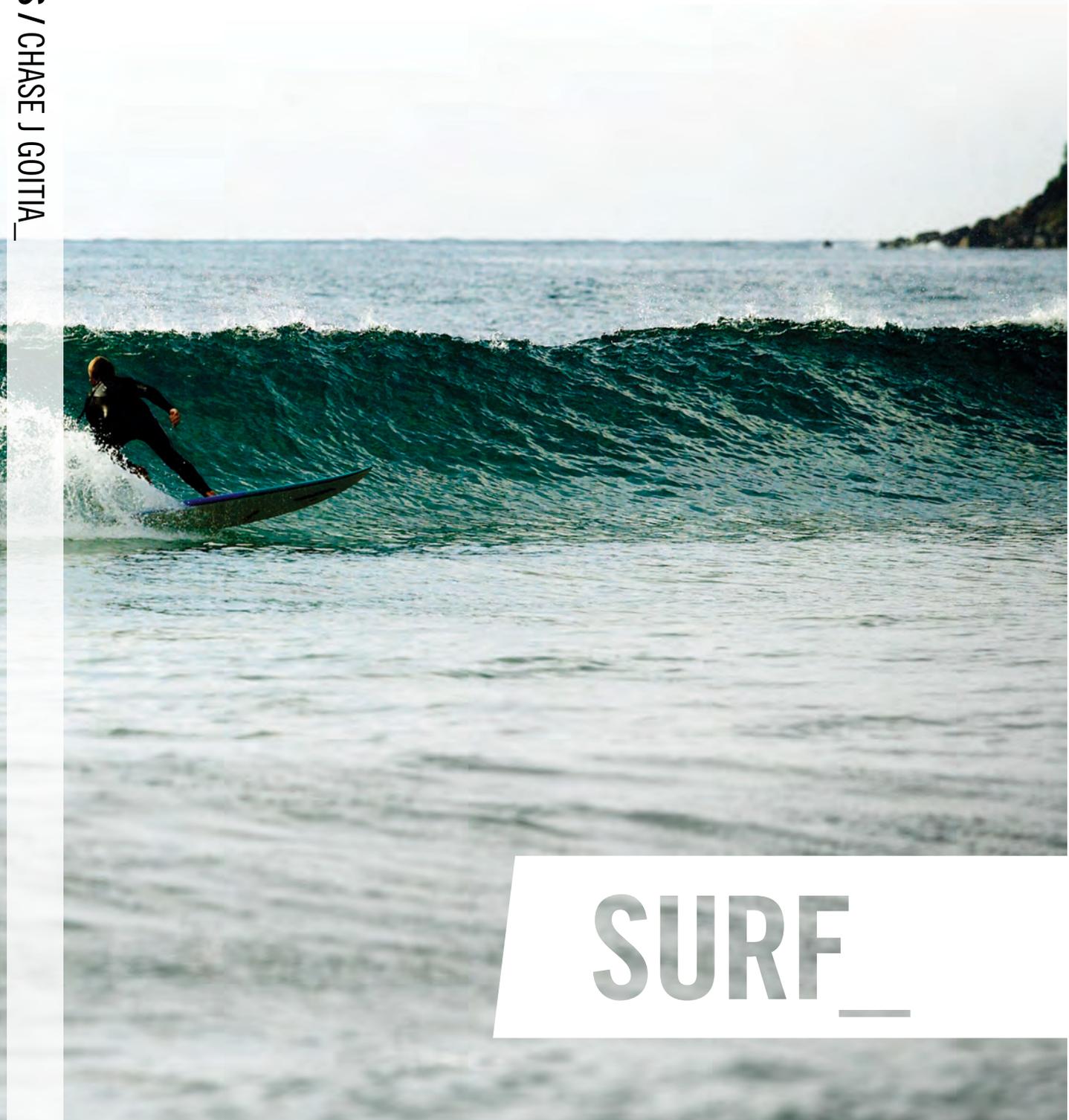


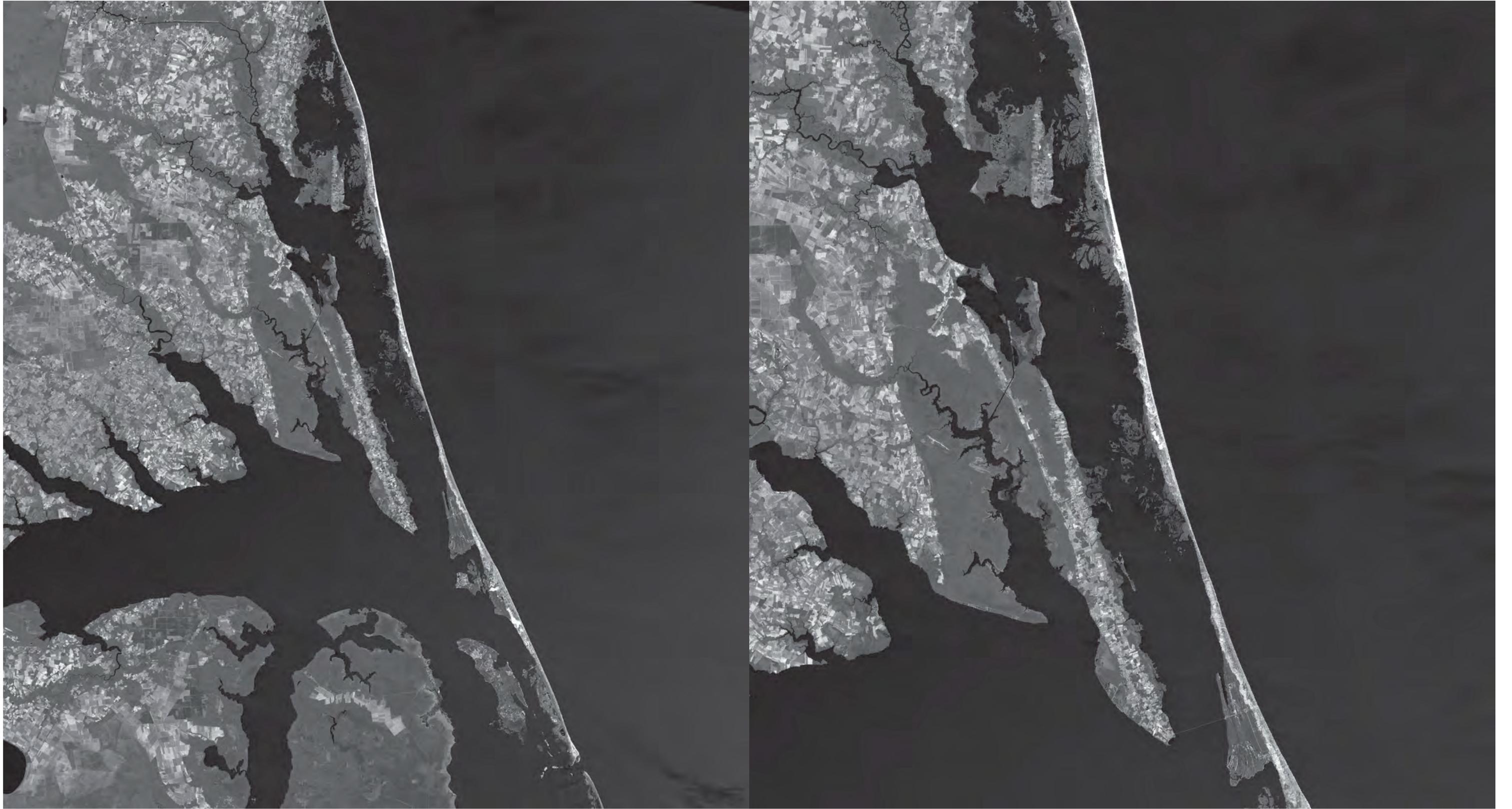
SURF HAUS / CHASE J GOITIA\_

