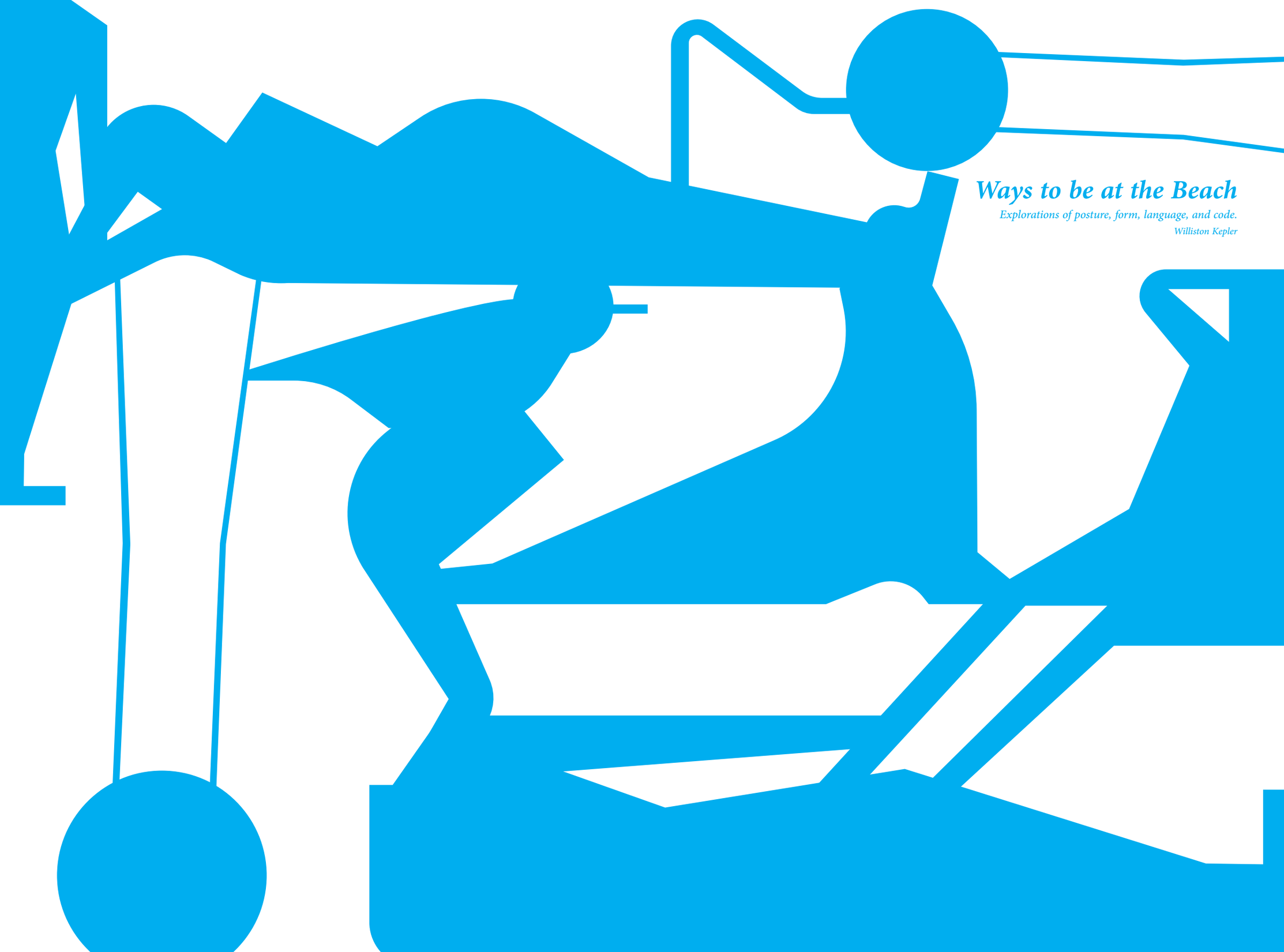


Ways to be at the Beach

Explorations of posture, form, language, and code.

Williston Kepler

Ways to be at the Beach.

Williston Kepler
A piece of Malibu Ocean Front Overlay Zone
Studio 400_Professor Emily White

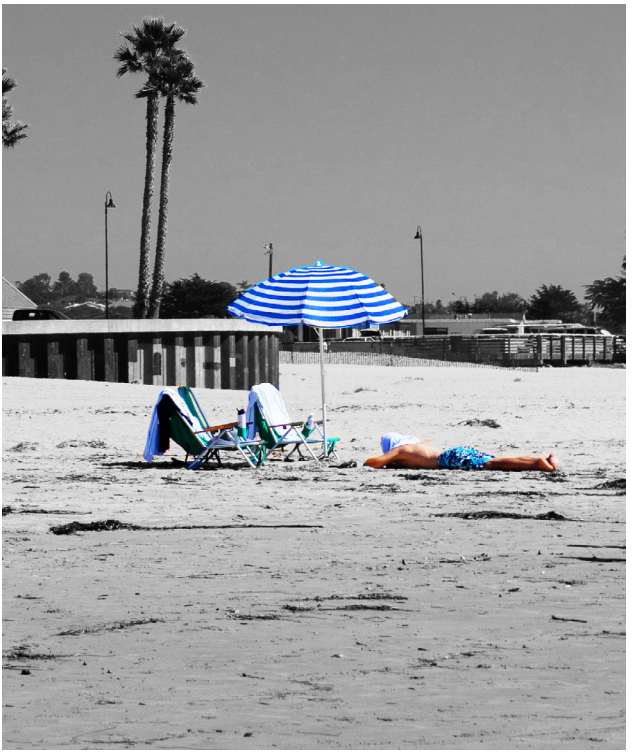
"hey whatcha reading?"

Acknowledgments

This seems like a very fitting location to give a quick thank you to the people who have supported me and pushed me through the process of my senior thesis project at Cal Poly, San Luis Obispo.

First, it makes sense to thank my advisor/professor Emily White. While I know it's your job to assist and push us, your passion and investment in our projects and process has been incredibly empowering and helpful when self doubt begins to creep in. Your honesty and robust critique is always appreciated and I do hope to surprise myself more as I complete this project and beyond.

This year my friends have helped remind me that while getting work done is important, so are the connections and memories you make with the people you care about. Whats the point in doing a thesis project about the beach if you can't even go out to enjoy the sun yourself?



"Pismo Beach Micro Territory"

Contents

some much needed context

1.1 Abstract

The beach is often perceived as a space of relaxation, good vibes, and fun times splashing around. To many people, however, the beach has been a site of violence, resistance, and segregation. This division of experience and perception of these beautiful places has historically fallen along racial lines and been reinforced through organizational systems as well as built form. People have historically laid claim to beaches, barring entire communities from these important sites of leisure. Systems of control are still embodied in the built forms of seaside dwellings - attempting to isolate transient, ephemeral public spaces through absurdly fixed formal and programmatic barricades. Not unlike the way placing an umbrella in the sand creates an unspoken space beyond the shade under the canopy, private residences claim far more than their physical footprint as their own when abutting public spaces. This thesis offers a new overlay zone, aimed at breaking down these barricades in order to create engaging public space alongside, through, and interwoven with private residences along the public beach.

The construction of private spaces along public thresholds has the potential to create a local community by othering people without the means to access these private zones. Many neighborhoods along coastlines have organized and created policies in order to restrict non-resident access through transportation, fees, or harassment. Because owning land is a position of privilege and overwhelmingly white, the history and future of public coastal access is inherently a racial and socioeconomic topic. The histories of neighborhoods and failed Black beachside developments in Southern California highlight this connection and emphasize the significance of architecture's ability to impact access to the sand and water.

This aggressive exclusionism is evident in the stance of coastal architecture. Beach homes stand tall with their backs facing the street, firmly on the ground, arms crossed, creating a barricade. In order to imagine a future where beaches are inclusive and accessible we must reimagine the way architecture positions itself into a more relaxed, beachy stance. Anthropomorphizing architecture through a sort of "cloud watching" practice, encouraged by Jimenez Lai in his manifesto The Politics of Flatness, can help us revisualize existing architecture in order to foster companionship rather than ownership as well as imagine entirely new architectures that push the limits of public and private space through form and organization. Joseph Altschuler, in his work surrounding architectural companionship, asserts we can learn a lot about the way design impacts our world by flipping our typical subject-object relationship - considering built work as an architectural subject that has an impact upon human objects. By envisioning more relaxed architecture along our coastlines, our beaches can become more inclusive and accessible places for the whole public.

1.2 Territory, Privatization, and its Means

People stake their claim in many ways. Similar to the way an animal might mark territory through a scent, we tend to use objects (or things) to delineate between mine, yours, and occasionally - ours. This can be as simple as leaving your jacket on the back of a chair or strategically placing your book and your cappuccino at a table in a busy coffee shop as you run back to grab a napkin. We perform these acts of marking territory subconsciously, and the objects, things, or as I might call some "weapons" are rarely considered. This section aims to identify and highlight some things that create territory and thus privatize public spaces at the beach.

Figure 1: Detailed Umbrella Model

Privatization is an exclusionary and thus violent act. When we view leisure and access to public spaces as a privilege - we are simultaneously stating that some people have earned the right to recreate and relax while others do not deserve that luxury. Leisure needs to be viewed as a right, shifting our mindset away from worthiness. Access to leisure will never be experienced as a right on our coastlines so long as we continue to stake claim, mark territory, and exclude those who lack the means to do so themselves.

The Umbrella has been a symbol of status and wealth since ancient times. One's ability to shade their skin from the sun portrayed a life of leisure and high status. In fact, until Coco Chanel accidentally got sunburnt on her boat in the French Rivera, sun-tanned skin had been a symbol of low-class status in Western culture. While the historical significance of umbrellas tends to center around cultural ideals of self-image, status, and wealth, I would like to inspect this normative artifact under a new lens - claim staking.

Bruno Latour, in his passage, "Where Are the Missing

Masses? The Sociology of a Few Mundane Artifacts," gives us a description of a door. Latour encourages us to look at the hinges of a door as a lever - an incredibly simple mechanism capable of completing an immense task - think David and Goliath.[1] The door hinge is capable of creating a hole in a wall and then sealing it again, without the need for demolition and reconstruction. In the same way, Beach umbrellas are the simplest form of privatizing we do on our coastlines today worldwide. By performing the simple task of driving the pole into the sand, an umbrella user is quite literally staking a claim in the sand like planting a flag, claiming much more space than simply where the pole pierces the earth. Similar to opening and closing a door, very profound things happen when a simple task is completed.

However, it is important to distinguish between doors and umbrellas. As Latour explains, doors are a point of access. Without the door what use is a room? Umbrellas are, no matter how incredibly simplistic, a device of demarcating private territory. By placing a pole at a singular point in the sand, you are limiting others' access to the space in the immediate vicinity. Privatizing public spaces via umbrellas is a violent and territorial act, whereas the creation of the door removes the need for violence to open the wall.

Figure 2: Umbrella House 02_malibu

My discussion of umbrellas aims to highlight a mundane artifact and give context to introduce the topics and the site this thesis investigates. While umbrellas are far more simplistic than buildings, for many reasons, it is important to recognize the broad impacts of claiming a point and what kinds of spaces experience an umbra of privacy beneath, around, or within several miles of the site of action.

Another mundane but powerful artifact is the humble fire hydrant. Standing proud and eager to assist if we ever find our structures accidentally set aflame, fire hydrants are simple

street furniture we take for granted in our daily lives. While hydrants don't do much on their own, along with a fire hydrant comes a red curb. The placement of these ubiquitous monuments along our sidewalks limits where we can park, thus what we can easily access by car. Similar to the umbrella, the fire hydrant is an object that has the ability to impact access. When placed in the wrong hands, tools of exclusion and privatization can be used in town planning schemes to restrict non-resident access to adjacent beaches.

Figure 3: a fire hydrant

Duxbury is a historic seaside town in Massachusetts, located on Cape Cod Bay just 35 miles south of Boston. They are well known as one of the largest cranberry producers in Massachusets and about 37% of the town is wetlands, creating lots of waterside land. The city of Duxbury allocated public coastline access docks and ramps at the end of roads ending at the coast, which in theory, would be for people not living in the gigantic homes right on the water with private boat docks. The rub is, at many of these public access points fire hydrants have been conspicuously placed directly next to the only public parking spot at the landing. Fire hydrant placement is the job of the Town's Water Board, and parking location/allocation is the role of the Town Planning Board. Interboro Partners reached out, and after discussion with the Fire Department and Town Officials, there was no straight answer as to why the town hadn't either allocated more spots or placed the hydrants elsewhere. It would not be a reach to assert that these hydrants and the lack of additional parking is a planning strategy to keep non-residence from accessing these public spaces.

In a similar study, Interboro Partners also found that parking restrictions follow wealth and racial makeup of neighborhoods in a study completed in the Rockaway Peninsula of Queens, New York. In this instance, instead of placing fire

[1] *Latour, Bruno. 'Where are the missing masses? The sociology of a few mundane artifacts'. MIT Press, 1992*

hydrants, the city has allocated "Fire Zones". The idea is that these neighborhood streets are too narrow for a firetruck to turn around if there were any cars parked on the street in these zones. The mystery is why streets of identical layout several blocks down with a lower percentage of white residents and a significantly lower home value have no restrictions on their streets at all.[2] Even though all of the beaches in these neighborhoods are owned and managed by New York City's Department of Parks and Recreation, it is an incredibly difficult task to find parking as a non-resident to access these parts of the beach closer to the homes of higher value.

According to a publisher of a local newspaper on the Rockaway Peninsula, these signs were erected in 1930, when several judges and borough presidents owned homes in the area. New York's Department of Transit has no record of most of them ever existing, and it is unlikely they would ever be allowed to be placed today due to their exclusivity.

[2]*Interboro Partners - Armborst, Tobias, Daniel D'Oca, Georgeen Theodore, and Riley Gold. The Arsenal of Exclusion & Inclusion. 2017*

1.3 History of Discrimination in Southern Californian Coastal Leisure Spaces

Southern California's coastal beach access has been intentionally racially segregated through the mechanisms of redlining, restrictive covenants, and physical boundaries. The history of conflict and violence along beaches is not unique to Southern California, racial lines have been drawn through water and sand throughout history. The 1919 Chicago race riot began when a young Black man accidentally swam across a segregated line imagined in the waters of Lake Michigan. He was stoned and drowned for crossing this color line. These segregating lines were quite apparent during Jim Crowe era policy, but informal segregation of leisure space is another way that these lines are drawn more covertly. Beaches in Southern California are an immense resource that wealthy White groups have controlled through the built environment of beachfront communities. During the early 1900's several of Santa Monica's coastal neighborhoods were home to strong, growing Black and Brown communities next to the beach. These neighborhoods acted as thriving spaces of respite from White harassment.

Figure 4: "Inkwell Beach"
Los Angeles Public Library Collection

What is now referred to as Bay Street Beach once wore a hateful moniker, "inkwell" - named for the color of the skin of those who swam and enjoyed the beach there. The location of this popular gathering space for Angelinos of color was not a decision of convenience, this was simply one of the very few beaches where Black Angelinos could safely enjoy some sun without White harassment. While civil rights laws were upheld to protect black beachgoers rights to be on any public beach, there was no action to protect them from harassment on the sand so they found their own space.

Santa Monica was developing quickly as a resort/tourist town in the 1920s. White beachfront developments quickly took over the northern stretch of beaches, and attitudes towards the Black community in Ocean Park shifted. Fences were put up around private, Whites-only beach clubs. Other beaches that were public access were ridden with harassment and other restrictive policies such as parking laws or anyway people could conceive of privatizing their public spaces. These restrictions made the Inkwell a space of respite from White harassment and restrictions emerging at the time.

A small commemorative plaque was placed at the end of Bay Street in 2008 in commemoration of the community who recreated there and held space for themselves against broad sweeping disapproval. This plaque is representative of a recent push to recover these undiscussed histories and subverted stories. It is also quite clear that the market for tourism and commercial enterprises on the coast prevailed over the community at this site. As you stand to read the sign, visitors zip on their rental e-bikes past this small understated marking of the forgotten history of this beach. There is an immense gap in the story between the gentrified beach town with a plaque today and the thriving recreational area for the Black community of the early 20th century. To fill in that gap, we don't have to walk far from Inkwell Beach to find a site that represents the mechanisms used to displace and control the development of non-white neighborhoods and access to public beaches.

