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Floating Home: an Imagined Community

Carrie Collier
collierc3@vcu.edu

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THIS WORK IS DEDICATED TO MY MOTHER, CASSANDRA

MY SINCERE THANKS TO:

My partner Christopher S. Marshall
My best friend Palmer Marie Foley
My comrade and travel-companion Jim Czysz
My sister Liz Hahn
My father and step-mother Tom and Ann Marie Collier
& all my relations, given or chosen.

The faculty of the IDES department at VCU
Sara Reed, Emily Smith, and Roberto Ventura have been particularly generous with their time & attention.

My recommenders: Professor Melanie Rae Thon & Professor Craig Dworkin at the University of Utah.

And to Ursula K. LeGuin, (wherever she may be). Her books The Dispossessed and Always Coming Home inspired and guided me throughout.
A bowl is an object with solidity and heft, but the empty space within it makes it useful. The bowl’s function is to hold; its structured emptiness is what we use (and use up), by filling it.

A house, which is also a container, works in a similar way. It doesn’t properly exist, until it is occupied; it’s a shell, an empty package. Its inhabitants activate it; by using it, they realize its utility; they complete the design.

Clearly, an interior designer’s primary material is empty space. We are sculptors of void: we create space, which others will fill with time. For the sake of planetary ecology, we should seek to derive maximum practical use from a minimum of material resources. But this needn’t be an austerity measure—all we are doing is establishing a particular configuration of emptiness, by surrounding it.

Beauty is completely mysterious. It is an essential element of our experience that evades my efforts to fix it in place for more than a passing instant. I’ll leave it alone, except to affirm that it matters a great deal.

The Earth—its raw materials, its rhythms, and all its life-forms—have value and purpose unto themselves, whether or not Homo Sapiens find them useful.

Every living being is kin to every other. We are stranded together on this rare, hospitable Earth, and we will prosper or perish together. Without recourse to theology, no substantive defense can be mounted for a Great Chain of Being with Homo at the top. No birthright justifies our domination of this Earthly family.

History abounds with confirmation of the broad applicability of the law that every action sets in motion an equal and opposite reaction. Every ascent ends in a fall. No lasting benefit can be derived from conquest and domination, nor from the appropriation of common resources. In a natural environment, complexity and diversity are the hallmarks of stability. We can learn from this.

**THE COMMON GOOD**

**UTILITY**

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FLOATING HOME   CARRIE COLLIER

PROJECT ORIGINS

ECOLOGICAL CRISIS

GENDER EQUITY IN DOMESTIC ENVIRONMENTS, I.E., WHO DOES THE DISHES?

PLACES OF REFUGE OR RETREAT—WHAT DO THESE LOOK LIKE TODAY?

INTERESTS & CONCERNS

ECOLOGICAL CRISIS

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PLACES OF REFUGE OR RETREAT—WHAT DO THESE LOOK LIKE TODAY?

INTERESTS & CONCERNS
ABSTRACT

Climate experts agree that anthropogenic climate change threatens the long-term survival of the human species. Industrial production processes fueled by coal and oil have already wrought untold suffering upon thousands of other unique life-forms world-wide.

Graphs demonstrating an exponential rise in global extinction rates within the last three centuries are nearly identical to graphs representing global industrial development. Continuing escalation of the extinction rate, in comparison with average rates over the course of several million years, leads scientists to posit an in-progress mass extinction event (fig 1).

We urgently need to develop resilient, adaptable, climate-neutral systems for feeding and housing a growing global population. That necessity conflicts with global aspirations to an idealized version of the American lifestyle, as represented in American entertainment media. Globally distributed films, television programs, and popular music showcase an idealized vision of lives defined by material wealth and unconstrained consumption. The single-family home figures prominently in past and present configurations of the “American dream,” broadcast world-wide.

In reality, prevailing U.S. housing models are overdue for radical revision. Our homes are sites of concentrated resource consumption, waste production, and greenhouse gas emission. They are also environments where gender-based expectations continue to burden women with a majority share of uncompensated domestic labor (fig 2).

The mass adoption of collective or communal housing arrangements would reduce per capita carbon output, while supporting the equitable re-distribution of work that defaults to women within the traditional American family home.

