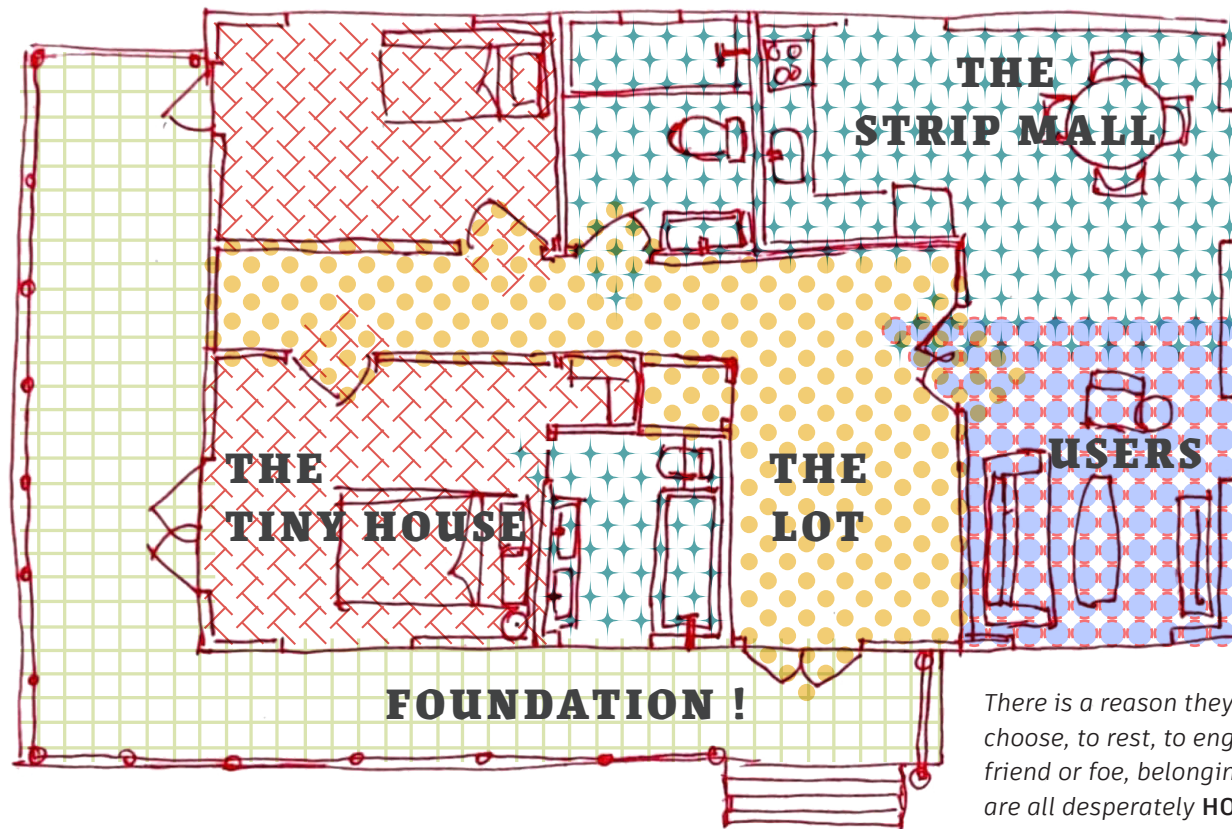


# FLOOR PLAN OF CONTENTS

*My book reads like a floor plan. There are gaps in the walls, some that turn towards the welcoming public and some that shelter from the storm but they are all two way passages.*

*They can be locked and unlocked from both sides. Once inside there will be spaces that feel familiar, you can sit for hours in their warmth and spaces where the objects all feel strange: you visit instead of host. I am exploring it with you, I only found it months ago. But I saw the doorways textured all over my life, beckoning towards guarded space. When asked intently and repeatedly what I was most passionate about in my "artistic practice", I only followed breadcrumbs to doorways and finally walked inside.*



The **FOUNDATION!** opens your journey through the house, hosting the public while still preserved by the private users. It is a space that can become many different things, an extension, an invitation, an indication of condition. You cannot stand on a porch without permission, by stepping foot on pre-constructed space, you open a conversation.

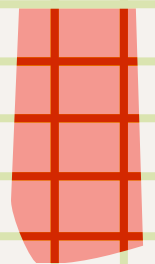
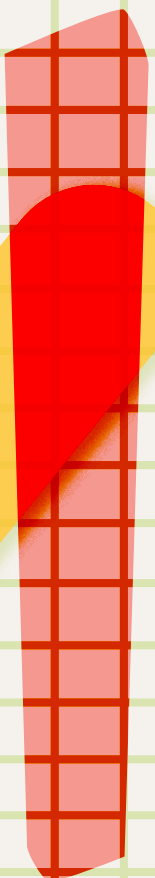
Once the **USERS** have let you past the front door, you hear the hum of the **LOT**, traces of footsteps in the hallway. Built for movement and for getting somewhere, the lot teaches you how to design a system that can change.

The **STRIP MALL** holds food, water, community, comfy chairs. Some are made to host unconditionally and some exert a natural possession over people and things. We can see how humans congregate around communal resources in this space, how they share and how they isolate near each other.

A space reserved for a certain level of ownership, past the objects touched by the public, past the spaces fluffed and dusted for others eyes, the **TINY HOUSE** sits quietly. Inside you can see layers of self, chaos left for a known tomorrow. There's a feeling of the items being embedded into the walls themselves. Here is where the user shines. The epitome of comfort and safety, the nest within the nest within the nest.

The lot builds its ways up to each doorway, while the strip mall can be accessed by many. There is a reason they are distinct, there is a reason they are next to each other. We need to be able to walk between, to choose, to rest, to engage, to create, to host. We are stuck in one room of a giant house, scared of who will turn the corner, friend or foe, belonging or not. I propose walking around, acknowledging difference, enhancing function, accepting that we are all desperately **HOMeward BOUND** together... or are we already home?

**FOUNDAION**





# HOMeward BOUND:

moving homes ... moving home

*A thesis presented in partial fulfillment of the requirements for the degree Master of Design in Interior Studies [ Adaptive Reuse ] in the department of Interior Architecture of the Rhode Island School of Design*

BY  
ELLA NADEAU 2024

Approved by Master's Examination Committee:

**Ernesto Aparicio**  
Senior Critic, Department of Graphic Design, Consultant: Graphic Design

**Johnathan Bell**  
Critic, Department of Interior Architecture, Primary Advisor

**Nick Hous Heywood**  
Critic, Department of Interior Architecture, Advisor: Writing and Thesis Book

**Jeffery Katz**  
Critic, Department of Interior Architecture, Thesis Advisor

**Wolfgang Rudolf**  
Department Head, Department of Interior Architecture

**Jehanzeb Shoaib**  
Critic, Department of Interior Architecture, Thesis Advisor

ACKNOWLEDGMENTS:

**ANASTASIA LAURENZI**  
Critic, Yestermorrow, Guest Advisor

**FATEMA MASWOOD**  
Critic, Dept of Landscape Arch, Guest Advisor



**DEDICATION:**



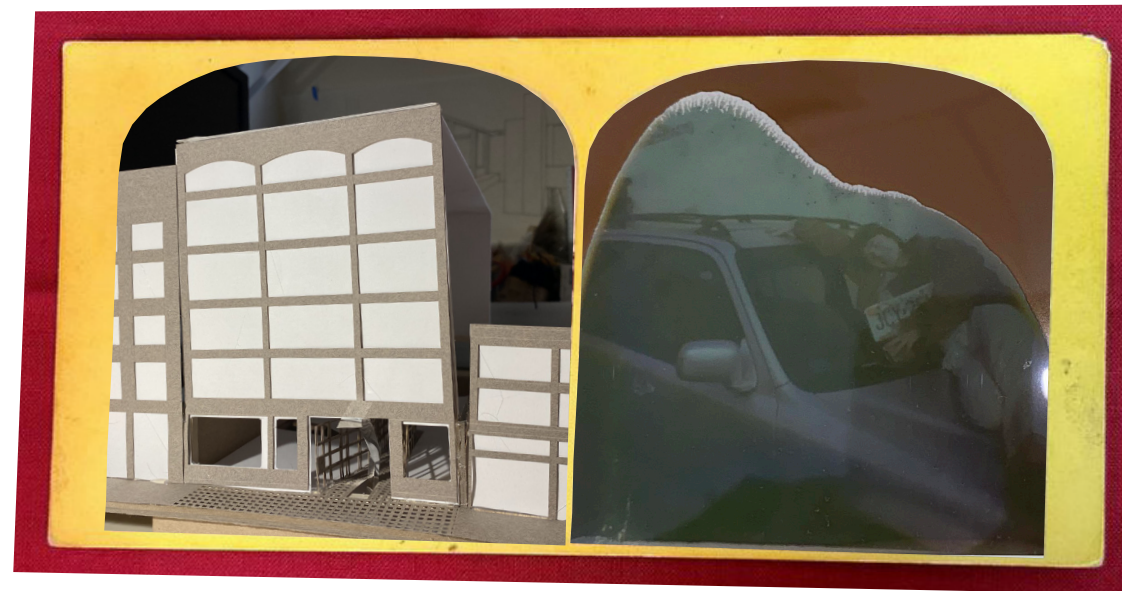
*TO: my family... thank you for the endless support, praise, humor and tears, you keep me young :)*

*TO: the design/build community + Yestermorrow... thank you for helping me see the pieces of the larger puzzle.*



*TO: my home + the people who make it... thank you for traveling through the day to day with me, I owe you all my sanity and love.*

*TO: Josh... thank you for following me and leading us, both in love and in life. I can't wait to see the rest ...*



*TO: CIT on Weybosset... thank you for the confined space, was it the carrot or the stick? Nonetheless I pushed.*

*TO: my CRV... thank you for showing me the sunrise + giving yourself fully to Providence so I didn't have to. I will miss you*



*TO: Doji... thank you for spending the long days napping on my backpack, teaching me how to chip away at scary things, slowly making them my own*

*TO: Zero... thank you for joining me, looking towards me and encouraging me to spend time alone with you. I will see you in the morning*





We are built to seek out the things that secure us, but our recent inability to understand different ecosystems has us confusing survival for choice. How do you debate the existence of the caddisfly and its shell: do you blame the bug for building, do you blame the ferocity of the water, or does blame fade in a world where all must let be? I don't know the answer, neither does the caddisfly.

We all ponder other lives, if situations had been different, if the biological pool had turned you once over and you came to life fighting for a place in a rushing stream. If you were forced to claw your way to security each day anew, tying your house slowly to your skin with silk for fear of it drifting past or leaving you behind.



But every day there are larva out there, tying and fighting, desperate for a corner of the floor to hide or to be seen. Our human world has forgotten about

# the CADDISFLY



these populations but our built world replicates the conditions of the tidal zone, shunting layers of debris and decay into folds and exposing them to constant intense conditions. One can only touch lightly on these spaces, only take through them what they can carry, only stay in one place for a certain amount of time.



Adaptive reuse adopts the methods of the caddisfly to fit seamlessly into the transient world, it builds upon what already is, sometimes cutting into to make space but always leaving a trace of what once was.





**ABSTRACT**

The **built environment** has a powerful way of showing where our human attention and care is, a magic trick of emphasis and deemphasis. We proudly display our assets, wrapping them in light and gold while *we*

*shun the background* people and places, choosing **ubiquitous skins of plastic or brick** in an effort to remove them from our visual language. Since we have had people we have had spaces to place them in but where some spaces relay the message that the person inside is a gift to the world, the majority chant a **tired monotony** of oppressive apathy: you do not deserve our time.

From a young age, I saw design not in *the moments of light* and glory but in the alleys behind bakeries, the suburban driveways, the junk drawer in your kitchen. To me, we have always only been as strong as our weakest player.

When you **take a nation** as glittery and self-important as America

tends to be, you find an *opposite but equal reaction* behind the scenes, a dusty **self-loathing** that can be breathed like air and spreads like wildfire out of our centers to form networks of edge environments. Where the **1 %** lives in a **wash of light**, the rest take to the **shadows**. This

thesis seeks out the group *cantilevered the furthest past* the **ledge of human support** and shifts the fulcrum right underneath them. Though many groups in the US are extended beyond their support systems, **migrant farm workers** start from nothing and are forced to begin again every month. We bind their hands, revoke their autonomy and taunt them with a world that is plotting their obsolescence all while begging for hand picked food. They spend their days painting our surfaces gold and sleep at night in **beds of dust, in houses of dust**

**with dust filling their pockets.** *The edge* spaces feel the trauma of rejection the same as the people who fill them and they echo it to each other, a lullaby of complacency and exhaustion.

With **adaptive reuse of interior spaces** as my weapon, I poke at the sleeping bear that lays soundly over suburban sprawl and strip malls, hoping to shake it awake and **break**

*the cycle.*

*Though there* are **infinite tiny cuts** in the lives of the migrant farmworker, this thesis tries to flip the script of home, turning every **parental moment** where the structure *obsessively whispers that you* will never matter into a moment where it **sends you off into the world with a full stomach and the knowledge that it will be there, sitting proudly, when you get back.**





## STATEMENT

While transportation and agricultural sectors have brought autonomy and ease to the lives of many in America, **migrant farmworkers**, who continue to perform the essential but arduous labor that sustains our nation's food system, are constantly forced to live in harsh and insecure housing.

By re-purposing **defunct strip malls** across the country into dynamic community centers and deploying **fleets of livable vehicles** to connect with these hubs, a network will arise that empowers transient, working populations with the dignity of choice that every human deserves.





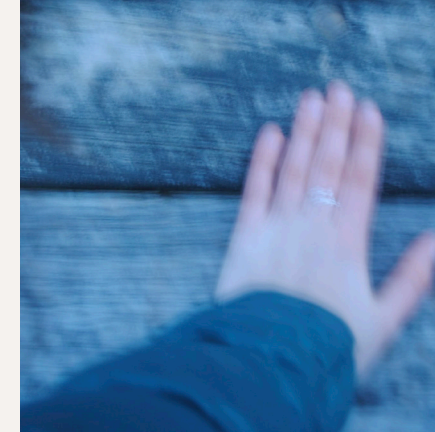


I have enjoyed tailoring clothes since I was young. Something about it felt like construction, like revision, like looking behind the curtain



scales of space have always made me feel small, I feel closer to others and the earth when I feel small

touch has be important to me my whole life, you can feel how faces interact, how the environment builds residue, you can guess what comes next



?????????? ? ??????????



where could I possibly go ?

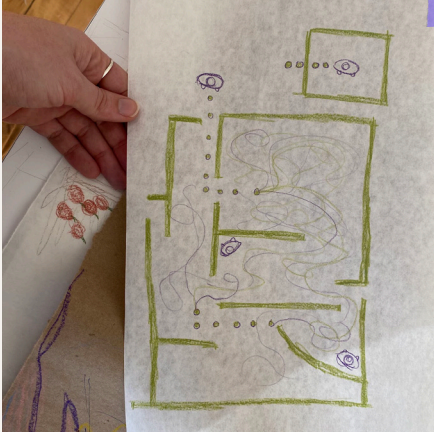


I mostly feel myself when near others, especially women, we look at the world with love and investment together



WHO AM I ?

car windows drift through my thoughts, a constant frame with a shifting distance, they define each other



bringing my mind to pencil to paper helps me remember I only have this moment, I can only try to capture the energy as it passes me by



I like to question: who wore this ? did they like it ? does it fit me ? how can I find myself ? should I be different ? if this then this ? does my exterior reveal my interior ? why not ?

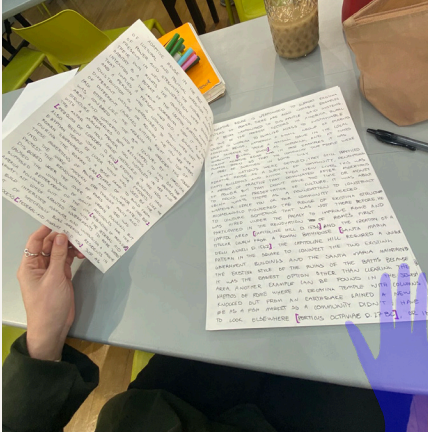


who was she ! is it me ? would we be friends ? where is she going ? is she safe ? what touched you ?

how do I know ?



what is going to happen to us ?



I could talk for hours if listened to, I could write just the same.

I prefer active interaction but written word sticks to me and comes from me like I was built to record



I have failed. I hate it. It is almost silly, almost accidental, maybe there's something here. It was showing me something important, I can't seem to move on.



things that warm when you touch them: moss, paper, metal, skin, water, wood, cloth, hearts, memories

nature shows us what we are meant to do for each other



# CAN YOU HELP ME FEEL IT ?



Graphic compilation of migrant agricultural workers in America c. 1930

**Felix Contretas:** You were raised in a migrant farmworker environment. Can you describe what that was like?

**Luis Contretas:** First of all, we didn't have a permanent residence. We traveled in a truck and we lived mostly in a tent on the road between California and Kansas. Because we were migrants, our schooling was incomplete. We would arrive in a town after school started and leave before the school year was over. We didn't always have the basic necessities of life, like being able to take a bath regularly. Because we often had a set up our tent in the country, we ate a lot of what we found growing in the wild - fruits, some vegetables. If we were in one place long enough we could plant a garden and eat what we grew. Later, after we stopped moving and settled down in Sacramento my mother would sometimes complain that our diet was better in the country with access to fresh food. We also worked very long hours, often from sun up until sun down. The entire family, children included. As a child you think it's just normal life, nothing out of the ordinary. We didn't think we were working especially hard. It was just normal life for us.

**FC:** So things like child labor laws didn't exist back then?

**LC:** There were child labor laws, but here's how migrant families worked it: When we were out in the fields you could see a child labor officer driving up along those dirt roads from at least a mile away. Plus they were usually driving a government car, so it was easy to spot them. The kids would leave the fields, gather around the family truck, then go back to work after the child labor officer left the area. Looking back, I think it was interests of the ag. industry to not have the child labor laws enforced because we did a lot of work as children. It was a different time. It was a different way of thinking among people who did agriculture work - meaning, there wasn't much of an interest in the welfare of the field worker.

**FC:** Flash forward 40 years or so. How did you first hear of Cesar Chavez's efforts to organize farm workers?

**LC:** I read about it in newspapers and also reports on television. News of the UFW march from Salinas to Sacramento in 1966 was carried in the paper and on TV. I thought "Finally someone is doing something!"

**FC:** Did you feel any emotional connection to their work to organize farm workers?

**LC:** Yes, of course, I felt a strong emotional connection to that organizing. I felt they were doing a good job. They were right.

**FC:** Any final thoughts or feelings I haven't asked you about?

**LC:** I want to add that after reading this some people may say: The parents, my parents, should have been more attentive to the kids to get ahead. I try to tell people who ask about it: Don't put that kind of blame on them. You have to put things into historical and social context. We, my brothers and sisters and I, were never taken to an orphanage, or foster home and left there. My parents, and so many other migrant families, stick it out and kept the family unit together. Now that I am older I can see that that was the only way they could survive those kinds of living conditions. It was survival, plain survival, they taught their kids how to survive and they did a d--- good job. My siblings and I did not become drug addicts, alcoholics, people who cheat and steal, those kinds of things that some poor people often fall victim to. My mother and father put us on straight and narrow and we stayed that way. And besides, I'm 81 years old and I'm still in fairly good physical shape. Maybe all that hard work did some good after all.

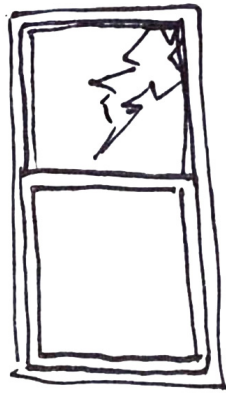
**FC:** Thanks, Pop.

**LC:** You're welcome, Mijo.



Graphic compilation of migrant agricultural workers in America c. 2010



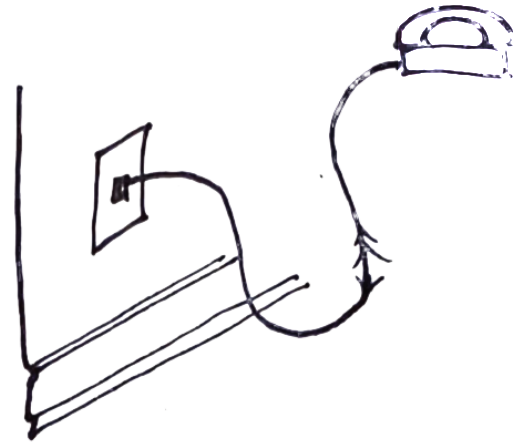


During a June 2012 initial inspection, state officials noted “too many beds” in the bedrooms, a lack of hot water handles in some showers and too few fire extinguishers.

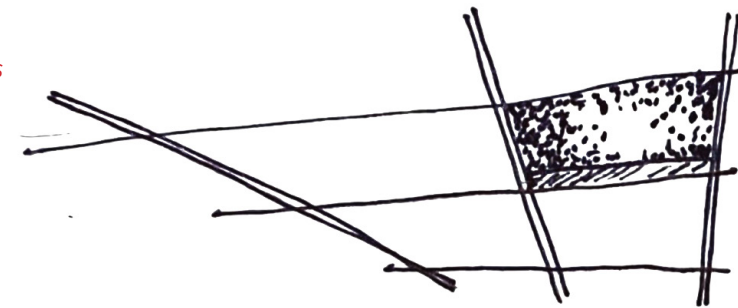


In a June 2014 inspection, state officials noted that one fire extinguisher was blown, rooms needed painting, ceiling tiles were missing, bed covers needed to be provided and the telephone line did not work.

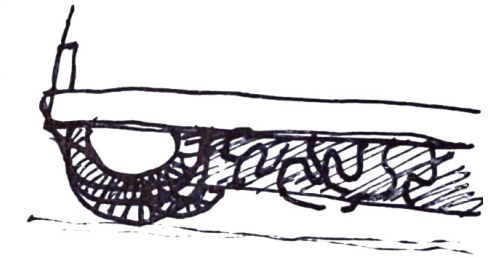
The three-story former hospital building was cited for nine violations that year.



In a follow-up inspection one month later, inspectors noted that the telephone line still did not work, fire extinguishers had not yet been replaced and plumbing problems remained.



A bulk of the serious violations related to fire-safety. Some doors did not have self-closing attachments, an omission that could allow fires to spread through the interior of a structure more easily. Inspectors found at least four instances where fire alarms were broken.

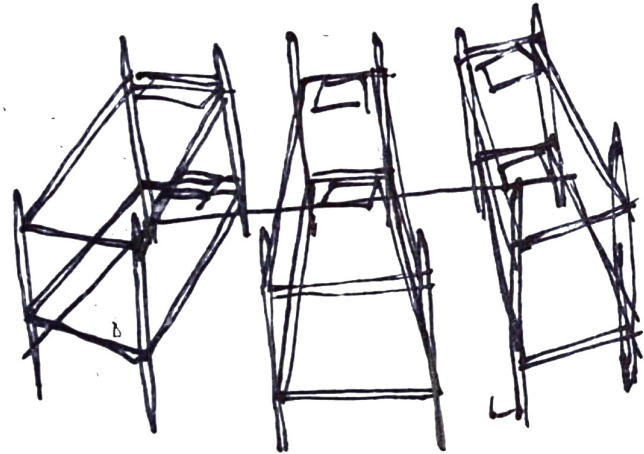


“Have an electrician check wires below the mobile house,” an inspector wrote.

Additionally, sufficient first-aid kits were not provided.

Inspectors also noted that one of the apartments needed its living room window repaired and smoke detectors needed to be installed.

# MOVING HOME IN A STILL WORLD



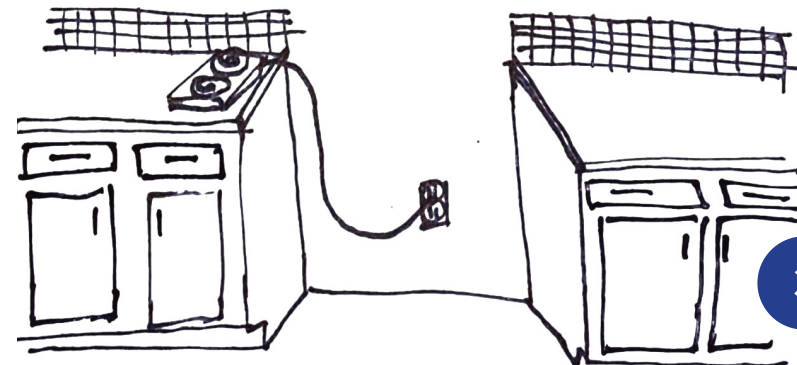
Inspectors also wrote: “Containers that create breeding grounds for mosquitoes were observed at the frost free hydrant area (water trough), restroom (garbage container), south of the vacant mobile home (tires), laundry (barrel-buckets), and 2 (garbage container).”



According to inspection records, this Texas migrant camp open from April to June was approved to hold a total capacity of 120 workers. A February inspection resulted in zero noted violations, but included one added comment.

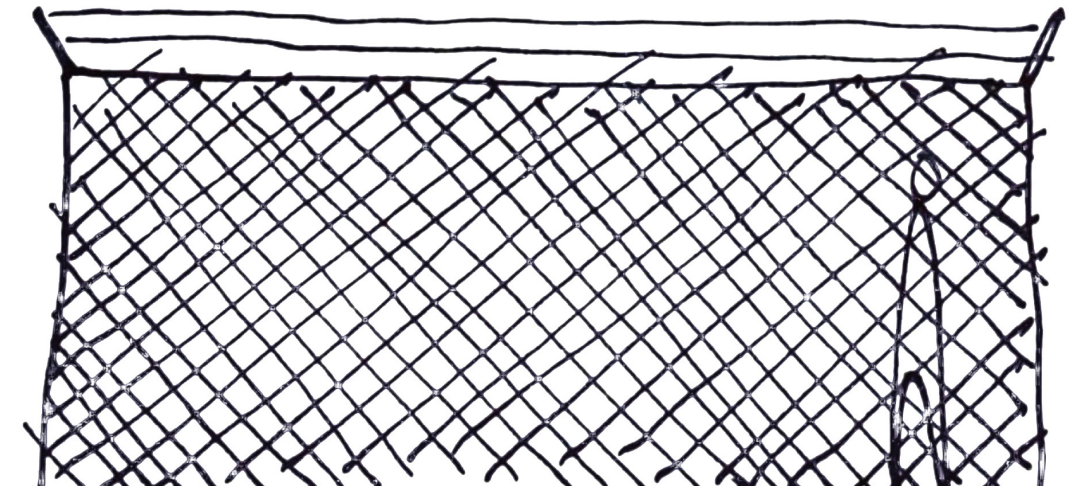
The Texas inspector noted that the facility is surrounded by a 6-foot high fence with an access controlled gate that is closed at 7 p.m. each night.

B&J Onion and Melon LLC was unable to be reached for comment.



One of the units was also missing a stove. The site was certified to house up to 120 residents,

Inspectors cited it for 10 issues.