Figure 5: Surfing at Bay Street Beach

The Ebony Beach Club

Walking back up Bay Street, hang a left onto Ocean Avenue where you will find several hotels and resorts today. Where the Viceroy hotel stands today was the site for the proposed Ebony Beach Club. Silas White, a Black entrepreneur who purchased an old Elks Club building right next to Bay Street Beach, had the plan to build a Black beach club. The plans and renderings were done circa 1957 and the project was highly

anticipated by the community who came to Inkwell from near and far.[3] Stories are told of people changing into their bathing suits in their cars and dancing into the night on the sand to the music that could be heard from the live bands playing at the exclusive White clubs just to the north. The Ebony Beach Club would act as a safe space and point of access for Black Angelinos to enjoy the beaches they were constantly being pushed away from. It made perfect sense that the Black community deserved a space to enjoy and access the same beaches. This future was beautifully imagined with iconic beachfront stylings, promising to be a revolutionary site for the Black community fighting for their rights to the Californian dream.

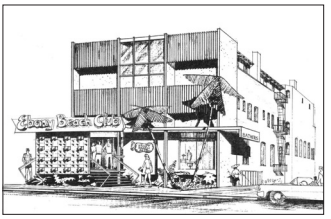


Figure 6: Ebony Beach Club Rendering

The Santa Monica Bay Protective League was created in the late 20s and boasted "A membership of 1000 Caucasians" in the LA Times in 1922.[4] This White, property and capital-focused group lobbied hard against the development of the Ebony Beach Club. Arguments surrounded impacts on the property value of surrounding sites as well as blatantly calling it "detrimental to the community".4 The city of Santa Monica listened and effectively blocked the development of this beach club by shifting zoning ordinances to restrict the development of commercial buildings on the waterfront. This action was entirely inexplicable other than to block this specific development. After hanging a banner in protest of the racially charged reclamation, the property was sold, ordinances changed and hotels and resorts now stand where that forgotten future was crushed.

The current conditions in the Ocean Park neighborhood make this segment of the coast feel no different than any other area between Downtown Santa Monica all the way to Venice and Manhattan beach which both experienced land grabs through eminent domain and other means as well. It is clear that the histories and efforts put forth by these communities have been effectively bulldozed in the pursuit of homogeneity on the beach.

[3] *Jefferson, "Living the Califormia Dream"*

[4] *LAT, June 9, 1922*

1.4 Posture, Form, Character, and Shape

While there has historically been a push for homogeneity on the sand - it would be very difficult to claim that there is a cohesive "beach" typology. It makes far more sense to argue there is a beach posture. Similar to the way John Hejduk explores ideas of architectural masque and views structures as characters in a profoundly allegorical play,[5] I would like to analyze the stance and posture of coastal architecture as creatures rather than objects. Anthropomorphizing existing structures through a sort of "cloud watching" practice[6] can help us to revisualize existing architecture as well as offer new ways to represent potential futures. Jimenez Lai elaborates on this idea of imagining traits in his treatise The Politics of Flatness,

> "We were born with the innate ability to differentiate the very nuanced proportional distinctions between a smile and a smirk. Humans are so accustomed to identifying friends, foes, and potential mates that even large clouds or rocks with peculiar shapes can evoke sensational misreads."

These perceived postures we project onto buildings can start to shift our typical understanding of subjecthood and objecthood.[7] Joseph Altshuler's "Twelve reasons to Get into Character" offers a flipped experience from the implications of an architectural character behaving as an active subject having influence on human objects. This is a powerful sentiment, as buildings clearly have profound impacts on the way people live and operate - giving agency to the building as an active subject puts emphasis on looking at architecture in a dynamic context, rather than as a static object in a static field. After reflecting on the dark histories and diverse experiences on the beach, it is exceptionally important to take a critical look at the way current coastal developments might not be as joyfull and gracious as they initially appear - just as the beach has not always been a space for all to enjoy.

[5] *Gilley, Amy Bragdon. "Drawing, Writing, Embodying: John Hejduk's Masques Of Architecture"*
[6] *Lai, Jimenez. The Politics of Flatness.*
[7] *Altshuler, Joseph. "Animate Architecture: Twelve Reasons To Get in Character."*

Figure 7: Cast of Civic Characters
Joseph Altshuler, CouldBeDesign

1.5 A New Posture for Coastal Architecture

The current consensus among beachside dwellings is, "stay off my sand." They cross their arms and turn away - forcing you to stare at their backs or experience their piercing gaze if you find a way around them. They want you to experience their profile - their shape. These buildings are extrusions, merely two-dimensional beings enhabiting a three-dimensional world.

In 2003 R.E. Somol published his motivational piece - 12 reasons to get back into shape. Shape is Easy, shape is Fit, shape is Cool! Shape exists in a similar world to form or mass - but differs critically in its contemporary cynicism towards historical organizational methods. Shape brings about a more laid-back architecture that works to "cool down" the discipline. Somol's reason number 3 is particularly potent. "Shape is GRAPHIC," Somol proclaims, without the "rhetorical excess" of form or mass, shape brings the immediacy of the graphic - it avoids the necessity for a spatial experience to align with form.[8]

Joseph Altshuler in 2015 built on Somol's philosophies of shape in his article, "12 reasons to get into Character." Moving off and away from Somol's proclamation in favor of shape, Altshuler encourages us to reenvision reason number three to get back into shape, "From Graphic to High-Profile." A flat profile refuses to engage with the temporal nature of subjects. Characters should then, through the hinging, rotating, and bending of these profiles, create a graphic immediacy that is neither entirely frontal nor does it lack a sense of direction or sidedness.[9] While the characters themselves might not change over time, they are understanding of the way subjects approach from different directions, pass by, through, over, or under them to enjoy the same place they occupy. In this way, these salty architectural characters become ever-changing figures as they are observed by mobile subjects.

[8] *R.E. Somol, "12 Reasons to Get Back into Shape,"*
[9] *Altshuler, Joseph. "Animate Architecture: Twelve Reasons To Get in Character."*

What Altschuler is discussing here is a change in posture. He is encouraging us to consider architecture that is flat, as bendable and adaptable in order to respect the temporal nature of subjects. Coastal architectural characters need to reposition themselves to take on shapes and forms that are more of the place they claim to love and appreciate. While now they are locking arms, silently creating barricades, they need to relax and learn to lounge, run, jump, splash, dig, and sun themselves as active enjoyers of this beautiful place. Architecture in spaces of leisure should be as leisurely as the people who come to enjoy that space.

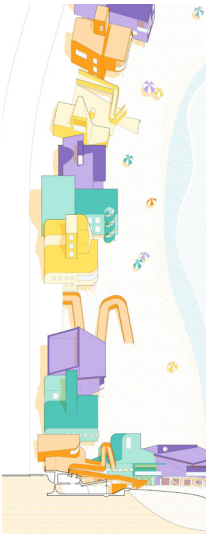


Figure 8: Site Section, Multi-Oblique

Many beachfront neighborhoods are filled with structures that follow a standard organization. Rows of homes abutting the beach jammed together tightly enough that they merely have two sides - one side facing the water, and another facing the street. The two-sided nature of this condition flattens the experience of these homes, creating only a front and a back. The flattening of these homes puts an incredible weight on the elevation and perception from the front or the back as to how you read the building and the broader place as a whole.

In Iman Fayyad's publication, "On Flatness: The Virtual Turn," she explains that when we represent architecture in a flat manner (think Hejduk 90° Plan oblique) we lose information, intentionally obscuring information from the viewer.[10] When we manifest flatness in built work, beyond it being a limitation of our representational tools, we force a building to be experienced in only one way at only one time, excluding non-residents from any sort of engagement with the space between the beach and the street. The current organization of beach houses has created a flattened condition, reflecting the values of the residents - privacy and exclusion - denying information of what is in-between or beyond.

Many of these beach houses have a very austere, flat, and opaque facade to the street, creating a visual, formal, and programmatic barricade attempting to isolate ephemeral public spaces through absurdly fixed linear organizations. The ocean frontage of these structures in contrast, is often open, staggered, glazed, and sometimes even placed up on a stilted podium to enjoy the site it is so lucky to have been located on. This creates a profound effect, one that begs us to analyze these characters' acts of privatization and hoarding of open space. They appear internationally aloof, facing away from the rest of the community behind them. Or in other cases, maybe boisterously standing tall and proud, like the 6'4" guy standing right in front of you at a concert.

Figure 9: Malibu Areal Stitch

The linearity of coastal neighborhoods is highlighted when viewing them from above - typically represented through a map. Taking an infinitely distant perspective looking down on the earth from above highlights the strategic and stark lines we use to describe our environment. The way we currently draw maps of coastal conditions is of a colonial mindset.[11] The organization of our seaside developments will continue to suffer if we continue to think about water as separate from land with a hard line in between. Mathur and Da Cunha explain in their book, Soak, that our conception that land can be separated from the sea was widely introduced by the biblical story of creation. This idea was picked up and proliferated by European mappers, making the delineation between land and water not just a shared concept, but a distinct divide represented by a firm line.[12] Continuing to reference and perpetuate the idea of a firm line allows little to no room for the understanding of the complex, temporal gradient that is our coastal reality.

[10] Fayyad, Iman. "On Flatness: The Virtual Turn."
[11] Da Cunha, Dilip. "Section-led Imagination." Hearst Lecture Series
[12] Mathur, Anuradha., and Dilip da. Cunha. Soak : Mumbai in an Estuary.

Looking at satellite images of beachfront developments, there is a distinct linearity to their organization. Definitions of property ownership also reinforce these ideas that we can accurately and geometrically describe our environments in plan - California law states that no one can own land past the "median high tide line". In a climate where ocean levels are ever-changing, it is irresponsible to organize our society around the ideas of lines in plan that describe natural conditions. There will be clashes between the natural and our attempted description of that condition as a constant.

This organization in plan contributes to the stance of beach houses in these neighborhoods. These structures are typically packed in lines shoulder to shoulder, facing outward, creating a solid barricade, forcing non-residents to find small, unconsidered access points in-between to permeate this wall. Once through and on the sand, you rest beneath odd creatures staring out at the water that lay before you all. This reliance on an infinitely distant viewpoint looking directly down on the world produces bizarre and problematic conditions along coastlines that are actually coastal gradients. Taking the perspective of the cartographer flattens and separates water and earth. Creating lines implies an inability to occupy the space in between, forcing a binary of choosing a side. Drawing these lines creates barricades.

1.6 Code as a Tool

My analysis of broad organizational issues leading to "barricades" in several sites including Malibu and Virginia Beach, has led me to question code as both a system that has been manipulated in the past to create inequities as well as a tool to radically reframe potential futures. This thesis imagines a future in which built form on beaches embodies the ideas of relaxation, leisure, and transience often associated with that place, creating a more accessible and inclusive public space intertwined with private residences. By using code as a strategic weapon for contorting and loosening these barricades along the beach - restrictions and requirements can push architecture into a more welcoming posture.

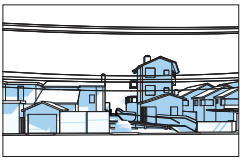


Figure 10: MOFOZ Perspective (early)

Historically, written language has been utilized in zoning/ building codes as well as land deeds in order to impact who has access to certain places. Racial covenants, zoning regulations, redlining, as well as eminent domain have been tools to racially and economically segregate beach access. It makes sense then, to use those tools today in order to create more inclusive access to these historically segregated places. While the language of code tends to be exceptionally dry, quantitative, and precise - often times it leaves much up to interpretation, is broadly applicable, loosely shaping our world rather than producing sameness across a region. This thesis will propose a new overlay zone in Malibu California, utilizing the ideas of posture, form, and characterization to create a new type of development for this unique condition.

Overlay zones are typically applied to areas where due to location, topography, existing development conditions, or other circumstances additional regulations specific to the site conditions are necessary. The linear - street, house, sand - beach

front condition is certainly an area where both topography and the existing conditions beg for additional regulations. The use of an overlay zone makes perfect sense then for sites such as Malibu R1 parcels along the PCH. The creation of an overlay zone for this condition is not only a way to reshape the way we develop on it, but also acknowledges it as a distinctly different condition than a standard suburban street. Acceptable activities, clothing, and behavior are entirely different on the sand from the city. Why would we treat that threshold the same as any other urban development?

1.7 Code, Posture, and Zoomorphism

Taking inspiration from human posture on the beach as well as from non-human inhabitants requires an articulation of the level of resolution intended to be translated from posture into architecture. Altshuler and Sedlock, in their book, Creatures are Stirring, create a Zoomorphic Matrix in order to organize various projects engaging in architectural characterization in various ways - of note, the difference between a low-fidelity "animate profile" and a high-fidelity "architectural caricature".[13] Delineating high and low fidelity separates projects that appear vaguely creaturelike (lofi), such as Corb's Ronchamp, from explicitly animal or humanoid forms such as Martin Mauer's duck (hifi) as made famous by Venturi and Scott Brown. This project will approach character and form from a distinctly lofi position. This is to say I do not wish for structures on the beach to be a seagull literally, rather I aim to push architecture to be more gull-like for example.

Figure 11: The Big Duck, Martin Mauer Wikimedia, commons

The other axis in Altshuler and Sedlock's matrix engages geometry - the difference between organic and tectonic forms. The code I aim to produce is more or less agnostic to the subject of the geometry used to implement the requirements. The goal is not to homogenize areas - rather offer new characteristics to disrupt the current condition. I am interested in the possibilities, mishaps, and extremes possible after creating a code from specific source material, watching things diverge into new forms that retain references to postures and creatures instead of becoming literal interpretations. Hyperbolizing and reconfiguring the beach house to be less house and more beach can hopefully create a new stance for coastal architecture.

In order to stray away from high-fidelity architectural caricature it will be important in my process to blend language

[13] Altshuler, Joseph, and Julia Sedlock. Creatures Are Stirring: a Guide to Architectural Companionship.

from different postures to create new, unknown, and interpretable conditions. The code shouldn't read as if it is architecturally describing a flamingo, but it should create requirements that force designers to create something that is "flamingoish". Depending on other's close reading, and asking designers/owners to lean into the tools of characterization and pareidolia to achieve my goals would prove the failure of this code as a tool that works without the consensus of wealthy owners and their chosen designers. In the end there should be a symbiosis of those who live at the beach and those who visit to enjoy it.

1.8 Conclusion

From a humble beach umbrella to ostentatious architectural barricades, the beach is a contentious place. The exclusion of non-members through privatization has taken many forms through out history and today is ingrained in the built form of sea side residences. The way we design and construct buildings abutting public conditions has profound effects on that public space. It is important that we look at the way our current architecture positions itself critically in order to imagine a future without the stubborn characters at play today. Codes and zoning restrictions have historically been implements used to exclude and privatize beaches and coastal neighborhoods, embodying and perpetuating who is considered welcome on the sand. It makes perfect sense then to use code to re-posture our built environment to embody a more inclusive and accessible threshold from city to sand.

Figure 12: Plover. Nigel/Flickr

postures

and code

//FORMAT of things

This will contain information about the thing in question. Specific, general, observational, or esoteric - I don't care its going here.

Key characteristics will likely have their size boosted to a 18pt font. This helps people who don't take the time to read everything.

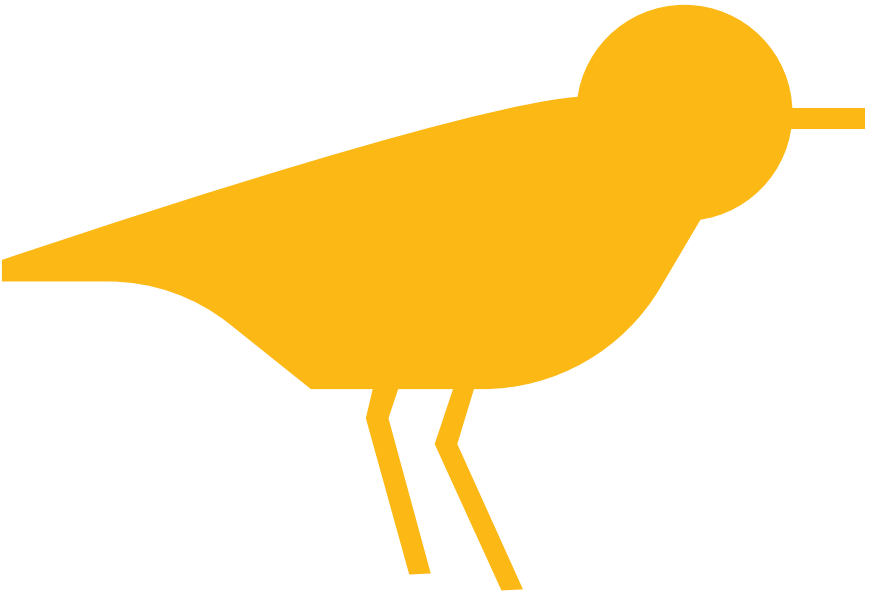
A general vibe will be highlighted here. Discussion of movement, locomotion, and environment might follow.

