



A GATHERING TOGETHER





// CONSIDERATIONS

No exterior doors or windows will be moved or changed in order to keep the integrity of the exterior of the Château.

The color palate pulls from the image on the cover and the center of the mood board. Each room will take on a unique character by drawing from the image for color and texture.

Throughout the apartment, several themes are repeated. Caning and woven textures appear in each room, referencing caned furniture's introduction to France from Asia in the 1660s. Drawing from the hats and produce baskets in the inspiration image, circles appear throughout. Wood elements, cork flooring, and hand-crafted techniques, such as hammered iron, gouged wood, and antique patina, add warmth and softness to the design.

Because storage is at a premium in small spaces, built-ins and cabinetry have been added throughout, giving Rocky ample space to store samples, books, and souvenirs.

Kneedler Fauchère furniture, carpets, and textiles will be used throughout and mixed with vintage pieces and work from up-and-coming designers and artists, furthering Kneedler Fauchère's mission to progress and grow the industry. The guest house can also serve as a testing ground for new designers that Kneedler Fauchère may consider bringing into the fold.

// DINING ROOM & SALON

As Rocky and his guests enter the public spaces of the apartment, a saturated blue and green color palate and elements of biophilic design allow for a calming transition from travel to relaxation. The dining room and salon represent the liminal spaces where the boats touch the water. Rocky, his guests, and their relationships become the focal points in these intimate spaces.

// CONCEPT

ROCKY THRIVES ON BUILDING RELATIONSHIPS AND "FINDING HIS TRIBE." HE LOVES DECO OFF AND MAISON ET OBJET FOR BEING SEAMLESS AND INTERNATIONAL, A PLACE WHERE FRENCH CLASSICAL THEMES CAN MEET THE AVANT-GARDE. THE GUEST HOUSE WILL FUNCTION AS A PLACE FOR ENTERTAINING AND SOLITARY RELAXATION. VIETNAMESE BOAT MARKETS INFORM THE CONCEPT OF THE GUEST HOUSE—AN UNLIKELY PLACE WHERE ALL KINDS OF PEOPLE COME TOGETHER TO TRADE GOODS, FOOD, GOSSIP, AND FELLOWSHIP.

IN THIS PROJECT, "GATHERING" MEANS MORE THAN JUST BRINGING PEOPLE TOGETHER. ROCKY'S ABILITY TO DO THAT WAS WELL KNOWN. THE GUEST HOUSE WILL ALSO SERVE AS A PLACE FOR ROCKY TO GATHER INFLUENCES AND OBJECTS FROM HIS TRAVELS AND A PLACE TO GATHER HIMSELF—A QUIET RETREAT FOR HIM TO REST, RECHARGE, AND FIND SPIRITUAL PEACE. THIS SPACE WILL BE SOFT, RELAXED, AND INTIMATE, ALLOWING ROCKY QUALITY TIME WITH HIS CHOSEN GUESTS AND HIMSELF.

An awkward, irregular beam that visually divided the space has been removed to allow the installation of a dividing wall to split the rooms more evenly. The pivot doors and divider by Theodore Ellison Designs create separation between the spaces without blocking light. The irregular texture of the glass will make dappled sunlight that mimics the reflection of light on water. Further enhancing the effect, Zak+Fox wallpaper with a subtle ripple pattern and a chandelier with irregular edges

When looking into the dining room from the salon, the dark wallpaper and mirror help the space feel more expansive than it is. But to keep the rooms from feeling too dark and to maximize the light coming into the west-facing windows throughout the day, the lime plaster is used on the Salon walls and ceilings throughout the space. Reflective metals, glass, and mirrors also help increase the natural light.

Art by San Francisco-based fiber artist Windy Chien hangs above the sofa, while a David Hockney sketch is placed on the opposite wall. While the art styles differ, each piece's colors and hand-crafted feel allow them to speak to each other from across the room.

// WEST BEDROOM

The larger West Bedroom will serve as the guest room and Rocky's office. To visually connect this room to the downstairs, a similar color palate is used. The small wardrobe and window to the stairway on the East wall are removed, and the entry door is replaced with a pocket door to maximize the space in the room.

New built-ins along the East and South walls add much-needed storage and hide a Murphy bed. A false panel conceals the structural support in the corner and frames the window seat. A closed cabinet below the bookshelf is large enough to hold all of the ugly necessities of an office, like a printer and modem. Subtle curved details in the millwork, pendant, and cane-fronted cabinet doors add to the relaxing atmosphere in the room.

To designate Rocky's desk as a space for efficiency and getting work done, the Jean-Michel Frank desk and Devin desk lamp are simple forms with strong, straight lines. A vintage Hermès desk blotter brings softness and a nod to Rocky's professional relationship with the French house.

