



STUDIO G.A.P.

UNIVERSITY OF COLORADO - DENVER, COLLEGE OF ARCHITECTURE

STUDIO GAP

GLOBALISM

ARCHITECTURE

PLACE

UNIVERSITY OF COLORADO - DENVER, COLLEGE OF ARCHITECTURE

STUDIO G A P

G L O B A L I S M
A R C H I T E C T U R E
P L A C E



Beijing Exhibition - finalists presenting their projects to the President, Chairman, Vice Presidents and guests of CAU

STUDIO G.A.P.

A Studio Project at The University of Colorado- Denver.

In Partnership with The International College of Beijing and the Chinese Agricultural University

Studio Professor: Michael Jensen

Student Participants: David Buescher, Mariah Magill, Ryan Jensen, Brian Beck, Roman Gershkovich, Christine Teichert, Lee Parmenter, Amy Huson, Stephanie Malilong, Dorothy Ma, Alyssa Manny, Neda Norouzi, Sheva Pourabdollah, Jessica Ellis.

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FORWARD:
STUDIO G.A.P. - BEIJING: FALL 2009

International College Beijing is a joint education program between the University of Colorado Denver (UCD) in Denver, Colorado, USA and China Agricultural University (CAU) in Beijing, People's Republic of China. This partnership, formed in 1994, was one of the first of its kind approved by the Chinese Ministry of Education. The Denver ICB program is accredited by the North Central Association of Colleges and Schools in the U.S. and maintains a reputation as a challenging, robust academic program. At ICB students earn a Bachelor of Arts degree from UC-Denver with a major in either economics or communication. Courses are taught in English by UC-Denver faculty on the China Agricultural University campus in Beijing. The curriculum is academically rigorous and equal to that of the economics or communication major on the downtown Denver campus. Beijing students have an opportunity to study on the downtown Denver campus and

U.S. students may chose to study in Beijing as well, fostering a truly global classroom experience.

This book is a record of the collaboration between the University of Colorado Denver/college of architecture and planning (CAP) & the office of international education (OIE) and China Agricultural University/International College Beijing (ICB) in the fall semester of 2009. Though the short term goal of this endeavor was to produce design ideas for a tower that would house ICB and the exploration of the affects that globalization is having on education world-wide, a more important factor emerged from this process: the cultivation of a relationship between the students, faculties, and administrations of both institutions. It is one relationship among many that are developing between American and Chinese cultures, but important because it is indicative of a technological transfer of knowledge coupled

with a dialogue involving the transformation of education in our global society.

The promise of more collaboration is evident by the plans for future partnerships in the form of two studio projects for the students at CAP/UCD. One will consult on a campus plan and the other a university library for CAU. Also, there have been preliminary negotiations surrounding the potential for an exchange of students in the near future. These possibilities bode well for students in both programs as they learn how to navigate the cross-cultural terrain of the global economy.

Finally, a special thanks goes to the dean of ICB, Fanxi Meng, the Dean of the College of Architecture and Planning, Mark Gelernter, and Assistant Vice Chancellor of International Affairs, Carolyn North for their support and guidance of this process.

Photo in back provided by Michael Jenson; near Hou Hai Lake Bar Street



INTRODUCTION: CONSTRUCTING A GLOBAL IDENTITY AT A LOCAL SCALE

“While citizenship and civility depend not only on 'blood' and 'soil', as we keep being told, but also, and perhaps especially, on the nature and proximity of human groups, would it not be more appropriate to come up with a different kind of ecology? A discipline less concerned with nature than with the effects of the artificial environment of the town on the degradation of the physical proximity of beings, of different communities. Proximity of the immediate neighborhood of different parts of town; 'mechanical' proximity of the lift, the train or the car and lastly, most recently, electromagnetic proximity of instantaneous telecommunications...”

-Virilio, Paul. Open Sky. Radical Thinkers. London: New York, 1997.

Studio G.A.P./Beijing was a design course held in the fall 2009 semester in the college of Architecture/Planning. The guiding question of the studio was “What is the space of global education?” The projected needs for ICB were given as the program: approximately 500 thousand square feet of classrooms/lecture halls, student/instructor housing, libraries, retail, and parking. In addition, there was a studio-wide competition where three projects were to be determined as those that best fit the needs and image of ICB. The semi-finalists were chosen by several critics at CAP with the decision

of the finalists determined by the administration of ICB. The three finalists were then flown to Beijing to present their projects at an exhibition of the studio's work. In attendance at this presentation were the President, Chairman, and Vice Presidents of China Agricultural University.

