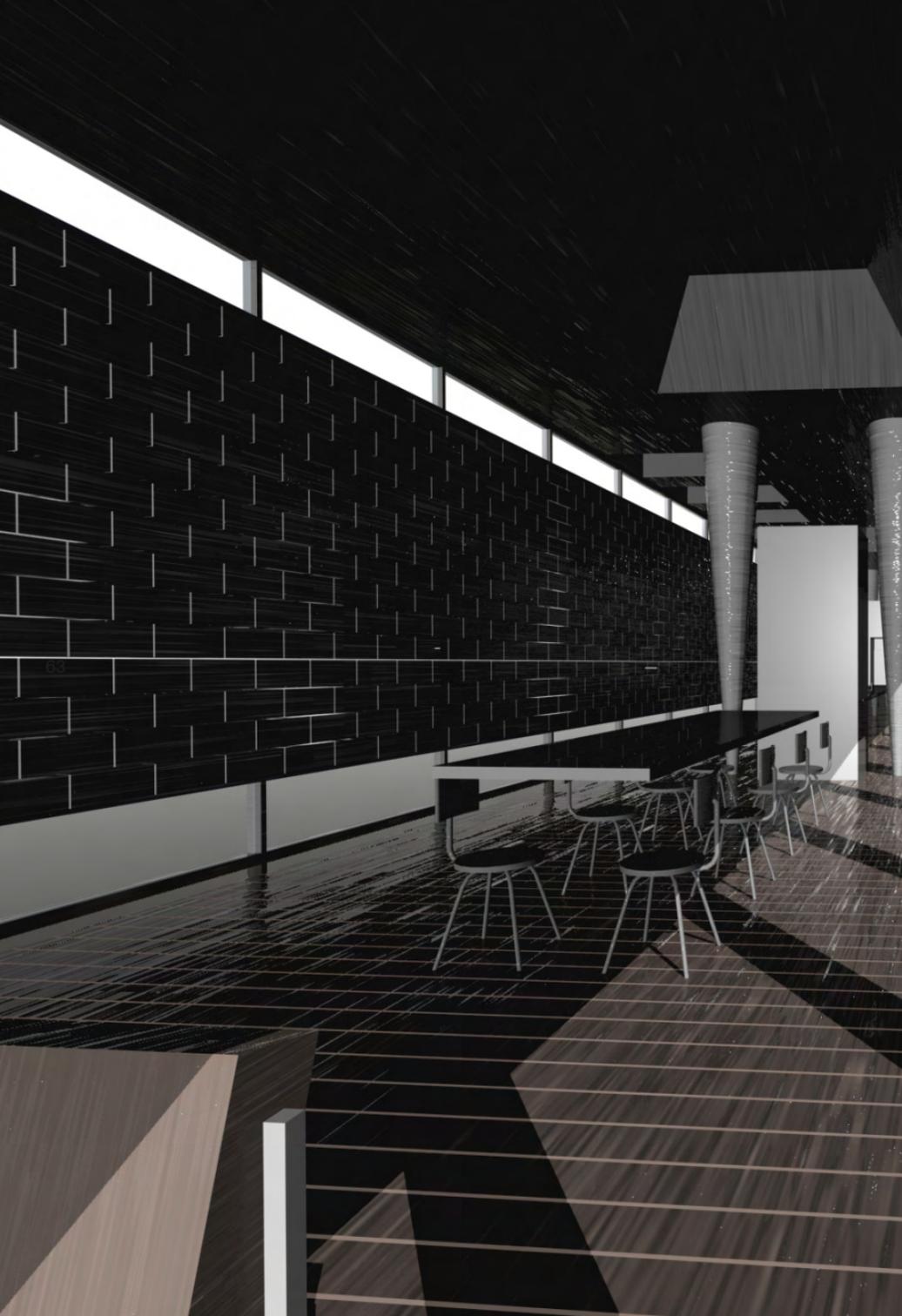


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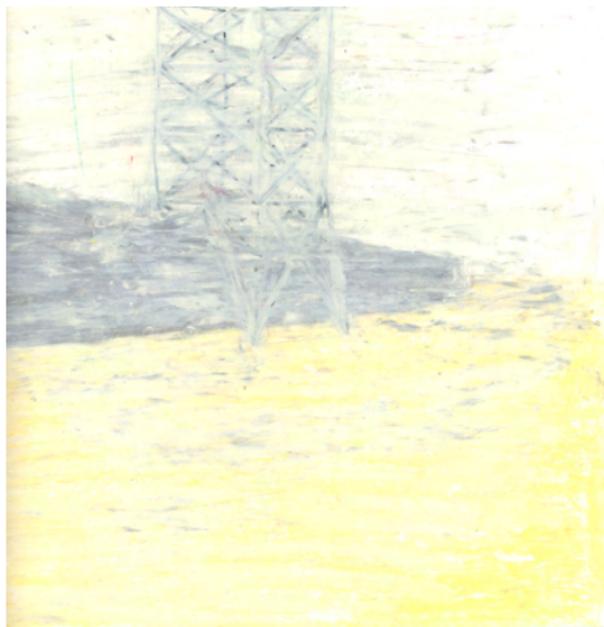




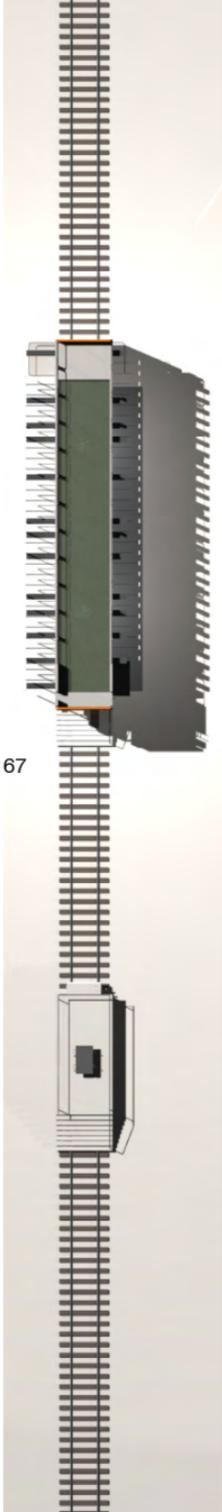












67

Rail Car

*mobile line - reactivated circuit*

MARK

## Rail Car

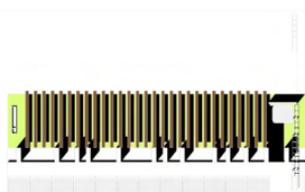
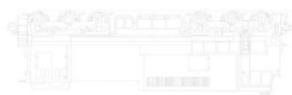
The Railway is an essential artery from an era of product and people movement gone by. Connecting the port of Los Angeles and the former Port of Santa Monica, the rail line was the primary artery for moving freight and people cross country. These lines were left open. The infrastructure of these marks has been abandoned. The legacy of their presence still remains. The mechanics of movement [the rail car itself] and the infrastructural circuit now broken and juxtaposed allows for these lines to be re-occupied.





Occupying an abandoned rail line running through West Los Angeles, the Rail House uses the discarded infrastructure to produce a mobile structure. Organized by the section, the rail bed itself becomes a farmers market. Selling vegetables and sunflowers grown on the roof, the mobile surface has a shop infrastructure that transforms when closed to become seating. Above the engine compartment, a ramp leads to a drawbridge that takes you to a private stair. The upper level is organized along a service wall. The mechanical and service functions embedded in the thickened wall plane are balanced by a slatted and open longitudinal wall. The functional programs of the house all fold back into the service wall to allow the entire room to transform its configuration based upon a chronology of use. Transverse beams demarcate the programmatic breaks in the service wall and support the billboard image screen and sun shading suspended off the surface. A retractable end wall allows the room to open. The roof is planted with sunflowers (a common commodity at Los Angeles stop lights). The lateral wall becomes a billboard by day and a projection screen by night. The house moves to produce event along the abandoned circuit of the rail corridor.

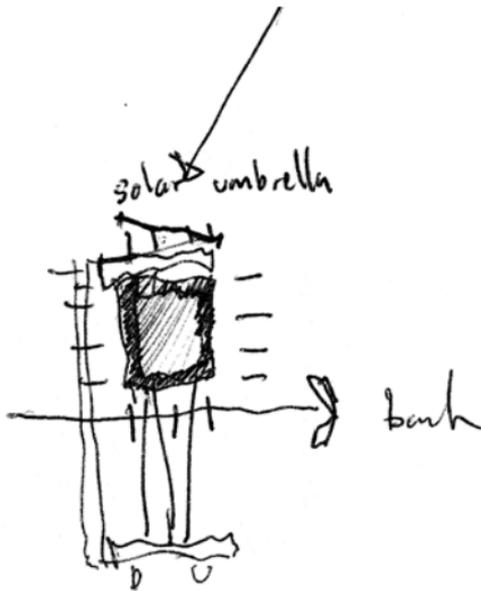






solar umbrella

front



back

73

i  
m  
a  
g  
e

self energized

9

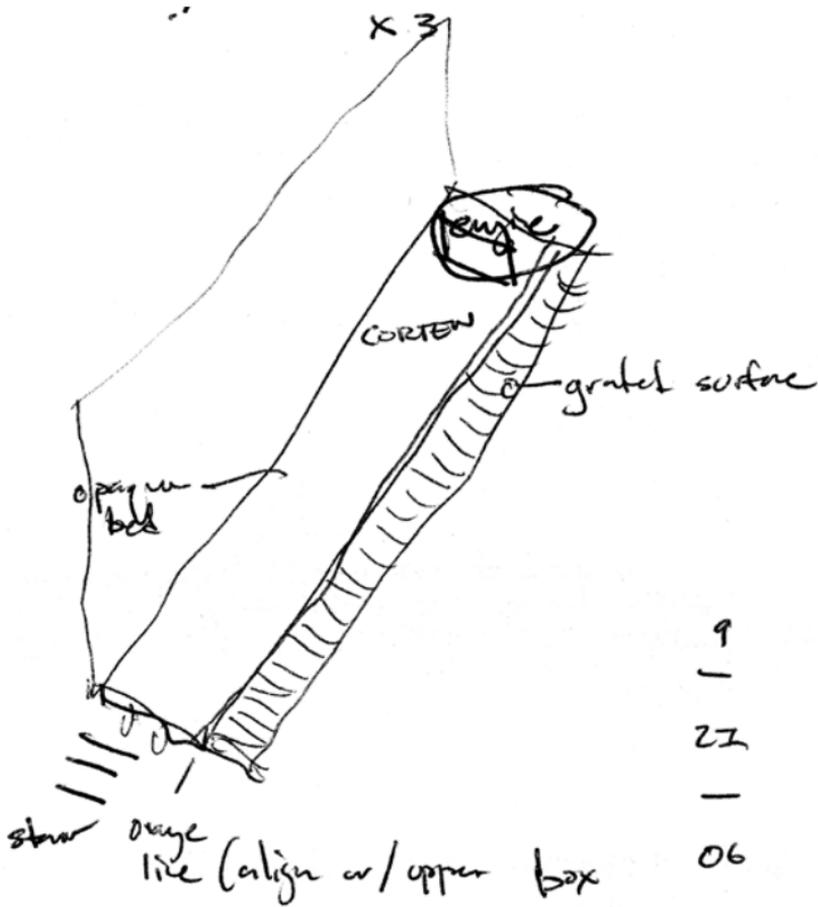
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21