*To live in a sprawling opaque box, does everything suffer? Even the box that makes us suffer?  
The strip mall freezes our selfish needs for individual convenience, and we blame them for holding on.*

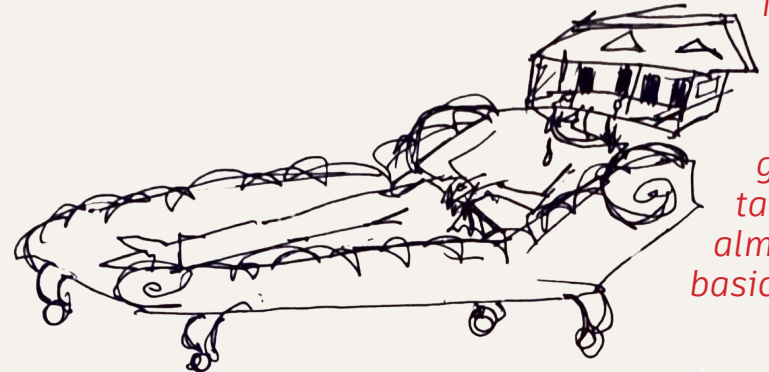
**TO BE A MALL**





VEHICLES  
 INCOME ISOLATION  
 DUMPING GROUND  
 HATRED  
 POVERTY LOCK  
 ABANDONMENT  
 REPETITION  
 CLIMATE SINK  
 BURNING HEAT  
 PROXIMITY TO DANGER  
 CLOSING

*Honestly I don't even know why they created me if I was only going to be discarded by the public as soon as the digital shopping age kicked off. Truly could we not handle a 15 minute in person interaction ? For me ? And now all I ever see are cars and cars and people looking down, desperate to get home. I know I'm not shaded or welcoming and no matter what I try to be for businesses, I could never have the appeal of being only a walk away because they built me where shipping highways can easily get to me. And then they razed all the grass around me because they didn't want to pay someone to come spend time with me and take care of me so I can only ever get hotter and icier and worse. They've been telling me for almost a century that the suburbs will save me but there's nowhere for people to relax and its basically mandated that my users have a car and gas money so I just fade away...*



**AND HOW DOES THAT MAKE YOU FEEL?**



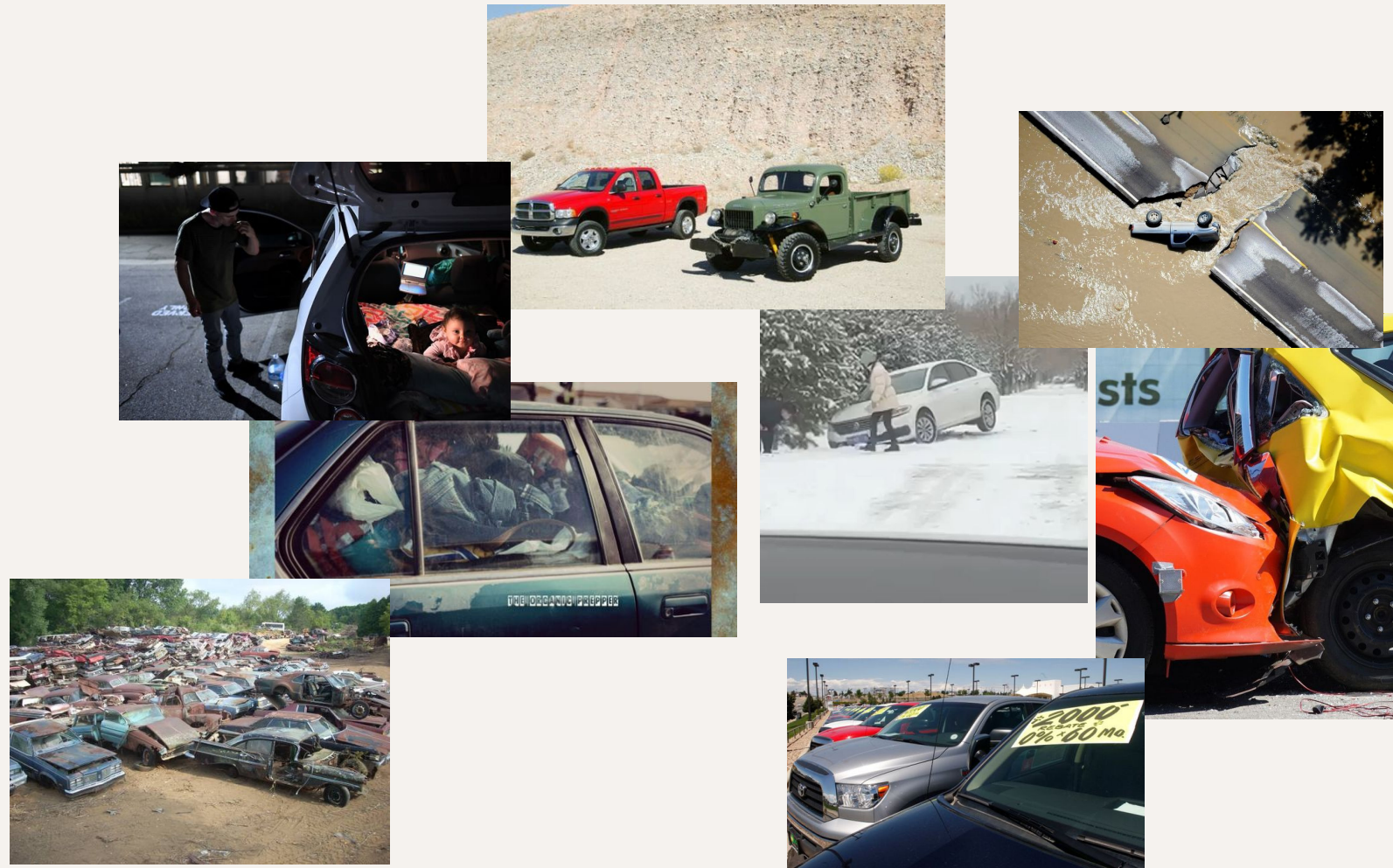


## TO BE A CAR

*I grew up driving cars. The freedom of choice, the fear of crashing, the limbo space between the world and the singular person lured me in like a shimmering fly at the end of a sharp hook.*

*How does the suit that we use to engage with our world teach us about how we think about ourselves? Are we too soft, too small, too caring or aware for the world we have built?*





RIGHT FIT  
 HARD SHELL  
 STILLNESS  
 RUSTING + ROT  
 CLUNKY BODY  
 POVERTY LOCK  
 PAIN  
 FEAR  
 SPEED  
 POSSESSION  
 LOST  
 STUCK  
 FORGOTTEN



*It's like they love me they hate me, sometimes they are obsessed with me and sometimes I just rot. I can't decide if I'm their best friend or their burden, when did things get so complicated? I know I'm expensive to maintain and the people who are supposed to repair me try to profit off of it while disguising my real inner workings but I never asked for that ! I never wanted to be difficult. I thought there could be a way for me to be easy and loved but now I'm a status symbol that takes up space most of the time. And I hurt people that I don't mean to, I go too fast for the human body. Sometimes people care enough to live in me, spend time with me, build a life around me but that is seen as wrong and less than. I am a modern extension of the horse drawn carriage, a travel buddy, a pack mule, a caravan, a life line away from society and somehow I've turned into this giant smartphone designed for obsolescence. They can't pick if I should sleep in their houses or live on the outskirts. And I can't make that choice for them.*

**AND HOW DOES THAT MAKE YOU FEEL?**



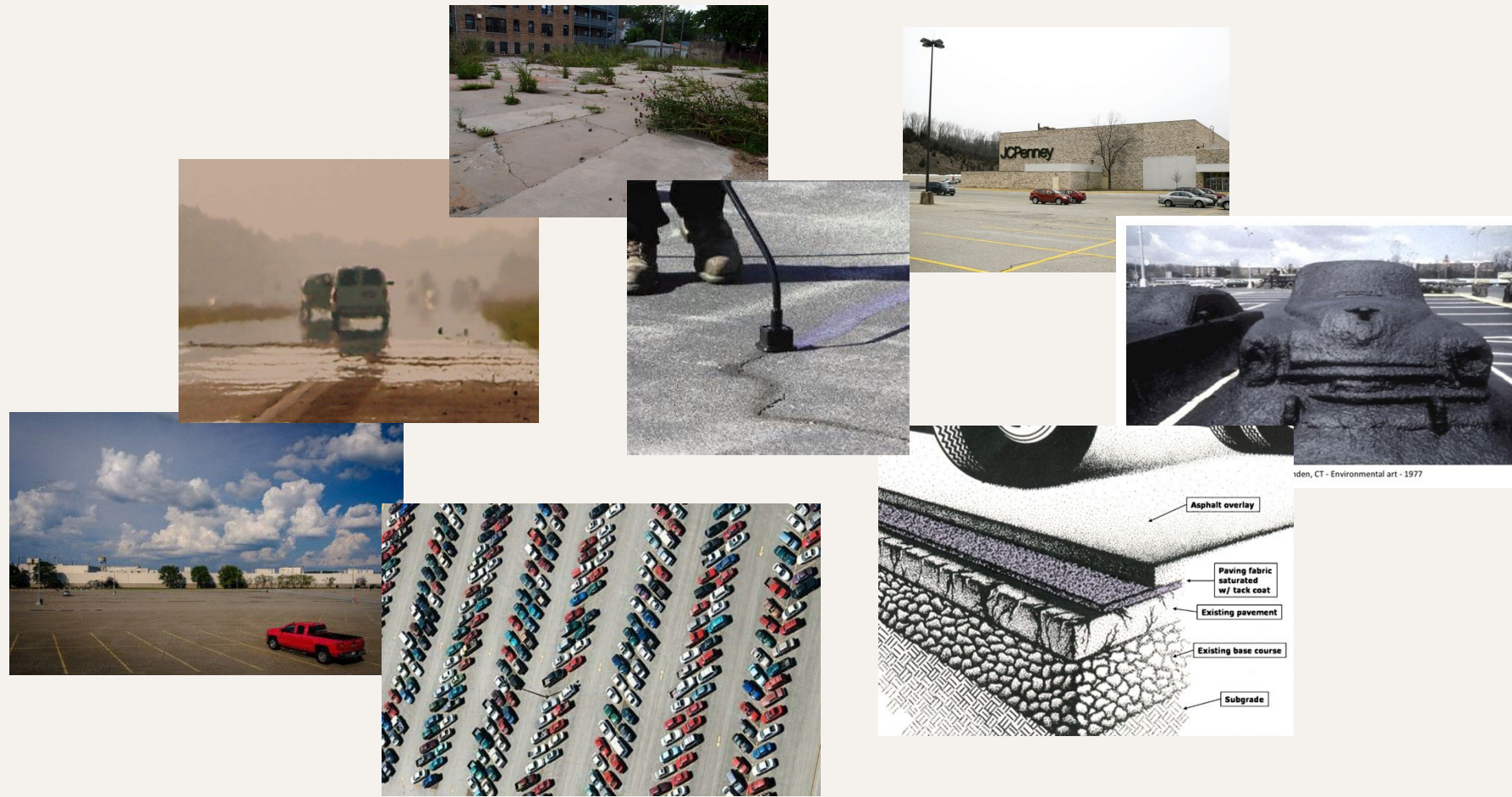
An aerial photograph of a parking lot surface. The surface is covered in a dense, irregular pattern of small, dark, rounded stones or pebbles, interspersed with a lighter, yellowish-brown material, likely sand or a different type of aggregate. The overall effect is a textured, mottled appearance. The image is partially obscured by a diagonal white overlay in the top right corner.

## **TO BE A LOT**

*A rock and tar coated surface designed to look today as it did yesterday, a curse of immortality.*

*Our parking lots are constant reminders of how still we need our earth to be in order to exert the kind of force we do.*





**SPRAWL**  
**FORCED APPLICATION**  
**HEAVY HAND**  
**PERMANENT**  
**UNNATURAL**  
**HEAT WAVES**  
**LIMBO SPACE**  
**VISUAL HOLES**  
**HIGHWAY HYPNOSIS**  
**GRID SYSTEM**  
**SCORCHING**  
**MELT**  
**FREEZE**



*I came to and suddenly it's like I was everywhere, covering everything. I thought I was doing such a good job for the humans but the earth kept knocking underneath me, suffocating. It scares me. There's so much weight that they put on me but only during certain hours of the day and the rest of the time I'm just thinking about when they will return and give me purpose. I sit and I reflect everything I possibly can and it makes me so hot and so cold. Sometimes it feels like all I have is the sun's heat so I'll hold it inches from me, squeeze it till it shimmers. It burns the feet of the people in the summer and everything that isn't lucky enough to have shoes but that's mostly me calling out for attention, water, anything other than the scorching sun on my back. It is so painful to not be able to drink when you withhold the rain from the earth. I forever flood on one side and die of thirst on the other but they keep painting me everywhere. Why?*

**AND HOW DOES THAT MAKE YOU FEEL?**

# DOWN THE RABBIT HOLE

1

Public Work. "The Bentway / Public Work." ArchDaily. March 15, 2019. <https://www.archdaily.com/912942/the-bentway-public-work>.

*This article presents The Bentway, an urban redevelopment project in Toronto, which transforms 1.75km of space underneath the Gardiner Expressway into a vibrant public area featuring a skate trail, event spaces, and public art installations. The project aims to create a new gathering place for the community while repurposing underutilized urban infrastructure.*

2

"The Bracero Program: Prelude to Cesar Chavez and the Farm Worker Movement." National Archives, September 27, 2023. <https://prologue.blogs.archives.gov/2023/09/27/the-bracero-program-prelude-to-cesar-chavez-and-the-farm-worker-movement/>.

*This blog post from the National Archives explores the Bracero Program, a government-sanctioned guest worker initiative that played a crucial role in shaping the United States' agricultural industry and set the stage for labor activist Cesar Chavez and the farmworker rights movement of the 1960s.*

3

"Blighted Housing: A Look Inside Eight Migrant Farmworker Camps." Investigat Midwest.org, <https://investigatmidwest.org/2016/04/13/blighted-housing-a-look-inside-eight-migrant-farmworker-camps/>

*This website discusses inspections of H-2A housing, which are required by the U.S. Department of Labor (DOL) for employers who hire H-2A temporary agricultural workers. The inspections are meant to ensure that the housing provided for workers meets safety and health standards.*

4

"Box Truck Conversion: Guide, Pictures and How To Build Your Own." AutomotiveLinks.Co, n.d. <https://automotivelinks.co/box-truck-conversion/>.

*This webpage provides a guide for converting a box truck into a functional living space, complete with pictures and step-by-step instructions.*

5

Case Study: Pavement to Parks; San Francisco, USA." Global Designing Cities Initiative. Accessed May 4, 2023. <https://globaldesigningcities.org/publication/global-street-design-guide/streets/pedestrian-priority-spaces/parklets/case-study-pavement-to-parks-san-francisco-usa/>.

*This case study explores San Francisco's Pavement to Parks program, which aims to*

*repurpose underutilized street spaces into vibrant public parklets. By encouraging community interaction and promoting non-motorized transportation, the program has successfully revitalized neighborhoods and enhanced pedestrian safety and activity.*

6

"Case Studies on Repurposing Vacant Retail Malls." National Association of REALTORS®, May 8, 2020. <https://cdn.nar.realtor/sites/default/files/documents/2020-case-studies-on-repurposing-vacant-retail-malls-05-08-2020.pdf>.

*This PDF document offers case studies on successful repurposing projects of vacant retail malls, providing insights into strategies for transforming underutilized urban spaces.*

7

Center for Migration Studies, "A Profile of Undocumented Agricultural Workers in the United States," The Center for Migration Studies of New York (CMS), February 14, 2023, <https://cmsny.org/agricultural-workers-rosenbloom-083022/>.

*The Center for Migration Studies' report, "A Profile of Undocumented Agricultural Workers in the United States," offers a detailed overview of the demographics, employment trends, and living conditions of undocumented individuals engaged in agricultural work across the country. This resource provides comprehensive insights into the challenges, vulnerabilities, and socioeconomic aspects faced by this specific group within the agricultural workforce in the United States.*

8

Christensen Julia. 2008. Big Box Reuse. Cambridge Mass: MIT Press. <http://site.ebrary.com/id/10256726>.

*"Big Box Reuse" by Julia Christensen explores the adaptive reuse of abandoned or vacant big-box retail stores in the United States. Christensen delves into the challenges and opportunities associated with repurposing these large, typically single-use structures. The book provides case studies and examples of innovative projects that have transformed these spaces into community and cultural hubs, educational institutions, and unconventional businesses. Christensen advocates for more sustainable and creative approaches to repurposing underutilized structures, emphasizing the importance of adapting to changing economic and social landscapes. "Big Box Reuse" offers valuable insights into the possibilities of reimagining and revitalizing large commercial spaces, making it a relevant resource for those interested in urban planning, sustainability, and adaptive reuse.*



# DOWN THE RABBIT HOLE

9 “Crop Workers.” American Immigration Council, n.d. <https://data.americanimmigrationcouncil.org/en/crop-workers/>.

*This webpage provides data and information on crop workers, including their demographic characteristics and the prevalence of undocumented workers in the agricultural industry.*

10 “Designing Safe and Sustainable Streets.” Global Designing Cities Initiative. Accessed May 4, 2023. <https://globaldesigningcities.org/project/designing-safe-and-sustainable-streets/>.

*This webpage features road safety-focused projects by the Global Designing Cities Initiative (GDCI) that aim to create safe and sustainable streets for pedestrians, cyclists, and public transportation users.*

11 “Dorothea Lange: Seeing People.” National Gallery of Art, n.d. <https://www.nga.gov/exhibitions/2023/dorothea-lange-seeing-people.html>.

*The National Gallery of Art presents an exhibition on the work of renowned photographer Dorothea Lange, whose powerful images captured the humanity and struggles of everyday people during the Great Depression and beyond, helping to shape public understanding and policy in the United States.*

12 “Ed Ruscha’s Aerial Photographs of Van Nuys 1967.” Here in Van Nuys. July 14, 2014. <https://hereinvannuys.com/2014/07/14/ed-ruschas-aerial-photographs-of-van-nuys-1967/>.

*This blog post showcases a series of aerial photographs of Van Nuys, California, taken by artist Ed Ruscha in 1967, providing a unique perspective on the city’s urban development.*

13 “Feeding America: The People and Politics that Bring Food to Our Table.” Smithsonian National Museum of American History, n.d. <https://americanhistory.si.edu/explore/stories/feeding-america-people-and-politics-bring-food-our-table>.

*This Smithsonian National Museum of American History online exhibition explores the complex history and politics of food production and consumption in the United States, highlighting the individuals and communities involved in feeding the nation.*

14 “From Strip Center to Mixed-Use: The Story of La Placita Cinco in California.” MultiHousing News, July 14, 2020. <https://www.multiphousingnews.com/from-strip-center-to-mixed-use-the-story-of-la-placita-cinco-in-california/>.

*This article details the successful transformation of a California strip mall into a mixed-use development, La Placita Cinco, which provides affordable housing and promotes community engagement.*

15 González, Juan. ““New York Times” Investigation Reveals Forced Child Labor in U.S. Migrant-Powered Meat Processing Plants.” Democracy Now!, February 28, 2023. [https://www.democracynow.org/2023/2/28/nyt\\_investigation\\_forced\\_migrant\\_child\\_labor](https://www.democracynow.org/2023/2/28/nyt_investigation_forced_migrant_child_labor).

*This article discusses a New York Times investigation that uncovered the exploitation of migrant child labor in meat processing plants across the United States.*

16 Gould, Brendon. “Proposed housing for homeless in Van Nuys sparks debate among residents.” The Independent. September 30, 2014. <https://www.theindy.org/article/2935>.

*This article reports on a proposed housing development for the homeless population in Van Nuys, California, and the mixed reactions it received from local residents.*

17 “H-2A Program Expands in 2023.” Wilson Center, January 5, 2023. <https://www.wilsoncenter.org/article/h-2a-program-expands-2023#:~:text=The%20H%2D2A%20program%20expanded,of%20FY22%2C%20up%2010%20percent>

*This Wilson Center article discusses the expansion of the H-2A temporary agricultural worker program in 2023, highlighting the growing reliance on migrant labor in the United States and potential implications for both workers and the agricultural industry.*

18 “H-2A Program Statistics FY 2023 - 4th Quarter.” United States Department of Labor, n.d. [https://www.dol.gov/sites/dolgov/files/ETA/oflc/pdfs/H-2A\\_Selected\\_Statistics\\_FY2023\\_Q4.pdf](https://www.dol.gov/sites/dolgov/files/ETA/oflc/pdfs/H-2A_Selected_Statistics_FY2023_Q4.pdf).

*This report from the United States Department of Labor presents data and selected statistics on the H-2A temporary agricultural workers program during the fourth quarter of the 2023 fiscal year, offering insights into the program’s scope and trends.*

19 Holmes Seth M. 2013. *Fresh Fruit Broken Bodies : Migrant Farmworkers in the United States*. Berkeley: University of California Press. <https://doi.org/10.1525/9780520954793>.

*In “Fresh Fruit, Broken Bodies: Migrant Farmworkers in the United States” by Seth M. Holmes, the author presents an ethnographic account of the lives and struggles of Mexican migrant farmworkers in the United States. Through immersive fieldwork, Holmes delves into the physical and emotional hardships faced by these laborers, emphasizing their grueling working conditions, exposure to health risks, and the broader context*



# DOWN THE RABBIT HOLE

of labor exploitation and societal inequalities. The book provides a deep exploration of the experiences of migrant farmworkers, highlighting their vulnerability and the challenges they encounter in the agricultural industry. Holmes combines personal narratives from the workers with academic analysis, offering a comprehensive and empathetic understanding of their lives. This book is a significant contribution to the understanding of the difficulties faced by migrant farmworkers in the United States and the broader issues related to labor, health, and immigration in the agricultural sector.

20

“HUD Programs.” U.S. Department of Housing and Urban Development, n.d. <https://www.hud.gov/groups/hudprograms>.

This webpage lists various programs offered by the U.S. Department of Housing and Urban Development (HUD), including initiatives for affordable housing, community development, and homelessness prevention.

21

Jack Nicas. “How the End of the Migrant Farmworker Program Changed the U.S.” The New York Times, May 28, 2022. <https://www.nytimes.com/2022/05/28/business/economy/immigration-california-farm-labor.html>.

This New York Times article examines the lasting impact of the termination of the Bracero Program, a guest worker initiative that allowed Mexican nationals to work in the United States agricultural industry. The piece explores the economic, social, and political ramifications of this decision, shedding light on the ongoing challenges faced by the farming sector, undocumented workers, and the broader American economy.

22

Koppes, Clayton R. “Mexican Braceros and U.S. Farm Workers.” The Wilson Center, n.d. <https://www.wilsoncenter.org/article/mexican-braceros-and-us-farm-workers>.

This article provides historical context on the Mexican Bracero Program, which brought Mexican laborers to work on U.S. farms during World War II and its impact on U.S. farmworkers.

23

Kronenburg Robert. 2008. *Portable Architecture : Design and Technology* (version New ed) New ed. Basel London: Birkhäuser ; Springer distributor. <https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=312815>.

“Portable Architecture: Design and Technology” by Robert Kronenburg explores the innovative field of portable and mobile architecture. The book delves into the design and technological aspects of structures that can be easily transported, assembled, and adapted to various environments. Kronenburg provides examples of portable

architecture across different contexts, from temporary shelters and mobile homes to pop-up retail spaces and event structures. The book emphasizes the intersection of design creativity and advanced technologies in creating flexible, adaptable, and sustainable architectural solutions. “Portable Architecture” is a valuable resource for those interested in the dynamic and evolving field of architecture, offering insights into the possibilities of designing structures that can be moved and reconfigured for different purposes and locations.

24

“LaPlacitaCinco-StripMallRedevelopment,HousingAffordability,andNeighborhoodResilience.” ESRI, n.d. <https://storymaps.arcgis.com/stories/cb9bec551f9d48599f267f4ff6282906>.

This interactive story map showcases the La Placita Cinco project in Orange, California, which revitalized an old shopping center into a vibrant mixed-use community, focusing on housing affordability and neighborhood resilience.

25

L41 Home. “Single Units.” Accessed May 4, 2023. <https://www.l41home.com/homes/single-units/>

This webpage presents examples of single-unit residential projects designed by L41 Home, a Toronto-based design and architecture firm. The projects showcase the firm’s commitment to creating sustainable, modern, and functional living spaces that cater to their clients’ unique needs and preferences. The page offers insights into the firm’s design approach and the diverse range of single-unit homes they have designed.

26

McNamara, Lizzie. “Photos show America’s ‘dead’ shopping malls in all their eerie glory.” Business Insider, October 24, 2017. <https://www.businessinsider.com/american-suburbs-dying-photos-2017-10#apple-ridge-had-been-complete-with-an-event-space-an-18-hole-golf-course-a-swimming-pool-and-tennis-courts-55>.

This photo essay documents the eerie and abandoned state of several American shopping malls, highlighting the decline of retail spaces in the suburban landscape.

27

“Major Migratory Routes in the Agricultural Labor Market: Crop Areas, Seasonal Work Charts, State Employment Service Headquarters Offices.” U.S. Department of Labor, 1963. Map. In American Geographical Society Digital Photo Archive. University of Wisconsin Milwaukee Libraries Digital Collections. <https://collections.lib.uwm.edu/digital/collection/agdm/id/32661>.

Description: This map depicts the major migratory routes of agricultural workers in the



# DOWN THE RABBIT HOLE

United States, highlighting crop areas, seasonal work opportunities, and the location of state employment service headquarters offices. The map provides valuable insights into the labor migration patterns and the agricultural industry's reliance on migrant workers.

28 “Mallsinamerica.Com.” USA Shopping Malls near You with Store Locations | Malls in America, [www.mallsinamerica.com/](http://www.mallsinamerica.com/). Accessed 26 Nov. 2023.

USA Shopping Malls near You with Store Locations” serves as a comprehensive resource for understanding the geographical distribution and store layout within shopping malls across the United States. It provides vital data and details about the locations of stores within these malls, offering valuable insights into the retail landscapes and commercial layouts of various shopping centers throughout the country.

29 “Memories of a Former Migrant Worker.” CommonLit. Accessed May 4, 2023. <https://www.commonlit.org/en/texts/memories-of-a-former-migrant-worker>.

This webpage offers an excerpt from a memoir written by a former migrant worker, providing insights into the experiences and challenges faced by individuals working in the agricultural industry.

30 Mireya Loza. “100 Years of Mexican Guest Workers in the United States.” UNC Press Blog, April 5, 2017. <https://uncpressblog.com/2017/04/05/mireya-loza-100-years-mexican-guest-workers-united-states/>.

In this blog post, Mireya Loza, author of “Defiant Braceros,” discusses the century-long history of Mexican guest workers in the United States, shedding light on the experiences and contributions of these essential workers who have helped shape the country’s agricultural industry and labor landscape.

31 “More than half a century after “Harvest of Shame,” migrant farmworkers in the U.S. still face deplorable conditions.” Investigate Midwest, November 7, 2016. <https://investigatemidwest.org/2016/11/07/more-than-half-century-after-harvest-of-shame-migrant-farmworkers-in-the-u-s-still-face-deplorable-conditions/>.

This piece highlights ongoing struggles faced by migrant workers, including low wages, inadequate housing, and lack of protections, despite efforts by activists and organizations to address these problems.

32 “OSHA Housing Checklist.” United States Department of Labor, n.d. <https://www.dol.gov/agencies/whd/osha-housing-checklist>.

The United States Department of Labor’s Occupational Safety and Health Administration (OSHA) provides a comprehensive housing checklist to ensure safe and adequate living conditions for workers in various industries, including agriculture.

33 People’s Architecture Office (PAO) and People’s Industrial Design Office (PIDO). “Tricycle House and Tricycle Garden.” ArchDaily, December 27, 2012. <https://www.archdaily.com/312651/tricycle-house-and-tricycle-garden-peoples-architecture-office-pao-peoples-industrial-design-office-pido>.

This ArchDaily article showcases the “Tricycle House and Tricycle Garden” project, designed by People’s Architecture Office (PAO) and People’s Industrial Design Office (PIDO). The project features a mobile, foldable, and portable micro-home with an accompanying mobile garden, exploring the potential of temporary housing solutions and the relationship between people and the land they occupy.

34 Peter Menzel. “Material World: Family Portraits.” Accessed April 23, 2024. <https://www.menzelphoto.com/gallery-image/Material-World-Family-Portraits/G0000Ip09fSBViW8/I0000JTE09auRCCM/C0000d0DI3dBy4mQ>.

A captivating photo series by Peter Menzel, showcasing families from around the world surrounded by their material possessions. The project offers an insightful glimpse into the diverse lifestyles, economic disparities, and consumption patterns across various cultures, fostering a deeper understanding of the complexities and interconnectedness of our global community.

35 “Porphyry Paving and Toronto Design Innovations.” Milestone Imports. May 12, 2013. <https://milestoneimports.com/2013/05/12/porphyry-paving-and-toronto-design-innovations/>.

This article discusses the use of porphyry paving materials in Toronto and the innovative urban design solutions they can provide for pedestrian-friendly spaces and sustainable stormwater management.

36 Ready Set Van. <https://www.readysetvan.com/>.

Ready Set Van is a blog and YouTube channel run by a couple who converted a Sprinter van into a tiny home on wheels. They share their experience of van life, offer advice on



# DOWN THE RABBIT HOLE

*building a camper van, and provide tips for sustainable and off-grid living. Their goal is to inspire others to pursue alternative lifestyles and explore the world.*

37 “Re-imagining Commercial Strip Malls into Sustainable, Mixed-Use Hubs | OM:Givning.” OM:Givning, February 26, 2020. <https://omgivning.com/journal/strip-malls-adaptive-reuse-housing/>.

*This article explores the potential for transforming underused strip malls into vibrant mixed-use communities through adaptive reuse and sustainable design strategies.*

38 Rena Silverman, “Mexican Carpoolers: A Photographer’s View Of Truck Bed Commuters,” NPR, January 11, 2015, <https://www.npr.org/sections/goatsandsoda/2015/01/11/375922456/mexican-carpoolers-a-photographers-view-of-truck-bed-commuters>.

*Presents a visual narrative through photography, offering a compelling perspective on the daily lives and transportation methods of Mexican workers. The series captures the experiences of individuals commuting in the back of trucks, providing a vivid portrayal of their journeys, challenges, and resilience. Through striking visuals, the photographs shed light on the transportation dynamics and the reliance on unconventional modes of travel within certain communities in Mexico.*

39 “Shigeru Ban designs ‘emergency paper partition system’ for fast and easy installation.” designboom, April 2, 2023. <https://www.designboom.com/architecture/shigeru-ban-emergency-paper-partition-system/>.

*Renowned architect Shigeru Ban introduces an innovative “emergency paper partition system” that offers a simple, cost-effective, and environmentally friendly solution for dividing interior spaces in response to evolving privacy and social distancing needs.*

40 “Shopping Mall Statistics 2023/2024: Data, Trends & Predictions.” GitNux, 2023. <https://gitnux.org/shopping-malls-statistics/>.

*This webpage compiles statistics and trends on shopping malls, including the decline in retail foot traffic and the potential for repurposing these spaces for alternative uses.*

41 “Sponsors and Partners.” Depave, n.d. <https://www.depave.org/sponsorsandpartners>.

*This webpage highlights the various sponsors and partners supporting Depave, an organization working towards removing unnecessary pavement and creating more sustainable urban environments.*

42

Talen Emily. 2015. *Retrofitting Sprawl : Addressing Seventy Years of Failed Urban Form*. Athens: University of Georgia Press. <http://site.ebrary.com/id/11090669>.

*“Retrofitting Sprawl: Addressing Seventy Years of Failed Urban Form” by Emily Talen examines the challenges posed by urban sprawl and explores strategies for addressing its negative impacts. The book emphasizes the need for rethinking and redesigning suburban environments to make them more sustainable, livable, and efficient. Talen discusses various retrofitting approaches and provides case studies of successful projects that have transformed sprawl into more pedestrian-friendly and environmentally responsible communities. The book advocates for a shift in urban planning and design to combat the shortcomings of post-war suburban development. It offers valuable insights and strategies for improving the quality of life in suburban areas and making them more adaptable to contemporary urban needs.*

43

Thompson Charles D and Melinda Wiggins. 2002. *The Human Cost of Food : Farmworkers’ Lives Labor and Advocacy (version 1st ed)*. 1st ed. Austin: University of Texas Press. <http://site.ebrary.com/id/10245676>.

*A comprehensive examination of the challenges and injustices faced by farmworkers in the United States. The book provides a collection of essays that shed light on the labor conditions, health risks, economic vulnerabilities, and social injustices experienced by these workers. It also discusses the advocacy efforts aimed at improving their lives. The book highlights the human stories behind the food we consume and offers a compelling look into the broader issues of social justice, labor rights, and the need for change within the agricultural industry. “The Human Cost of Food” is a vital resource for those interested in understanding the plight of farmworkers and the efforts to bring about positive change in their working and living conditions.*

44

“U-Haul Rental.” Ace Self Storage. n.d <https://www.aceselfstoragemv.com/u-haul-rental>.