An irregularly shaped Pierre Frey rug adds organic shapes, brightness, and a touch of playfulness typical of Rocky's personality to the room. A vintage tapestry brings in softness and nature to balance the window on the south wall.

// EAST BEDROOM

The East Bedroom will be Rocky's sanctuary. To designate this space as separate from the other, more public areas, a different color scheme, based on the people in the boats in the reference image, is used. I chose the smaller of the two bedrooms for Rocky's space to unwind and practice spirituality to take advantage of the morning light.

Simple Georgian-style paneling is installed on the walls—a nod to the more ornate 18th-century paneling throughout the Château. Deep blue, associated with wisdom, peacefulness, insight, and spiritual realization, becomes the room's focal point through hand-combed plaster wallpaper. The wallpaper also covers the ceiling to give Rocky the impression of the room being open to the heavens.

To allow Rocky to be free from distractions, the furnishings in this room are simple, unadorned, and almost monastic. A vintage French bench where Rocky can take a moment to sit is reminiscent of a church pew.

In this room, texture plays a significant role in tying the room to the concept. A subtle basket weave on the pendants feels like straw hats. The patina of the bench calls to mind the worn wood of the boats. The hand-gouged surface of the cupboard creates organic shapes seen in the produce.

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DESIGN: CRYSTAL SINCLAIR DESIGNS,
ART: LIZA GILES

ERDEN CANVAS GREEN SILK AND LINEN WOVEN RUG



WONDERWALL SALVAGED PINE TILES
IN CUBE



CLARENCE HOUSE ALCOVE
LINEN IN YELLOW



VIETNAMESE BAMBOO BOATS



BANANA LEAF



DAMNOEN SADUAK FLOATING MARKET, PHOTO BY THEERAPONG PHATCHANEE



LE CRUSETTE ENAMELWARE



INSENCE
STICKS



PIERRE FREY SARI IN CACTUS



ARTO CLARA TIERRA MADRE
4X4 CERAMIC TILE IN MANGO



DESIGN: STUDIO DB
UPHOLSTERY: PIERRE FREY
WALLCOVERING: PORTER TELEO
PILLOWS: IMOGEN HEATH INTERIORS



GREGORIUS PINEO BANTU CABINET DETAIL



2023 ROCKY LAFLEUR SCHOLARSHIP STUDENT COMPETITION
CHÂTEAU DE LA CHEVALLERIE GUEST HOUSE
DESIGNER: JESSICA LASHER

A GATHERING TOGETHER
ARCONNAY, FRANCE
MOOD BOARD

DINING ROOM & SALON RENDERINGS
NOT TO SCALE



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VIEW FROM SALON, 1:30 P.M.
ART: DAVID HOCKNEY, GREGORY, 1978



VIEW FROM DINING ROOM, 8:30 A.M.
WALL HANGING: WINDY CHIEN, *CIRCUIT BOARD*, 2021



DINING ROOM, 4:30 P.M.



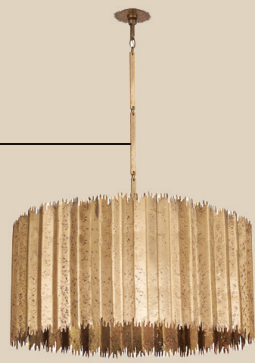
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CHÂTEAU DE LA CHEVALLERIE GUEST HOUSE
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A GATHERING TOGETHER
ARCONNAY, FRANCE
DINING ROOM & SALON RENDERINGS

DINING ROOM & SALON FF&E

DINING ROOM CHANDELIER

- // Gregorius Pineo San Lorenzo Chandelier
- // Architectural Bronze finish
- // 30"di | 14.75"h
- // Kneedler Fauchère



DINING AND SALON BUILT-IN WALLPAPER

- // Zak + Fox Strata Study in No. ZFSSW-04
- // 54"w | 54"h x 108"v repeat
- // Kneedler Fauchère



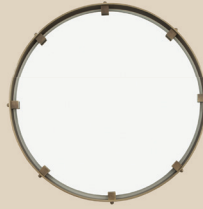
CUSTOM CONSOLE SHELF

- // Gregorius Pineo Hand Rendered Artistry finish in Tempest
- // 6'l | 9"d | 3"h
- // Kneedler Fauchère



TAFFETA DUPIONI CURTAINS

- // Pierre Frey Sari in Cactus
- // Raw Silk
- // 54"w
- // Kneedler Fauchère



WALL MIRROR

- // Studio Van Den Akker The Dylan Round Mirror
- // 33"di

CAVA DINING TABLE

- // Holly Hunt
- // Walnut Cinder finish with Dark Bronze base
- // 60"di | 29.5"h
- // Kneedler Fauchère

DINING CHAIRS

- // Vintage Pierre Jeanneret PJ-SI-25-A Chair
- // Teak with Cane
- // 16"w | 19"d | 33"h