+IMAGE
/Cyan Square
//Morphology

01.044 - Three/Key/Traits

1. **The First bit**
    a. This is where more details are given about the first bit.
    b. This one is another thing about the first bit with some more details to follow.
        i. These tend to be the nitty gritty details.
        ii. Possibly detailed instructions
        iii. A third option possibly.
    c. One last thing about the first bit.
2. **The Second Thing**
    a. I'm assuming you got it by now
    b. Important bits might get **bolded**
    c. Its really remarkable you are still reading this.
        i. Truly, Emily might tell me to just take it out.
        ii. I really appreciate your commitment.
        iii. Now carry on to the important part.
3. You're doing great.

plover



There are about 66 different types of plovers in the subfamily, sometimes called “dotterel” in addition to plover. Many of them live along coastlines - foraging for insects along the water. According to Icelandic folklore, the sighting of the first European Golden Plover signifies that spring has sprung (not unlike the way the united states is fascinated with groundhogs innate ability to sense the seasons).

They are characterized by a compact build, short thick necks, small straight beaks, thin and dainty legs.

Plovers are nervous, patient, and strategic creatures. Their movements are short sprints, abrupt stops, and glancing back and forth as they try to stay dry above the shore break.

+IMAGE
/LoFi Plover
//geomorphic

02.044 - Nervous/Patient/Strategic

1. **Leglyness**
    a. The structure shall perch on the site with **extremities**.
        i. each no wider than 15% of the site width in order to appear dainty and delicate
        ii. 80% of the site surface area must be maintained as open space up to 12 ft above sidewalk grade.
    b. Legs need not be **straight**
    c. Legs may be **occupied**.
    d. There should be as few as possible with a minimum of 2
    e. Location
        i. Legs must be placed no less than 10 ft apart - measured at finish face
        ii. They shall not be placed within 10 ft of the edge of the massing to prevent any sense of stability or robustness.
    f. Joint. may be thickened where the leg meets the rest of the mass at 20%
2. **Massing**
    a. 3 stories permitted atop “legs” with a minimum of 2.
    b. The top floor is limited to 20% of the area of the floor below.
        i. This mass must be placed at an edge of the floor below, possibly cantilevering.
        ii. The top floor should maintain some sort roundedness
        iii. the top floor must contain a protruding shade structure
3. They don’t like to get wet so they might sprint off at any moment.

sexy

Sometimes, when someone has practiced long and hard, simply their way of being on the beach can make them appear to be a suitable mate. The bodily positioning of looking comfortable and relaxed in ones own skin is a skill. Simultaneously aloof and engaged. Inviting attention without any intention to interact.

They are characterized by confidence, propped up, comfortable but mobile, inviting and terrifying.

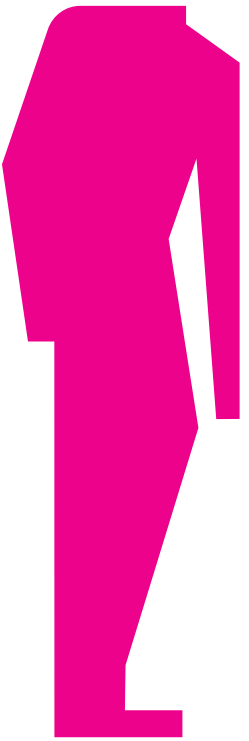
Sexies are flirtatious, confident and casual creatures. Their movements are slow, meandering, and sometimes appear in slow motion if you stare too long.

+IMAGE
/LoFi Sexy
//Geomorphic

03.027 - flirty, discrete and anonymous

1. **Curvy**
    a. Portions of the mass should be characterized by **broad, smooth curves**.
        i. These curves should be used to describe wide points transitioning to more narrow moments.
    b. Hip tilt can allow the natural curvature of the massing pop, as well as accentuate the lower portion according to cosmopolitan.
        i. These articulations in both plan and section can be alluring.
    c. A maximum of 2 stories
        i. At least 25% of the second floor must be propped up by site work or structural supports.
2. Set Backs
    a. front. A flirty, intimate distance where you can smell the buildings shampoo
    b. back. see Malibu City Coastal Zone “string line” 5.04.22
    c. sides. a little too close
3. **Confidence**
    a. A sense of stability, **cleanliness, and comfort** should be understood.
    b. some mystery is always helpful.

contrapposto



While the term was developed in classical western art - it is seen all over the beach. When weight is shifted to one foot we see figures as dynamic - with one rigid side and the other being relaxed, the position highlights asymmetry of movement. While quite uncomfortable to pose in for a long period of time - it appears in transitions.

They are characterized for leaning, shifting weight, elegance and awkwardness.

Counterposers are dynamic, powerful, and transient creatures. Their movements are anticipated and probably happening very soon..

04.042 - Casual/Stable/Strong

1. Massing
    a. Minimum of 3 stories
    b. Asymmetrical in its organization and expression
        i. **Lopsided** could be another word
    c. One side should be robust, **rigid** and appearing to hold the mass up
    d. the other side should be a **loose** expression
    e. It should feel both balanced and about to move.

sea lion

Sea Lions can live anywhere from the subarctic to tropical waters. Some of the largest sea lions can weigh up to 2,200 lbs. Sea Lions have been trained by the U.S. Navy for underwater recovery (no, that is not what they mean by Navy SEALS). They can be quite affectionate, yet dangerous.

They are characterized by a big chest and belly, long fore flippers, short thick hair, split rear tail, and thick neck connecting smoothly to the body.

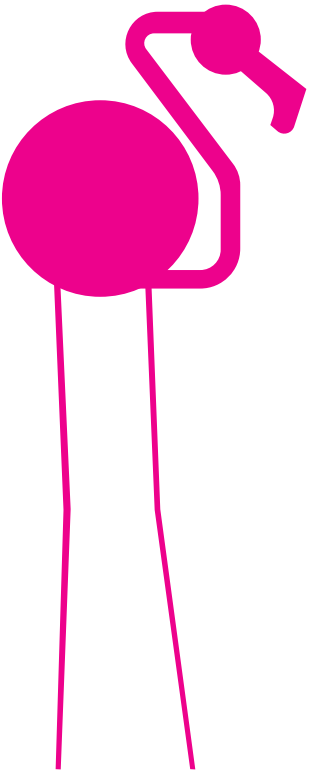
Sea Lions are proud, curious, and slippery creatures. Their movements are low, waddling, and bobbing as they scoot along the sand.

+IMAGE
/LoFi Sea Lion
//geomorphic

05.042 - Proud/Curious/Slippery

1. **Massing**.
    a. The structure should primarily consist of one mass.
        i. One side, the roof line shal terminate into the earth after splitting in two.
        ii. Another side must be expressed in a rounded form that **bends up**, beginning at 30% of the length from the end to a blunt tip. This bend should reach 3 stories, or 3x the height of the center region.
        iii. the middle portion of the form slowly thickens until the bend.
    b. It should feel smooshed into the sand.
2. **Extremities**. The bent up portion of the mass must be propped up with **floppy** extremities.
    a. They should taper away from the mass, expressing a landing on grade rather than a penetration through the earth.
3. **Set Backs**
    a. Front. Zero should the low end be placed at the front. Average of two neighboring lots if tall end faces the street.
4. It may try to scoot, **bobble**, or waddle away.

flamingo



A group of flamingos is referred to as a “flamboyance.” More recently they have been discovered to build strong, loyal friendships. They typically inhabit mudflats, alkaline lakes, or shallow lagoons. They are found around the world, even in plastic form on American mono-culture lawns.

They are characterized by pinkness, long thin legs, long necks, top heavy, balancing on one leg.

Flamingos are patient, delicate and funny creatures. Their movements are technical, precise, and testing as they crane down to sample the scrumptious bit off the bottom.

+IMAGE
/LoFi Flaminger
//Geomorphic

06.027 - patient, delicate and funny

1. Massing
   a. 2 stories permitted atop “legs”. See 03.027.2 “Super Legs”
      i. This main massing must be aggregated into one lump, maintaining some sort of roundedness.
2. **Super Legs**
   a. The structure shall perch on the site with **long spindly legs**.
      i. Each no wider than 10% of the site width in order to appear dainty and delicate
      ii. 90% of the site surface area must be maintained as open space up to 30 ft above sidewalk grade.
   b. Legs need not be **straight.**
   c. Legs may be **occupied**.
   d. Location
      i. Leg(s) must be placed no more than 8ft apart - measured at finish face
      ii. Must be placed within the middle 30% of the length to maintain its balance and royal composure.
   e. Joint. May be thickened where leg meets the rest of the mass
3. Elevated Paths
   a. Long, curving, narrow, and elevated exterior walkway through the site.
   b. Must connect to the mass.
4. While it may appear uncomfortable, resting on one leg takes literally no effort.

reclined

Maybe they're taking a nap? Listening to an audio book? Perhaps doing that "mindfulness" thing everyones been talking about? Either on a chair, or a blanket they feel weightless as they lean back into their comfortable position, saluting the sun.

They are characterized as having their feet up, head back, propped up, getting a bit too hot in the sun.

recliners are serene, outstretched and sun burnt creatures. Their movements are subtle, shifty, and in pursuit of the last little adjustment to get that pesky swimsuit out of their butt crack.

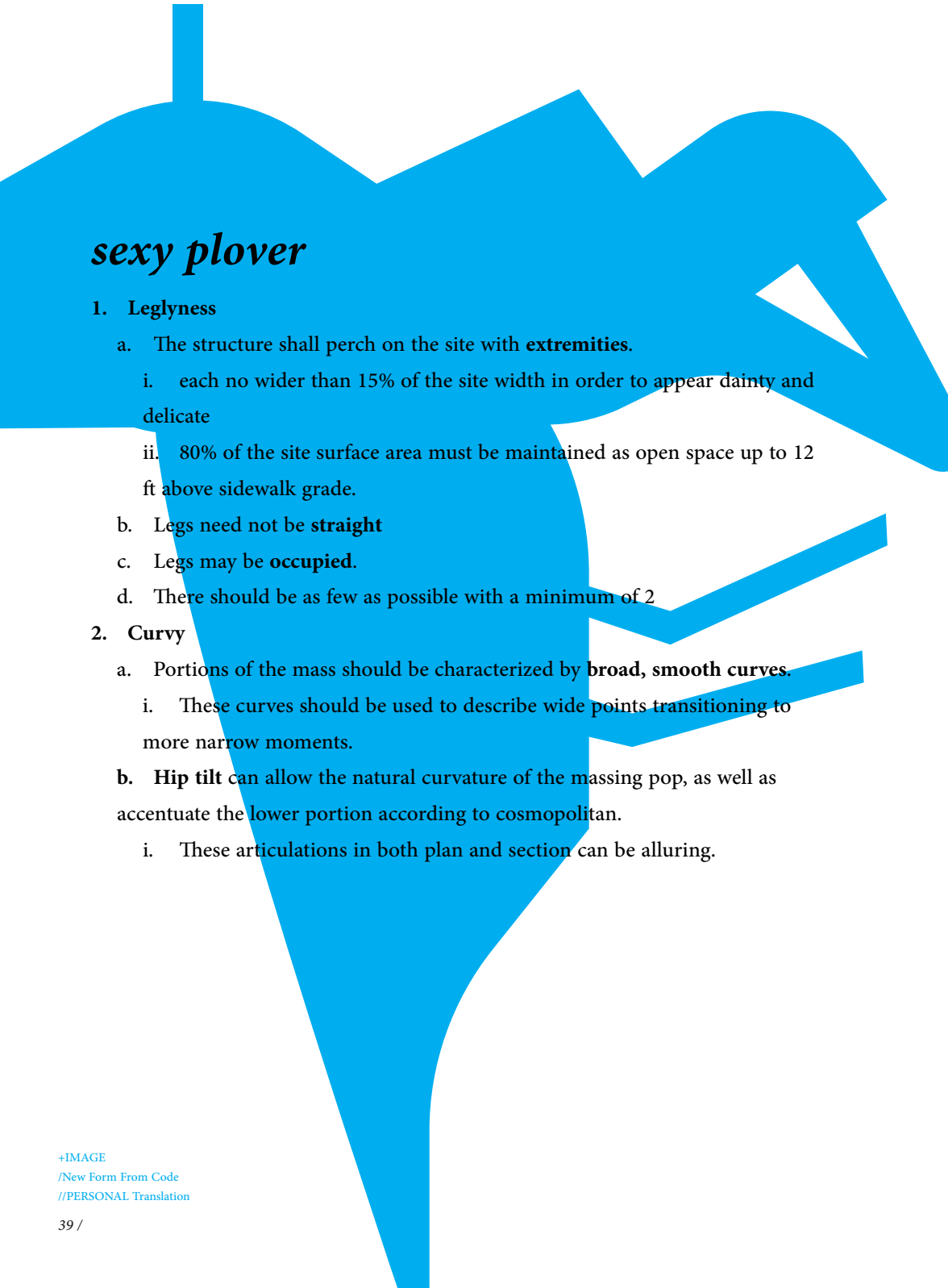
+IMAGE
/LoFi Loungin
//Geomorphic

07.027 - Laid-back/Sweaty/Probably Drunk

1. **Recline**
    a. The structure should read as tilted back at 30-45 degrees.
        i. Site work or structural elements should assist in propping up the tilted mass
    b. There must be a bend in the middle, allowing the mass to relax more into the ground plane.
    c. The ground floor shall not cover more than 30% of the site area.
        i. While they should not appear delicately balanced, the mass' interaction with the site may only occur at a few moments to support the tilt.
2. Shade Avoidance
    a. In order to maximize **tanning potential**, the mass should be located to avoid the shadows of neighboring structures.
        i. Get some **sunscreen** if you are concerned.
    b. Temporary shade structures may be erected for the thermal comfort of human beings but the building has committed to an unrelenting sun burn.
3. Sandy Toes
    a. Some parts of the mass should be embedded into the site.
        i. Typically the ends of the mass feel best when **nestled deep into the cool wet sand** beneath the surface.
    b. a limit of (1) story beneath the surface.