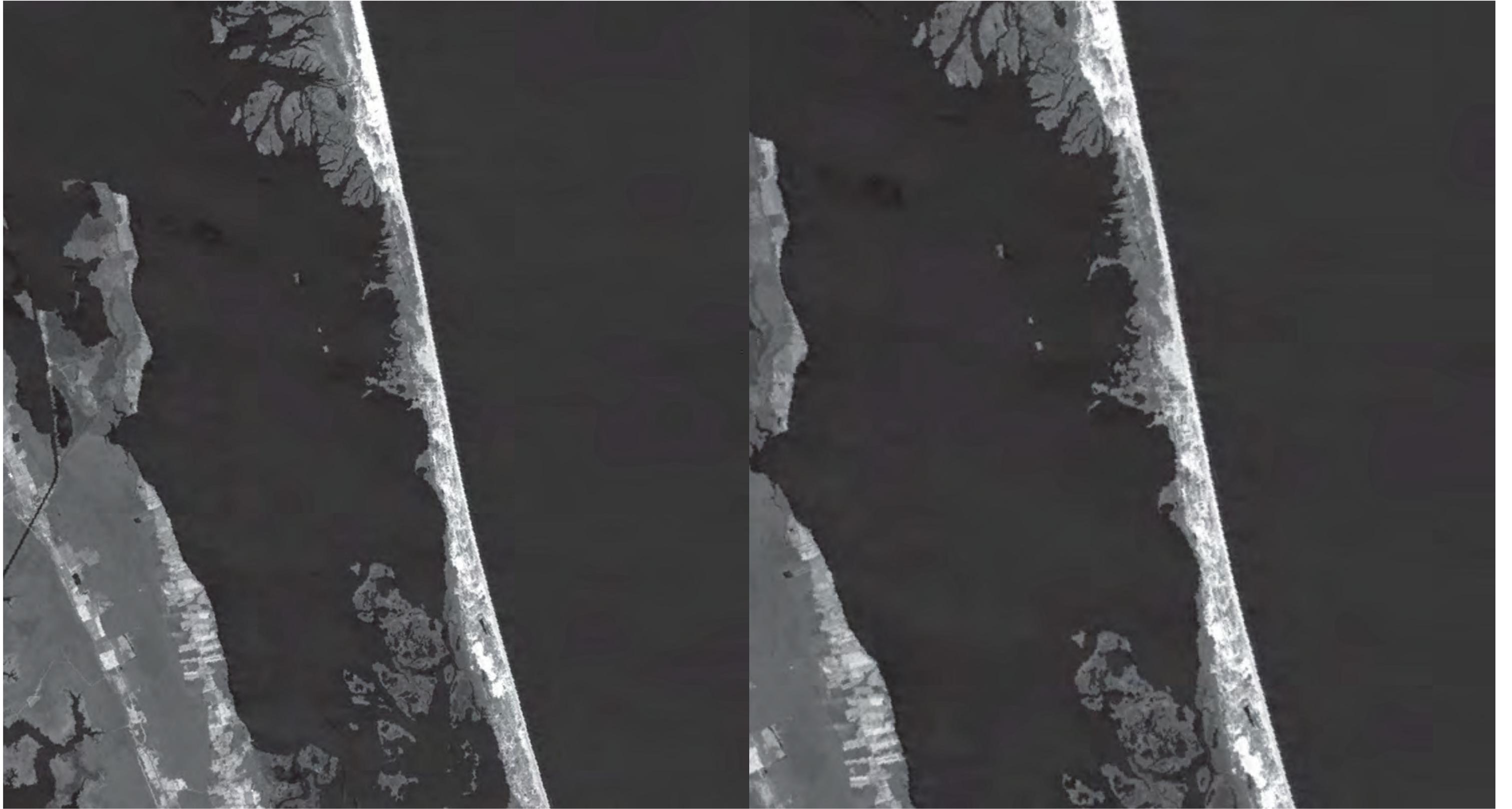


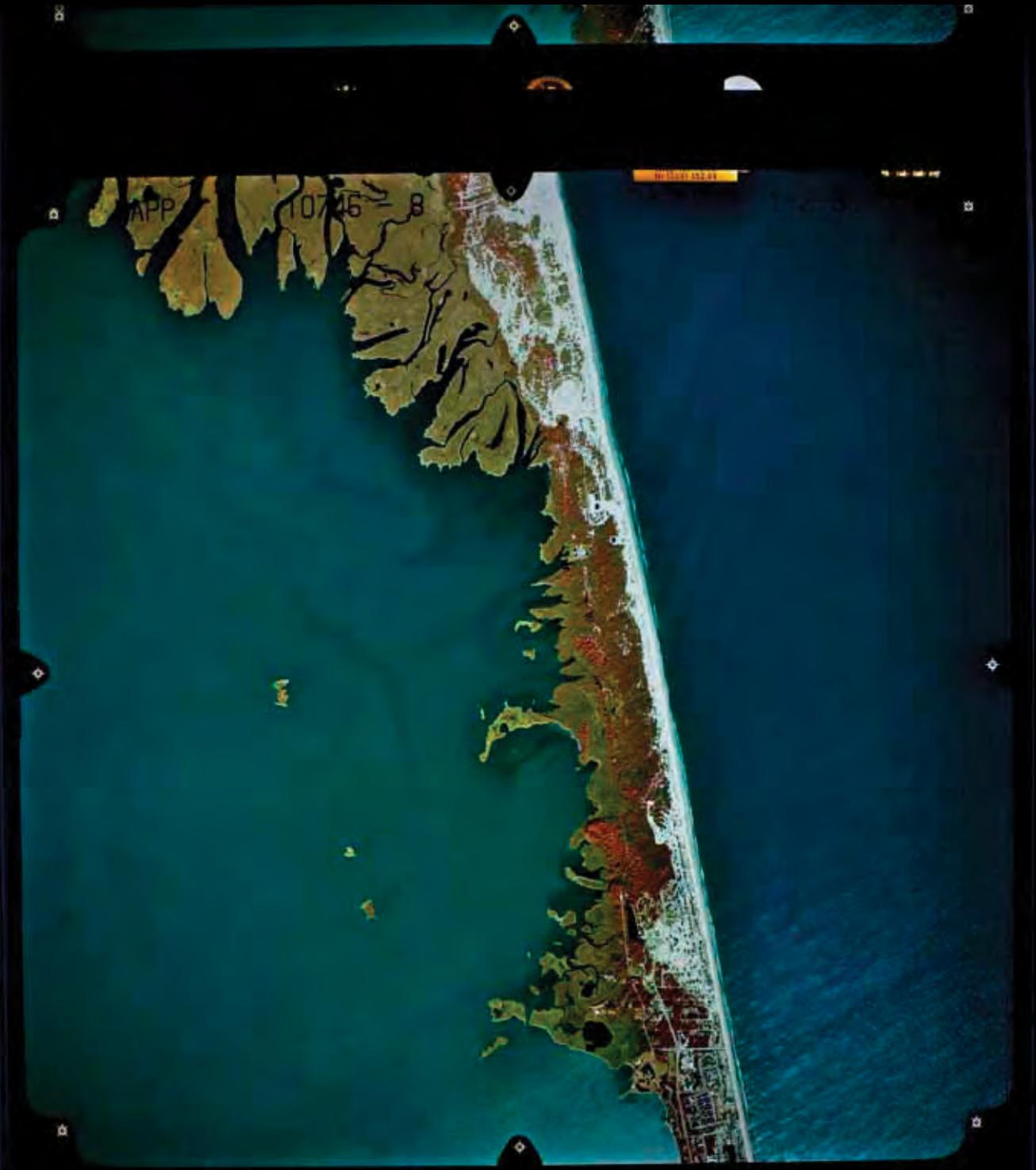
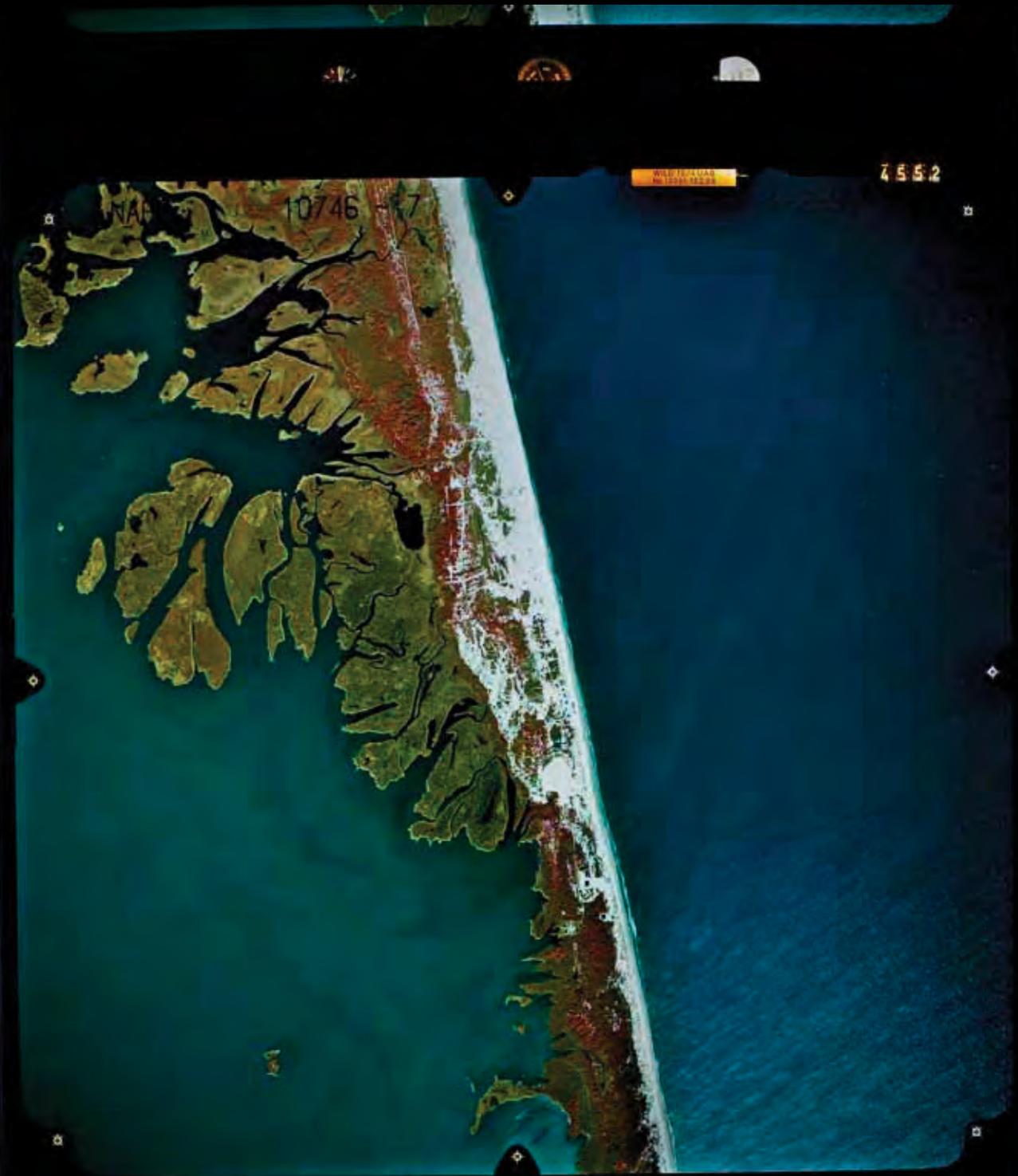
SURF\_