DINING ROOM RUG

- // Erden 1st Edition Etched in Blue
- // Mohair, Alpaca, Merino, Metal Inlay
- // Kneedler Fauchère



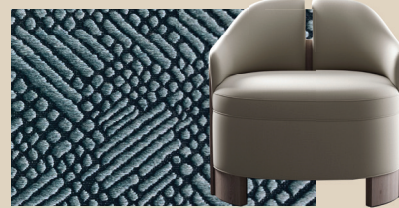
PIA SOFA

- // Christophe Delcourt for Collection Particulière
- // Upholstered in Pierre Frey Opera in Olive
- // 74"l | 37.4"d | 29.5"h | 15" seat height
- // Upholstery: Kneedler Fauchère



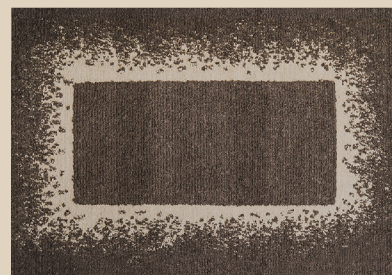
PI CHAIR

- // Mous Studio
- // Upholstered in Lauren Hwang New York Wanderlust in Delft
- // 34"w | 26.5"d | 31"h | 19" seat height
- // Upholstery: Kneedler Fauchère



TRIPLL COFFEE TABLE

- // Charles Tassin for May
- // Gold finish
- // 79"l | 33"d | 20"h
- // Kneedler Fauchère



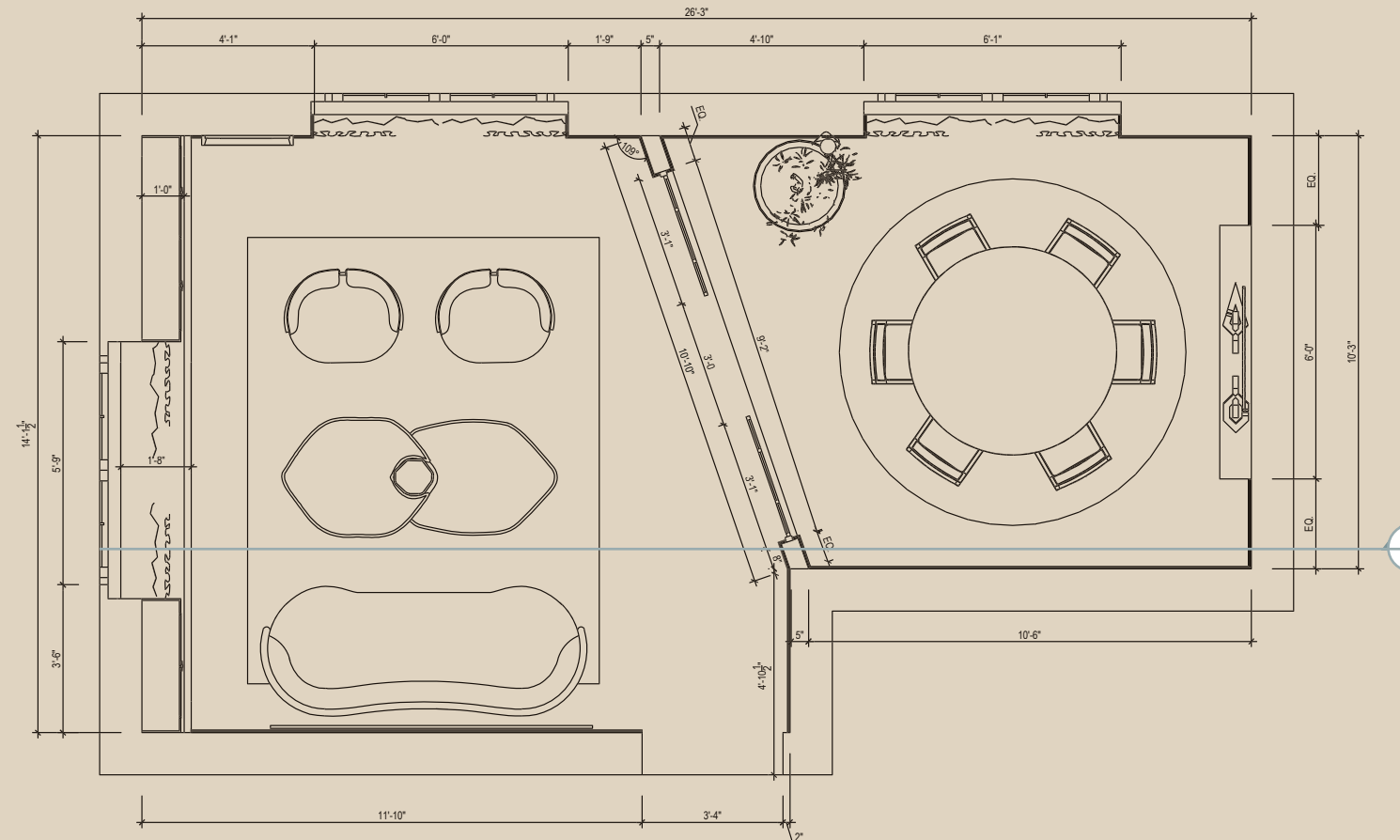
SALON RUG

- // Erden 3rd Edition The Archives Smear in Mauve Gray
- // Mohair, Alpaca, Merino bouclé
- // Kneedler Fauchère