code

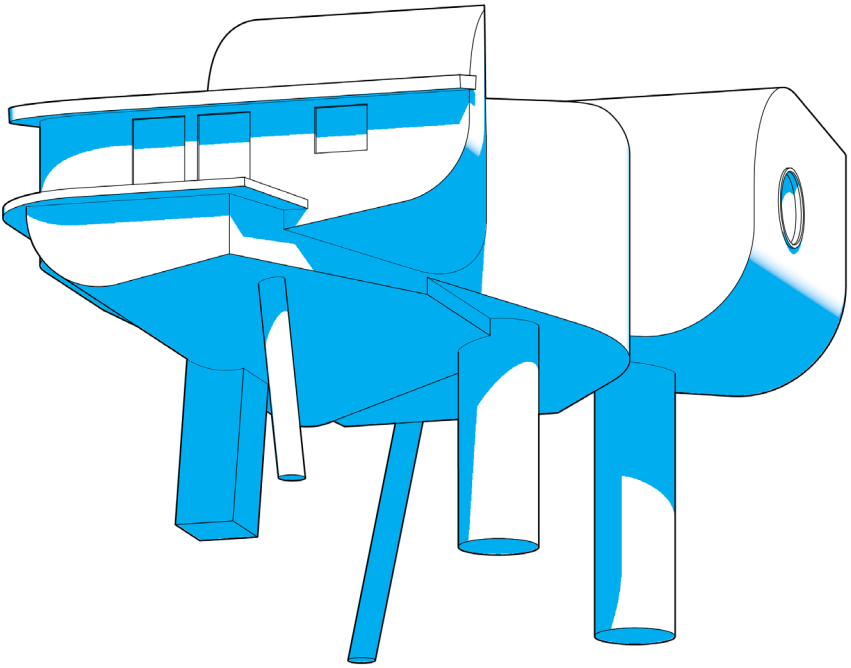
into form

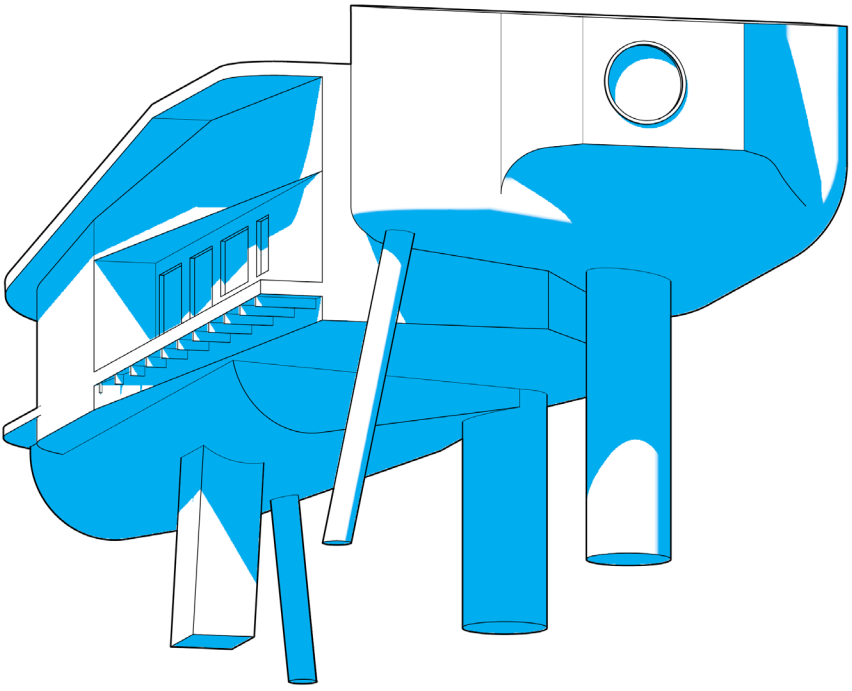


sexy plover

1. **Leglyness**
   a. The structure shall perch on the site with **extremities**.
      i. each no wider than 15% of the site width in order to appear dainty and delicate
      ii. 80% of the site surface area must be maintained as open space up to 12 ft above sidewalk grade.
   b. Legs need not be **straight**
   c. Legs may be **occupied**.
   d. There should be as few as possible with a minimum of 2
2. **Curvy**
   a. Portions of the mass should be characterized by **broad, smooth curves**.
      i. These curves should be used to describe wide points transitioning to more narrow moments.
   b. Hip tilt can allow the natural curvature of the massing pop, as well as accentuate the lower portion according to cosmopolitan.
      i. These articulations in both plan and section can be alluring.

+IMAGE
/New Form From Code
//PERSONAL Translation





contrapposto flamingo

1. Massing
   a. 2 stories permitted atop “legs”. See 03.027.2 “Super Legs”
      i. This main massing must be aggregated into one lump, maintaining some sort of roundedness.
   b. Asymmetrical in its organization and expression
      i. Lopsided could be another word
   c. One side should be robust, **rigid** and appearing to hold the mass up
   d. the other side should be a **loose** expression
   e. It should feel both balanced and about to move.
2. **Super Legs**
   a. The structure shall perch on the site with **long spindly legs**.
      i. Each no wider than 10% of the site width in order to appear dainty and delicate
      ii. 90% of the site surface area must be maintained as open space up to 30 ft above sidewalk grade.
   b. Legs need not be **straight.**
   c. Legs may be **occupied**.
   d. Location
      i. Leg(s) must be placed no more than 8ft apart - measured at finish face
   e. While it may appear uncomfortable, resting on one leg takes literally no effort.

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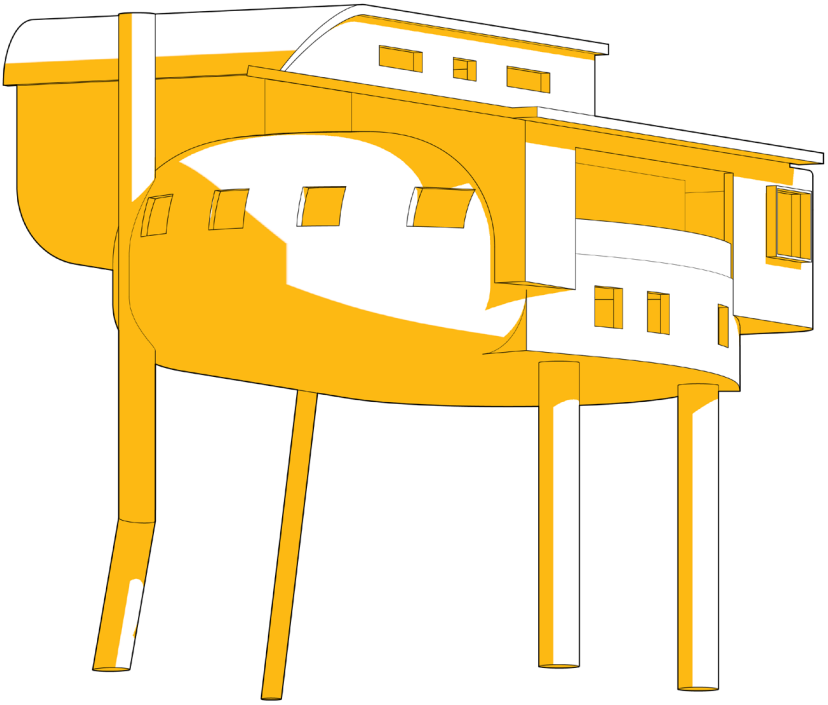
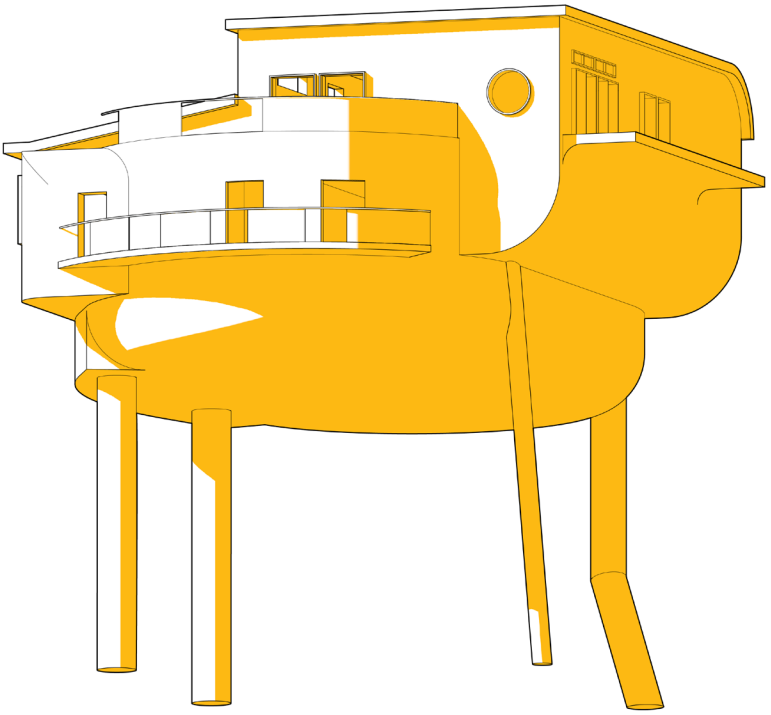
/New Form From Code
//PERSONAL Translation

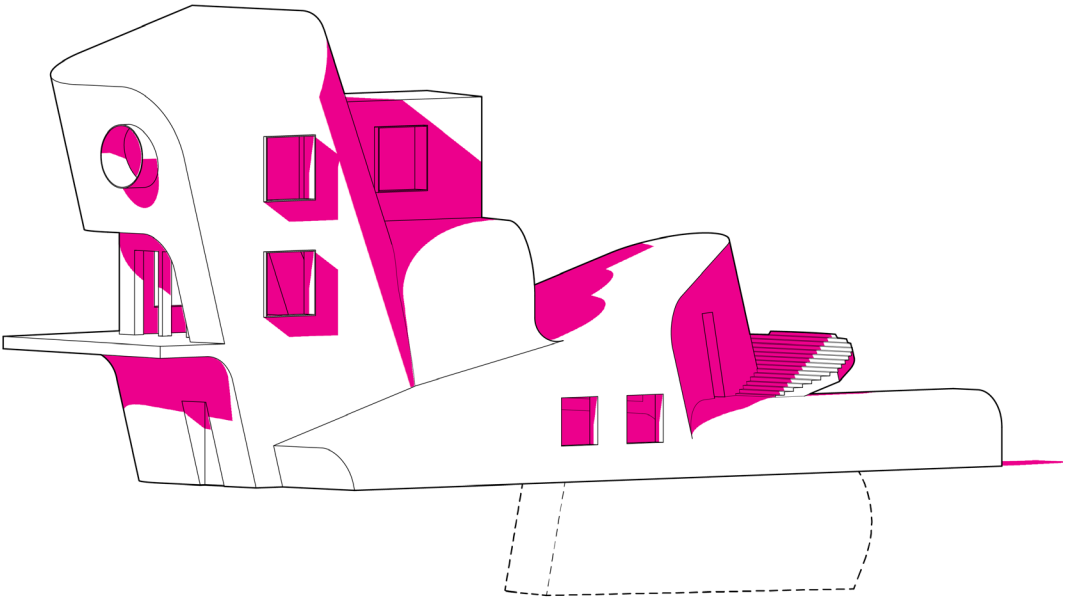


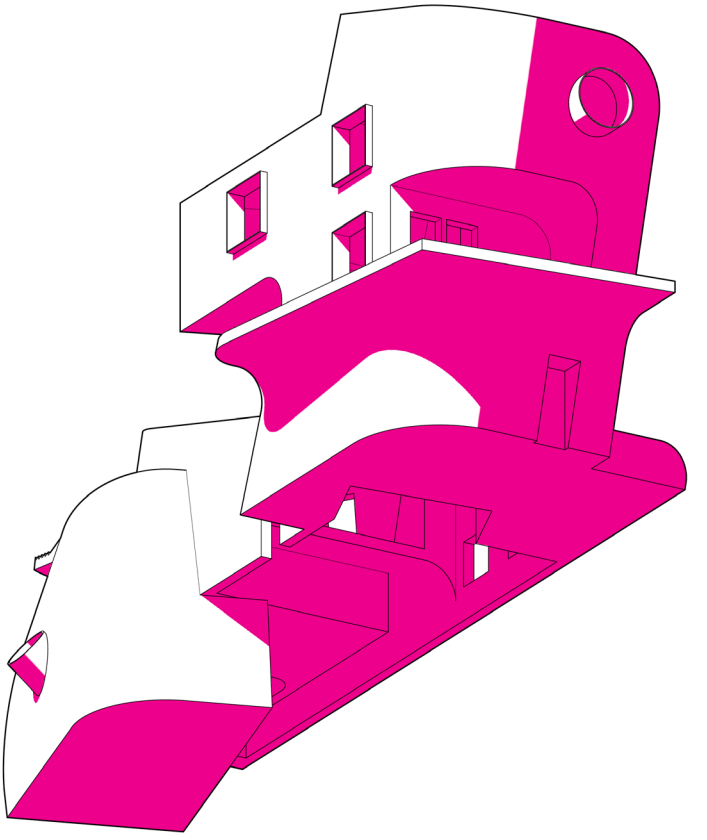


reclined sea lion

1. **Massing**.
    a. One side must be expressed in a rounded form that **bends up**, beginning at 30% of the length from the end to a blunt tip. This bend should reach 3x the height of the center region.
        i. the middle portion of the form slowly thickens until the bend.
    b. It should feel smooshed into the sand.
2. **Recline**
    a. The structure should read as tilted back at 30-45 degrees.
        i. Site work or structural elements should assist in propping up the tilted mass
3. Sandy Toes
    a. Some parts of the mass should be embedded into the site.
        i. Typically the ends of the mass feel best when **nestled deep into the cool wet sand** beneath the surface.
    b. a limit of (1) story beneath the surface.
4. Shade Avoidance
    a. In order to maximize **tanning potential**, the mass should be located to avoid the shadows of neighboring structures.
        i. Get some **sunscreen** if you are concerned.
5. It may try to scoot, **bobble**, or waddle away.

+IMAGE
/New Form From Code
//PERSONAL Translation





contrapposto flamingo

1. Massing
   a. 2 stories permitted atop “legs”. See 03.027.2 “Super Legs”
      i. This main massing must be aggregated into one lump, maintaining some sort of roundedness.
   b. Asymmetrical in its organization and expression
      i. Lopsided could be another word
   c. One side should be robust, **rigid** and appearing to hold the mass up
   d. the other side should be a **loose** expression
   e. It should feel both balanced and about to move.
2. **Super Legs**
   a. The structure shall perch on the site with **long spindly legs**.
      i. Each no wider than 10% of the site width in order to appear dainty and delicate
      ii. 90% of the site surface area must be maintained as open space up to 30 ft above sidewalk grade.
   b. Legs need not be **straight.**
   c. Legs may be **occupied**.
   d. Location
      i. Leg(s) must be placed no more than 8ft apart - measured at finish face
   e. While it may appear uncomfortable, resting on one leg takes literally no effort.

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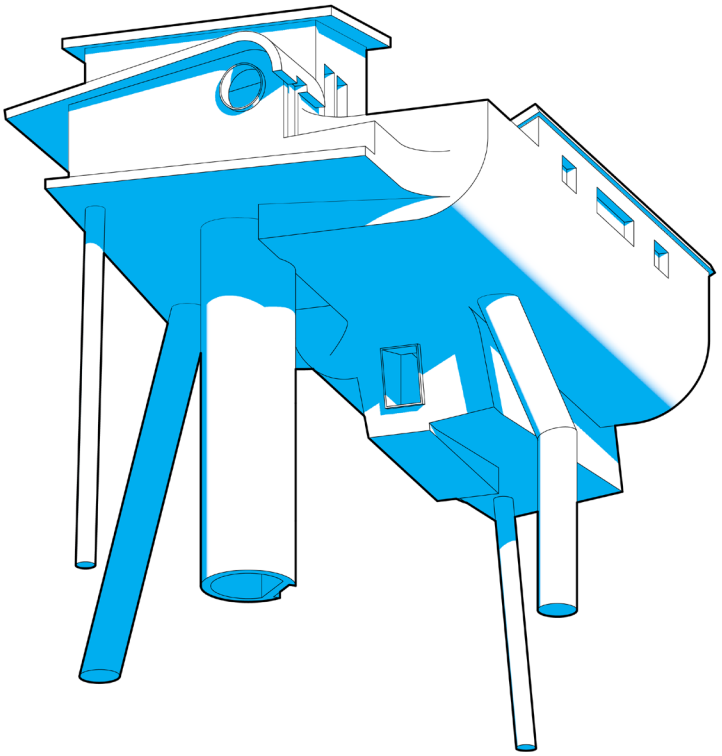
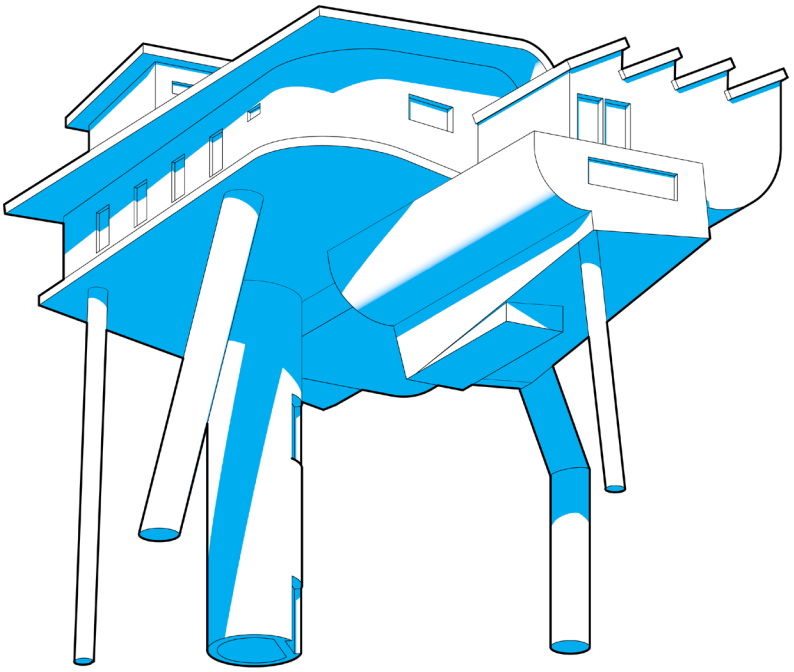




