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## Floating Home: an Imagined Community

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MFA THESIS ▲ INTERIOR ENVIRONMENTS ▲ VIRGINIA COMMONWEALTH UNIVERSITY ▲ MAY 14 2021

CARRIE A COLLIER

FLOATING  
HOME

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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.

# FIRST PRINCIPLES

## THE COMMON GOOD

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 *Homos* 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.

## UTILITY

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*.

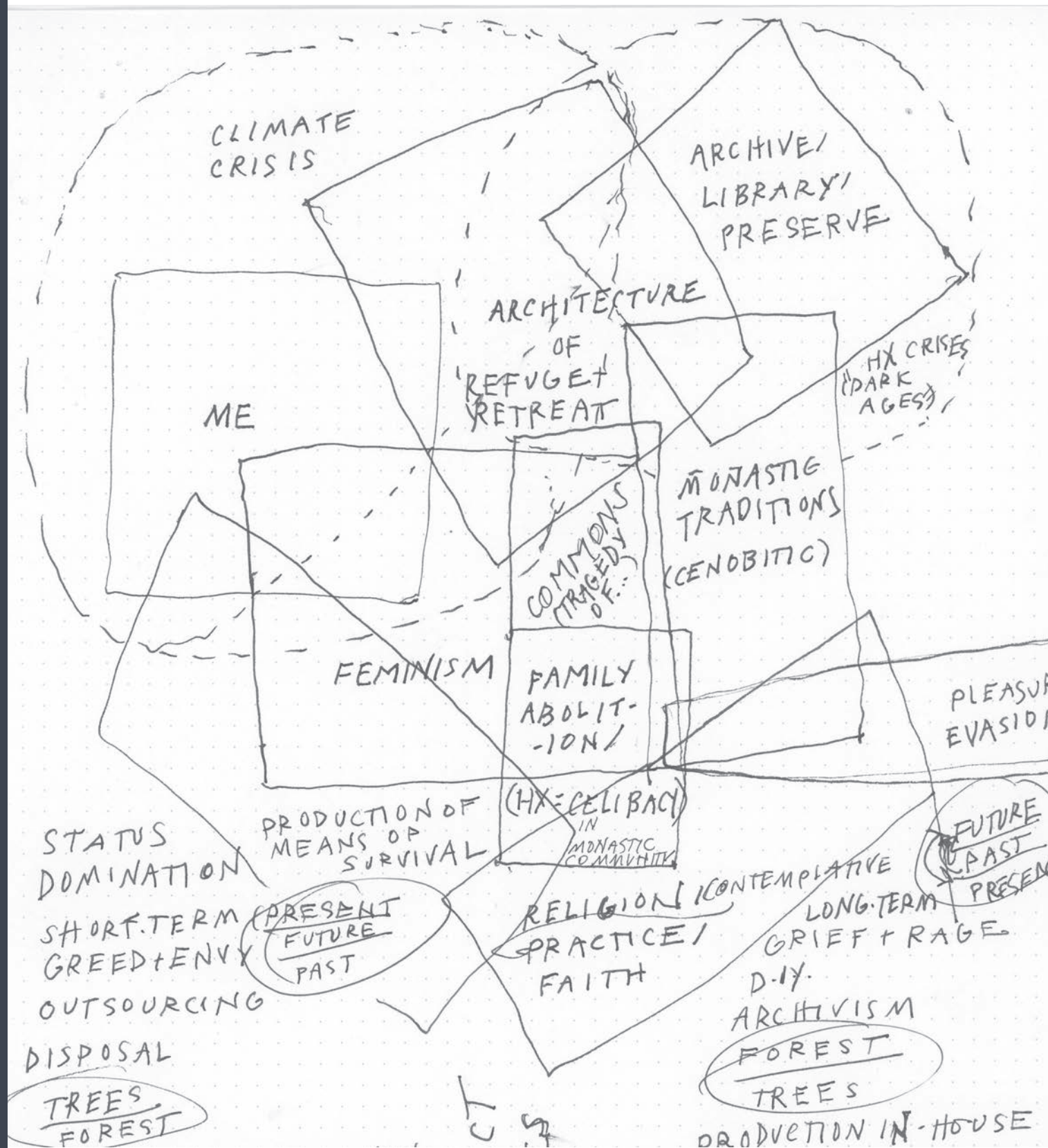
For the sake of planetary ecology, we should seek to derive maximum practical use from a minimum of material resources. But this needn't be an austerity measure—all we are doing is establishing a particular configuration of emptiness, by surrounding it.

## BEAUTY

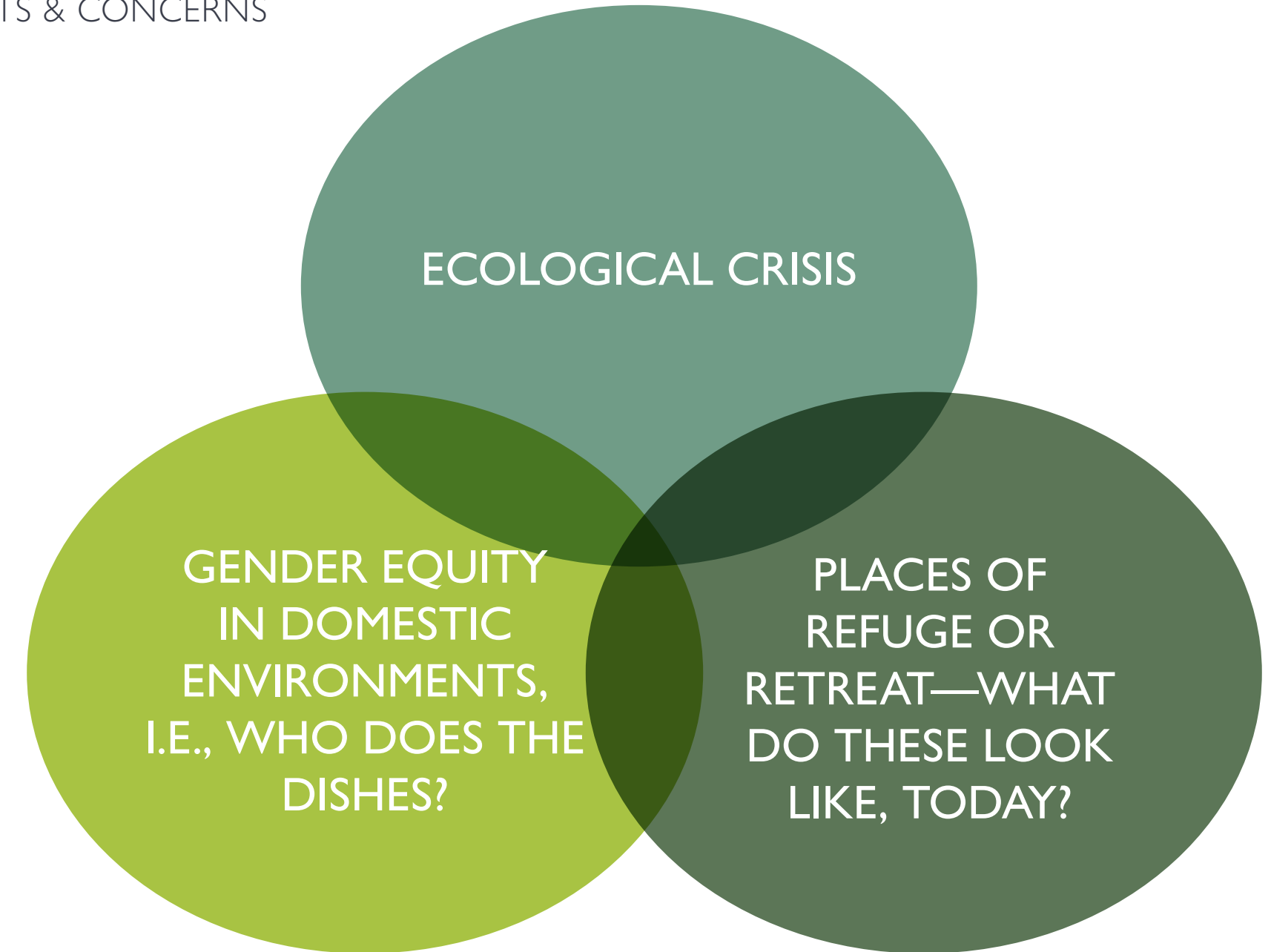
Beauty is completely mysterious. It is an essential element of our experience that evades my efforts to fix it in place for more than a passing instant. I'll leave it alone, except to affirm that it *matters* a great deal.



# PROJECT ORIGINS



## 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 wiped out 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 over-due 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.

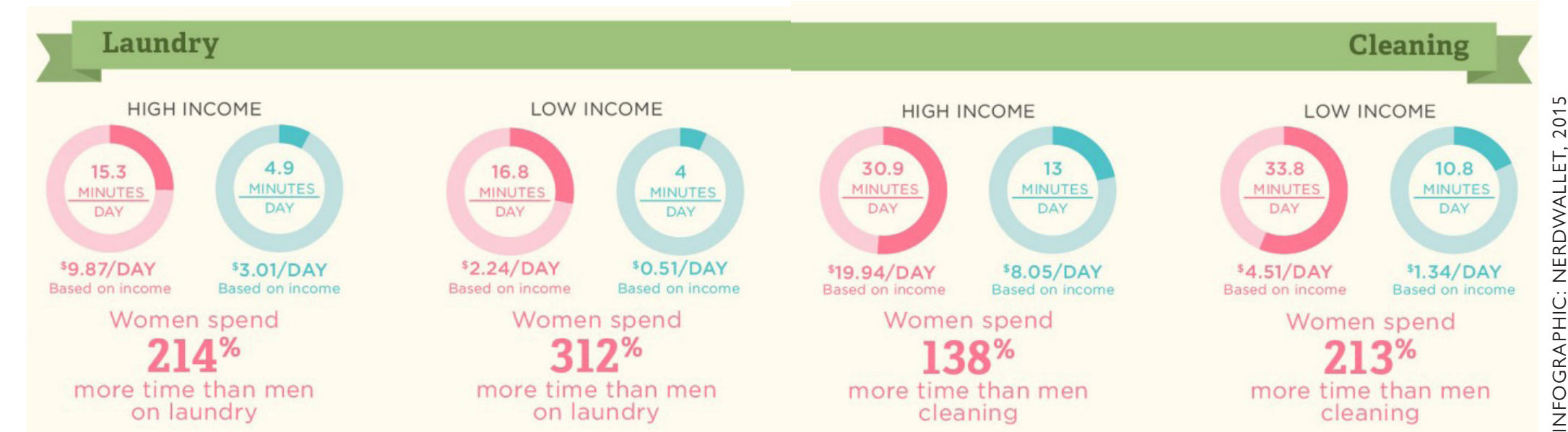
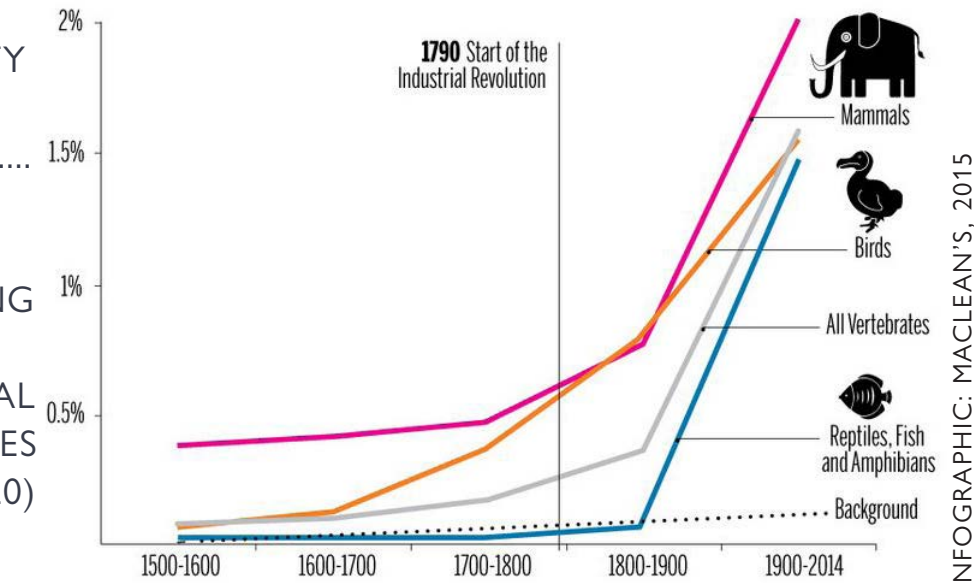
Fields of activity with high intrinsic value, but little-to-no market value (according to current modes of assessment) suffer from the expectation that they produce salable commodities. These are the quasi-devotional practices that seem to me to require insulation and protection, within spaces of refuge set apart from the marketplace and its demands.

Floating Home is an imagined residential community, centered on ecological sustainability and social equity. It is a semi-autonomous village, contained in a single building: Richmond’s Intermediate Terminal No. Three Warehouse, on the banks of the James River.

“DEAR FRIENDS, HUMANITY IS WAGING WAR ON NATURE. THIS IS SUICIDAL.... NATURE ALWAYS STRIKES BACK, AND IT IS ALREADY DOING SO WITH GROWING FORCE AND FURY.”  
—U.N. SECRETARY GENERAL ANTÓNIO GUTERRES (IN FREEDMAN, 2020)

## VERTEBRATE SPECIES EXTINCTION RATES

Cumulative, recorded as “extinct” or “extinct in the wild”



# INTERMEDIATE TERMINAL #3 WAREHOUSE

## BUILDING HISTORY

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 downriver from the rapids that prevent deep-keeled 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 silty flood-plain.. An amphibious 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).

Warehouse #3's nearest residential neighborhoods—at least, as the crow flies—spill down the East side of Church Hill. On a map, Montrose Hill looks as if it were just next door. But the distinct character of the riverfront, and the factors that have enforced its physical and social segregation from higher-elevation areas, link the building more closely with historic Shockoe Bottom to the north, and faux-historic Rockett's

Landing (recently developed as a (highly artificial) "destination" for the city's craft-beer enthusiasts) to the south.

In recent years developers have been generally active in Richmond's East End, where speculative investment has gathered considerable momentum, The city and state governments welcomed Stone Brewing's East Coast headquarters to Rockett's Landing with millions of dollars in tax breaks and other incentives; Stone is now an anchor point for continuing gentrification in the area,

Stone's original plans included a proposal to renovate Warehouse #3 for operation as a "Global Bistro." (The building does seem well-suited to hospitality, if only on the basis of its river-front location.) Stone has backed out of the plan, however, for reasons no one has yet managed to discover.

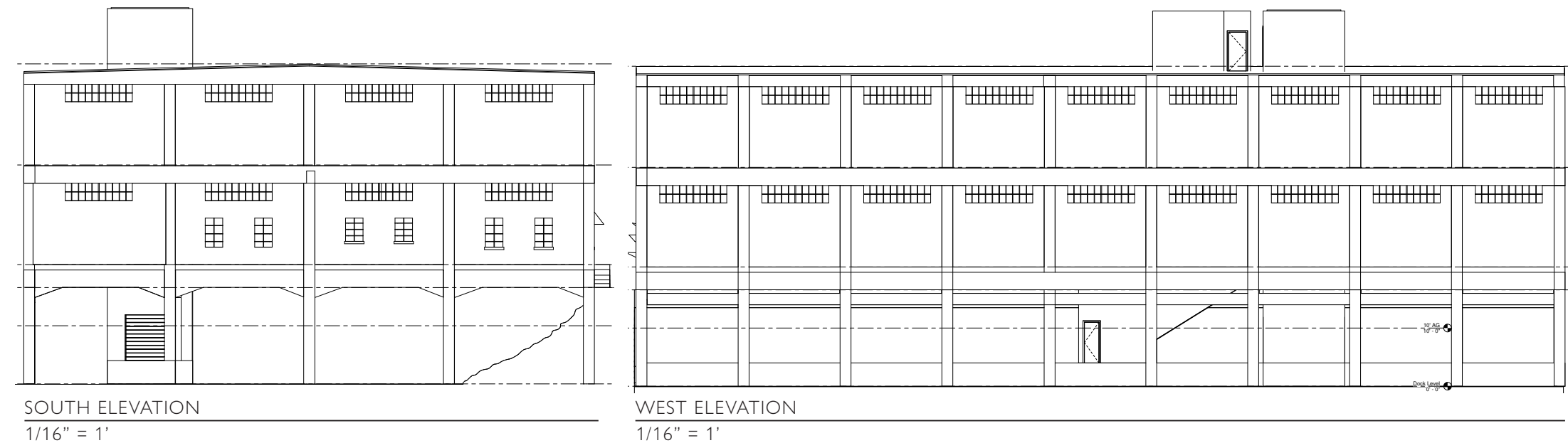
The future of Warehouse #3 is uncertain. Rapid gentrification in the East End suggests that the riverfront land it sits on is rapidly appreciating in value. For the moment, however, the warehouse sits undisturbed, except by an occasional graffiti artist, whose work helps to relieve the nearly Soviet plainness of the building's facades.

SOUTH FACADE





# EXISTING BUILDING—ELEVATIONS



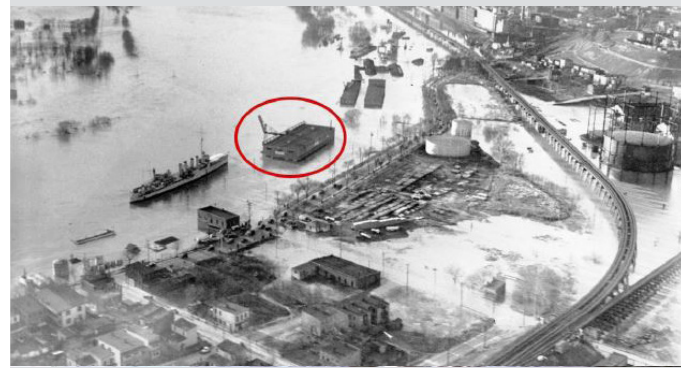
# EXISTING BUILDING

## STRUCTURE / SITE

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.

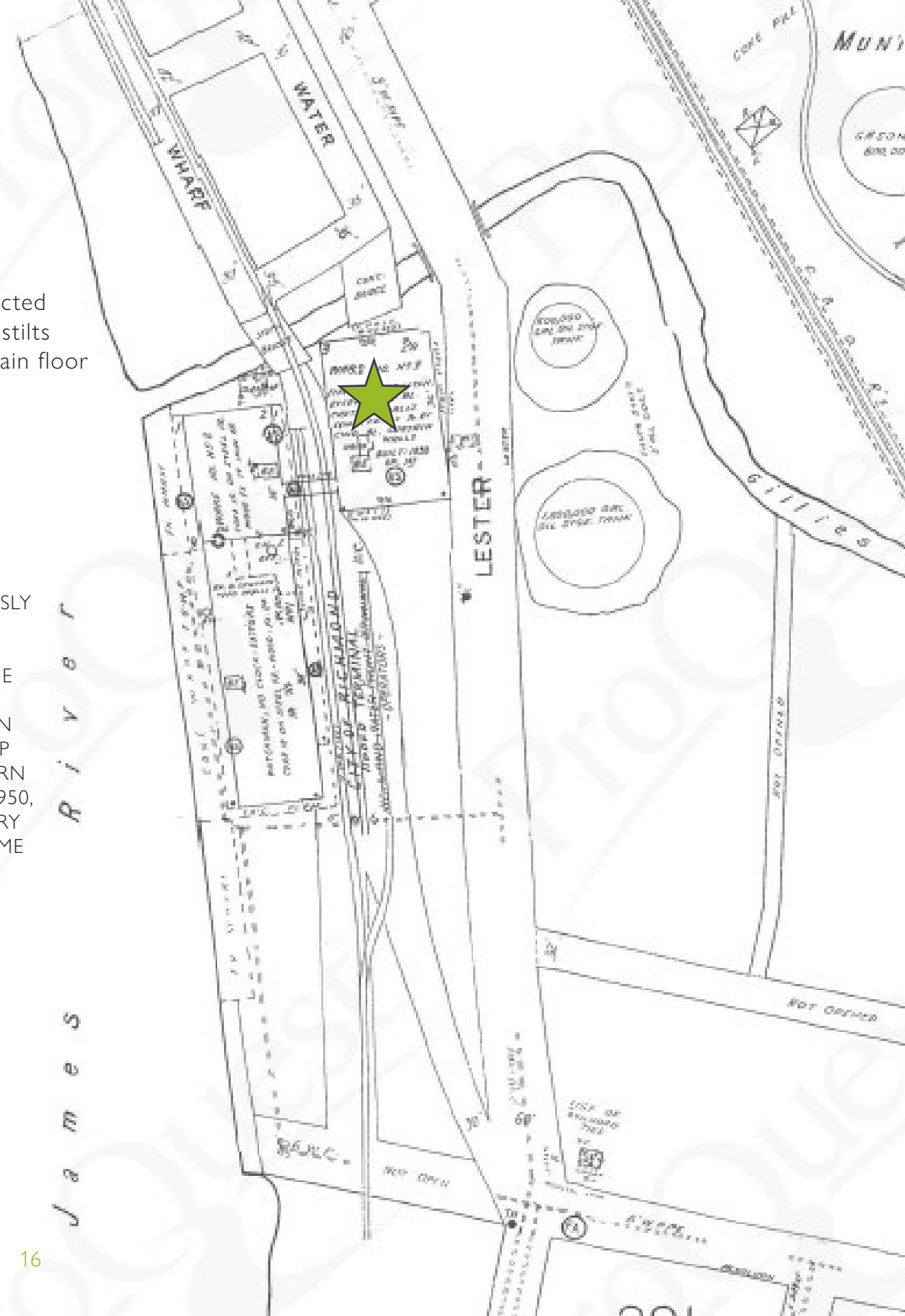
1) FLOODING IN 1936 (BLDG CIRCLED)



2) FLOODING IN 1979



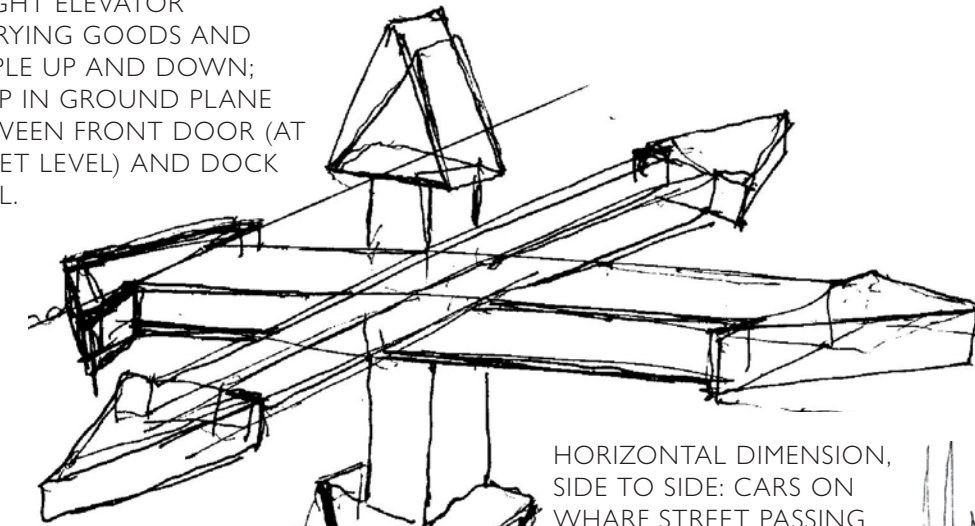
PHOTO CREDITS: 1) RICHMOND TIMES DISPATCH. 2) VCU ARCHIVES. BOTH FOUND THROUGH A METICULOUSLY RESEARCHED 2018 DOCUMENT BY CHARLES POOL, SUBMITTED TO THE CITY IN SUPPORT OF THE BUILDING'S PRESERVATION UNDER SECTION 106. MAP AT RIGHT BY THE SANBORN INSURANCE COMPANY, 1950, COURTESY OF THE LIBRARY OF VIRGIN, FROM THE SAME INTERMEDIARY SOURCE.