The work of the studio is presented in three sections. The first section explains the premise of the studio: The exploration of globalization's effect on both architecture and education. The second section presents the process of design that the students explored in

creating their projects. This process incorporated collage as a vehicle for translating the highly conceptual and complex ideas surrounding globalization and its relationship with architecture into design strategies that rendered space of a specific typology, usage, and materiality. The final section presents the finished projects of the studio. Each student was required to explain their project in four composite drawings that wove images and text together to outline the design intent of each project. The final boards of the finalists, semi-finalists, and other studio participants are included in their entirety in this section.

Image in back provided by Roman Gershkovich

PART 1: PREMISE

GLOBALISM/ARCHITECTURE/PLACE [G.A.P.]

CONTEMPLATING
ARCHITECTURE, HYBRIDITY,
IDENTITY, AND PLACE IN AN
AGE OF COMPLEXITY & CHANGE

Within the last several decades, the transformation of contemporary life has been dramatic, as technological advances have increased the economic/social forces of globalization exponentially. No part of the globe has been untouched as the pace of this transformation has increased to the point of being incomprehensible at the immediate scale of the

individual, whether one lives in the technologically sophisticated "first world" countries like the United States or "third world" countries in Africa and parts of Asia. The online magazine, Yale Global describes the paradox of this process as: "Globalization is a relatively new term used to describe a very old process. It is a historical process that began with our human ancestors moving out of Africa to spread all over the globe. In the millennia that have followed, distance has been largely overcome and human-made

barriers lowered or removed to facilitate the exchange of goods and ideas. Propelled by the desire to improve one's life and helped along by technology, both the interconnectedness and interdependence have grown. This increasing integration of the world or 'globalization' has enriched life but also created new problems."¹ The "problems" referred to in this passage are numerous and far reaching. They range from the widening of the economic and social disparity between rich and poor to the loss of identity due to severed connections

1. "Yaleglobal Online." New Haven, Conn.: Yale Center for the Study of Globalization. Began in 2002. <http://yaleglobal.yale.edu/content/about-globalization>

"The currents of globalization offer designers enormous opportunities and power, but with these come profound ethical quandaries: We are in effect shaping the way people perceive the world by promoting a certain ideology at the expense of another...As the circulation of our designs has become wider, our stage is getting bigger, and our responsibility is getting greater"

Fiss, Karen. "Design at a Global Level." Metropolis Magazine (1 Nov 2006). <<<http://www.metropolismag.com/story/20061101/design-at-a-global-level>>>



Beijing Skyline



Hou Hai Market



Pudong CBD, Shanghai
Photos above provided by Michael Jenson

Photo in back provided by Roman Gershkovich

“For centuries, architects have aspired to create buildings that enlighten or transform civilization, only to see them remain isolated splendors, with little impact on society at large. That may prove to be the case in China, too. But there is no question that its role as a great laboratory for architectural ideas will endure for years to come. One wonders if the West will ever catch up.”

Ourossoff, Nicolai. "In Changing Face of Beijing, a Look at the New China." New York Times (13 July 2008). <<http://www.nytimes.com/2008/07/13/arts/design/13build.html>>.

to traditionally meaningful landscapes or places. Though architecture can and does affect the former in many instances, it is the latter - the connection to place - where it's most profound affect occurs. As Ted Relph describes, it is within the realm of place where the problems created by globalization and the sense of loss felt over vanished traditions are greatest: "Modern landscapes are profoundly ambivalent. On the one hand they are obvious manifestations of technical accomplishments and widespread material prosperity—obvious because we know and appreciate them for these qualities in daily life. On the

other hand, they reflect aesthetic confusion, ethical poverty and a disturbing dependence on technical expertise, but these are subtle and can only be identified by a deliberate effort of observation and reflection... Humanism not only paved the way for countless social and economic reforms, it also has led to the development of powerful rationalistic techniques for manipulating environments and communities regardless of the values or qualities which might be displaced in the process."¹ It is the quest for an understanding of how the paradox of globalization affects architecture and its related design processes that

provided the foundation for this studio. Frequently, the studio cultures in many schools convey design processes that overlook the radical transformations taking place within architecture due to globalization as they rely on agendas decades old and reference a world with practices that are no longer relevant. Consequently, this studio/theory course sought to bridge our increasing cultural interdependence and the rationalistic manipulation of our environment to promote a design process that sought, first and foremost, to question the role of architecture in the process of globalization.

1. Relph, E. C. Rational Landscapes and Humanistic Geography. London Croom Helm: Totowa, N.J., 1981.

STUDIO QUESTIONS:

- 1) How can architecture circumvent the generic destruction of unique cultures and environmentally sensitive landscapes in the name of global progress?
- 2) By reinforcing these qualities, might they be maintained while still providing the material prosperity that our globalizing world demands?