LONGITUDINAL ELEVATION
SCALE: 1/4" = 1'

2



PARTITION PLAN
SCALE: 1/4" = 1'

1



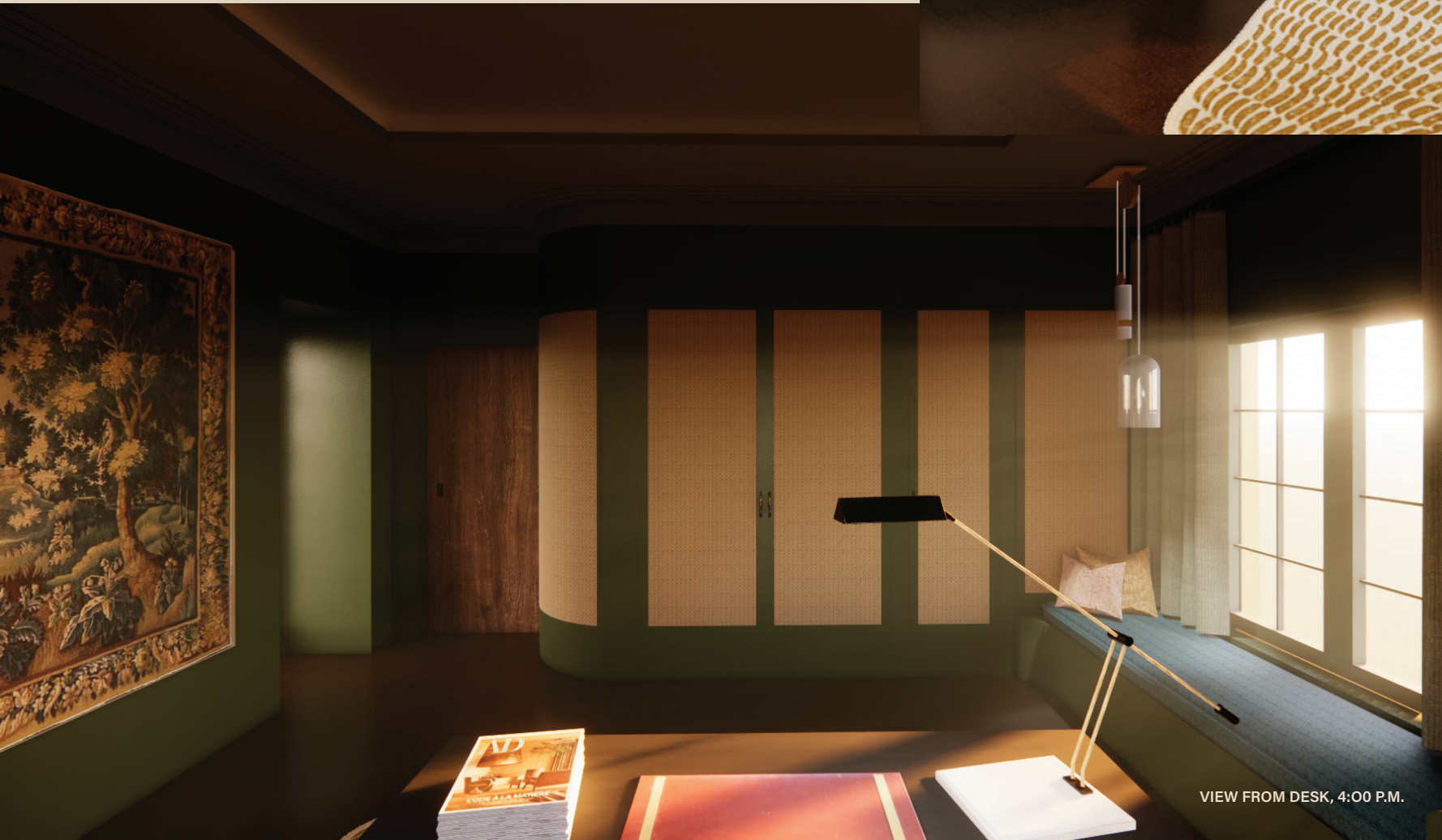
WEST BEDROOM RENDERINGS
NOT TO SCALE



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VIEW FROM NORTH WEST CORNER, 11:30 A.M.