## PARTI DIAGRAMS

3D CIRCULATION THROUGH BUILDING (DURING ITS "WORKING LIFE" AS A CARGO WAREHOUSE).

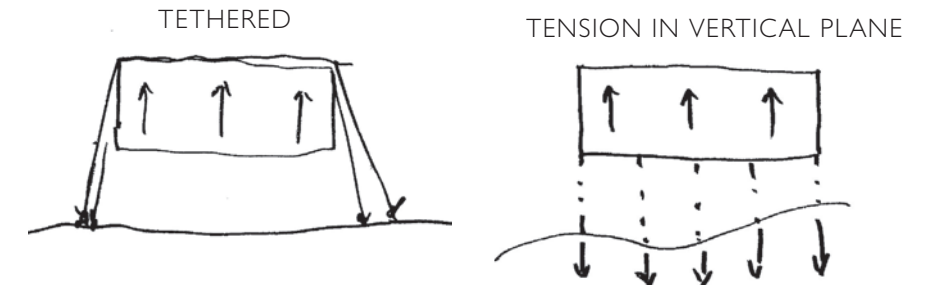
VERTICAL DIMENSION: FREIGHT ELEVATOR CARRYING GOODS AND PEOPLE UP AND DOWN; DROP IN GROUND PLANE BETWEEN FRONT DOOR (AT STREET LEVEL) AND DOCK LEVEL.



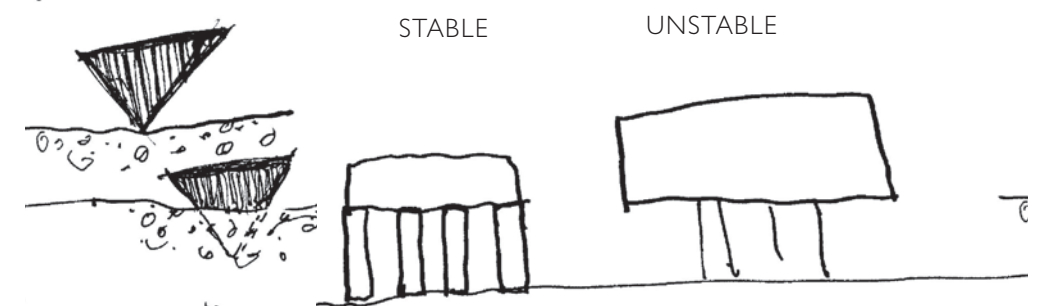
HORIZONTAL DIMENSION, SIDE TO SIDE: CARS ON WHARF STREET PASSING BELOW THE BUILDING.

HORIZONTAL, 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.

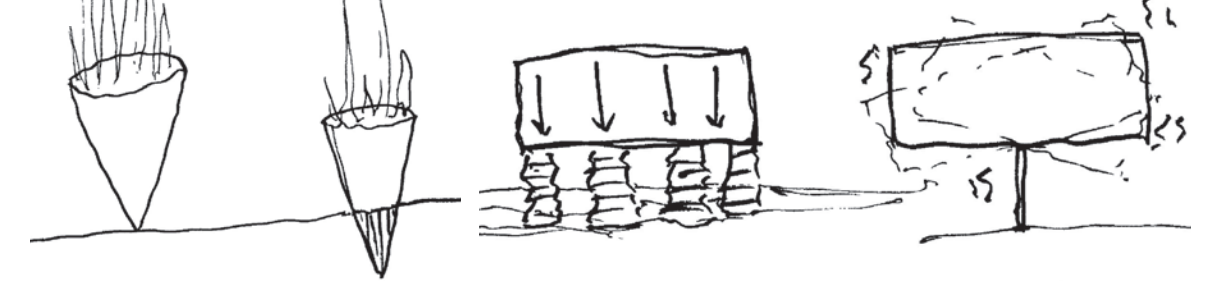
BUILDING'S CONNECTION TO GROUND-PLANE



AMBIVALENT ENCOUNTERS: STABILITY / INSTABILITY



STABILITY



# SITE PHOTOGRAPHS

→ SOUTHERN VIEWS

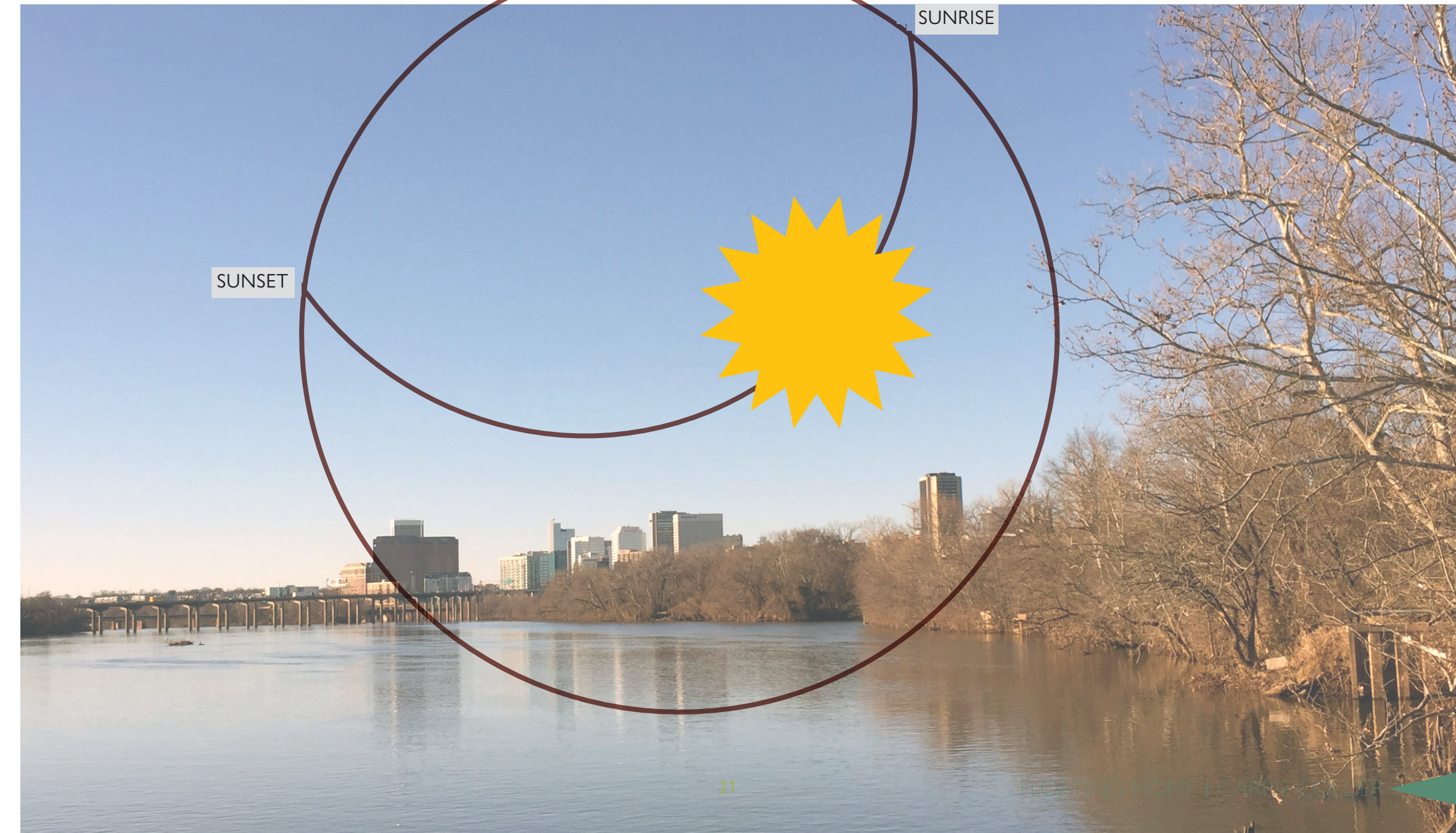


# SITE STUDY

## 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 (*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

(and other Europeans), 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).

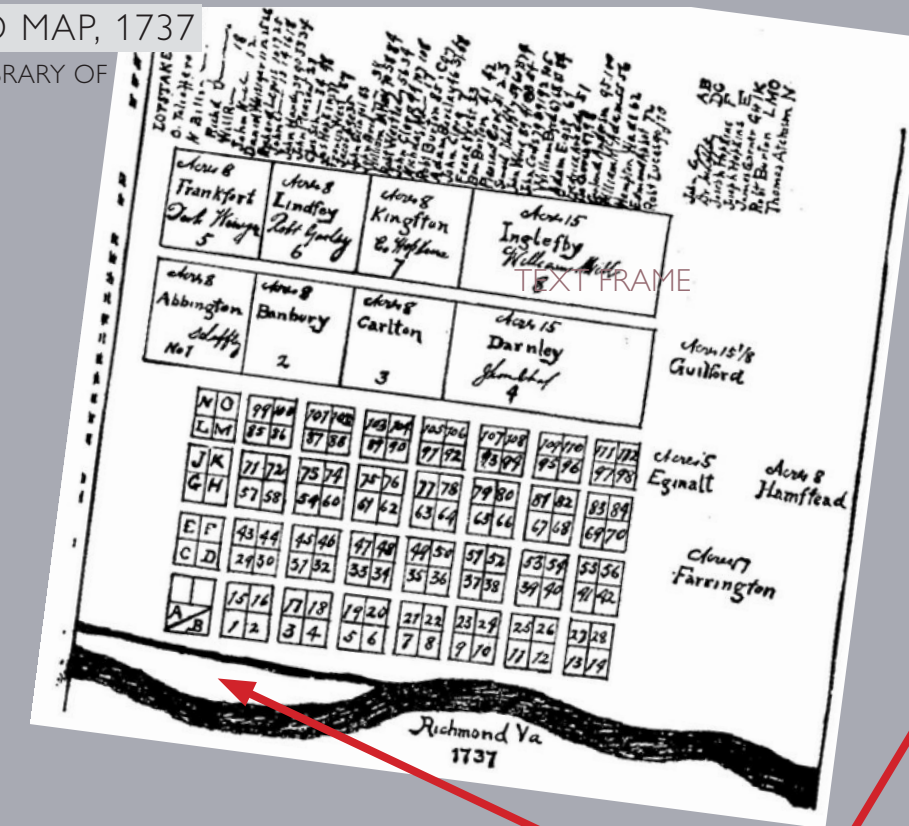
British colonizers were characteristically dismissive of the Powhatan's prior claim to the territory on which Richmond now stands, and the Powhatan's efforts to prevent the westward expansion of Britain's colonial territory, by force or by diplomacy, were ultimately ineffective.

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 capitol (*Nomination*, 1982).

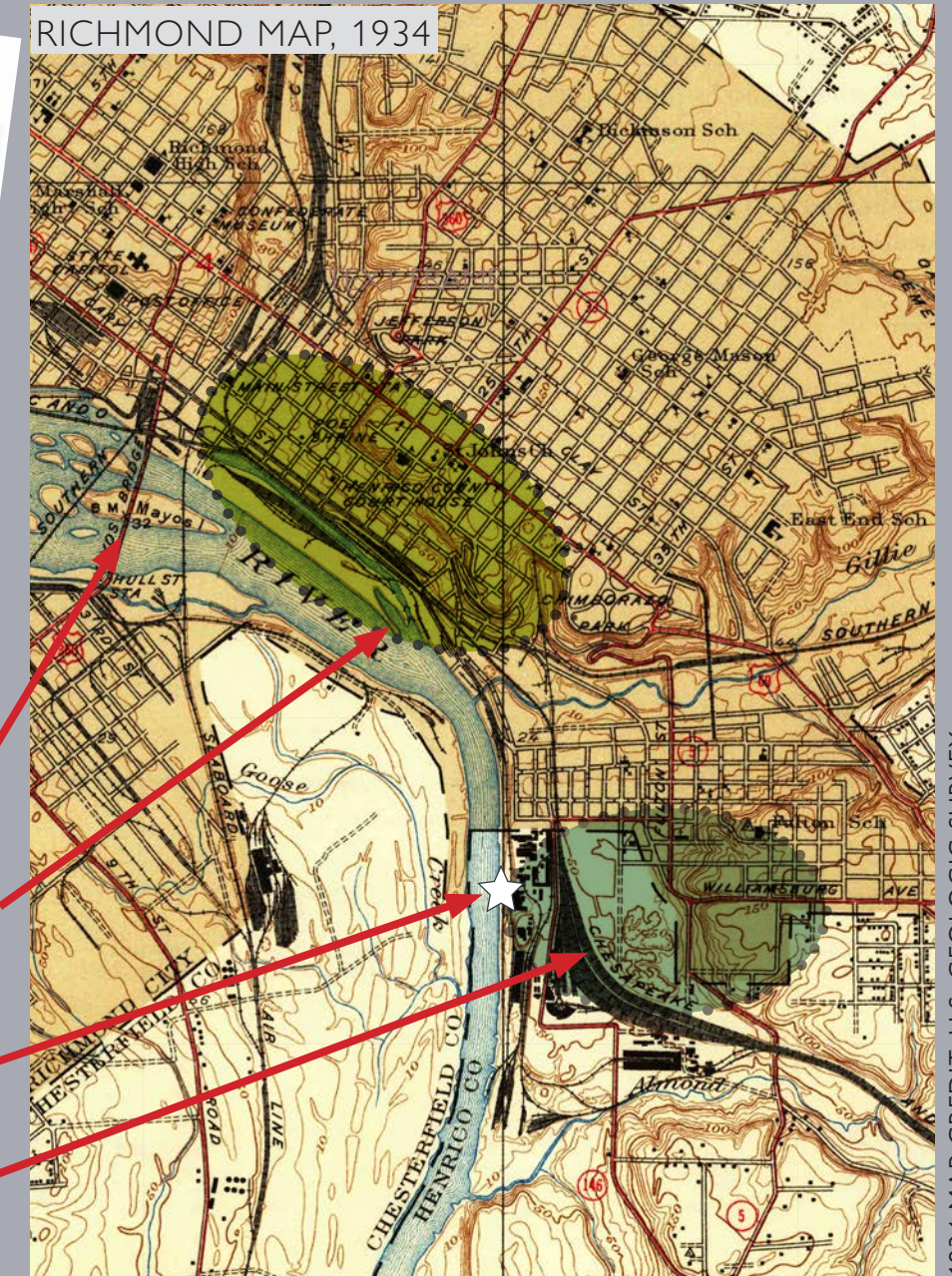
Improvements to Richmond's port facilities, and the creation of a canal system—devised by George Washington—that enabled tobacco-

RICHMOND MAP, 1737

MAP SOURCE: LIBRARY OF VIRGINIA



RICHMOND MAP, 1934



1. MAYO ISLAND
2. SHOCKOE BOTTOM
3. SITE OF TERMINAL #3 WAREHOUSE
4. HISTORIC FULTON

1934 MAP CREDIT: U.S. GEOLOGIC SURVEY

## NEIGHBORHOOD HISTORY, CONT.

growers to transport their crops to the city by river increased Richmond's wealth and stature during the early and mid 19th century. Railroad tracks were laid in 1836, and by 1854 the railway supplanted transportation by canal (ibid.).

In 1982, the Virginia Historic Landmarks Commission submitted paperwork nominating Shockoe Bottom and Tobacco Row (together) for inclusion in the U.S. Department of the Interior's National Register of Historic Places. Authorship of this document is attributed to Karen Lang-Kummer and A. Rebecca Harrison, who are identified as "1980 Summer Interns." The nomination is signed by Tucker Hill, the Executive Director of the sponsoring organization, and "Preservation Officer" H. Bryan Mitchell.

The text of this nomination paperwork is scrupulously attentive to the historic development of the Virginia tobacco industry. It tells us, for instance, that: "by 1860, Richmond was clearly the tobacco manufacturing center of the Nation," and notes that France, Austria, Belgium, and Brazil had opened consulates in Richmond by this time (Nomination, 1982).

This thoroughly researched, 167 pg. review identifies Shockoe Bottom as a center

for manufacturing and trade. It seems to comprehensively document this small area's out-sized importance to regional and national economic development, from the colonial era to the present day.

And, yet, when read alongside other accounts of Shockoe Bottom's history, the NRHP nomination stands out most for its seamless excision of the district's status as either the nation's foremost, or second-most (depending on the source) active and lucrative market in enslaved human beings (*Sacred Ground*, et al.).

Indeed, a computer search confirms that neither the word "slave," nor any of its grammatical variants—slavery, enslaved—appear even once in the NRHP nomination paperwork.

It is difficult, although not impossible, to imagine that this stringent exclusion of information pertaining to Shockoe Bottom's role in the transatlantic and interstate slave trades was accidental.

It is easier to conceive of such information's absence as another move, in the post-Civil War campaign to erase white city, state, and national leaders' participation in the brutal oppression of Black and Indigenous people, for the benefit of the

nation's white elites' reputations.

From Reconstruction to the present, this reputation-polishing seeks to reify a false narrative of white goodness—in direct contradiction to historical fact—by strategically manipulating the historical record at the site of its inscription.

Shockoe Bottom's role in any activity *other* than tobacco manufacturing gets short shrift in the NRHP paperwork. According to the text: "In addition to its substantial tobacco interests, Richmond served as an important regional mercantile and trading center before the Civil War." The authors go on to say that: "Besides the public marketplace, numerous shops, hotels, and taverns once flourished in... (Shockoe) Valley."

The only reference they make to the city's early disciplinary mechanisms turns almost immediately towards humor: "A pillory, whipping post, and stock were soon erected at the public marketplace at E (Main) and 17th streets," they write, "while a ducking stool, 'only for women of unruly tongue,' was constructed on Shockoe Creek" (Nomination, 1982). Nary a mention is made of the slave jails, auction houses, and execution sites whose regulatory apparatus enabled slave holders to amass fortunes by

trafficking, first, kidnapped Africans, and later, their U.S. born descendants.

In today's socio-political climate, the nomination's glaring failure to mention a legacy of enslavement that continues to impact the lived experience of every American, (whether or not every American is conscious of its influence) seems patently racist (as well as being poor scholarship).

The history of Shockoe Bottom, and of Richmond, cannot possibly be understood without reference to the fact that, in the 18th century, slave ships from the West coast of Africa docked in Manchester; unloaded their brutalized human cargo; and marched them on foot—shackled—through the same cobblestoned streets that Shockoe Bottom's merchants, residents and visitors walk today.

Indeed, some sources suggest that Shockoe Bottom should rightfully be considered a carceral variation on Ellis Island, to which nearly every African-American could establish some connection, given better record-keeping (*Sacred Ground*). This is a terrifying variation on the theme of the immigrant experience, which many white families in the U.S. have found value in reconstructing. Certainly, there were huddled masses,

yearning to breathe free; but their site of reception was a jail, and its function was to rupture, rather than record, hereditary lineages stretching back across the Atlantic.

After Virginia outlawed the importation of enslaved people from the African continent in 1798, Richmond slave merchants turned towards inter-State commerce. A report by the Sacred Ground Reclamation Project (a non-profit dedicated to the preservation and commemoration of enslaved people's experiences in Shockoe Bottom) calls antebellum Richmond "the epicenter of the U.S. domestic slave trade," and tells us that Shockoe Bottom "included nearly 100 sites associated with that barbaric business: 40-50 auction houses; dozens of slave trader offices, many with holding pens; six to eight slave jails; and many supporting businesses."

More horrifying yet, a VCU-generated report on the economic impact of a memorial site in Shockoe bottom tells us that, when demand for enslaved labor rose after both the invention of the cotton gin, and the Louisiana purchase, "Virginia began to be known as a 'breeder state.' That is, Virginia planters bought and raised human beings as a cash crop" (*Economic Impacts*, 2019).