Though the question of architecture's role in the definition of cultural identity and meaning is timeless, in an era where a design architect in the United States might be working on the design for a project in South America while collaborating with a Chinese firm on the working drawings for the project, the profound nature of this question cannot be underestimated. This coupled with the powerful potential that an individual now has to impact our globalizing world, raising the next generation of architects' sensitivity to these forces is imperative. Therefore, the studio did not seek to push a specific design agenda or aesthetic, but to cultivate an atmosphere where students realize the importance of critical thought that merges global issues with the immediate pragmatic concerns of a specific project. It did this philosophically, by posing several questions as an initial step. First: How has globalization and the technological advances that emerge within its vortex subvert the conventions and creative practices that have traditionally defined place? How has place been conceptualized in the past and have recent global trends made such observations obsolete? Second: Why does the current context allow (indeed, demand) a theoretical redirection away from the abstract universalism of modernism towards practices seeking to understand the complex qualitative characteristics of life? In other words, can a phenomenological practice or way of "seeing" focused on the creation of place be developed that bridges our traditions demanding the unique and particular, with the forces of globalization that induce universality? Finally: If a new type of "geographical imagination" for the contemporary architect is to be developed, how might it influence the conceptualization of architecture as a method in combating the contemporary malaise of "placelessness" in the present accelerated technological atmosphere?



Forbidden City, Beijing



market, Hutong



street corner, Beijing
Photos above provided by Michael Jenson

Composite in back from images provided by Roman Gershkovich and Stephanie Malilong

PART II: PROCESS

TOWARDS A GLOBALIZED SPACE OF EDUCATION: A NEW BUILDING FOR ICB

“...this wave of globalization has made education more important than ever in human history. It is the best predictor of future well-being —personal, social, and cultural...Children and youth with the skills, competencies, and sensibilities to proactively and critically engage globalization’s new grammar will have huge advantages over those without them.”

-Dorothy Ma

The fall 2009 version of STUDIO: GAP was undertaken in collaboration with China Agricultural University in Beijing for the design of two towers (approximately 500,000 total square feet) that would provide foreign student/faculty housing, parking, lecture halls/seminar spaces, administrative offices, and retail. The desire by the client for the project was to solidify the identity of its preeminent international college and aid in its quest to become more widely known and influential internationally. In addition, the project was envisioned as a truly “global” building due to the cultural mix of its inhabitants and extensive programmatic complexity. It was to be a highly identifiable “place” on campus that successfully merged program types traditionally housed separately. In short, the project was housing, a campus building, an urban mall, and a

parking garage, but also served as a vehicle for the collaboration of two institutions on opposite sides of the globe. The students’ projects culminated in an exhibition of student work entitled “building design for international education” at China Agricultural University in Beijing. The President, Chairman, and several Vice Presidents of the university attended the opening where American students presented their work and answered questions. The presentations led to a series of discussion between the Chinese university officials, the studio professor, and American students about

architecture’s potential role in aiding The International College Beijing in the development of a global identity in which to build a reputation for excellence in multi-cultural education. Later in the week, American students met with Chinese students to discuss the role that architecture could play in building bridges between cultures. This exhibition was a first step in a planned collaboration between The University of Colorado-Denver and China Agricultural University. The work of the studio served as the vehicle for the construction of a cross-cultural dialogue for future collaborations.



Christine Teichert

Image in back by Dorothy Ma



Ryan Jensen

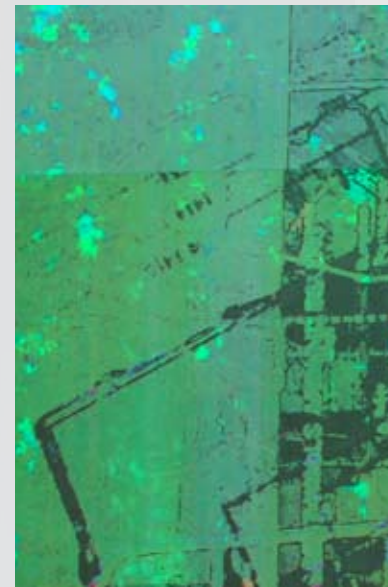
“How to become modern and return to sources; how to revive an old, dormant civilization and take part in universal civilization?”

-Ricoeur, Paul. “Universal Civilization and National Cultures.” In *History and Truth*, translated by Chas A. Kelbley, (Evanston: Northwestern University Press, 1965.) P. 271-284.