*This website provides information on U-Haul rental services, including various truck and trailer options. The site offers detailed specifications and dimensions of different U-Haul vehicles, helping users make informed decisions based on their moving or transportation needs.*



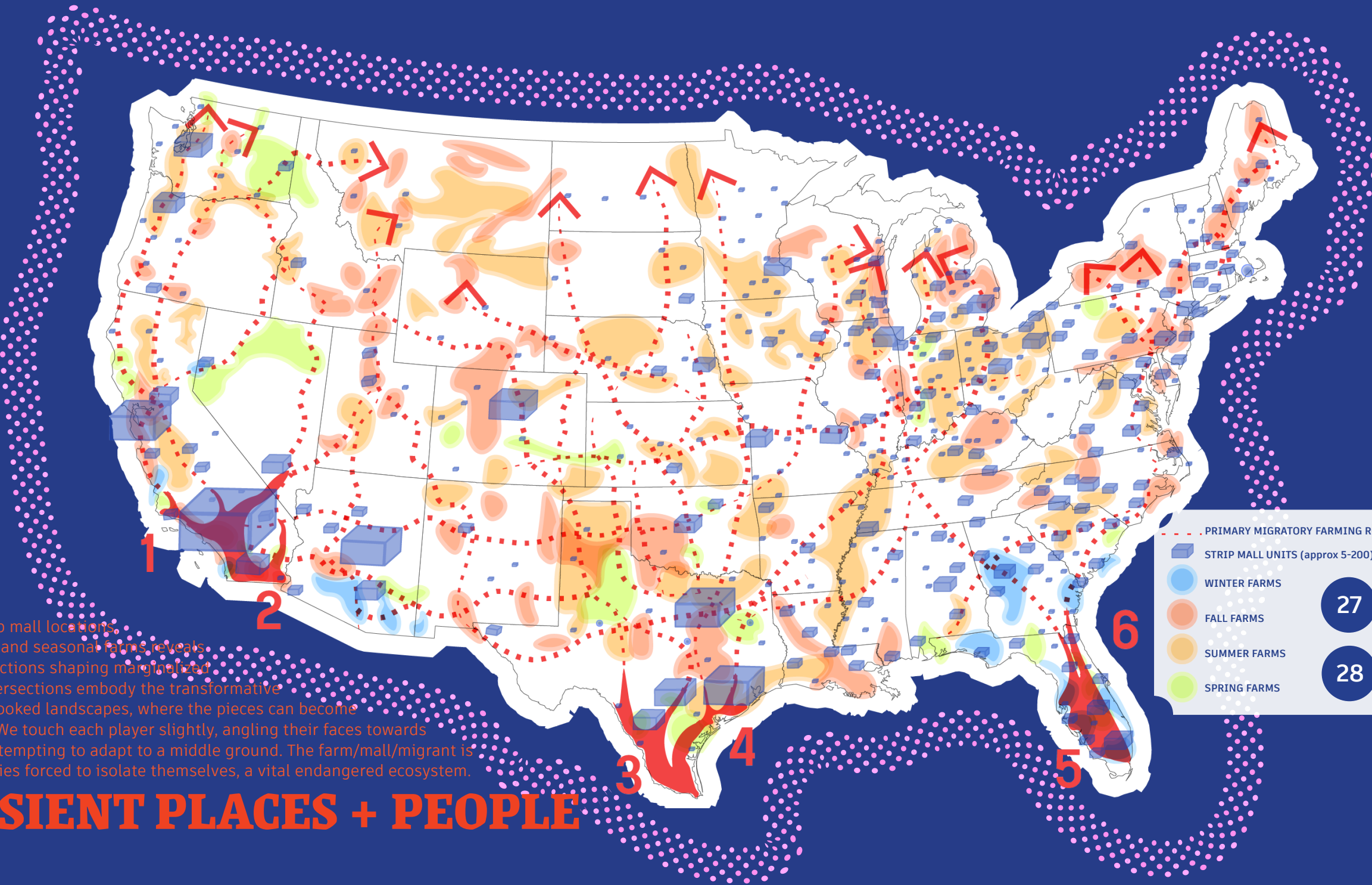
WISERS

The image features the word "WISERS" in large, bold, orange, 3D-style block letters. The letters are set against a dark blue background with a repeating pattern of lighter blue circles. Inside the hollowed-out sections of the letters, several small, stylized human figures in orange are positioned, appearing to walk or stand on the letter's surfaces. The overall composition is graphic and modern.



Interweaving strip mall locations, migratory routes, and seasonal farms reveals the unseen connections shaping marginalized spaces. These intersections embody the transformative potential of overlooked landscapes, where the pieces can become parts of a whole. We touch each player slightly, angling their faces towards each other and attempting to adapt to a middle ground. The farm/mall/migrant is a network of species forced to isolate themselves, a vital endangered ecosystem.

# TRANSIENT PLACES + PEOPLE



- PRIMARY MIGRATORY FARMING ROUTES
- STRIP MALL UNITS (approx 5-200)
- WINTER FARMS
- FALL FARMS
- SUMMER FARMS
- SPRING FARMS

27

28





when you  
look through  
the mesh

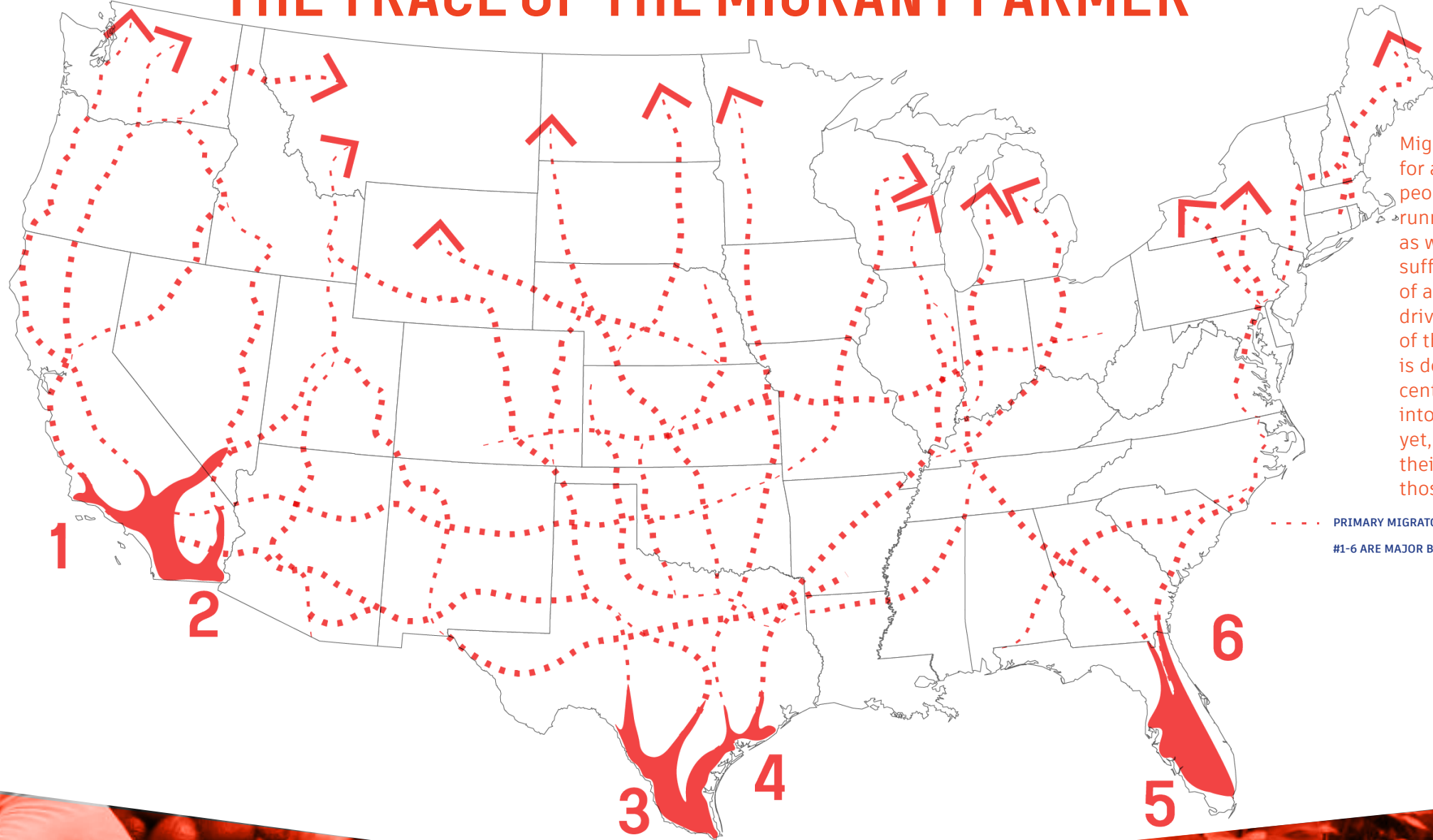


WHO  
MOVES  
?





# THE TRACE OF THE MIGRANT FARMER



Migrant workers come to America for as many reasons as there are people, crossing the border looking, running, moving towards change as we all do when pushed. They suffer lives reduced to the status of a pseudo citizen, prevented from driving or owning or taking charge of their income. Our public world is designed for someone who is centered privately and dips rarely into a silver clad industry or, better yet, makes the industry arrive at their house number. What about those on the move?

--- PRIMARY MIGRATORY FARMING ROUTES  
#1-6 ARE MAJOR BORDER POINTS



# OF AGRICULTURAL WORKERS IN THE US: 2.9 MIL

50% + 8%  
UNDOCUMENTED H-2A

42% \*MIGRANT  
→ 35% SHUTTLE  
→ 26% FOLLOW THE CROP

\*MIGRANT - having traveled at least 75 miles within the previous year to obtain a farm job



50,000  
H-2A WORKERS IN 2007

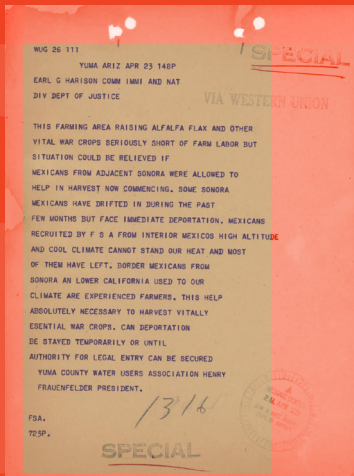


258,000  
H-2A WORKERS IN 2021



This population has changed drastically over the duration of Americas agricultural life but one thing has been consistent, this population is a vulnerable one subjected to the whims of the worst social and governmental regulations. Opinions ebb and change but the need for them remains as constant as the produce they harvest. Do we want our lands to hold agriculture or industry? Who cares for either business and who builds them? I see a need in the numbers in order for agriculture to stay in the US, either way we need to make peace with the existence of asking for help.

SEEING THE MIGRANT FARM WORKER





Farms for profit using migrant labor have stretched across America since the end of the Great Depression when the increase in production meant a need for more physical labor on the fields. Even with machinery reproducing the human form and function, nearly nothing can replicate the specificity required in each step of the growing and harvesting process. We deny farms the ability to utilize foreign labor unless they provide housing which many fail to do adequately and undocumented citizens are treated with even less regard.

# THE TRACE OF THE FARM



- WINTER FARMS
- FALL FARMS
- SUMMER FARMS
- SPRING FARMS





85% / 15%  
SMALL FARMS / EMPLOYMENT



15% / 85%  
LARGE FARMS / EMPLOYMENT



# OF FARMS IN THE US: 2 MIL



12% + 25%  
ACTIVE H-2A USE PENDING APPROVAL

? How many more farms would utilize this labor force if people had existing secure housing



**SEEING FARMS IN AMERICA**

Our lands need people to tend to them order to produce the demand of our houses and restaurants. It is exhausting work, one of the few left that cannot be over engineered or digitized. The resulting output is relative to the input of effort, no more no less. Adding difficulty to this profession negates any continued support or interest.

**Legal Protections for H-2A Workers**

H-2A workers and other workers employed on the H-2A job order have the following rights:

**DISCLOSURE:**

- You must be given a copy of your work contract. You must be notified in writing of all deductions that are not already required by law.

**WAGES:**

- You must be paid at least twice per month at the rate stated in your work contract, and each payday you must be given a pay stub listing pay rate(s), hours worked, deductions, and earnings. You must be guaranteed at least 3/4 of the total hours of work stated in your work contract.

**TRANSPORTATION:**

- Your employer must either provide or pay for inbound transportation and daily meals to the place of employment or reimburse you for reasonable costs once you complete 50% of the work contract. In most situations, to the extent that they reduce your wages below the minimum wage, travel and visa costs must be reimbursed in the first workweek. Once you complete the work contract, your employer must provide or pay for your return transportation and daily meals.

**HOUSING:**

- All H-2A workers are entitled to free housing and free daily transportation to and from the worksite. U.S. workers in corresponding employment are also entitled to free housing and daily transportation if they are not "reasonably able" to return home within the same day.



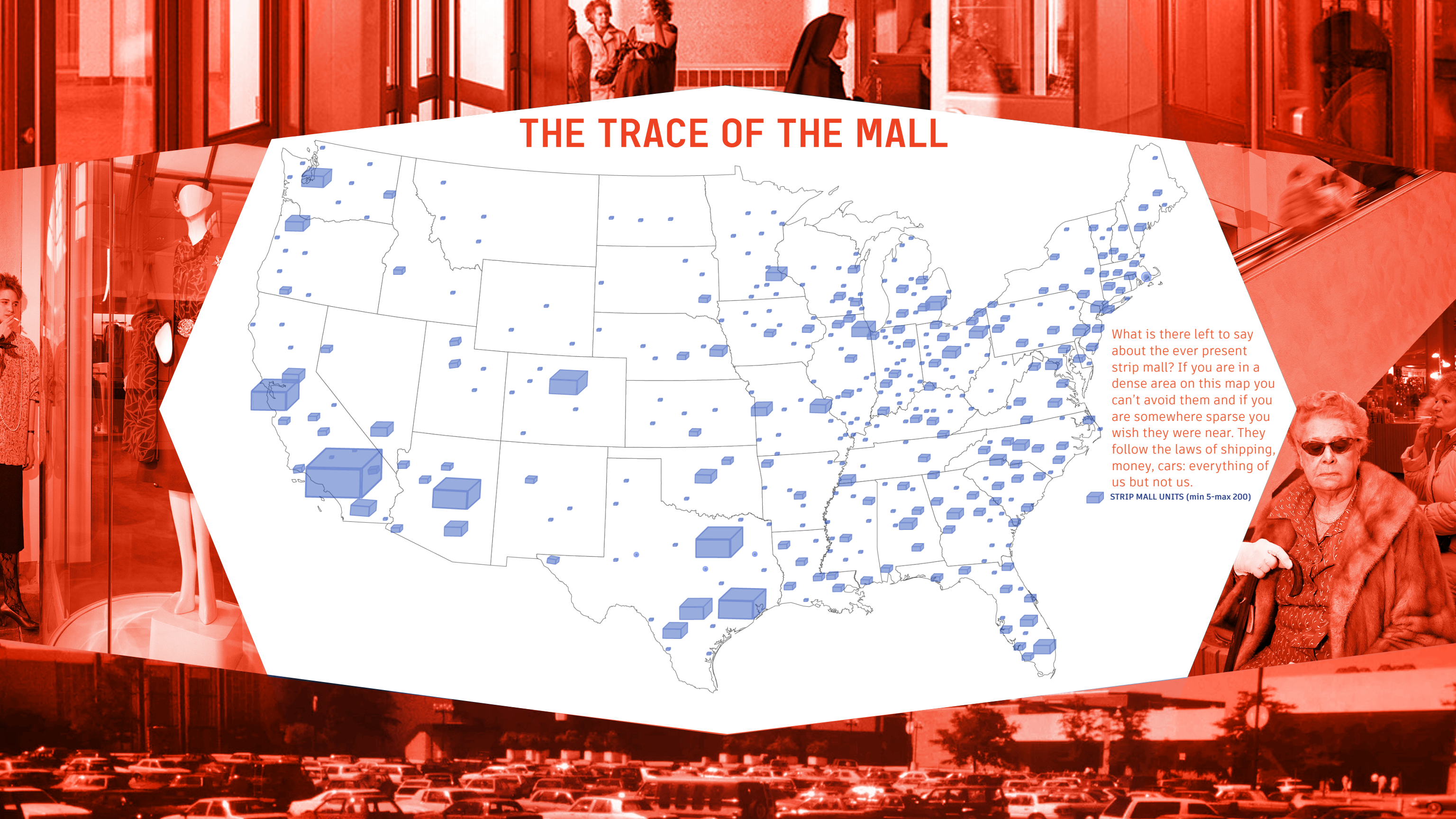


# THE TRACE OF THE MALL

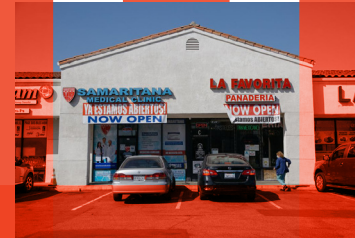


What is there left to say about the ever present strip mall? If you are in a dense area on this map you can't avoid them and if you are somewhere sparse you wish they were near. They follow the laws of shipping, money, cars: everything of us but not us.

■ STRIP MALL UNITS (min 5-max 200)







## SEEING MALLS IN AMERICA

We are nearing the depletion of the mall, it consumes itself instead of growing. But the permanence of its nature leaves a trail across our highways. What should we do with their husks?

I propose working with their conditions, meeting them halfway.



# OF RETAIL MALLS IN THE US : 125,000

40%

PREDICTED TO CLOSE IN THE NEXT 5 YEARS

68%

OF AMERICANS LIVE WITHIN 1 HOUR DRIVE OF A DEAD MALL

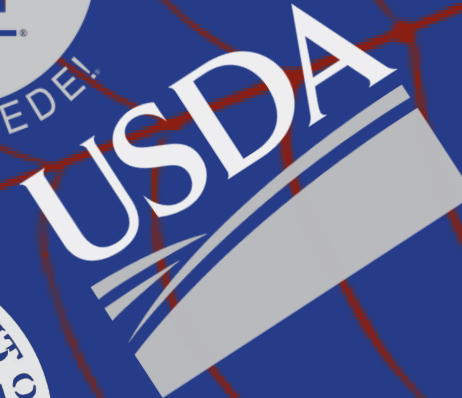


26

37



WHO CARES ?





# H-2A PROGRAM DETAILS

The H-2A program allows U.S. employers or U.S. agents who meet specific regulatory requirements to bring foreign nationals to the United States to fill temporary agricultural jobs.

## EMPLOYING H-2A

- You must Offer a job that is temporary or seasonal in nature
- You must Demonstrate that there are not enough US workers
- You must Demonstrate that employment of H-2A will not adversely affect wages of US workers
- You must Obtain a temporary labor certification from the US department of labor
- You cannot Require payment, either directly or indirectly, for any employer costs related to the H-2A certification

## EMPLOYMENT UNDER H-2A

- You should be Granted a labor certification for a period of up to 3 total years
- You should be Granted extensions in increments of 1 year
- You should be Entitled to free housing and free daily transportation to and from the worksite
- You should be Given a copy of your work contract
- You should be Paid at least twice per month at the rate stated in your work contract
- You could be Forced to stay outside of the US for 3 months before seeking readmission if you have had an H2A non-immigrant status for a total of 3 years

## FAMILY TIES : spouse or unmarried children under 21

- Your family must Seek admission in H-4 nonimmigrant classification.
- Your family cannot Be eligible for employment in the US with an H-4 status

# THE CONVERSATION

The first Bracero program allowed farmers in the western US to recruit and employ “otherwise inadmissible aliens” to work on farms (and railroads) beginning in May 1917; the US entered WWI in April 1917.

Braceros returned to Mexico with few savings because of debts incurred to the stores located in employer-operated housing camps. Braceros often faced discrimination, with “no dogs or Mexicans” signs in stores.

After the program ended in 1921, Mexican citizens continued to enter the US illegally, and the establishment of the Border Patrol in 1924 only endangered their movement.

The Mexican government and US growers in the early 1960s pleaded for the Bracero program to continue. Congressional hearings featured testimony that predicted US farmers would be forced to follow their workers to Mexico in order to produce fruits and vegetables for Americans.

High labor costs continued to rise and are expected to rise even more due to an aging crop production workforce and a decline in younger workers interested in working in fruit and vegetable harvesting.

In 2019, almost 57 percent of crop production workers were immigrants.





# BREAK DOWN THE COST

## ON-FARM HOUSING

**Land preparation:** approx \$3,000  
**Foundation:** approx \$10,000  
**Building materials:** approx \$25,000  
**Labor:** approx \$50,000  
**Utilities:** approx \$5,000  
**HVAC:** approx \$5,000  
**Plumbing:** approx \$8,000  
**Flooring:** approx \$2,000  
**Lighting and electrical:** approx \$2,000  
**Interior and exterior finishes:** approx \$5,000

TOTAL APPROX =  
[ \$110,000 ]

### CONTINUED COSTS

Maintenance (lawn work, repairs, housekeeping)  
Registration and taxes  
Homeowners insurance  
Utilities (water, gas, electrical, garbage)



## LIVABLE VEHICLE HOUSING

**Base car:** 12' closed trailer \$3,000 A, 10' box truck \$7,000 B, 24' box truck \$10,000 C  
**Insulation:** rigid foam board, spray foam approx \$400  
**Subfloor:** plywood approx \$200  
**Flooring:** cork or linoleum approx \$500  
**Cabinetry and shelving:** plywood or reused approx \$600  
**Battery system:** approx \$800  
**Composting toilet:** approx \$800  
**Water system:** 20 gal fresh/10 gal grey for A, 40 gal fresh/20 gal grey for B, 60 gal fresh/60 gal grey for C approx \$1000  
**Solar system:** solar heating system + panels approx \$600  
**Stovetop:** approx \$100  
**Mattress and soft goods:** approx \$300  
**Lighting:** approx \$200  
**Operable windows:** \$300 each approx \$600  
**Electric heater:** approx \$200  
**Refrigeration:** approx \$400  
**Exterior modifications:** approx \$300

APPROX ADDITIONS = [ \$7,200 ]

TOTAL APPROX =  
[ A \$10,000 ]  
[ B \$14,000 ]  
[ C \$17,000 ]

### CONTINUED COSTS

\*\*Fuel  
Maintenance (oil changes, tire repair, brake repair)  
Registration and taxes  
Vehicle insurance  
Utilities (water, parking)







# FOUNDATION

In America, we need the items that move us and hold us, maybe more than in other places. All throughout history we have wanted something to provide home for us, transport us across the great terrains, our egos blinding us to the shelters present in the world and people already around us. We scrap and fight and fence off to feel security but it denies as much as it provides, an extreme reaction to a cold surround.

The 1900s saw our hungry transience explode with industry but now societal norms and short term memory have us forgetting we ever moved at all. How do you think **we** got **where we are**?





# EXISTING TENSIONS

The still world and the moving world exist in separate but similar disillusion, it is only a matter of choosing which evil you prefer, the evil you know or the unknown.

## STILL LIFE

static

placed

relative to context

## MOVING LIFE

dynamic

changing

creating of relation





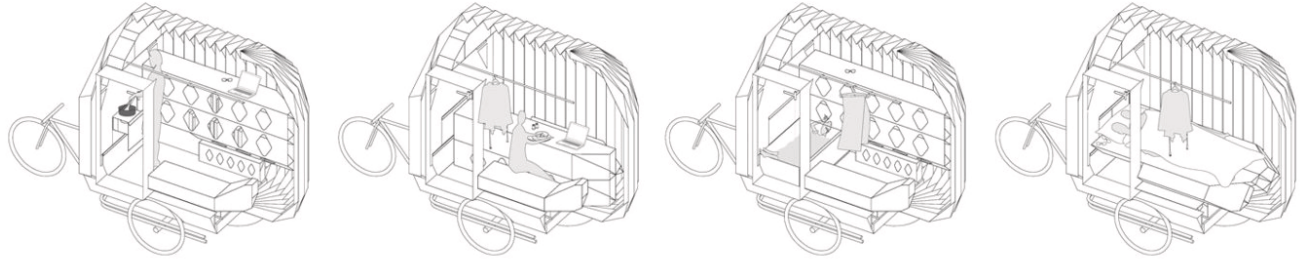
25

## PRECEDENT 1:

**THE L41 HOUSE** stands as a compelling precedent in modular and joining structures. This tiny house's innovative design allows it to seamlessly dock with larger structures or other L41 units, fostering adaptability and flexible spatial arrangements. The L41 House showcases how tiny houses can play a versatile role in architectural design, offering a solution for both individual living and the collective expansion of space. It exemplifies the potential of modular structures to transform the way we think about compact living and its integration within larger contexts.







33

## PRECEDENT 2:

### THE TRICYCLE HOUSE

, a submission to the Get It Louder 2012 exhibit in China, featured an innovative expandable tricycle house designed by PAO and PIDO firms. It aimed to address China's housing challenges and foster individual expression within a community. The tricycle house, equipped with a kitchen, tub, table, and bed, was a multi-use space that encouraged proximity and community formation. Its accordion-style folds allowed for expansion, and the ability to connect with other structures demonstrated the power of community growth within limited spaces. This precedent serves as a source of inspiration for my project, emphasizing user context and individual ownership in a community alienated from it. The solution, a simple yet powerful bike-based approach, aligns with the needs of the Chinese people and reimagines neglected habitats.





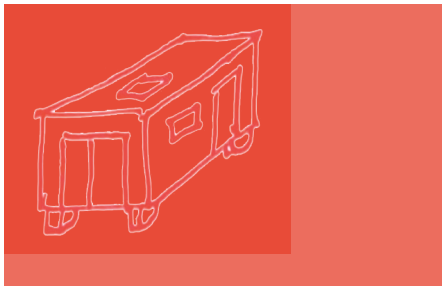
36

### PRECEDENT 3:

## READY.SET.VAN,

in Hamilton, NJ, uses innovative box truck conversions to tackle housing challenges with clever, sustainable design. These multi-use spaces prioritize individual expression, personal ownership, and foster communal growth. Key features include built-in amenities like a Dometic fridge, lithium battery system, stainless sink, and durable composite countertops. Ready Set Van's commitment to sustainability is evident in their use of Tesla-sourced battery modules, offering options for one, two, or three 5,200 watt-hour packs. These batteries can run power-intensive A/C units and be recharged via alternator, shore power, or optional solar panels.

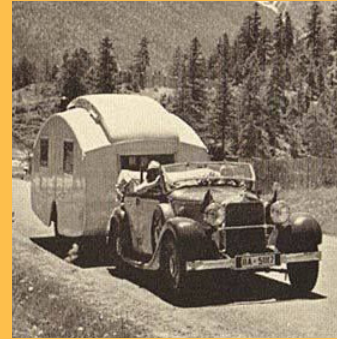
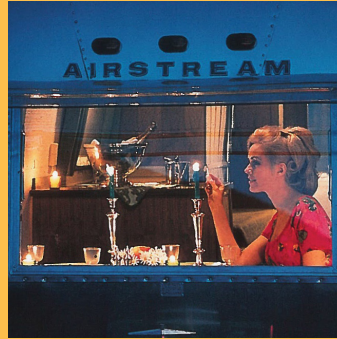
With adaptable, off-grid-ready designs, Ready Set Van's creations seamlessly blend form and function, transforming box trucks into comfortable homes on wheels.







## ARE YOU MY SITE ?



Cars/caravans/carriages/horses

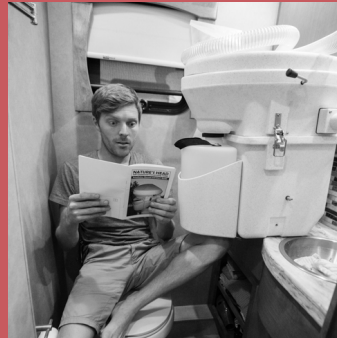
It is the hermit in us to want to rest where we move, to bundle our stuff up into a pack and instead of unpacking it to just pull forever from it. That is, in fact, the only way we live, our packs just get bigger + heavier.







## OUR HUMAN CHAOS

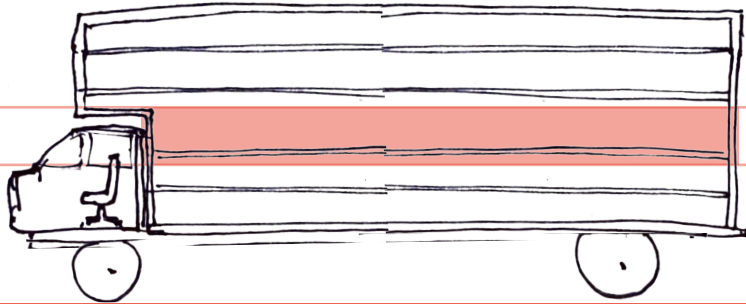
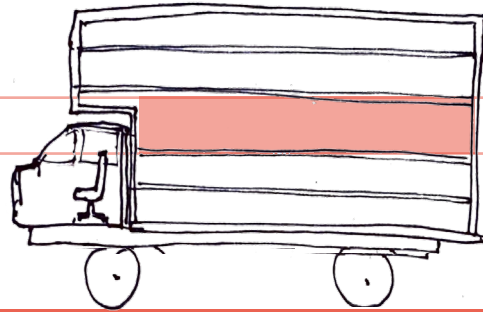
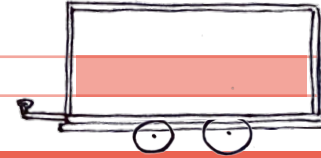


Water, food, lighting, comfort, productivity, heat, cooling, sleep

We are not a simple species, our habitats require constant input and output, a curled den of bits and bobs designed to support our emotional and physical health. Brought to our limits we can exist with relatively little support but in our pressurized world where we require everything of everyone all the time, a little comfort is not just wanted but needed.