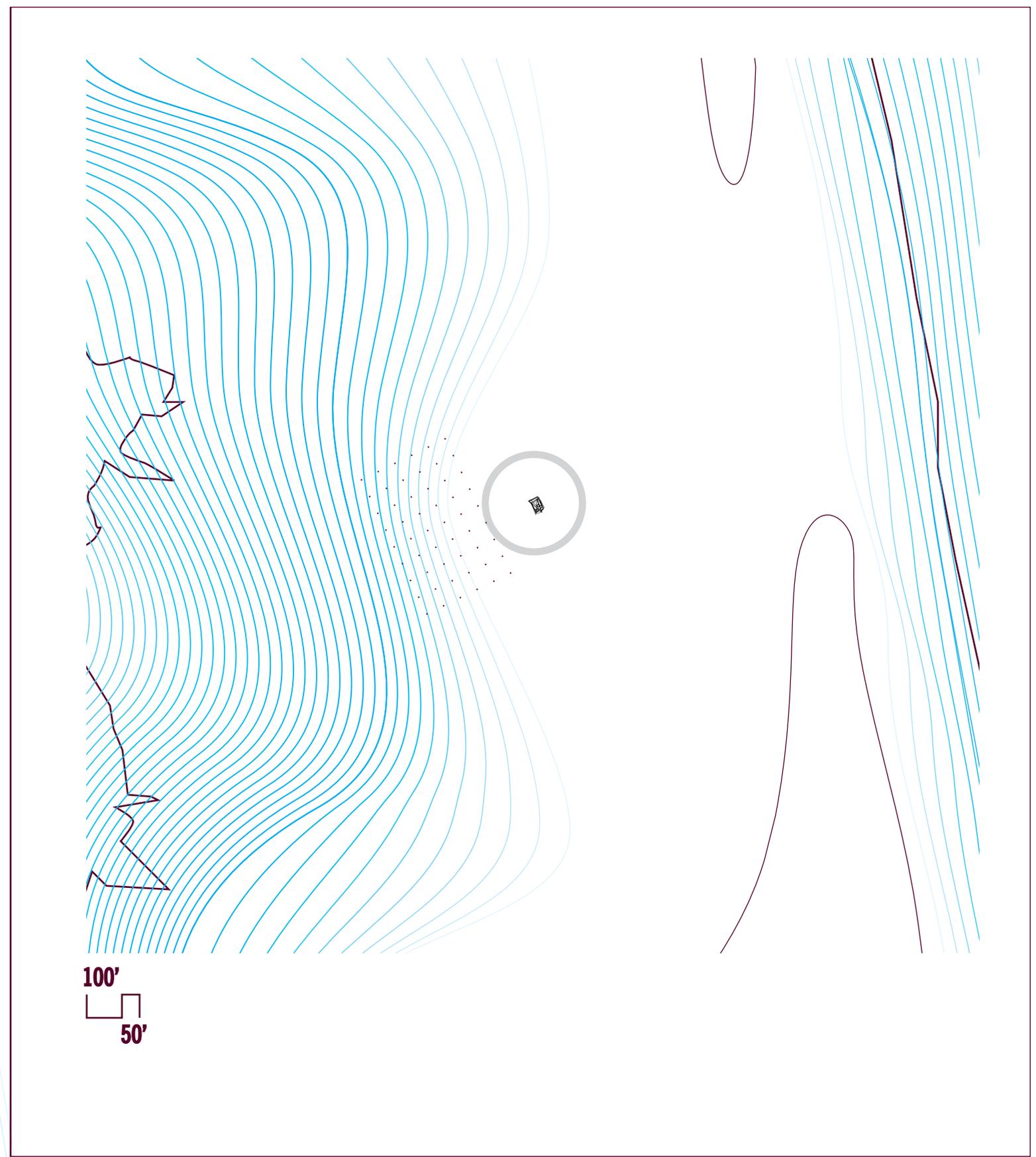
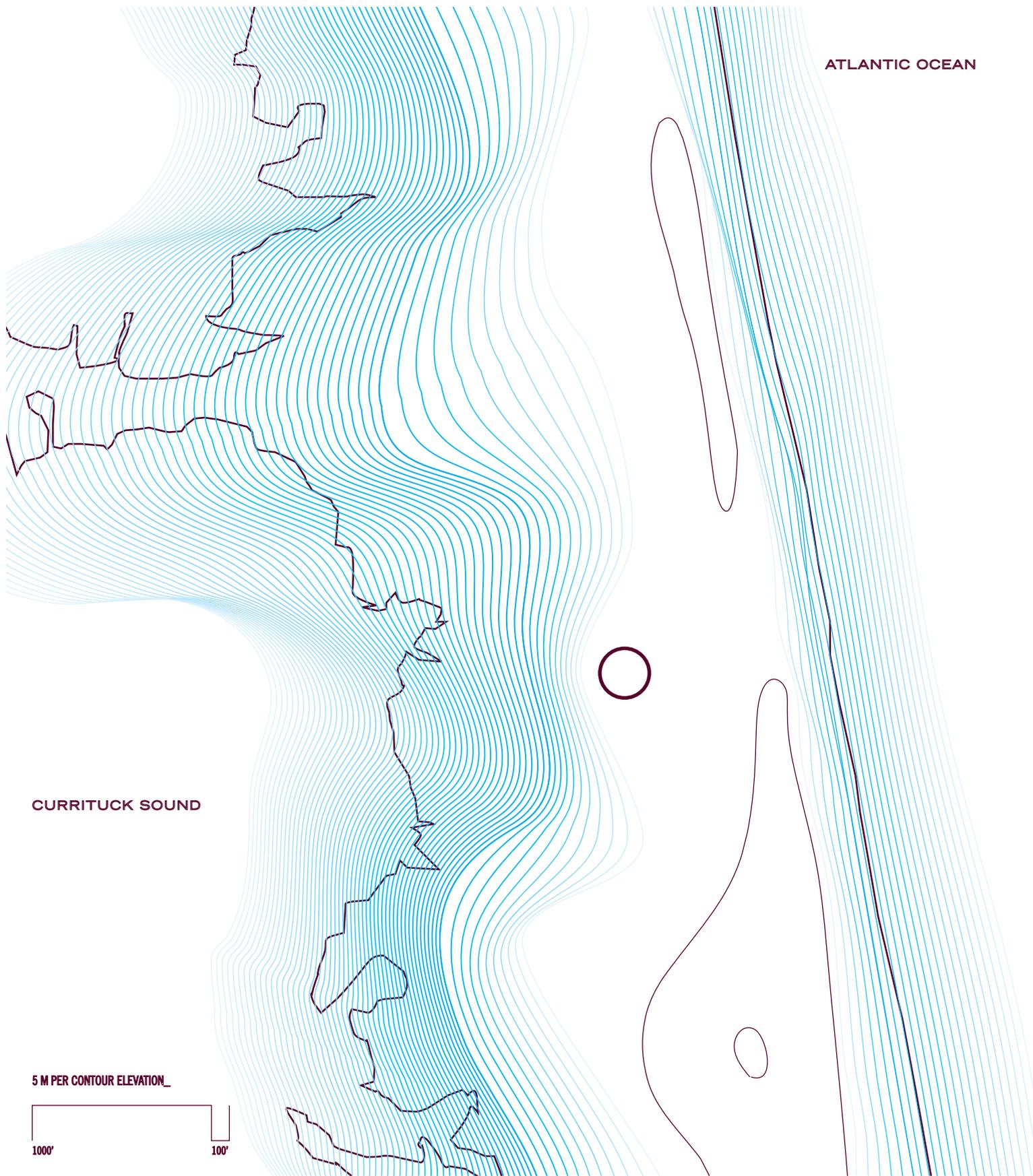