-

06

- white luminous body
- translucent skin
- internal lit (seamless)
- (retractable - inner membrane)



foldy wall



75

luminous body

chromatic lines  
(Flavin)

glowy figure  
(variable  
contrast w/



1

W

PRIVATE



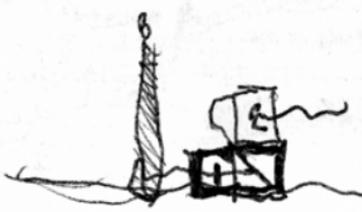
PUBLIC

UP

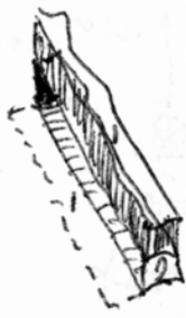
DOWN



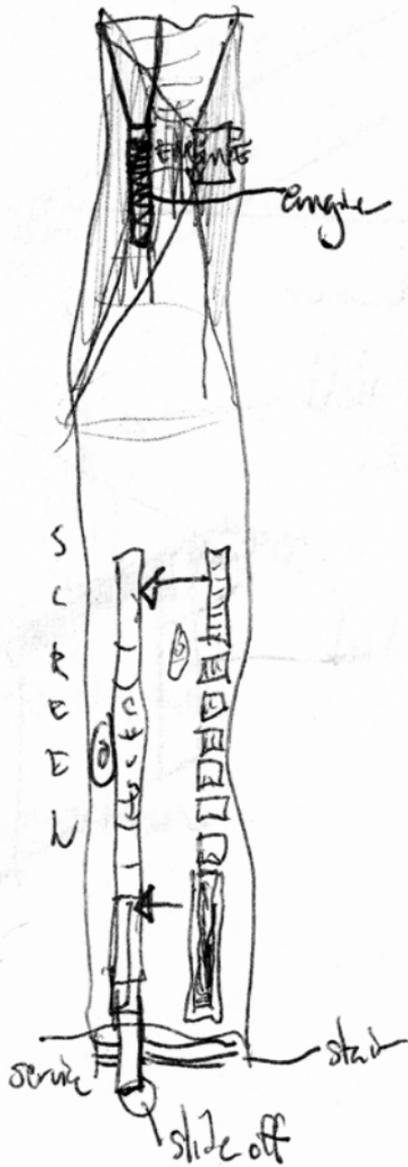
sunflower bin

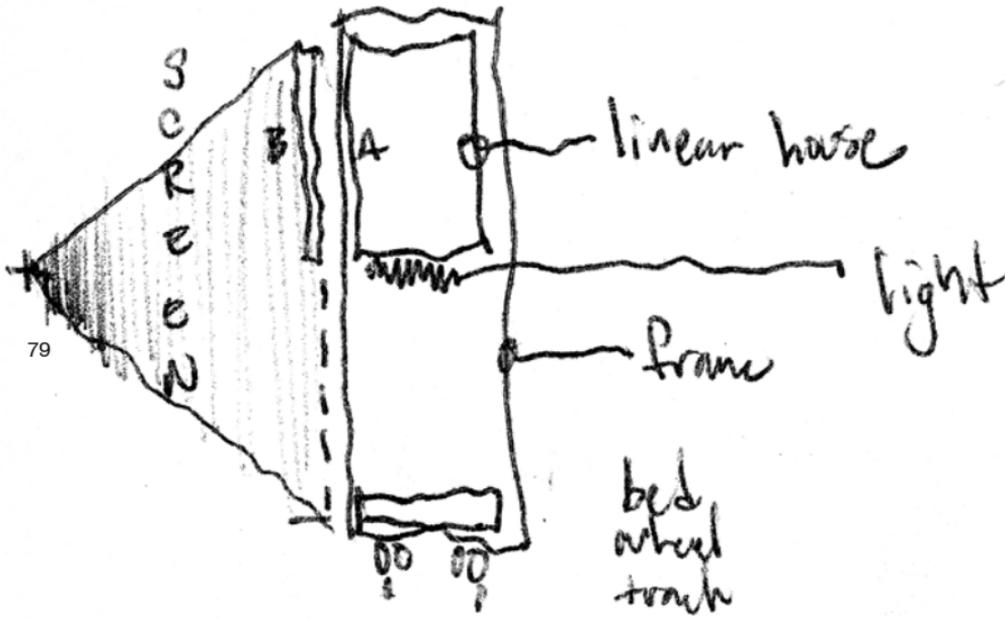


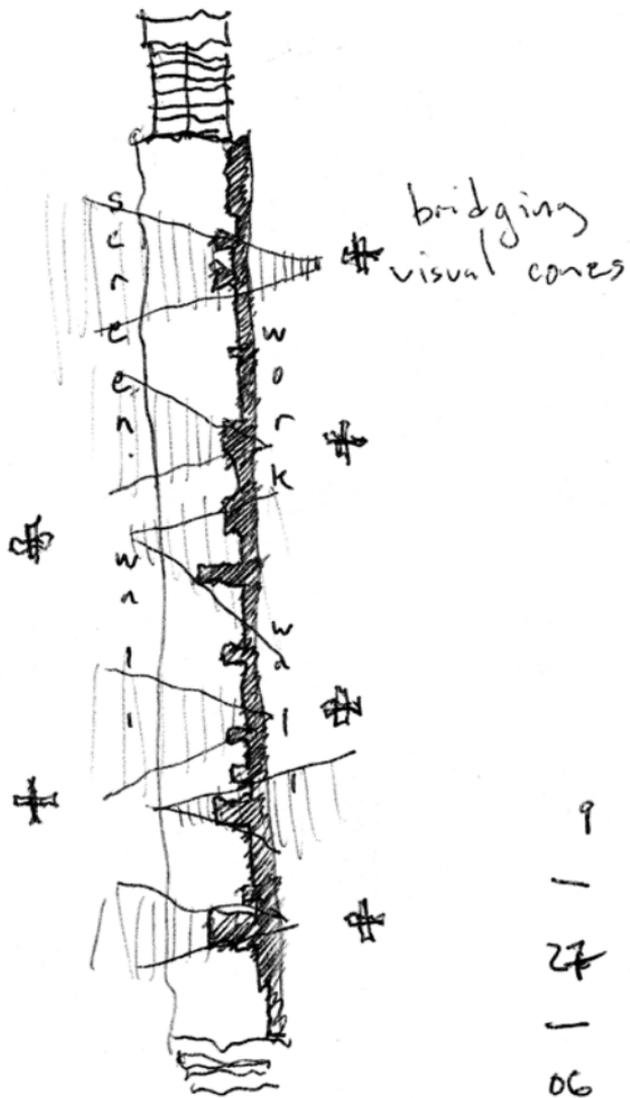
farmers market