In raising awareness of the complex nature of the issues encountered within globalization, architecture and place, and to develop a more interdisciplinary/ broad-ranging design approach, the semester was divided into several parts that provided students with a structure allowing them to focus on the clearly defined sets of tasks associated with each section and avoid being overwhelmed by the magnitude of the subject matter. This gave them a touchstone for guidance as they encountered

new issues and methodologies from various disciplines. The design process undertaken for the semester was divided into 7 sections:
 1) Initial research into globalization, which took the form of writing essays and creating collages.
 2) Construction of “Global Boxes” where students three-dimensionalized their initial 2D collages.
 3) Urban Site diagrams,

undertaken to comprehend the nuances of scale and density existing on their site.
 4) Site “parti” investigations to study program and tectonic integration with the site.
 5) Plan/ Section investigations to comprehend programmatic and tectonic complexity.
 6) Final tectonic program studies to refine the overall design, and
 7) Final presentation which allowed the opportunity for students to study graphic communication techniques.



Sheva Pourabdollah

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Image in back by Stephanie Mailong

RESEARCH PHASE I: WRITING

“The idea of a closed circuit or learning in isolation is becoming an outdated concept. With the economic reform occurring in China, education resources are becoming available to a much greater population. The Literacy rate is improving and that helps the economy continue to grow and thrive apart from the industrial aspect of China...”

-Roman Gershkovich



Roman Gershkovich



Christine Teichert



Lee Parmenter

At the outset of the course, the necessity of reading texts from a variety of disciplines and crafting written agendas that explored the central issues of these texts as a first process step in navigating the complexity of globalization was impressed upon the students. Each student was asked to write several research papers that defined their views on four subjects: the definition of globalization, its affect on the history, culture, and landscape of their chosen site, its relationship to architecture and urbanism, and its possible influence in the development of a strategy for program, scale, and form. — these specific goals are related to the general research agenda for the studio/theory course, which were:

- 1) To research and explore how the interdisciplinary methods of research can bring theoretical rigor and new insights towards the complex and transformative issues involved in the development of a global perspective for the practice of architecture.
- 2) The development of a multidisciplinary and integrated research agenda based on broadening the critical and speculative analytical skill set of the architecture student. This was undertaken through the exploration of differing pedagogical approaches in light of recent global transformations as well as how these skills could be adapted to a broad range of disciplines and circumstances.
- 3) To research potential issues and critical thought processes that overcome

the disjunction, animosity, and self-referential nature of many conventional disciplinary and cultural viewpoints. This agenda crossed these “fissures” through the definition of specific interdisciplinary research processes adapted from philosophy and critical theory. The goal was to create an aptitude that was fundamentally inclusive and open in outlook to a myriad of possibilities and viewpoints.

- 4) Research potential avenues of dialogue and theoretical bridges between cultures that stresses the importance of cross-disciplinarity in addressing the almost universal issues encountered in today’s global environment, yet allowed the uniqueness of each cultural identity to be maintained.

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Image in back by Lee Parmenter

RESEARCH PHASE II: COLLAGE

“...It is about celebrating the diversity and hybridity... bringing two cultures together and learning from one another. The benefits of globalization, the exploration of new experiences, the ability to design without limits, and the opportunities to build socially responsible architecture have become an inspiration for global architecture.”

-Christine Teichert



Stephanie Malilong

Collage was used as a means of translating highly theoretical concepts into graphic form. Often, students describe larger issues in a passionate manner only to produce projects that have not truly been influenced by them. Collage is seen as a first step in a very complex translation from idea to form; one lost if concepts are not properly explored and understood before proceeding to the complexity of the formal architectural design process. Before being laden by the demands of site, program, structure, etc., students investigated concepts graphically to comprehend how the ideas from their research might develop into design strategies informing the language and aesthetic of their final project. In this stage their assignment was to create artful pieces that explored conceptual issues such as the potential emergence of specific material qualities, atmospheric spaces, structure, culture, etc.