*Surf Haus is a commentary on the fallacy of permanence in architecture and the plasticity of place.  
The project is comprised of sitework and a modest dwelling on a desolate sand spit in Corolla, NC, adjacent to Currituck Sound.*











EROSIVE DRIFT DIRECTION\_  
(APPROXIMATE )

NOMINAL MEAN SHORELINE\_



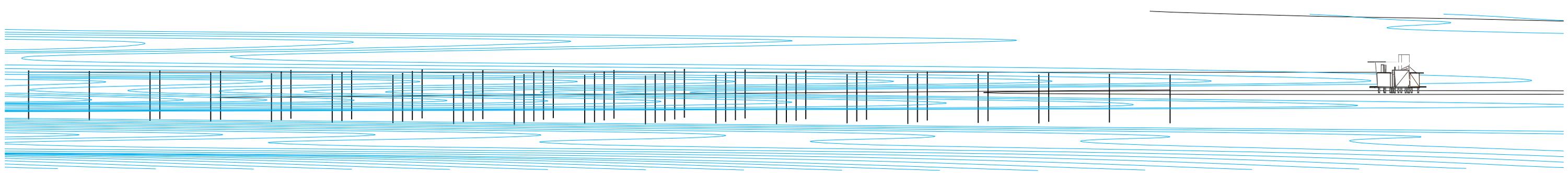
## SITWORK\_

*A matrix of slender poles is introduced to the shore in a grid that straddles the boundary between land and sea, defining a local precinct within a general site largely devoid of arbitrary human intervention and encompassing the specific location where the dwelling punctures the earth. The tops of the poles are aligned in a plane, and the axes of the grid are aligned to obliquely reference the land between Currituck Sound and the Atlantic Ocean.*

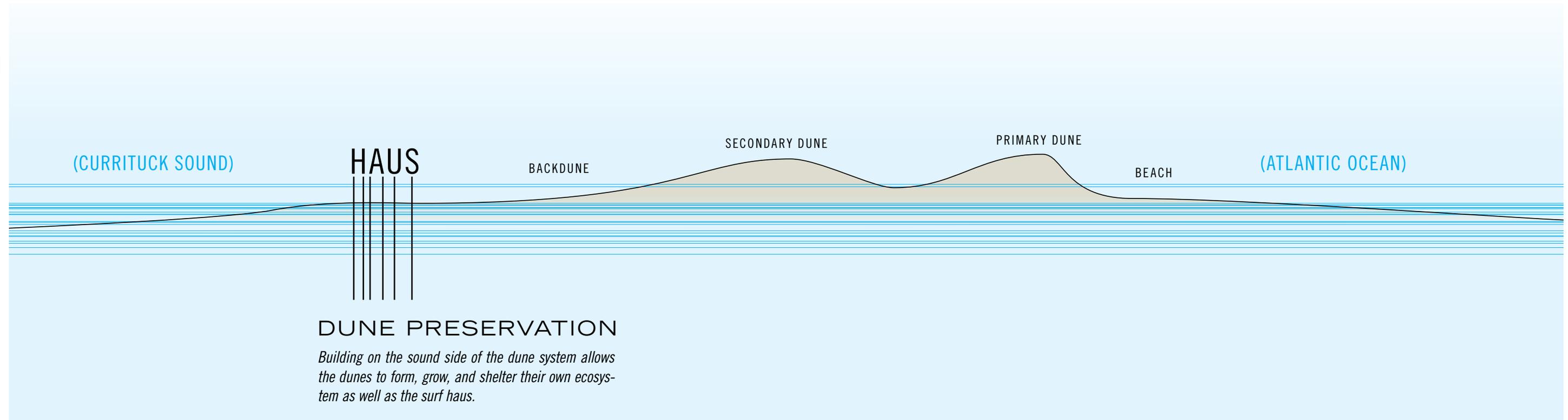
*Due to the dynamic nature of a shoreline system, affected by tidal and environmental factors on several chronological and physical scales, the stasis of the matrix provides a reference datum from which to observe the changes in the site. On the midterm, the neap and spring tides alter the balance of land to water within the local precinct; at a longer scale, littoral drift and other erosive processes permanently change the 'location' of the site as we conceive of it. During a particularly tumultuous season, or severe weather, the topography of the site may change within a matter of hours, in stark contrast to the stasis of the man-made grid— for the sentient viewer, a reminder that the notion of 'place' is itself malleable.*

*The repertoire of processes in question can be understood as a series of geometrically similar waves at vastly differing scales, where the respective amplitude and period of a particular process correspond to the magnitude of change it represents. Each wave carries grains of sand out to sea and back. Similarly, each tide, lunar cycle, and season represents its own changes to the site, which ultimately will become unrecognizable.*

*We often consider a chosen site to have certain unalienable qualities, and use terms such as 'genius loci' and 'site-specific' to inform our architectural decisions. But how does that specificity respond to a site that changes on many observable scales? Does the genius loci mature over time, and can it ultimately become self-aware? Surf Haus is an attempt to juxtapose a dwelling as a counterpoint to a site in a beautiful state of flux.*



SHORELINE DUNE SYSTEM\_



# MAKE



*Surf Haus was designed almost exclusively in three dimensions, initially through a series of physical constructions and then refined digitally in Rhino. Due to characteristics particular to its geometry, drawn sectional studies proved useful only at the scale of constituent components.*

*Each component was created first as a standalone object given known constraints of language, form, and overall role, then subsequently adjusted to reference and interact with the extant components. This method allowed precise control over the function and form of each part, rather than allowing those designed later to be simply resultant or consequent to the earlier components.*



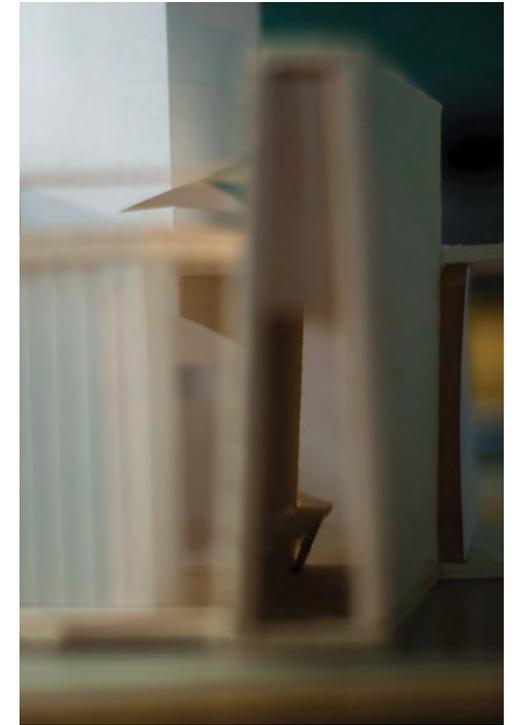
*In so doing, the holistic form exhibits a homogeneous language without succumbing to limitations that might otherwise be imposed by that language. Architectural moments are individually defined and clearly expressed.*