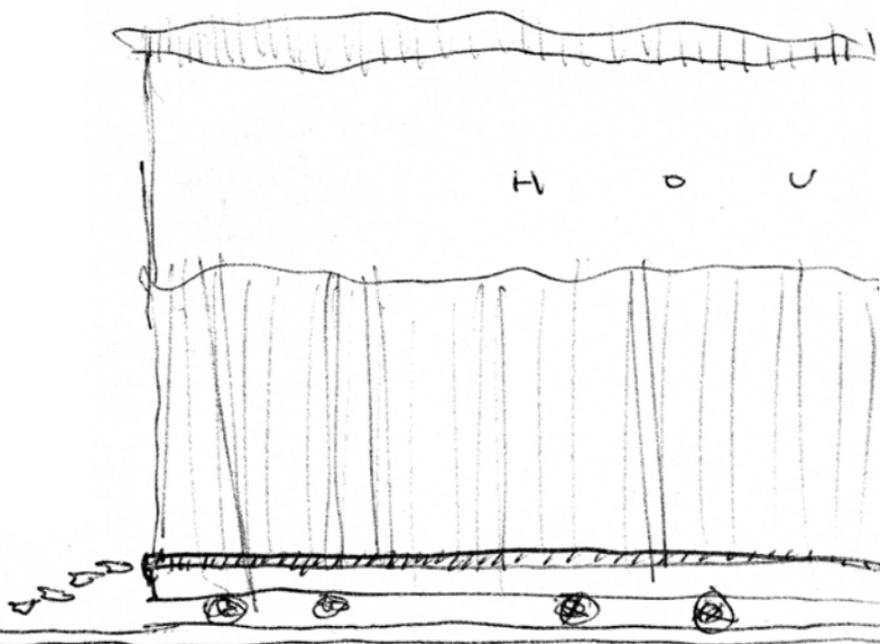


bench closed  
counter / display open

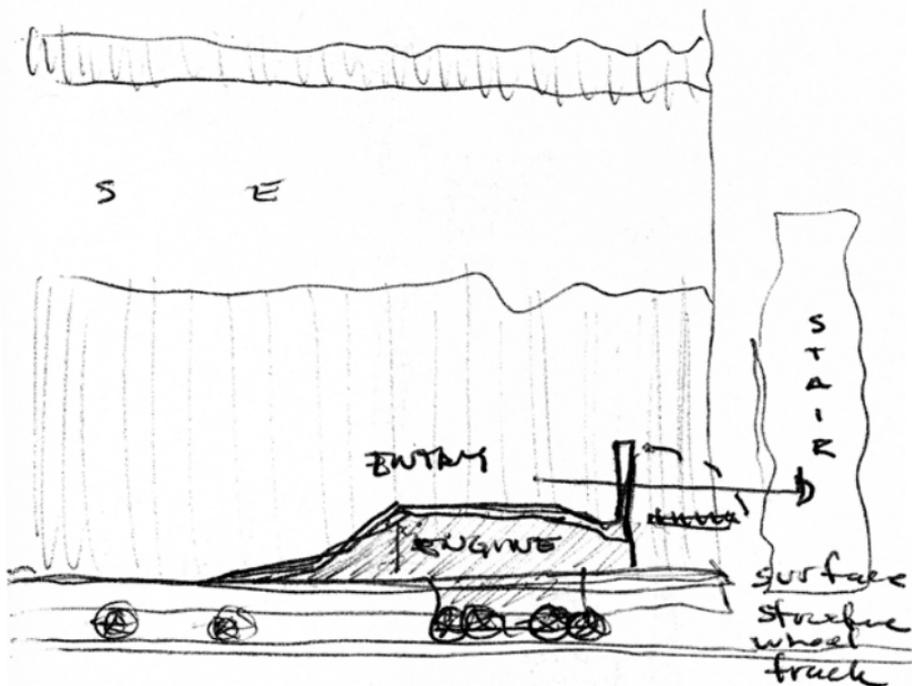




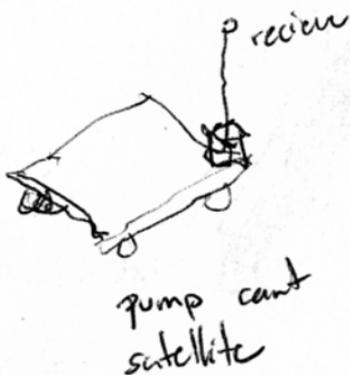


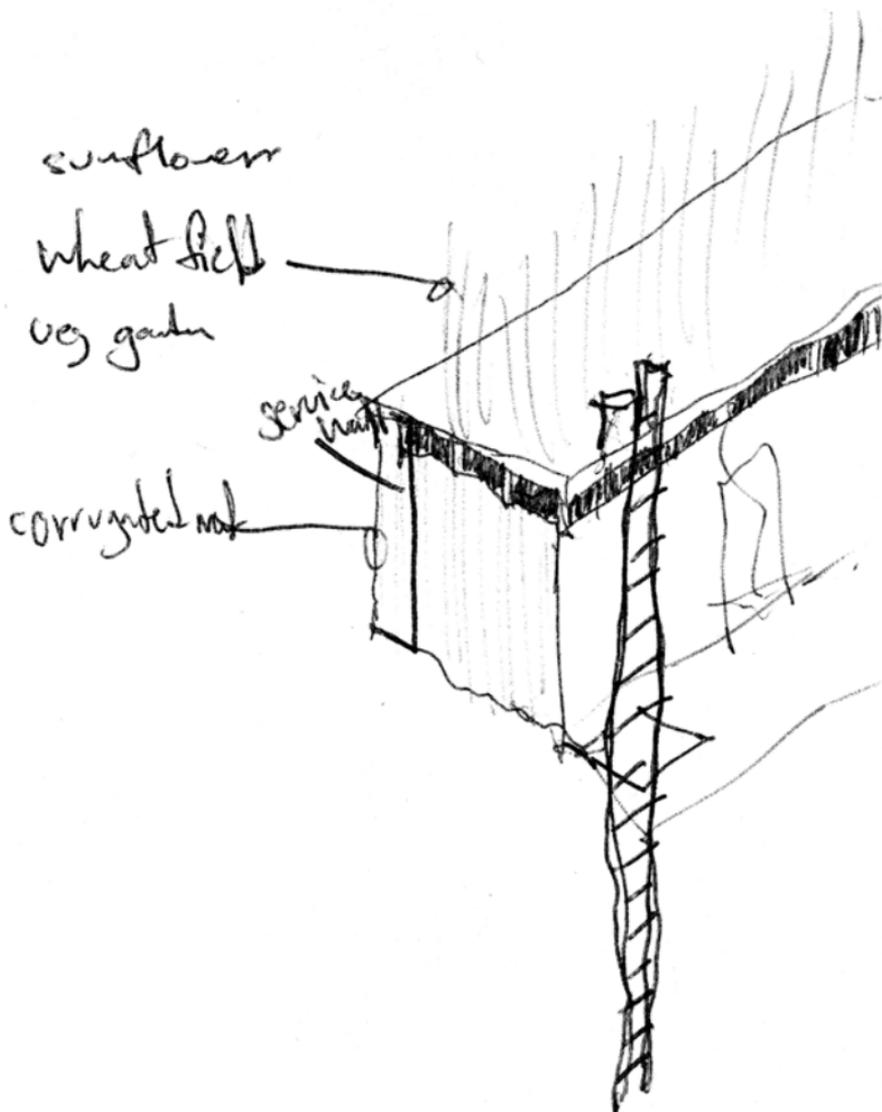


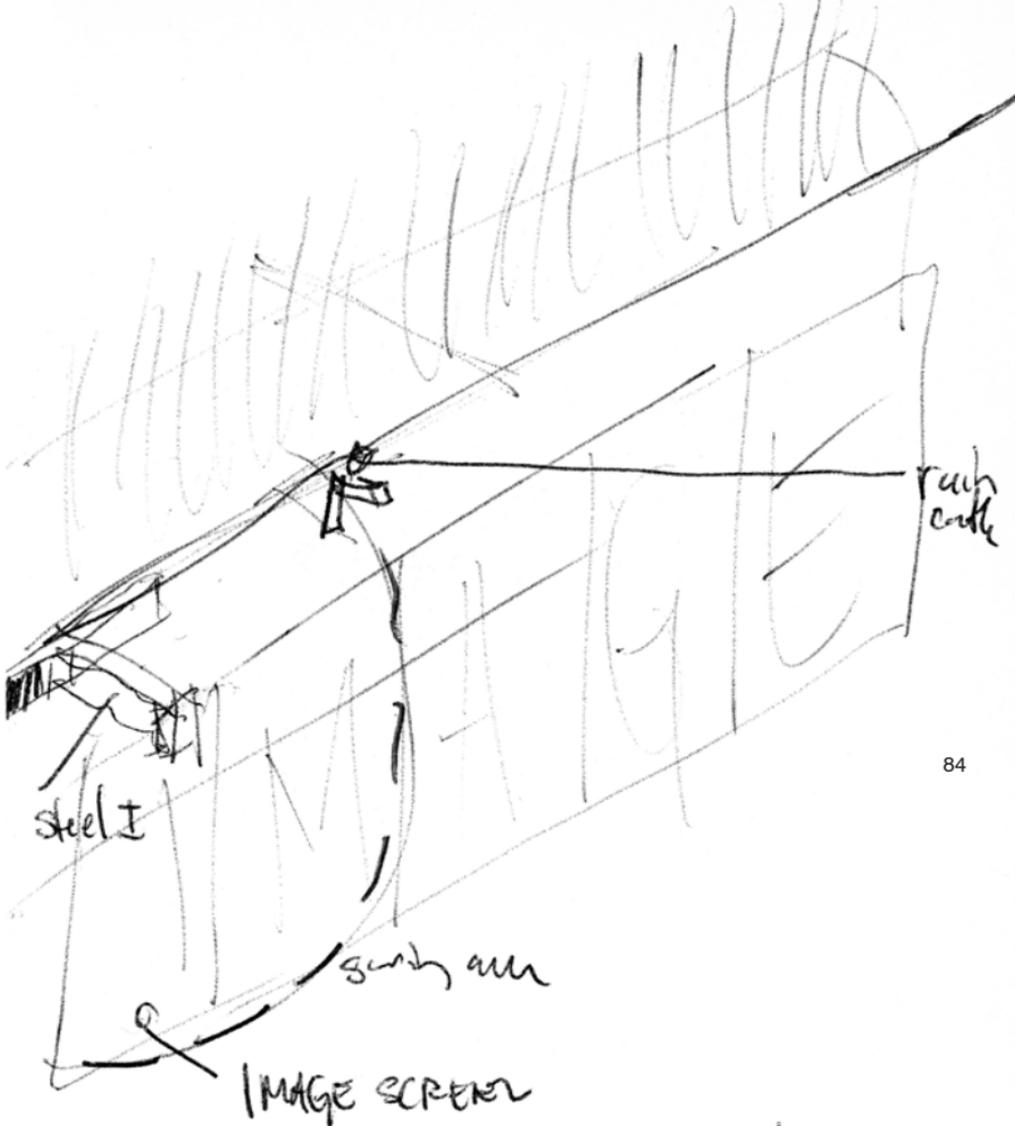
bed: CONTROL BOTH  
ENTRY & Z  
ENGINE  
SOUND + IMAGE DISPERSAL  
STRUCTURE  
FURNITURE  
THRESHOLD



reciprocal bed

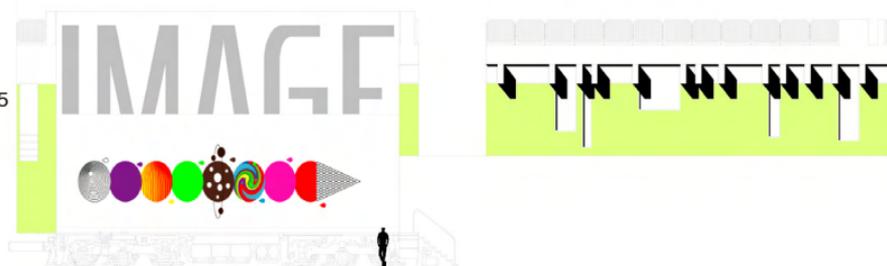


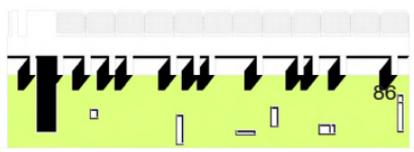
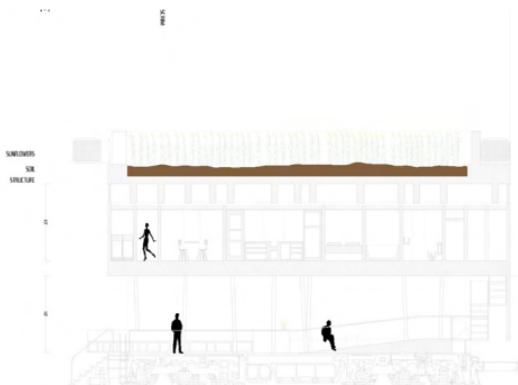