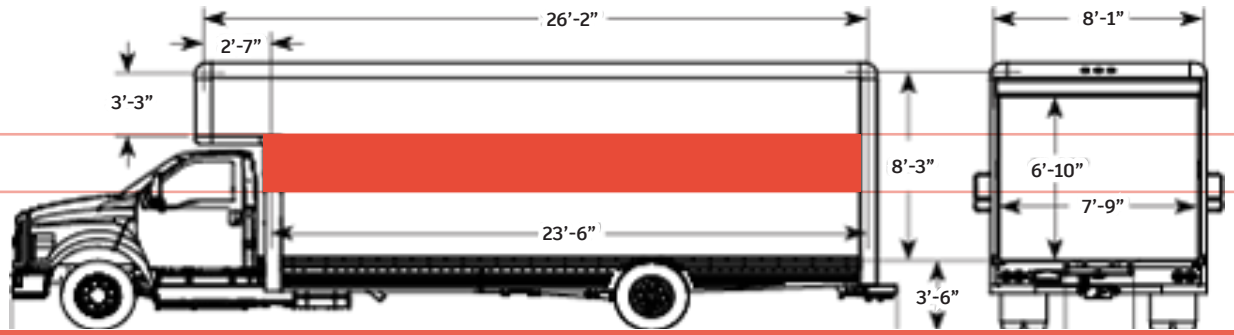
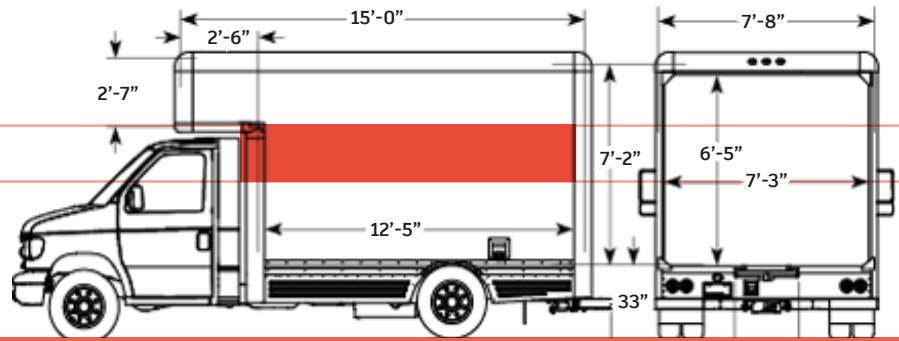
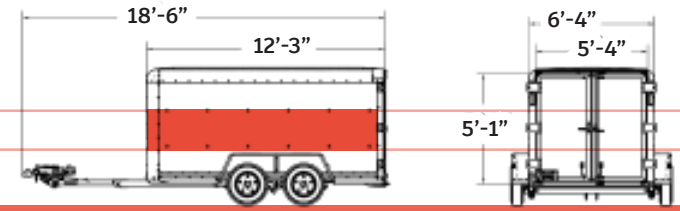






**MY SITE !**

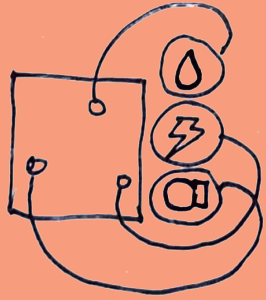




**EXISTING STRUCTURE**



# WHAT NEEDS TO CHANGE ?



**ISSUE** DISTANCED UTILITIES

**SOLVE** create many smaller utility sites to promote care of self and others

**BENEFIT** ENERGY SAVING, EASE OF USE, COMFORT



**ISSUE** MASSING OF SPACE SHRINKS INHABITANTS

**SOLVE** insert planes to texture the space, lofted areas and corners promote retreat when needed

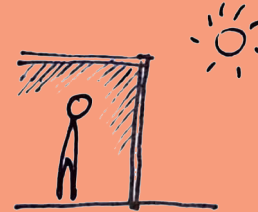
**BENEFIT** WAY FINDING, OWNERSHIP OF SPACE



**ISSUE** ONE FLAT PLANE

**SOLVE** cut through walls to add breathing across the space, utilize vertical air and movement

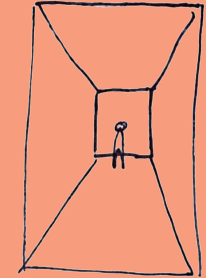
**BENEFIT** CHOSEN NOT FORCED INTERACTION, CALM MINDS



**ISSUE** OVER SHADING FROM STRUCTURES

**SOLVE** break ceiling and wall planes, insert operable windows, using the bouncing of light

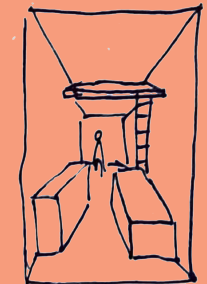
**BENEFIT** ENERGY SAVINGS AND HAPPIER RESIDENTS



**ISSUE** HARSH AND DIRECT SIGHT LINES ACROSS SPACE

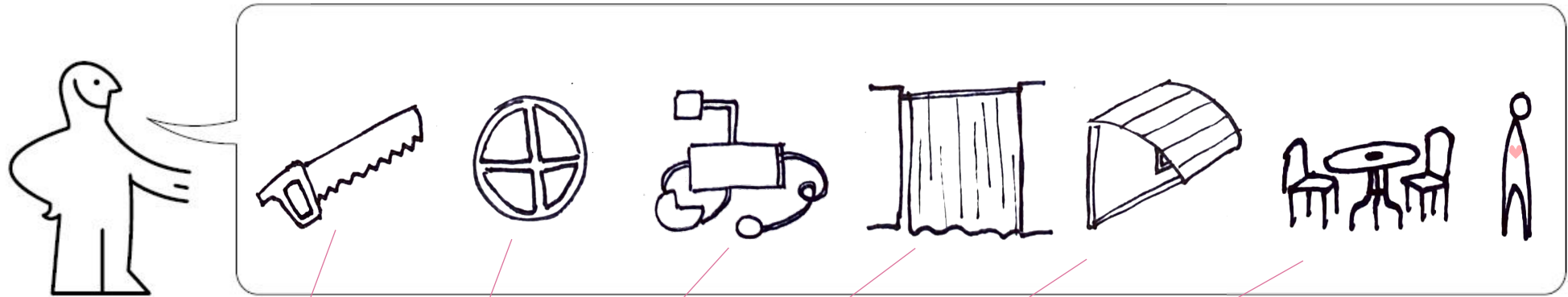
**SOLVE** add scales of change, the car, the walls, the shelves, let them all change

**BENEFIT** VISUAL BREAKS, NOOKS AND CRANNIES





# TOOLS FOR IMPACT



**WHAT YOU NEED:**

Something to cut, something to see, some utility connects, some fabric dividers, something to shade, some human comfort, and most important...

someone loving to do it with/for

**SOMETHING TO CUT**

would allow for us to make revisions to the existing structure. We can enlarge holes, make spaces where there was separation and provide coves for people to prospect from or refuge in.

**SOMETHING TO SEE**

would allow for us to breach the divide between outside and inside, making visual connection and natural connection. Windows are the eyes to the structure.

**SOME UTILITY**

would allow for us to utilize the spaces to their full potential, creating human habitat and comfortable living environments.

**SOMETHING FABRIC**

would allow for us to divide spaces visually and add dimension and texture. Fabric represents perpetual human effort more than hardscape.

**SOMETHING TO SHADE**

would allow for us to provide shelter both internally and externally, creating use for a private life without neglecting the presence of a public one.

**SOME COMFORT**

would allow for the person embodying the space to feel welcome, like it was made for them. We want them to be happy, healthy and loving, we need to show that we see them.

**SOMEONE LOVING**

would allow for the project to be pushed by purpose, by care.



suitcase

When I hear you talk with her like we used to?  
When I watch you holding her the way you once held me?

Death, like space

To a place we've never been before

Death, like a door

While everything you know passes?

For you  
er cry

Would you stare forever at the sun  
Change, like the sky

Like the leaves, like a butterfly

Never watch the moon rising?  
Death, like a door

OK? Change, like the wind

Would you walk forever in the light

To a place we've never been before

Like the water, like skin

To never learn the secret of the quiet night?

Would you live forever, never die

Change, like the sky Like the leaves, like a butterfly

Still, like a stone

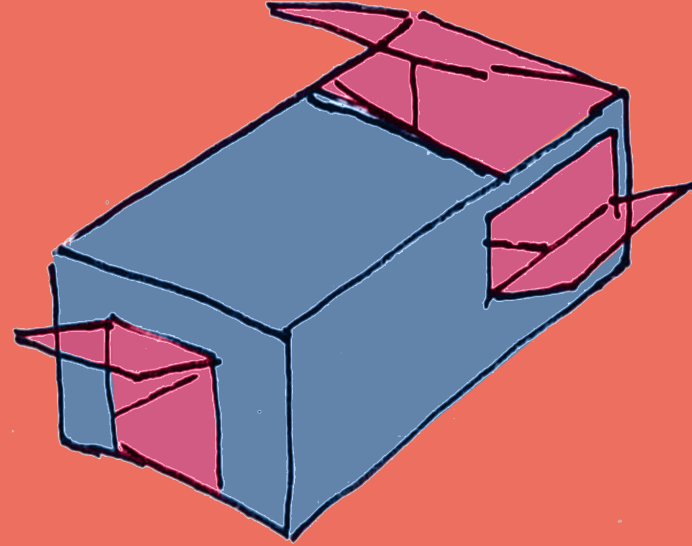
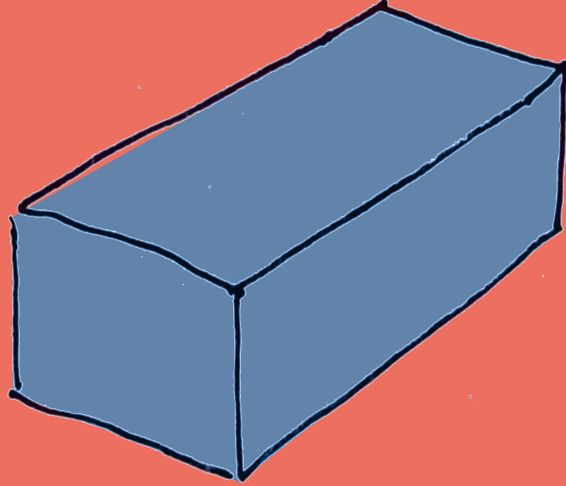
Like a hill, like home

While everything around passes?

Would you live forever, never die

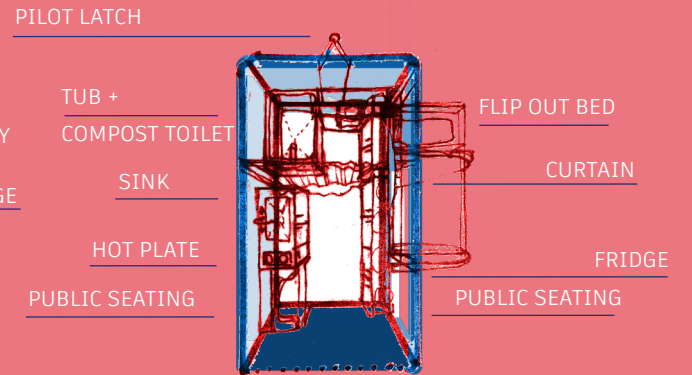
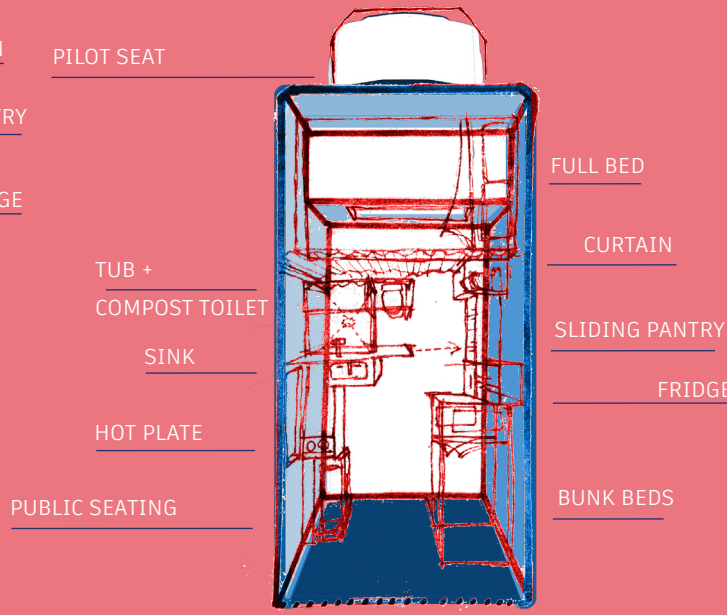
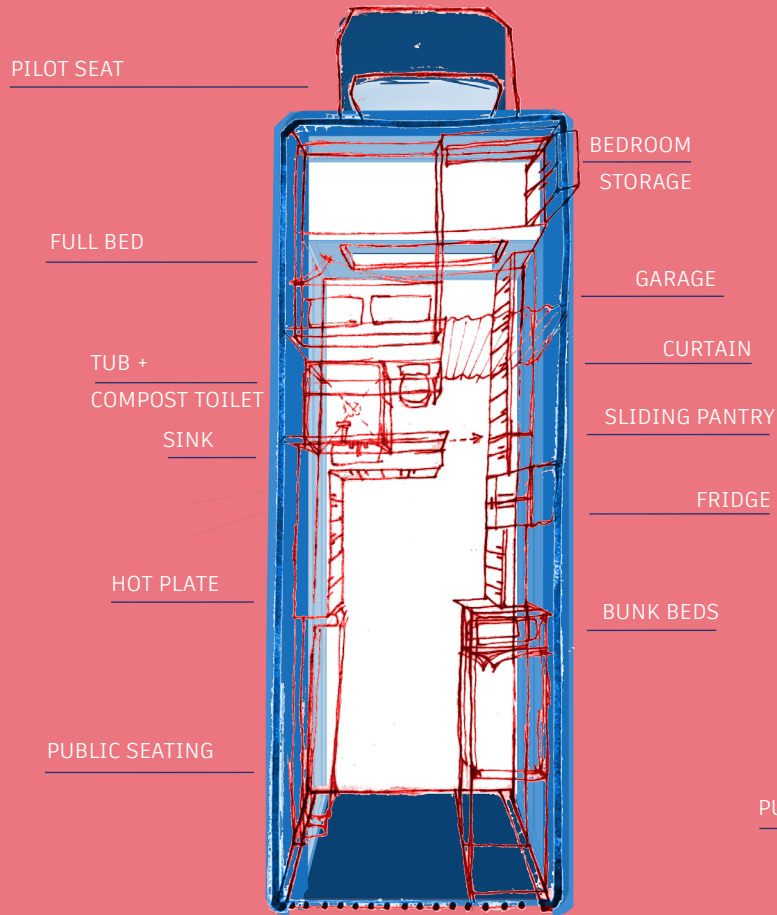
While everything around passes?  
Still, what I find  
Would you smile forever, never cry?

Would you smile forever, never cry?  
Could I feel happy?



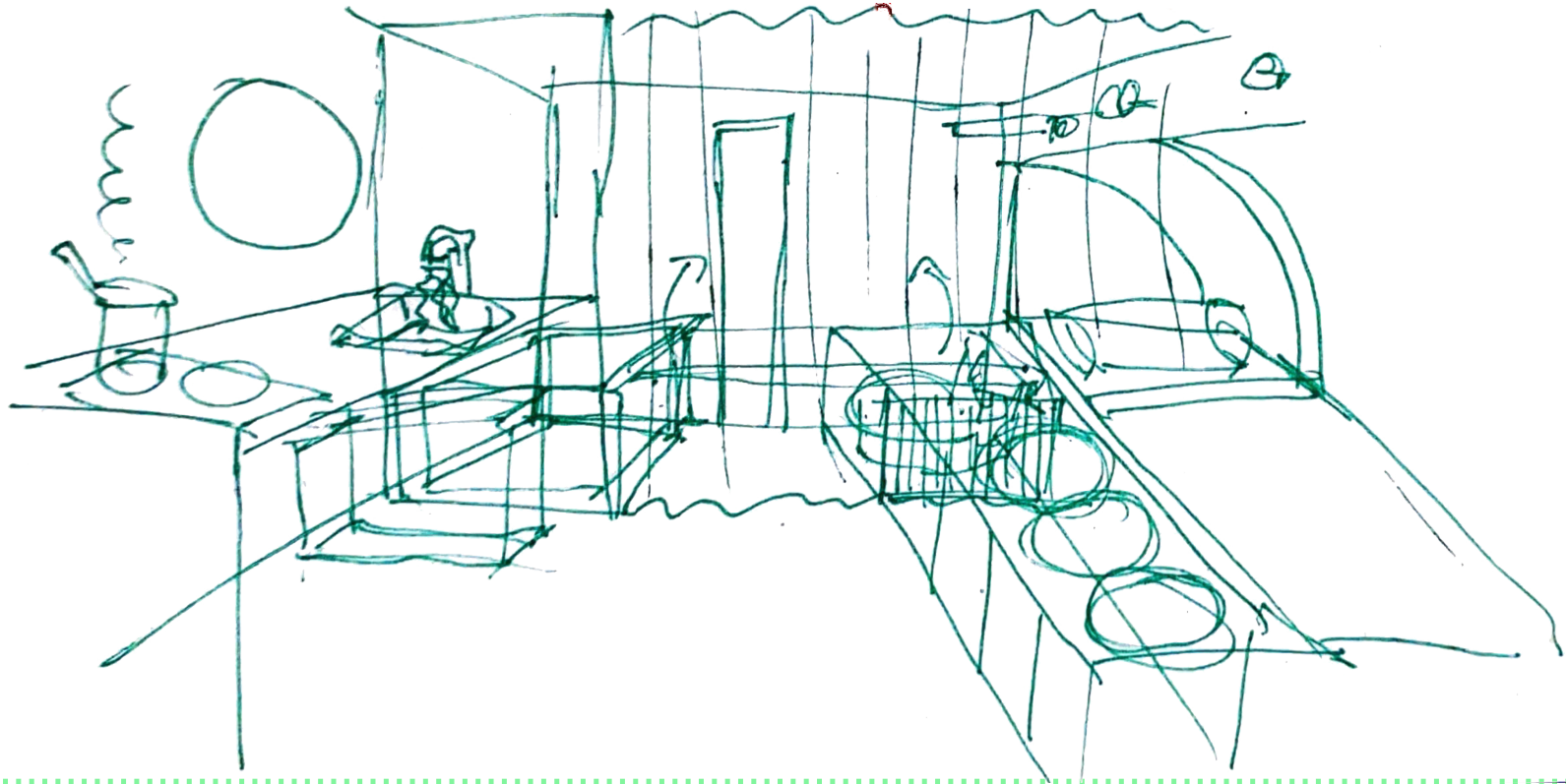
## CHANGE LIKE THE SKY: aerial perspectives of modification zones





# CHANGED STRUCTURE





## SCALES of CHANGE

How to adapt the shell to fit the use?

What space dedicated to movement do you pause in? These moments of simultaneity dictate the trailer interior, allowing for rule breaking.

**S T R I P**

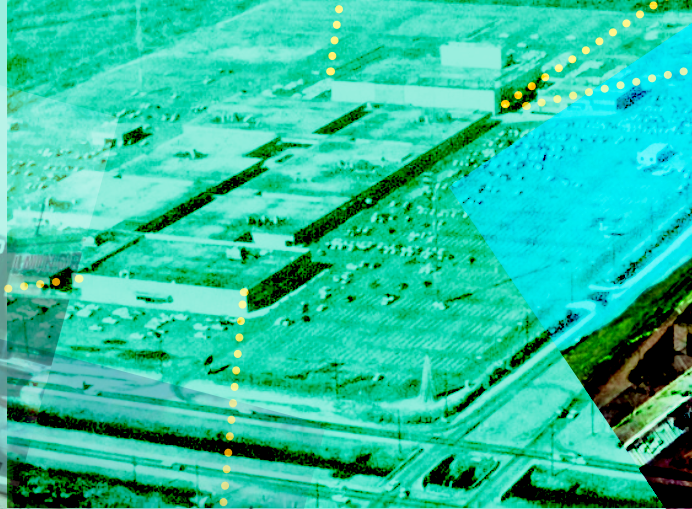
**M A L L**

**?**

*THE*



# FOUNDATION



The strip mall was rendered from the distance, finances, and isolation of American suburbia around the 1930s. Our lawns became lots to make paths for our very own mechanical horses that our "brothers back from war" would purchase with a government stipend. We painted lines to guide these personal transport objects towards our feeding stations, cloth shops, medical centers, all gathered in a stable, a pen of our own design. Now they have lost their entire sense of self, of magic. ✨

**HARSH MATERIALITY**  
Reflective of light and temperature

**RAPID MOVEMENT**  
Vehicle prioritization over pedestrians

**FUNCTIONAL ABSENCE**  
Designed to reject humanity, over engineered hardscapes

**VISUAL TRANSPARENCY**  
Extreme levels of exposure and obscurity, alternating yet equal

**PLANT MATTER**  
Lack of vegetation or non-imported food goods

**STERILE ENVIRONMENT**  
Materials used in assembly are not intended to mix with our world

**THE PARKING LOT**

**LIQUOR - DELI**

**BARBER**

**REALTY + INSURANCE**

**DRESS SHOP**

**CLEANING LAUNDRY**

**USED CARS**

EXISTING TENSION

**INTERIOR MASSING**  
Internal spaces overwhelm most programs

**RETAIL VS RESIDENTIAL**  
Designed to be used and stayed in temporarily

**FACADE DESIGN**  
Ubiquitous and invisible for neutrality's sake

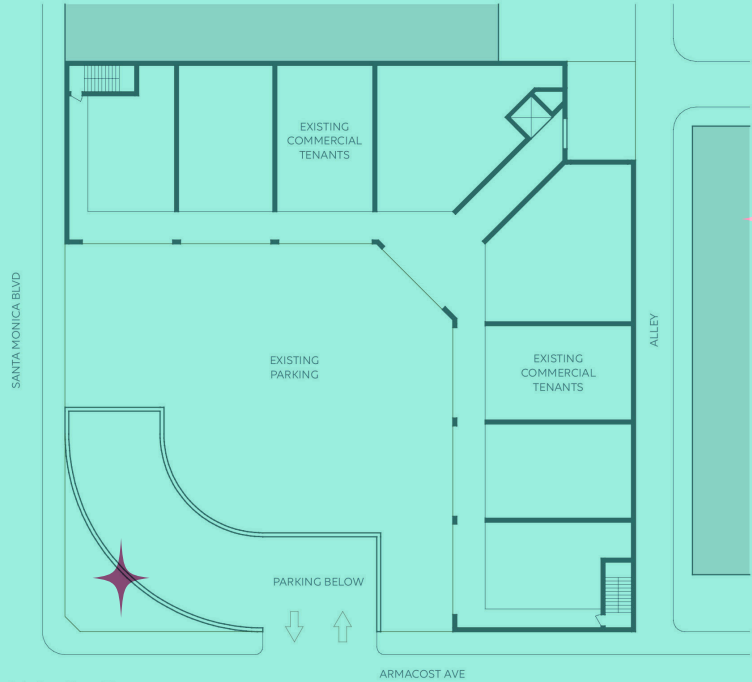
**GREEN SPACES**  
Eliminated for profit and car infrastructure

**UNEQUAL SEPARATION**  
Clear paths of user/provider, isolating to the worker

**SOLID WALLS**  
Money drives strip malls, for-profit entities forget who built them

**THE RETAIL MALL**





Existing Floor Plan

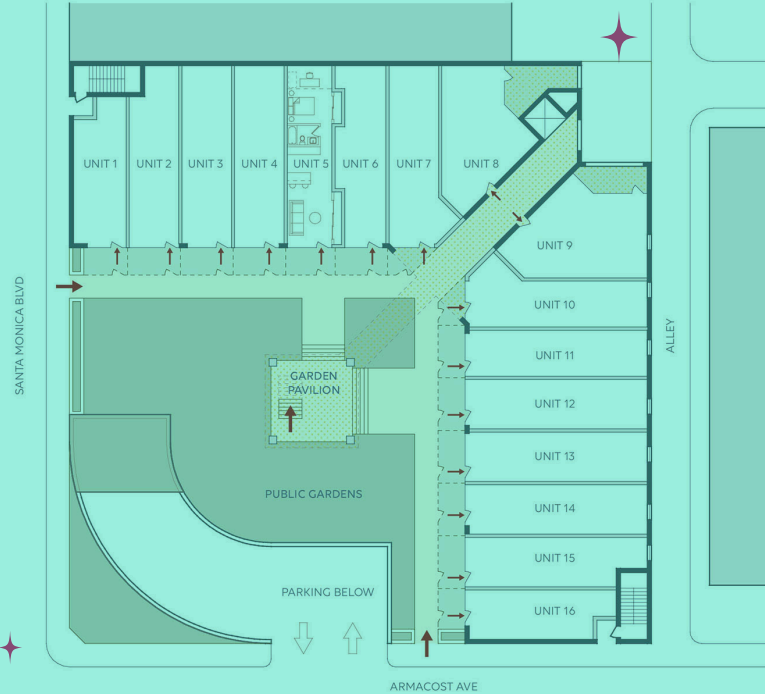
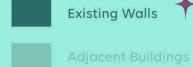


Aerial View



View from Street

Existing Shopping Center

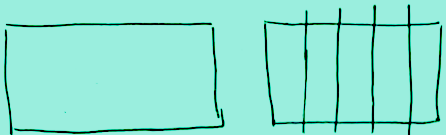


First Floor Concept Plan

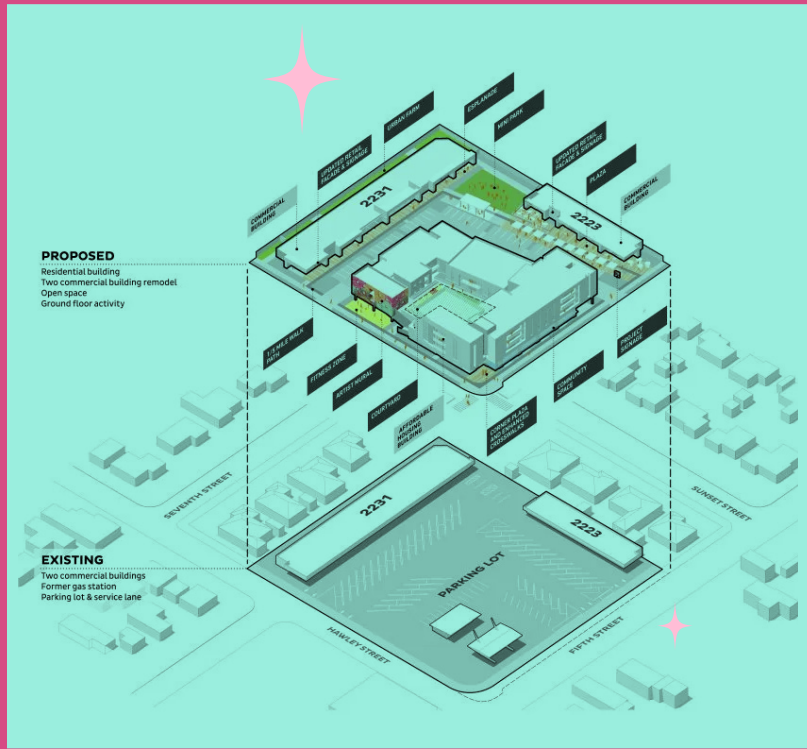
Retail to Housing



32 PRECEDENT 1: **OMGIVNING WEST LA**

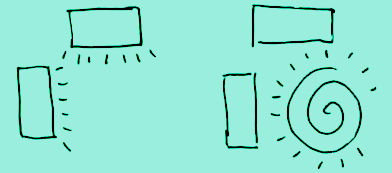


Omgivning's paper transformation of a 20,000 sq. ft. building in West Los Angeles demonstrates the power of innovative, adapted design. By **repurposing underutilized spaces**, Omgivning addresses **evolving societal needs** with design solutions that foster community connections. The seamless blend of **green spaces** and **functional circulation elements** attract occupants and encourages engagement. Design-wise, the project walks us through **balancing private and communal spaces** but falls short of providing true autonomy to the user.

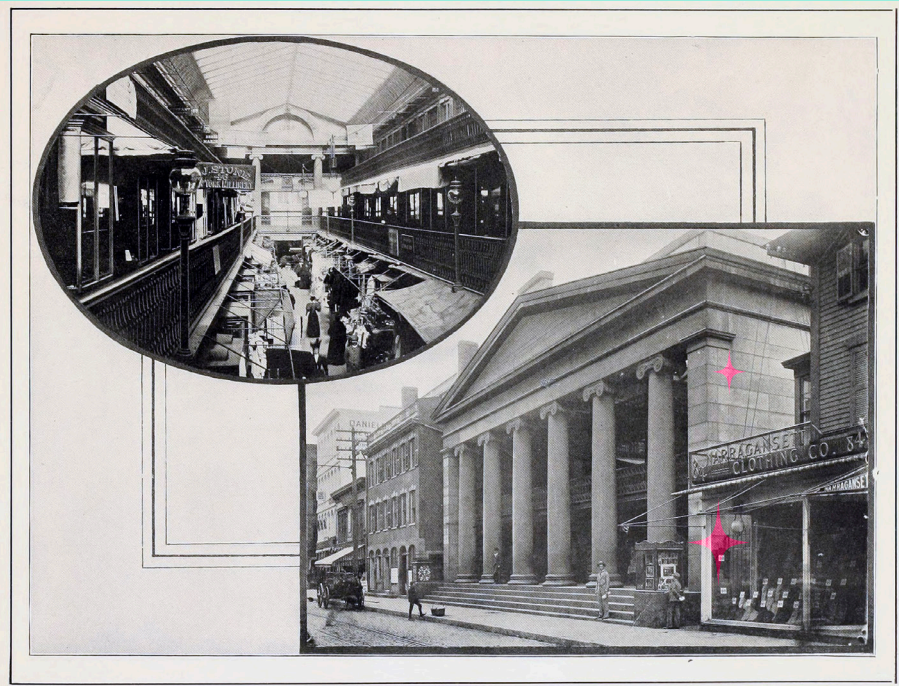


La Placita Cinco in Santa Ana, California, demonstrates the **potential** of repurposing **strip mall parking lots** for **affordable housing** to invigorate commerce. The project aligns with the city's vision for high-quality housing along the planned light rail. La Placita Cinco blends **residential and retail spaces**, fostering community connection. By successfully combining affordable housing and shops, it caters to residents' needs and has stayed **fully occupied** since its creation. Overall, this parking lot to building project exemplifies reimagining spaces for more **equitable** and **connected** communities.

PRECEDENT 2:  
**LA PLACITA CINCO**







The Westminister Arcade in Providence, once the nation's first **enclosed shopping mall**, was transformed in the 1980s into a **mixed-use space** with **micro-loft apartments** and retail. However, the project's vision of a bustling hub has been compromised by the challenges posed by the small living spaces and the **lack of foot traffic**. The micro-lofts and limited occupancy results in an **uninviting facade** that dissuades potential visitors and customers from entering. The project's **inability to strike a balance** between the **intimacy of the micro-apartments** and the **communal aspect of retail** has left the once-promising redevelopment struggling to attract the **vibrant community** it had hoped to cultivate.