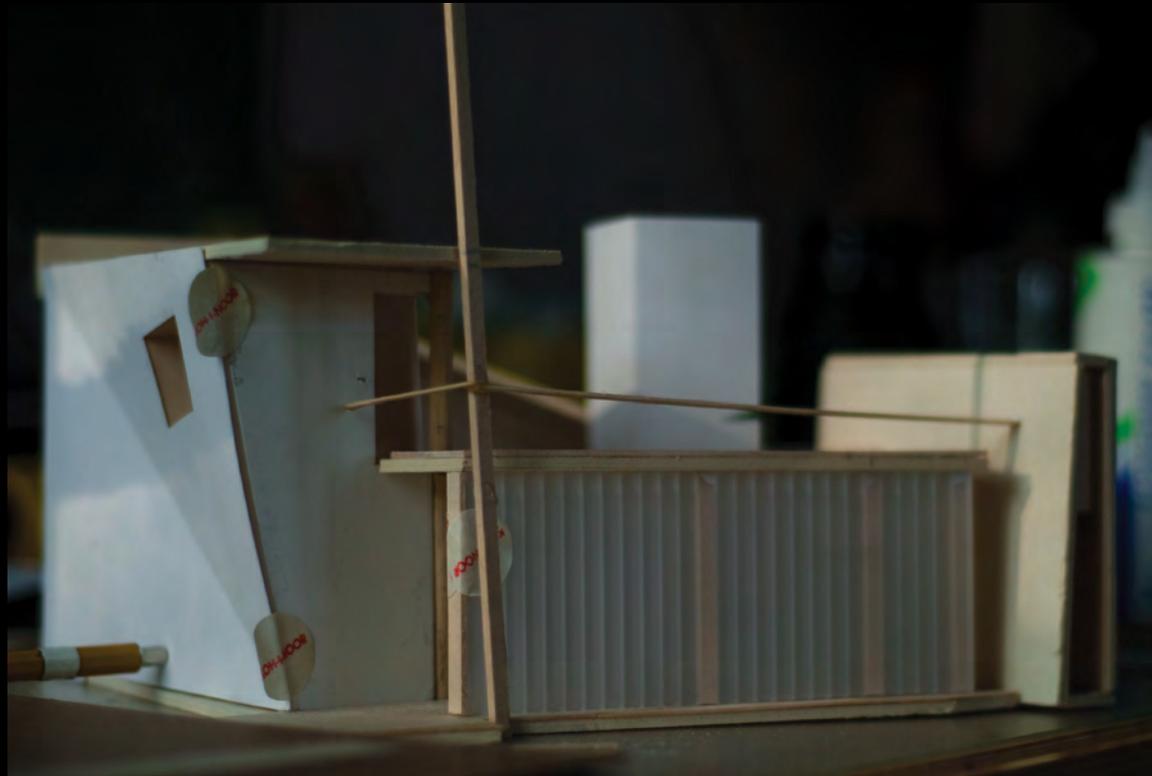
*Passing between the light stack and the inside edge of the entry prism, one faces a small terrace with a soaking basin, and to the left the ramp to the roof terrace. The surf haus incorporates several small, private spaces within its open form to accommodate personal contemplation, study, or conversation. Some of these are medial spaces given an unexpected perspective, such as the slice in the light stack where one might observe the hearth and the sky at opposite ends.*



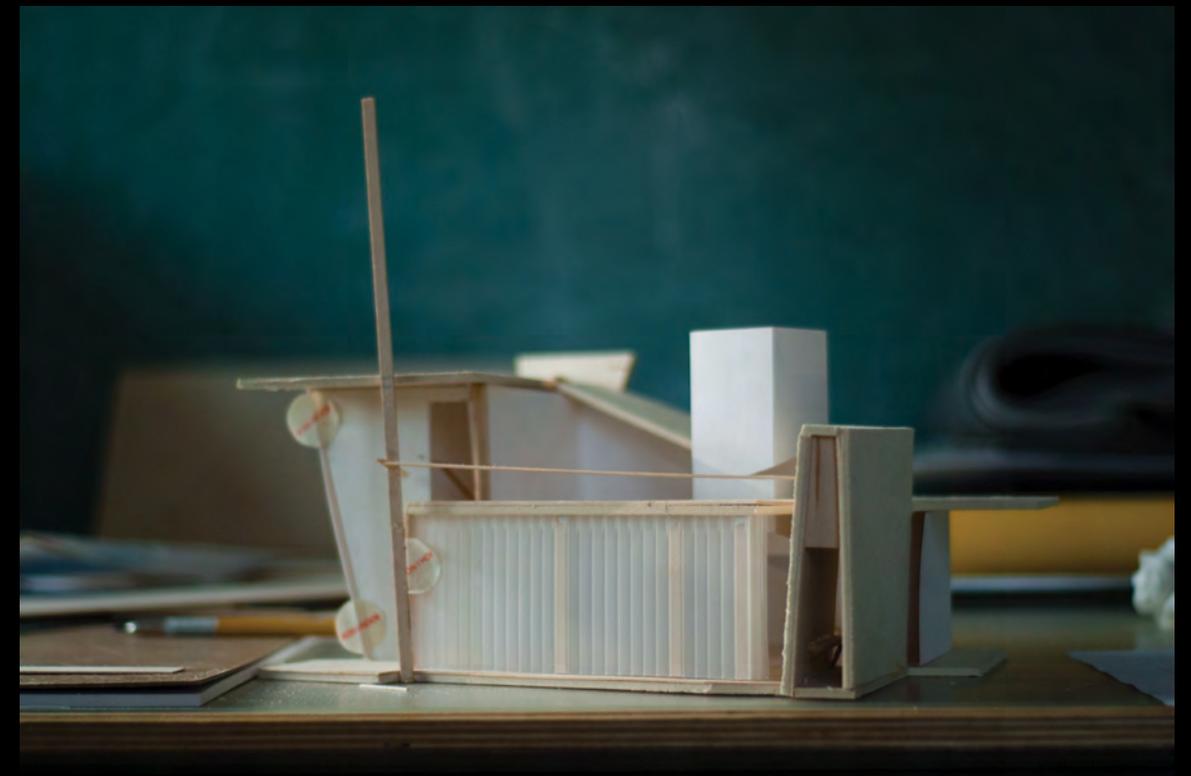
*Others are more explicitly experiential— e.g., ascending the stair to the loft level inside a torqued, faceted space, grasping a handrail floating on a tangled network of struts, toward a glimpsed vista ahead and an occluded one to the right.*



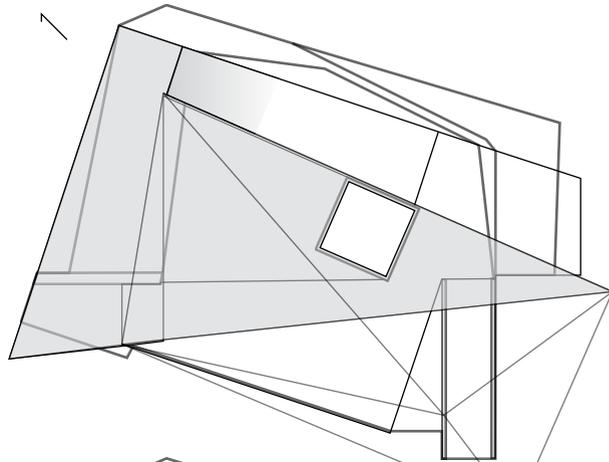
*The densest element, the entry prism provides a counterpoint to the material language, spatial conditions, and scale systems within the surf haus. It serves a simple primary function: to separate an ordinary threshold into a series of conditions one may experience in sequence when one enters or exits the dwelling. As such it helps mediate between the domain of the site and the domain of the dwelling. Moreover, it serves a secondary role as a safety space in the event of truly severe weather, sheltering occupants in concrete and steel.*



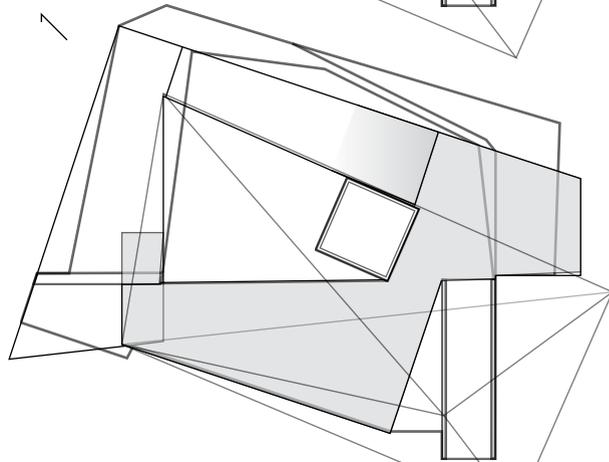
*The loft overlooks both the internal volume of the dwelling and the site to the southwest, and is bounded by the presence of the entry prism, the lower surface of the roof volume, and the light stack. Bracing within the roof allows it to span the loft without intermediate support, and as such the loft exists as a boundary space between the enclosed and the environment.*



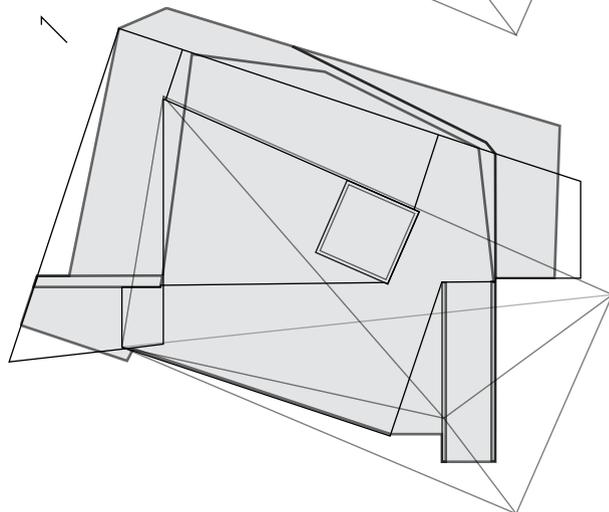
*As such, the light stack acts as a pivot and an axis; it is a node about which the loft level bends and folds to become the ramp to the roof terrace, and a ceremonial flue to admit sunlight to the hearth below. From the living volume below it is a terminus for the sky during the high daylight hours, when other spaces are shaded by the eaves. From the roof terrace it is an object of curiosity where the articulated skylight penetrates and opens to the night air.*