10  
—  
03  
—  
06

85









# MARKET





STAIR

DRAWBRIDGE

ENGINE (BELOW)

INCLINED SURFACE

SUNFLOWER BIN

COUNTER - MARKET

FOLDABLE PERFORATED METAL OUTRIGGER

BENCH



CATTLE CATCHER STAIR

01 WORK



ENTRY

STORAGE

WC

BATH

BEDROOM

KITCHEN

90

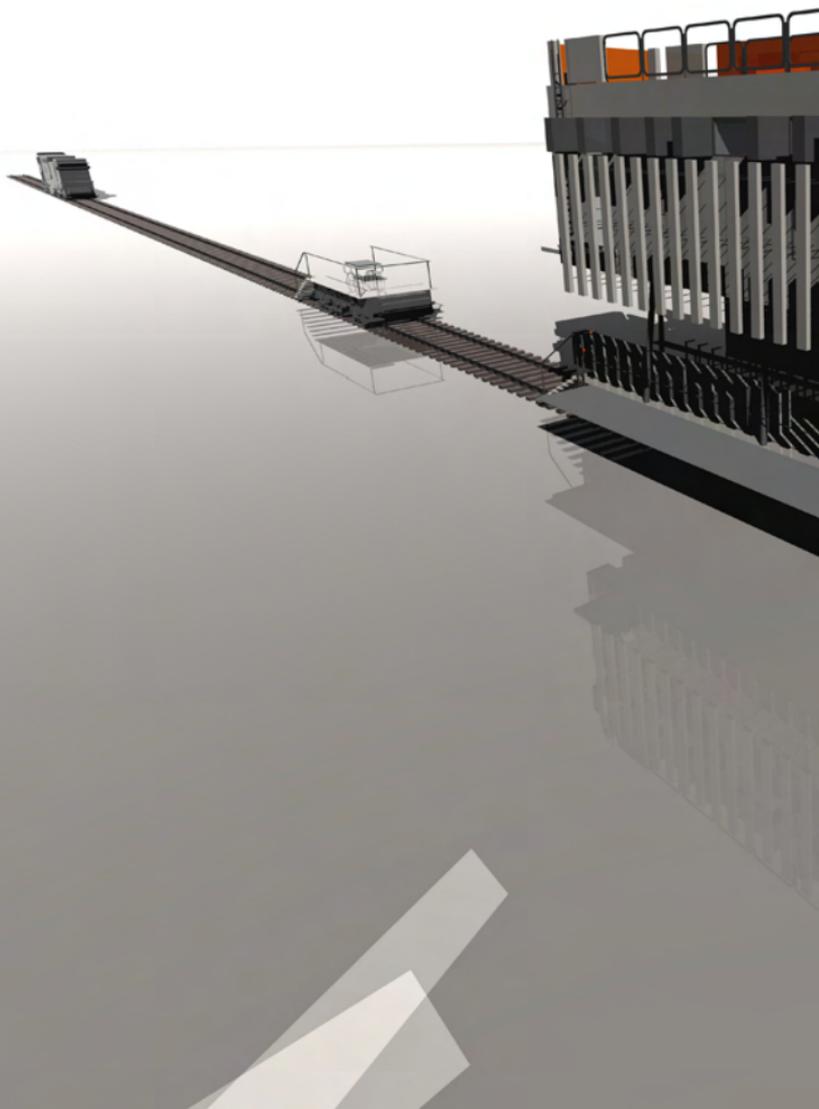
DINING

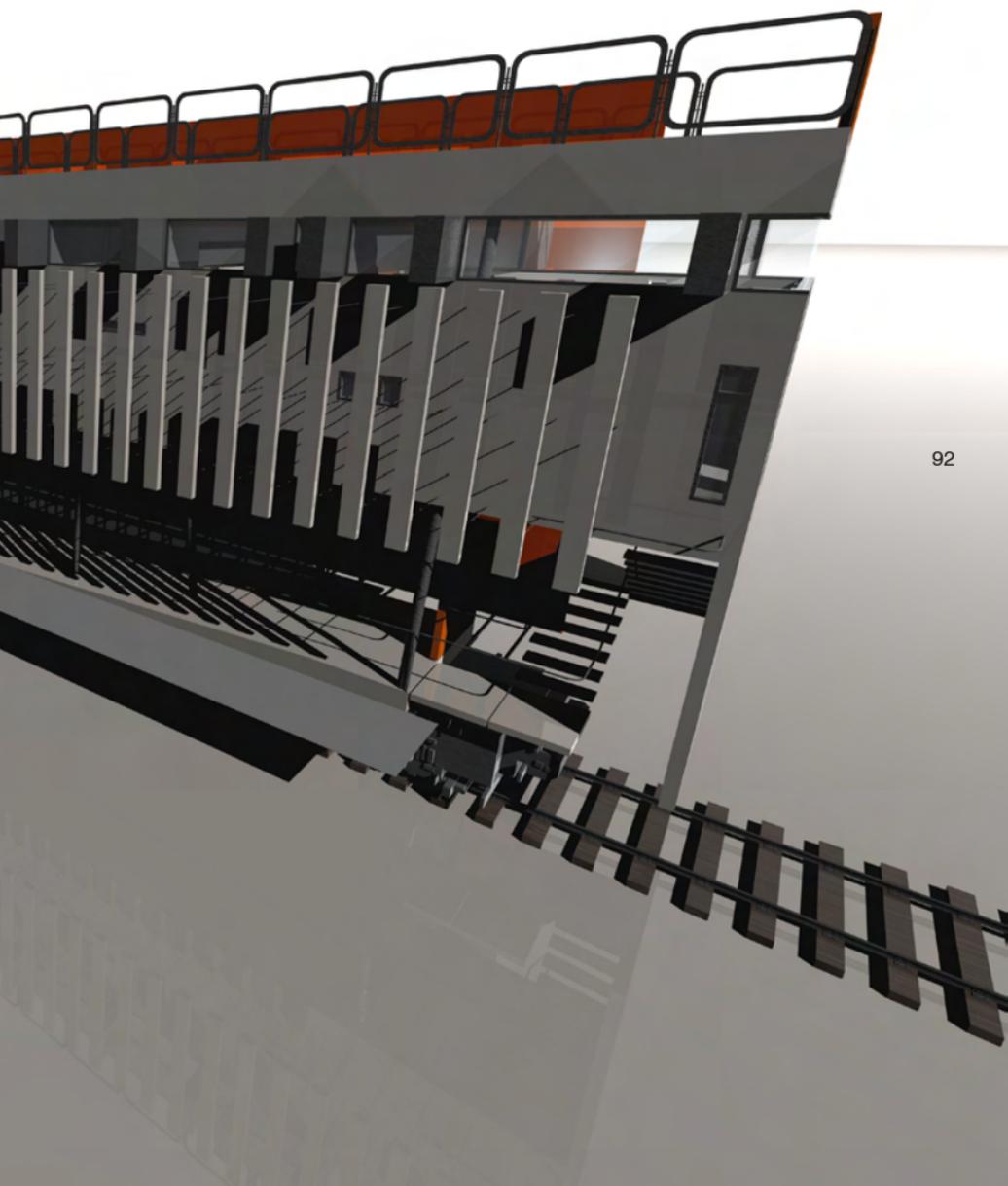
RAILROAD TIE SCREEN

PORCH

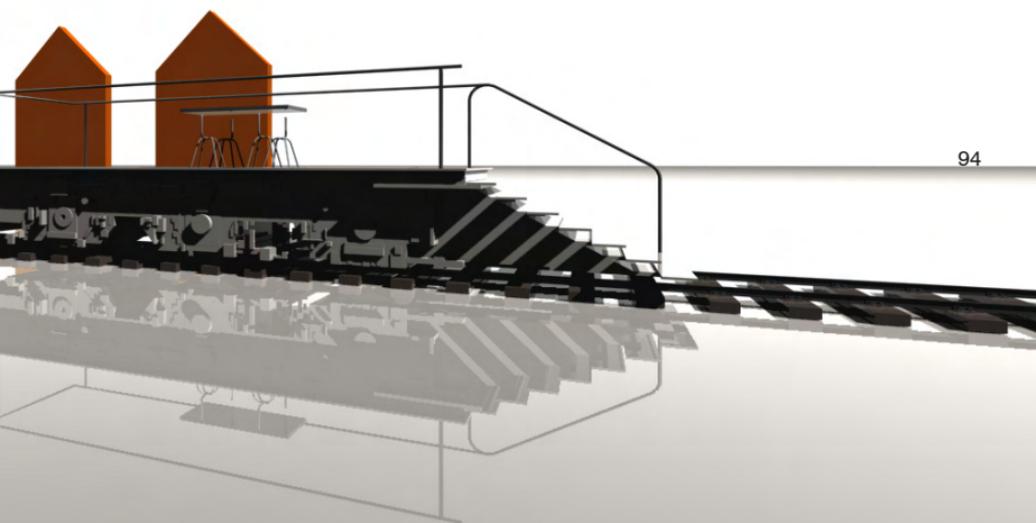
UTILITY

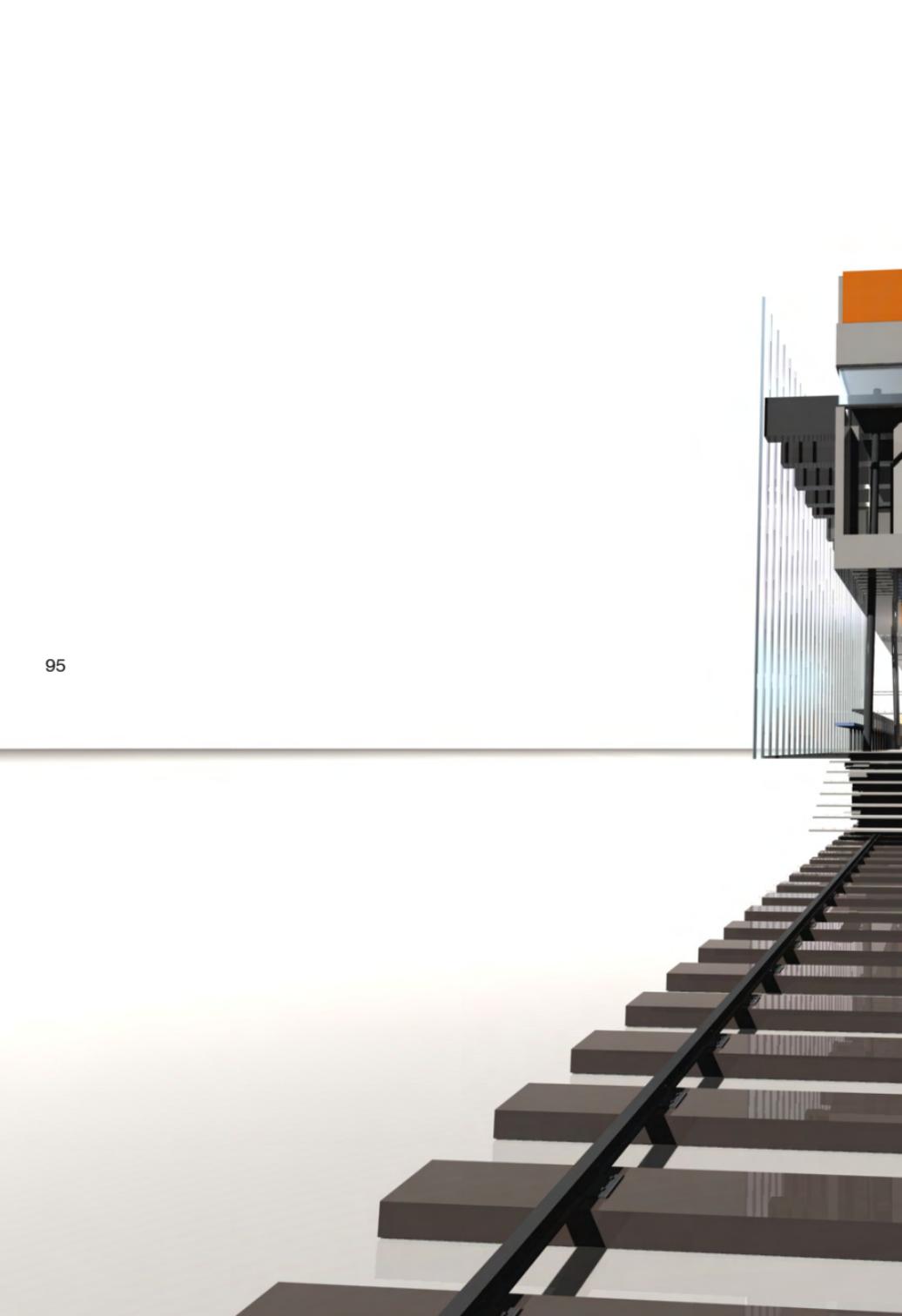
02 LIVE



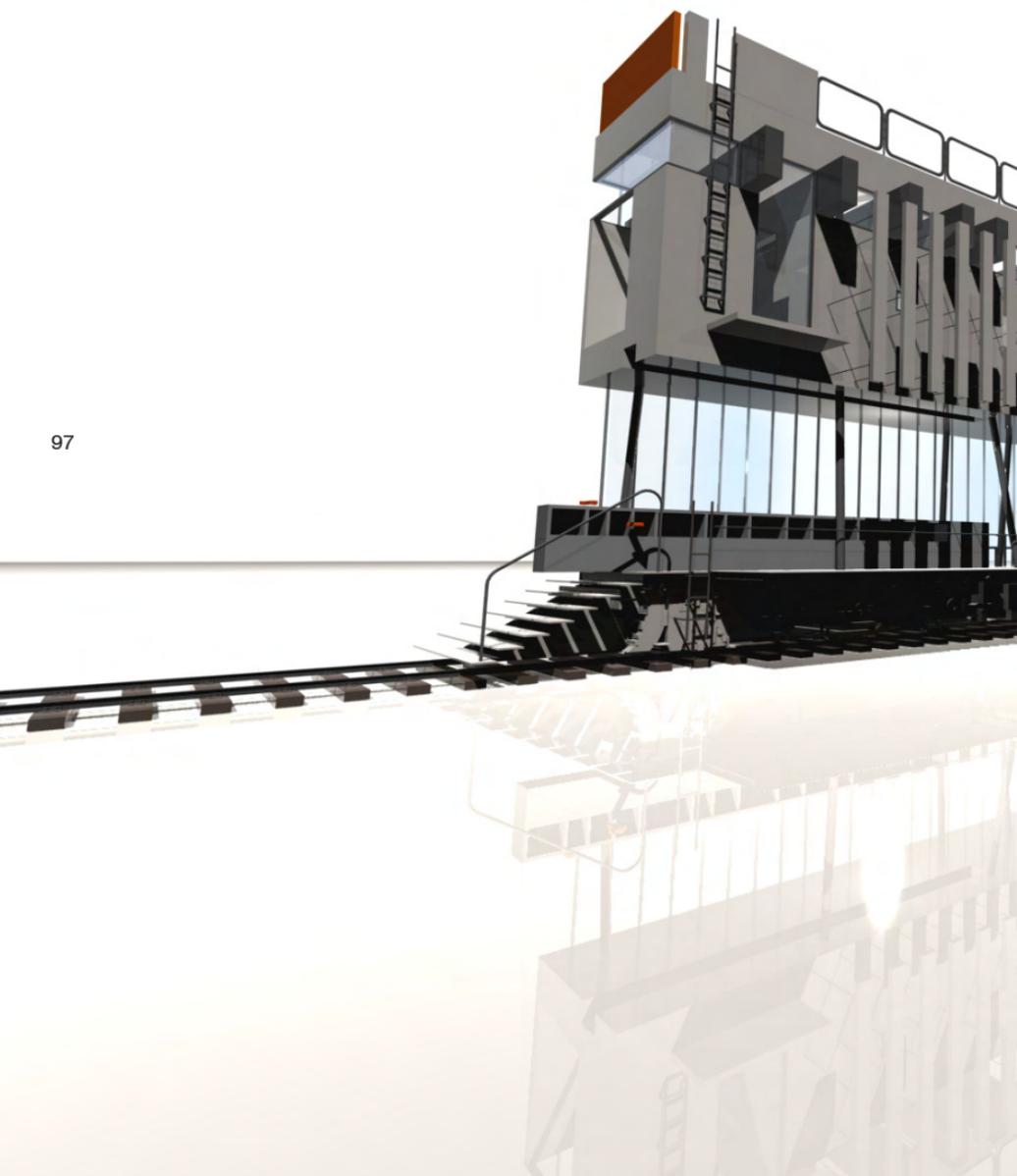




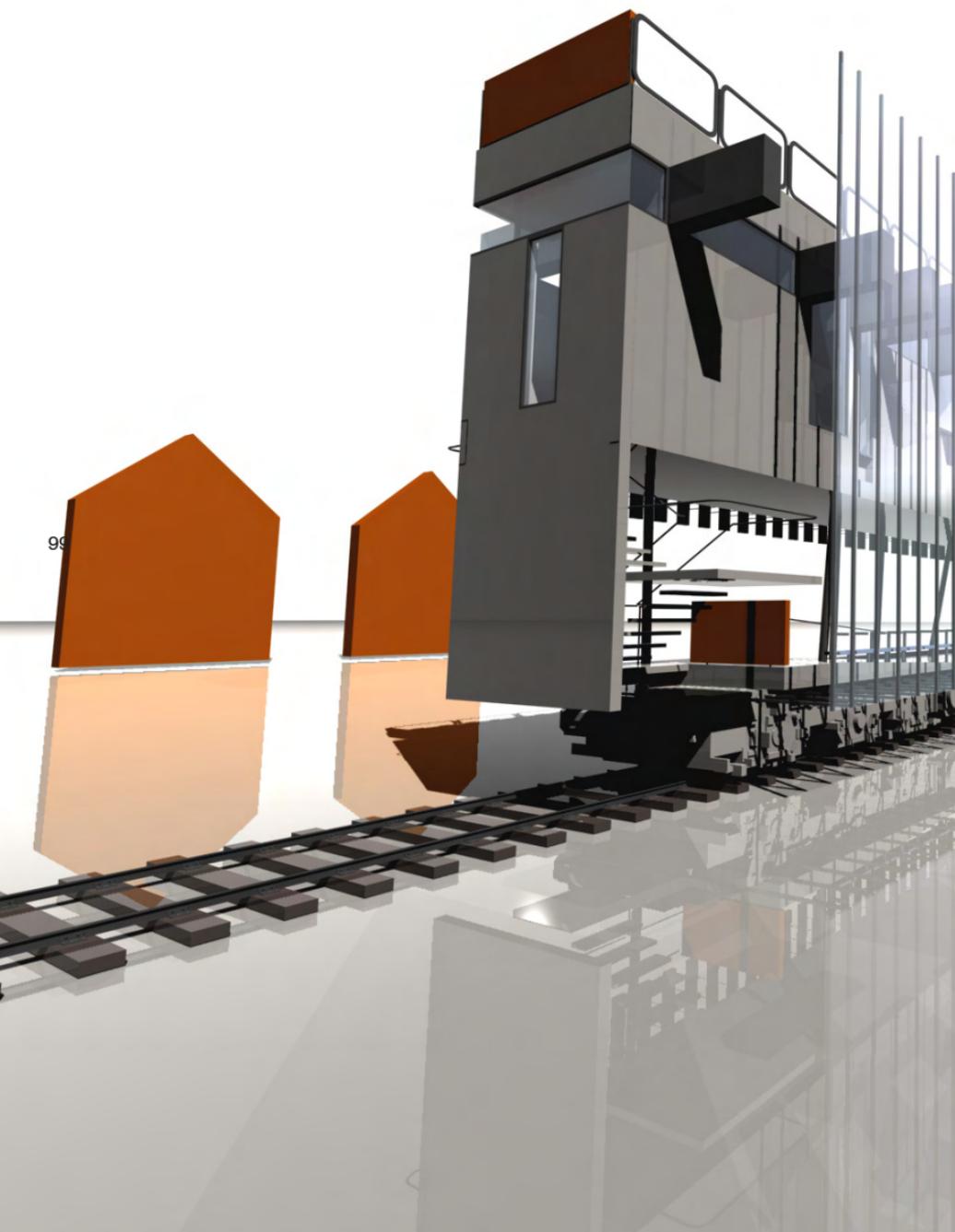




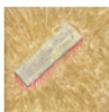
















BillBoard

*sign and signifier*



105



## Billboard

The Billboard condition occurs with densities relative to vehicular traffic and frequency of viewing, the specific geometry of each billboards configuration varies with the sightlines and geography of the local moment. As a network they are standardized in function but are nodal points overlaid on the fabric of the city. The density and frequency determined by the events that occur in adjacency. A typical and semi conventional configuration was adopted for intervention, one embedded along an artery of the city bridging between the speed and visual distances of the automobile and the local conditions of the fixed site.