VIEW FROM DESK, 4:00 P.M.



EXTENDED MURPHY BED, 9:00 P.M.



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A GATHERING TOGETHER
ARCONNAY, FRANCE
WEST BEDROOM RENDERINGS

WEST BEDROOM FF&E

PULLEY PENDANT

- // Alison Berger Glassworks for Holly Hunt
- // Medium Amber Bronze Patina finish with hand blown crystal diffuser
- // 13.75"w | 7"h | 36" to 96" drop
- // Kneedler Fauchère



CURTAINS

- // Zak + Fox Shanty in No. ZFSNYSH-02
- // Linen and paper yarn
- // 57"w
- // Kneedler Fauchère

VINTAGE HERMÈS DESK BLOTTER

- // 1st Dibs
- // Stitched maroon leather with gilt bronze posts, circa 1960s.
- // 14.5"w | 21.5"d



DEVIN DESK LAMP

- // Arteriors
- // Antique Brass, Bronze, White Marble base.
- // 9.5"w | 11"d



APARTMENT DESK 1932

- // Jean-Michel Frank re-edited by Ecart International
- // Wenge Sandblasted Oak
- // 59"w | 23.6"d | 29.6"h



PLEIN LUNE CHAIR

- // Pierre Frey
- // Upholstered in Pierre Frey Portofino in Mastic
- // 17"w | 20"d | 35"h
- // Kneedler Fauchère



WINDOW SEAT CUSHION

- // Upholstered in Soie de Lune Suau in Storm
- // Silk and cotton bouclé
- // Kneedler Fauchère



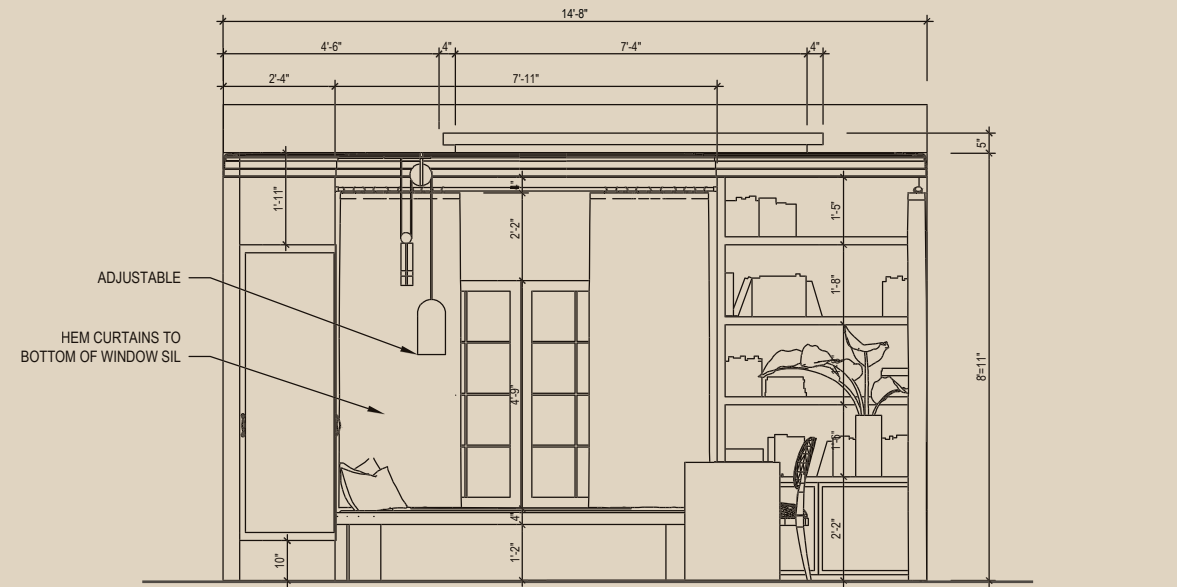
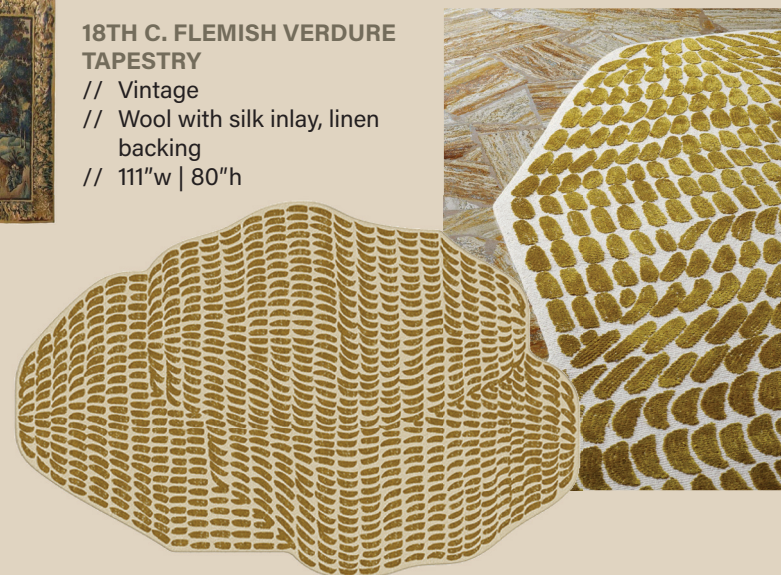
18TH C. FLEMISH VERDURE TAPESTRY