Interior designers are well-positioned to influence the development of better housing models. We can generate designs that use resources effectively, efficiently, and without redundancy. We can also identify and replace elements in the built environment that reinforce inequitable social relations, wherever we find them.

Monastic communities—eastern and western—are instructive precedents for residential designers concerned with ecological stewardship and social parity. Monasteries and convents—theoretically, at least—bring together individuals committed to devotional practice, within communities insulated from the imperatives and restraints of lay society.

In secular contexts, a religious vocation is analogous to the vocational practices of scholars, artists, and teachers (among others). Recently ascendant economic and cultural tendencies are hostile to non-remunerative activity, as a category.

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The 30,000 SF. Richmond Intermediate Terminal #3 Warehouse was built in 1937. It occupies a strategic position on the Eastern shore of the James River, slightly downstream from the rapids that prevent deep-beaked ships from proceeding further upriver.

The building has a strange, rather forlorn relation to its site—it looks like some huge river-creature, stranded in the siltly flood-plain. An amorphous structure, it rests its wide body on slender concrete pylons, like a crab on tip-toe. Wharf street (now out of service) plunges beneath it, and an incongruously-placed streetlight butts its head against the underside of the main level where ridges of closely-spaced supporting beams increase its resemblance to a crustacean, or a crustacean’s abandoned shell.

The warehouse stands at the merger of two waterways, where tiny, troublesome Gillie Creek (so flood-prone, it was driven underground) flows into the wider James. Gillie Creek Park, a few blocks inland, promises plenty of near-by green space, as well as a BMX track. Unfortunately that green space is difficult to reach on foot, requiring passage through a high-speed arterial corridor with no pedestrian amenities. A proposal to build a foot-bridge connecting Gillie Creek Park to nearby Libbie Hill and Chimborazo Parks offer welcome safe-passage (Gordon, 2020).

The Capitol Trail, a recent addition to the landscape, passes within Terminal #3 Warehouse’s shadow. Runners and bikers zoom past on all but the dreariest days. Fishermen chat, smoke, and eat while leaning over the metal railing that separates the building’s concrete yard—its “sugar pad”—from the river’s edge.

Over the course of its working life, the warehouse stored a wide array of cargoes. In its early years, it often held raw sugar imported from Cuba, which was used in the manufacture of tobacco products: hence “sugar pad” (Slipek, 2018).

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EXISTING BUILDING—ELEVATIONS

NORTH ELEVATION

EAST ELEVATION

SOUTH ELEVATION

WEST ELEVATION
The property on which the Terminal #3 Warehouse is located once held several industrial buildings built during the same era. As the only structure left standing, its prominence in the otherwise empty landscape is exaggerated.

The building was constructed with flooding in mind; its stilts are meant to keep the main floor safely above water.

**PHOTO CREDITS:**
1) RICHMOND TIMES DISPATCH. 2) VCU ARCHIVES. BOTH FOUND THROUGH A METICULOUSLY RESEARCHED 2018 DOCUMENT BY CHARLES POOL, SUBMITTED TO THE CITY IN SUPPORT OF THE BUILDING’S PRESERVATION UNDER SECTION 106. MAP AT RIGHT BY THE SANBORN INSURANCE COMPANY, COURTESY OF THE LIBRARY OF VIRGINIA, FROM THE SAME INTERMEDIARY SOURCE.

**PARTI DIAGRAMS**

3D CIRCULATION THROUGH BUILDING (DURING ITS “WORKING LIFE” AS A CARGO WAREHOUSE):

**VERTICAL DIMENSION:**
- Freight Elevator: carrying goods and people up and down.
- Drop in ground plane between front door (at street level) and dock level.

**HORIZONTAL DIMENSION, SIDE TO SIDE:**
- Cars on Wharf Street passing below the building.

**HORIZONTAL DIMENSION, BACKWARDS/FORWARDS:**
- Movement of goods unloaded at Main Street entrance, moved to the back of the building, down, and to the river for loading; process reversed for goods unloaded from ships on the river and transported from the back of the building to pickup point at street level.