TERRACE



LOFT



MAIN



*Defined by a folded spiral wedge that contains circulation space, the geometry derives from simple skews and folded, triangular plates arranged in pseudo-rhomboid fashion. Beginning as a single thickness wall roughly tangent to the entry prism, the wedge increases in thickness as it folds around the main volume, ultimately becoming a double-height solid with internal stair, service space, and lavatory. Its geometric base belies its form and is aligned to an internal diagonal, punctured by a doorway through which one enters the sleeping loft. Circulation through the surf haus rises with counterclockwise movement, as one enters and exits the wedge volume. From the entry prism to the roof terrace there are four explicit threshold conditions where an occupant's immediate environment shifts from fully enclosed to fully exposed, through three intermediate degrees.*

*A modest dwelling contacts the earth vis-à-vis a series of steel pilings  
in a construction method typical to the region.*

W

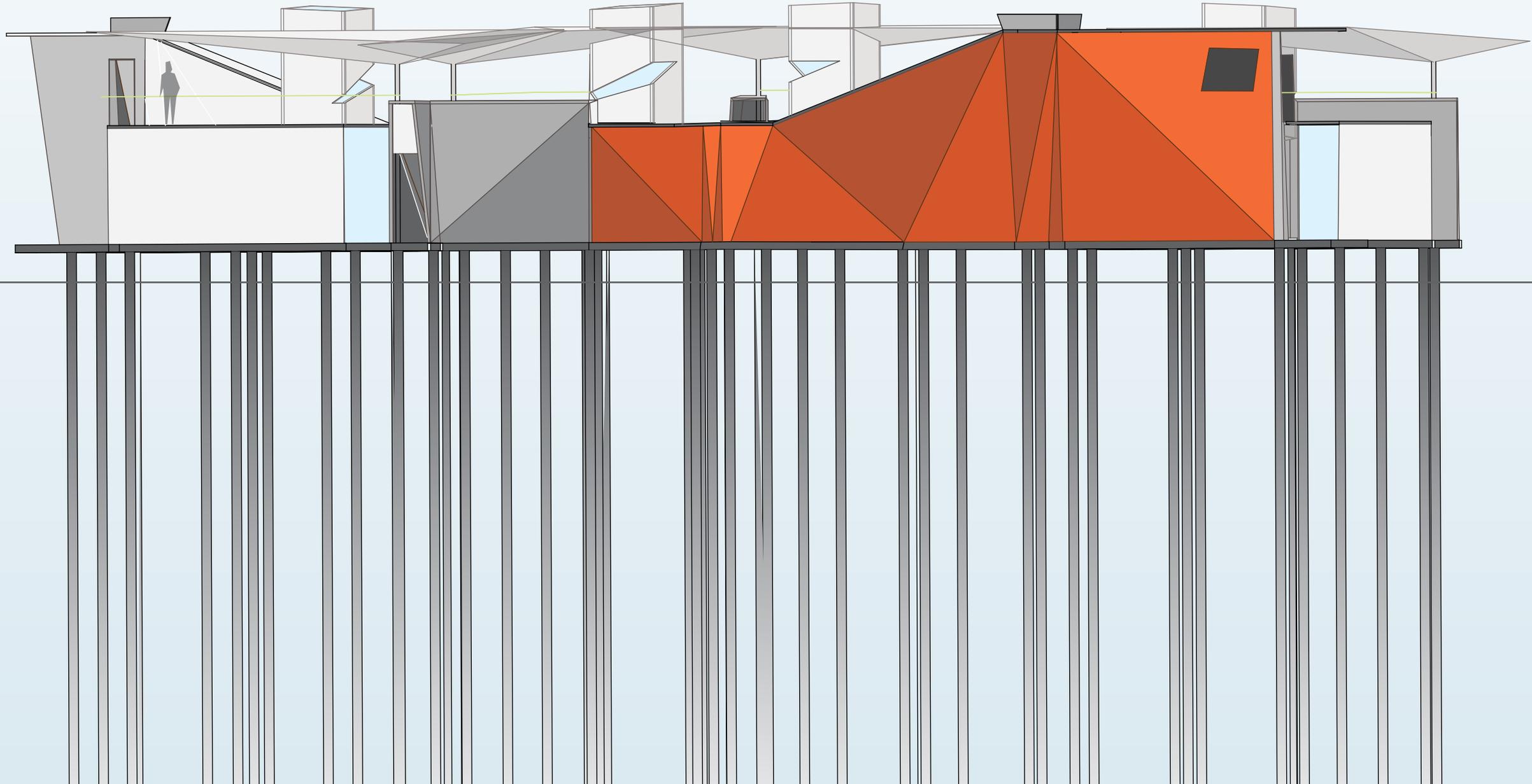
S

E

N

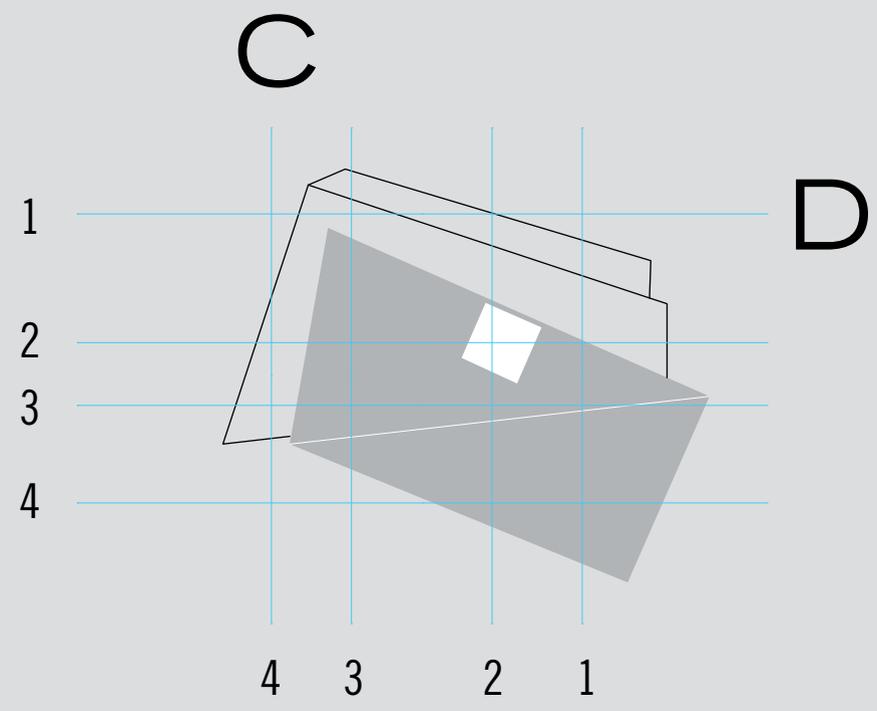
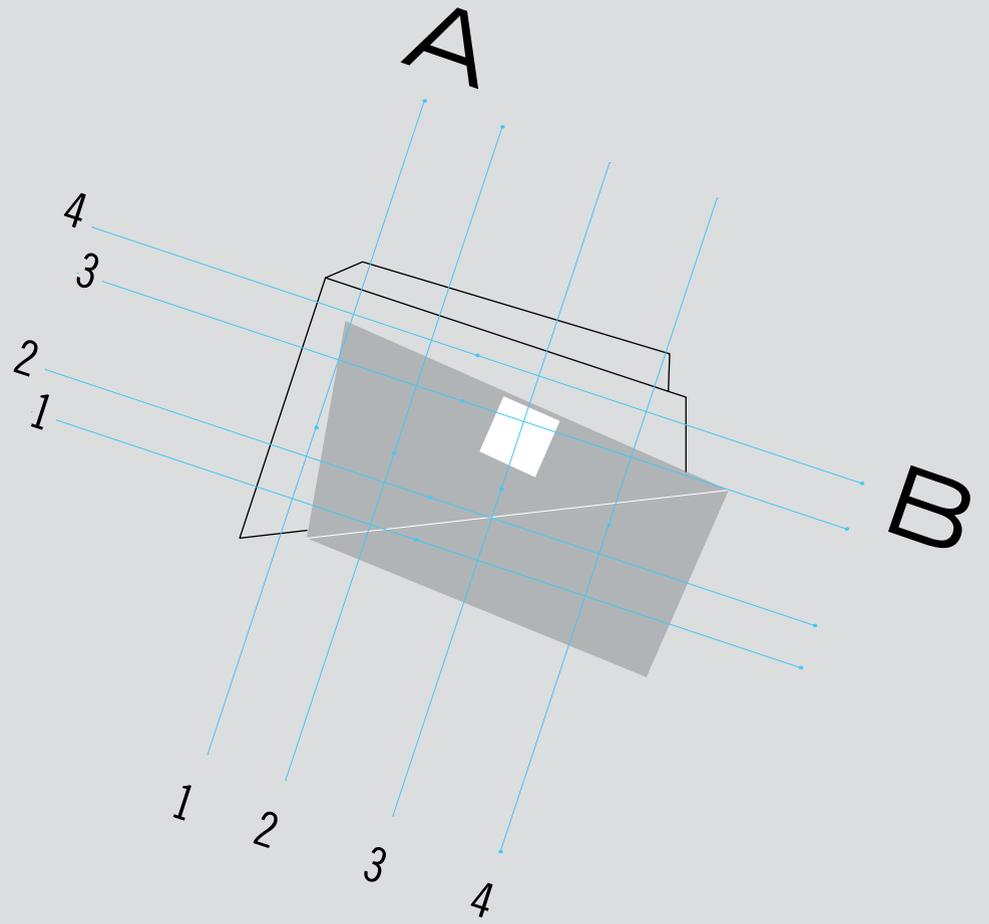
W