- // Vintage
- // Wool with silk inlay, linen backing
- // 111"w | 80"h



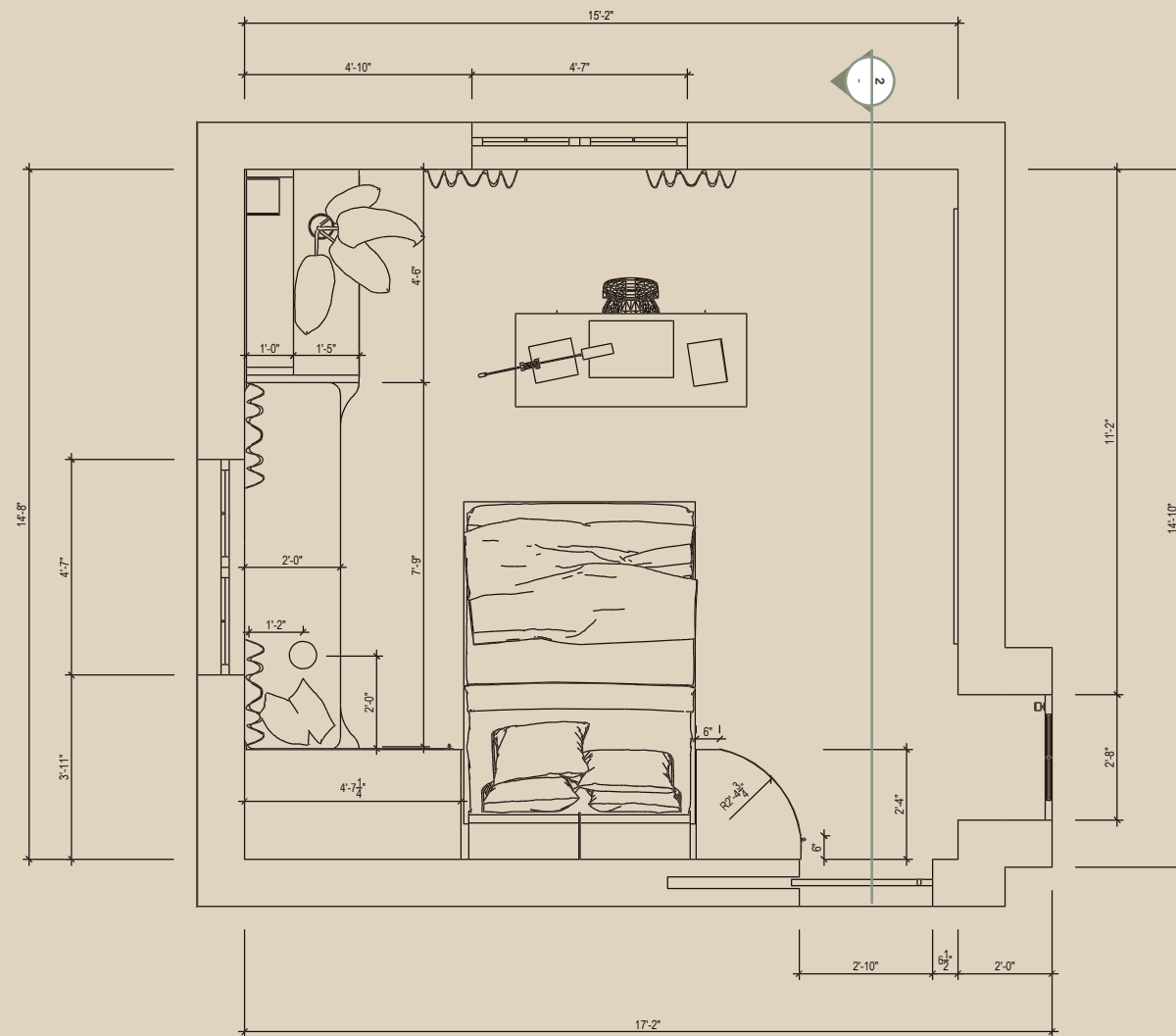
TUFTED RUG

- // Pierre Frey
- // Sierra in FT271001 - Dore
- // Wool and silk velvet
- // Kneedler Fauchère



CROSS ELEVATION WITH BED RAISED
SCALE: 1/4" = 1'

2



PARTITION PLAN WITH BED LOWERED
SCALE: 1/4" = 1'

1



EAST BEDROOM RENDERINGS
NOT TO SCALE



VIEW FROM DOORWAY, 1:00 P.M.