Sacred Ground's report goes on to say: "In some years as many as 10,000 women, men and children were sold from Shockoe Bottom to other slave-trading centers such as Charleston, New Orleans, Savannah and Vicksburg. By the time of the Civil War, the trading in human beings was Virginia's biggest industry and provided much of the capital that built the city of Richmond, the state of Virginia and beyond." Richmond's lucrative trade in enslaved human beings continued unabated until the end of the Civil War in 1865.

Progress has been made, in recent years, towards acknowledging slavery's still-poisonous contributions to this nation's heredity. In Shockoe Bottom, the site of Lumpkin's slave jail (an institution whose reputation was such that contemporary African-Americans called it "the Devil's Half-Acre") is now marked as such; that discreet signage, however, is a limited victory.

A community-generated planning document for an extensive memorial to the experiences of enslaved people trafficked through Richmond proposes a nine-acre park in the Shockoe Valley, encompassing the land where Lumpkin's jail stood, as well as the larger parcel where the historic African Burial Ground was, for many

## NEIGHBORHOOD HISTORY, CONT.

years, concealed beneath a VCU parking lot. This municipal cemetery operated from 1799-1816, 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*).

The memorial project, admirably, is both community-inspired, and community-supported. The Center for Design Engagement at the University of Massachusetts, Amherst, was invited to participate in the planning stages of this project by community leaders. They released a detailed proposal for the site in 2017, after engaging with a range of stakeholders, including local residents, activists, and descendants of people bought and sold on the grounds of the proposed memorial. (Memorial Park, 2017).

The city is considering this proposal—or perhaps, considering considering it—but real estate speculation threatens to consume the land on which the proposed memorial would be sited. (*Equitable Development*, 2019).

The East End of Richmond—including Shockoe Bottom and Church Hill—has gentrified at lightning pace, over the course of the last several

years; data from the Richmond300 master plan reveals that home prices in the area jumped 20% from 2013 to 2018 alone, and in the following three years those prices have risen at a yet-more rapid rate (*Regional Housing*, 2020). Private capital, typically, has the upper hand over city bureaucracy, on the basis of its agility (rooted in its agents’ lack of accountability to anything other than the primary mandate of capital itself—which is to enlarge itself by any means available).

For Richmonders, topography can be something like destiny. The Northeastern shore of the James River is bordered by a ribbon of low-elevation flood plain. The valleys where Shockoe Creek (now covered) and Gillie Creek run before joining the James are subject to extensive flooding in wet years. In the past, whatever economic activities tended to offend genteel sensibilities (slave-trading, for instance, in its day) were relegated to these muddy, flood-prone environs. The railroad runs along the river, and 20th century planners followed precedent by routing the equally loud, dirty Interstate highway above it.

During Reconstruction, a number of Richmond’s currently posh residential neighborhoods were founded as white-only

enclaves, with enforceable statutes to that effect. This was also the era in which memorials to Confederate Generals were erected along Monument Avenue—while revisionist, white supremacist historiography crept insidiously through the official record, recasting the history of Richmond, and the South, as an antebellum idyll (familiar to many from Margaret Mead’s immensely popular revisionist novel *Gone with the Wind*) (*Community Proposal*, 2017).

Residential havens for white supremacy proliferated on high ground at the outskirts of the existing city. Fulton Hill, East of Rockett’s landing, was originally founded as one of these all-white neighborhoods (*Indelible Roots*, 2016). These developments contributed to the concentration of African-American communities in territory along the river.

Sources such as the Fulton Oral History Project suggest that—in spite of poverty and periodic flooding; and in defiance of hill-dwelling racists—the residents of majority-black neighborhoods such as Fulton and Rockett established functional, self-sufficient communities there, in which generations of Black Richmonders found ways to survive and, at times, thrive.

Without significant material wealth, neighbors relied on tightly woven networks of literal and socially conceived kinship that achieved concrete expression in acts of *de facto* mutual aid (*Indelible Roots* 2016).

The Fulton and Rockett neighborhoods matured, by the early 20th century, into thriving Black neighborhoods with their own schools, churches, and commercial districts. A 2016 web-article and radio piece on Fulton and Rockett, from Virginia Public Media, reports that, in these areas: “Children were reared by their family, extended family and their neighbors. When walking down the street, they greeted elders sitting on porches. When the floods came, neighbors offered shelter to those in lower lying areas. ‘If you was hungry, somebody fed you,’ said (Fulton native Lula) Brady. ‘I think we had one neighborhood drunk, he’d come by, clean your yard and everything for you and we would feed him a little bit. All the neighbors helped each other.’”

VPM’s piece offers these impressions of Rockett and Fulton, in their heigh-day; they do so in order to contextualize former residents’ grief at these neighborhoods eventual fate. The two neighborhoods were contiguous, and both were

razed to the ground, following the City Council’s passage (with one dissenting vote) of the Fulton Urban Renewal plan in 1970.

This plan authorized the relocation (with paltry compensation, if any) of the neighborhoods’ residents, many of whom found themselves in notoriously dangerous, poorly-maintained public housing projects such as Gilpin Court.

VPM producer Catherine Komp concedes that “Urban renewal happened all over the country and in other Black communities in Richmond, like Carver and Jackson Ward.” But, she goes on to say: “In Fulton, it wasn’t just part of the neighborhood that was demolished. It was the whole thing. At least 850 homes, businesses and churches were razed (an April 11, 1970 article in the Afro-American cited 1335 properties affected). Several thousand people were uprooted from a place where many generations of families had lived; a place that even during its decline was home to a tight-knit community” (*Indelible Roots*, 2016).

Following the city’s wanton destruction of this visually dilapidated, but historic and *salvageable* housing stock (as well as the area’s schools, churches, stores, and streetcar line), the majority of the land was allowed to sit empty.

Much of it remains so today. Promises made by the city government—many in the Urban Renewal plan itself—to rebuild the neighborhood for the use and benefit of its previous occupants were broken, with apparent impunity.

The weirdly empty landscape where Fulton once stood now looks scraped, as if shaved too closely with a dull razor. What little construction has occurred here has a stranded, desert-island aspect more often associated with far-flung suburbs built on spec—the kind that are dug into the landscape with no regard for that landscape’s contours or character—than with other urban neighborhoods within an easy bike-ride of the Downtown core.

The city’s enthusiasm for the wholesale destruction of Fulton would be less surprising in the context of a hostile military force’s salted-earth campaign. The neighborhood’s original grid, (nearly as old as the city itself), was destroyed, and existing public transportation infrastructure along with it (*Indelible Roots*, 2016).

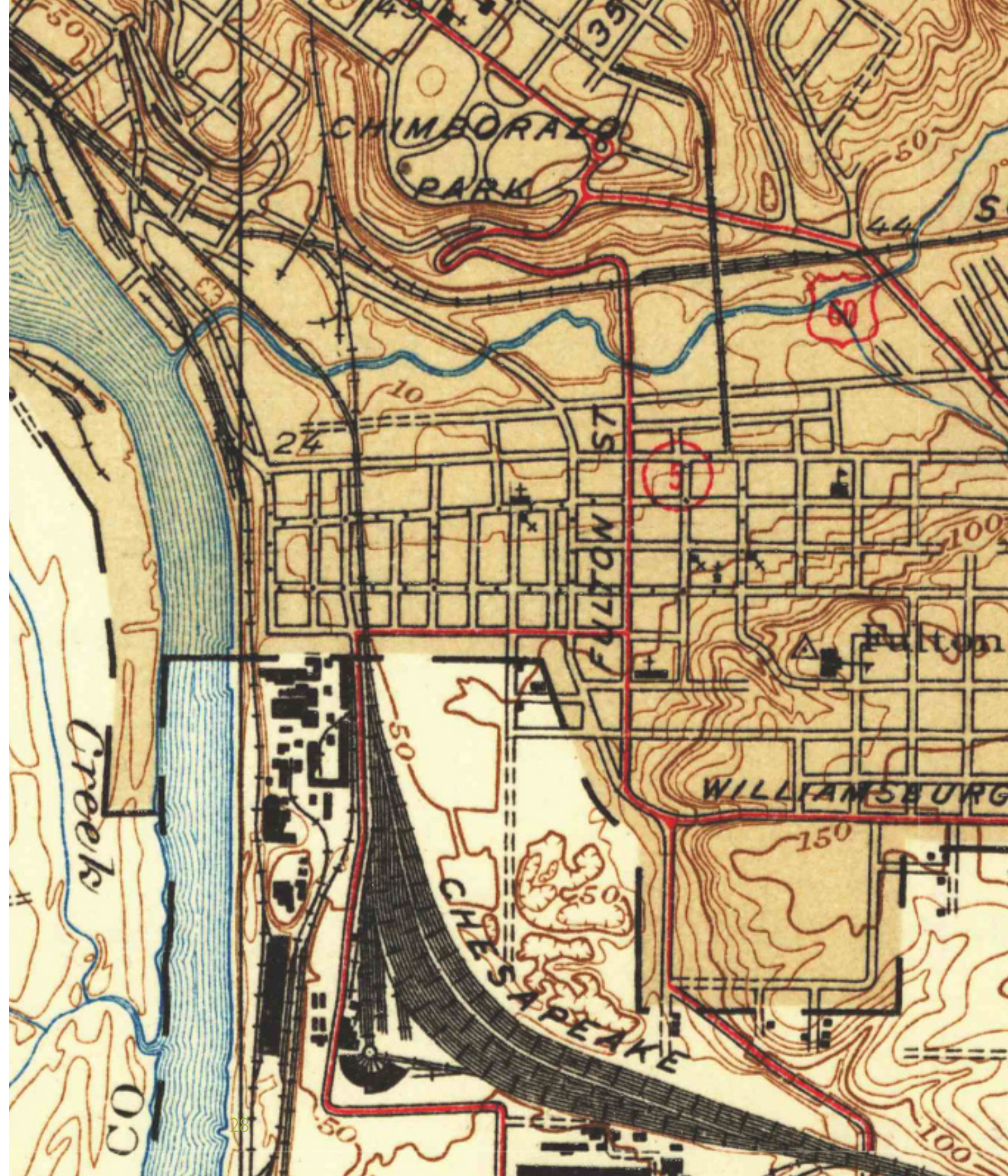
Today, in their place, single-story houses wallow on large lots, marooned there by a mess of winding streets and cul-de-sacs that are patently more hospitable to cars than people. In place of

## NEIGHBORHOOD HISTORY

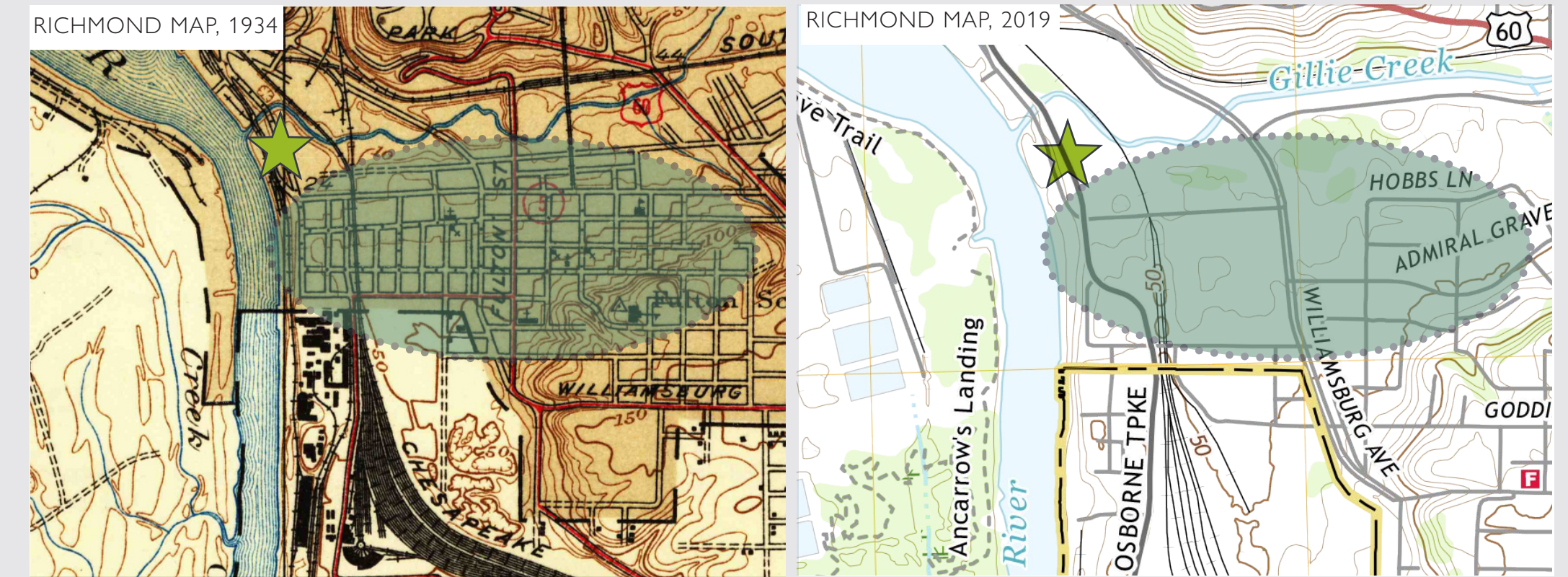
row houses, with congenial porches where elders kept watchful eyes on children playing outdoors, the city has constructed scrofulous patches of ranch-style and split-level housing, whose ample garages emphasize the area's car-reliant layout.



It is difficult to perceive the City's actions, in regard to historic Fulton, as anything less than the cynical repossession 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



-  TERMINAL #3 WAREHOUSE BUILDING
-  FULTON NEIGHBORHOOD (PRESENT / ABSENT)

A COMPARISON OF MAPS FROM 1934 AND 2019 ILLUSTRATES THE IMPACT OF THE FULTON-AREA URBAN RENEWAL PLAN, APPROVED WITH NEAR-UNANIMOUS ASCENT BY THE RICHMOND CITY COUNCIL IN 1970.



# PRECEDENT STUDIES

## SEEKING RETREAT / FINDING REFUGE

On the island of Cypress, 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.

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 a early-Medieval, Romanesque style French monastery (4) reinforces the impression of a cave.

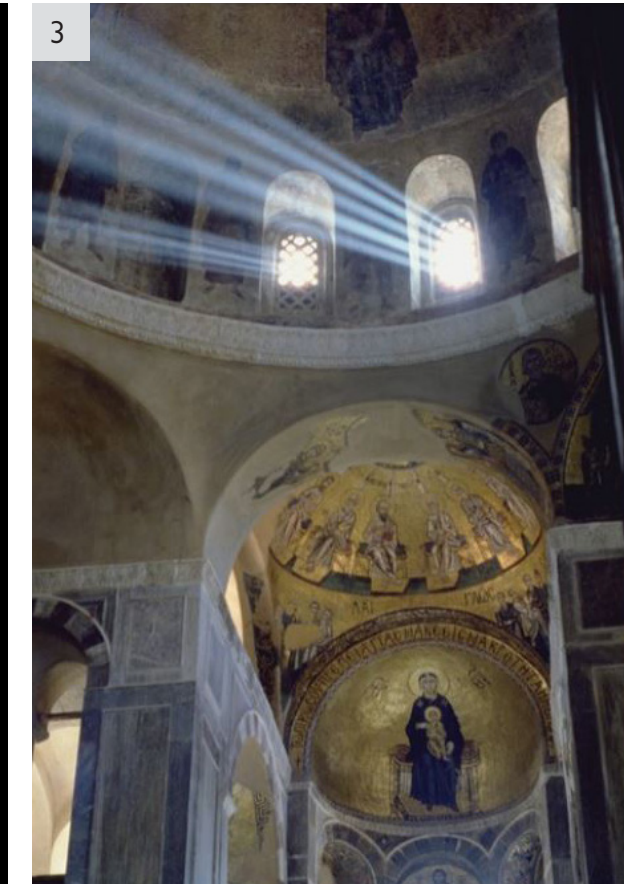
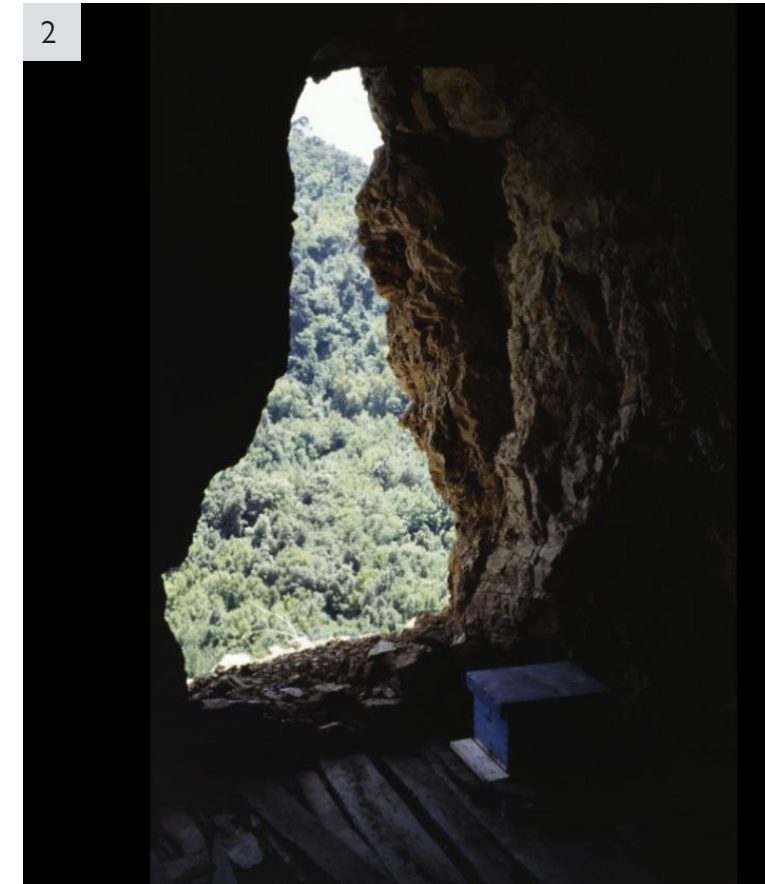
MONK, MONASTERY:  
FROM ANCIENT GREEK "MONOS" (ALONE)



## MODES OF WITHDRAWAL

EREMITIC  
(SOLITARY)

CENOBITIC  
(COMMUNAL)



# PRECEDENT STUDIES

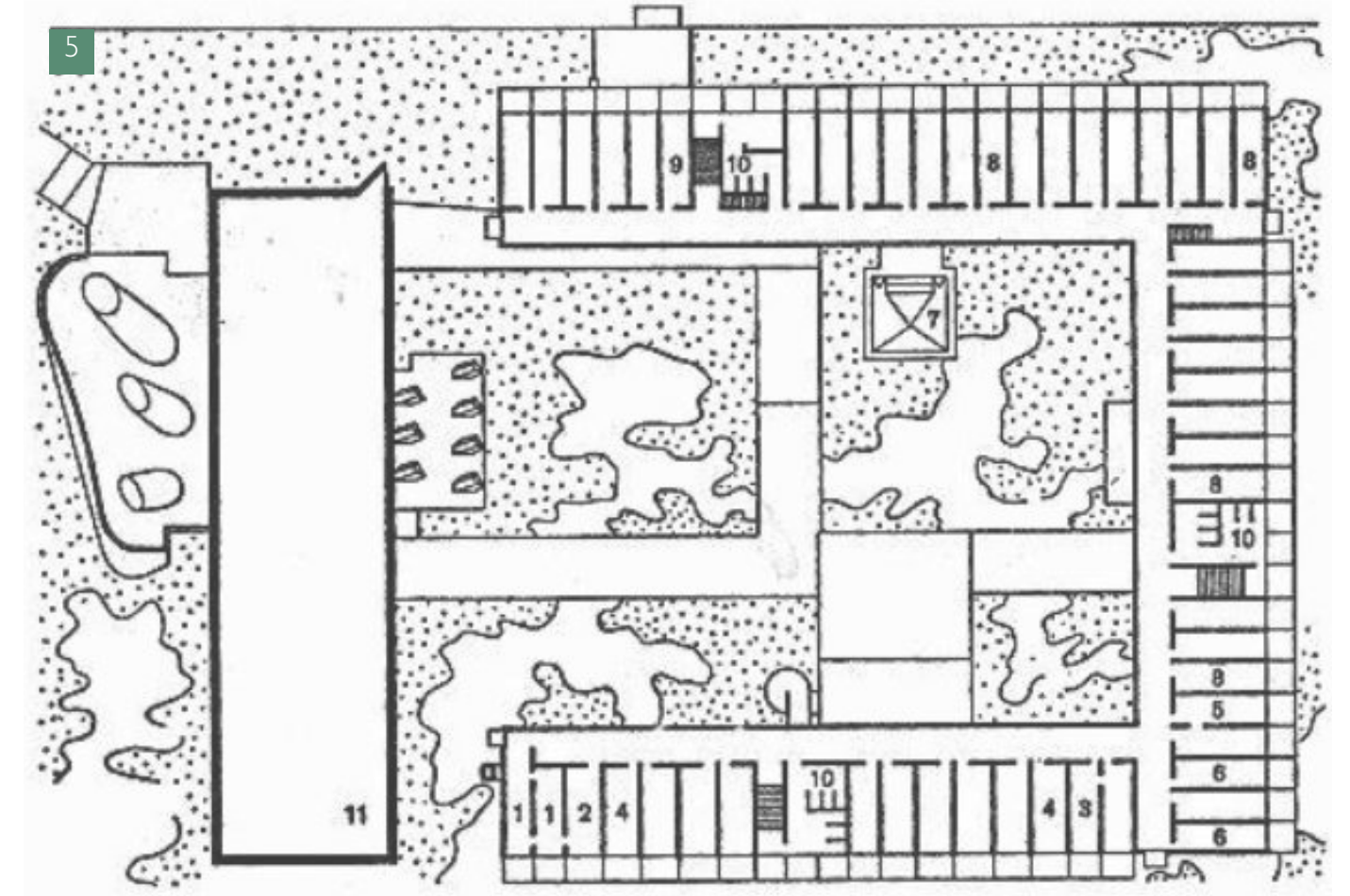


## COUVENT LA TOURETTE LE CORBUSIER FRANCE, 1961

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.