RESEARCH COLLAGE



Amy Huson

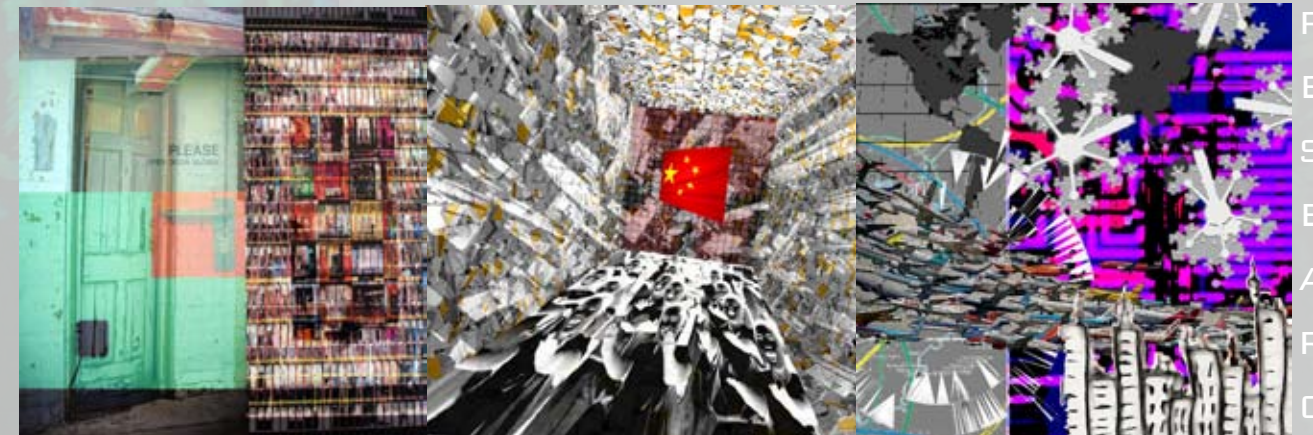
Image in back by Dorothy Ma

“A climax in globalization will be reached soon, when people have to question the cost of these amenities not in terms of money, but sustainability. If those decisions are not made responsibly, globalization can create a decline in our civilization where there is a loss of culture, a deterioration of our natural resources, and a loss of individuality.”

-Roman Gershkovich



Clockwise from top: Sheva Pourabdollah, Mariah Magill, David Buescher



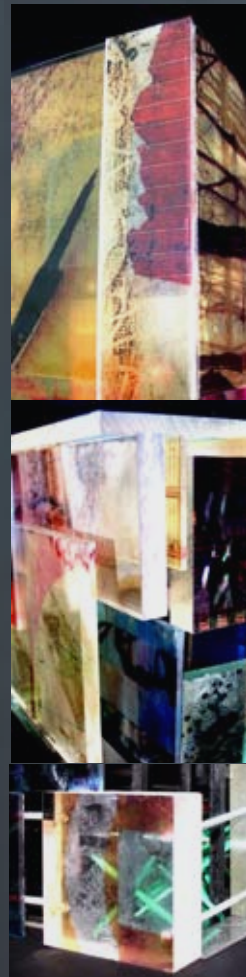
Left to right above: Sheva Pourabdollah, Dorothy Ma, Mariah Magill



Left to right top: Roman Gershkovich, Neda Norouzi, Dorothy Ma.
Left to right bottom: Alyssa Manny, Jessica Ellis, Lee Parmenter, Ryan Jensen

Image in back by Sheva Pourabdollah

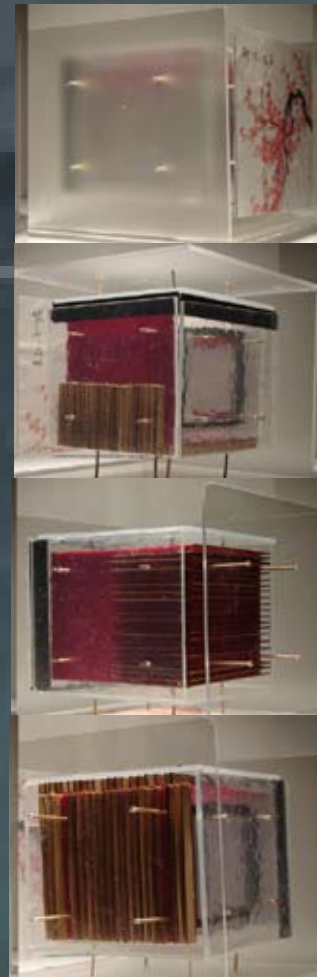
GLOBAL BOXES: THE SPACE OF EDUCATION



Sheva Pourabdollah



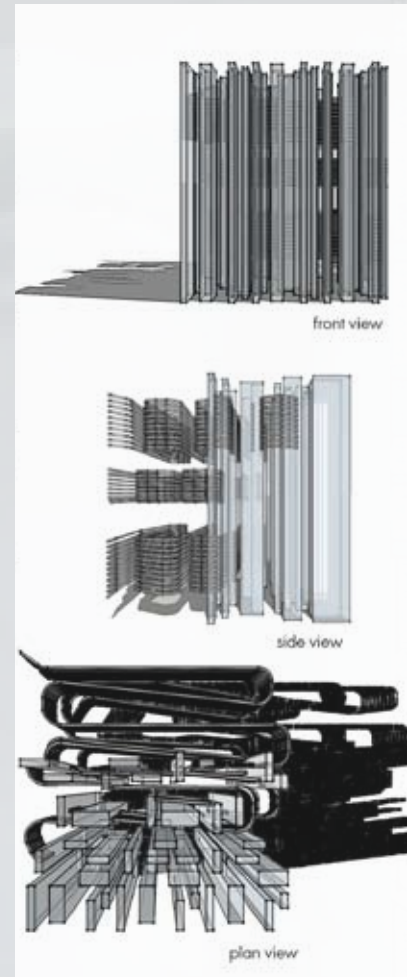
Dorothy Ma



Jessica Ellis

"We are at a global crossroads with potential for global stability or potential for destabilization. The challenges that we struggle with today are deeply complicated and will be forever fought. However, the architecture profession can contribute a great deal and help overcome the environmental challenge of global sustainability. I believe that architecture can serve as a catalyst to the system of working parts to help solve the environmental sustainable issues on a global level."