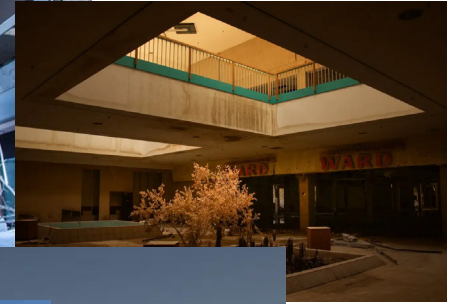
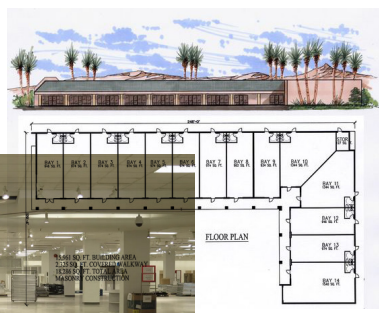
### PRECEDENT 3: WESTMINSTER ARCADE





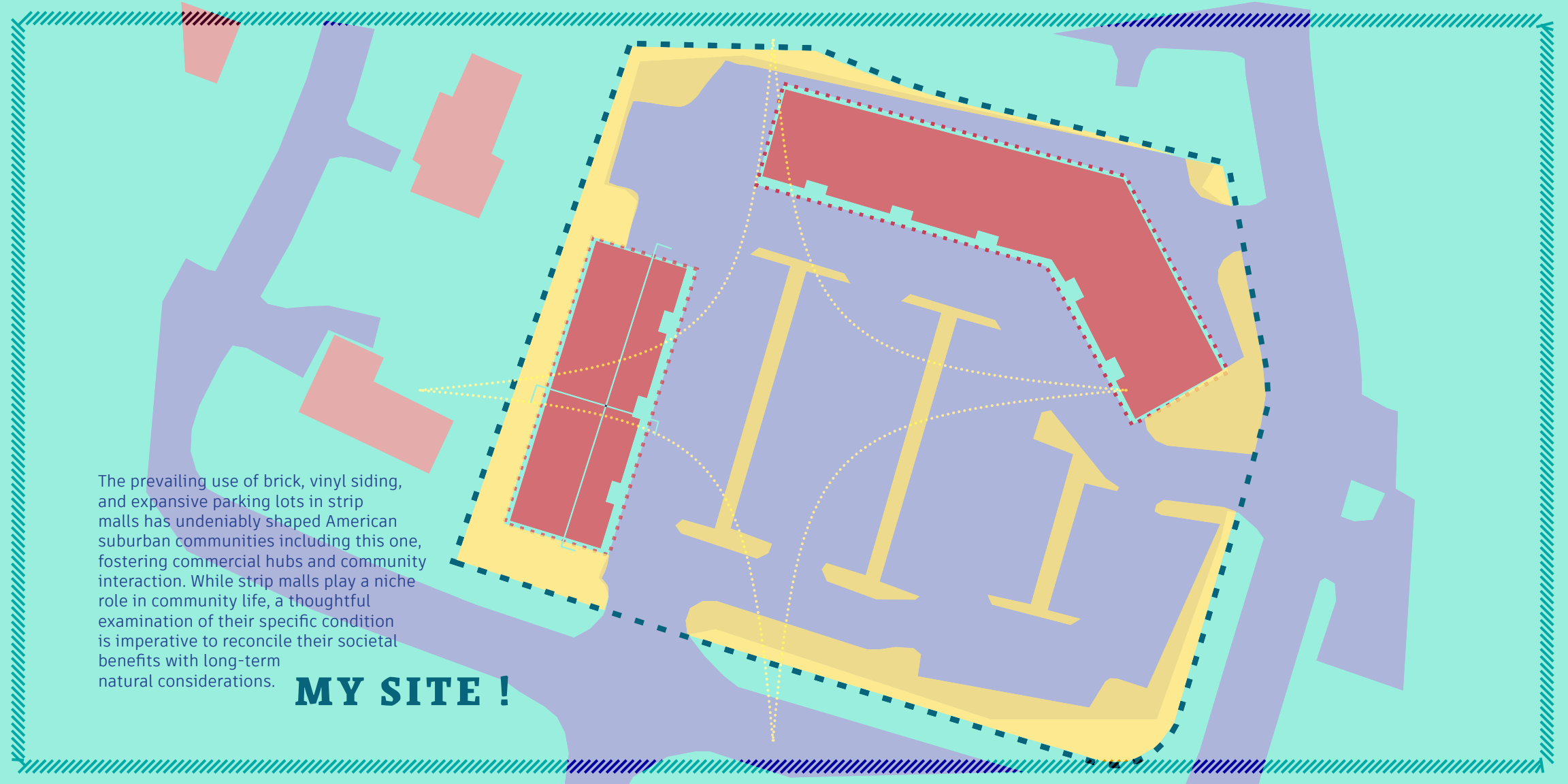
**ARE YOU MY SITE ?**





## OUR HUMAN CHAOS

We wear on spaces, if not through use then through the consistent scrubbing to keep them perfect. This is a high demand for surfaces that are new to existence, we know how they stay poised but how do they rot? Are we prepared?



The prevailing use of brick, vinyl siding, and expansive parking lots in strip malls has undeniably shaped American suburban communities including this one, fostering commercial hubs and community interaction. While strip malls play a niche role in community life, a thoughtful examination of their specific condition is imperative to reconcile their societal benefits with long-term natural considerations.

**MY SITE !**

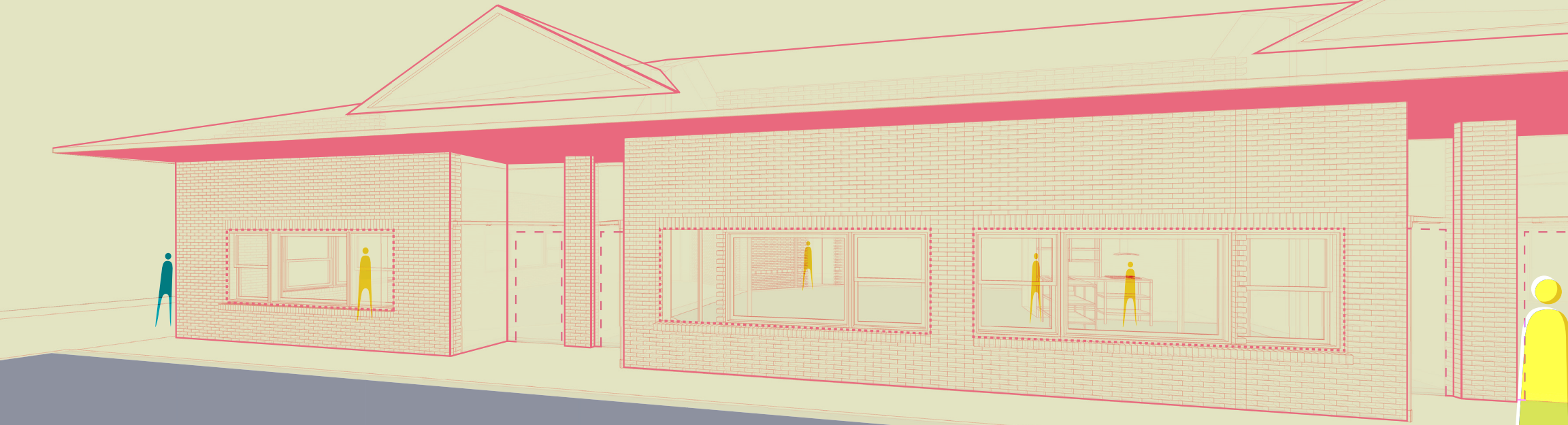




**108 Mechanic St** is a modern marvel of infrastructure technology and yet it may be one of the more glazed over buildings in all of Bellingham. Some of the tensions that arise from it are purely because of its zoning type and car-chitecture but some come from this specific building, at this specific parcel of land. You can tell absolutely nothing of the original designers other than they most likely cared about the income generating facade and the rent paying tenants that cared about said facades, not about the people who were actually in the buildings themselves. The materiality fades away into varied opaque gray vinyls towards the back of the building, with gas meters and AC units sitting outside in the harsh exterior, standing guard next to solid steel doors.

## MY SPECIFIC CHAOS

# EXISTING STRUCTURE



space

circulation

noise

inside

outside

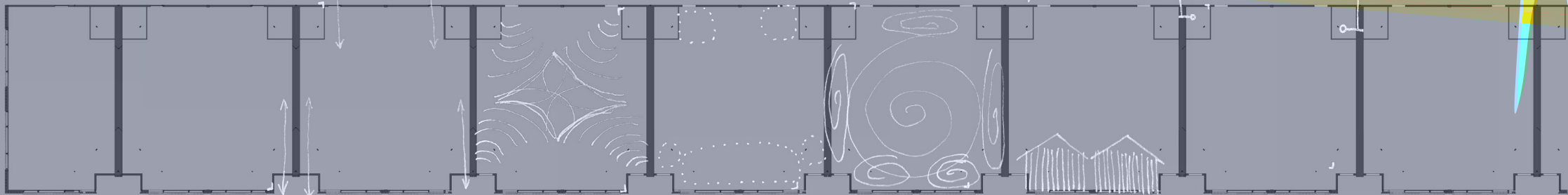
zones

light

water

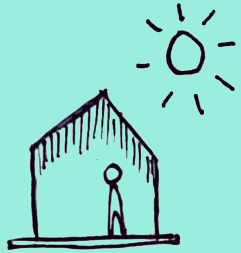
green

space





# WHAT NEEDS TO CHANGE ?

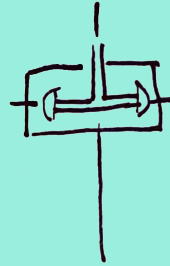


## ISSUE

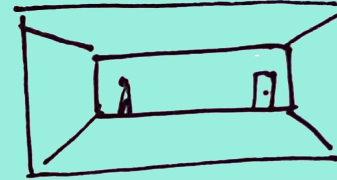
OVER SHADING FROM  
STRUCTURES



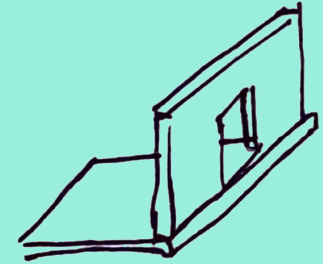
MASSING OF SPACE  
SHRINKS INHABITANTS



UTILITY CIRCULATION IS  
BOTTLENECKED



SIGHT LINES ARE HARSH  
AND DIRECT



NO STRUCTURAL ALLOWANCE  
FOR BIG OPENINGS

## SOLVE

break ceiling and wall planes,  
insert operable windows, using  
the bouncing of light

insert planes to texture the  
space, lofted areas and corners  
promote retreat when needed

route physical needs deeper into  
the center of the building and  
create multiple access points

add built-in masses to create  
ownership of smaller sections  
of space, reward comfort

determine minimal places to  
add poured foundations posts  
for maximum effect

## BENEFIT

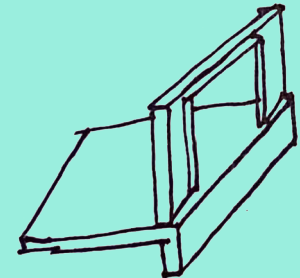
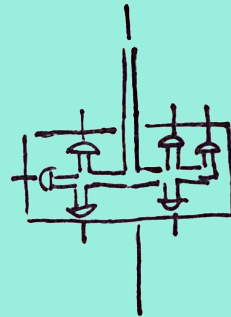
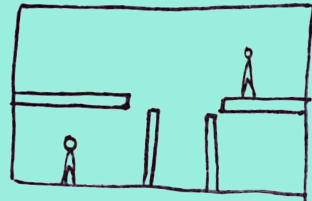
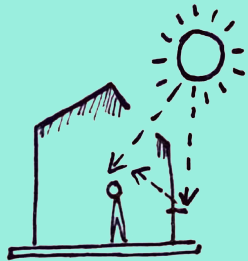
ENERGY SAVINGS AND  
HAPPIER RESIDENTS

CHOSEN NOT FORCED  
INTERACTION, CALM MINDS

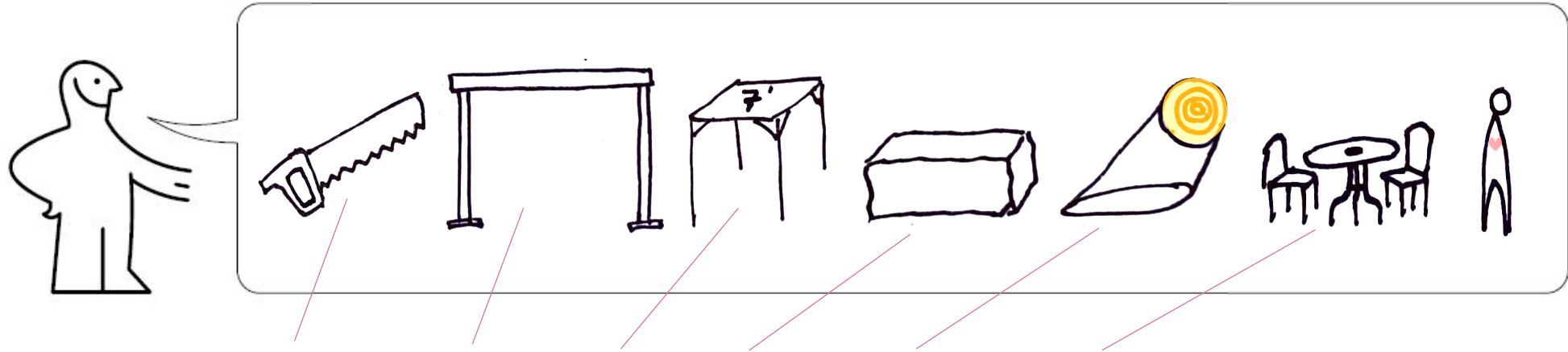
WAY FINDING, HUMAN  
NEEDS FULFILLED

LIVELY SPACE, CONTENTS,  
AND PEOPLE

INSIDE + OUTSIDE  
CONNECTION, OPENNESS



# TOOLS FOR IMPACT



## WHAT YOU NEED:

Something to cut, something to support, some 7' SOMAs, some glass bricks, some purposeful lighting, some human comfort, and most important... someone loving to do it with/for

### SOMETHING TO CUT

would allow for us to make revisions to the existing structure. We can enlarge holes, make spaces where there was separation and provide coves for people to prospect from or refuge in.

### SOMETHING TO SUPPORT

would allow for us to bring loads from the rafters to the foundation without impeding visual or circulation paths. This is key to create spaces that feel both inside and outside, less black and white.

### SOME 7' SOMAS

would allow for us to create covered space in entrances, providing areas for pausing both on the way in and out, blurring the boundary.

### SOME GLASS BRICKS

would allow for us to maintain the general facade style of the strip mall while proposing a new way of looking, into not at. They bring light and connection across planes.

### SOME LIGHTING

would allow for us to guide the human experience gently and without overbearing. Light indicates an alert, something to take into consideration, not a demand.

### SOME COMFORT

would allow for the person embodying the space to feel welcome, like it was made for them. We want them to be happy, healthy and loving, we need to show that we see them.

### SOMEONE LOVING

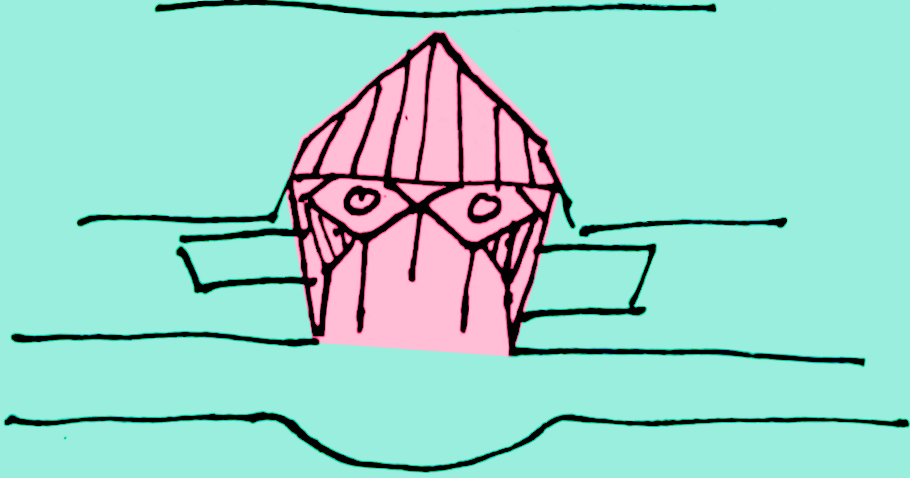
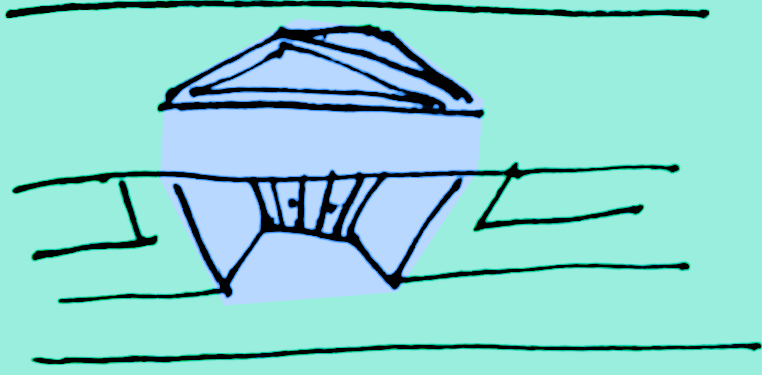
would allow for the project to be pushed by purpose, by care.



While everything you know passes? Death, like a door To a place we've never been before When I watch you holding her the way you once held me? er cry For you When I hear you talk with her like we used to? Could I set everything free? While everything you know passes? Death, like a door To a place we've never been before When I watch you holding her the way you once held me?

uitcase Would you stare forever at the sun Change, like the sky

Never watch the moon rise? Death, like a door



### CHANGE LIKE THE SKY: aerial perspectives of modification zones

OK? Change, like the wind Like the water, like skin Change, like the sky Like the leaves, like a butterfly Would you live forever, never die While everything around passes?  
Would you walk forever in the light To never learn the secret of the quiet night? Still, like a stone Like a hill, like home  
To a place we've never been before Would you live forever, never die While everything around passes?

never die While everything around passes? Would you smile forever, never cry  
Still, what I find Is you are always on my mind Could I feel happy?  
Would you smile forever, never cry?

# CHANGED STRUCTURE



space

circulation

noise

inside

outside

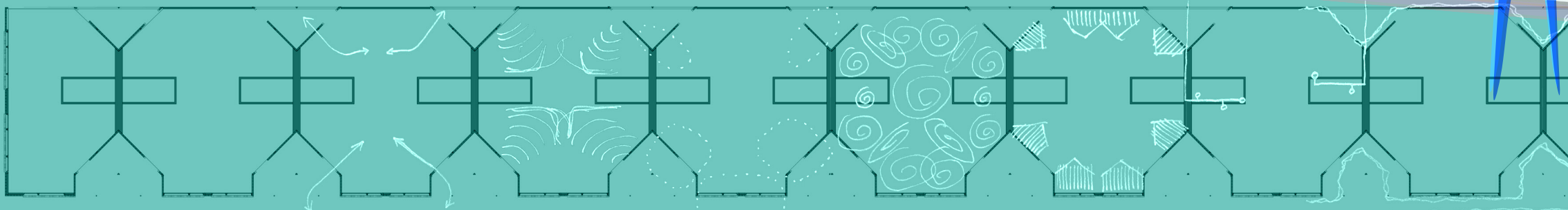
zones

light

water

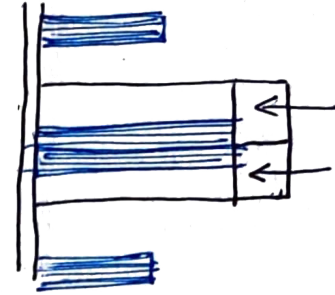
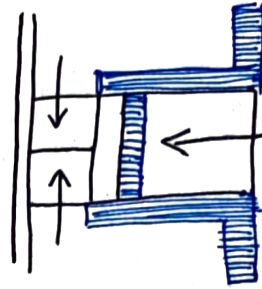
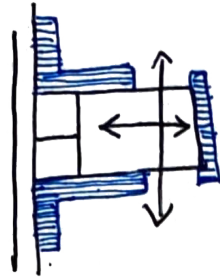
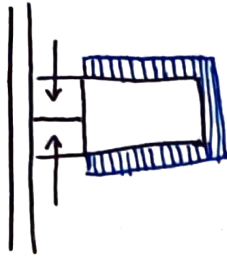
green

space

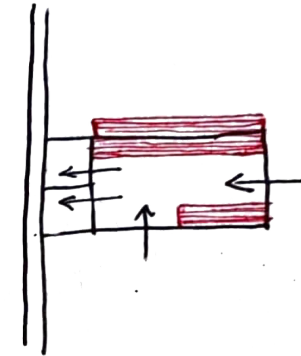
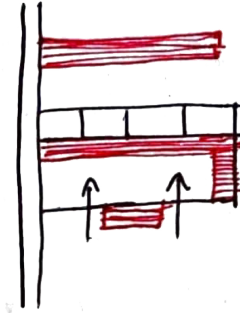
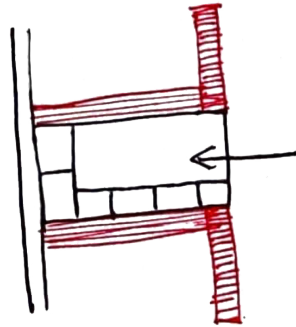
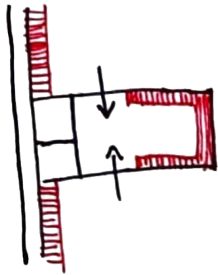




**KITCHEN:** serve, create, join, replenish, nourish, collaborate



**CHILDCARE:** gather, close, share, quiet, happy, communal, care



## SCALES of CHANGE

How to adapt the shell to fit the use?

We can add forms with water access, toilet access, and electrical access to different parts of the closet, enabling completely different relationships of form to function. Some spaces have internal lives and some propel energy outwards, serving an external population.

THE

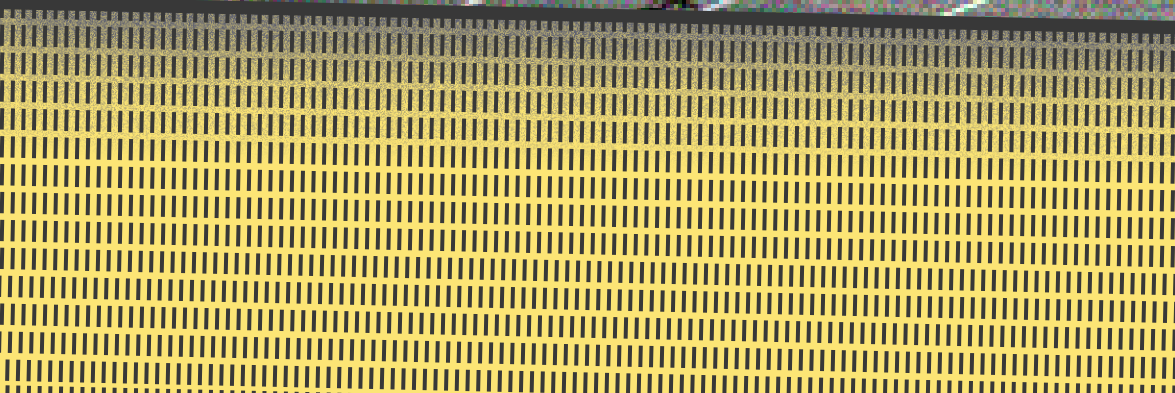
LOTT





## FOUNDATION

As the automobile rose to prominence in America during the early 20th century, parking lots emerged as an integral component of the evolving suburban landscape. Drawing inspiration from European industrial models, yet uniquely American in their vast scale and efficiency, these asphalt fields replaced verdant spaces with functional designs that catered to the country's growing love affair with cars. The omnipresent parking lot—often a lightning rod for criticism due to its environmental impact—nonetheless became a symbol of the modern American dream. A dream driven by money, convenience, and an insatiable hunger for progress.





# EXISTING TENSIONS

Lots burden the earth, generating heat, pollution, and displacement of habitats.

The focus on vehicles in our cities creates a labyrinth of asphalt, consuming green spaces and pedestrian life.

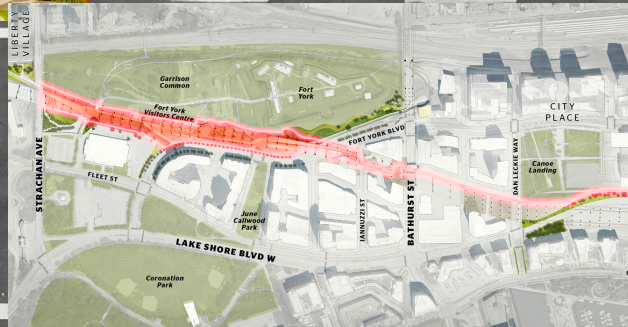
Poorly planned lots risk accidents, while unseen toxins from asphalt risk public health.

Parking lots consume valuable resources such as energy, water, and materials, taxing the environment.

Overdependence on cars can amplify socioeconomic inequalities, especially for those without access.

The starkness of asphalt overrides the visual appeal of natural or well-maintained areas.





## PRECEDENT 1: THE BENTWAY

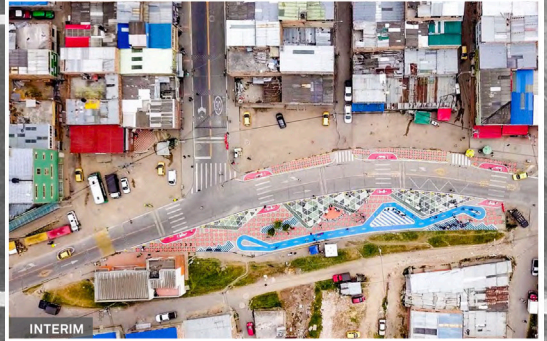
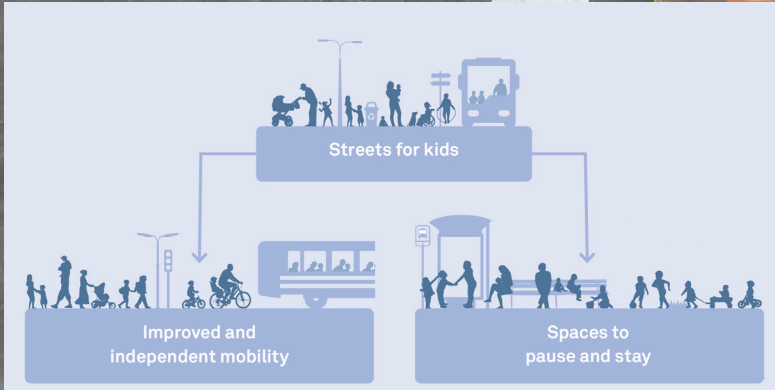
1

The Bentway, an **urban intervention** beneath Toronto's Gardiner Expressway, artfully repurposes a desolate 1.75 km stretch into a **vibrant public space**. Spearheaded by Public Work and Greenberg Consultants, the project navigates the complexities of infrastructure, balancing structural constraints with a **playful and engaging design**. Employing innovative construction methods, the project intertwines **pedestrian and cycling paths, recreational amenities, and public art installations** within the underbelly of the expressway. By weaving together a cohesive space that welcomes **diverse users**, The Bentway orchestrates a new dialogue between the city's inhabitants and its infrastructural landscapes. This urban oasis addresses broader social practices, fostering **connections and creative expression** in an otherwise inhospitable realm.



5 PRECEDENT 2:  
PAVEMENT  
TO PARKS

Pavement to Parks is a San Francisco initiative that reimagines the city's **underutilized streets and public spaces** as thriving community sanctuaries. With a focus on **repurposing excess asphalt** and **enhancing permeability**, the program embeds sustainable design principles into the **urban fabric**. Utilizing strategic **depaving** techniques, Pavement to Parks introduces flourishing greenery, pedestrian-friendly surfaces, and captivating public art into **previously barren spaces**. This precedent leads in construction practices with the judicious removal of asphalt, soil restoration, and the implementation of permeable materials to **promote storm water infiltration** and **reduce runoff**.



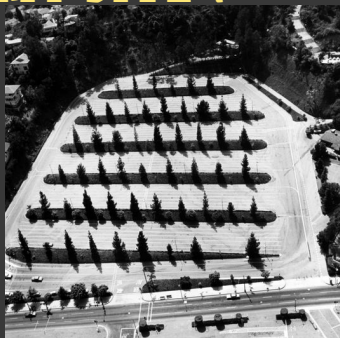
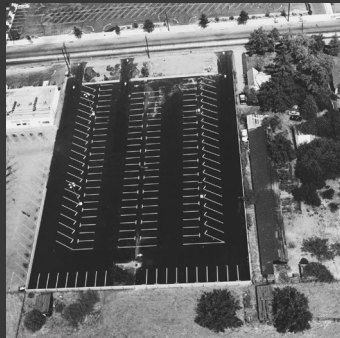
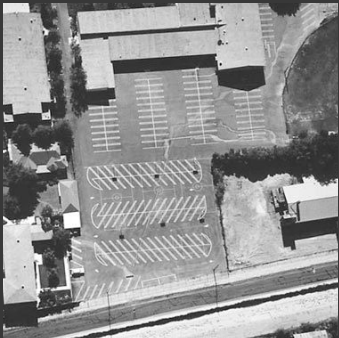




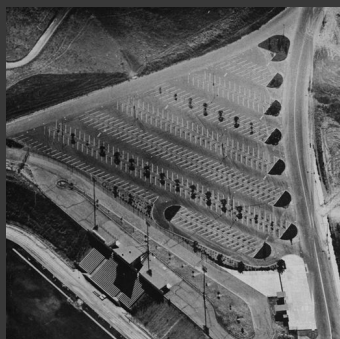
### PRECEDENT 3: THE WOONERF

The Woonerf, a pioneering **Dutch urban design intervention**, disrupts traditional street hierarchy by **blurring boundaries** between **pedestrians, cyclists, and drivers**. Through strategic modifications to the built environment, Woonerven challenge conventional mobility paradigms. By strategically **cutting through asphalt surfaces** and **dissolving curbs**, Woonerf designs facilitate a harmonious, shared space for all users, catalyzing a profound shift in transportation behavior. Construction processes prioritize the highest endangered pedestrian's comfort and safety, often incorporating traffic calming measures and visual cues that emphasize the residential character of these living streets.