BUILDING’S CONNECTION TO GROUND-PLANE AMBIVALENT ENCOUNTERS: STABILITY / INSTABILITY
- T是没有NED
- TETHERED TENSION IN VERTICAL PLANE
- STABLE UNSTABLE
SITE PHOTOGRAPHS

SOUTHERN VIEWS
SITE STUDY

ENVIRONMENTAL FACTORS

SUN PATH DIAGRAM (SUMMER SOLSTICE)
A PEOPLE’S HISTORY OF THE RIVER BOTTOMS

Much of the history of Richmond, of the Commonwealth of Virginia, and of the Colonial United States can be tied to the riverfront landscape in which Terminal Warehouse #3 now stands. The site’s current, quasi-abandoned condition belies its centrality to the story of European settlement in North America, and to Richmond’s role in that story.

The geologic fall-line between Virginia’s Piedmont and coastal plain lends its name to the Falls of the James. These rapids prevent ocean-going vessels, with their deep keels, from sailing further inland. British colonial forces were eager to establish a foothold at this location, which promised to serve as a natural terminus for marine shipping routes. The indigenous Powhatan people valued the same river-front for its prime fishing grounds (Otherwise Known, 2014).

Following their initial exposure to European explorers and settlers, however, the Powhatan population—like that of indigenous groups throughout the Americas—was reduced to a fraction of its former size by smallpox and other European microbes, to which they had no immunity. These microbes were often deliberately introduced into their communities by the British colonizers, through the sale or gift of infected blankets (this fact may not immediately seem pertinent to the matter at hand, but it provides contextual background relevant to any historical account of land, in the Americas) (Galeano, 2009).

British colonizers were characteristically dismissive of the Powhatan’s prior claim to the territory on which Richmond now stands, and the Powhatan’s efforts to prevent the westward expansion of Britain’s colonial territory, by force or diplomacy, were ultimately ineffective.

Following failed attempts—beginning in 1609—by other Englishmen to settle near the Falls, William Byrd I encamped there in 1679, and held his position with the support of 50 British soldiers. Colonel Wm. Byrd II established the towns of Richmond and Petersburg on the same day in the year 1737, and Major Wm. Mayo drew the original grid for both cities (fig. 1, opposite page). Richmond was incorporated in 1742, with 250 residents, and in 1779 the city became Virginia’s capital (Nomination, 1982).

Improvements to Richmond’s port facilities, and the creation of a canal system—devised by George Washington—that enabled tobacco-
The history of Shockoe Bottom, and of the Virginia tobacco industry. It tells us, for example, that Tobacco manufacturers turned from the Atlantic to the interior for their raw material. In 1798, Richmond slave merchants turned towards acknowledgment of slavery’s still-poisonous legacy. In 1865, Virginia outlawed the importation of enslaved people from the African continent. In 1798, Richmond slave merchants turned towards acknowledging slavery’s still-poisonous legacy. In 1865, Virginia outlawed the importation of enslaved people from the African continent. In 1798, Richmond slave merchants turned towards acknowledging slavery’s still-poisonous legacy. In 1865, Virginia outlawed the importation of enslaved people from the African continent.

This thoroughly researched, 167 pg. community-generated planning document seeks to reify a false narrative of white goodness—in direct contradiction to the Civil War in 1865. After Virginia outlawed the importation of enslaved people from the African continent in 1798, Richmond slave merchants turned towards acknowledging slavery’s still-poisonous legacy. In 1865, Virginia outlawed the importation of enslaved people from the African continent.
years, concealed beneath a VCU parking lot. This municipal cemetery operated from 1779-1816, and as many as 22,000 bodies are thought to be buried there. Executions occurred on-site—including the hanging, in 1800, of “General” Gabriel, a 24-year-old man who led a bold, but unsuccessful, revolt against his white enslavers (Sacred Ground).

There, in 1865, were the first burials at what is now called the Shockoe Hill Municipal Cemetery operated from 1799-1816, and on which the proposed memorial would be sited. Perhaps, considering it—but real activists, and descendants of people bought and enslaved, as many as 22,000 bodies are thought to be buried there. Executions occurred on-site—including the hanging, in 1800, of “General” Gabriel, a 24-year-old man who led a bold, but unsuccessful, revolt against his white enslavers (Sacred Ground). Executions occurred on-site—including the hanging, in 1800, of “General” Gabriel, a 24-year-old man who led a bold, but unsuccessful, revolt against his white enslavers (Sacred Ground).