# PRECEDENT STUDIES

LE THORONET



- 12TH CENTURY CISTERCIAN ABBEY
- CITED BY THE ARCHITECT HIMSELF AS AN INSPIRATION FOR LE CORBUSIER'S COUVENT LA TOURETTE
- THE ABBEY'S SUBLIME PROPORTIONS, RENDERED IN SMOOTH PLANES OF CLOSE-SET, PINKISH STONE, ARE UNOBSTRUCTED BY ORNAMENT

- A PARAGON OF EARLY MEDIEVAL ARCHITECTURE, WHICH ILLUSTRATES EUROPEAN MODERNISM'S DEBT TO THAT PERIOD
- THE PROTECTED YARD IS SURROUNDED BY CLOISTERS ON FOUR SIDES

# UNEXPECTED KINSHIP



LE THORONET'S DISTINCTIVE FEATURES INCLUDE REGULARLY-SPACED PILLARS SUPPORTING COMPLEX CEILING VAULTS (FIG. 1)

COUVENT 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)

# PROJECT ORIENTATION

*“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, how power grids are designed, how people plan for the future with the collective good in mind. It will require an epochal shift in politics in a country that has, on the whole, ignored climate change.”*

—Branch, *Plummer (2019)*

My orientation towards these issues is deliberately optimistic. I regard optimism as a duty, in moments of collective difficulty. Imaginative

engagement with the betterment of our collective circumstances will not replace the active work of producing needed improvements, but it can inspire and direct their production. If we want to achieve “an epochal shift,” we must learn to hope for and believe in an economy, a politics, and a culture anchored by commitment to ecological repair and re-integration.

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* has been 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’re 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 rightly.” 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 destruction beyond *genocide*?).

However, if those lifestyles are only practiced by isolated handfuls of individuals, the work involved in maintaining them will be, effectively, wasted—once their positive achievements are quantified and evaluated in relation to *everything else* that constitutes the major part of our species’ collective impact on the planet.

Far better that anyone inclined to commit themselves to such a project give up recycling, drive wherever they want, and use the time and energy saved to apply whatever pressure they can leverage to people and systems with power to effect meaningful change at a scale far beyond the scope of an individual’s consumption practices and waste-stream management.

So: this project is *not* a recipe for halting climate change. It is a vision of what our lives might look like, once climate change has been halted by massive, global, structural change that will render our daily experiences entirely unfamiliar.

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). Bleak, yes: but, better to face this than to bury our heads in whatever sands we can find.

# FLOATING HOME IS A WORK OF FICTION

## 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 world-wide—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 idea of a re-constituted Commons that everyone can access, but that no one has the right to damage, permanently deplete, or prevent others using, now governs our relationship to land, water, and other natural resources.

Agricultural and industrial productive capacity has been redirected towards the provision of basic necessities to everyone, everywhere, without cost or condition. Everyone is eligible for a share in available food and medical supplies, and can access healthcare and other services freely.

Most economic activity has been drastically limited. Those limitations benefit the climate, and it is now evident that much economic activity had no positive effect in extra-economic terms—that its function was only to serve the economy, itself, in its basic project of turning money into more money.

Consequently, most people do not have

jobs that require them to routinely spend a set number of hours per day in an assigned space, performing assigned activities.

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 WORK LESS OUTSIDE THE HOME, AND MORE WITHIN IT. (THOSE WHO WERE FORMERLY RESPONSIBLE FOR A DISPROPORTIONATE SHARE OF DOMESTIC LABOR MAY DO LESS THAN THEY WERE ACCUSTOMED TO)
- RESIDENTS GROW FOOD IN INDIVIDUAL AND COMMUNAL PLOTS, TO SUPPLEMENT AND DIVERSIFY FOOD SUPPLIES DELIVERED TO THEM WEEKLY BY THEIR REGIONAL COUNCIL
- THEY PREPARE AND EAT DINNER TOGETHER EACH EVENING
- EVERYBODY CLEANS, COOKS, WASHES DISHES, LAUNDERS, MAKES REPAIRS, AND DOES WHATEVER ELSE IS NECESSARY TO MAINTAIN THE DOMESTIC ENVIRONMENT AND ITS INHABITANTS. WORK ASSIGNMENTS ARE ROTATED FREQUENTLY, SO THAT NO ONE IS STUCK WITH AN UNPLEASANT JOB FOR LONG, AND SO THAT EVERYONE LEARNS THE SKILLS REQUIRED TO ACCOMPLISH A RANGE OF DOMESTIC TASKS.
- 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 COMMERCIALY 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. THIS INCLUDES HUMAN WASTE, THANKS TO COMPOSTING TOILETS THROUGHOUT THE PROJECT.

THEY MAY HAVE SOME OR ALL OF THESE:

- SOLAR, WIND , AND HYDRAULIC POWER
- GREEN ROOFS
- ROOF CISTERNS THAT COLLECT RAINWATER FOR USE IN THE GARDEN
- GRAY-WATER CATCHMENT SYSTEMS
- GOATS—AS GARBAGE DISPOSALS, LANDSCAPERS, AND DAIRY ANIMALS



# PROGRAM STATEMENT

## RICHMOND, SOMETIME SOON

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.

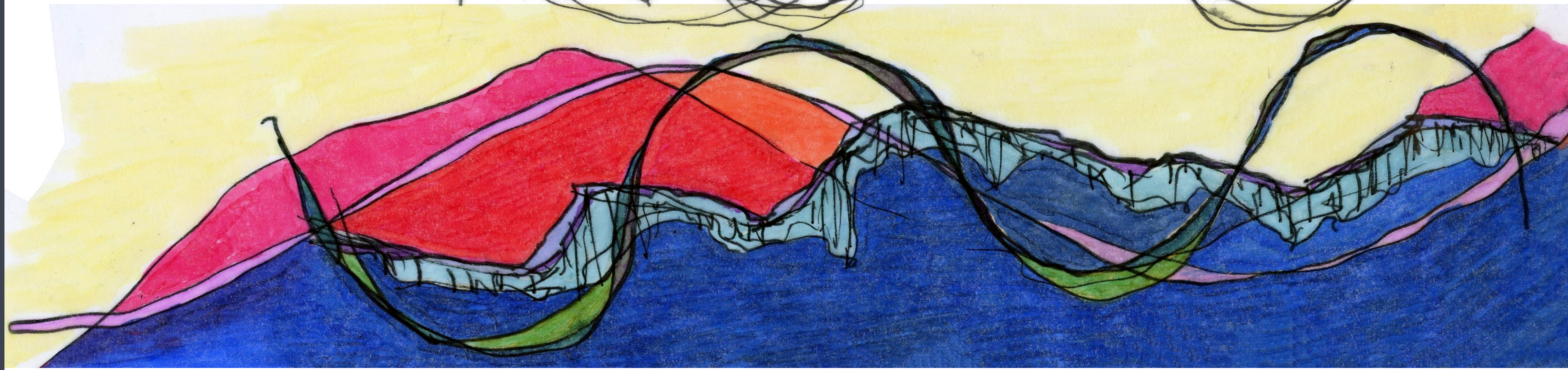
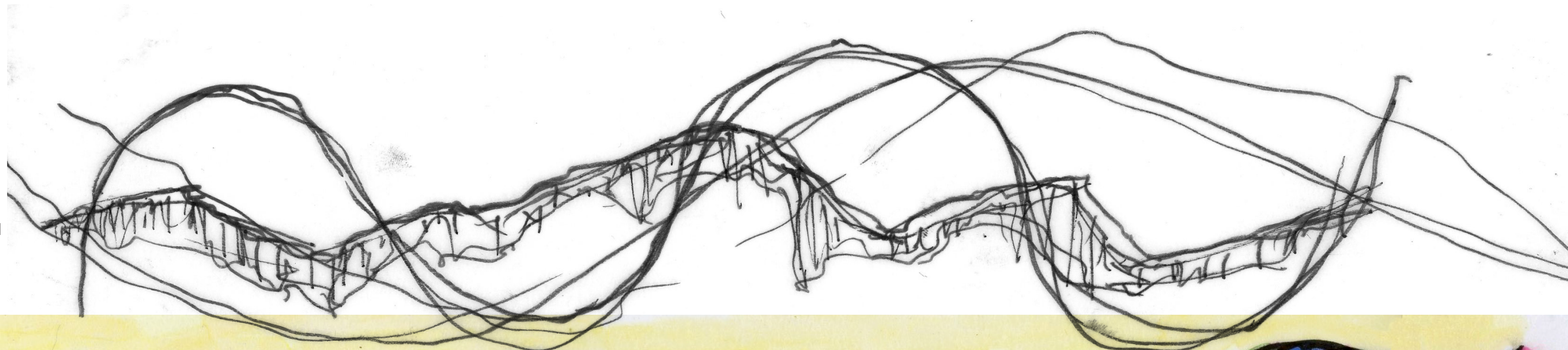


## CONCEPT: RHYTHM

### FLOATING HOME CELEBRATES RHYTHM

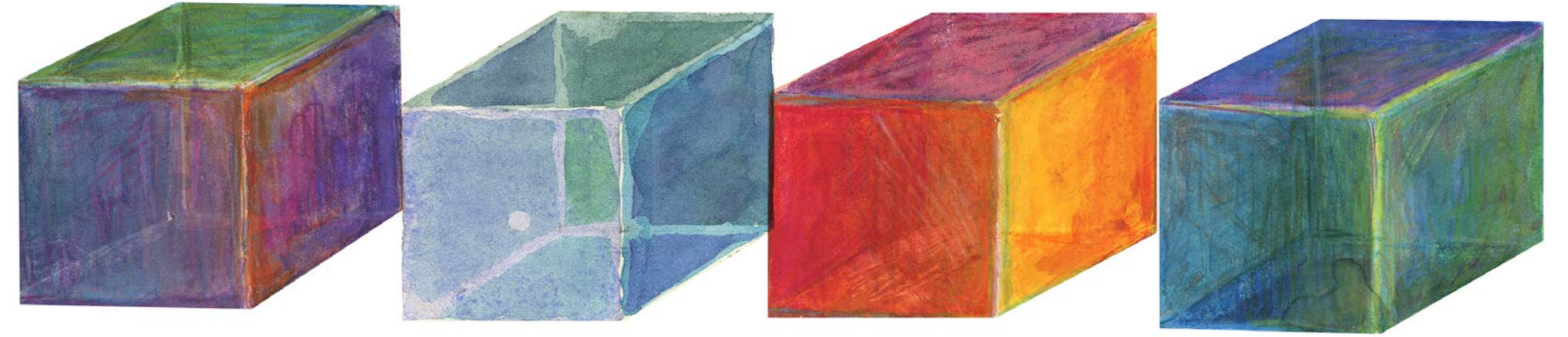
Floating Home celebrates rhythm. Warehouse #3's column grid establishes spatial order and regularity through repeating patterns —like a drum-beat, setting the rhythm of a song with a pattern of alternating beats and rests.

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.



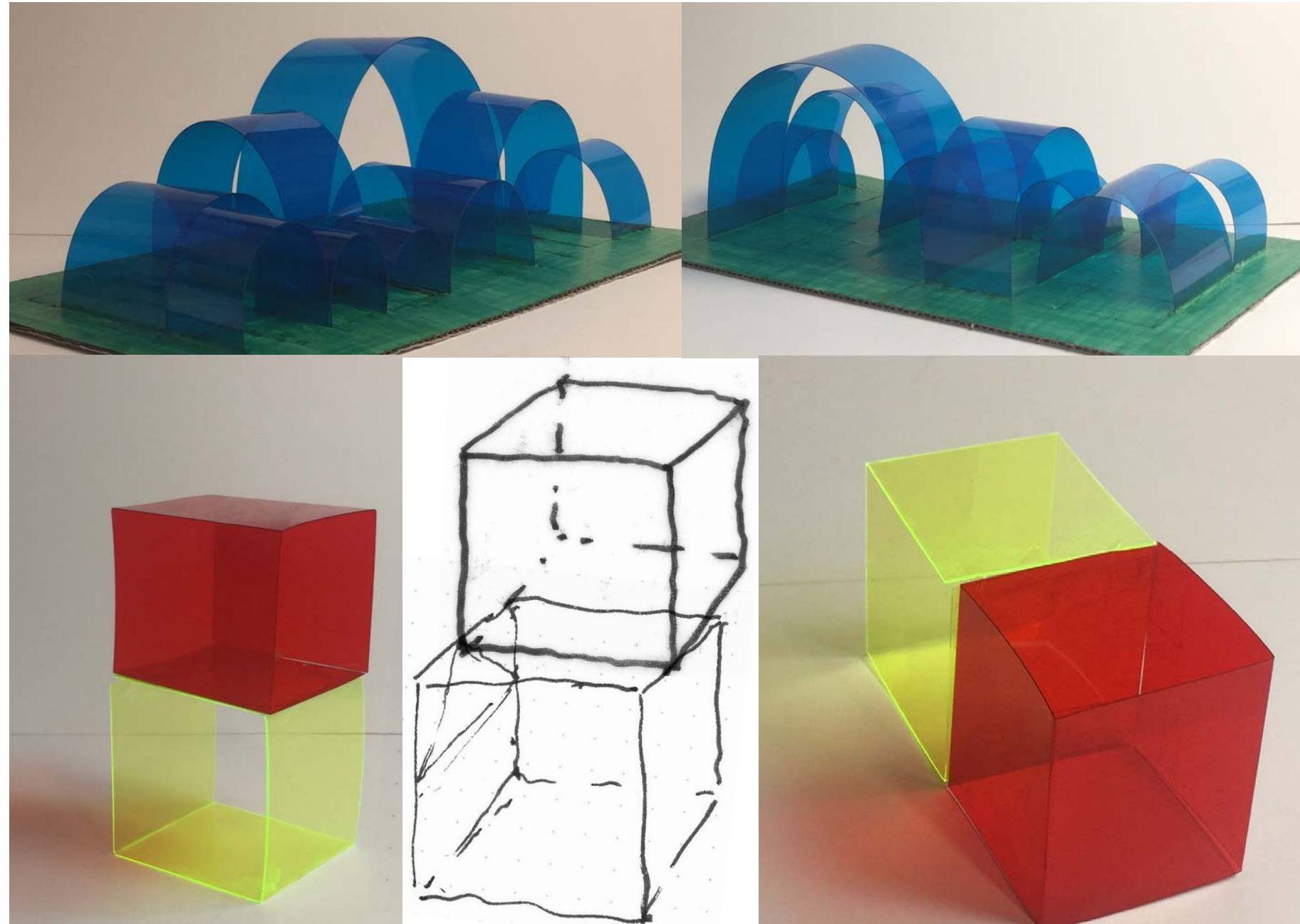
# CONCEPT WORK

DRAWINGS AND MODELS



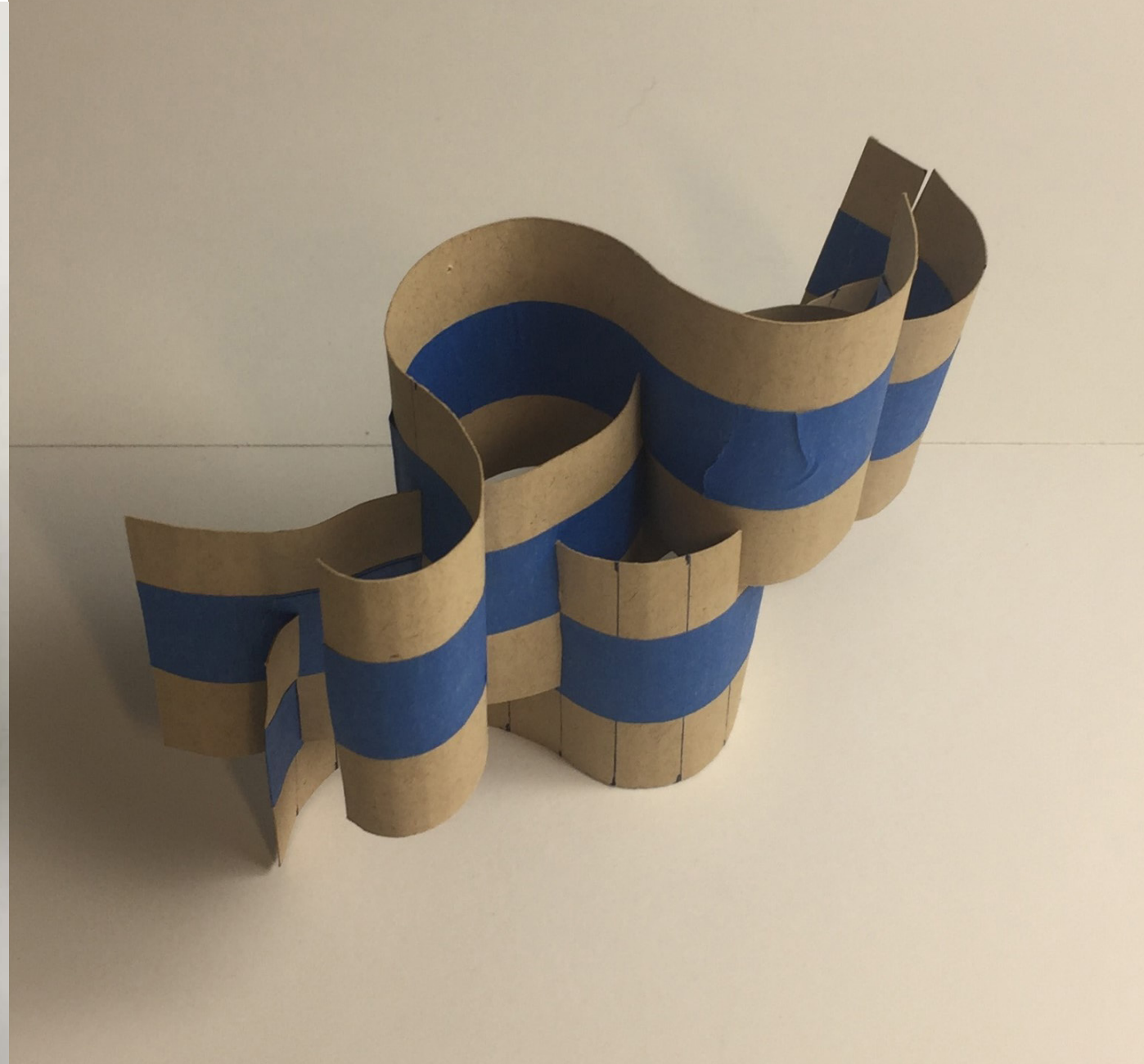
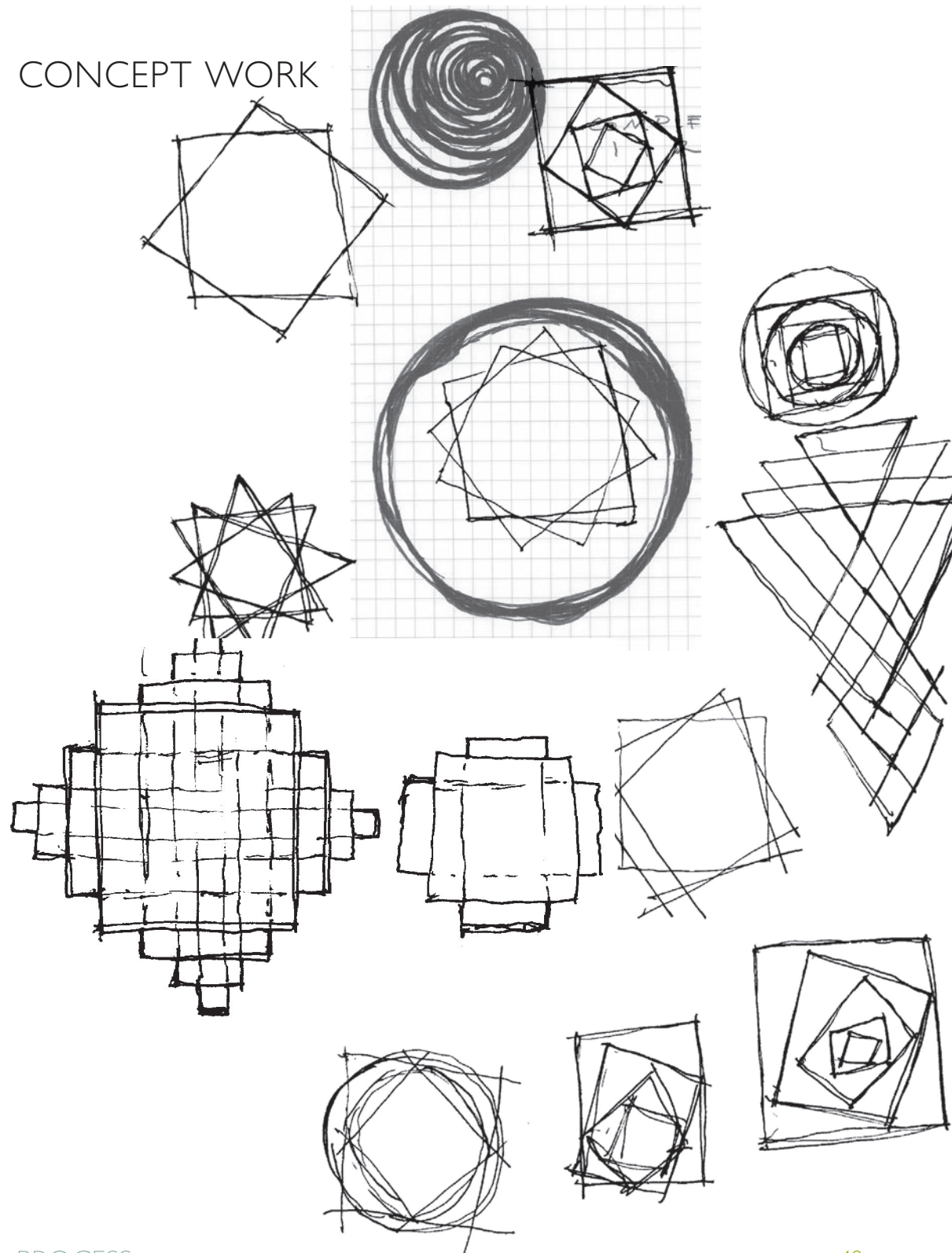