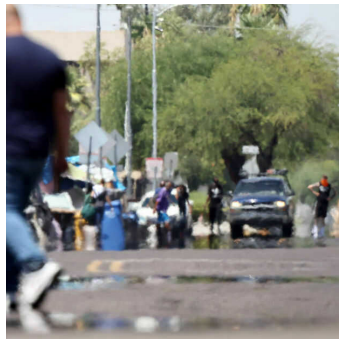
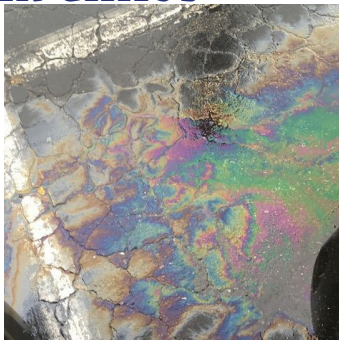
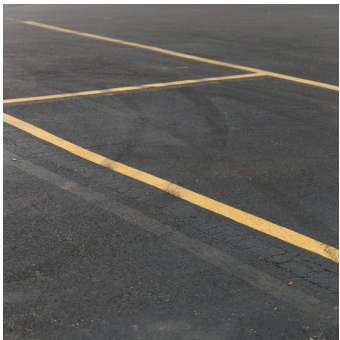
**ARE YOU MY SITE ?**







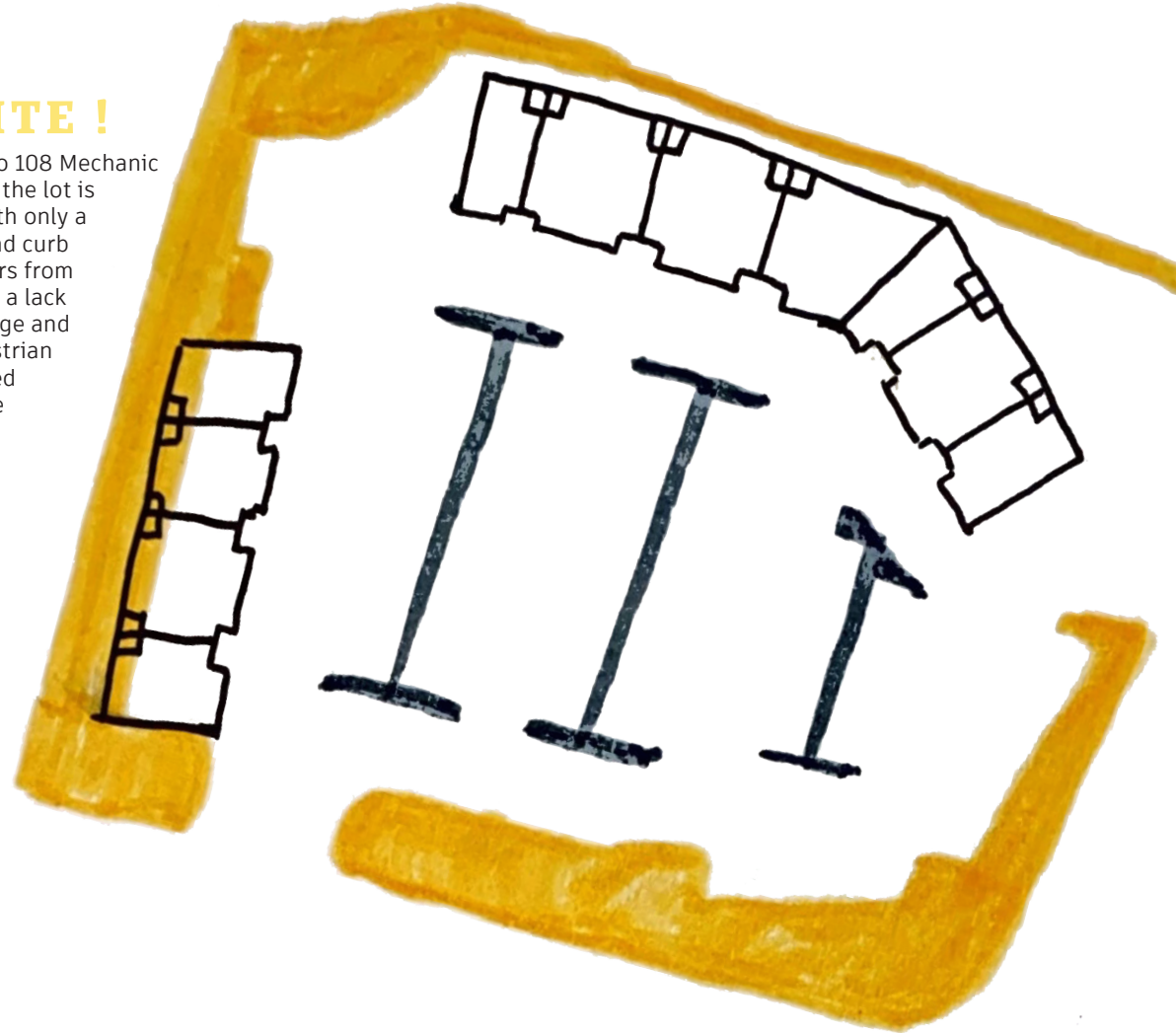
**OUR HUMAN CHAOS**



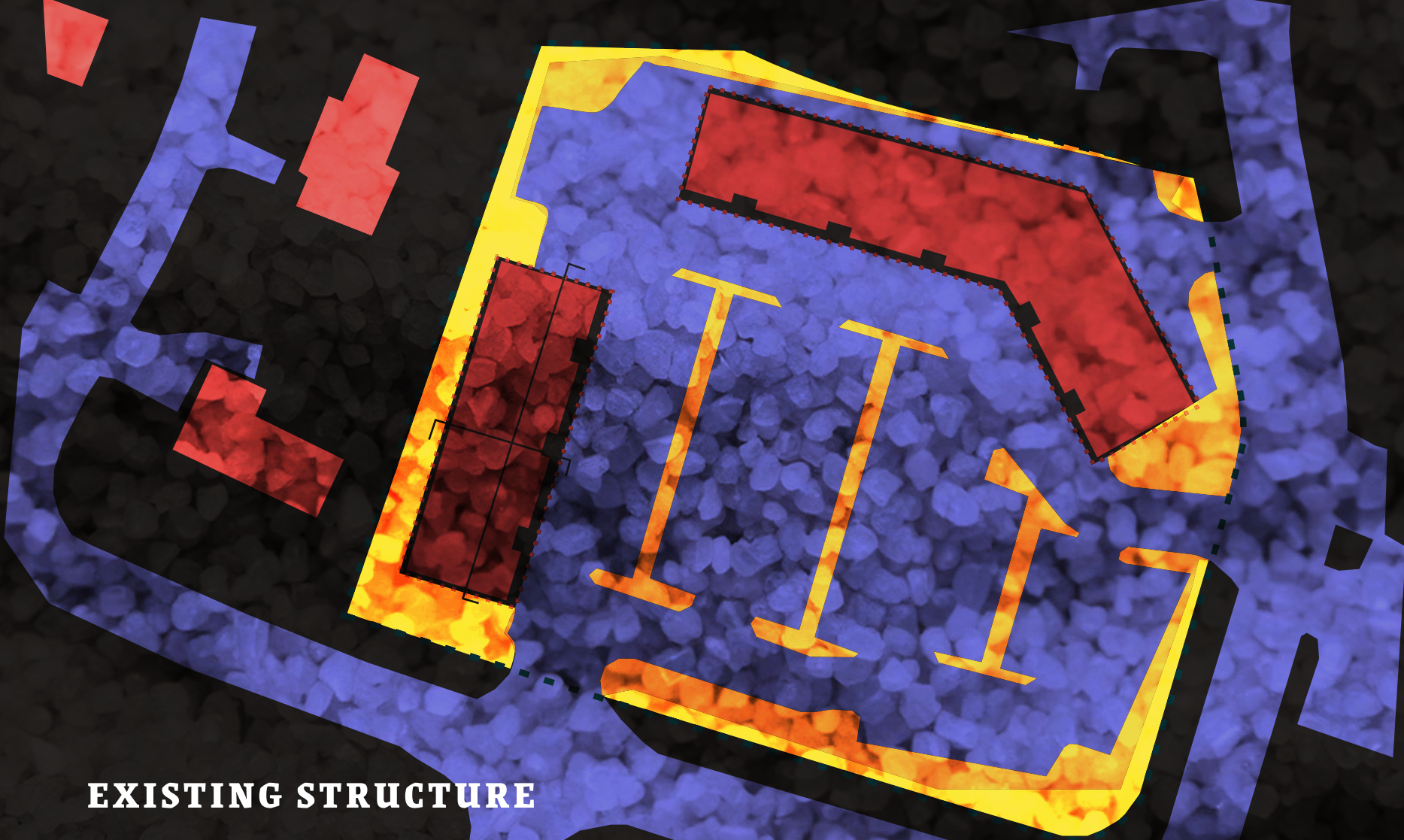


## MY SITE !

In regards to 108 Mechanic St in Bellingham MA, the lot is nearly fully paved with only a perimeter of grass and curb separating parked cars from moving cars. There is a lack of sidewalks or signage and it feels like the pedestrian is an almost unwanted entity, the preference being an entity encased in metal.

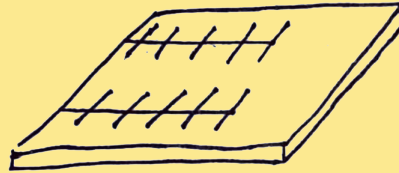






**EXISTING STRUCTURE**

# WHAT NEEDS TO CHANGE ?



## ISSUE

NO DIFFUSION OF SOLAR HEAT

CONSTANT WATER RETENTION ON SURFACE

ONE PERMANENT FLAT PLANE

SINGULAR LEVELS  
FLATTEN THE SPACE

HARSH AND DIRECT SIGHT  
LINES ACROSS SPACE

## SOLVE

break asphalt and reveal dirt,  
use shading structures to  
create cool pockets

utilize relief lines for water to  
conduct through, add planted  
swales and berms

cut through asphalt to add  
breathing across the plane, utilize  
sommas to create vertical space

build down and up, create a  
sense of scale from the human  
body, add layers

add scales of change, the site,  
the building, the soma, the car,  
let them all change

## BENEFIT

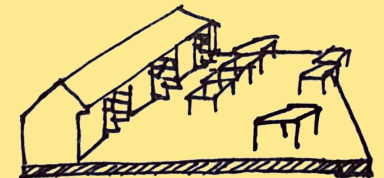
TEMPERATURE RELIEF,  
GREENERY, INTEREST

PLANTABLE AREAS, FLOOD  
CONTROL, TEXTURE

WAY FINDING,  
OWNERSHIP OF SPACE

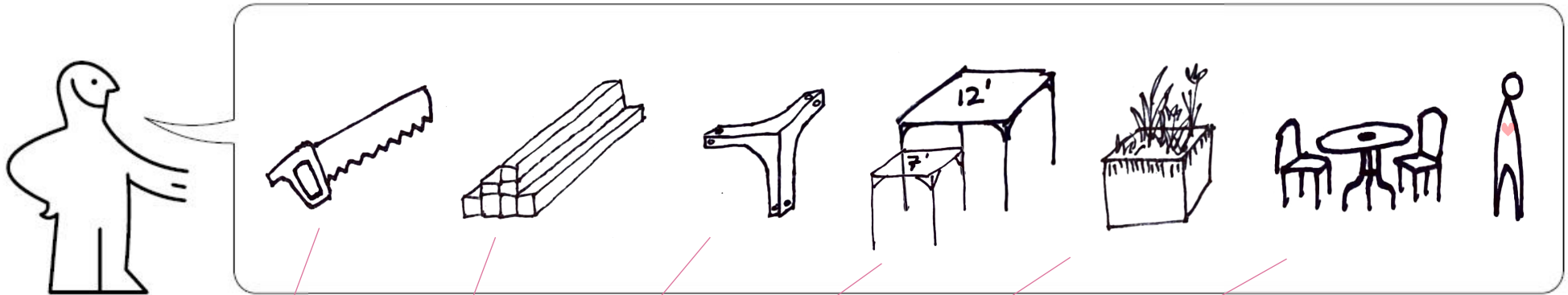
COMPLEXITY, DIVERSITY,  
EASE OF INTERACTION

VISUAL BREAKS, NOOKS  
AND CRANNIES, COMFORT





# TOOLS FOR IMPACT



## WHAT YOU NEED:

Something to cut, something to build, something to join, 7' + 12' SOMAS, some exposure of soil, some human comfort, and most important...

someone loving to do it with/for

### SOMETHING TO CUT

would allow for us to make revisions to the existing structure. We can enlarge holes, make spaces where there was separation and provide coves for people to prospect from or refuge in.

### SOMETHING TO SUPPORT

would allow for us to create zones within zones, these could hold people, cars, utility, nothing at all. They provide space that people can enter or exit, a declaration of participation.

### SOMETHING TO JOIN

would allow for us to connect support to support, branching space outwards and securing a stable upper level. With the corner brace, all movement is safely frozen.

### SOME 7' and 12' SOMAS

would allow for us to add specific scales where needed depending on the form of the inhabitant. They can form community, shops, gathering space, privacy or anything you can dream up.

### SOME SOIL

would allow for us to remind the surface of what lies below, working with the existing condition is not just important but integral to the continued life of this space.

### SOME COMFORT

would allow for the person embodying the space to feel welcome, like it was made for them. We want them to be happy, healthy and loving, we need to show that we see them.

### SOMEONE LOVING

would allow for the project to be pushed by purpose, by care.

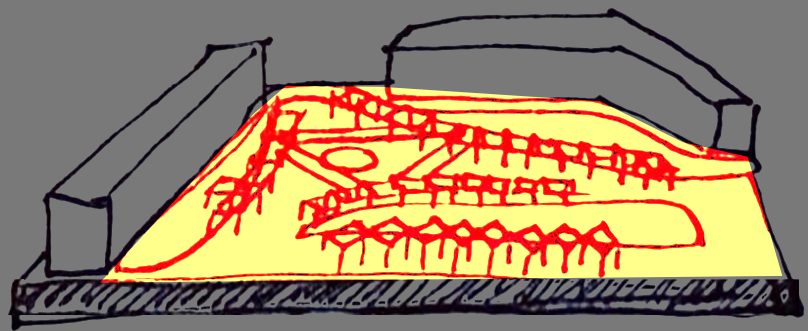
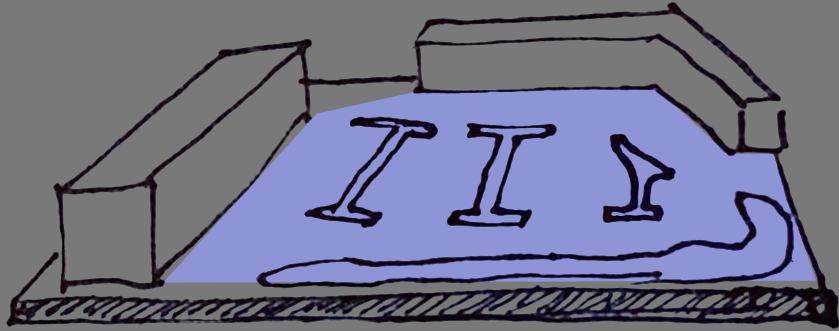
OK? Change, like the wind Like the water, like skin Change, like the sky Like the leaves, like a butterfly Would you live forever,  
 n rising? Would you walk forever in the light To never learn the secret of the quiet night? Still, like a stone Like a hill, like home  
 Death, like a door To a place we've never been before Would you live forever, never die While everything around passes?

Never watch the moon

Like the leaves, like a butterfly

Would you stare forever at the sun  
Change, like the sky

While everything you know passes?  
Death, like a door



CHANGE LIKE THE SKY: aerial perspectives of modification zones

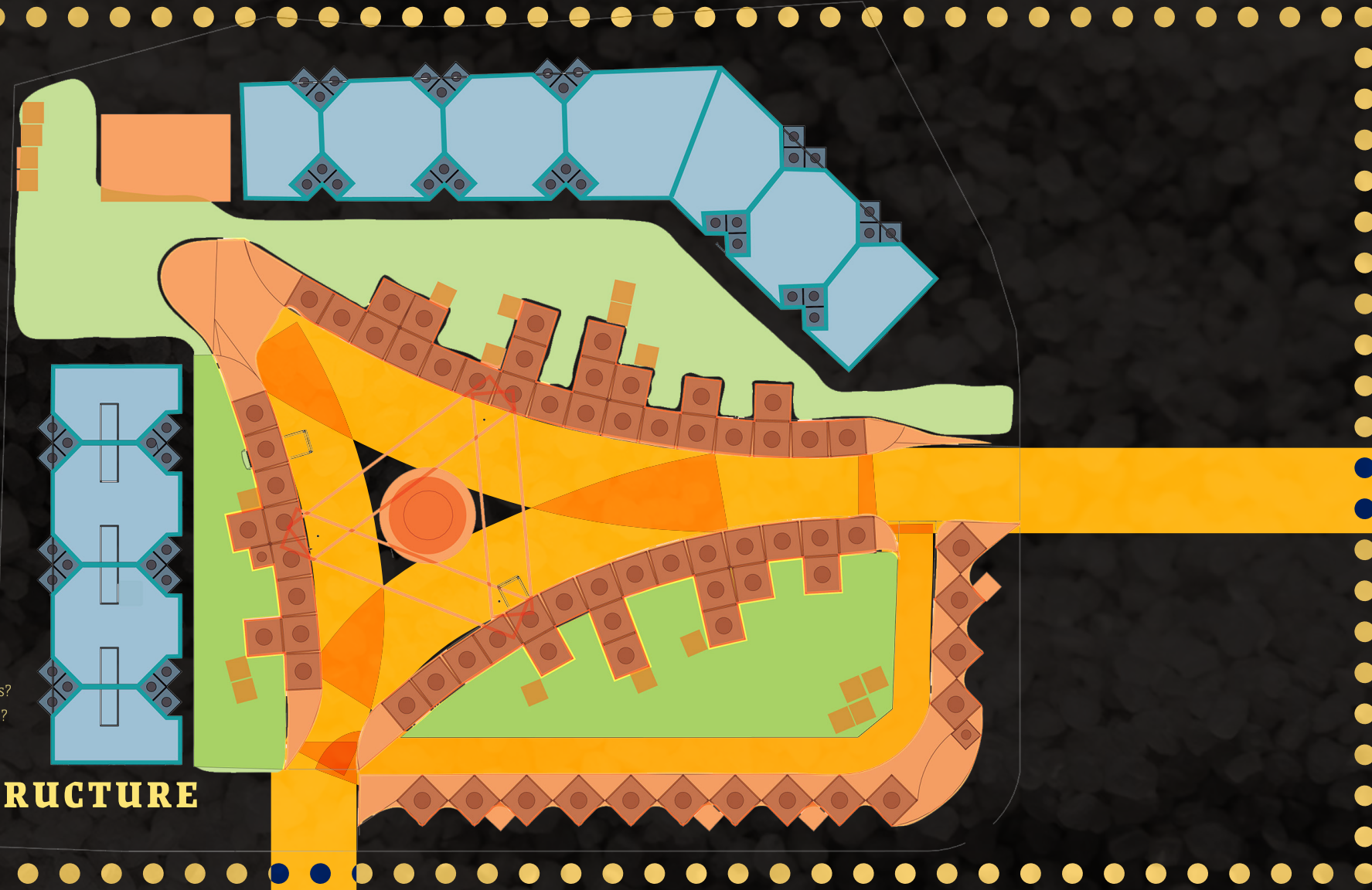
While everything you know passes? Death, like a door To a place we've never been before When I watch you holding her the way you once held me?  
 er cry y for you When I hear you talk with her like we used to? Could I set everything free When I watch you holding her the way you once held me?  
 Death, like space The deep sea, a suitcase

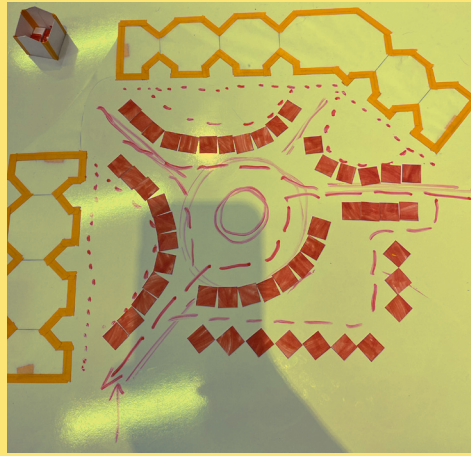
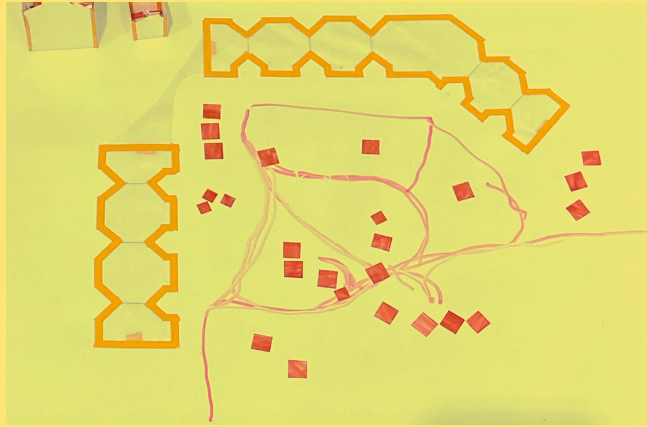
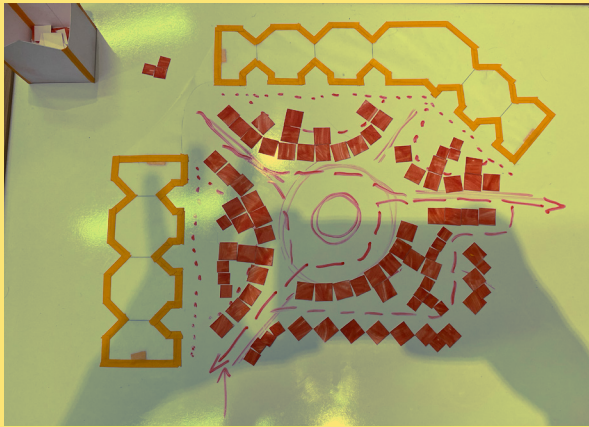
never die While everything around passes? Would you smile forever, never  
 Still, what I find Is you are always on my mind Could I feel happy,  
 Would you smile forever, never cry?



There are infinite ways to layout our sites with our pieces, one shift and the entire mood changes. How do we want to be using our space? How do we want to welcome people into it, to let ourselves stay for extended periods? Do we want community or separation? It is up to you, it always has been.

## CHANGED STRUCTURE





## SCALES of CHANGE

How to adapt the shell to fit the use?

We can add forms with uniting forces, forms with opposing forces, we can utilize the street as a fence or we can utilize it as a watering hole.

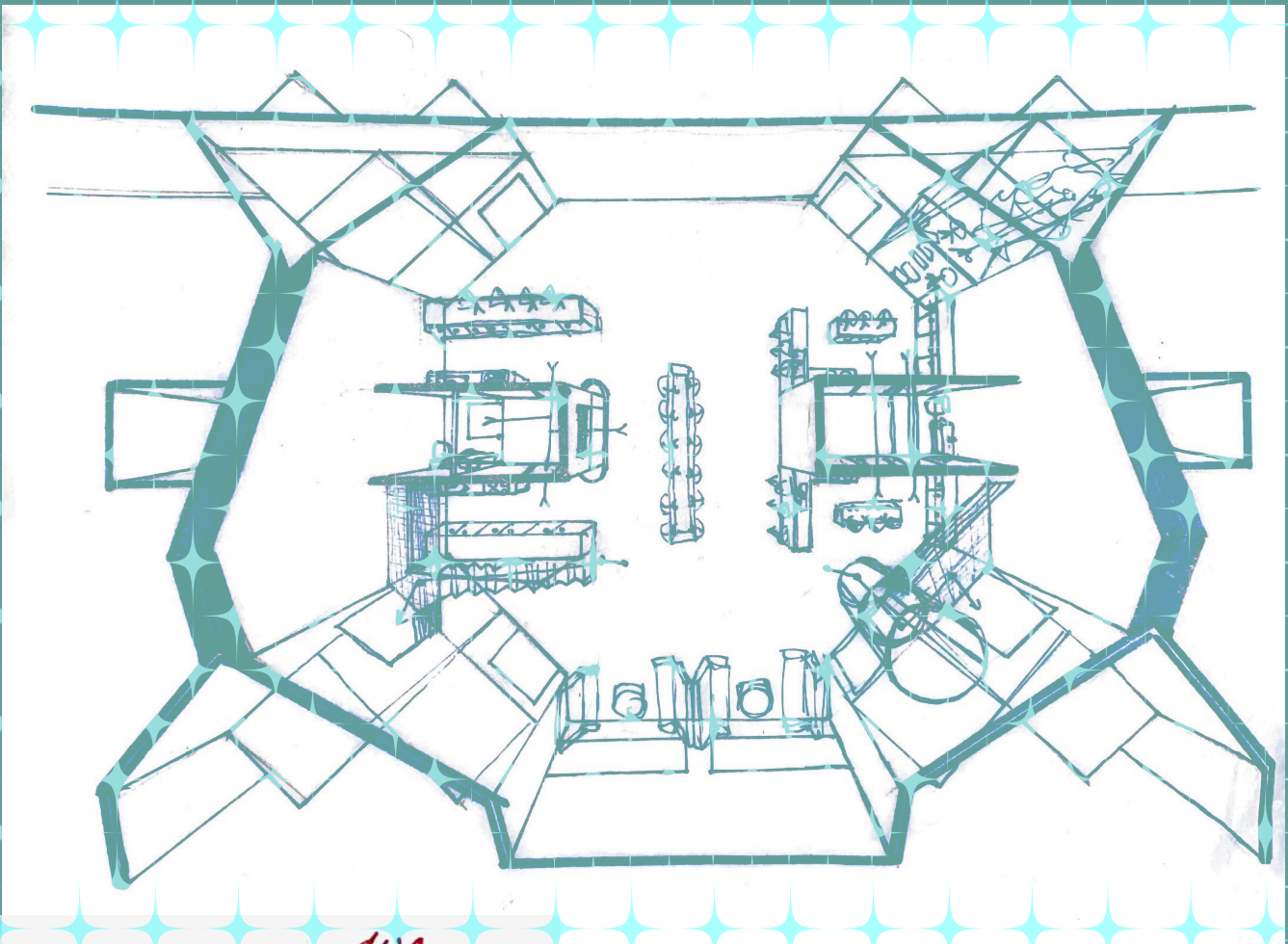


**HOME**

**WARD**

**BOUND**





649 SQFT

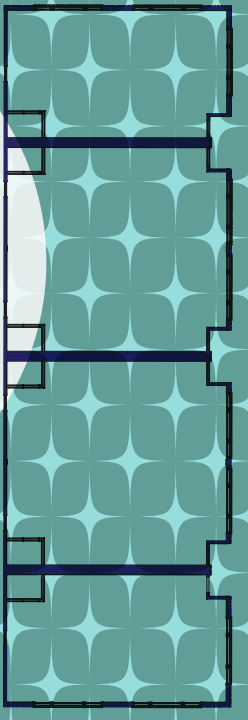


1315 SQFT

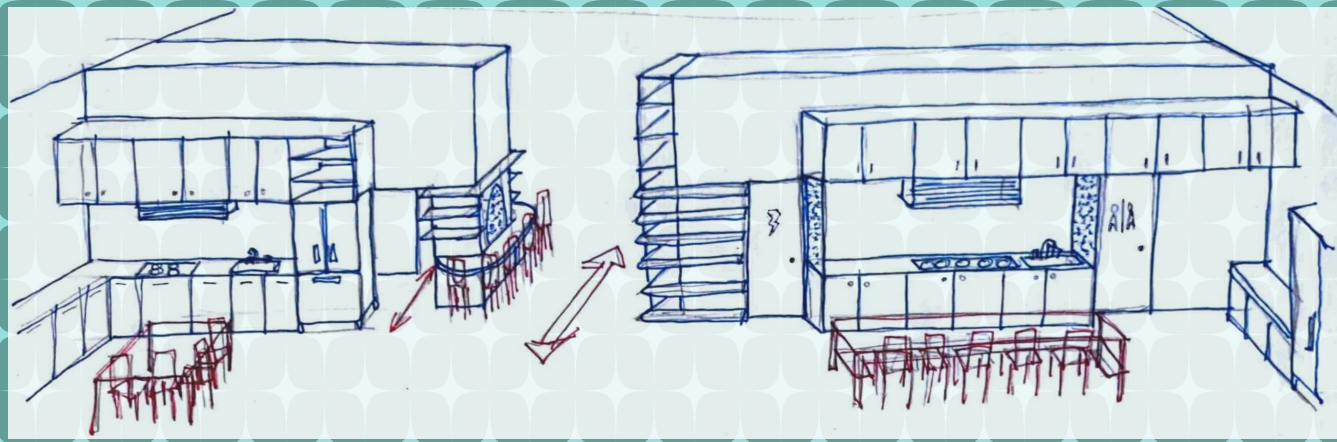
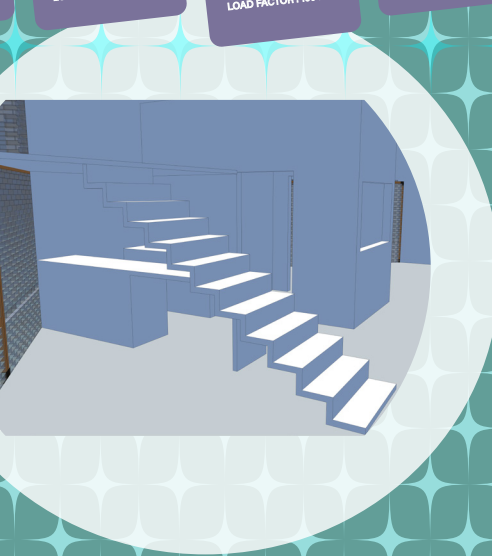
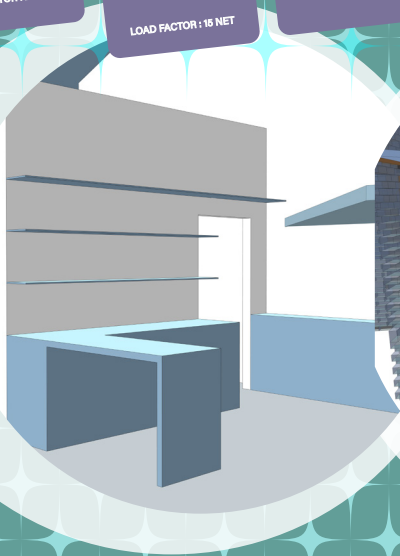
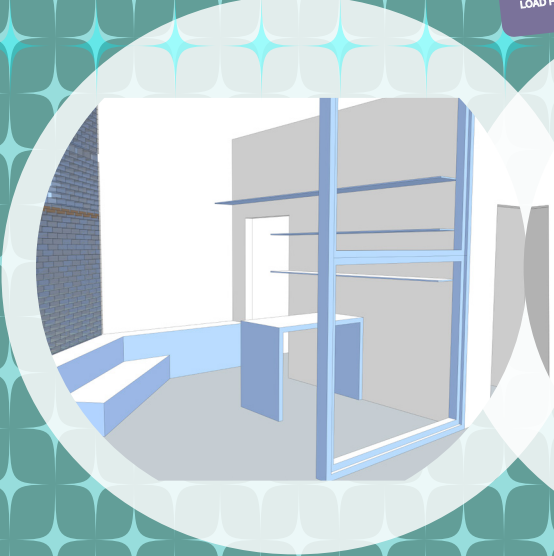
1215 SQFT