overlay

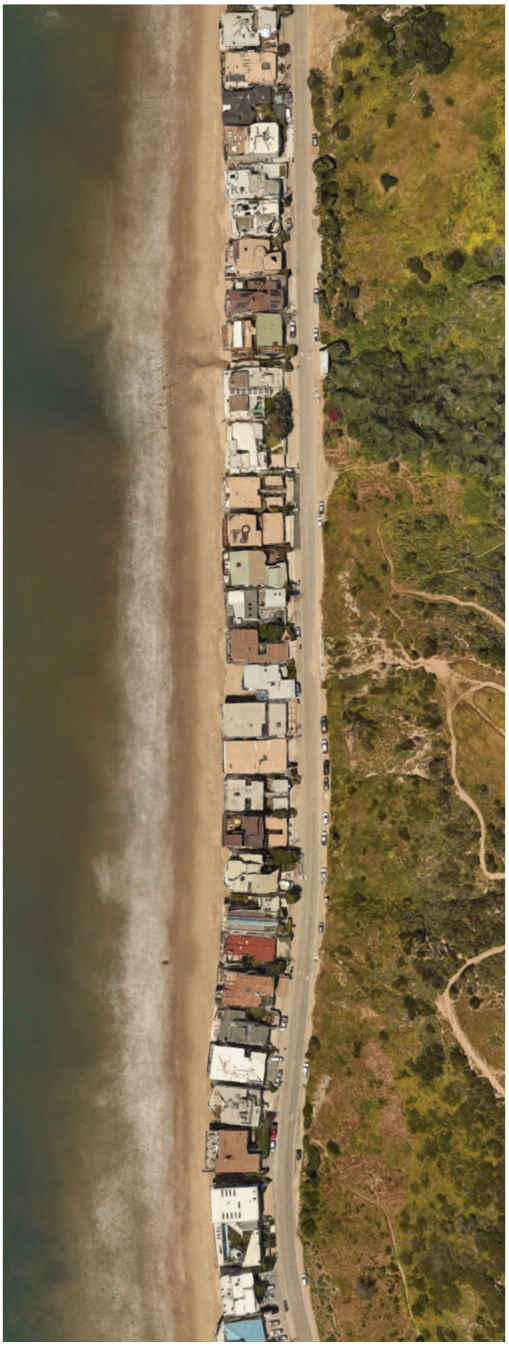
zones

3.4 Overlay zones

Overlay zone regulations provide for the establishment of certain overlay zones in areas where, by reason of location, topography, existing development conditions, or other circumstances, development impacts may be greater, or circumstances may necessitate additional site-specific regulation to further the purpose of this ordinance. Overlay zones may also be used to increase density and uses in underlying zones in order to facilitate affordable housing. All uses within the boundaries of an overlay zone shall comply with the provisions of the overlay zone in addition to applicable standards in the underlying zone (unless otherwise specified), other provisions of this ordinance, and other provisions of law. (Ord. 449 § 4, 2019)

3.4.1 Overlay Districts Specific to Existing Developments

The following development standards shall replace the Residential Property Development and Design Standards (Section 3.6 of the Malibu Local Implementation Plan) for the areas listed below and identified on the Malibu Local Implementation Plan Zoning Map. All requirements for the Malibu LIP that are not inconsistent with the criteria listed below shall remain in effect for those parcels in the Overlay Districts.



IMAGE+
Malibu Satellite Image/
Google Maps//

MOFOZ

CODE

Malibu Ocean Front Overlay Zone

1. Sectional Public Right Of Way

   a. Beach front properties may be subject to Malibu City Local Coastal Ordinance 42.03.02c. 30% of site area at grade or 40% above 12ft must be left empty and available for purchase as an "over/under structure sectional easement" by the city. See 42.03 exhibit a. Public walkways and amenity spaces will be constructed by the city in these conditions.

2. Structure Height

   a. No residence or structure shall exceed 24 feet for flat roof including solid rooftop, parapet and deck walls, and 28 feet for pitched roof, as measured from the lowest recommended finish floor elevation on the ocean side, as defined by a licensed Civil Engineer, based upon a Comprehensive Wave Action Report, and 24 feet for a flat roof and 28 feet for pitched roof as measured from center line of the road on the land side. Open railings for rooftop decks on structures with a flat roof may extend 25 feet in height.

   b. Standard structure height formula above does not apply when utilizing 3.4.1 H.3, "SUPER LEGS". Follow condition specific criteria in section 3.

3. Super Legs

   a. The structure shall perch on the site with long spindly legs. These legs may be shared between structures above, below, or beside (see Aggregation).

      i. Each leg shall be no wider than 10% of the site's maximum width at a maximum of 6ft unless applying for variance 3.d for a lift accessed structure.

   b. No Residence or Structure, including satellite dish antenna, shall exceed 48 feet for a flat roof and 52 feet for a pitched roof if 90% of the site surface area is maintained as open space up to 20 ft above sidewalk grade measured at the lowest protrusion.

   c. Tilt. Legs beyond 8 ft in length must be splayed or bent beyond 10˚ for more than 30% of their length. See figure 03.1.

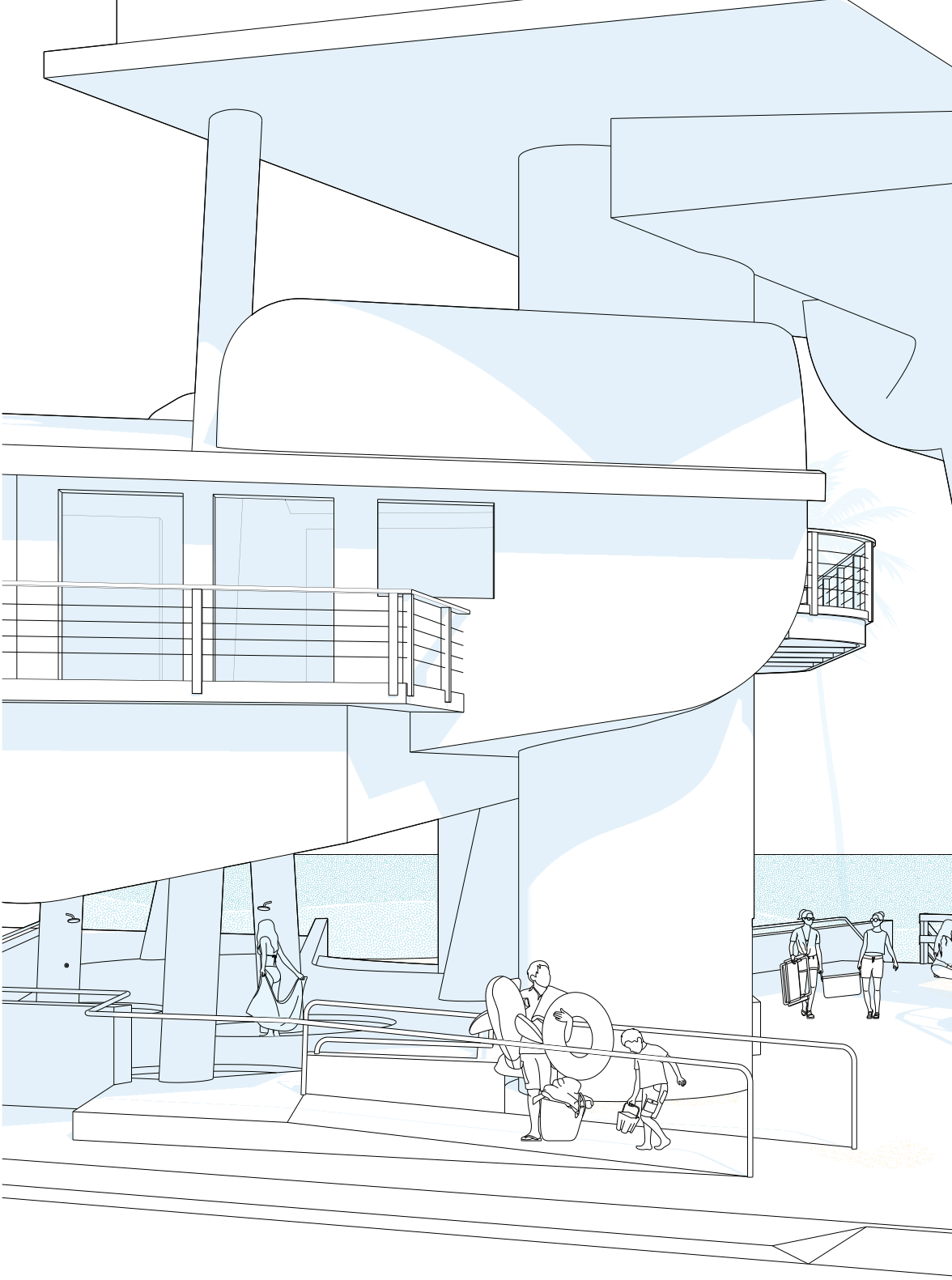
   d. Legs may exceed the 10% site width maximum and ignore the tilt minimum in order to accommodate a lift for residence access. They shall not exceed 8 ft in diameter. These "oversized legs" may be shared like the other legs between residences in order to minimize street-level impact and cost.

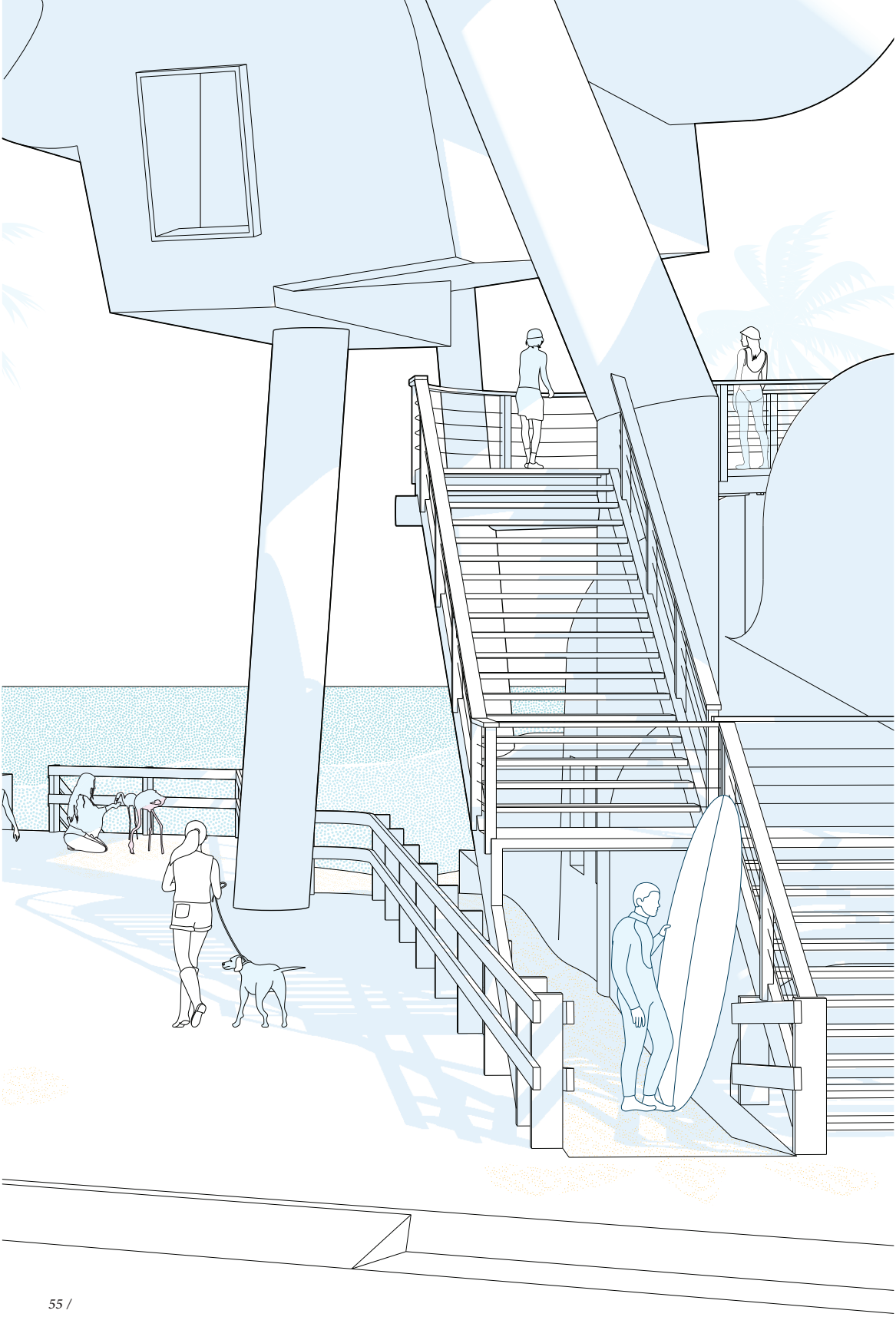
4. Legs

   a. No Residence or Structure, including satellite dish antenna, shall exceed 36 ft for a flat roof and 40 ft for a pitched roof if 95% of the site surface area is maintained as open space up to 10 ft above sidewalk grade measured at the lowest protrusion

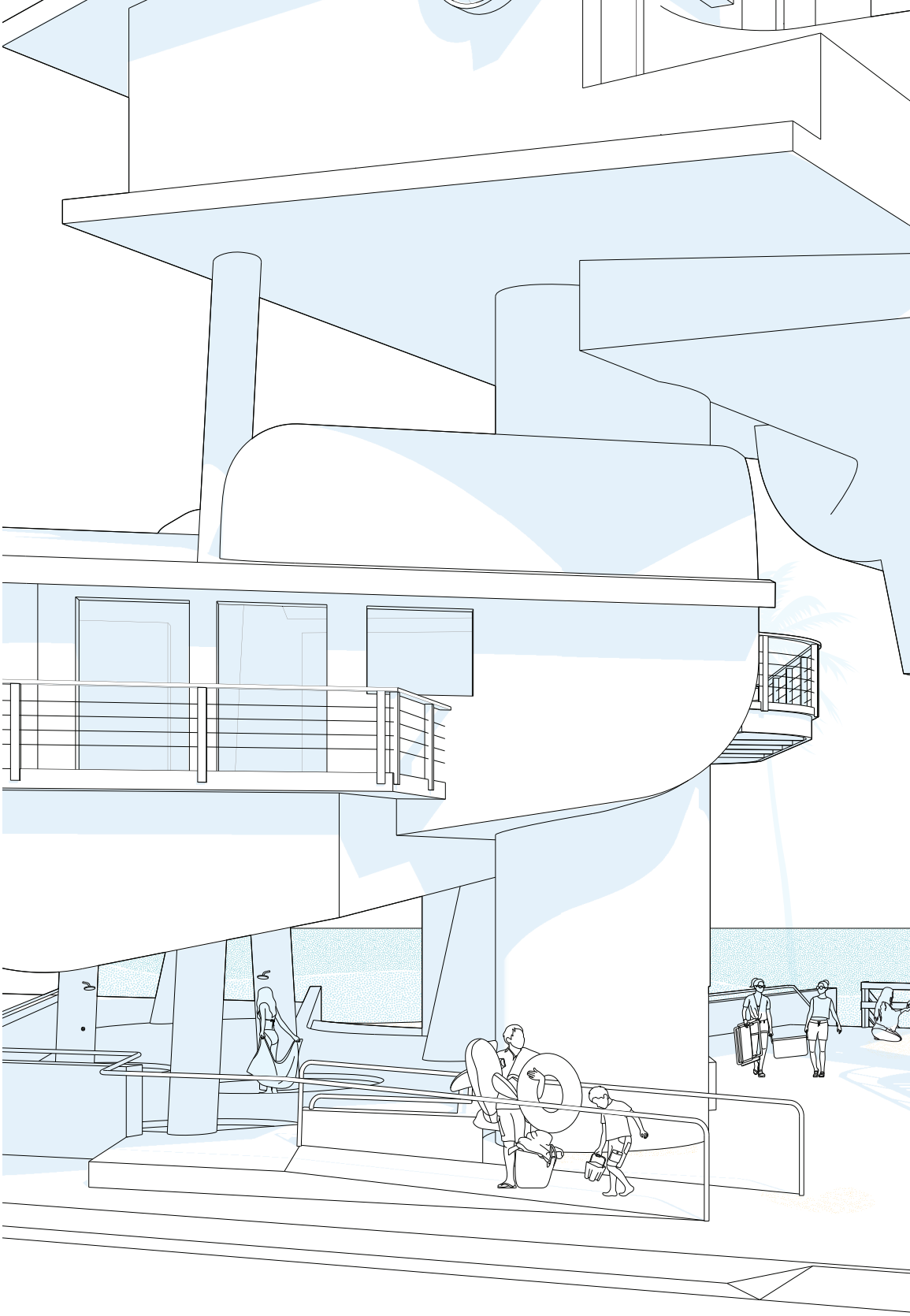
   b. No more than 25% of the under belly's area may rest at the lowest point.