The Billboard house sets into the narrow slot behind a billboard. Employing the large volume of wall and the forgotten zone between advertising surfaces, the house becomes a thin line. Established by the module of the billboard, the house is organized by level: one for living – public/day; and one for sleeping – private/night. The roof is an occupyable lawn with the edges of the billboard serving as railings. Balconies extend from either end – one as a projected exterior, the other as a bound courtyard and outdoor entry hall. Retractable walls allow the lateral ends to dissolve transforming the bedroom into a sleeping porch and extending the living spaces outside. A spiral stair the diameter of the cantilever arm of the billboard sets lightly against the ground.



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INFRASTRUCTURE



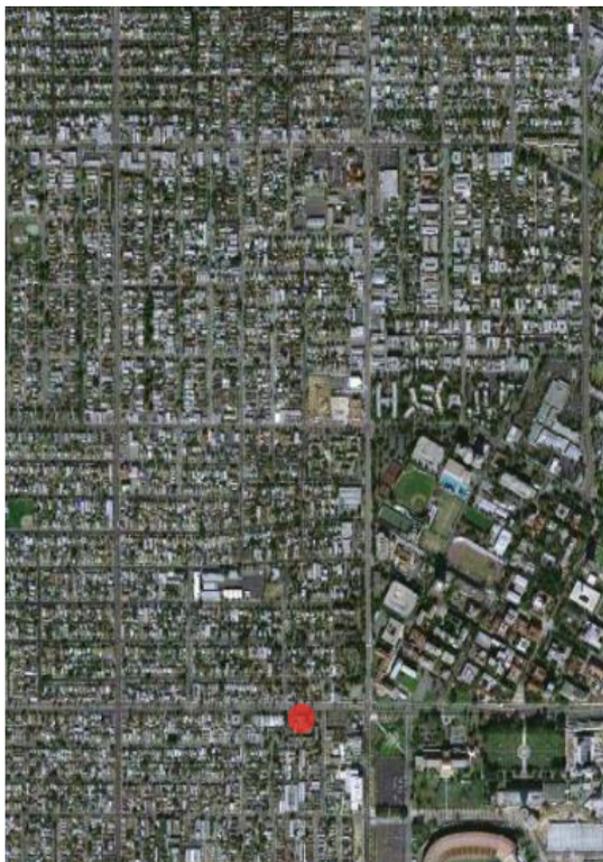
UNIT

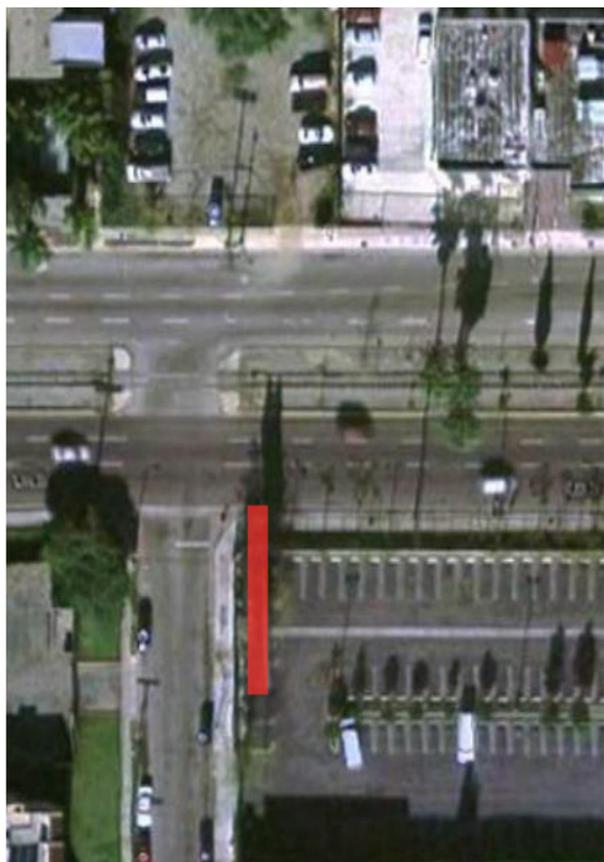
ADVERTISEMENT

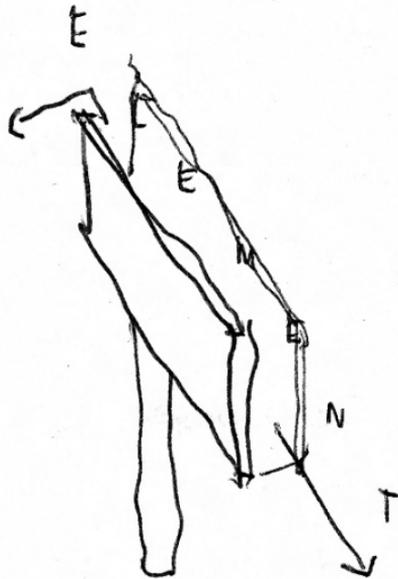
ART





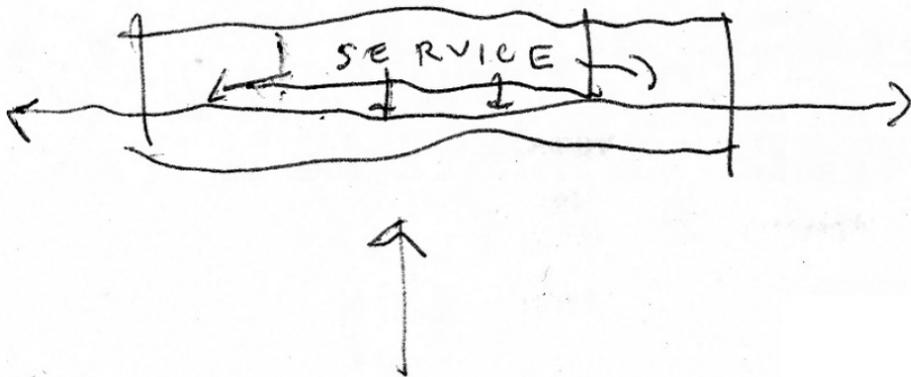




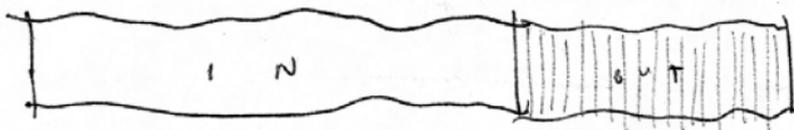


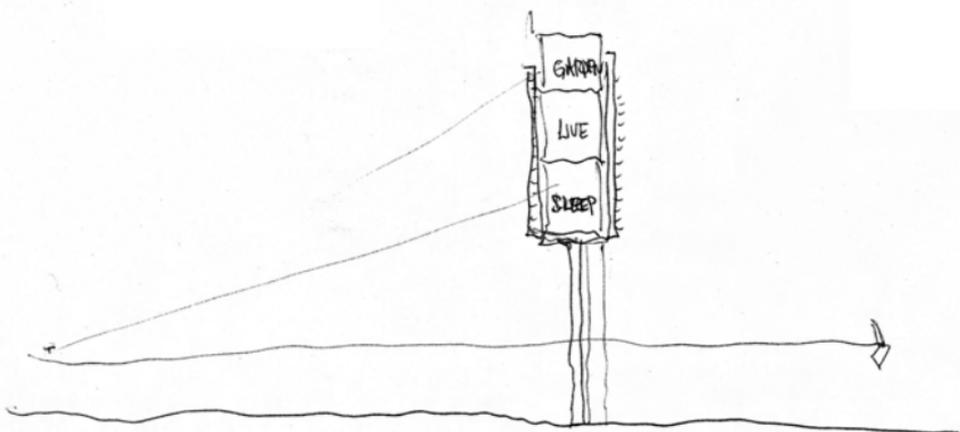
111



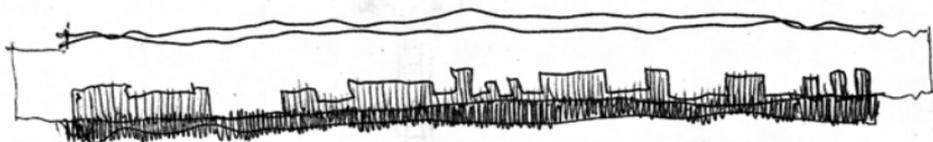


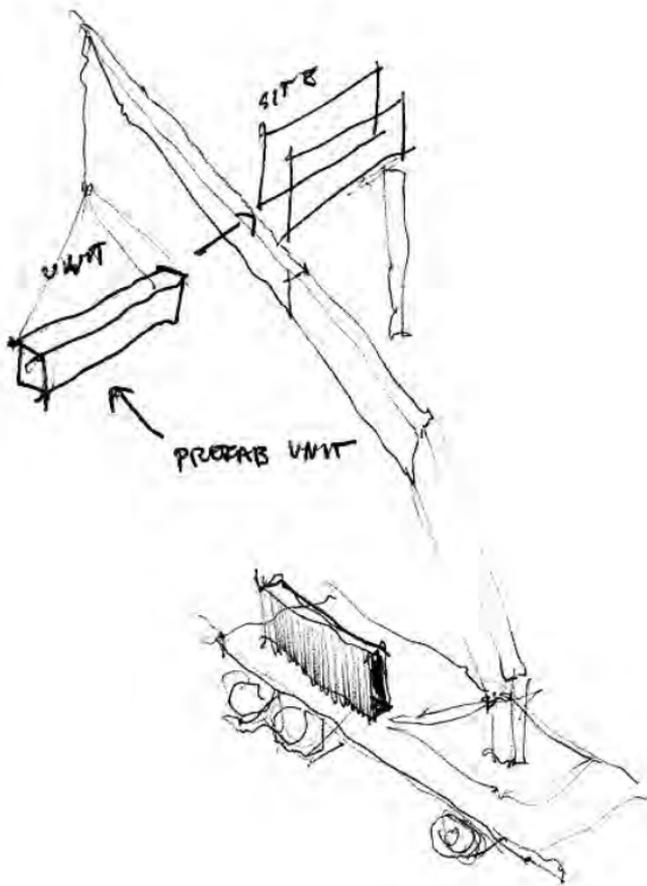
112

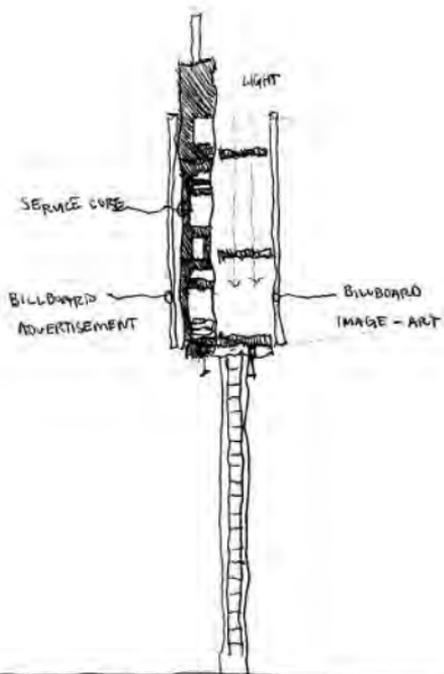




113

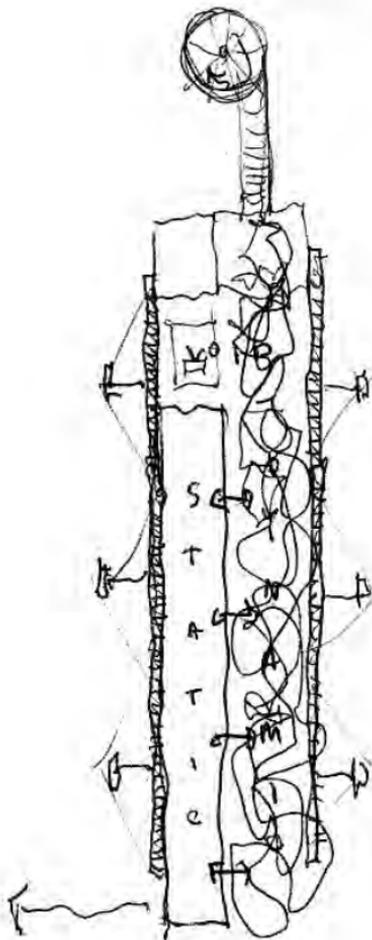






115

	CHIMNEY		
	WOOD		
	STEEL	GARDEN	3
—	GRILL		
	WALKWAY		
	STONE		
	WALKWAY	LIVE	1
	WALL		
—	CLUSTER		
	BOX	SUBSET	2
	BOX		



ENTRY

VIEW

OUT

WORK

OUT

ENTRY

STOR

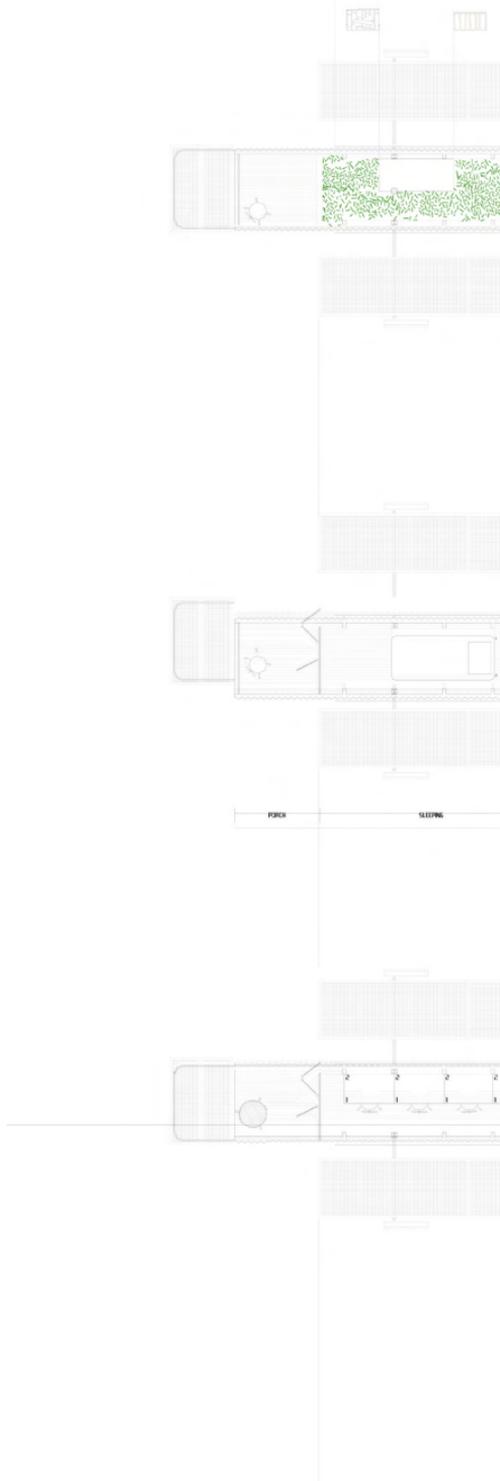
DRN

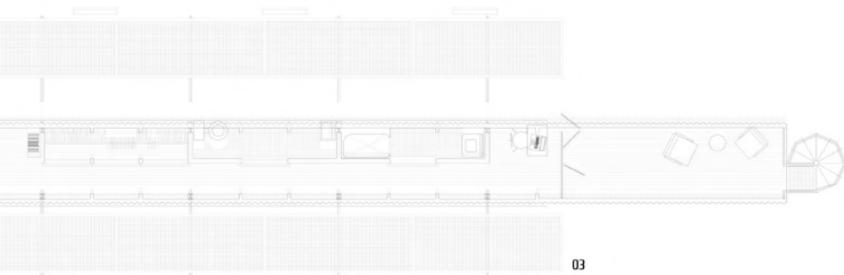
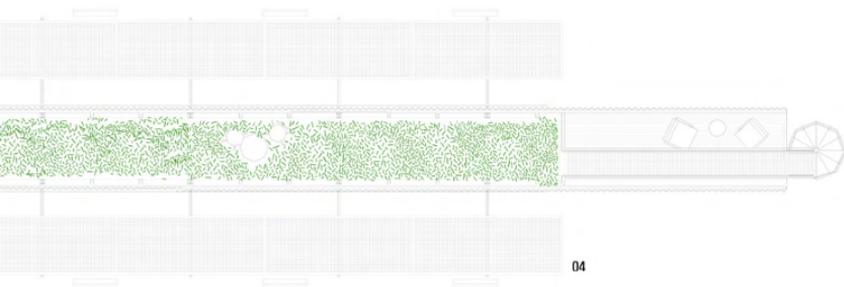
COOK