649 SQFT

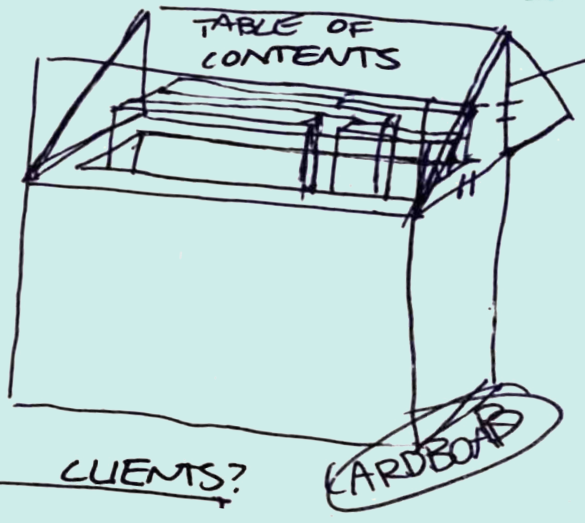
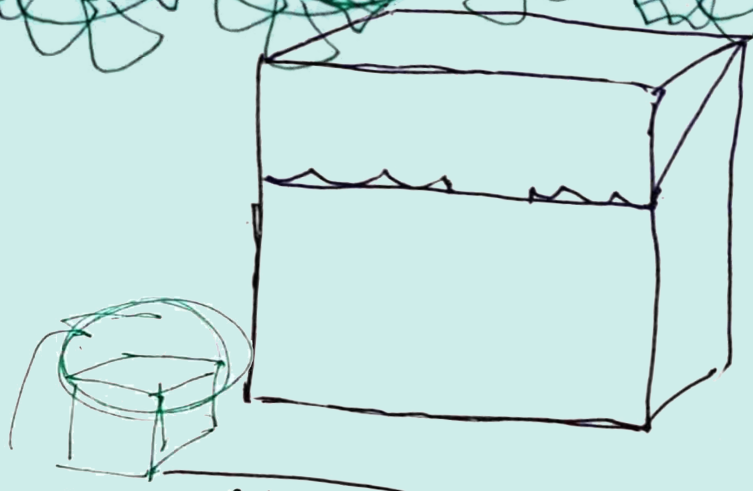
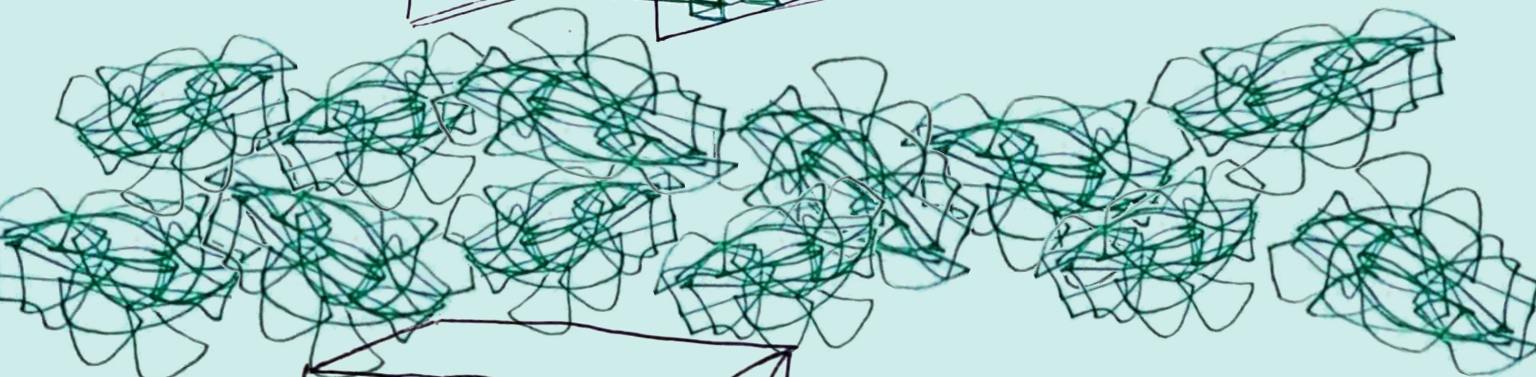
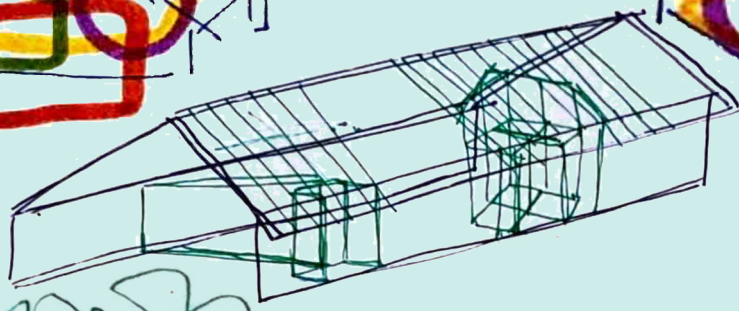
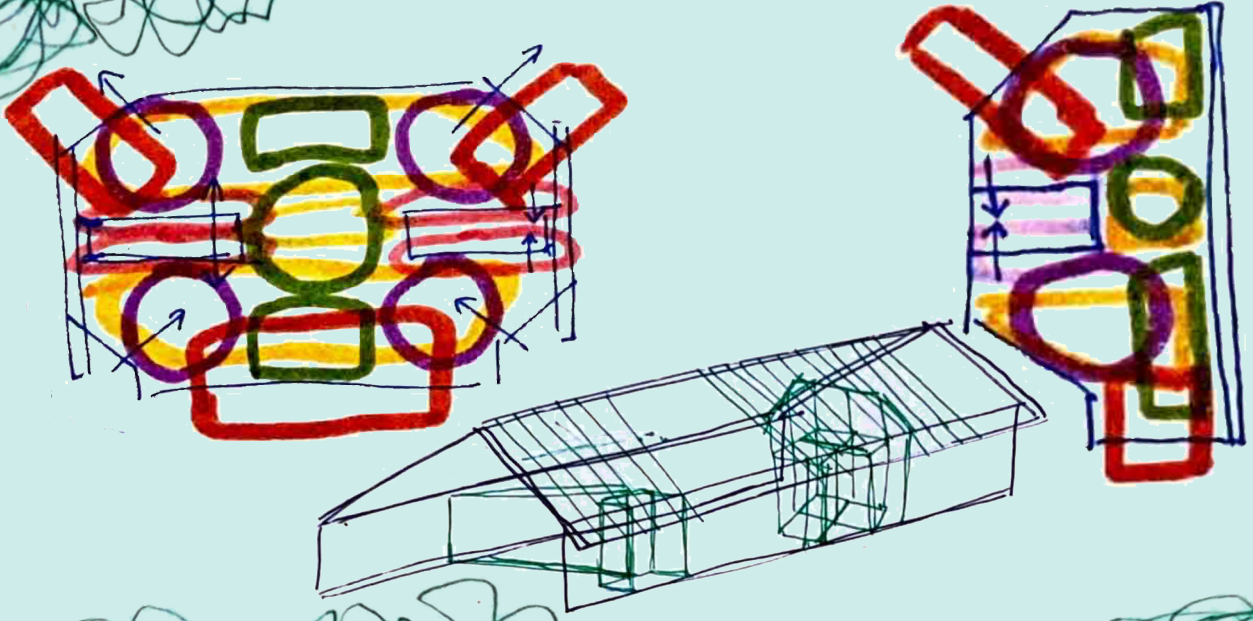
CREATE TEXTURED FACES  
 ROUTE UTILITIES THROUGH SKINS  
 CREATE POOLING + FLOW AREAS  
 CREATE SHORTER LINES OF SIGHT  
 UTILIZE ANGLES TO CREATE NOOKS  
 USE POURUS + OPAQUE FACES TO CHANGE PRIVACY  
 ADD MOVABLE FURNITURE  
SHARE WATER FOR EASE



- GATHERING SPACE**  
LOAD FACTOR : 5-15 NET
- EDUCATION ROOMS**  
LOAD FACTOR : 20 NET
- CHILD CARE**  
LOAD FACTOR : 35 NET
- HEALTH CLINIC**  
LOAD FACTOR : 240 NET
- CULTURAL CENTER**  
LOAD FACTOR : 15 NET
- OUTDOOR SPACE**  
LOAD FACTOR : 30 NET
- COMMUNITY KITCHEN**  
LOAD FACTOR : 200 NET
- CLEANING SPACES**  
LOAD FACTOR : 100 NET
- LIBRARY**  
LOAD FACTOR : 60 NET



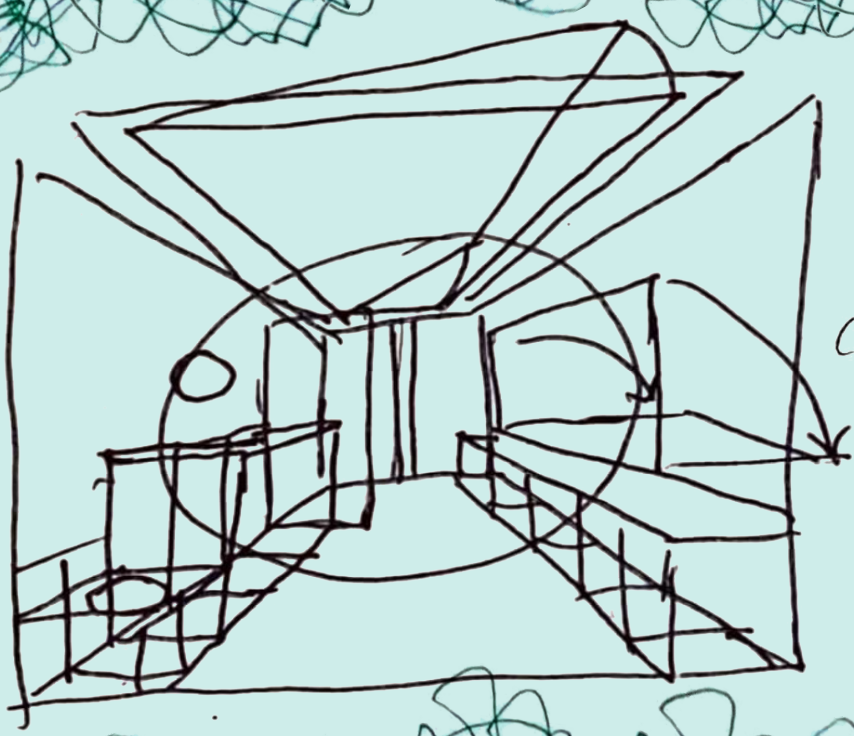
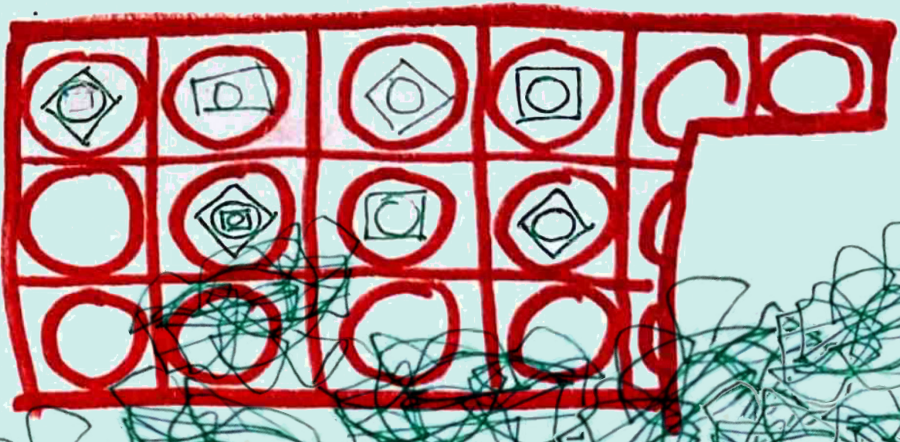




X GUARDRAILS  
X PEOPLE

CLIENTS?

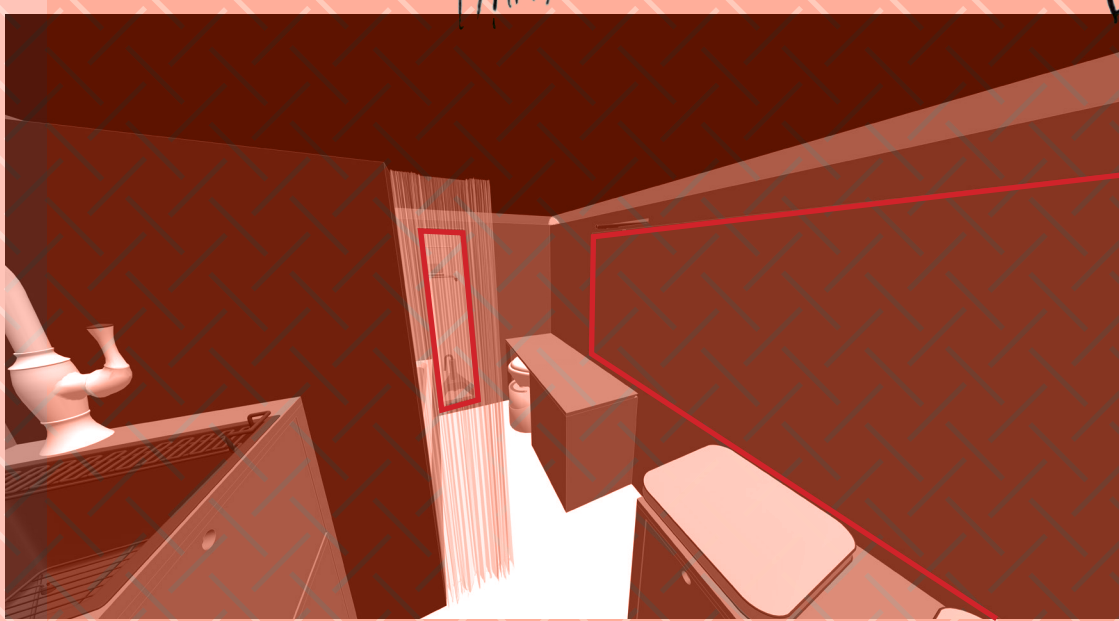
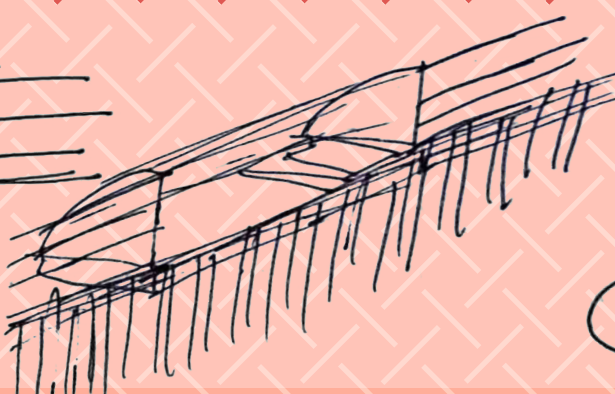
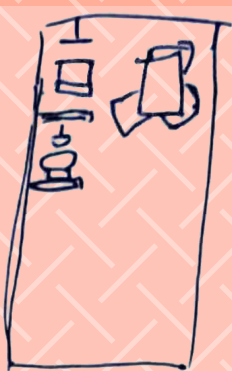
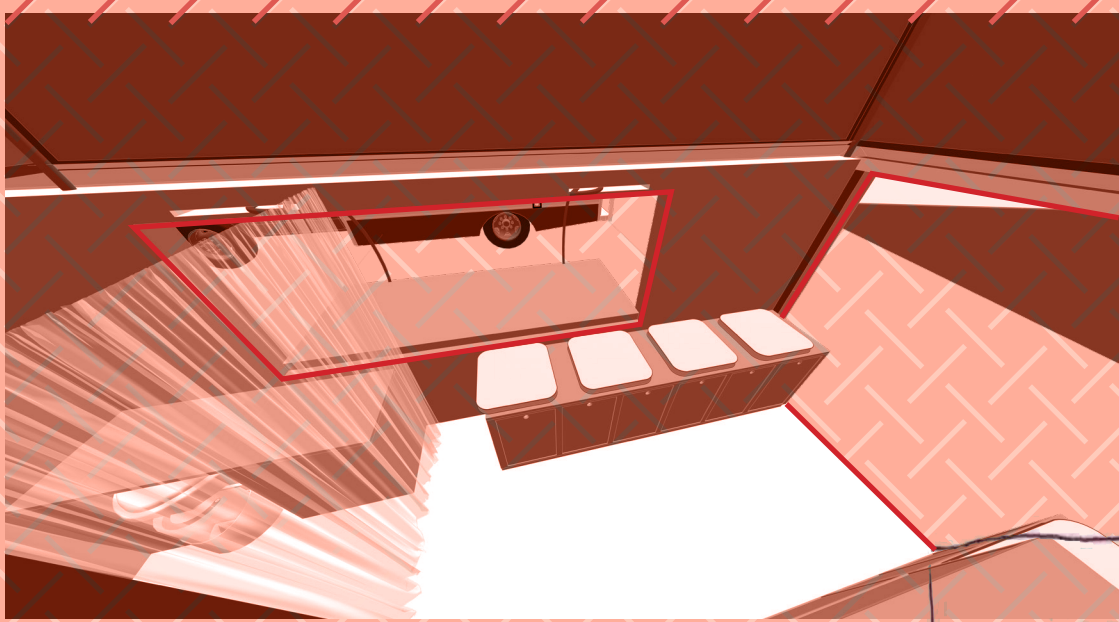
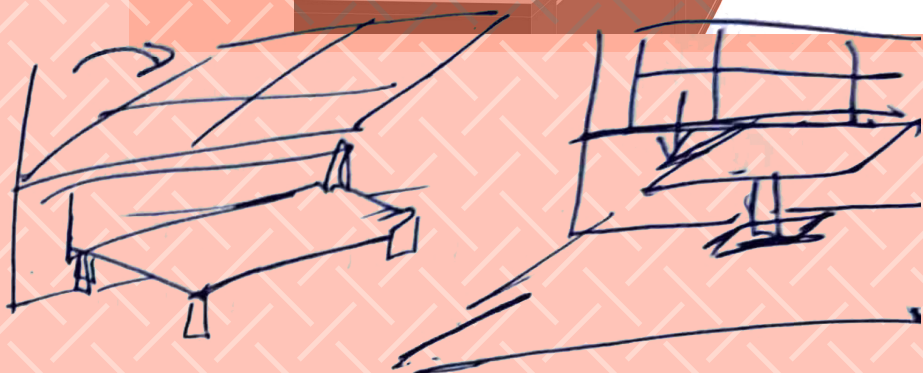
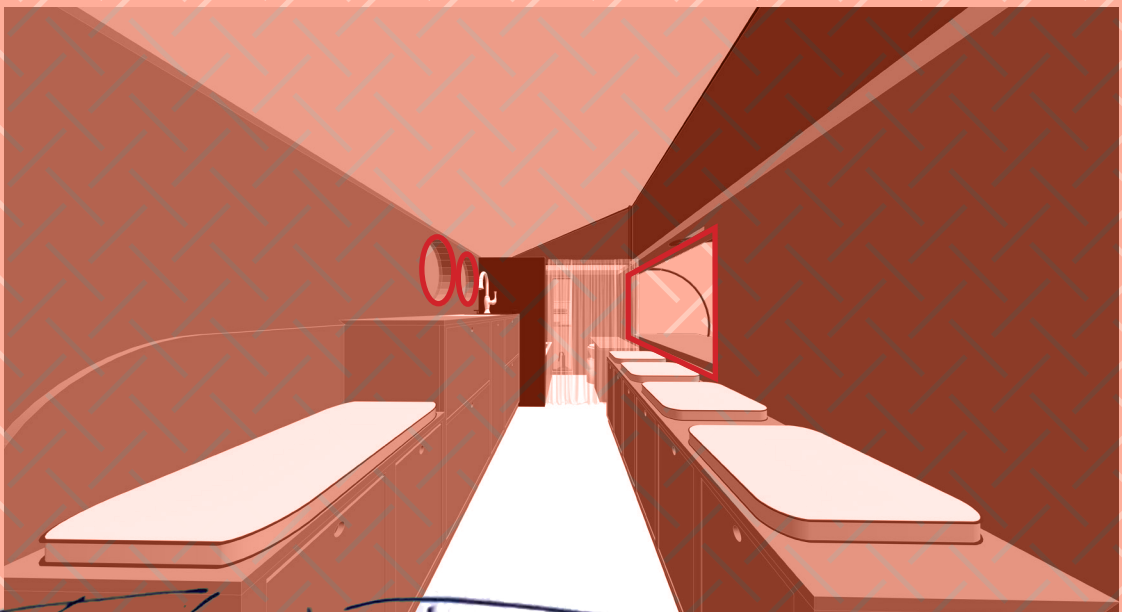
CARDBOARD



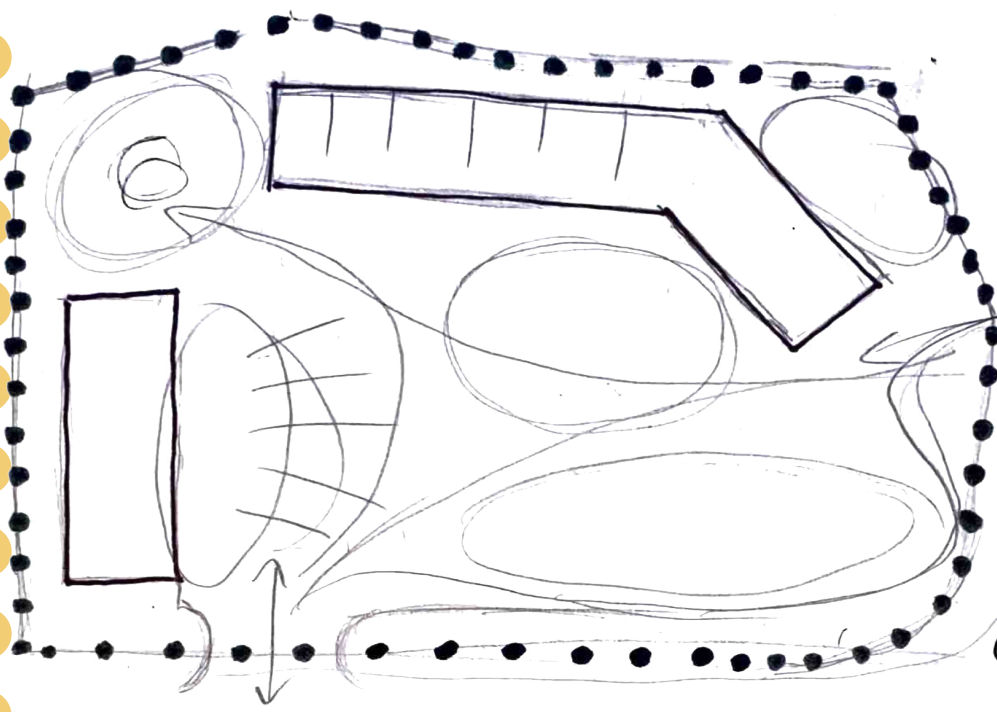
CADDIS FLY









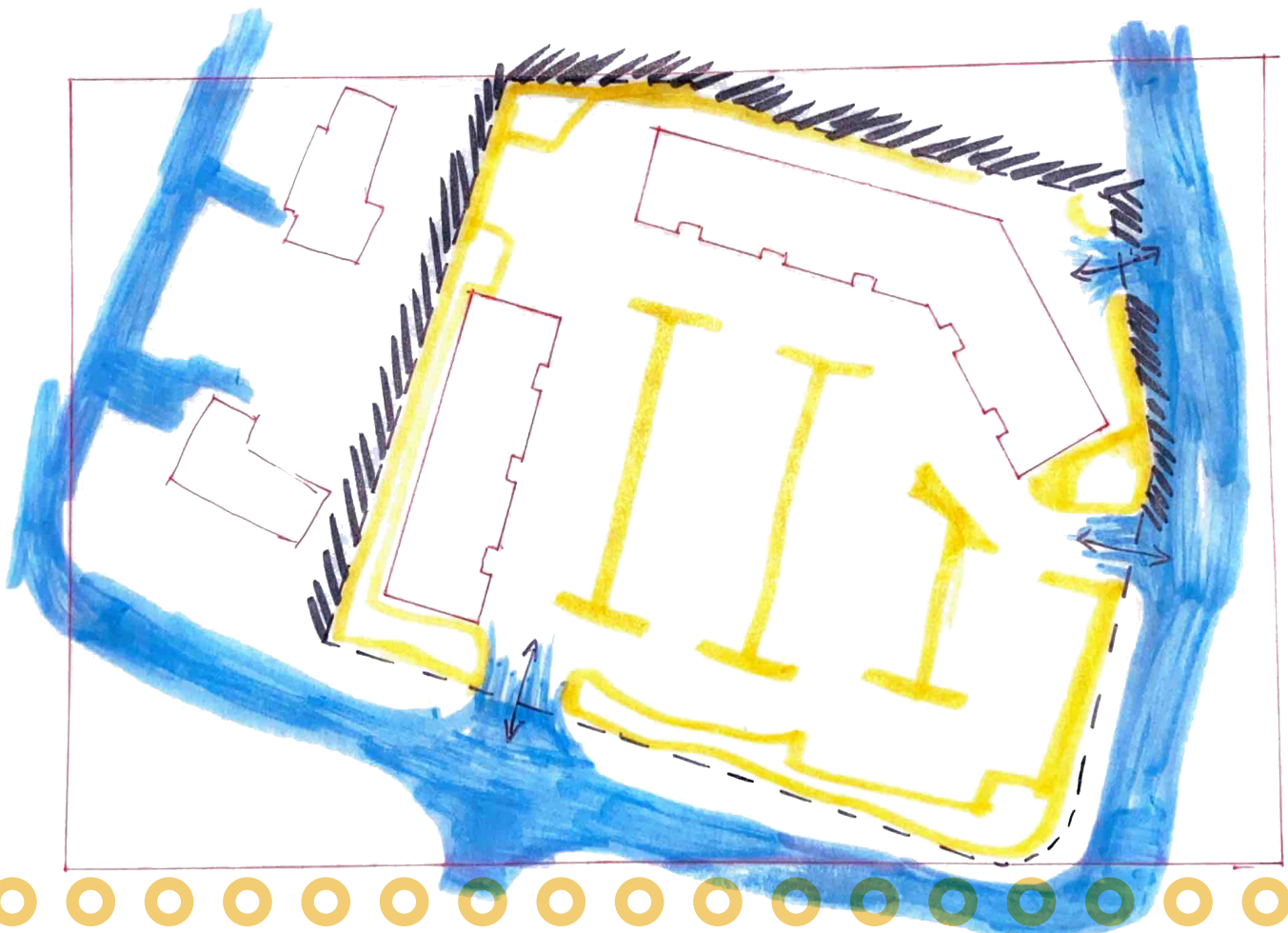


DOES IT MAKE SENSE TO ROTATE?  
 HOW TO ALLOW FOR DOCKING?