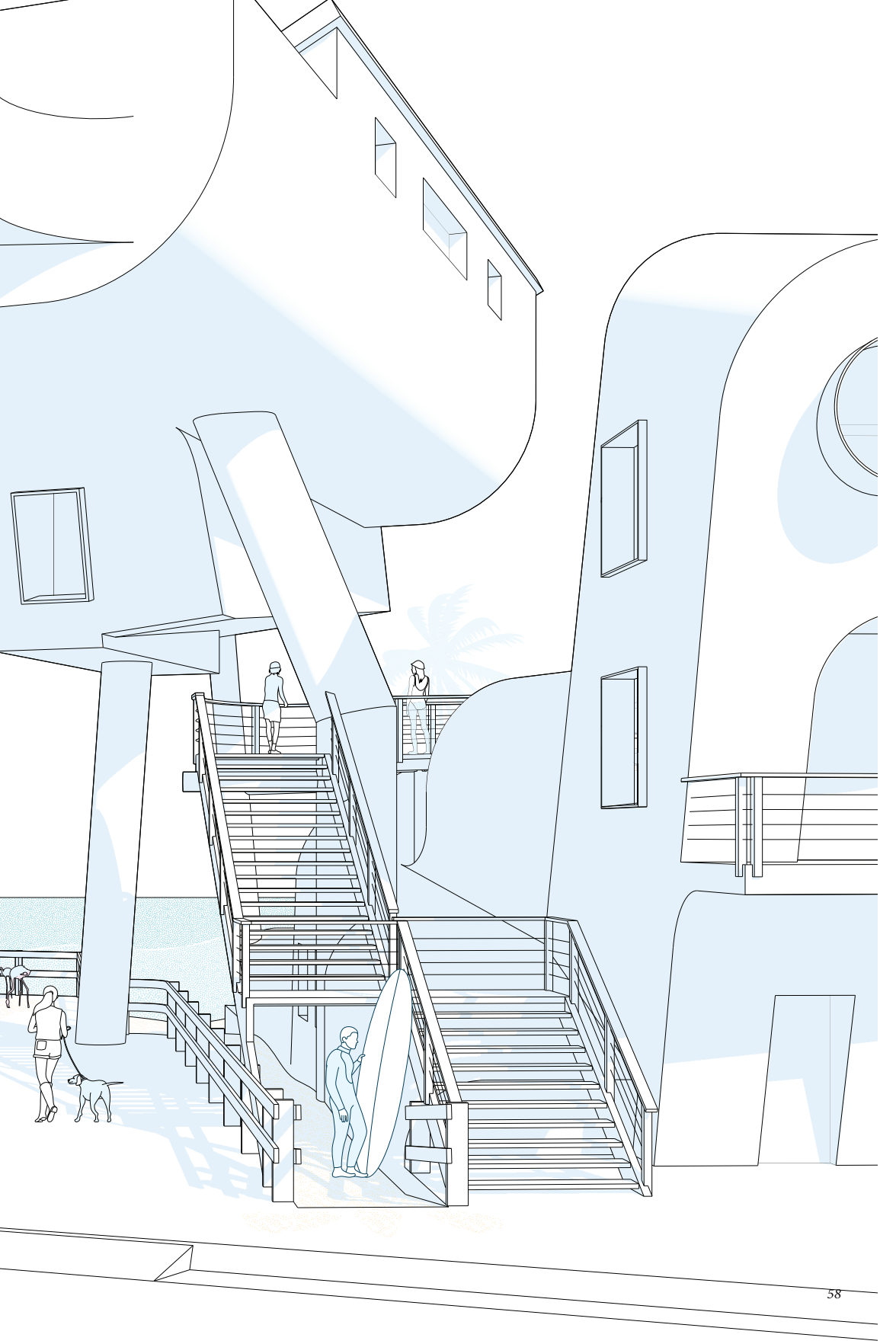
   c. Portions of the structure can overhang site lines at a maximum of 15ft when above 20 feet, measured at average sidewalk grade.





5. Structure Massing.
   a. If legs are not being utilized, the massing must follow the following requirements:
      i. No portion of the structure may meet the ground within double the street front setback. Structure may overhang street front setbacks 8ft above the ground.
      ii. Predominant seaward facing portions of the structure may extend beyond all site lines a maximum of 30 ft so long as no part of the extension exceeds 3ft above grade. Where extension meets the sand of the beach, measure from the first stair at the nearest public access point.
6. Garage Doors.
   a. Garages and driveways are not permitted. Raised parking pads will be constructed and allotted for residences by the city (see MCLCO 42.03.02c).
7. Predominant Seaward Area.
   a. The "predominant seaward area" shall be that portion of a structure closest to and/or facing the ocean, which has an area (i.e., the surface which is facing sand and water).
   b. Residences in the MOFO zone shall have a predominant seaward projection of at least 150% the typical frontage area, as described as (the lots maximum width x allowed height). See article 7.08.4a "Folding and Bending".
   c. Decks, Stairs and other protruding structures are not considered in this area - rather a protrusion from the surface to be considered the predominant seaward projection.
   d. MCLCO 42.03.02c conditions use the reduced site footprint to determine required area.
8. Folding and Bending.
   a. Residences shall not have straight continuous walls of a length more than 60% of the allowable buildable length. This also applied to walls running parallel with a jog in or out of less than 6 ft. Continuous surfaces must be broken with a bend or curve.
9. Aggregation.
   a. Parcel site line overlap conditions exist between most parcels within the Malibu Ocean Front Overlay Zone (see figure 5.1).
      i. Where overlaps occur - neighborly discussion must take place to determine sharing of legs in order to maximize FAR with MCLCO 42.03.02c public amenities.
   b. Leaning Over. Structures who do not utilize legs or super legs either due to being a "bottom bunk" parcel or by choice may be leaned over or leaned on.
      i. Structures following extension and setback guidelines are permitted to place leg in its lower neighbors site.
      ii. Legs placed in neighboring sites become shared ownership for both maintenance and use for utilities etc.
   c. Bending around. Where parcels overlap, structures may wrap, or bend around their neighbors.
      i. No portion of the structure may come within 8 ft of any neighboring mass, including public amenity spaces or rights of way.



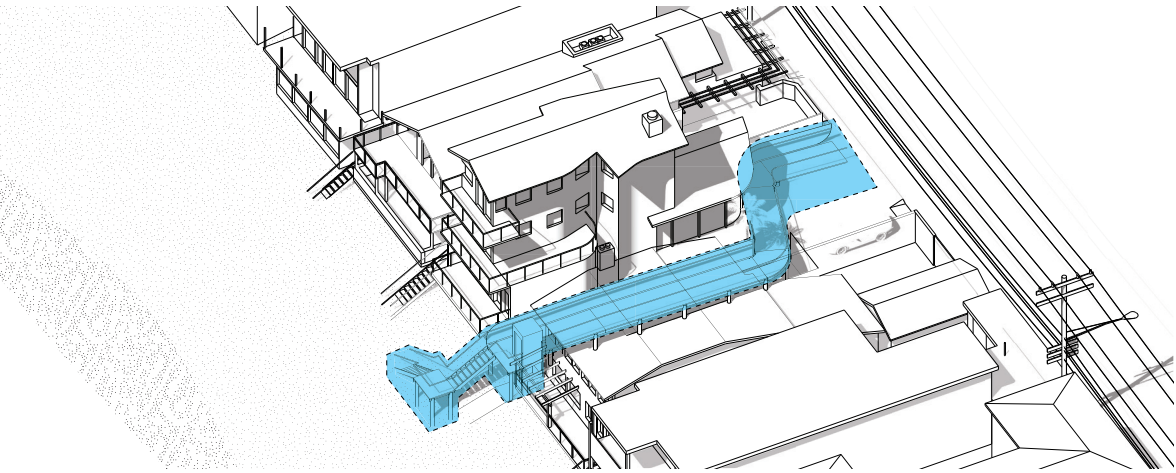


figures

and diagrams

Sectional Public Right Of Way

Beach front properties may be subject to Malibu City Local Coastal Ordinance 42.03.02c. 30% of site area at grade or 40% above 12ft must be left empty and available for purchase as an "over/under structure sectional easement" by the city. See 42.03 exhibit a. Public walkways and amenity spaces will be constructed by the city in these conditions.