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row houses, with congenial porches where elders kept watchful eyes on children playing outdoors, the city has constructed scrofulous patches of ranch-style and split-level housing, whose ample garages emphasize the area’s car-reliant layout.

It is difficult to perceive the City’s actions, in regard to historic Fulton, as anything less than the cynical reposssession and sequestration of land occupied by African-Americans, in anticipation of higher-income white Richmonders’ desire to recolonize the city’s Eastern neighborhoods. There may not, in fact, be any conspiratorial organization behind the city’s approach to “revitalizing” Fulton, but—based on its results—that process might as well have been carried out by a conspiracy of racist real estate profiteers; such has been its concrete effect on the area’s demographic profile, economy, and culture.

Having committed itself whole-heartedly to a financially cock-eyed sweetheart deal with Stone Brewing, the city now seems determined—its stated objectives notwithstanding—to re-engineer Fulton in the image of Scott’s Addition, Tobacco Row, et al. (Rolett, 2014), as if any city, anywhere, needed yet another bland, beery, playground for the suburban-bred youth contingent of America’s white bourgeoisie.

THE ERASURE OF FULTON

SEEKING RETREAT / FINDING REFUGE

On the island of Cyprus, a hermitage built into the side of a mountain (1) looks out on a forested valley below (2). Dramatic shafts of light in the dome of a Byzantine church (3) resemble sunlight pouring in through the Cypriot cave’s narrow mouth.

MONK, MONASTERY: FROM ANCIENT GREEK “MONOS” (ALONE)

Cloisters—a defining feature of Christian monastic architecture—also have a subterranean quality. From within their shadow, the landscape outside looks blindingly bright. Rough-hewn stone in an early-Medieval, Romanesque style French monastery (4) reinforces the impression of a cave.

MODES OF WITHDRAWAL

EREMITIC
(SOLITARY)

CENOBITIC
(COMMUNAL)
When I began planning my precedent studies, Le Corbusier’s Couvent La Tourette was an obvious candidate for analysis. My interest in monastic environments and in Modernism separately would have ensured my interest, but the opportunity to explore a monastic environment re-envisioned by a Modernist with Le Corbusier’s stature held special appeal. I was shocked to observe that La Tourette and the Terminal #3 Warehouse look strikingly similar to one another, down to the way each building is positioned on its sloping site. In the photos opposite, La Tourette is on the left (top and bottom) while Warehouse #3 is on the right. They are not so close that anyone familiar with these disparate projects would be in danger of mistaking one for the other, but on the basis of a passing glance, the grid of images on the facing page might be thought to contain several images representing just one structure.

As I learned more about La Tourette, I was struck by the influence that Le Corbusier and other Modern architects credited to early Medieval architecture—not only in the case of La Tourette, but in general. I turned my attention to Le Thoronet, an early 12th century Cistercian monastery adored by Le Corbusier, among others. This was very instructive; I hadn’t realized how much credit celebrated Modernists owed to early Medieval architecture (as well as a range of still-extant vernacular architectural traditions in Europe, and in many of the colonial territories held by European powers at that time). The plan above (fig. 5) shows the ground floor of La Tourette. The narrow compartments arrayed around three sides are monk’s cells. Each one measures about 100 square feet.
LE THORONET

Precendent Studies

Le Thoronet’s distinctive features include regularly-spaced pillars supporting complex ceiling vaults (Fig. 1). Convent La Tourette, Le Corbusier’s foray into monastic architecture, uses columns to support complex ceiling geometries—but the effect is very different (Fig. 2). Finally, Richmond’s Terminal #3 Warehouse shares this construction, which in this instance is completely utilitarian (Fig. 3).