VIEW TOWARDS
NORTH WEST CORNER, 7:00 A.M.



VIEW TOWARDS BATH, 4:00 P.M.



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A GATHERING TOGETHER
ARCONNAY, FRANCE
EAST BEDROOM RENDERINGS

EAST BEDROOM FF&E

INDI LARGE PENDANT

- // Articolo Studios
- // Mid Bronze fittings with black weave and clear glass
- // 7"w | 10.4"h



FLIS SCONCE

- // Holly Hunt Studios
- // Bronze Patina exterior with Golden Bronze Patina interior
- // 4.25"w | 4"d | 19.75"h
- // Kneedler Fauchère

LINEN CURTAINS

- // Kerry Joyce Textiles
- // Medina in Turmeric
- // Linen, cotton and viscose
- // 57"w | 13.5" repeat
- // Kneedler Fauchère



HAND COMBED PLASTER WALLPAPER

- // Schumacher
- // Yves Blue
- // 27"w | 540"h



VALMONTE BED

- // Gregorius Pineo
- // Custom Size
- // Upholstered in Pierre Frey Craft Linen in Curcuma
- // Hand-hammered metal frame
- // Kneedler Fauchère

MEUBLE D'APPUI 1932 CUPBOARD

- // Designed by Jean-Michel Frank, distributed by Holly Hunt
- // Scraped natural Oak Finish
- // 41.3"w | 14.7"d | 51.1"h
- // Kneedler Fauchère



"B" STOOL

- // Boiler Domicile Collection
- // Mahogany veneer
- // 14"w | 18"h

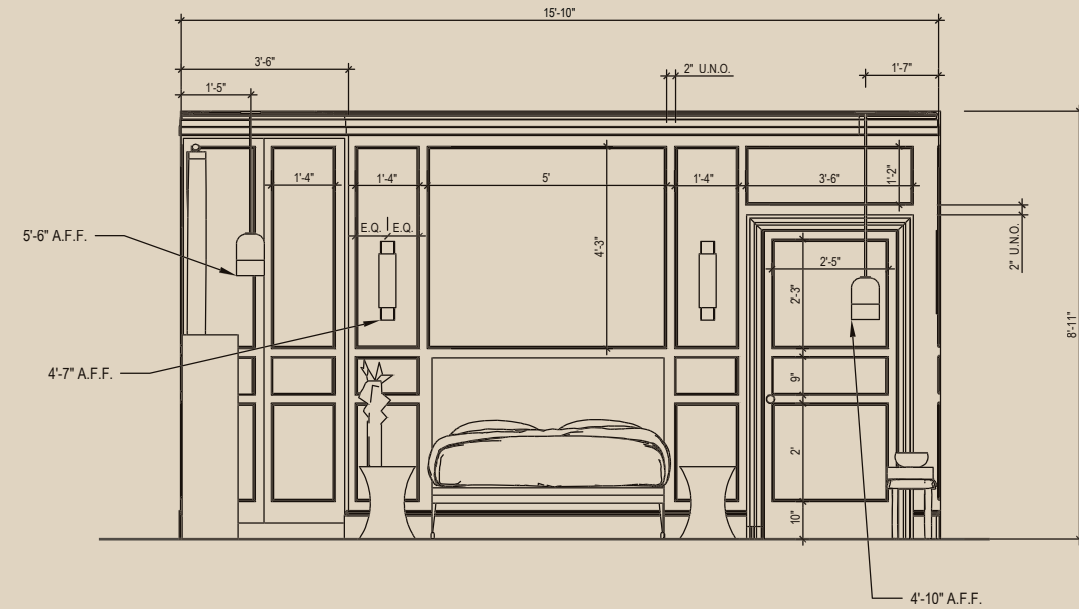
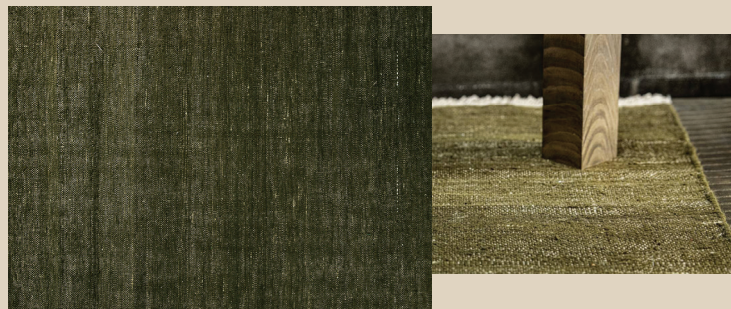
1970s FRENCH OLIVE WOOD BENCH