42.03 Exhibit a.

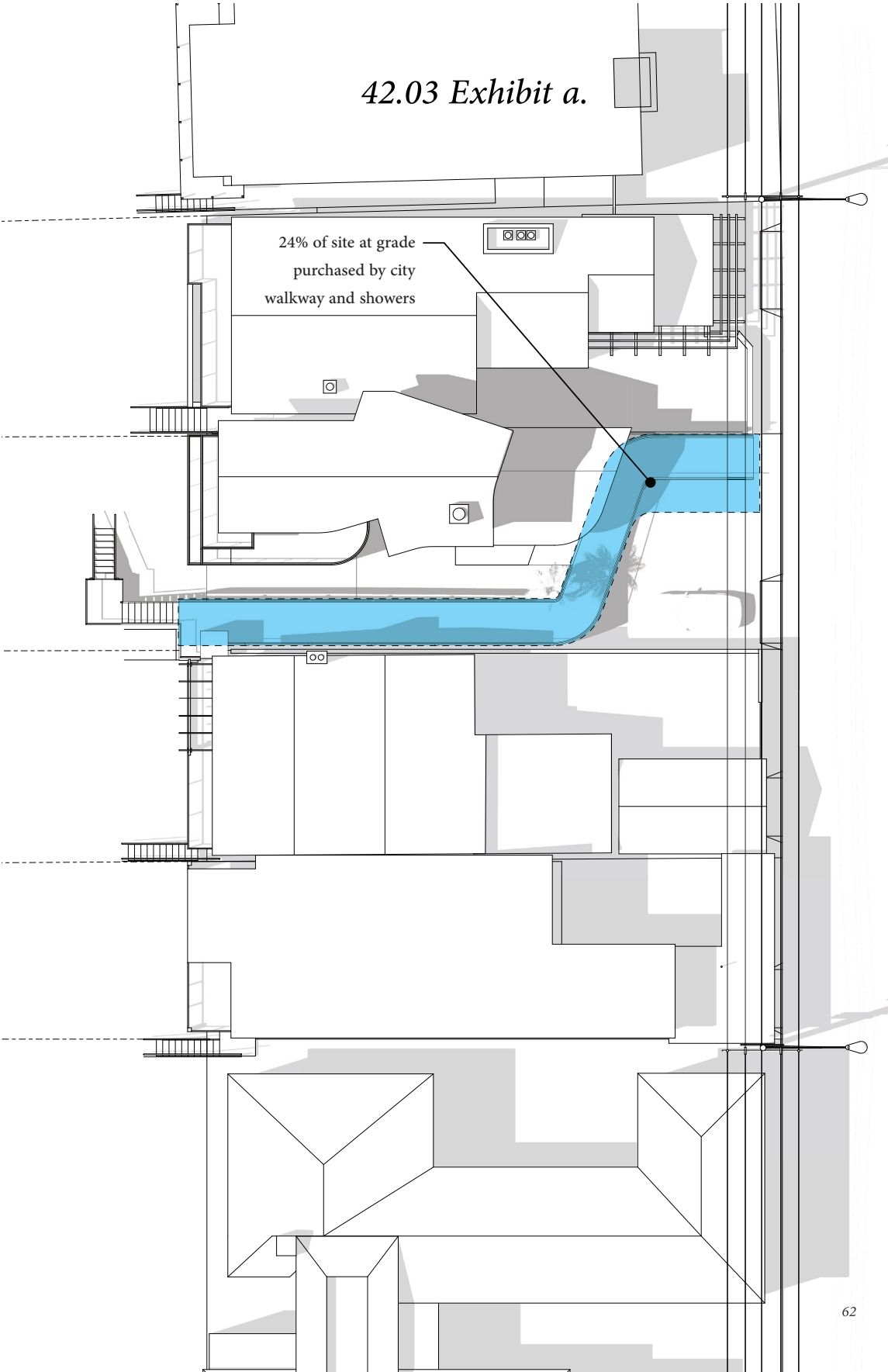


Figure 01.1 - Typical Parcel Condition

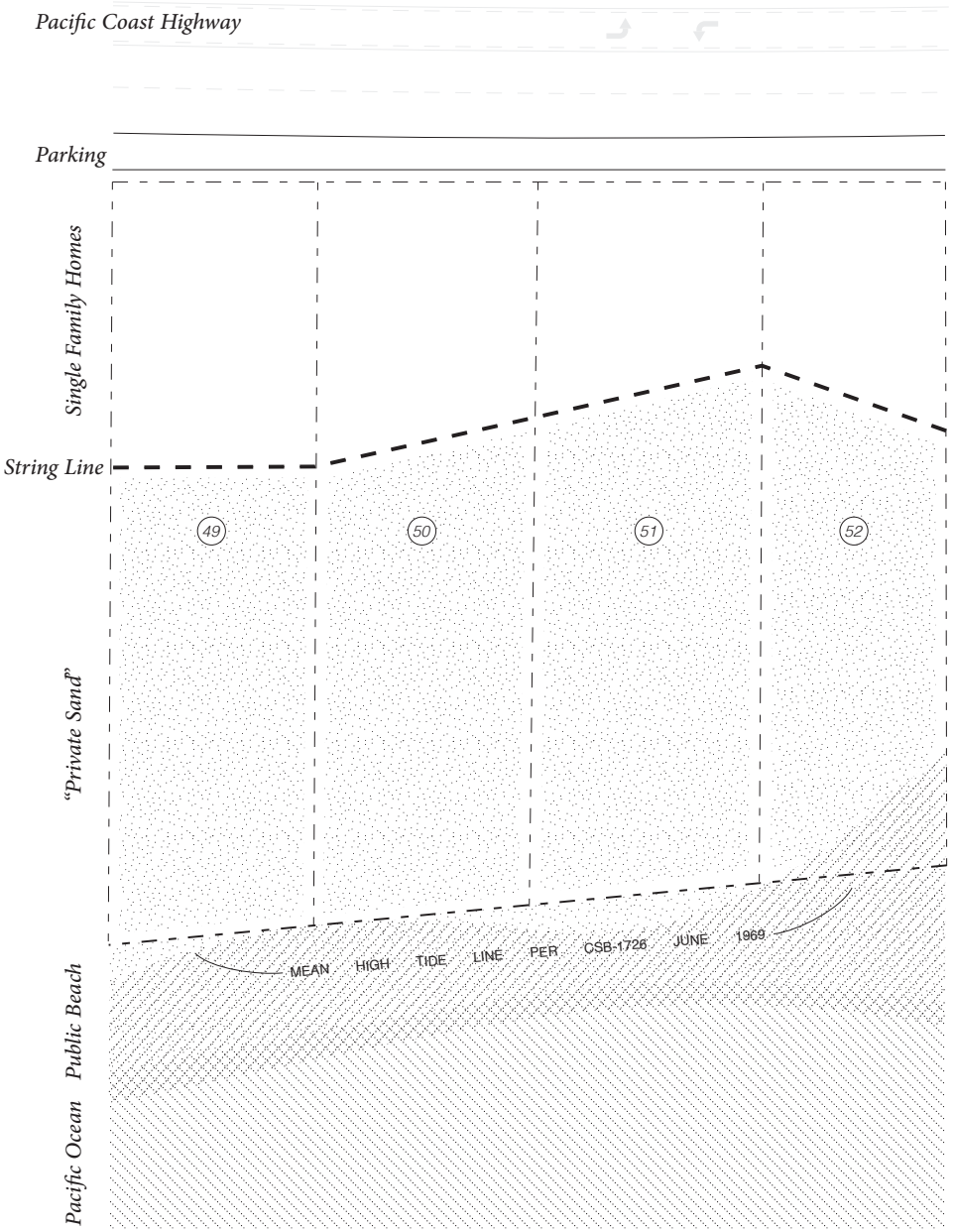


Figure 01.2 - Potential Proposed MOFO Parcel Layout

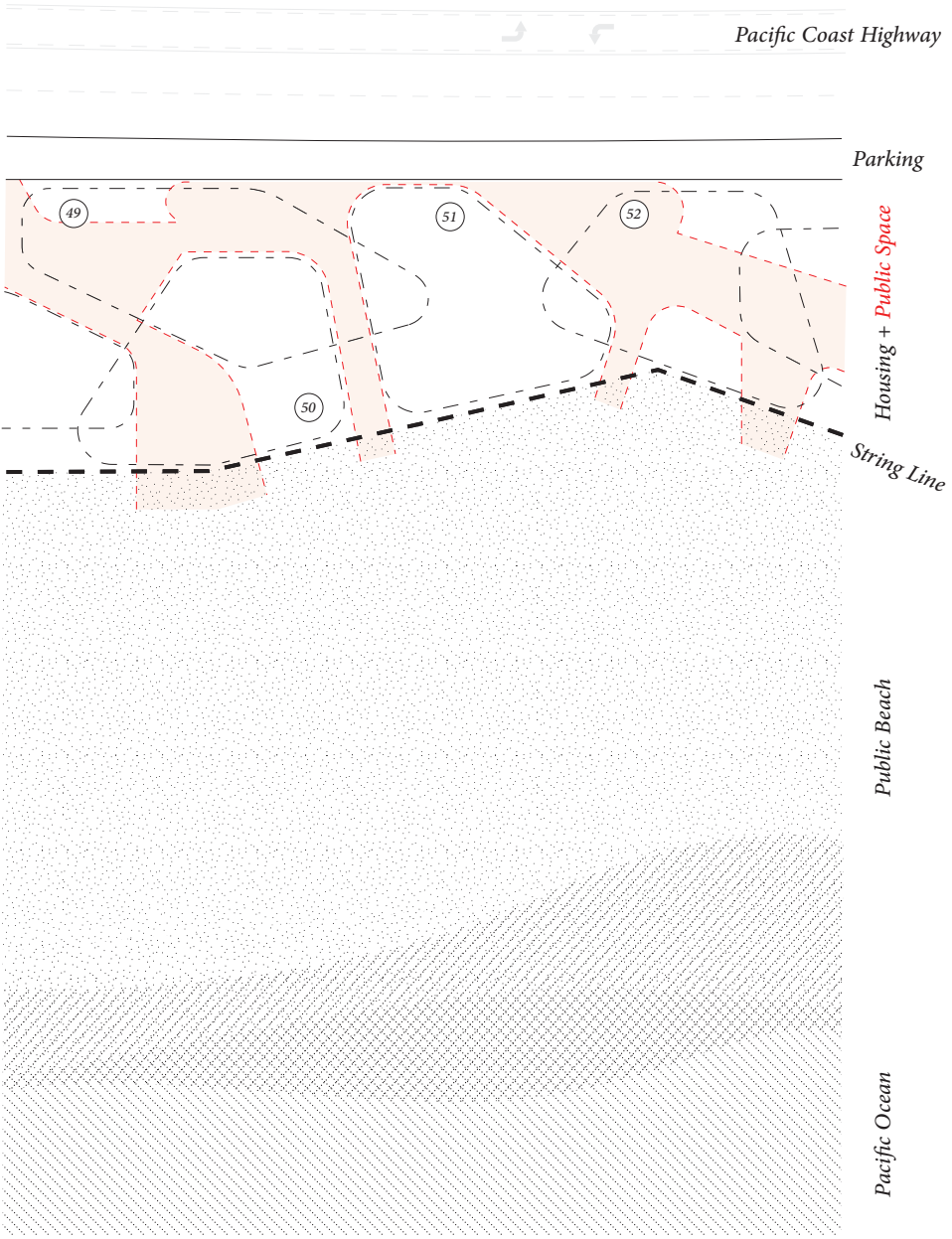
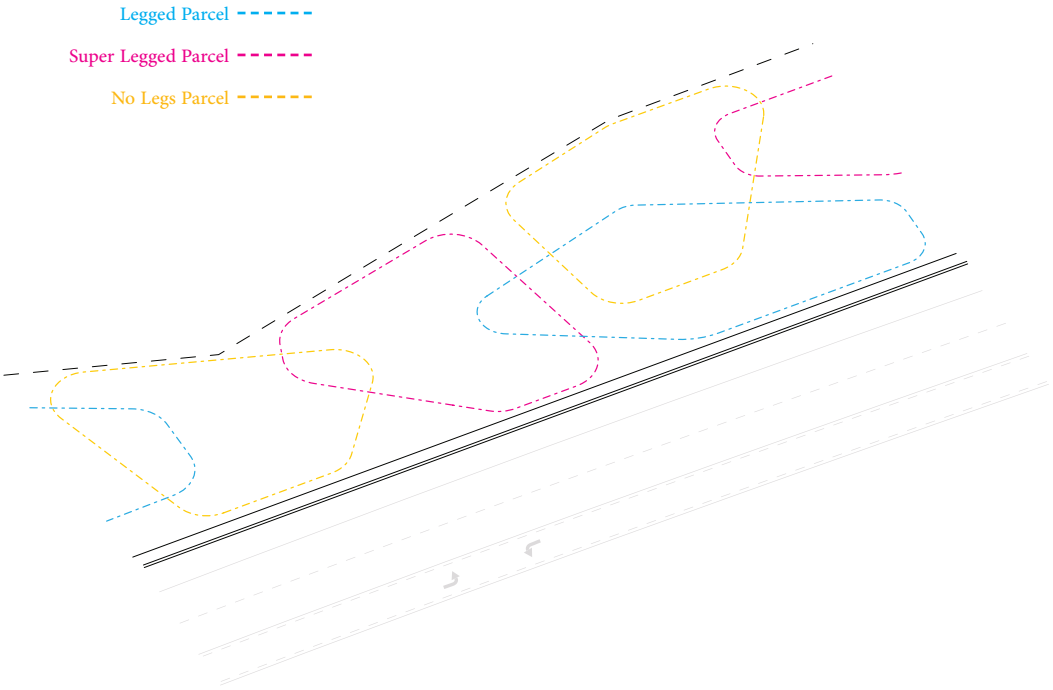


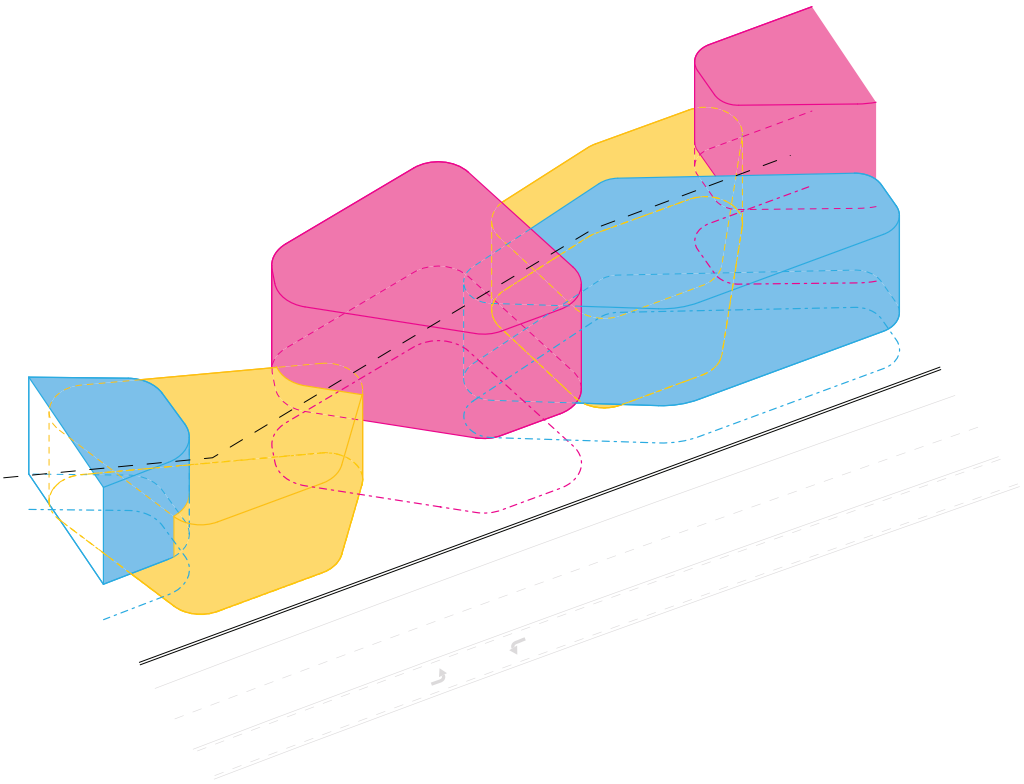
Figure 02.1 - Example Parcel Aggregation and Proximities



Parcels are designated to abide by specific height, setback, and aggregation regulations based on legginess. Figure 02.1 shows several example parcels and the existing string line. The color of these parcel site lines indicates the selected restriction set based on owner preference as well as proximity and alternation to other types.

On the following page we can see the 3 dimensional nature of these different zones, overlapping in plan, while shifting vertically in elevation based on legs (not shown, see figure 03.1-03.2). These elevation changes are also based on public amenity spaces and through access over, under, and around these parcel volumes.

Figure 02.2 - Parcel Volumes

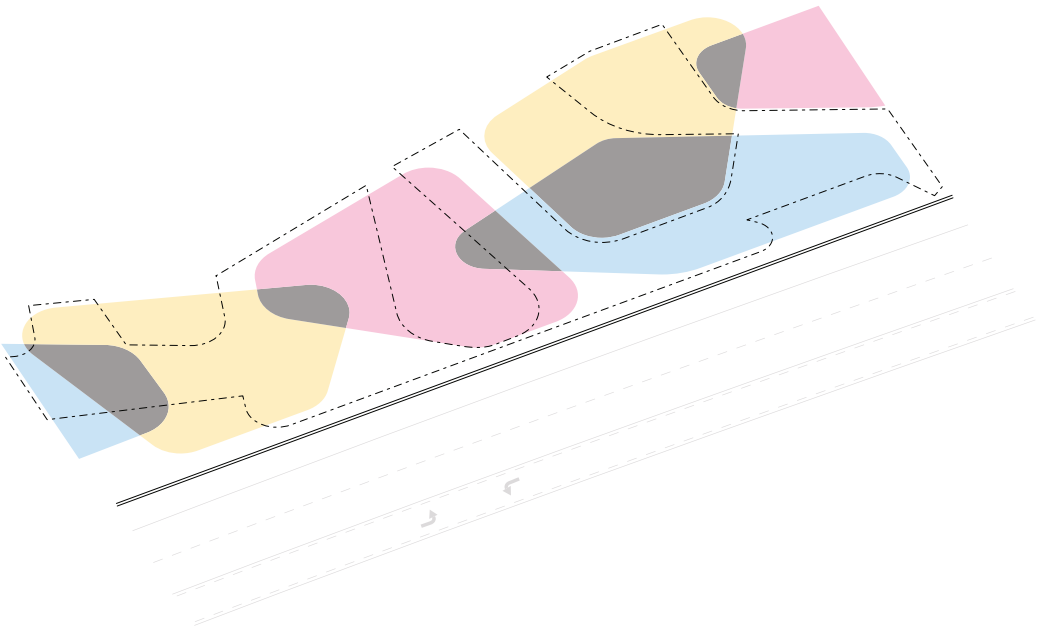


Section 02_Structure Height: No residence or structure shall exceed 24 feet for flat roof including solid rooftop, parapet and deck walls, and 28 feet for pitched roof, as measured from the lowest recommended finish floor elevation on the ocean side, as defined by a licensed Civil Engineer... etc.

Per Section 03_Super Legs: No Residence or Structure, including satellite dish antenna, shall exceed 48 feet for a flat roof and 52 feet for a pitched roof if 90% of the site surface area is maintained as open space up to 20 ft above sidewalk grade measured at the lowest protrusion.

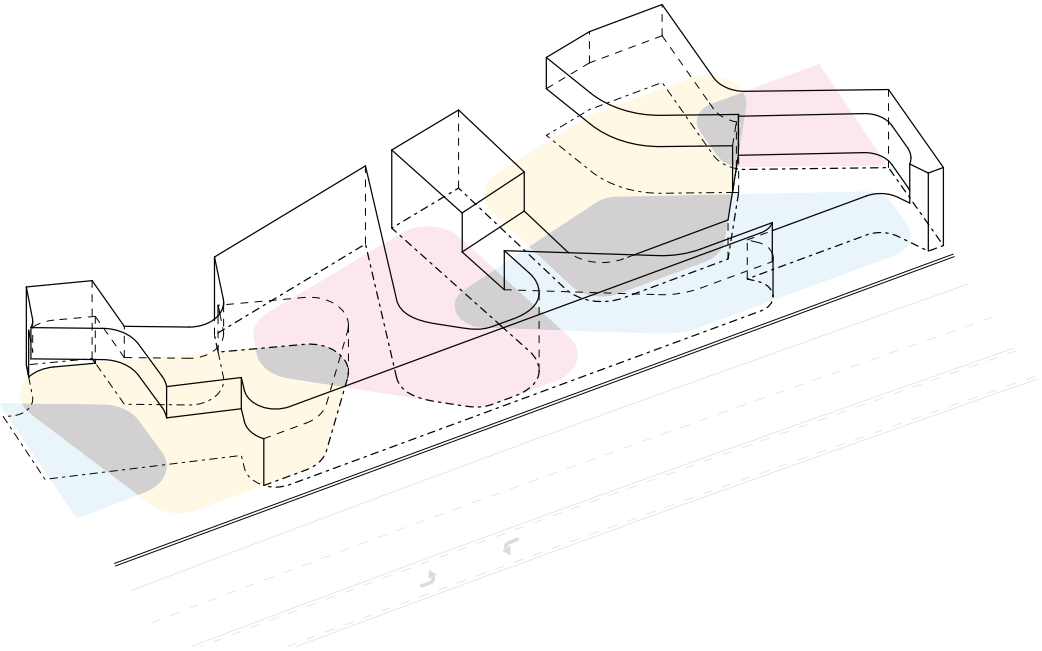
Per Section 04_Legs: No Residence or Structure, including satellite dish antenna, shall exceed 36 ft for a flat roof and 40 ft for a pitched roof if 95% of the site surface area is maintained as open space up to 10 ft above sidewalk grade measured at the lowest protrusion

Figure 02.3 - Public Right of Way



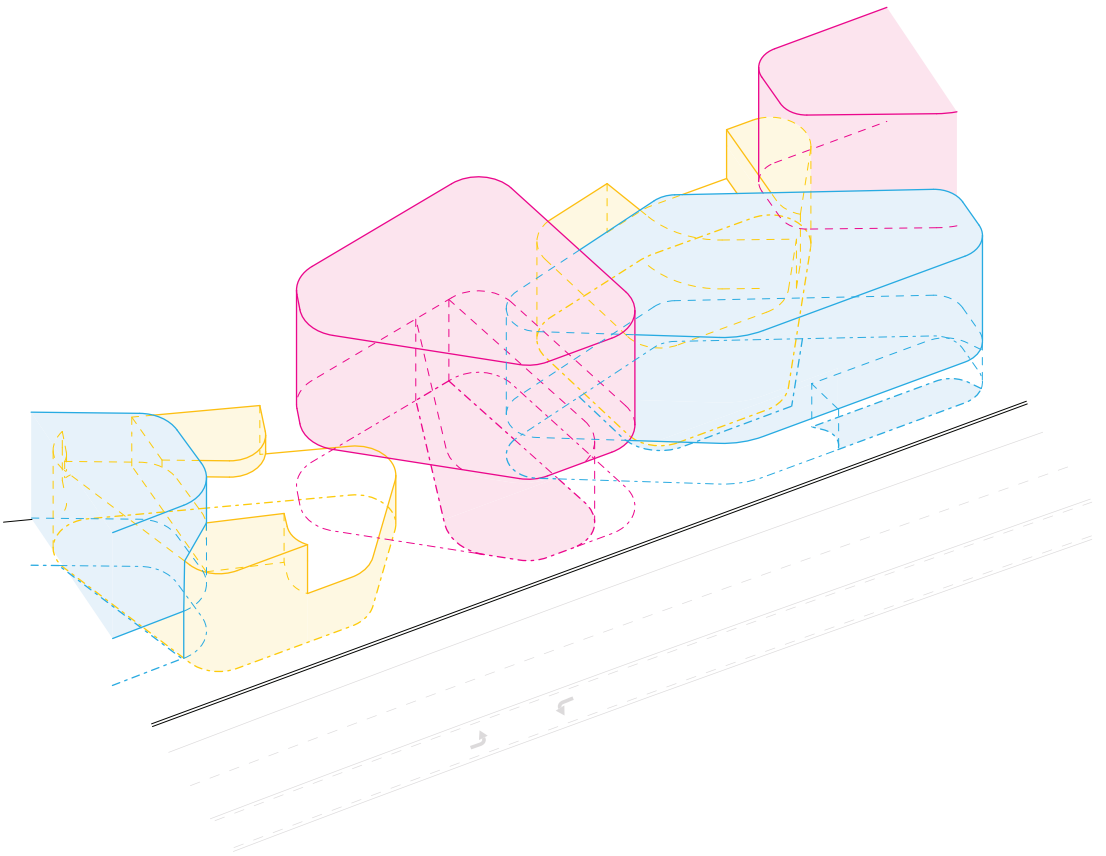
Per section 01 of the Malibu Ocean Front Overlay Zone, "Sectional Public Right of Way," Beach front properties may be subject to Malibu City Local Coastal Ordinance 42.03.02c. 30% of site area at grade or 40% above 12ft must be left empty and available for purchase as an "over/under structure sectional easement" by the city.

