Erin Moore: Float
Collection CAE2005

Introduction/Abstract
Erin Moore uses her architecture practice FLOAT for architectural research and design as a testing ground for designing with explicit intentions for the ecological context of buildings. Five projects are presented in this archive.

Biographical Note: Erin Moore
Erin E. Moore is an associate professor in the Department of Architecture and in the Environmental Studies Program and is Head of the School of Architecture and Environment in the College of Design at the University of Oregon. Moore works in teaching, research and creative practice on the life cycle environmental context of building construction and on the ways that buildings shape and reflect cultural constructions of nature. She uses her architecture practice FLOAT architectural research and design as a testing ground for designing with explicit intentions for the ecological context of buildings. Recent work explores the architectural space of fossil fuel consumption, biogenic carbon sequestration, and climate change including the studio course “Lines: Lines, Pipelines, and the Contested Space of Fossil Fuel Transport in the Pacific Northwest,” the paper “Geologic Time is No Longer Slow Time,” and the installation “OUR: Collective Future Project” for the for the Dhillon Marty Foundation under the aegis of UNESCO’s Management of Social Transformations (MOST) programme (2017). Moore was an invited contributor to the art and architecture section of the United Nations Experts' Report on Harmony with Nature (2016).

Moore works to bring together processes of design and innovation with the science of sustainability in collaborations with chemists, ecologists, and biologists. Her class Molecular Innovation in Material Lifecycles (2013) was a collaboration with chemist Julie Haack. Her class Ecology of Building Materials: Wood (2015) was a collaboration with wood scientist Suzana Radivojevic. Moore has developed a natural history-based introductory design curriculum for the graduate studios, teaches in the terminal (or integrated design) studio sequence on topics related to ecology and global climate change, and teaches the large lecture course Introduction to Building Construction with a focus on connecting material ecology with human experience.

Moore’s architectural design work has been published in 100 Contemporary Green Buildings (Cologne: Taschen, 2013), Architecture Now! 2 (Cologne: Taschen, 2011), Small Eco-Houses, (NY: Universe, 2010), Tiny Houses (NY: Rizzoli, 2009), New Prefab (Barcelona: Loft, 2008), and in Dwell, and Architectural Record magazines. Her Equilibrium Pavilion proposal was given a Material Equilibrium prize by architect Kengo Kuma (2013), her Borrow Stools were shortlisted in the 2014 Lexus Design Awards, and the OUTSIDE HOUSE pavilions were awarded first prize in the Building Voices design competition by Rural Studio director and jury chair Javier Vendrell (2017).

Moore is a graduate of the University of California-Berkeley (Master of Architecture) and of Smith College (BA, American Studies) and is a registered architect in Oregon and Arizona.

Scope and Content
The archive contains materials from five projects of the FLOAT studio: Watershed (2007), Rainette Verte (Unbuilt, 2009), Outside House (2017), Our Collective Future Project (2017), and Portals (2019). The emphasis of these projects are modest, sustainable structures integrated with the outside environment.
The earliest major project, as an example, was the Watershed (2007) small writing studio (120sf) in Oregon’s Willamette Valley. Designed by Erin Moore for her mother, the noted professor of philosophy and nature writer Kathleen Dean Moore who also teaches at the University of Oregon, the studio is outside the town of Wren and in the wetlands on the banks of Marys River not far from Kathleen’s home. The studio is prefabricated with a purposeful lifespan—when it has outlived its useful life, it can be taken down the same way it was erected. The writing studio is also designed to amplify the ecological complexity of the site to visitors.

Another project of note is the Outside House, which has two small pavilions, the “mauka” and the “makai,” that structure space for living outside on this agricultural land in upcountry Maui. The center of the Outside House is the uneven, ever-changing ground between the pavilions. The unbuilt areas of the Outside House—lichen on the lava, a curved rock wall, a growing endemic mamane tree, and the weather—are the essence of daily living in this place. The outdoor pavilion consists of a roofed platform that shelters a deck, outdoor kitchen, and hidden outdoor shower that are all open to views of the Pacific and the island of Kahoolawe.

Materials include notebooks, architectural plans, a hand-sewn site analysis book, correspondence, essays, digital images, video, a presentation, and press materials.

This archive is currently in process.