S



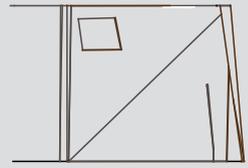
UNFOLDED\_

# KEY TO SECTIONS

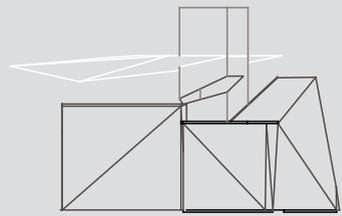
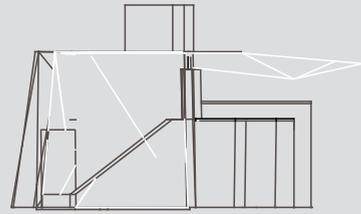


AXIAL SECTIONS

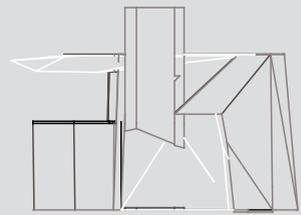
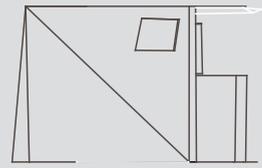
A B



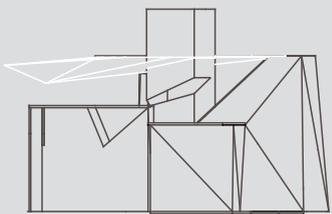
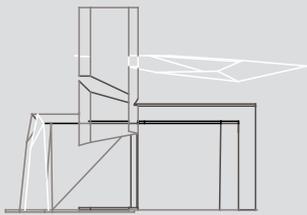
1



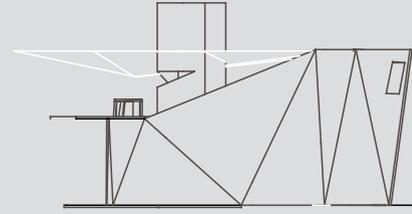
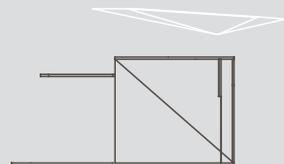
2



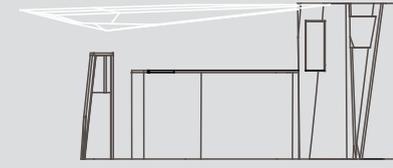
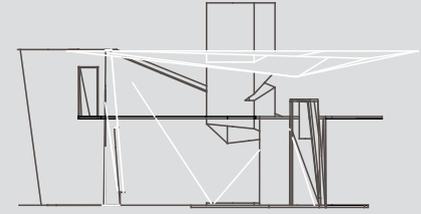
3



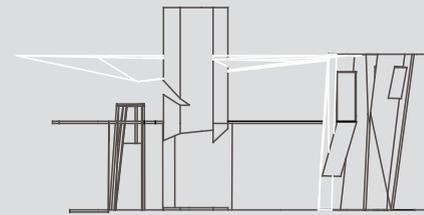
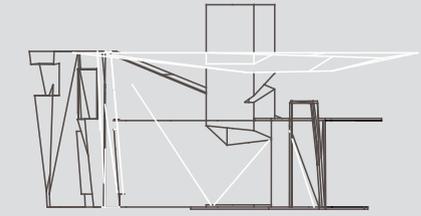
4



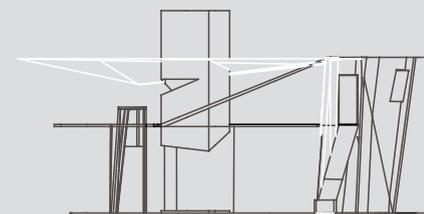
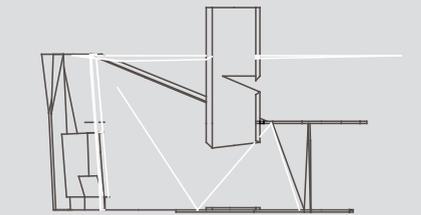
1



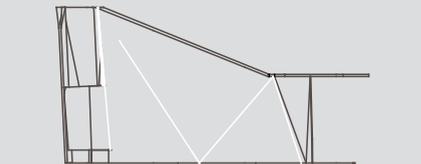
2



3

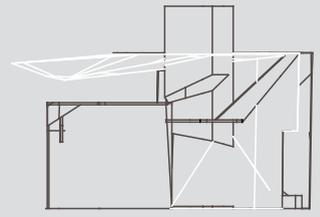


4

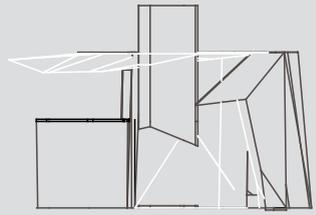
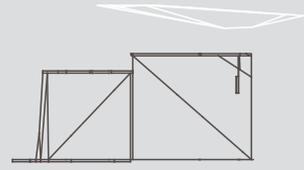


CARDINAL SECTIONS

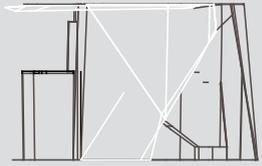
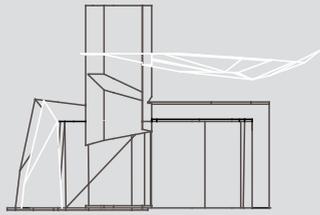
C D



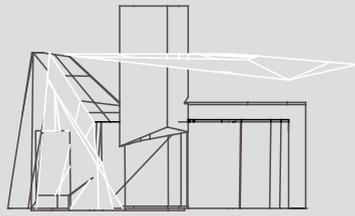
1



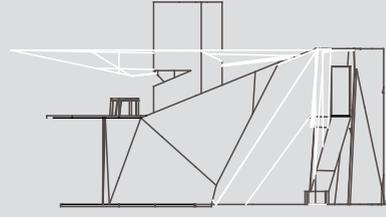
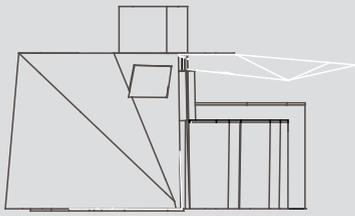
2



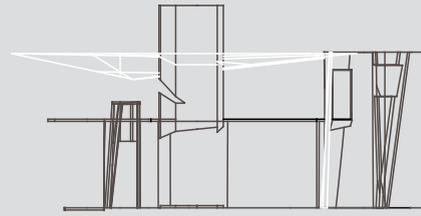
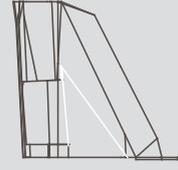
3



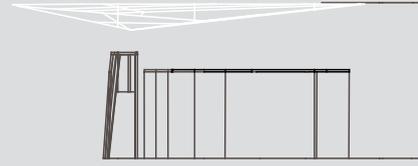
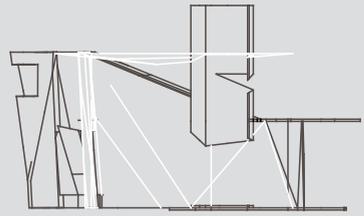
4