WTR

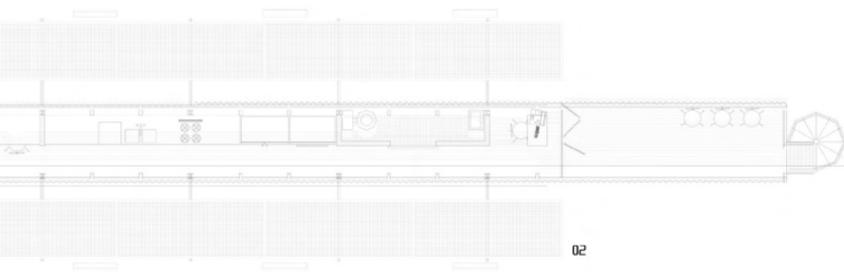
OUT

VIEW

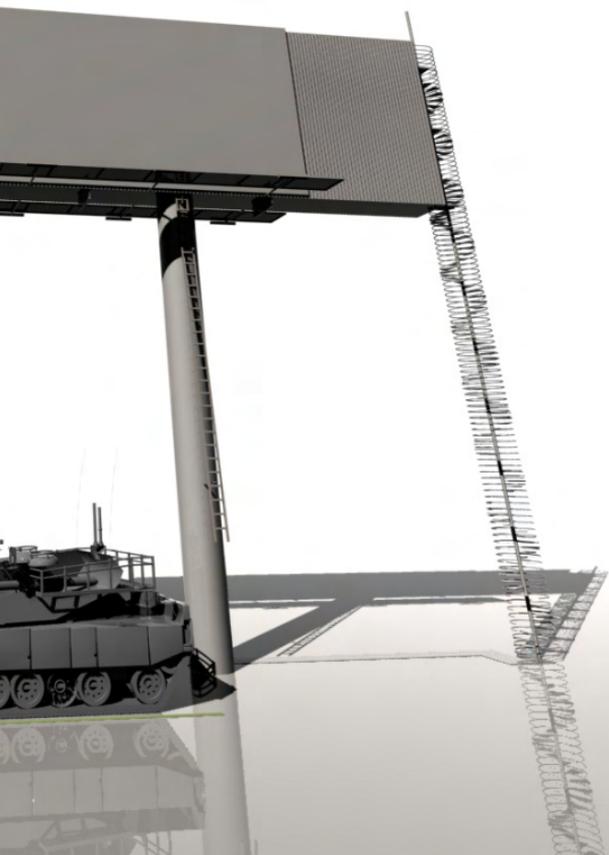




STORAGE      WC      BATH - LINEN      WORK      PORCH      SHED

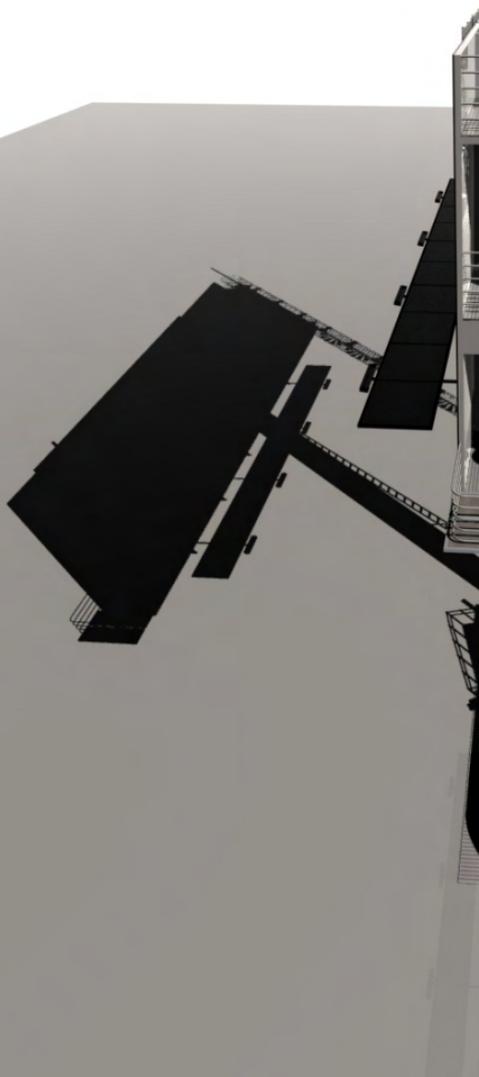




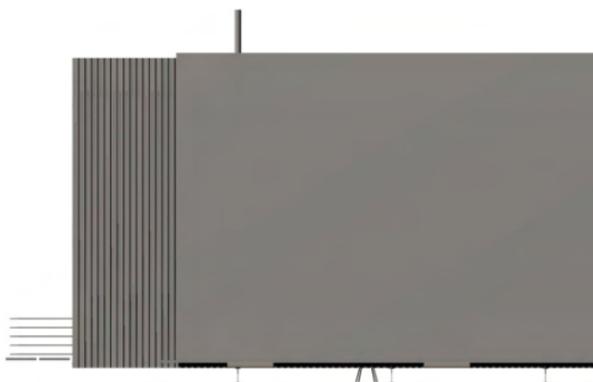


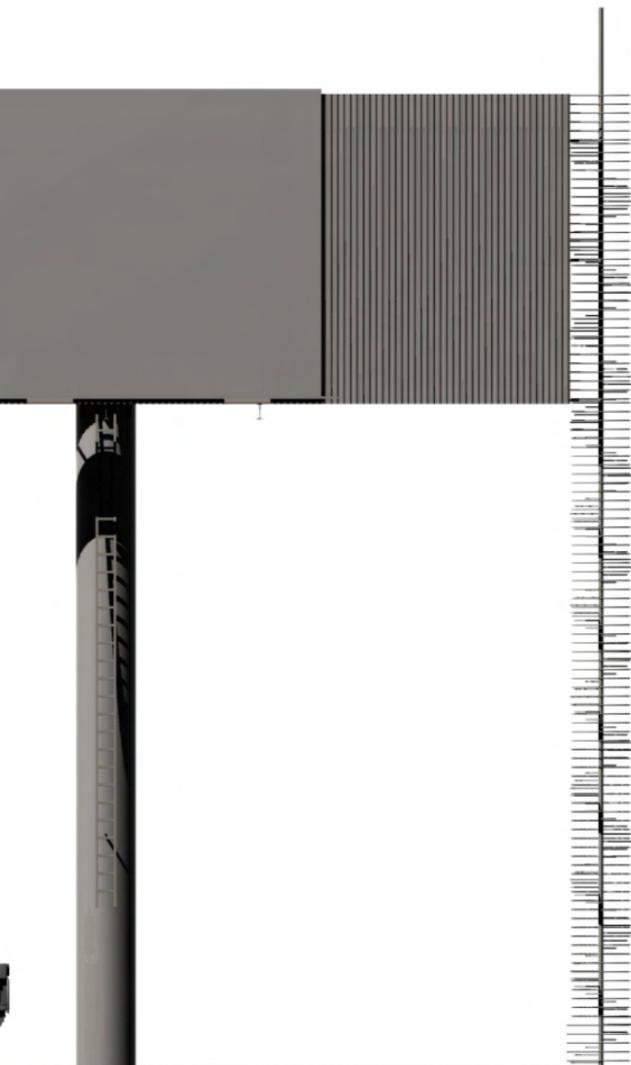


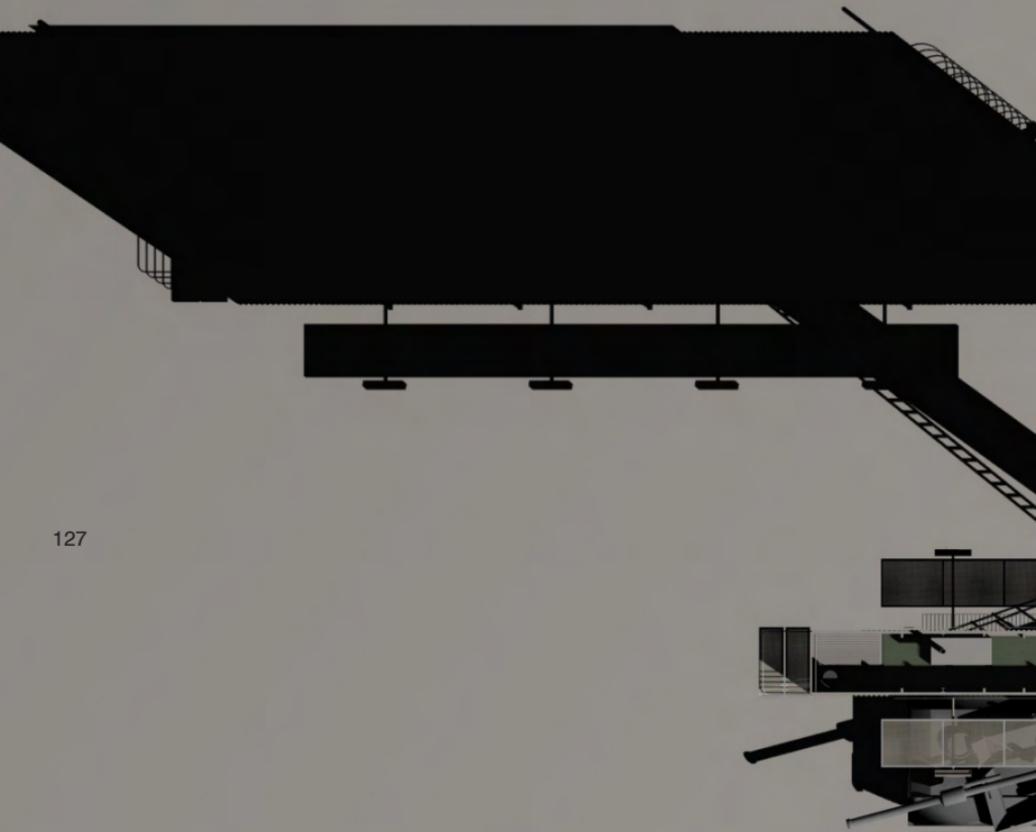




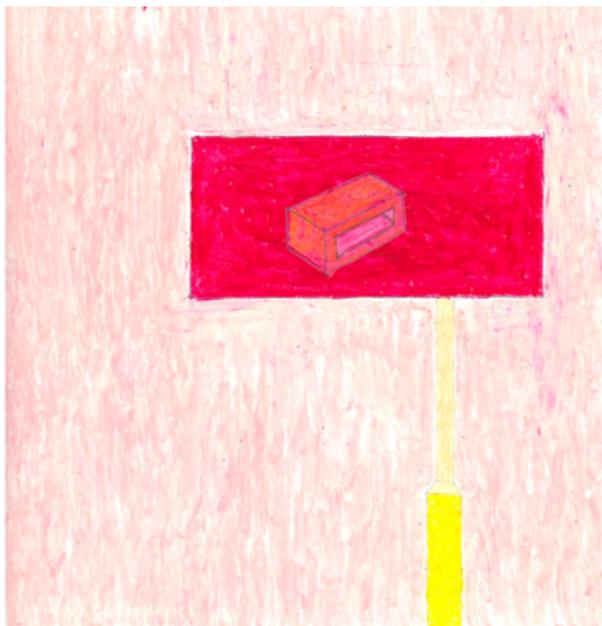


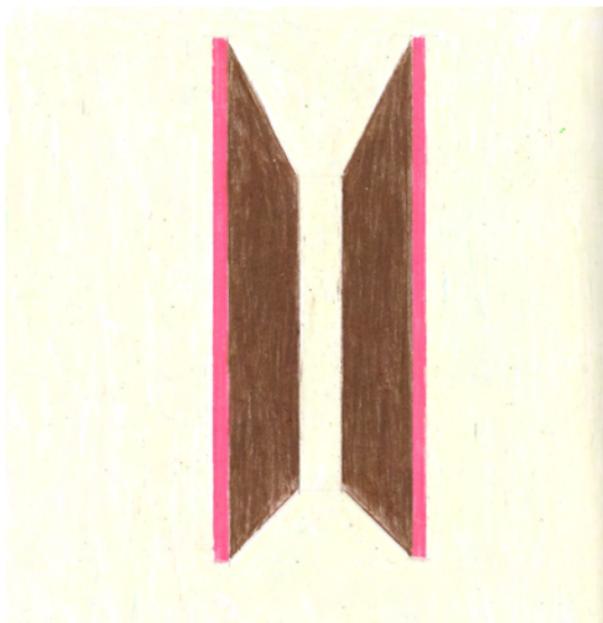












## Billboard

Culvert

## Power Lines

Overpass



## Rail Car

## Lifeguard Tower

Pier

Oil Derrick