-Jessica Ellis



Mariah Magill



Ryan Jensen

In this stage, students "spatialized" their previous collages to further refine their strategies while moving closer to the medium that they eventually created within: space. Though no specific programmatic spaces were developed by this stage, programs had begun to develop conceptually and their potential influence explored at a relational scale. Patterns of structure were investigated along with the further development of a material sensibility. In both "desk" and public critiques, students were questioned on how their initial conceptual strategies were integrated into a coherent design process. General "readings" and characteristics of site were beginning to be outlined and also addressed conceptually.

GLOBAL BOXES

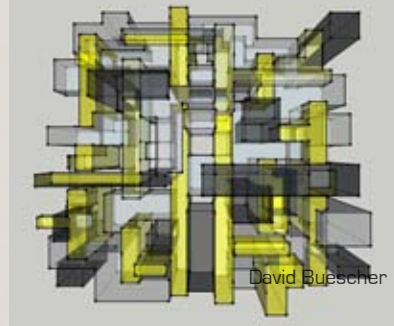
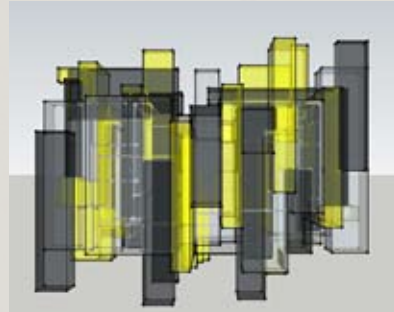
Images in back by Jessica Ellis and Lee Parmenter

“Enhancing students’ locus of control and encouraging personal responsibility cannot be achieved solely through a didactic approach to teaching but rather one in which participation and experimentation involving interdisciplinary interactions across frontiers of conventional knowledge and experience takes place. This is necessary in facilitating the kind of collaboration that produces possibilities and opportunities that can help bridge the unnatural cultural-ecological divide by providing meaningful contextual experiences in both natural and constructed environments. The physicality of the campus can be where this begins to take shape.”

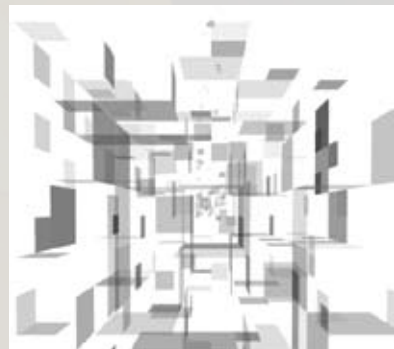
-Stephanie Mailong



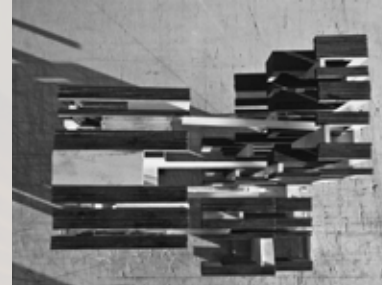
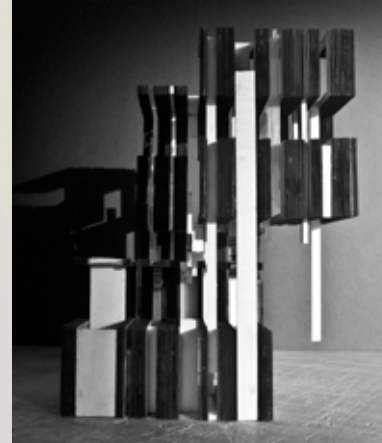
Christine Teichert