CONCEPT WORK



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

CONCEPT WORK



# SCHEMATIC DESIGN

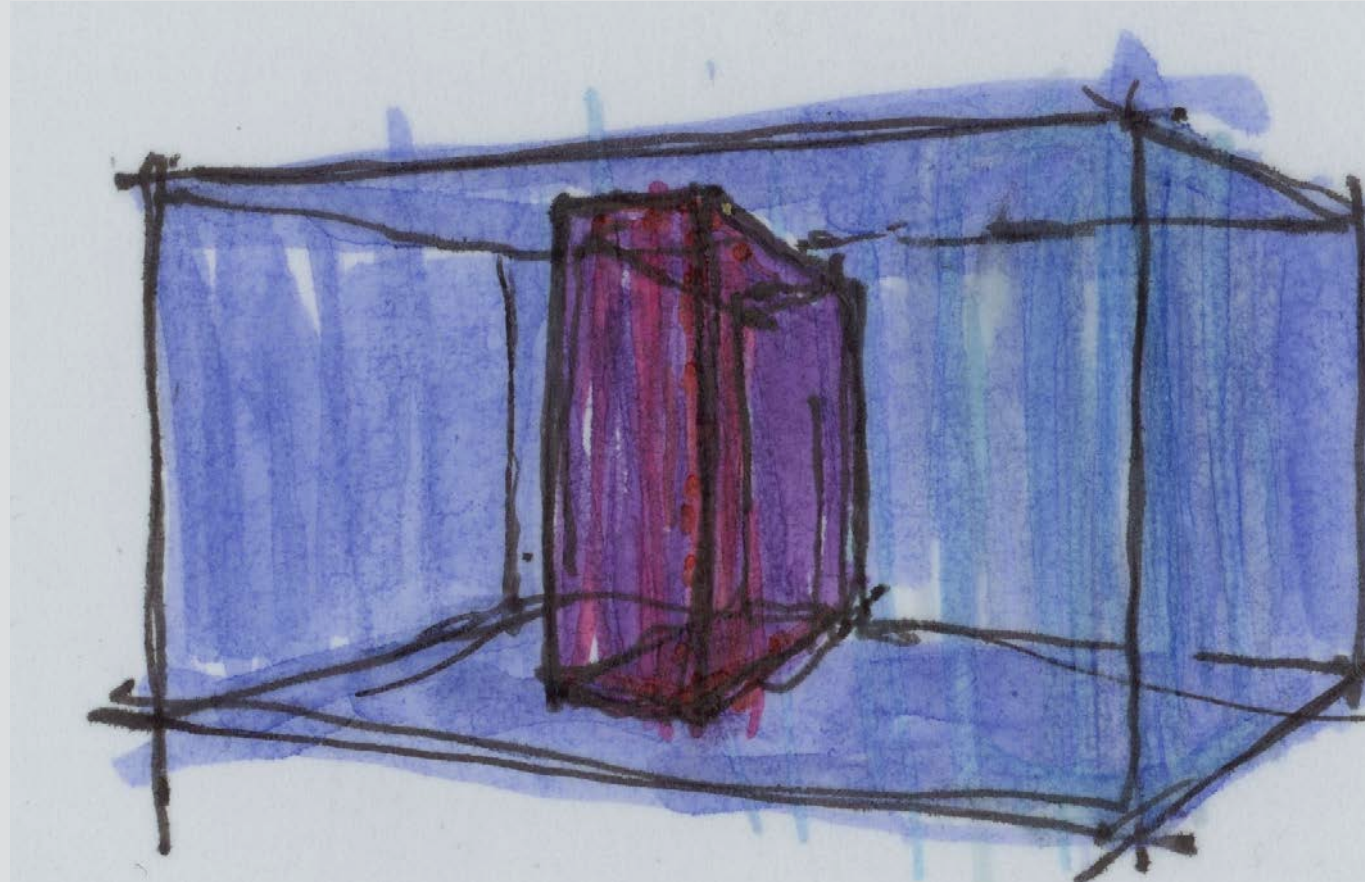
## CONSIDERATIONS

### PROBLEM:

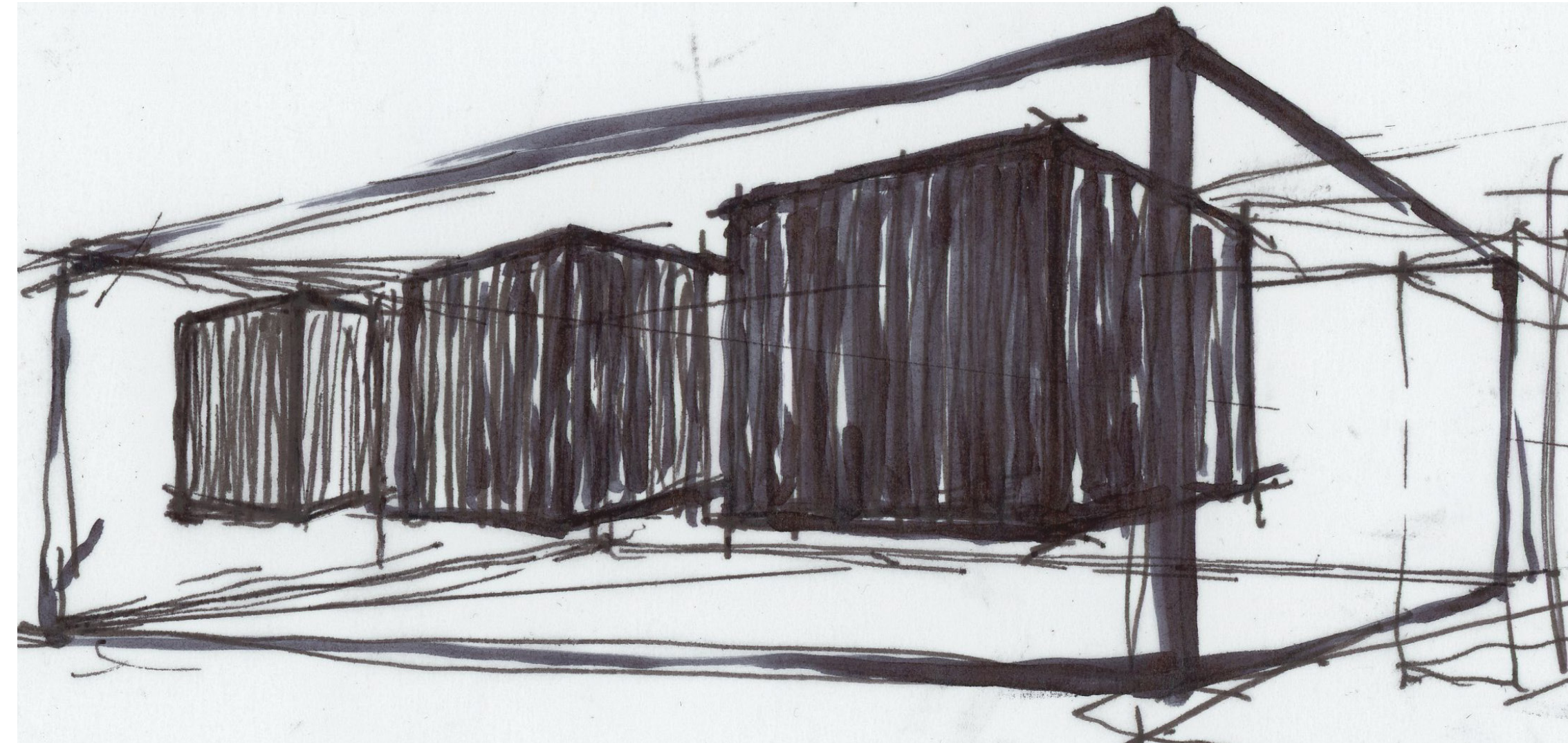
Center of structure receives little daylight; building code for residential use requires operable windows in each bedroom

### PROPOSED SOLUTION:

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



# PARTI DRAWINGS

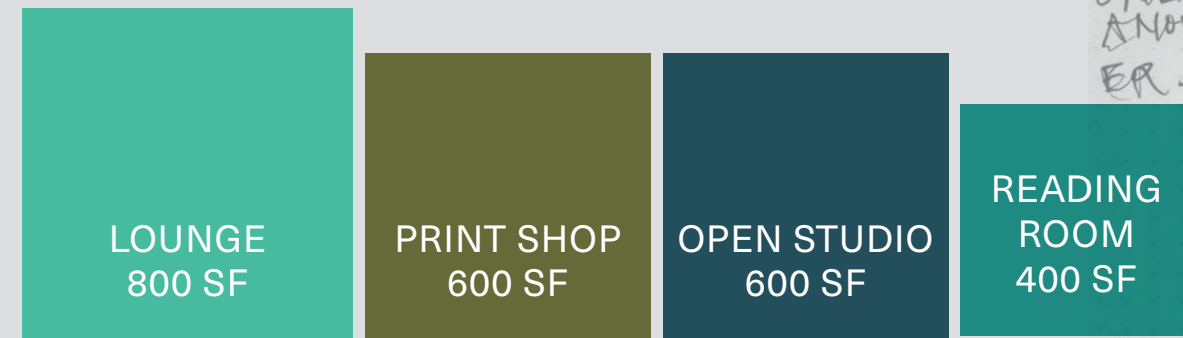


# PROGRAMMING

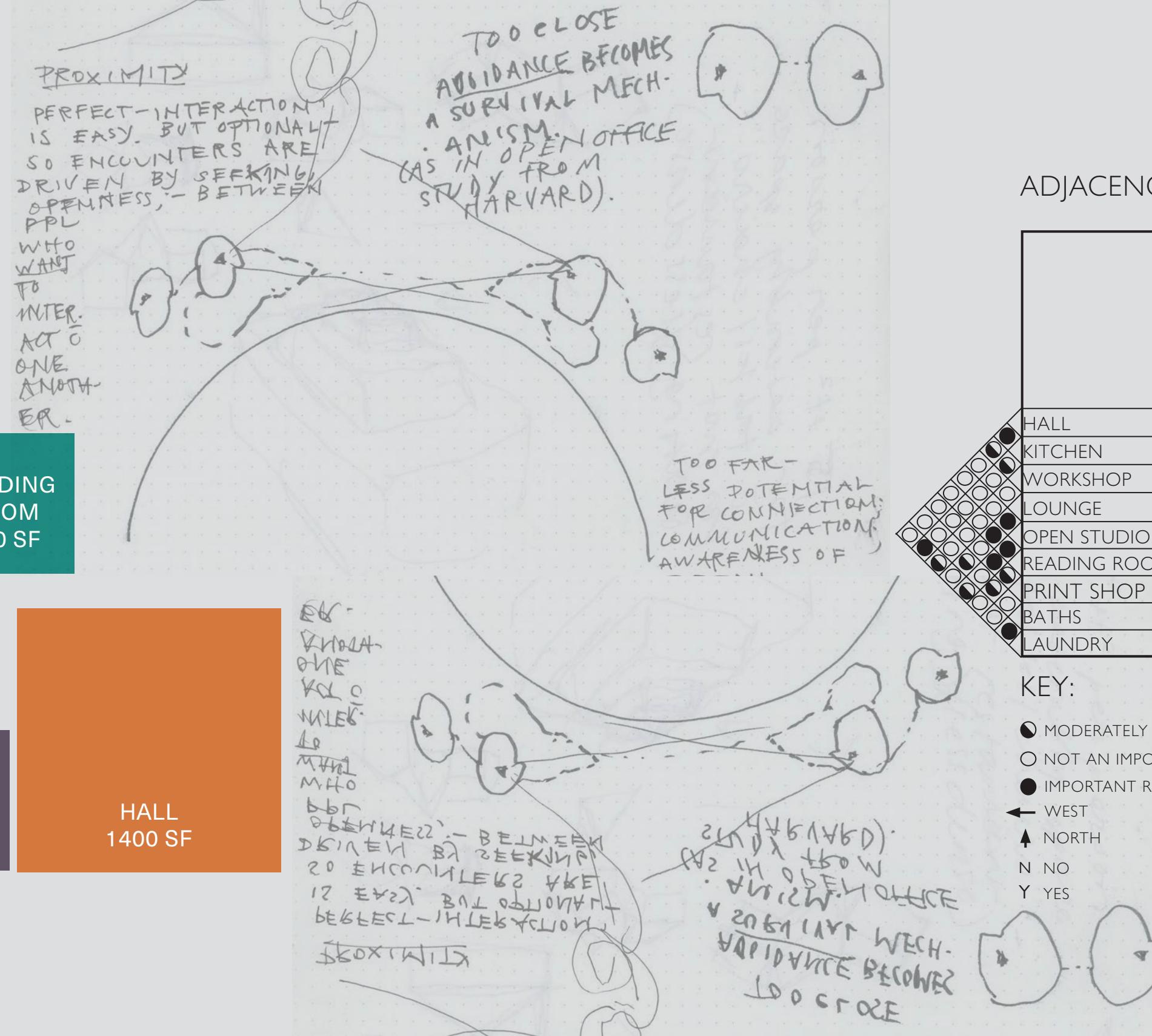
## PROGRAM VISUALIZATION

BACKGROUND: PROXIMITY DIAGRAM

### SECOND FLOOR



### MAIN FLOOR



## ADJACENCY MATRIX

	SQUARE FEET	DAYLIGHT	FACING?	SOUND PRIVACY	NOISE LEVEL	VISUAL PRIVACY	LEVEL	PLUMBING
HALL	1400	●	○	○	●	○	1	N
KITCHEN	500	●	○	○	●	○	1	Y
WORKSHOP	800	●	○	○	●	○	1	Y
LOUNGE	800	●	←	●	●	●	2	N
OPEN STUDIO	600	●	↑	●	●	●	2	Y
READING ROOM	400	●	↑	●	○	●	2	N
PRINT SHOP	500	●	↑	●	●	●	2	Y
BATHS	400	○	○	●	●	●	1	Y
LAUNDRY	300	●	○	○	●	●	1	Y

### KEY:

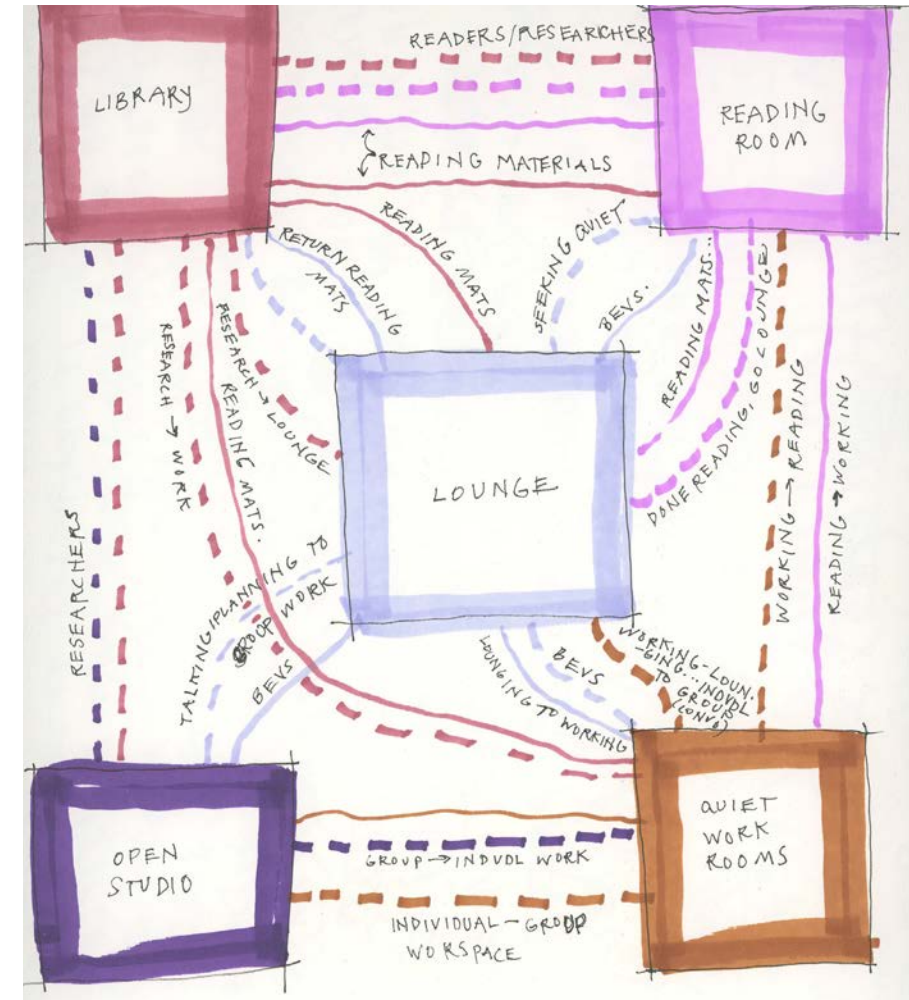
- MODERATELY IMPORTANT RELATIONSHIP; MODERATE QUANTITY
- NOT AN IMPORTANT RELATIONSHIP; LOW QUANTITY
- IMPORTANT RELATIONSHIP; MAXIMUM QUANTITY
- ← WEST
- ↑ NORTH
- N NO
- Y YES