Figure 02.4 - Public Right of Way Volume



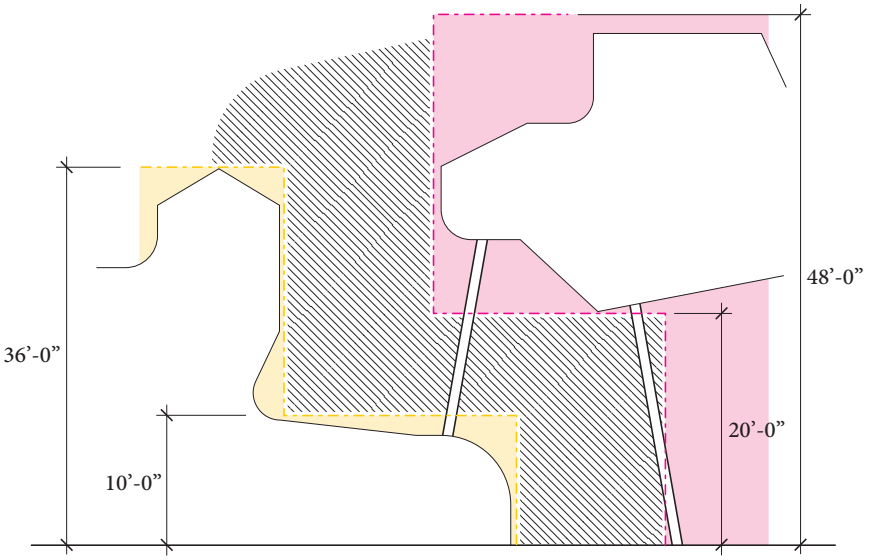
Due to the multitude of conditions, the space purchased by the city of Malibu becomes three dimensional - owning both air and ground, above and below residential structures. This diagram shows an example volume of 12 ft above grade or at grade space purchased via Malibu City Local Coastal Ordinance 42.03.02c.

Figure 02.5 - Resulting Parcels (axonometric)



The resulting build able areas for each of these parcels is shown. This does not yet take into account neighborly aggregation decisions surrounding structural and utility legs. It is important to note that structures not utilizing legs (in orange) loose some roof space for public use, and leggy parcels only retain some of their site at grade for private use.

Figures 03.1 - Leg Sharing (aggregation)

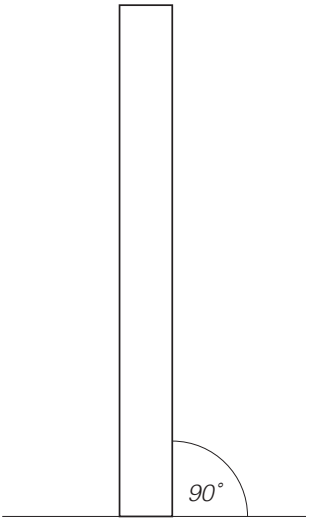


MOFOZ section 9, subsection b: Leaning Over. Structures who do not utilize legs or super legs either due to being a “bottom bunk” parcel or by choice may be leaned over or leaned on. Structures following extension and setback guidelines are permitted to place leg in its lower neighbors site. Legs placed in neighboring sites become shared ownership for both maintenance and use for utilities etc.

Figure 03.2 - Leg splay

Legs must be splayed or bent beyond 10˚ for more than 30% of their length.

Non-permissible straight leg



Examples of acceptable leg splays/bends

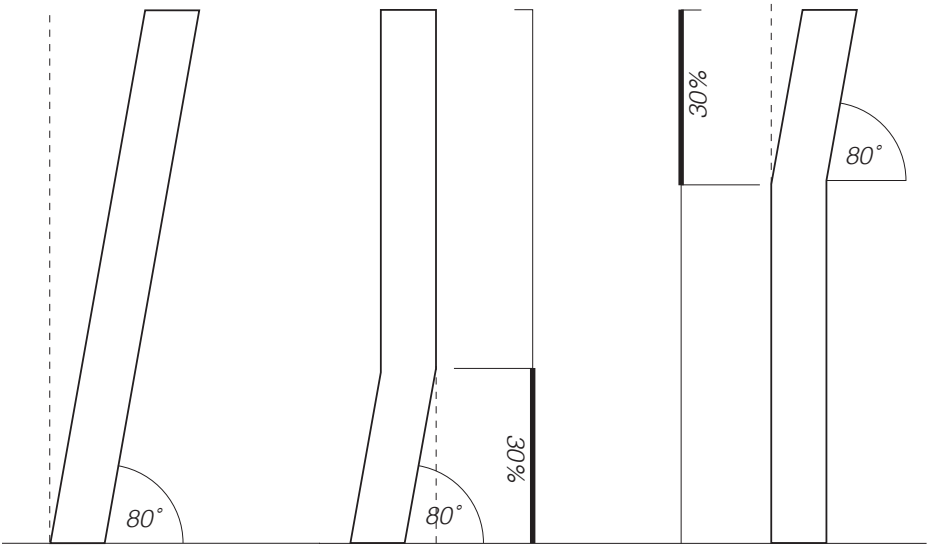
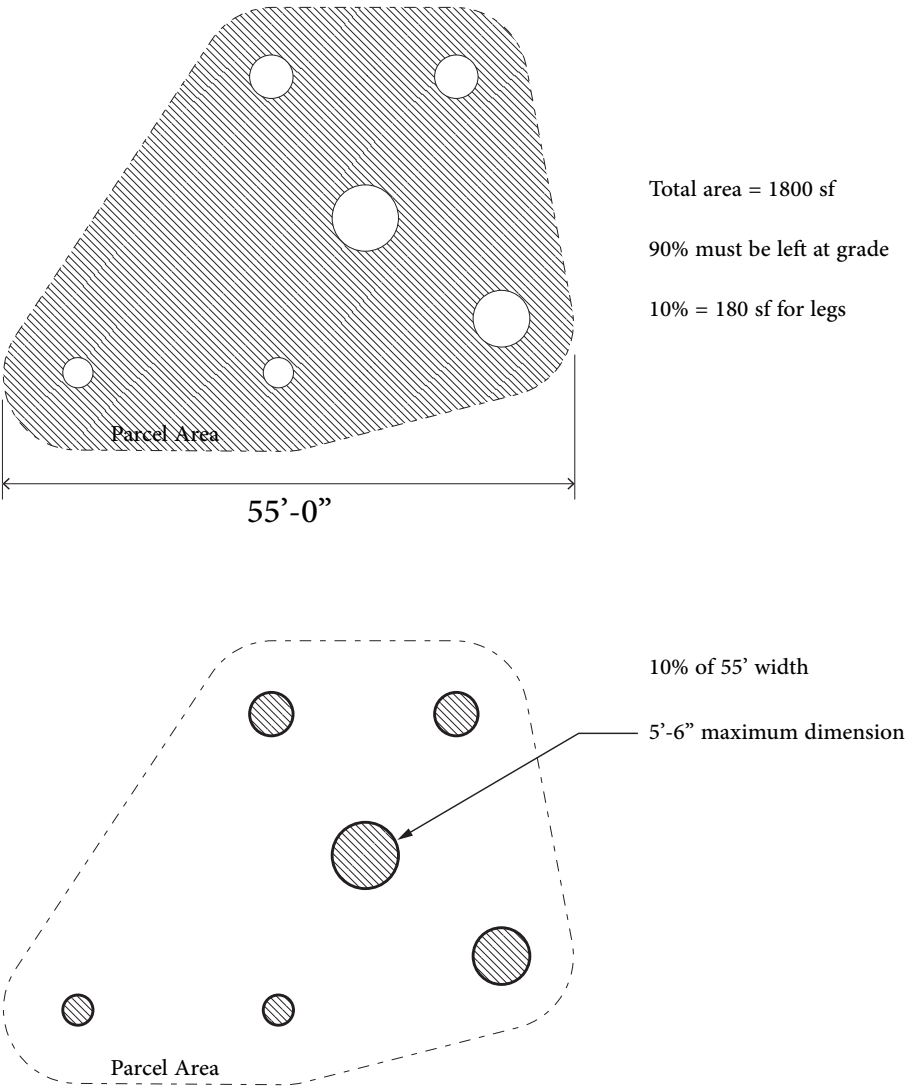


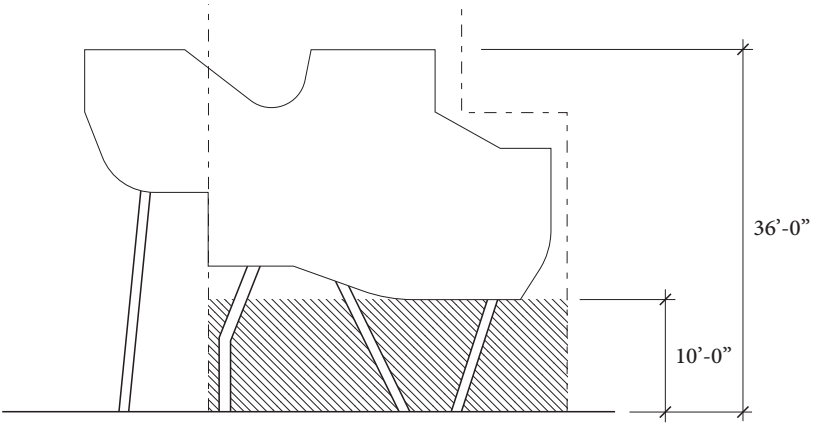
Figure 03.3 - SUPER Leg width and area



i. Each leg shall be no wider than 10% of the site's maximum width at a maximum of 6ft unless applying for variance 3.d for a lift accessed structure.

a. No Residence or Structure, including satellite dish antenna, shall exceed 48 feet for a flat roof and 52 feet for a pitched roof if 90% of the site surface area is maintained as open space up to 20 ft above sidewalk grade measured at the lowest protrusion.

Figure 04.1 - Legs

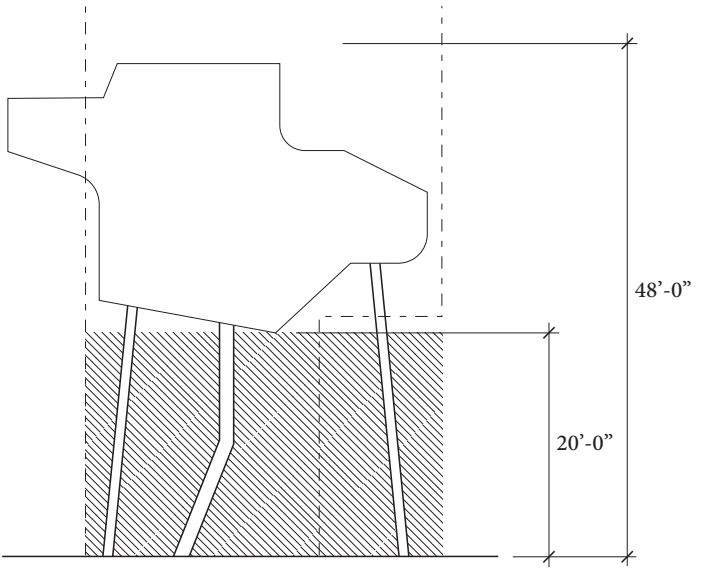


a. No Residence or Structure, including satellite dish antenna, shall exceed 36 ft for a flat roof and 40 ft for a pitched roof if 95% of the site surface area is maintained as open space up to 10 ft above sidewalk grade measured at the lowest protrusion

b. No more than 25% of the under belly's area may rest at the lowest point.

c. Portions of the structure can overhang site lines at a maximum of 15ft when above 20 feet, measured at average sidewalk grade.

Figure 04.2 - Super Legs



a. No Residence or Structure, including satellite dish antenna, shall exceed 48 feet for a flat roof and 52 feet for a pitched roof if 90% of the site surface area is maintained as open space up to 20 ft above sidewalk grade measured at the lowest protrusion.

Figure 04.3 - Too much Leg?

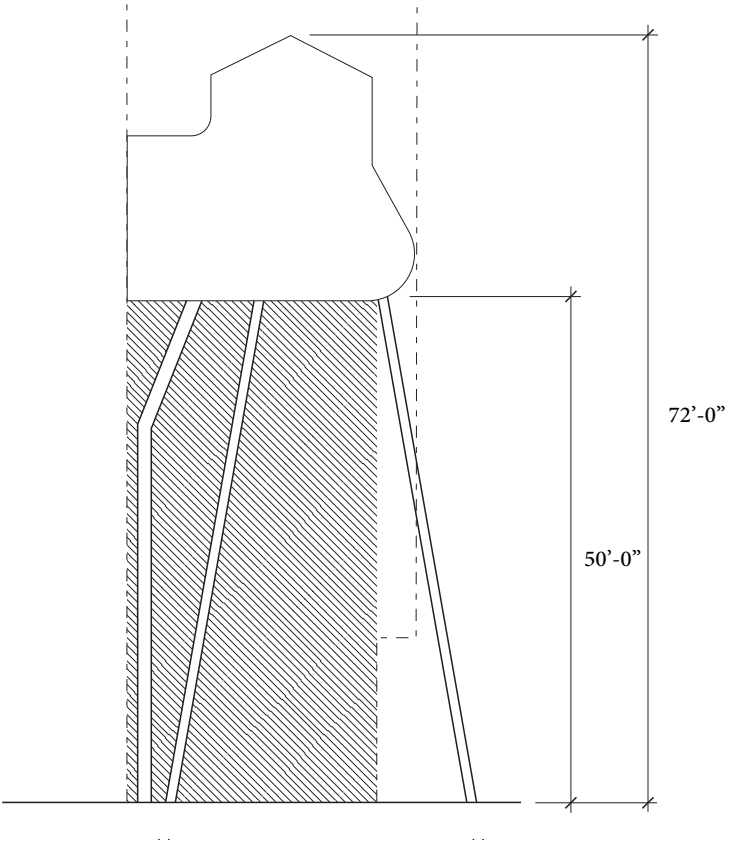
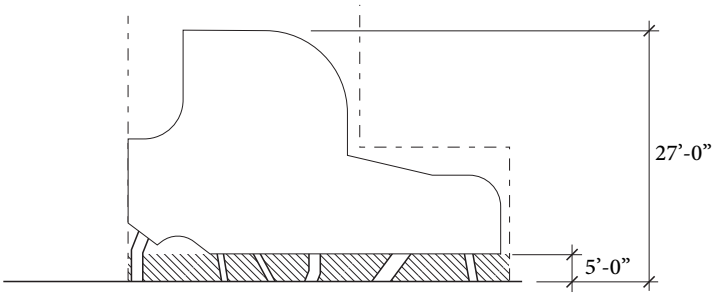


Figure 04.4 - too many?



Afterword

What a wild time to write a reflection. Looking back all the way to abstract I am super excited and amazed with how far this project has come and how far it still has to go. While this book offers a snapshot in time (around week 4 spring quarter) it also reflects a huge push and mentality shift for my process. I am super excited to continue to produce, push, and find the extremes of where code can take my ideas of posture and form and where it ends up at the end of this year. It's great to look back before pushing forward and I feel this book has helped me hone my direction from my initial impulses to my more well developed thoughts. *Cheers!*