David Buesscher



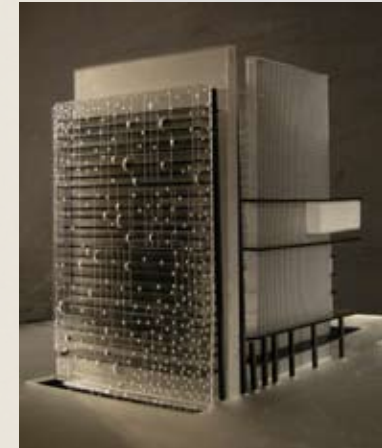
Sheva Pourabdollah



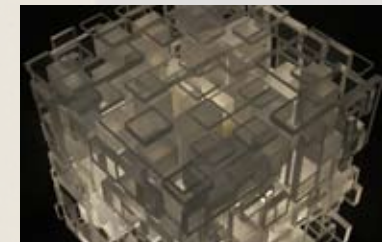
Roman Gershkovich



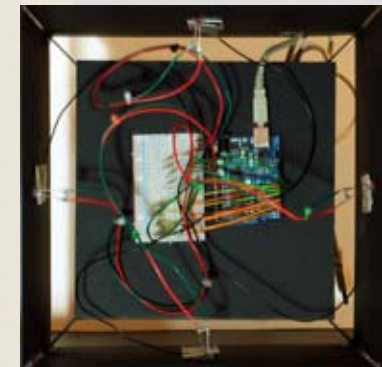
Mariah Magill



Alyssa Manny



Brian Beck



Stephanie Mailong

PART I / SITE

Image in back by Lee Parmenter

“Globalization has enabled cities to succeed in their ability to adapt to evolving networks of connectivity... By treating design problems in relation to their contexts rather than isolating the issue, we can begin to get a grasp of the incredibly complex system of networks that make up our world”

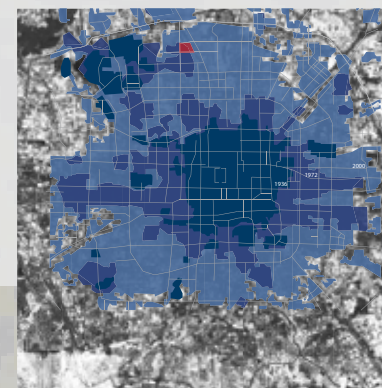
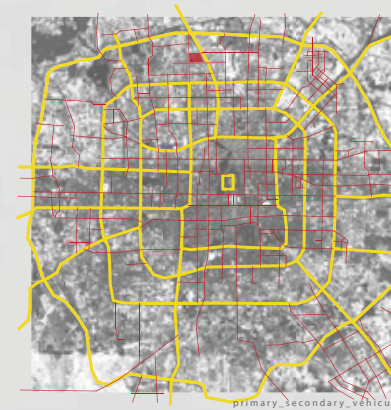
-Stephanie Malilong



Diagrams on this page by Dorothy Ma

Population density

LOCAL SITE STUDIES I: BEIJING



Diagrams above by Roman Gershkovich

While using their conceptual strategy as a frame of reference, students created a series of diagrams that mapped the structure, organization, and forces influencing the site. The idea was to analyze these important aspects in preparation for the earlier conceptual studies

to be seamlessly integrated. This information was then merged with these studies and new programmatic diagrams to produce a parti model that successfully captured the complexity and nuance of each student's primary research on globalization.

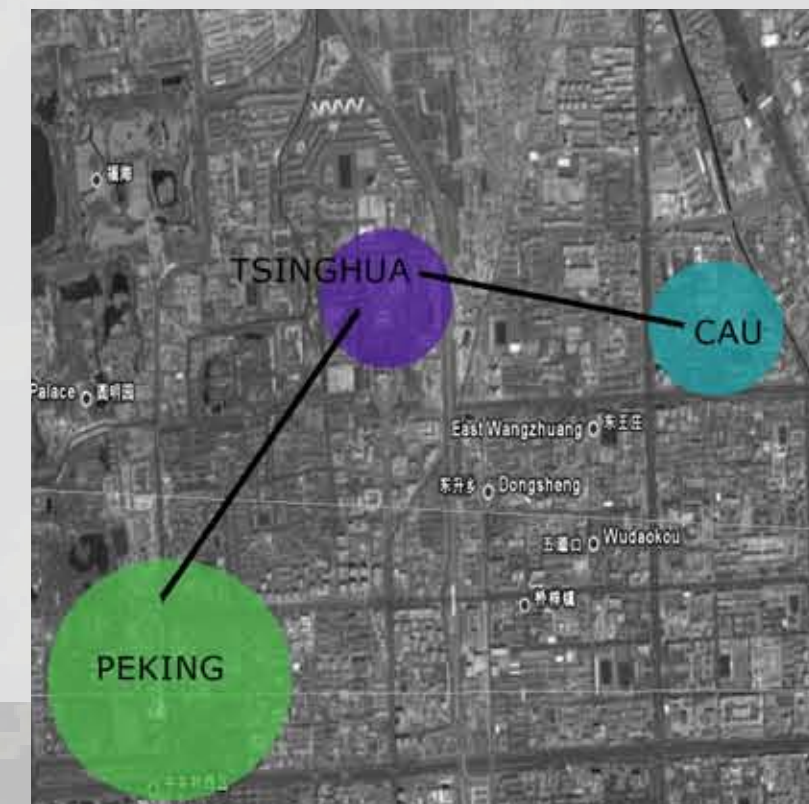


Diagram above by Christine Teichert

D I A G R A M M I N G

Diagrams in back by Dorothy Ma
Spatial process of urban land use growth since 1997