# SPACE PLANNING

## PROGRAMMATIC RELATIONSHIPS

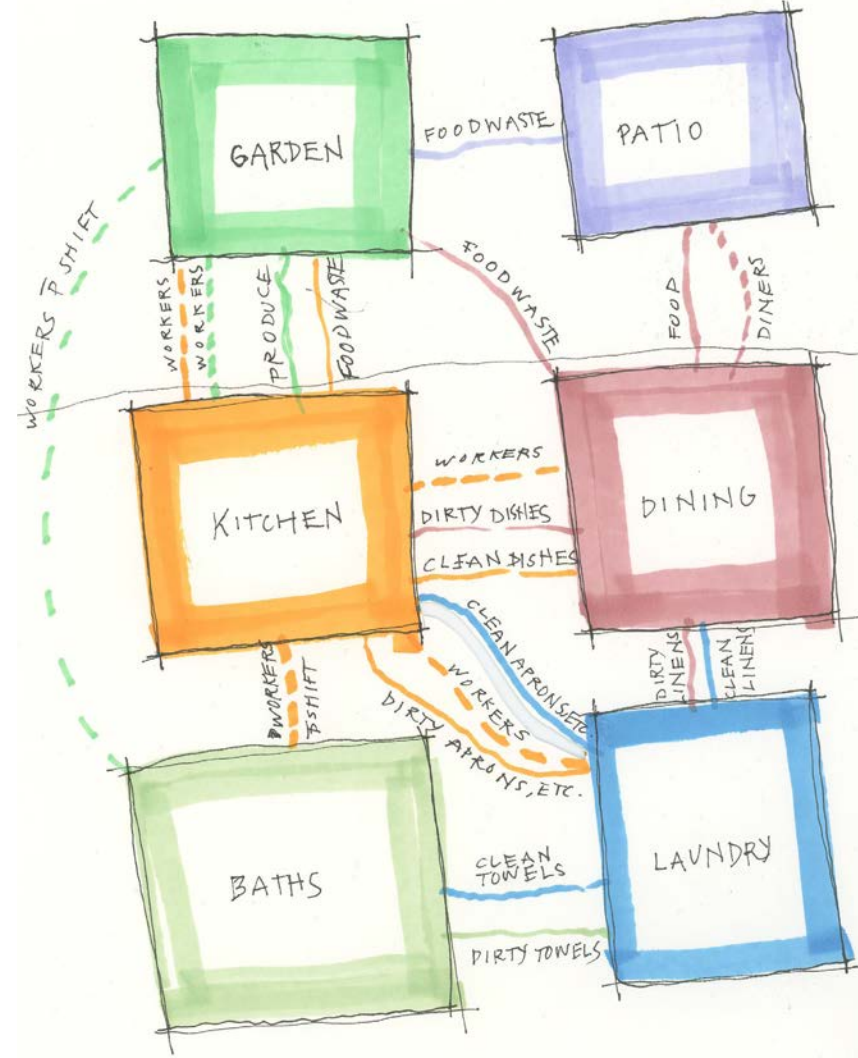
### ZONE A

GROW; COOK; EAT; CLEAN; COMPOST; LAUNDRY; BATHE



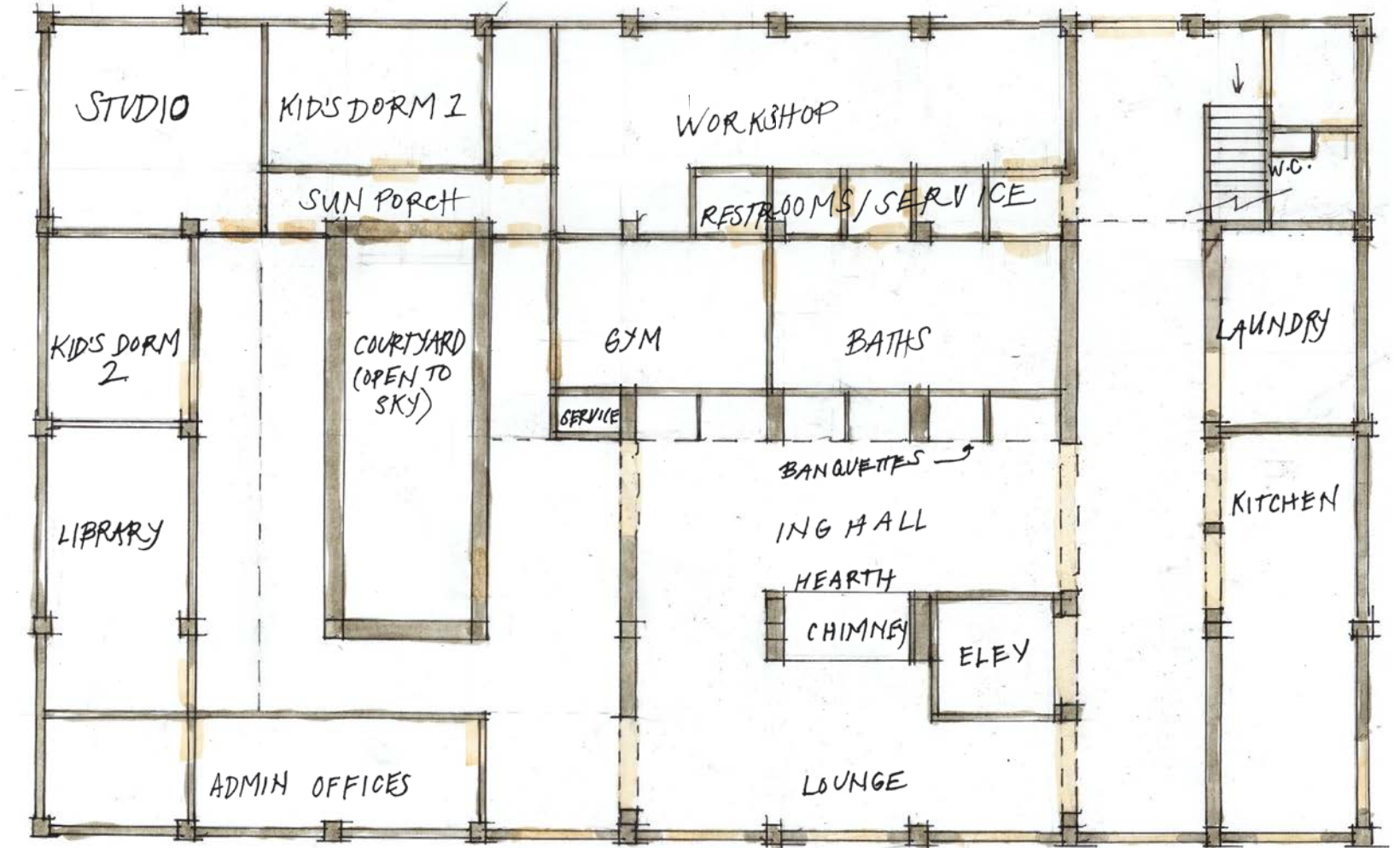
### ZONE B

READ; RESEARCH; WRITE; MAKE; STUDY; RELAX; SOCIALIZE



## INITIAL FLOORPLAN—MAIN LEVEL

BACKGROUND, OPPOSITE: EXISTING FLOOR PLAN



# COLOR STUDIES

PHOTO: RAIN ON THE OCEAN



“WATER” PALETTE



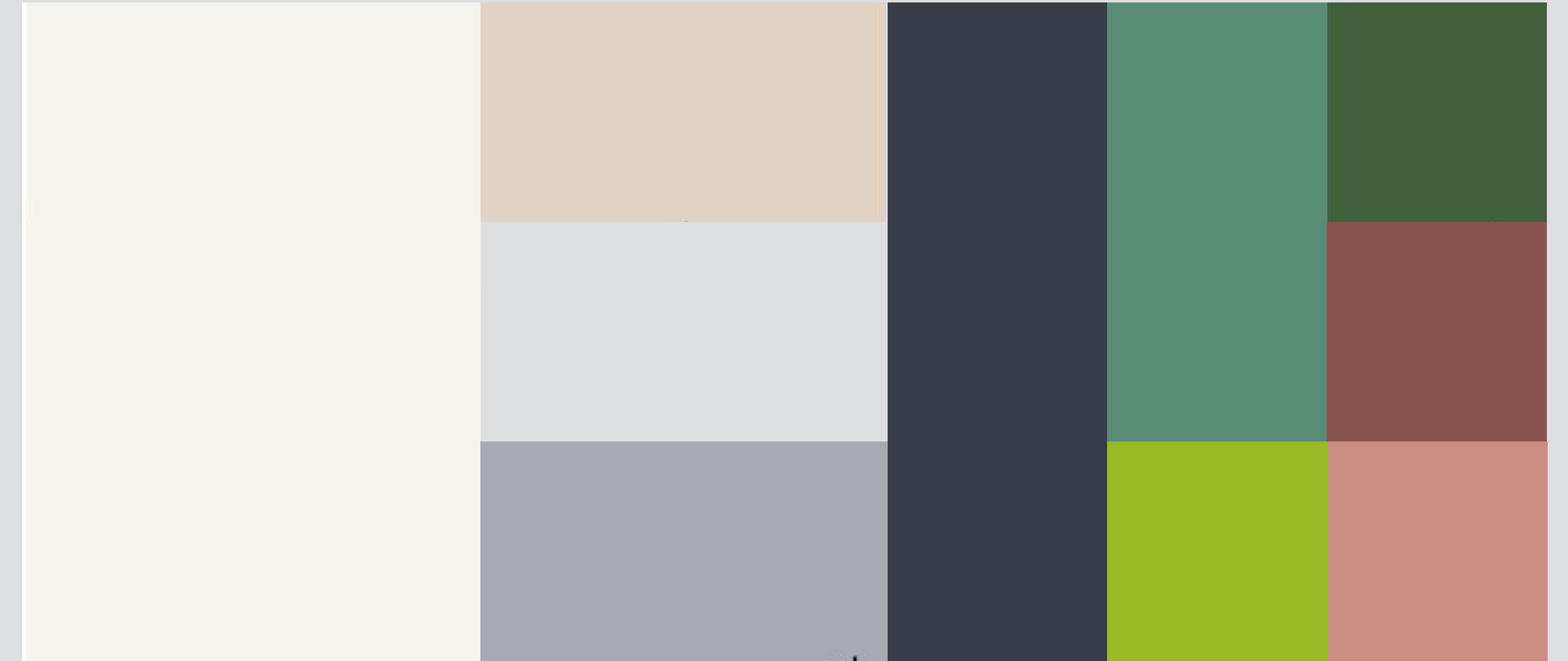
“LAND” PALETTE



## 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)

# FINAL COLOR PALETTE



# INTERIOR FINISHES

## MATERIAL

BUCKINGHAM SLATE

Text/IMAGE frame

ALBARENE SOAPSTONE

TEXT FRAME

CARVED SOAPSTONE DRAINBOARD

TEXT FRAME

WALL FINISH: CLAY PLASTER

TEXT FRAME

## INSTALLATION

IRREGULAR PAVERS



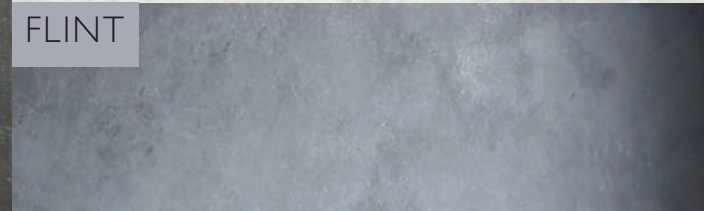
SOAPSTONE SINK



BASE WHITE



FLINT



LIME CREEK



## FEATURES

- EXTREMELY DURABLE
- QUARRIED IN NEARBY BUCKINGHAM COUNT
- IRREGULAR PAVERS CAN BE MADE FROM SLAB REMNANTS OR SALVAGED MATERIALS
- IRREGULARITY HIDES DAMAGE AND REPAIRS

- QUARRIED IN VIRGINIA
- HEAT-RESISTANT AND SUITABLE FOR USE IN NEAR FIREPLACES AND STOVES
- COOL TO THE TOUCH, WITH PLEASANT TACTILE CHARACTERISTICS
- SOFT ENOUGH TO CARVE / SHAPE

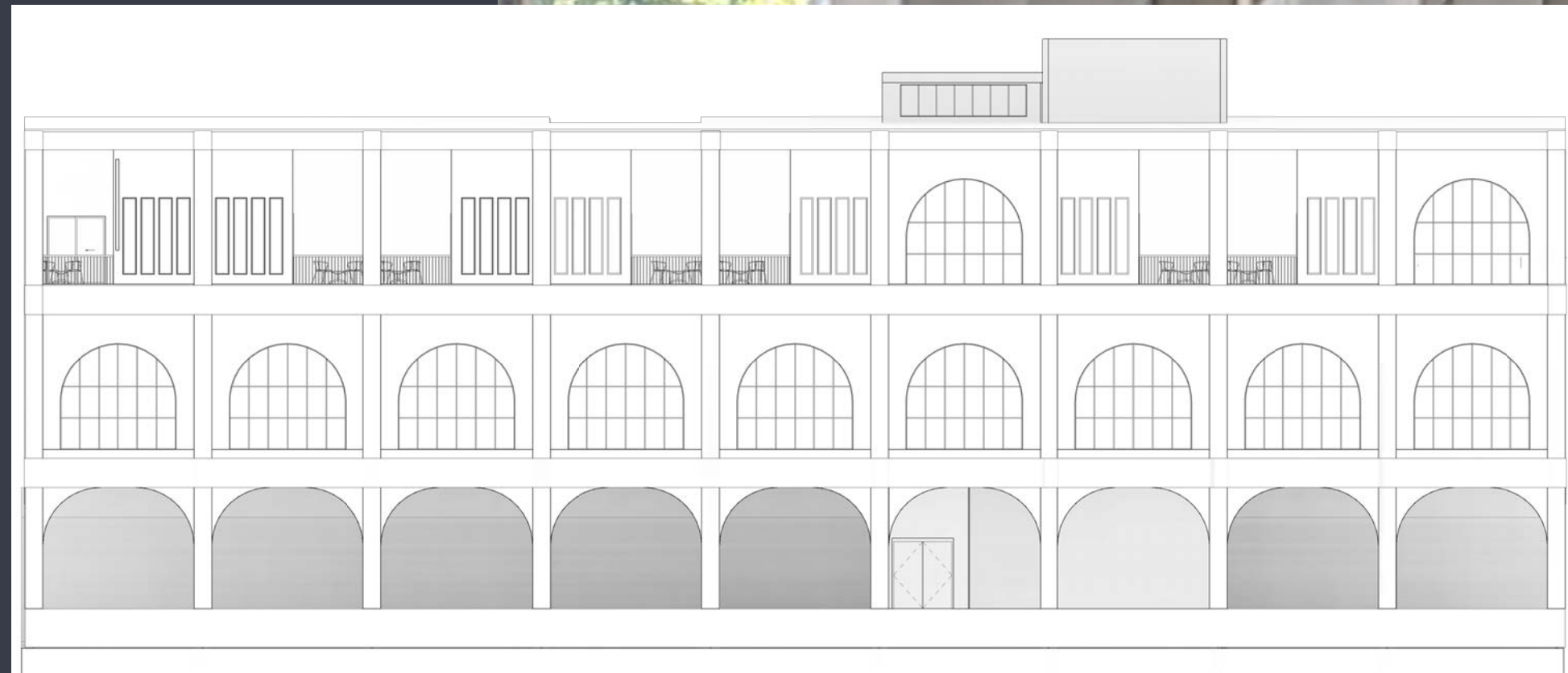
- CLAY PLASTER WALL FINISH:
- NON-TOXIC / ZERO VOC'S).
  - MADE FROM NATURAL MATERIALS, INCLUDING 72% POST-INDUSTRIAL RECYCLED CONTENT (PER MANUFACTURER, A.C.P.)
  - LOWEST CARBON FOOTPRINT OF ANY INTERIOR WALL FINISH (ALSO PER A.C.P.).
  - ELIGIBLE FOR LEED CREDITS.

FINAL  
DRAWINGS





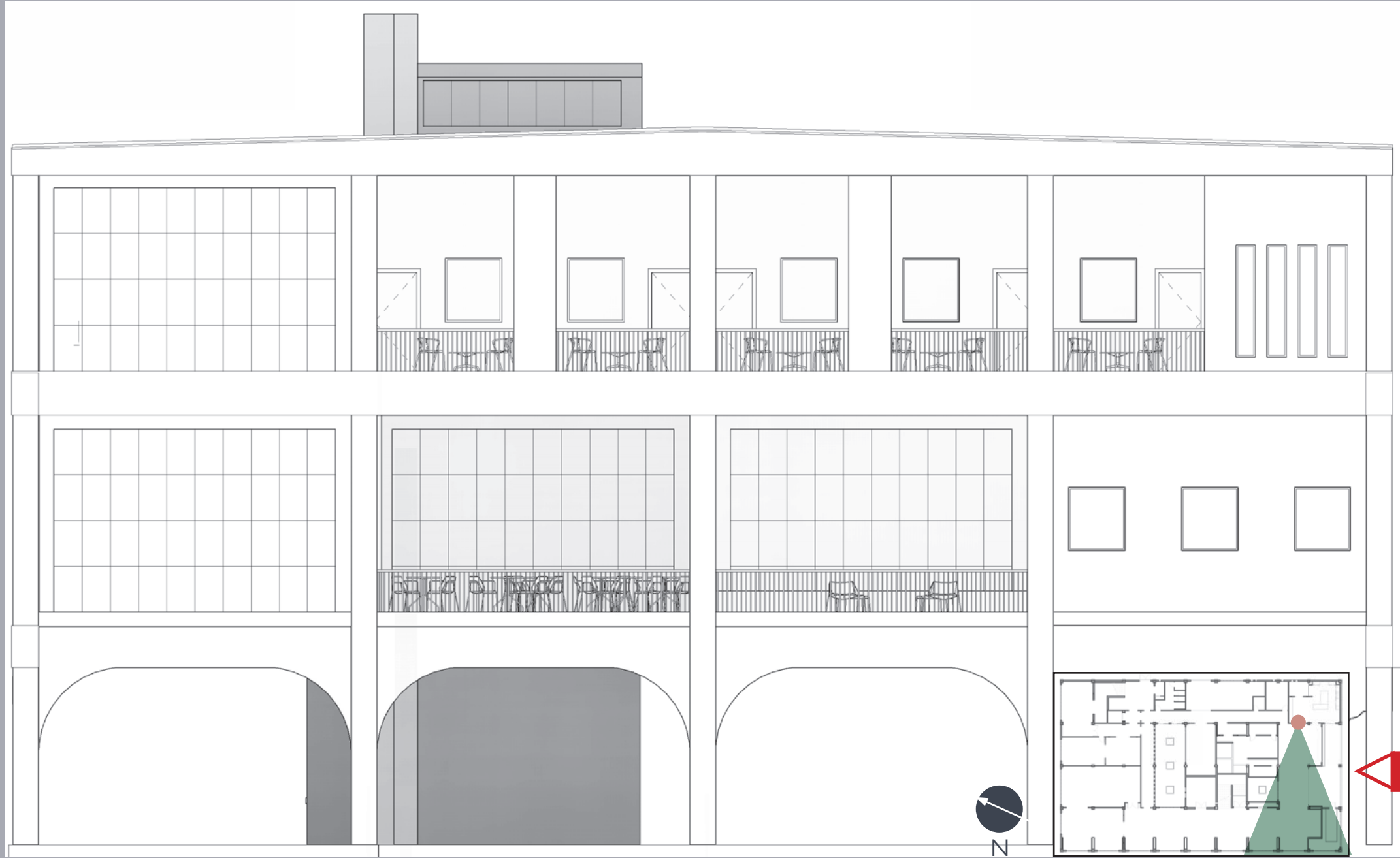
EXTERIOR ELEVATION—  
WEST FACADE



WEST ELEVATION  
1/16" = 1'



EXTERIOR ELEVATION—SOUTH FACADE



EXTERIOR ELEVATION  
1" = 10'

3D VIEW—DINING HALL



## 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.

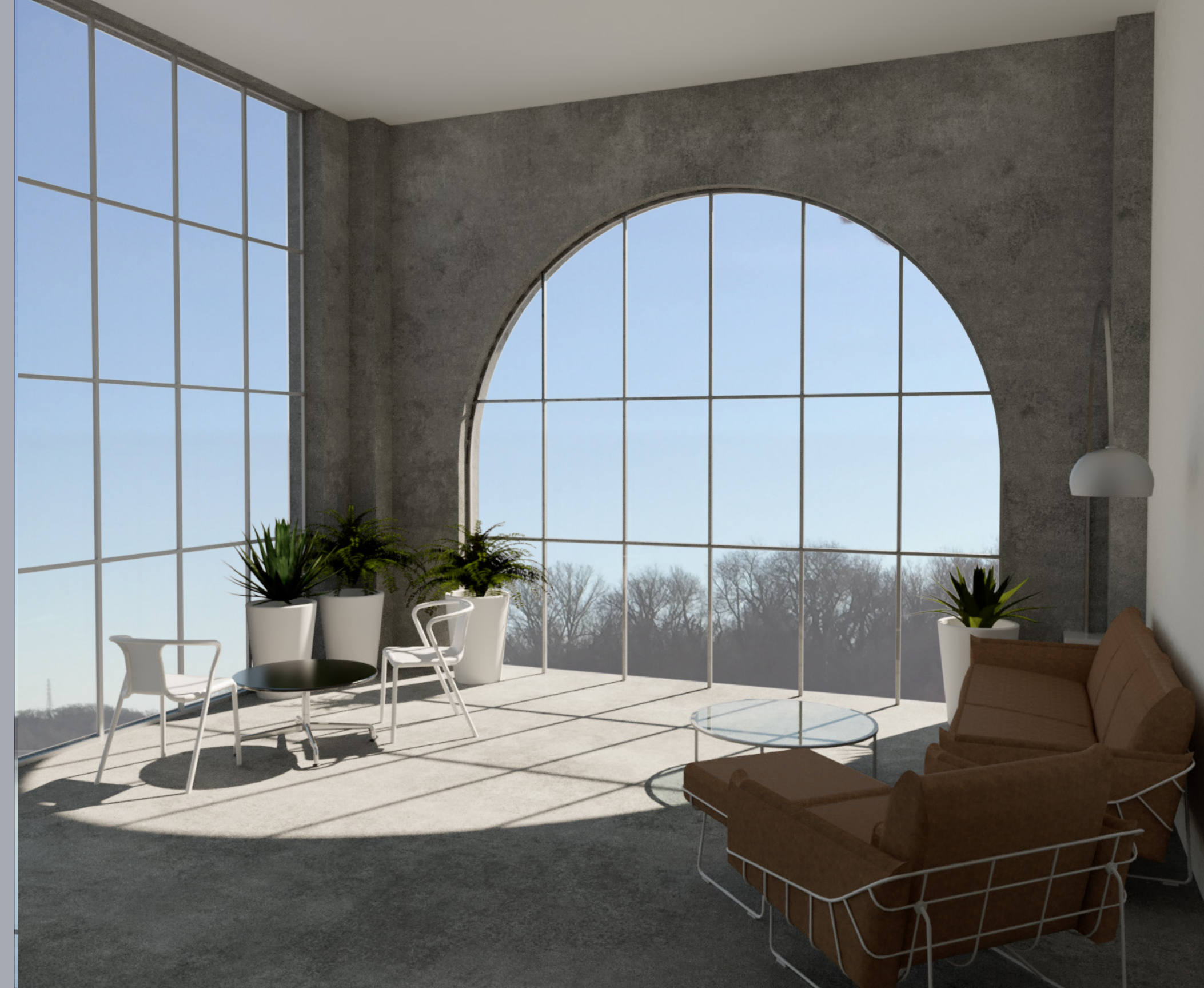
##### SHOWER ROOM

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.