1. 12th Century Cistercian Abbey
2. Cited by the architect himself as an inspiration for Le Corbusier’s Convent La Tourette
3. The Abbey’s sublime proportions, rendered in smooth planes of close-set, pinkish stone, are unobstructed by ornament
4. A paragon of early medieval architecture, which illustrates European modernism’s debt to that period
5. The protected yard is surrounded by cloisters on four sides

Unexpected Kinship
“In literary theory, world-building describes the evocation of whole environments; from the parlors and bedrooms of realistic fiction to the possible futures of life on planet earth to the imagined universes of science fiction and fantasy.” — Melanie Rae Thon, personal communication

“Managing climate change, experts said, will require rethinking virtually every aspect of daily life: how and where homes are built, daily life: how and where homes are built, how power grids are designed, how people communicate — Branch, Plummer (2019)

I’ve approached my thesis project as if it were a work of speculative fiction—an exercise in world-building. My guiding light is the science fiction writer Ursula K. LeGuin. Her 1974 novel The Dispossessed: An Ambiguous Utopia was an important reference-point for me in a variety of contexts.

LeGuin’s father, the French anthropologist Charles LeGuin, introduced her to anthropology and archeology at a young age. The narrators of her books and stories tend to have an ethnographic orientation to their surrounding cultural environment. Her settings are the engines of her narratives. Stories arise—organically, it would seem—from the behavior of people doing whatever it makes sense for them to do, in their given contexts, as we could imagine ourselves doing, in those circumstances.

I have chosen to create a project that could not exist within the socio-economic and political frameworks that currently constrain us. This has enabled me to practice thinking outside the “logical framework that we currently take for granted—which is precisely the problem. There is a mode of thought that governs this bad spot we’ve stuck in, and it is very difficult to think in any terms other than the ones we are offered by our immediate context. Our attachment to concepts that are only sensible within a total system based, at ground level, on competition, scarcity, and alienation effectively prevents us looking with clear eyes at our real, concrete circumstances.

Theodor Adorno said (with characteristically pithy brevity) “Wrong life cannot be lived right.” Designing a residential environment in which a few people could, in isolation, adopt sustainable lifestyles holds no interest for me. Yes, those lifestyles could, if adopted en masse, put a halt to the constant, terrible campaign of destruction we’re waging against the Earth’s atmosphere and biosphere. We could, then, begin to redress the damage already done (although we will never be able to entirely repair the effects of our maltreatment, any more than we can bring back the dead... The dead, in this case, are entire species. What is the word for genocide?... The dead, in this case, are entire species. What is the word for grief beyond memory?... The dead, in this case, are entire species. What is the word for a recipe for halting climate change?... It is an attempt to imagine a way of life that is built on community, attunement, and self-actualization, all of which are compatible with limitations to the material and experiential extravagances we currently enjoy (which, in fact, we don’t seem to enjoy very much, according to research documenting precipitous declines in mental health during recent decades).

Floating Home had to exist in a world where individual actions matter—because the individuals in question are acting in tandem with huge collectives of equally-committed, like-minded individuals, on a global scale. This will become possible: once everyone understands, on an emotional level, that the only alternative is a kind of indiscriminate, largely accidental murder-suicide at planetary scale, with the human race as both perpetrator and victim (among others). Black, yes but, to better face this than to bury our heads in whatever sands we can find.
HOW WE LIVE, NOW

Residential communities in which members share common resources and work together to achieve common goals are now the norm. Family structures have continued to diversify, and kinship groups composed of hereditary and chosen relations take every imaginable form. These residential collectives vary in structure and function, depending on the context in which they develop. All take ecological stewardship as their primary imperative; all have (happily) shed most of the social distinctions that, in the past, were allowed to separate and alienate otherwise compatible compatriots.

The process of transforming socio-economic and political systems worldwide—as climate crisis required us to do—opened our eyes to the subterranean relationships between structures of oppression and exploitation that, superficially, seemed to have little to do with one another. Ultimately, it was determined that no dynamic based on hierarchical division between dominant and subordinate parties could be entirely eliminated, unless all were eliminated. In other words, it was impossible to reform humanity’s relation with the natural environment, without first eliminating tendencies towards dominance and exploitation within human society. The result was the comprehensive eradication of the systemic architecture of patriarchy, white supremacy, and owning-vs-working class domination.

The residents of Floating Home may leave for a month or two at a time, to work on a critical project that they’re qualified to aid. But, in the normal course of events, they spend most of their time at home, or nearby. Within the community, they work at tasks that keep the household running smoothly, or devote time to their own projects, based on personal interests.