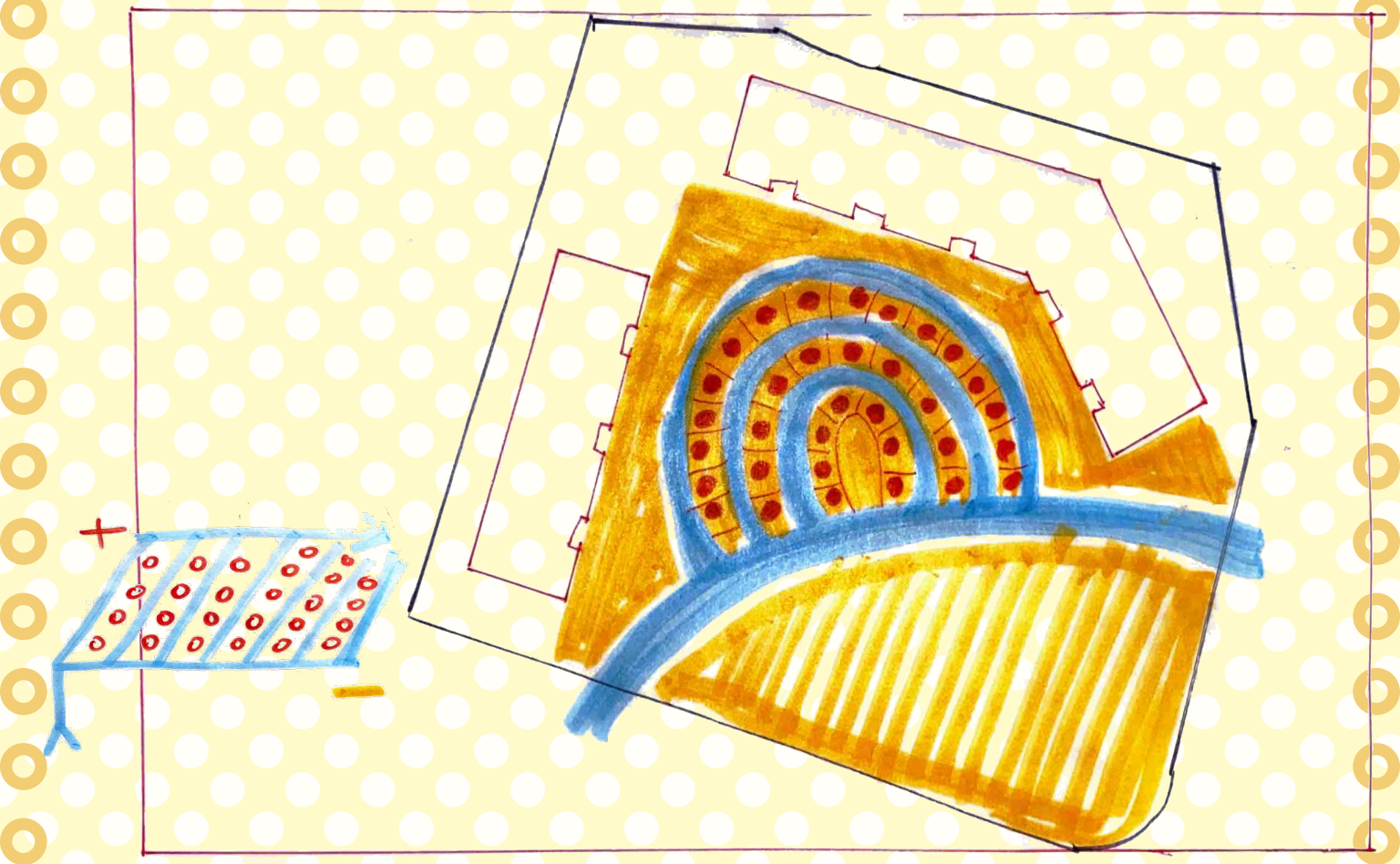
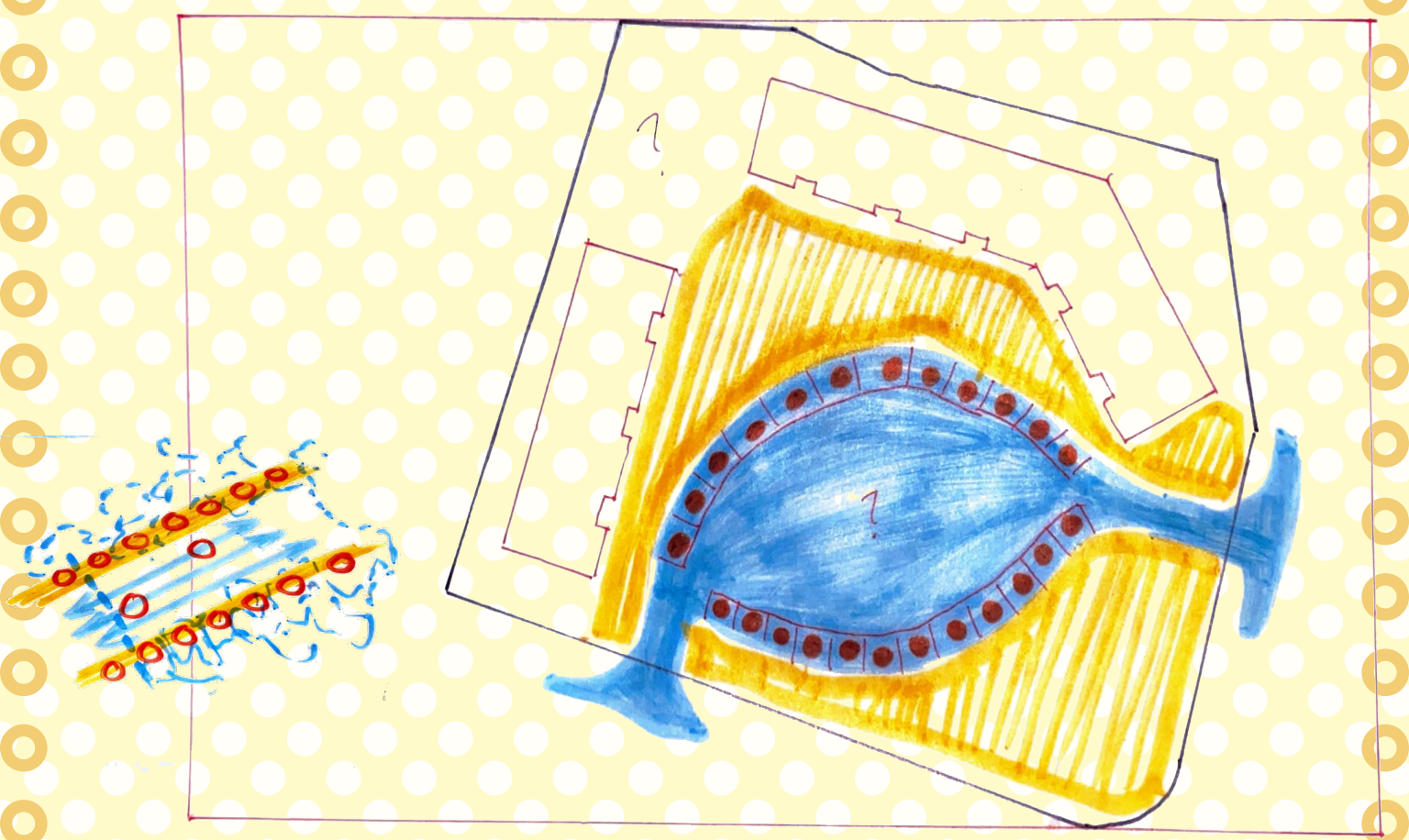
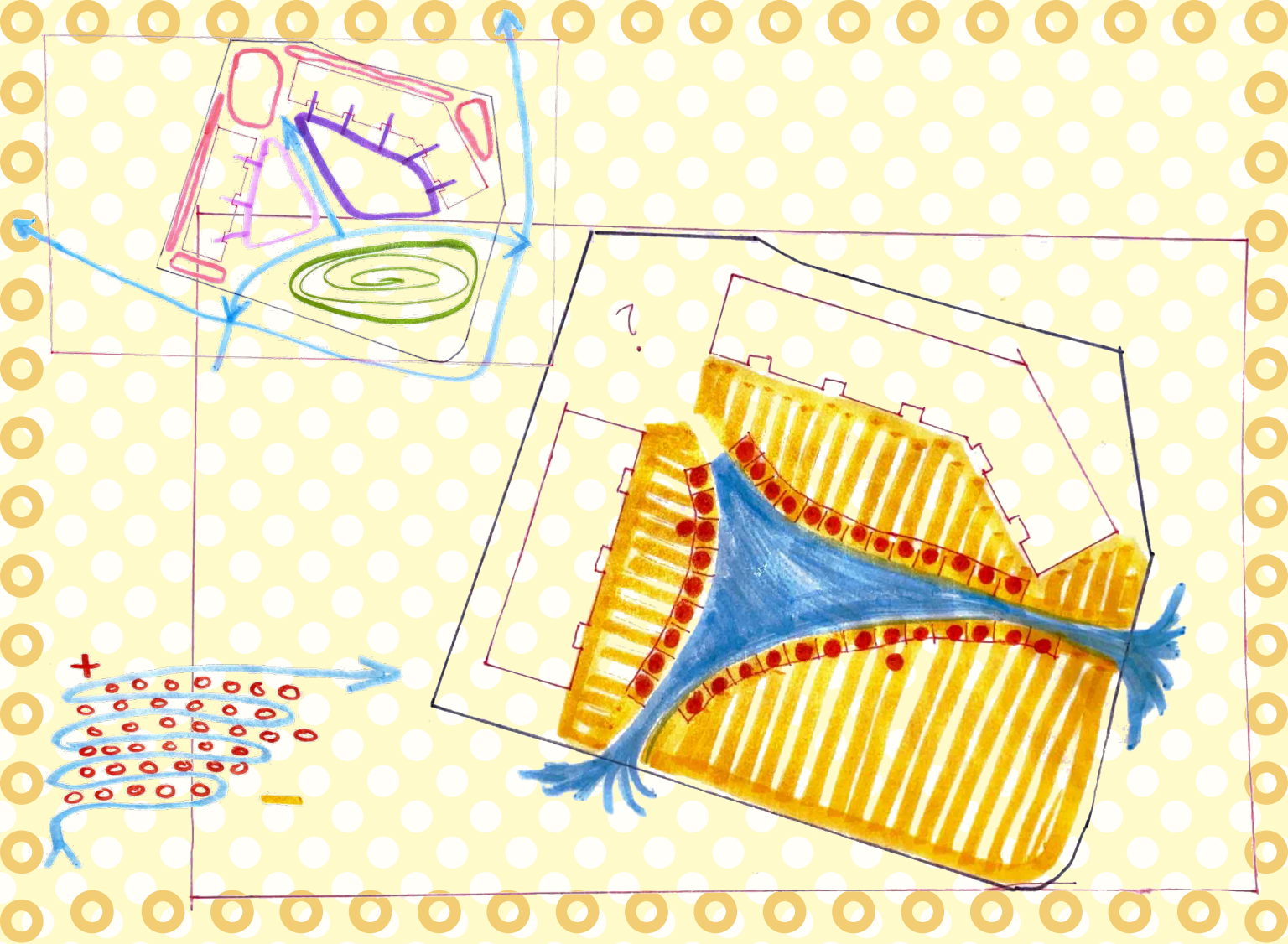
WHERE DOES ENERGY POOL?

- ② WATER FLOW
- ① SOIL CONDITION
- ⑦ OPENINGS IN HOME
- ③ HOW TO REPAVE EFFICIENTLY

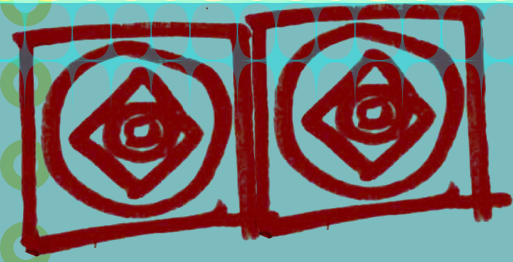
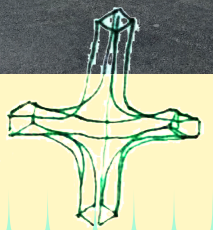
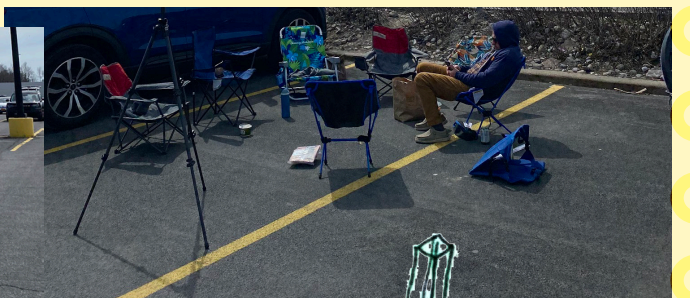
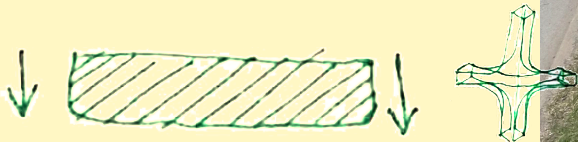
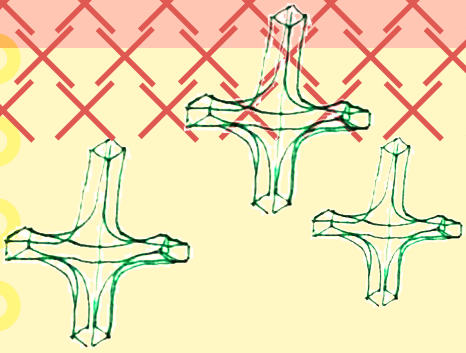
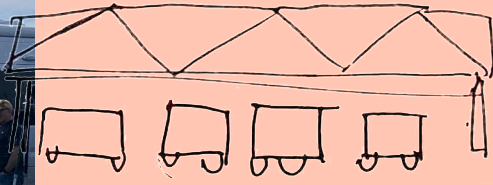
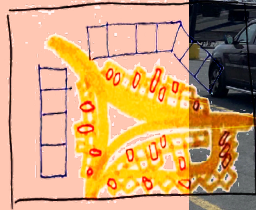
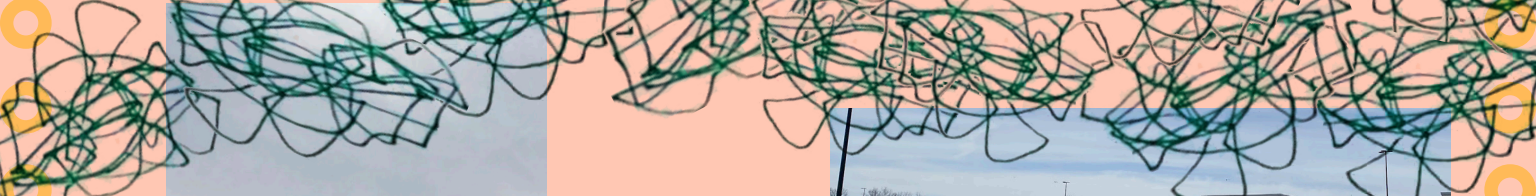
CURRENT SITE SETUP







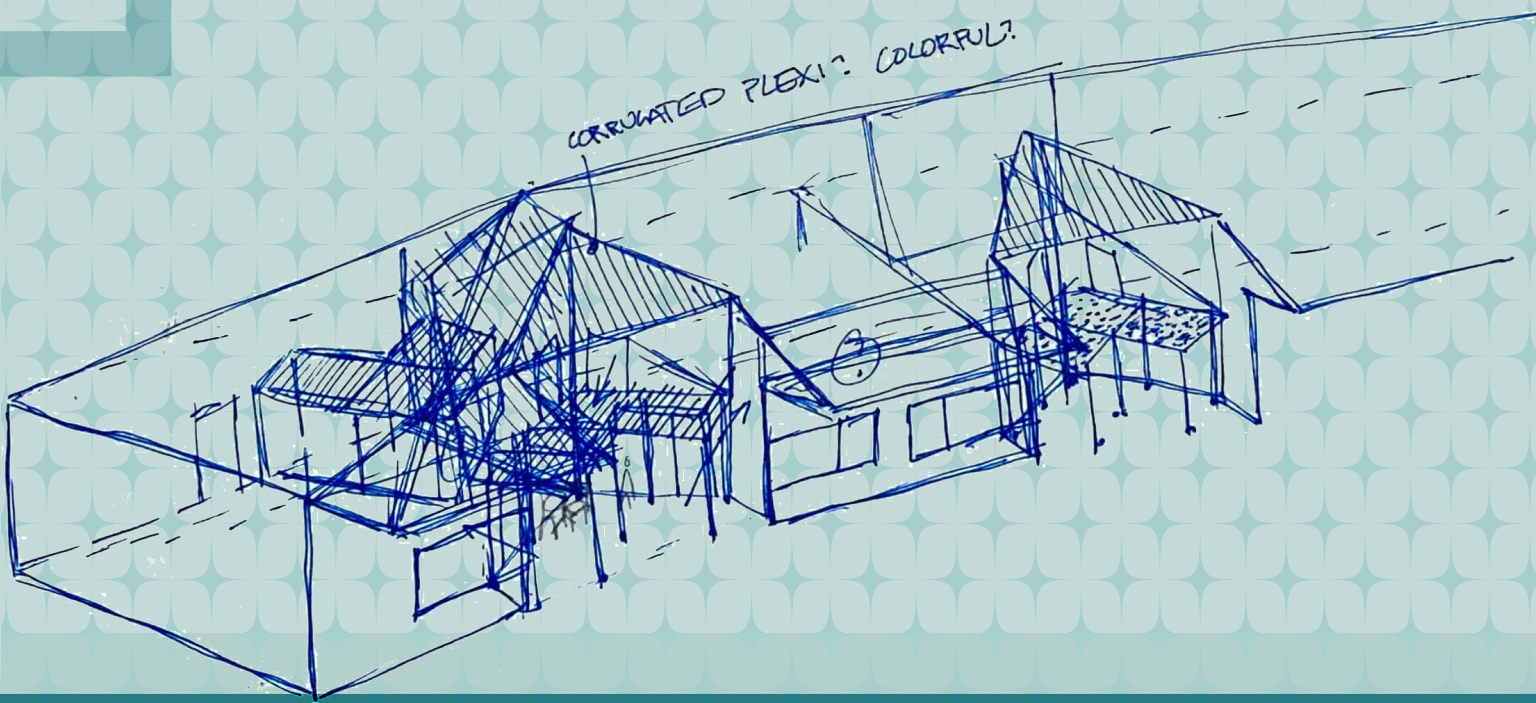
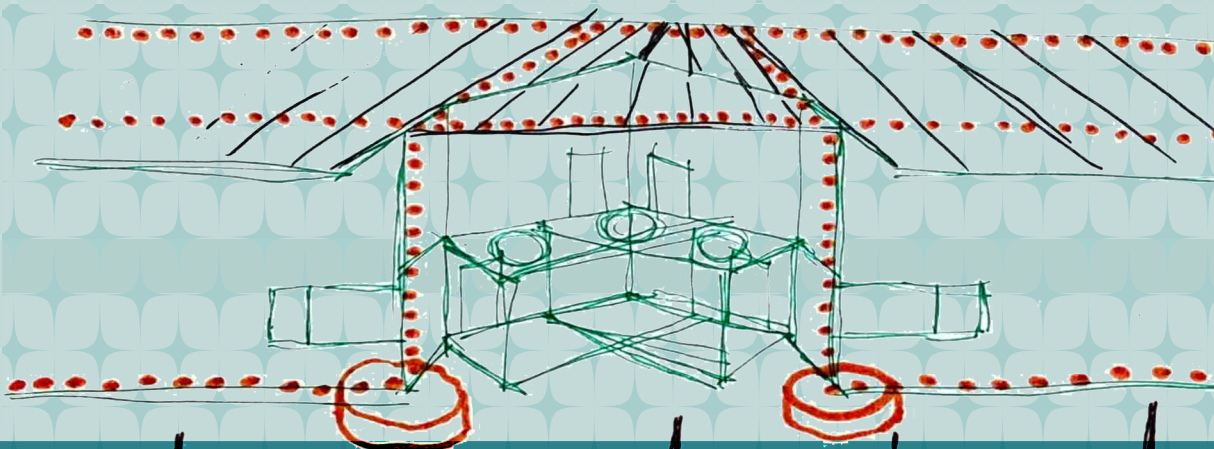
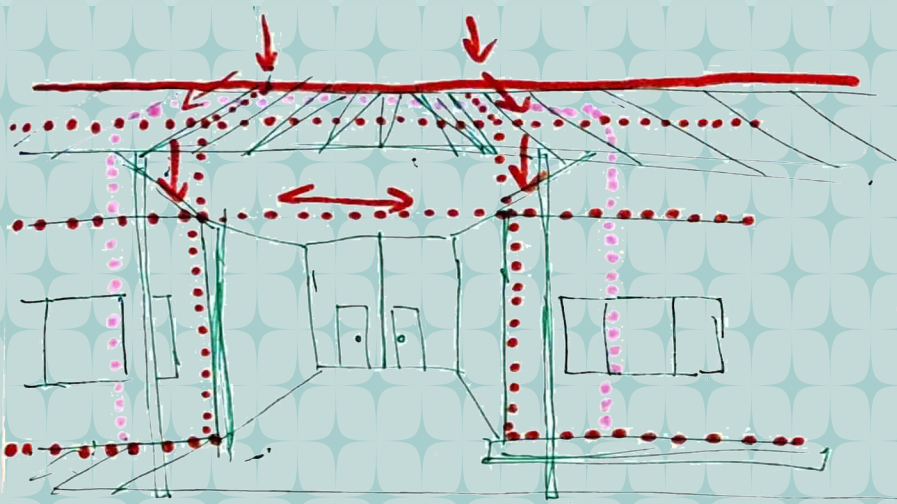




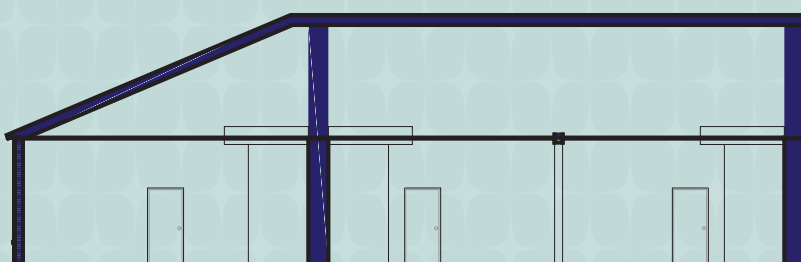
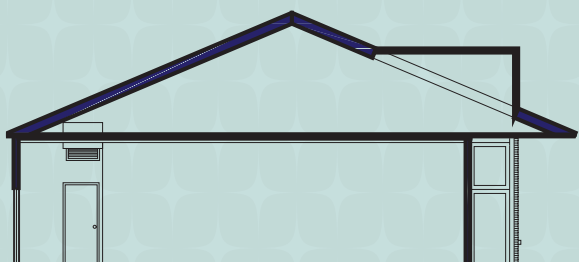
CUSTOMIZATION







- PROGRAM:
- 3 GATHERING SPACE → 5-15 NET
  - 7 EDUCATION ROOMS → 20 NET
  - 4 CHILD CARE → 35 NET
  - 6 CULTURAL CENTER → 15 NET
  - 1 COMMUNITY KITCHEN → 200 NET
  - 2 CLEANING SPACES → 100 NET
  - 5 LIBRARY → 50 NET
  - WASTE MANAGEMENT  
↳ COMPOST/POOP/TRASH





TO DO 4/18

THESIS

- WORK ON TEXT FOR FOUNDATION
- RESEARCH USERS
- PIN PICTURES OF USERS
- TABLE OF CONTENTS
- FLOOR PLAN + TEXT

CONTOUR MORE OR TRY ANGLE  
ADD IMAGE

CITATIONS  
TRANSLATE HAVE LEFT SOME SPACE

PROPORTIONS  
TRACKING ON DOWN THE RABBIT HOLE

1 CHANGE FONT	2 ADD HANDWRITING FIX NAMES	3 PICTURES FOR DEDICATION TEXT	4 TEXT FOR CADDISFLY
5 EDIT TEXT	6 MAYBE BACKGROUND	7 TEXT ADD INNOV HANDS	8 ADD TEXT FROM NELLIE → CHANGE TEXT TO WHITE
9 FIX TITLE	10 TO BE A MALL COLOR/PICTURE FRIDGE MANNERS BLOWER TITLE TEXT	11 TEXT FOR MALL THERAPY	12 CAR COLOR/PICTURE FRIDGE MANNERS BLOWER TITLE TEXT
13 TEXT FOR CAR THERAPY	14 FRIDGE MANS BLOWER TITLE TEXT	15 TEXT FOR LOT THERAPY	16 COMPLETE BIB

SEPARATE TEXT

MOVE KEY  
% CHANGE  
ALT DEL

1 CHANGE FONT ADD PEOPLE CLIMBING?	2 INSERT TEXT	3 FIND PICS CAPTION	4 ADD TEXT ABOUT MIRRANT FARMERS IN PATID
5 ADD TEXT ABOUT MIRRANT FARMING STATISTICS	6 ADD TEXT ABOUT SEASONAL FARM PATTERNS	7 ADD TEXT ABOUT AGRICULTURE IN AMERICA	8 ADD TEXT ABOUT MALL PATTERNS
9 ADD MALL STATS ADD TEXT ABOUT SMALL STATS	10 ADD STAKEHOLDER	11 MRA LAYOUT NAMES/HOUSING TRAVEL	12 MRA HAZARD RESEARCH COST OF STILL COST OF TINY

TOOLS FOR IMPACT

TOOLS FOR IMPACT

1 PRIS	2 PRIS	3 FINISH TEXT PRIS	4 PI ADD TEXT KEY DIAGRAM
5 P2 FIND 2 PRECEDENT ADD TEXT KEY DIAGRAM	6 P3 FIND 3 PRECEDENT ADD TEXT KEY DIAGRAM	7 SPARKLE GRAPHIC VISIBLE STRIP MALLS	8 COLLAJE + HAND DRAW CHAOS TEXT
9 SPARKLE ZOOM IN ADD IMAGES ADD TEXT	10 COLLAJE + HAND DRAW MY CHAOS TEXT	11 ADD EXISTING GRAPHIC USE EXISTING FLOOR PLANS TEXT	12 MAKE DIAGRAMS TEXT BRIEF
13 PIECES TO IMPACT WITH TEXT	14 CHANGE LYRICS SIMPLISTIC SHIFT OF COLOR + PRESENT	15 ADD UPDATED GRAPHIC USE EXISTING FLOOR PLANS TEXT	16/17/18 COLLAJE 16 CONSTRUCTION 17 18

CHANGE TEXT IN TENSIONS

CHANGE TEXT IN TENSIONS

PRECEDENT EDIT OVERLAP

HEAT WAVE PIC

TOOLS

TOOLS

CHANGE  
ADD LYRICS  
SIMP GRAPHIC

CHANGE  
ADD LYRICS  
SIMP GRAPHIC

1 TITLE FIX LINES PIC	2 PRIS	3 MOVETEXT	4 CHE
5 CHE	6 CHE	7 CITE	8 CITE
9 ADD TEXTURE FIX TEXT	10 EXISTING CHANGE ASPHALT ADD %	11 CHANGE WHAT? HAND DRAW, JUNK UBESITUAL	12 TOOLS HAND DRAW ADD TEXT
13 CHANGE ADD LYRICS SIMP GRAPHIC	14 FIX BACKGROUND ADD TEXT	15 NOT JUST ME SHOW MANY DIFF LAYOUTS	16-18 RENDERS WEIRD SIMPLE

MOVE FOUNDATION  
RELEASE

MOVE FOUNDATION  
RELEASE

1 TITLE ADD WINDOWS PEOPLE	2 HISTORY ADD TEXT FIX IMAGERY	3 TENSIONS ADD TEXT	4 PI SKETCHES CITE
5 P2 SKETCHES CITE	6 P3 PICK IMAGES/SKETCHES CITE	7 RU MY SITE? GRAPHIC OF CARS	8 CAR CHAOS GRAPHIC OF CHAOS TEXT
9 UTAUL CHAOS INTERIOR SPECIFIC ISSUES	10 EXISTING SECTIONS OF FLEET	11 WHAT CHANGE? HAND DRAW TEXT	12 TOOLS HAND DRAW TEXT
13 CHANGE SIMP GRAPHIC ADD LYRICS	14 CHANGED HAND DRAW BASE SKP.	15 RENDERS 12' COLLAJE	16 RENDERS 15' COLLAJE 17 RENDERS 24' COLLAJE

1.10 Throughout the reading of this passage, I was intrigued by how Foucault enumerated psychological ideas through physical space and their connections to each other. This system of nodes with pathways and tensions between them are evocative of our city's existing urban fabric but as Foucault stated these spaces have not been innovated in our, or any one person's, lives. We perceive the spaces and systems around us to be infinite by the virtue of them being there before us but if we truly saw the marks of the present in our lives, maybe we would all feel more ability to impact.

I was particularly interested in the discussion of the importance of ships in communicating these heterotopias, a space outside of spaces and times that contrasts with as-is society. The investigations in my thesis into mobile housing and trailer parks evoke similar displacement from society, a transient lack of place that makes a place in itself. Throughout my life in design I have always been pulled towards adaptable and light touch design with the assumption that the world continues to turn and change. Those moments that don't belong to a particular people or place are the ones that I like to build off of since they possess a communal and unowned feeling.

Relating to the reading on liminal spaces, these thresholds and tensions are often the spaces occupied by people of lower economic and social status. When we consider these interstitial spaces, we can begin to see a whole new system arise, a platform where societal norms and expectations are abandoned. Embracing these transitional zones may offer opportunities for reimagining and reshaping our society, while acknowledging the ownership marginalized communities, that often inhabit these liminal spaces, have. Though nomadic design has already taken the modern world by storm through tiny houses and van life, I think we need to dream smaller when we think of spaces that could revolutionize how we treat our society and each other. The example in Foucault's excerpt of guest bedrooms extending off of the street that are intended for the passerby and do not connect to the central house evoke the emotions that I reach for in my work. Making everything no one's so that we can all share in the richness and diversity of life.

Dobson, Jim. "Outrageous Designs for Nomadic Living in a Post-Pandemic World." *Forbes*, June 30, 2021. <https://www.forbes.com/sites/jimdobson/2021/03/18/outrageous-designs-for-nomadic-living-in-a-post-pandemic-world/?sh=54790a4e3281>.

1.16 Though all of the readings carried messages relating to the tensions that mount when people approach conversation closed to the possibility of similarities, the introduction chapter to *Conversation Pieces: Community and Communication in Modern Art* specifically discusses how people's sense of identity is impacted by environmental settings both within and outside of discussions. The examples given in this reading vary from discussions on boats isolated from cameras to discussions in cars providing platforms for teenagers to have respected individuality past stereotypes; the conversations are all place-based. Space has an ability to guide conversation in the same way a mediator can, setting a background tone to who is supported and undermined, who walks in with confidence and who walks in with fear.

With all of these readings, discussion almost becomes a room itself, discovered by a pair or more, or even in the case of the personal note in *The Art of Dialogue*, discovered by someone within themselves). As designers, we are trained to hold our egos equally to clients and act as an instrument for realizing others' dreams. Designing (when done right) is by nature a discussion, a movement towards an ever-changing end and when a designer tunes in to themselves, they can hear that tension of simultaneous truths. I experience interiors as expressions of self, I see moving through them and changing their built environments as only a step in their lives. How could a design possibly be correct or truthful enough to be forever?

That form of thinking bleeds into my interactions with people without me even being fully aware. I see buildings as expressions of the contexts they exist in and the cumulative work done to them, nature and nurture. People carry themselves through life the same as structures, with different paces or difficulty levels of repair and upkeep, different seasons, different sun beating down or water coming in through the ground, taking people in and under, creating homes, failing them in a time of need, slowly sinking towards the ground. They touch land and sky just as we do and they need care just as we do. Buildings reflect us back to ourselves, mirroring our mannerisms and measurements, but they mark their moments in time permanently until someone pushes against their existence.

I feel the hands that played a part in building me when I interact with the hands that built others, and it feels like conversations from a game of telephone, disconnected across ear and mouth, beginning with someone too far away to see. I think when we place people in contexts that acknowledge the hands that built the original construction it frees people to choose what going forward means.

"Bogdan Girbovan." 10/1. Accessed January 15, 2024. <https://girbovan.ro/10pe1-2008/>.  
Bohm David and Lee Nichol. 1996. *On Dialogue*. London: Routledge. <https://doi.org/10.4324/9780203180372>.  
Kester Grant H. 2013. *Conversation Pieces: Community and Communication in Modern Art* Updated ed. Berkeley: University of California Press.  
Romney, Patricia. "The Art of Dialogue." *Americans for the Arts*, December 7, 2022. <https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/the-art-of-dialogue>.

1.30 It is interesting to me that this topic of archives was summarized with almost adaptive reuse vocab in the *Archival Impulse* reading. "Turn excavation sites into construction sites" is a microcosm of the work that I do at RISD and the mentality that I choose to have when looking at the world. There is a pain in letting go but there is a more constant pain in holding on forever. And how did we get the things we have now? We had to let go so we could take more on. It is part of life. Sometimes when I was younger, people looked at me weird for throwing away pennies (illegal I know but they are just so annoying), for changing my bedroom constantly, for immediately saying goodbye to school work and projects and always welcoming change. I had this itch to be a fungus for the world, someone who demos and removes, someone who sees the underside of the machine, someone who stays late and comes early and is nowhere to be found at the event itself. As a kid I would go through my parents' baskets of electronic cables that connected to nothing and take joy in eliminating, it felt like I was clarifying the objective not just for myself but for people around me. The objective being tomorrow not yesterday.

When I started designing, the itch to trim would return but an itch to maintain also began. I started feeling ego attached to my items, models and papers and screws, and it became difficult to let things go. I wasn't sure where I ended and my work began, I wasn't sure how far back the nail bed was and where to cut. My legacy, my art, I felt the work in each item and the disrespect towards myself if I discarded them without regard. But then last semester in the thesis writing course, one of my classmates said something that gave me that breath of death again. He said he used to work in acrylic paint on a plastic coated canvas, partly to preserve his work, partly for ease of use but that it gave him a weird feeling that his art would outlive him in a way. He switched to wood carving and water based paint because he wanted to give the gift of death to his work. It floored me. That day I went home and said thank you and goodbye to many of my models, I let them go and in a way they stay with me more now.

Allowing something to rest in a simplified state of its ingredients is mortality. The human form, the built form, the art piece, it's all molecules arranged in an upright pose, holding breath, arms out to the sides, its effort, its labor. The absence of form is the given, the pool that we pull from, a singular state of existence, a pre being. I don't want my art to live only in the shuddering static form, I want it to ebb and flow through life and death. How else to gain layers if you don't dip in and out?

Mola Paola Alessio delli Castelli Constantin Brancusi Marcel Duchamp Soichi Sunami and Kunsthalle Wien. 2015. *The Brancusi Effect: An Archival Impulse*. Berlin: Sternberg Press.