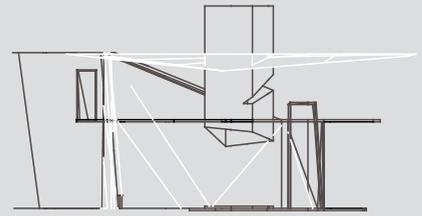
1



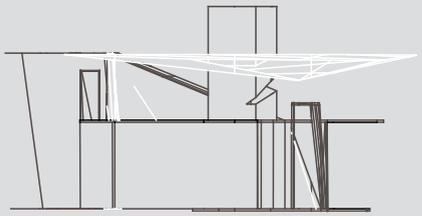
2



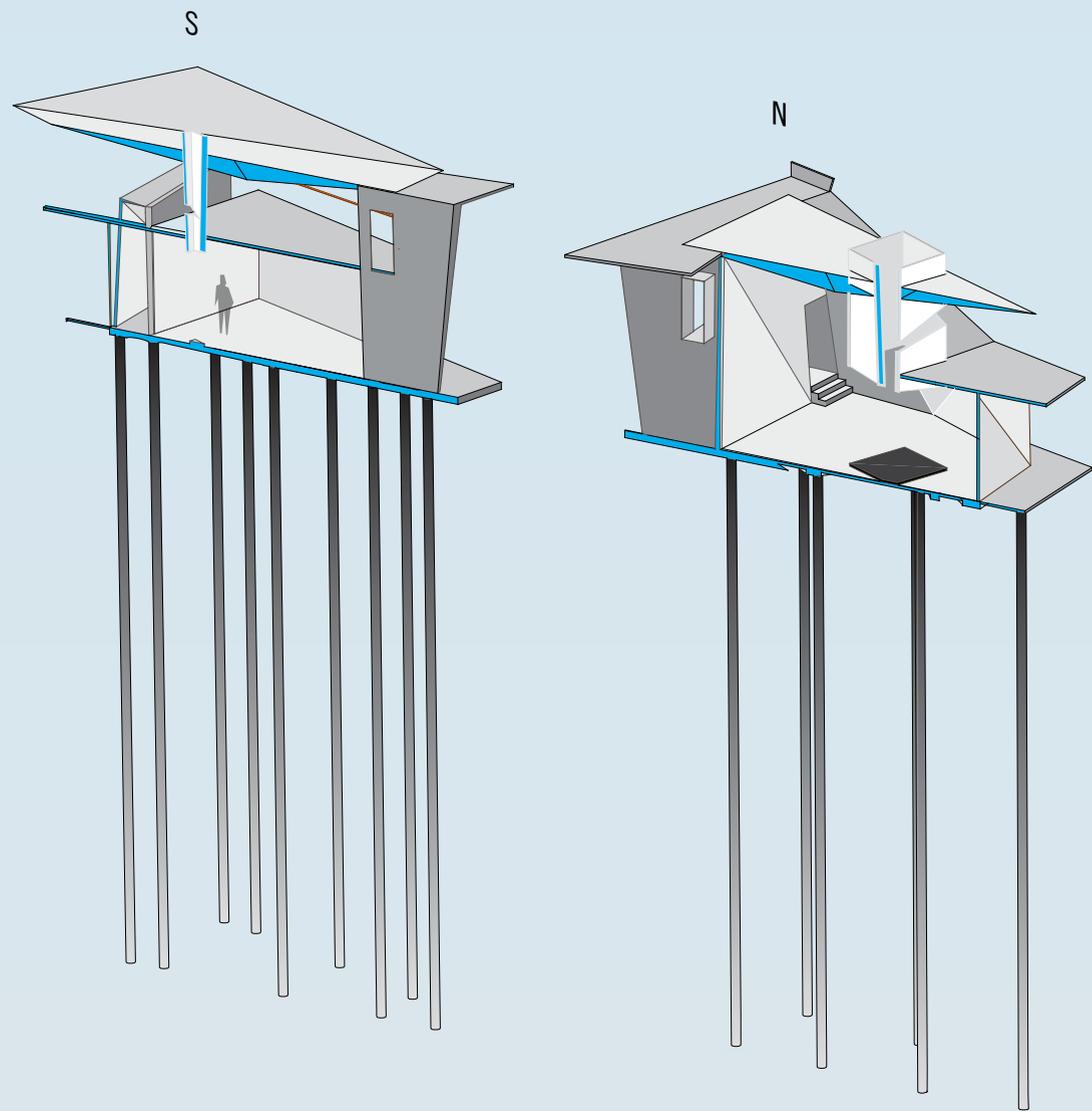
3



4

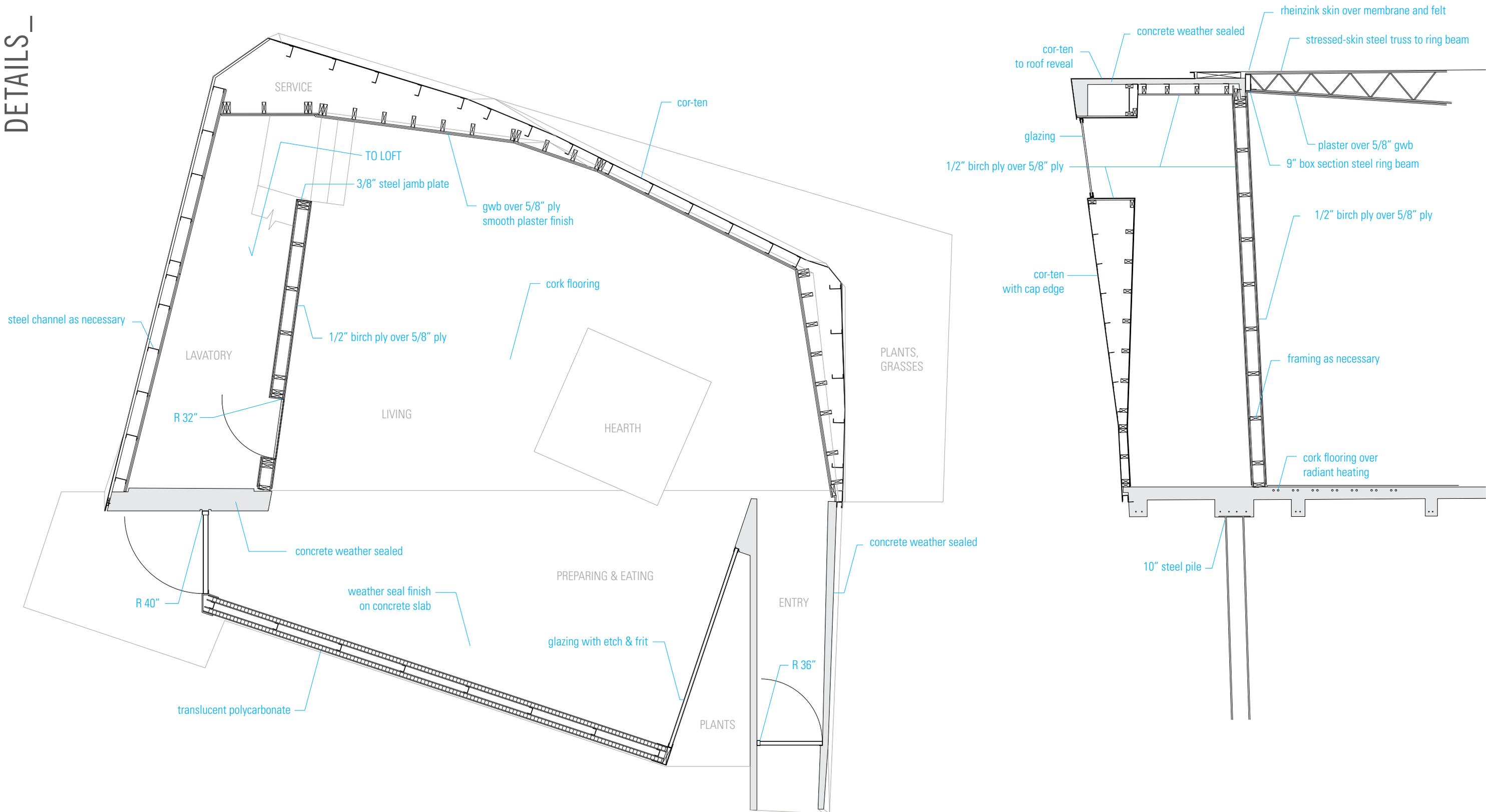


ABOVE



BELOW

DETAILS\_



*It is not an object in the landscape; rather the surf haus reads as an object and the landscape. While the sitework is clearly a built system, it belongs to the precinct of the earth and water. After Heraclitus, we understand the water is never the same twice, nor the earth, sun, or wind; the haus is not exempt from this flux. As a datum, touchstone, and dwelling, the surf haus strives to speak through the silence of perceptual phenomena.*

## SELECTED BIBLIOGRAPHY\_

Houses	David Adjaye	2005	Thames & Hudson
Camera Lucida	Roland Barthes	1981	Hill & Wang
Suspensions of Perception	Jonathan Crary	2001	MIT / October Book
Phylogenesis	Foreign Office Architects	2003	Actar
Echolalias	David Heller-Roazen	2005	Zone Books
To Place: Ísland	Roni Horn	1990	<i>various</i>
Boundaries	Maya Lin	2000	Simon & Schuster
Design with Nature	Ian McHarg	1995	Wiley
Torqued Spirals, Toruses and Spheres	Richard Serra et al.	2002	Steidl
Dirk's Pod	Richard Serra et al.	2005	Steidl / Novartis
On Photography	Susan Sontag	1977	Penguin
Hiding	Mark C. Taylor	1997	University of Chicago
Works	Bill Viola	1998	Phaidon



EPILOGUE

*what was created  
will now be destroyed*