VIEW ORIENTATION:  
OPPOSITE PAGE



# FLOOR PLAN—DISTRIBUTION OF SPACES

LEVEL 2

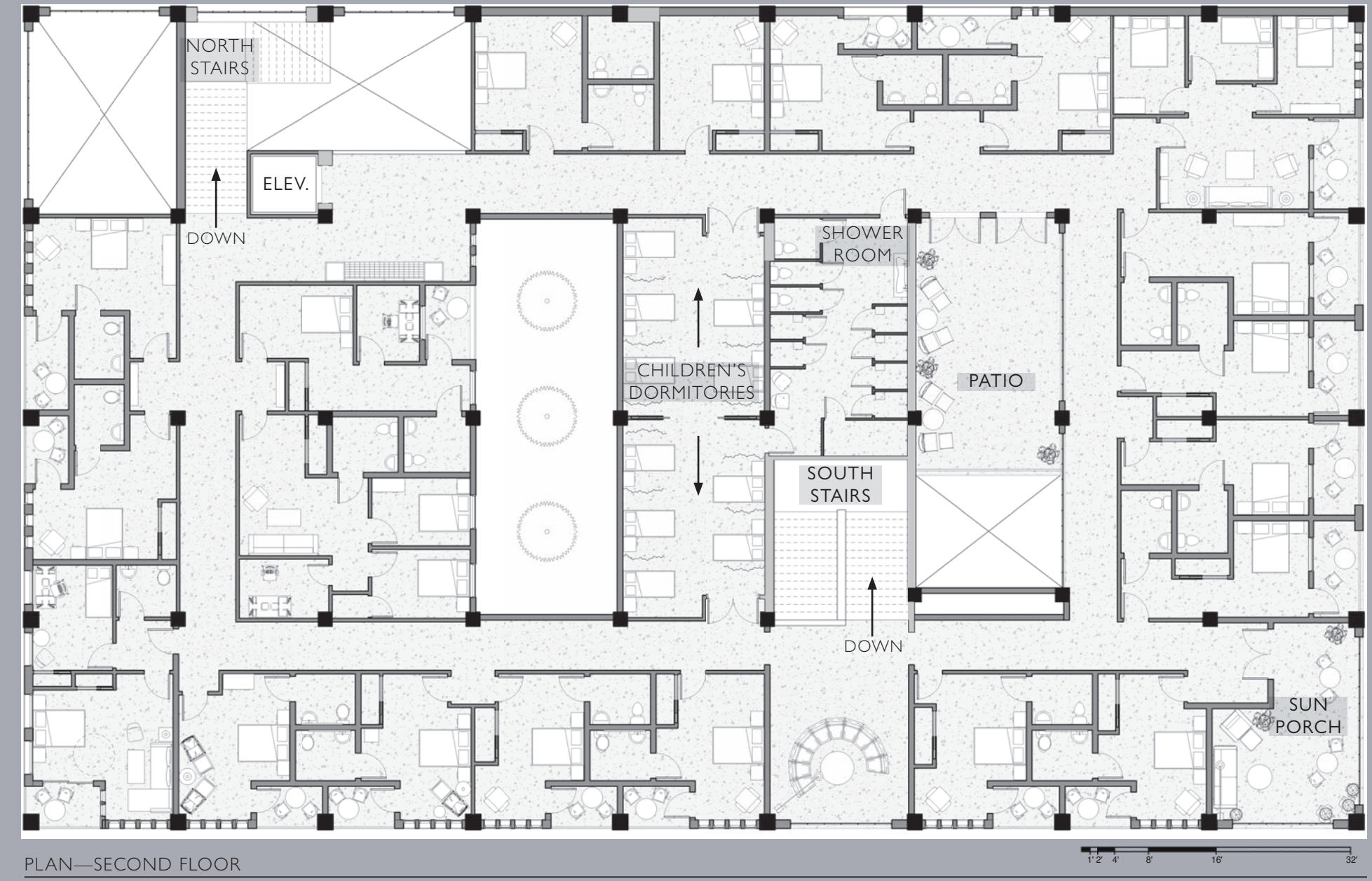


PLAN—SECOND FLOOR  
1/16" = 1'

- OPEN TO BELOW
- OPEN AIR
- UNCONDITIONED
- DWELLING UNITS—PRIVATE SPACE
- CIRCULATION

# FURNITURE PLAN

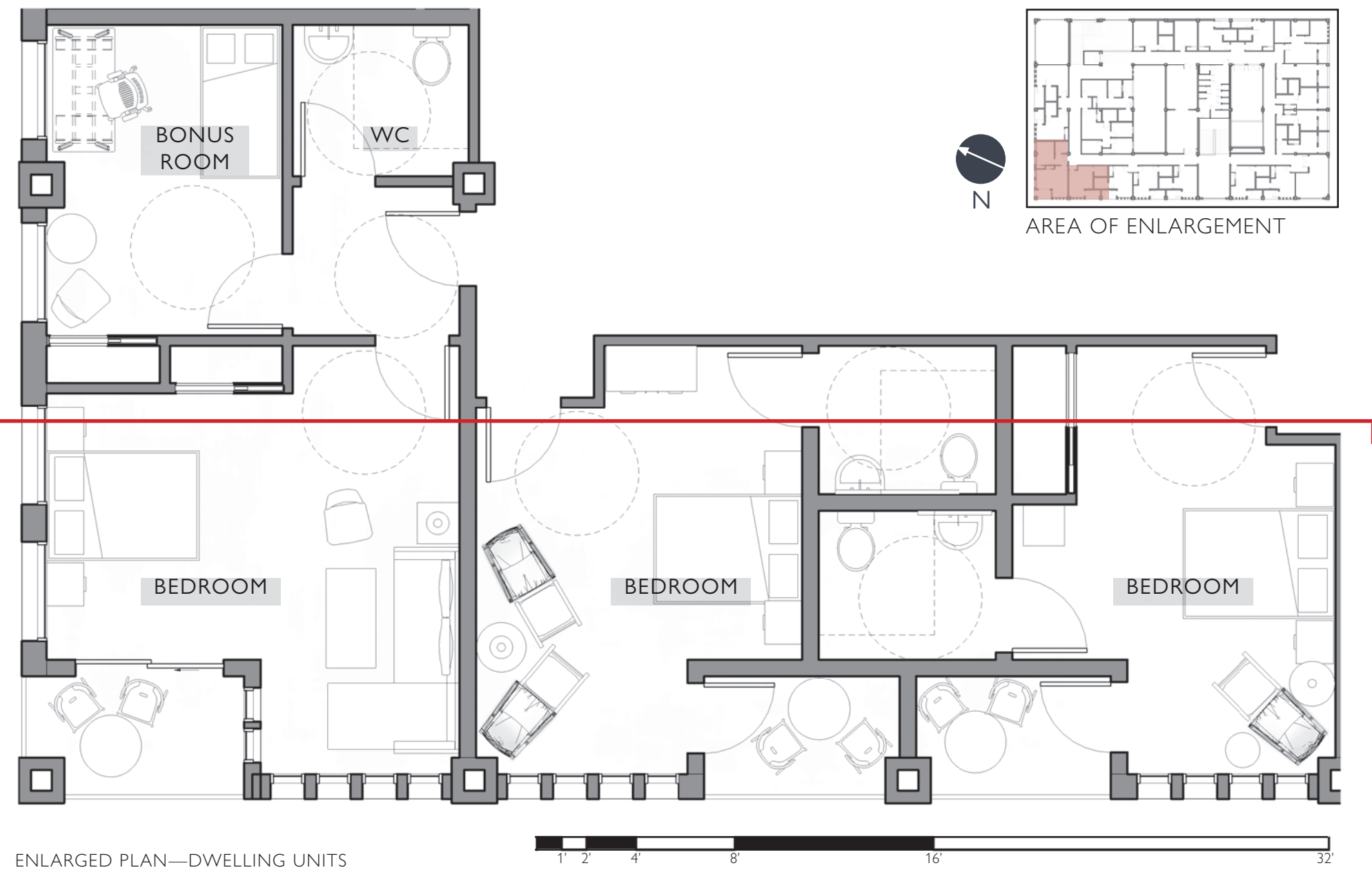
LEVEL 2



PLAN—SECOND FLOOR  
1/16" = 1'

ENLARGED PLAN—TYPICAL DWELLING UNITS

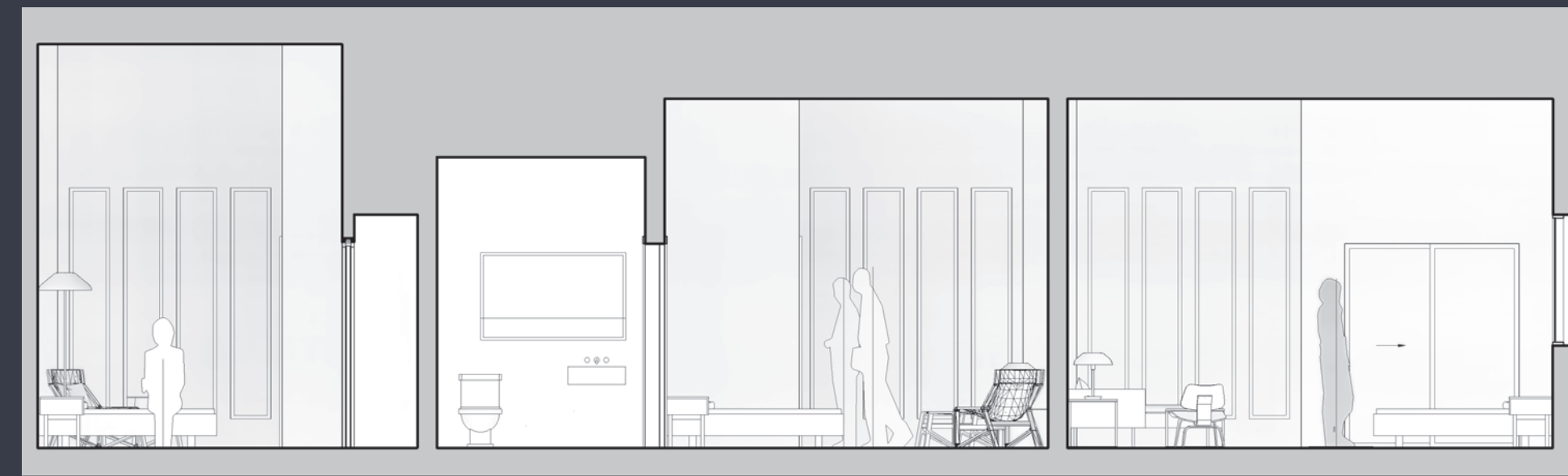
LEVEL 2



ENLARGED PLAN—DWELLING UNITS  
3/16" = 1'

SECTION—DWELLING UNITS

LEVEL 2



SECTION—TYPICAL DWELLING UNITS  
3/16" = 1'

# MAIN FLOOR

## 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 place 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, weightlifting, 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.

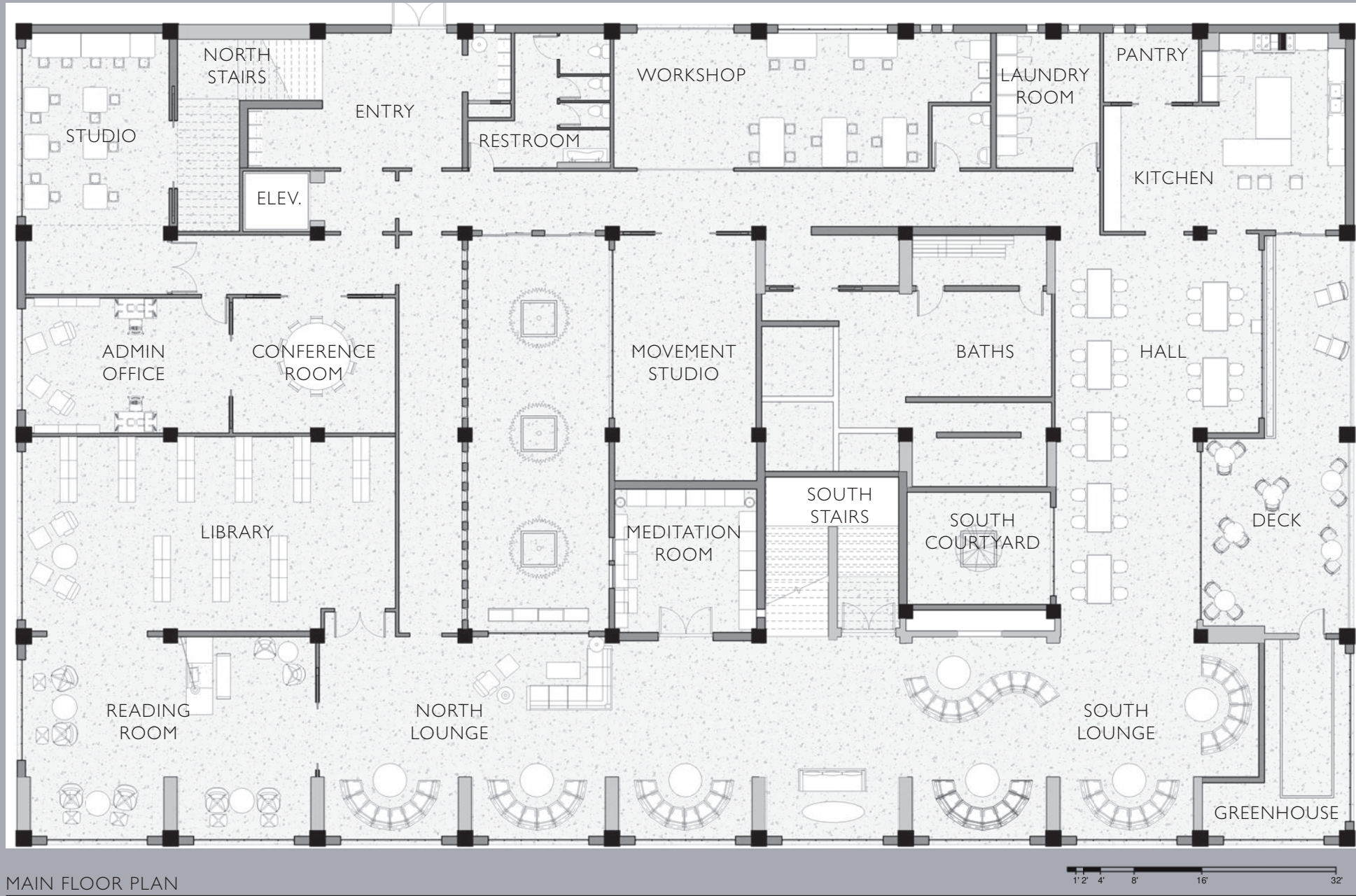
#### VIEW ORIENTATION



## 3D VIEW: ENTRY CORRIDOR

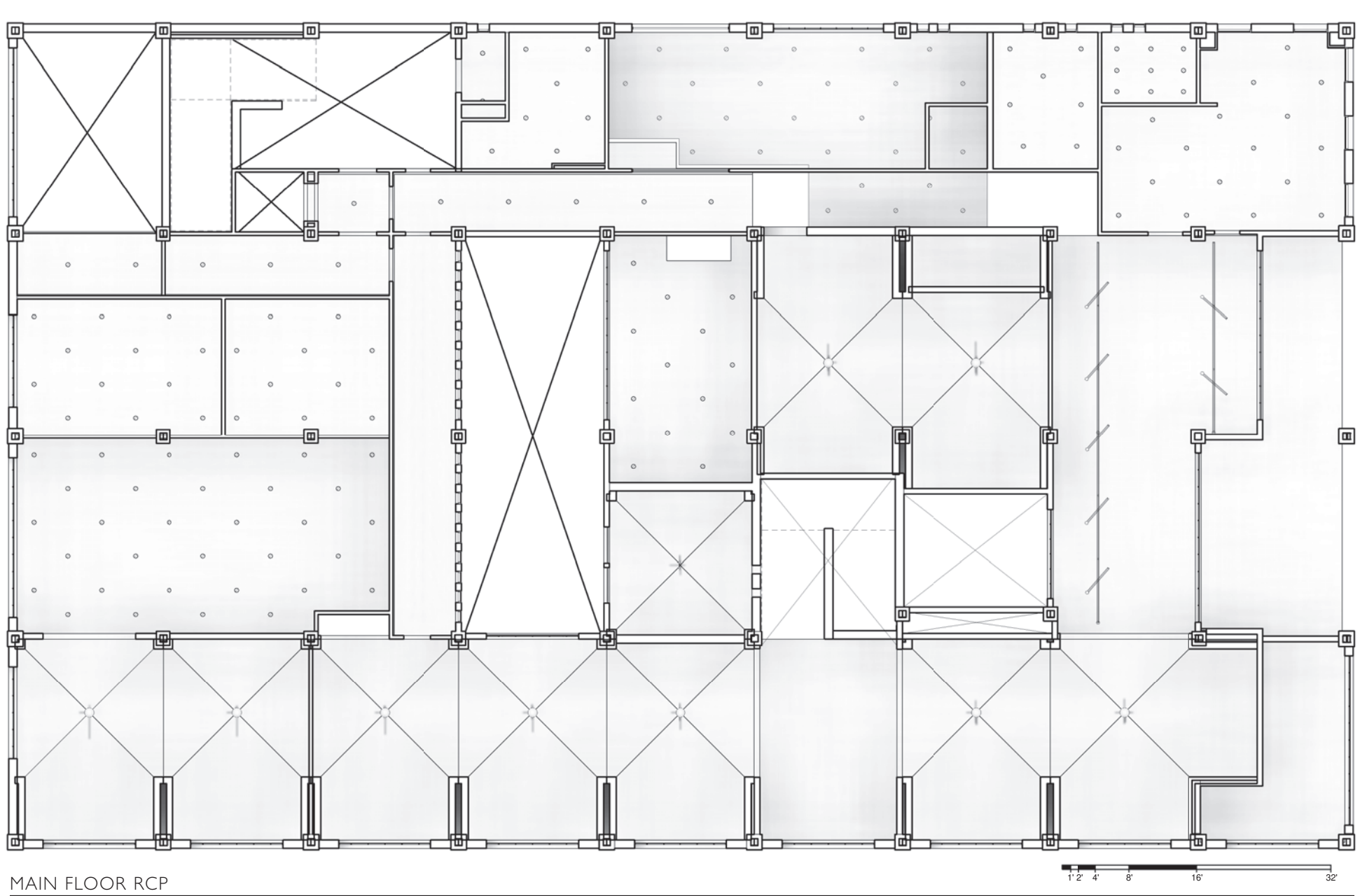


MAIN FLOOR—FURNITURE PLAN



MAIN FLOOR PLAN  
1/16" = 1'

MAIN FLOOR—REFLECTED CEILING PLAN



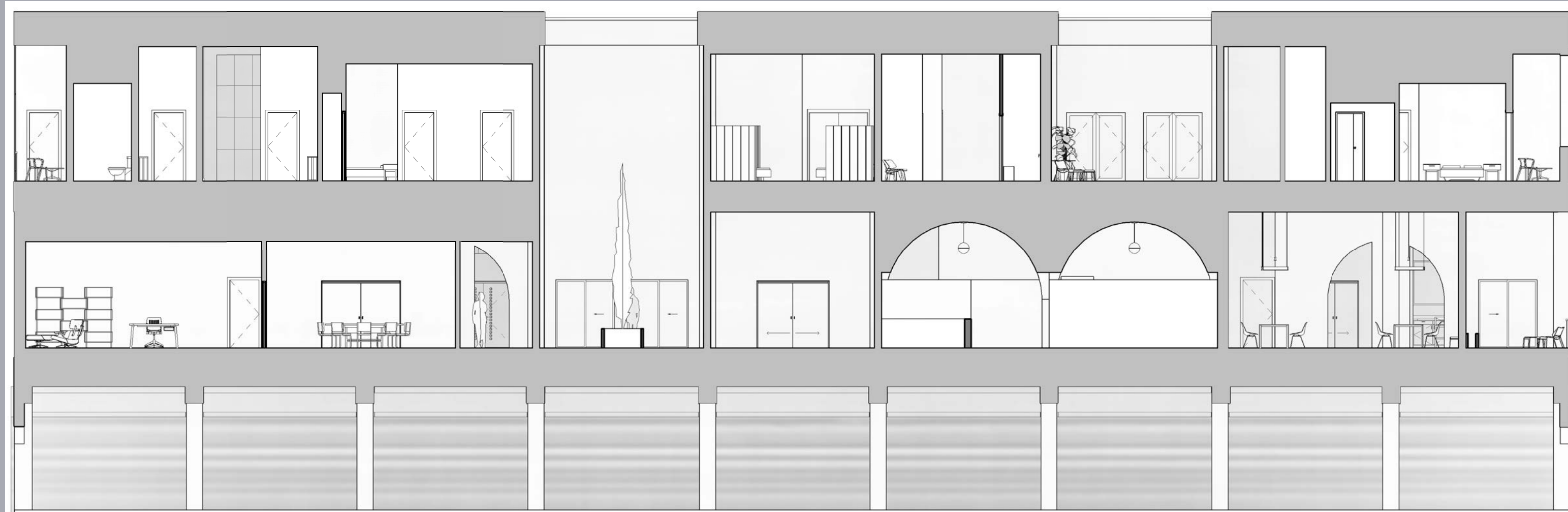
MAIN FLOOR RCP  
1/16" = 1'

LEVEL 1

LEVEL 1



SECTION—OFFICE TO HALL

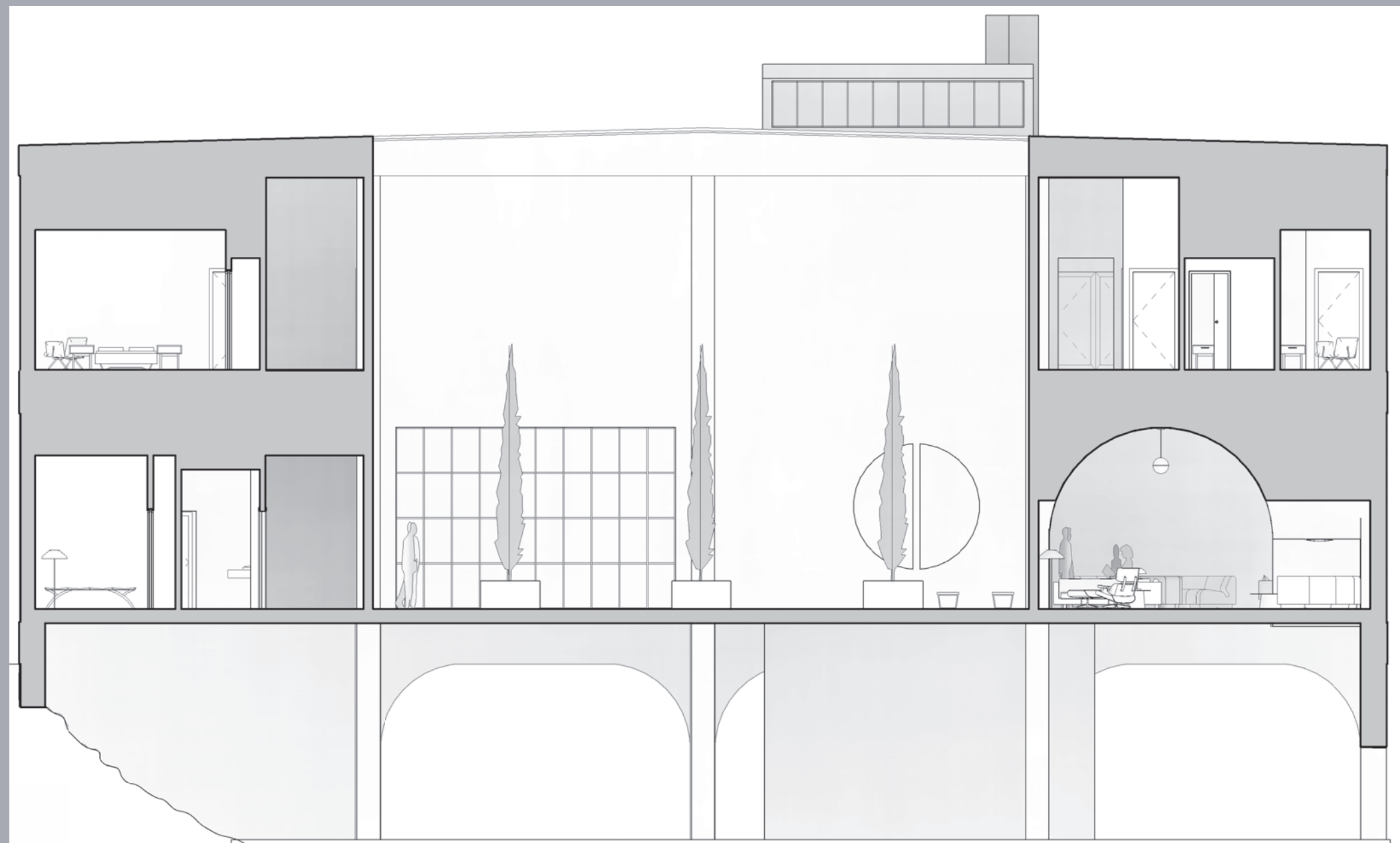


LONGITUDINAL SECTION  
1"=10'