- // 1st Dibs
- // In good vintage condition. Some cracks and marks on the wood.
- // 59"w | 14"d | 17.75"h



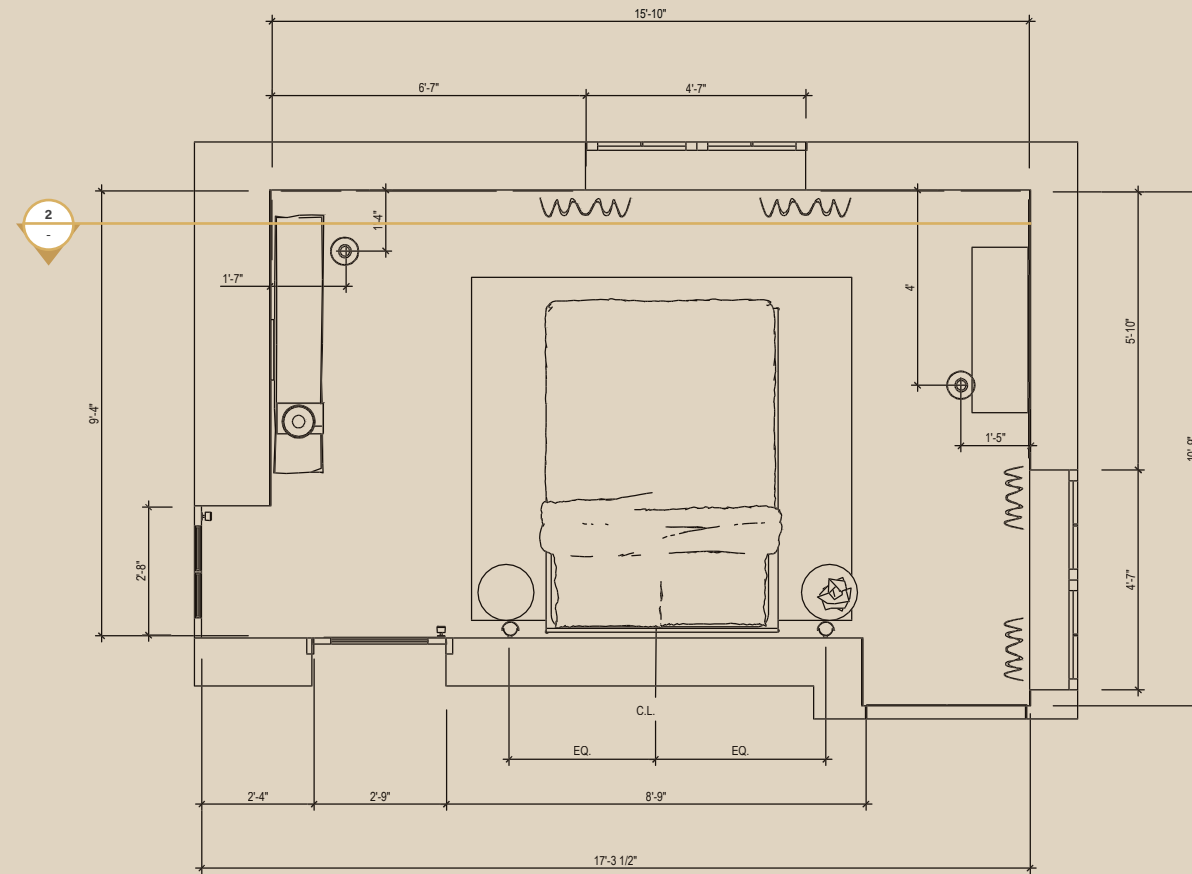
WOVEN RUG

- // Erden
- // 2nd Edition String Theory Canvas in Green
- // Silk and Linen
- // Kneedler Fauchère



LONGITUDINAL ELEVATION
SCALE: 1/4" = 1'

2



PARTITION PLAN
SCALE: 1/4" = 1'

1





TO LINDSEY, KELLY, JAKE, AND EVERYONE AT KNEEDLER FAUCHÈRE: THANK YOU FOR THIS OPPORTUNITY TO SHARE WORK WITH YOU. WHILE I WAS NOT FORTUNATE ENOUGH TO MEET ROCKY IN PERSON, HIS LEGACY HAS TOUCHED ME THROUGH THE PEOPLE I'VE ENCOUNTERED AT THE UCLA EXTENSION ARCH ID PROGRAM. THIS WORK WOULD NOT HAVE BEEN POSSIBLE WITHOUT THE GUIDANCE OF ELEANOR SCHRADER, CHARISSE JOHNSTON, MAMUN HASHEM, LUIS DE MORALES, AND MARK OWEN. I HOPE YOU ENJOYED THE WORK AND I ALSO HOPE TO SEE YOU IN PARIS IN JANUARY.