KEY DISTINCTIONS BETWEEN RESIDENTS’ LIVES AND OUR OWN:

- Residents rarely drive—individual car ownership is rare, and the land around the building can be used for horticulture or ornamental plantings, instead of parking. The community may share a van or truck for necessary transportation.
- Meat is no longer commercially available.
- This household creates very little trash. They take good care of the things they have. They make repairs, patch things up, and go on using anything that still functions. Thoroughly broken items are repurposed, or disassembled so that their components and materials can be used elsewhere.
- Organic waste is composted. That includes human waste, thanks to composting toilets throughout the project.
A residential community on the banks of the James River offers various dwelling configurations appropriate for a variety of non-nuclear family structures. Housework (including cleaning, cooking, maintenance, and repair work, gardening, laundry, and sourcing food and other goods) is collectively-organized; all residents participate in these activities to the degree they are able, under the administration of rotating volunteer coordinators. The community cooks and eats together in the evenings, and residents undertake a variety of self-directed projects for individual or collective benefit and enjoyment. Members of the collective spend most of their time on-site or in the vicinity, as the use of motor vehicles has been drastically reduced.
CONCEPT: RHYTHM

FLOATING HOME CELEBRATES RHYTHM

Floating Home celebrates rhythm. Warehouse #3’s column grid establishes spatial order and regularity through repeating patterns — like a drumbeat, setting the rhythm of a song with a pattern of alternating beats and rests.

Cyclical rhythms also come to mind: seasons and life-cycles, planetary orbits and circadian rhythms. The latter regulate our 24-hour sleep-wake cycles and our energy levels throughout each day. In a residential context, rhythmic patterns of human action and interaction establish layers of syncopation within shared spaces.
CONCEPT WORK

DRAWINGS AND MODELS
CONCEPT WORK

OPPOSITE, TOP: RHYTHM MODEL
OPPOSITE, BOTTOM: VARIATIONS ON A CUBE
THIS PAGE: GRID STUDIES / RHYTHM MODEL
CONSIDERATIONS

PROBLEM:
Center of structure receives little daylight; building code for residential use requires operable windows in each bedroom

PROPOSED SOLUTION:
Lightwells to main level; second-floor pocket courtyards; skylights and increased exterior glazing

PARTI DRAWINGS
PROGRAMMING

PROGRAM VISUALIZATION

BACKGROUND: PROXIMITY DIAGRAM

SECOND FLOOR

LOUNGE 800 SF
PRINT SHOP 600 SF
OPEN STUDIO 600 SF
READING ROOM 400 SF

MAIN FLOOR

WORKSHOP 800 SF
KITCHEN 500 SF
LAUNDRY 300 SF
BATHS 400 SF
HALL 1400 SF

ADJACENCY MATRIX

SUMMARY: CHARTS, CHARTS, CHARTS

SQUARE FEET
DAYLIGHT
SURFACING
LEVEL PRIVACY
LEVEL PRIVACY
LEVEL PRIVACY

HALL 1400

KITCHEN 500

WORKSHOP 800

LOUNGE 800

OPEN STUDIO 600

READING ROOM 400

PRINT SHOP 300

BATHS 400

LAUNDRY 300

KEY:
MODERATELY IMPORTANT RELATIONSHIP, MODERATE QUANTITY
NOT AN IMPORTANT RELATIONSHIP, LOW QUANTITY
IMPORTANT RELATIONSHIP, MAXIMUM QUANTITY

WEST
NORTH
YES
NO

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FLOATING HOME | CARRIE COLLIER

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SPACE PLANNING

PROGRAMMATIC RELATIONSHIPS

ZONE A
- GROW; COOK; EAT; CLEAN; COMPOST; LAUNDER; BATE

ZONE B
- READ; RESEARCH; WRITE; MAKE; STUDY; RELAX; SOCIALIZE

INITIAL FLOORPLAN—MAIN LEVEL

BACKGROUND, OPPOSITE: EXISTING FLOOR PLAN
CONCEPT CONNECTIONS: RHYTHMIC ELEMENTS IN THE ENVIRONMENT

- Rain & Other Forms of Precipitation
- Tides
- Seasons (Wet / Dry; Hot / Cold)
- Waves
- Migrations (Birds; Butterflies; Cetaceans; People)
- Plant, Animal, & Human Life Cycles (Growth; Reproduction; Death; Rebirth)