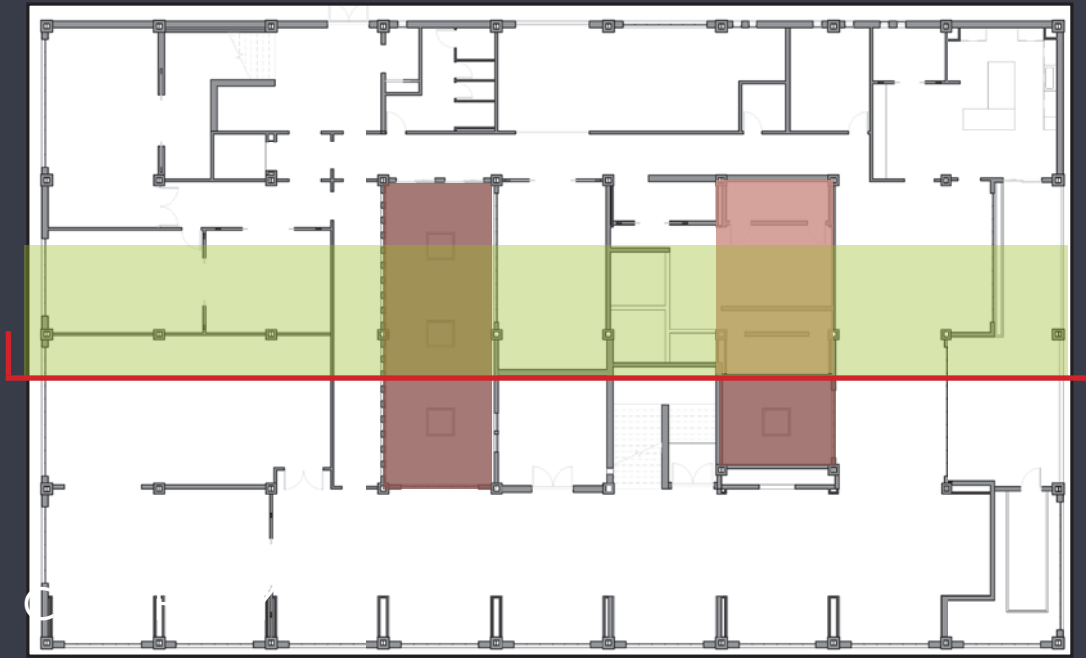


SECTION—NORTH COURTYARD

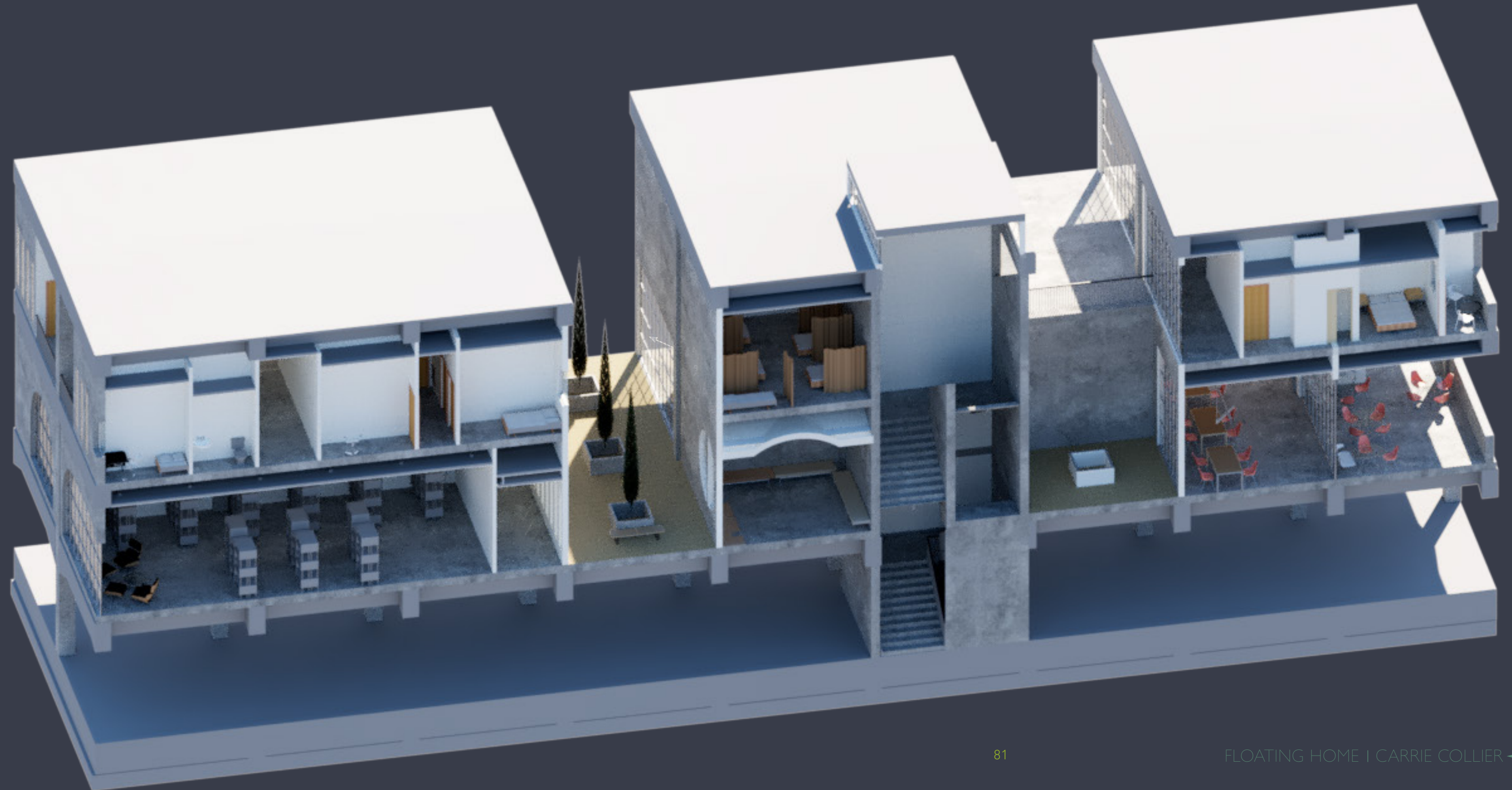


SECTION  
1" = 10'





-  SECOND FLOOR COURTYARD
-  MAIN FLOOR COURTYARD



3D VIEW: READING ROOM



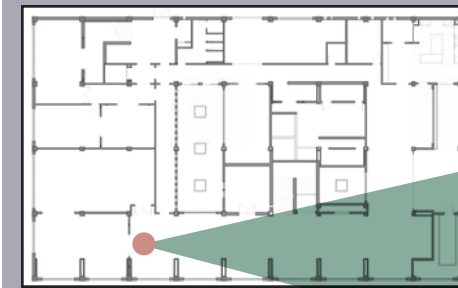
FURNITURE AND LIGHTING SELECTIONS

KRANE CEILING-MOUNT LAMP  
MATTER



STRIAD HIGH-BACK CHAIR  
HERMAN MILLER





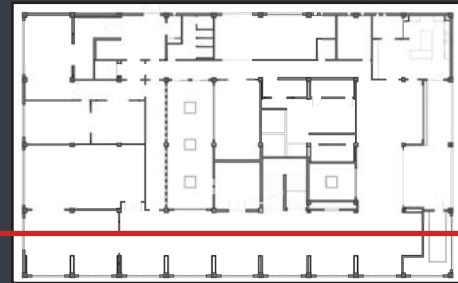
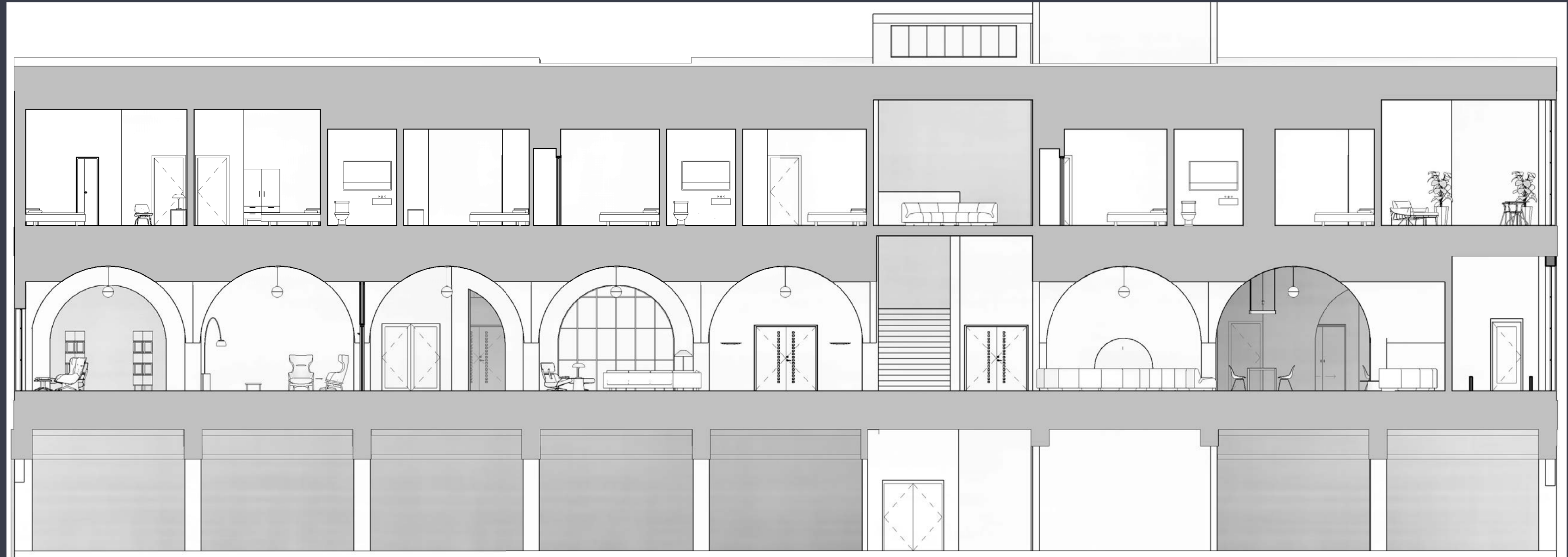
CIRCULA COFFEE TABLE  
BLUDOT



PRINT PENDANT  
RICH BRILLIANT WILLING

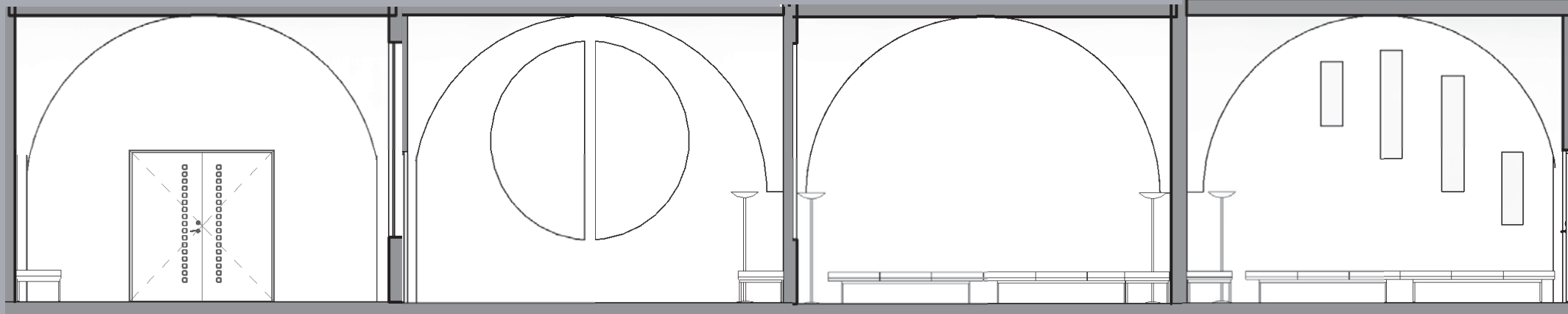


SECTION—READING ROOM TO GREENHOUSE



SECTION—TYPICAL DWELLING UNITS  
1" = 10'

# MEDITATION ROOM—ELEVATIONS



MEDITATION ROOM—ELEVATIONS  
1/4" = 1'

- 1. Modern stained-glass application by Jacques Couelle. Inspiration for a similar installation in the irregularly-shaped windows on two walls of the mediation room.
- 2. Eames molded plywood screen used as room-divider in dormitories.

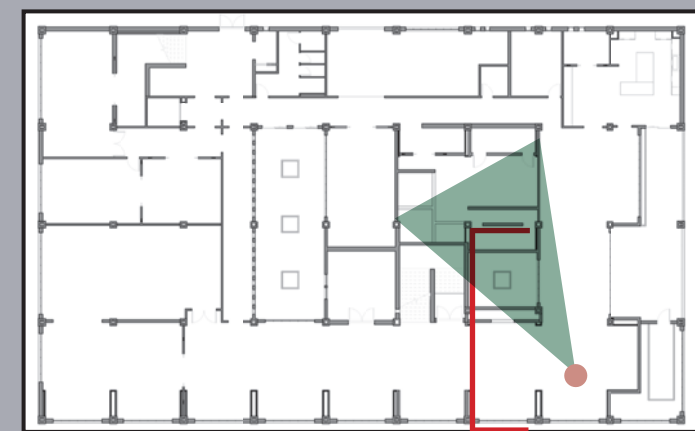
PHOTO CREDIT: AD FRANCE



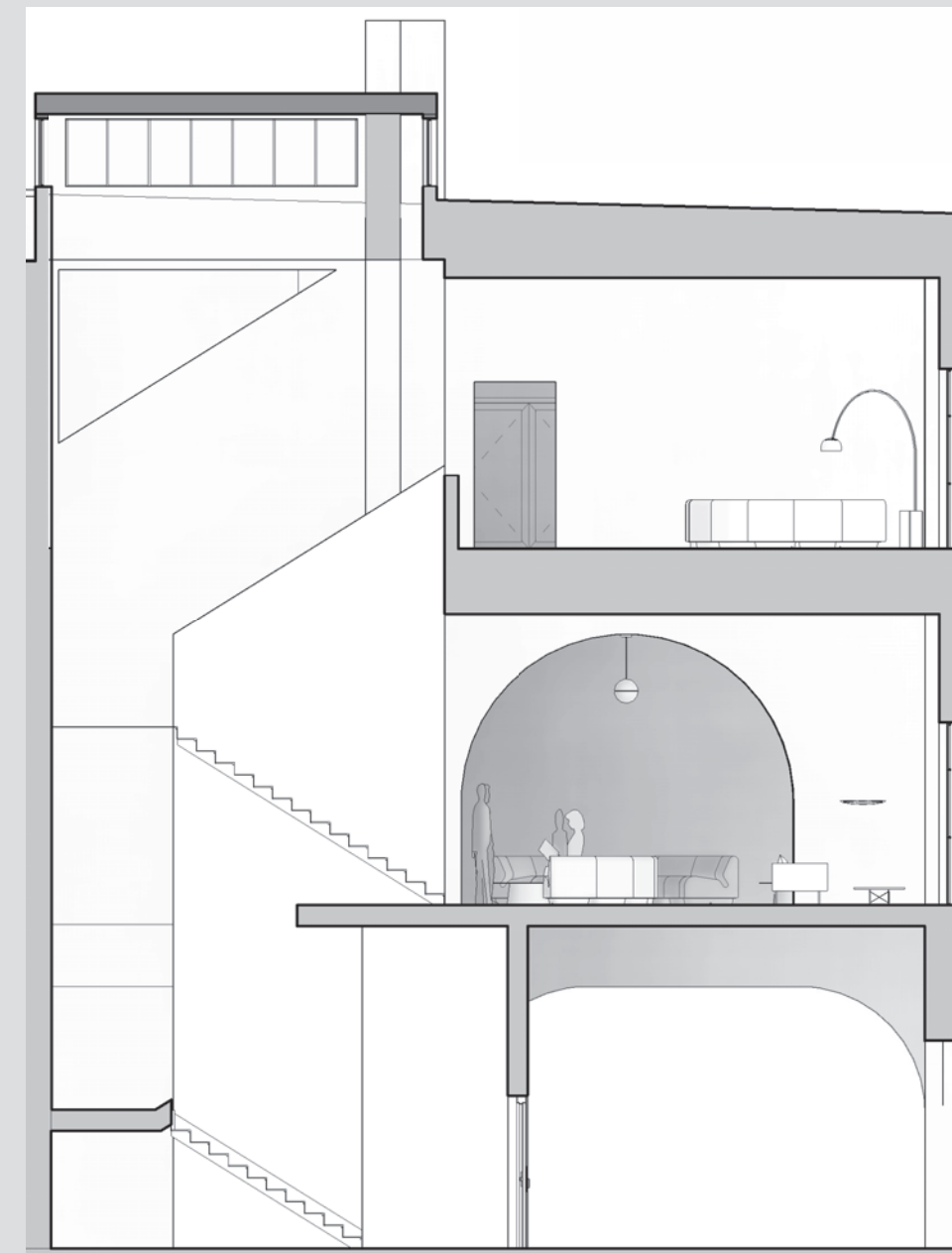
# SECTION PERSPECTIVE—COURTYARD & MEDITATION



3D VIEW—SOUTHWEST STAIRS

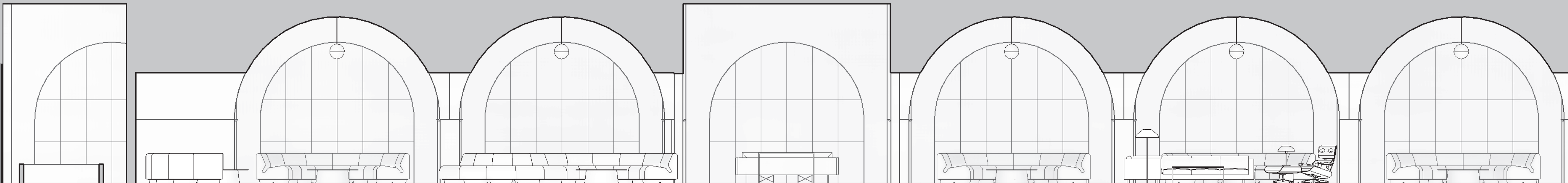


SECTION—SOUTHWEST STAIRS



ENLARGED SECTION—SOUTHWEST STAIRS  
1/8" = 1'

SECTION—LOUNGE AREAS



SECTION  
SEE GRAPHIC SCALE





SECTION—SOUTH COURTYARD



SECTION  
1" = 10'

3D VIEW—HALL TO SOUTH LOUNGE





CHADWICK MODULAR SEATING GROUP—HERMAN MILLER

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.



### 3D VIEW—HEARTH & LOUNGE AREAS





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plan drawing of the entrance floor, p20. plan drawing of the refectory floor, p20.  
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##### Photos:

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Site plan by Richard Chenoweth, <https://www.chenarch.com/Lecture-03-H2.html>  
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-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).
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-Historian and philosopher Michel Foucault’s influential analysis of the changing operational profile of state power. Rigorous archival research into the history of French jurisprudence, enables Foucault to track shifts away from technologies of control applicable to bodies, (such as torture and capital punishment), 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 construction of epistemologies that incite some behaviors, while repressing others.  
-Foucault argues that regulatory control, while still expressed in forceful repression and punishment of outlawed activities, has gained a series of comple-

mentary productive functions. We experience these (below the level of consciousness) as provocation or incitement towards, and facilitation of, an array of activities that support existing political-economic regimes.  
-Includes analysis of spatial and temporal mechanisms for regulatory control of populations.  
Identifies surveillance as the central element of modern, liberal democratic reforms to earlier models of policing and adjudication.

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-Fromm’s work frames common abstractions, such as “democracy,” and “the individual,” as interrelated, dynamic processes. It is useful to have a reference point for these ideas, if we wish to discuss them, and Fromm’s explanatory method holds up well to the passage of time (apart from his ubiquitous usage of male gendered pronouns, and frequent reference to a default, neutral “Man,” meant to serve as a gestalt for the entire human species).  
-Fromm establishes criteria for evaluating the viability of various social formations on the basis of the kind of individual they tend to produce.

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