"WATER" PALETTE

"LAND" PALETTE

PHOTO: RAIN ON THE OCEAN
CARVED DETAILS

Applications: carved sink, built-in drainboard

Soapstone is non-porous, stain resistant and soft enough to be carved allowing the designer of this country kitchen (above photo) to add modern farmhouse details like a sink carved from a single block of soapstone. The natural, honed soapstone countertop also features a low profile carved drainboard.

Here (photo right) a carved drain board maintains the minimalist look of this waxed soapstone kitchen with white apron sink. The designer integrated a soapstone backsplash and window sill for a continuous look. Porcelain accents on the fixtures and the black and white color scheme give this space a retro vibe.

Natural Beauty

American Clay creates surfaces reminiscent of classic interiors throughout history. Bring the natural warmth and sunshine of Provence into your kitchen...take a bath surrounded by the tranquil and earthy feel of a Japanese spa...or travel to a vibrant Tuscan Villa every time you enter your dining room. Whether you live along the coast, in an urban townhome, or on a sprawling ranch, the possibilities are endless.

Plaster: Forté White • Color: Base Plaster Color (Forté White)

Forté White is a finish coat material only. This pre-mixed plaster is designed and formulated to be as white and bright in color as is “earthly” possible. For those desiring the classic and elegant appearance of traditional white plasters, this is the natural solution.

Forté White is applied over a base coat of Forté Base. It has a similar texture to American Clay’s Loma™ (suede-like) or Lomalina™ (smooth, waxy) finish — depending on application technique and preference.

• Approximately 200 square feet per bag (per coat).
SECOND FLOOR

PRIVATE LIVING SPACES & COMMUNAL AMENITIES

MAJOR SPACES

RESIDENCES
Residences are configured to suit a variety of family and relationship structures. All dwellings have private toilet rooms, and all but a few have small private balconies. The majority of the units are intended for one or two occupants. Several have a small bonus room with a functioning window that could serve as an office, a child’s bedroom, or a guest room. A few suites contain multiple bedrooms arranged around a shared sitting room. Modest closets are provided, but limited storage space throughout the building discourages accumulation of material goods.

CHILDREN’S DORMITORY
In the spirit of a creche, Children could choose to sleep in the dorm, or in their parent or guardian’s dwelling unit. One dorm is intended for younger children, the other for adolescents.

SHOWER ROOM
A shared facility for showering. Centrally located for ease of use. Accessible shower and toilet stalls are included.

SUN PORCH
An unconditioned solarium on the southwest corner of the building.
ENLARGED PLAN—TYPICAL DWELLING UNITS

SECTION—DWELLING UNITS
THE COMMONS

MAJOR SPACES

KITCHEN
Available for individual use during the day; monopolized by teams working on common meal preparation in the evening.

LAUNDRY
Most laundry is done by teams assigned to that task, although the facility is also open for individual use. Contains several washing machines, but only a few dryers, as the majority of laundry is hung on lines to dry outdoors.

WORKSHOP
A workspace for craftspeople; a site for community transmission of useful skillsets; a place where the objects that the community uses and relies on can be maintained and fixed.

OPEN STUDIO
Available for individual work at all times. Also a space to host classes, regular figure drawing, or other group activities.

LIBRARY
A repository for books and other media.

READING ROOM
Quiet study area.

LOUNGES
Social spaces open at all times. Spacious enough that the community could host events or performances here, with or without public involvement.

DINING HALL
Teams of residents take turns cooking evening meals, which are served and eaten communally.

BATHS
Communal bathing area with a Scandinavian sauna, cold plunge, Japanese-style soaking tubs, and showers.

MOVEMENT STUDIO
Open space with equipment for yoga, weight-lifting, and cardio workouts. Appropriate for dance and other styles of movement. Residents can organize classes here if desired.

MEDITATION ROOM
Small, quiet space for contemplation, prayer, and meditation.
SECTION—OFFICE TO HALL
UPON ORDERING THIS DESIGN
Specify any details needed to place order. These should be selection items on the website.

**Product**
- **Type**: Behind the Scenes Lamp

**Krane Large Ceiling Mount**
- **Roll & Hill Ceiling**
  - Krane juxtaposes simple shapes that work in concert to create a versatile piece with multiple uses. Mimicking the functionality of a crane, the cord glides through the arch with ease to raise or lower the shade, which is perfectly balanced by its counterweight. In repetition, the wall mount creates an archway, adding an element of architecture.

**Dimensions**: L 44 in / 111 cm x W 10 in / 26 cm x H adjustable

**Weight**: 11 lb / 5 kg

**Materials**: Aluminum, glass, steel

**Suspension**: Set length fabric cord. Contact sales if longer cord is needed

**Canopy**: 3.25-inch round in matching metal finish

**Dimmer Compatibility**: Integrated Cord Dimmer

**Lead time**: 8 weeks
Circula Large Coffee Table

Built for the elements this sophisticatedly simple table collection is fit for patio or palace. Circula rounds out any living space in or out. Shop the entire Circula Collection

GREY GREEN OBLIVION OYSTER WHITE

Materials

Suitable for indoor or outdoor use
Powder-coated aluminum
Adjustable feet keep base level
To protect the product’s finish, avoid direct exposure to salt air, snow, sleet, and heavy rain

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PRINT PENDANT
RICH BRILLIANT WELING

CIRCULA COFFEE TABLE
BLUDOT

FLOATING HOME
CARRIE COLLIER
SECTION—READING ROOM TO GREENHOUSE

SECTION—TYPICAL DWELLING UNITS

1" = 10'
1. Modern stained-glass application by Jacques Couelle. Inspiration for a similar installation in the irregularly-shaped windows on two walls of the meditation room.

2. Eames molded plywood screen used as room-divider in dormitories.
SECTION—LOUNGE AREAS

SEE GRAPHIC SCALE

1"=10'
The Chadwick seating group’s most desirable feature, in this setting, is its adaptability. It can be easily reconfigured to produce whatever seating groups prove useful over time.
REFERENCES: BUILDING AND NEIGHBORHOOD HISTORIES


Otherwise Known As “Chyinek.” (n.a.) (2013, September 27). Richmond Magazine. https://richmondmagazine.com/api/content/3eca5f0b-08a5-f0bc-b308-4ec0138d8d52/


Sacred Ground Historical Reclamation Project. (n.d). Why endorse the community proposal? Defenders’ Sacred Ground Project.


REFERENCES: ABSTRACT, PRECEDENT STUDIES, & PROJECT ORIENTATION

ECOLOGY


GENDER & HOUSEWORK

PRECEDENT STUDIES—IMAGE
LA TOURETTE
Drawings:

Photos:
https://www.archdaily.com/96824/ad-classics-convent-of-la-tourette-le-corbuiser

LE THORONET
Site plan by Richard Chenoweth, https://www.chenarch.com/Lecture-03-H2.html
Foucault argues that regulatory control, while still expressed in forceful repression and punishment of outlawed activities, has gained a series of comple-
struction of epistemologies that incite some behaviors, while repressing others. Over the course of centuries. He argues that legal authority in the modern era relies on less obvious, more nominally humane strategies based in the con-
ary of French jurisprudence, enables Foucault to track shifts away from technologies of control applicable to bodies, (such as torture and capital punishment),


Consideration of women's past and future roles in the operations of a socially-organized commons, informed by Marxian political economy.

Cultural history and analysis of globalization's impact on women in regards to paid and unpaid care work, affective labor, and reproduction.

Efforts to achieve recognition and remuneration for women's unpaid domestic labor.


Offers an explanatory model for historical shifts in living arrangements, social structures, and partition/distribution of both space and time, with a particular
emphasis on “urbanism” (the translator notes that this term, in French, implies something closer to “urban planning,” with its disciplinary and bureaucratic
implications, than English-speaking readers might assume).


Evaluates hand-making as a factor contributing to successful learning.

Advocates for direct involvement in making, as an aspect of community membership.

Evaluates hand-making as a factor contributing to successful learning.