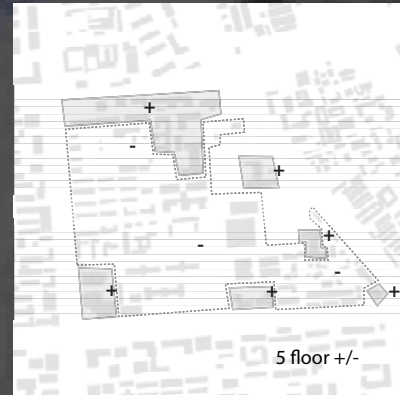
LOCAL SITE STUDIES II: CAU



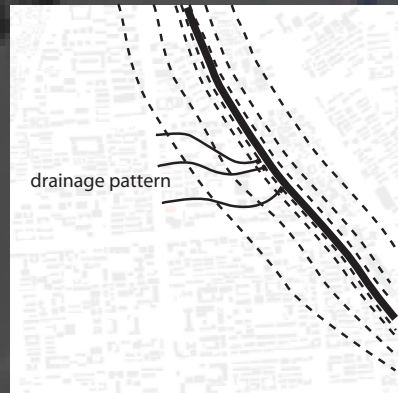
Roman Gershkovich



1/2 MILE RADIUS (5 MINUTE WALK)



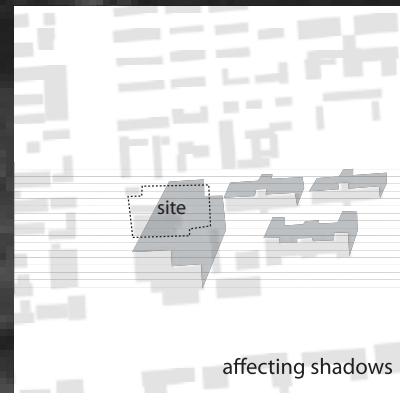
5 floor +/-



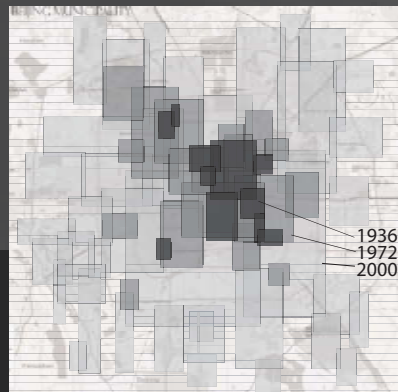
drainage pattern



vehicular



affecting shadows



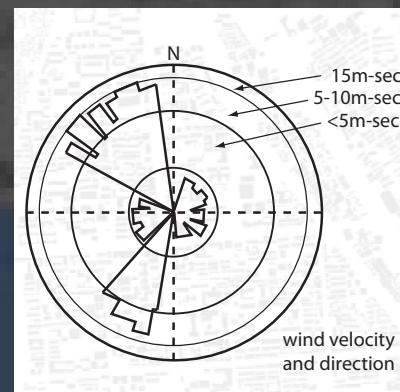
1936
1972
2000

above 2: Ryan Jensen



public transportation

above: Christine Teichert



15m-sec
5-10m-sec
<5m-sec

wind velocity and direction

above: Ryan Jensen

The site for the proposed ICB (International College Beijing) towers is located on the East campus of China Agricultural University in the Haidian District of Beijing. Haidian is a diverse district between the

fourth and fifth ring roads not far from the site of the 2008 Beijing Olympics. The CAU campus is just thirty-minutes from downtown, Beijing International Airport, and other major cultural centers such as Tiananmen Square and the

Forbidden City. Other Notable landmarks near the university are Zhongguancun, Peking University, Tsinghua University, Beijing Language and Cultural University, Yuanmingyuan or Old Summer Palace, and Renmin University of China. The origin of this institution of higher learning in agricultural education can be traced to 1905 when the College of Agriculture was founded in the former Jingshi Da Xuetang. The Beijing Agricultural University (BAU) was established in September 1949 by merging Peking University's College of Agriculture, Tsinghua University's College of Agriculture and North China University's College of Agriculture. BAU and BAEU eventually merged to form the China Agricultural University (CAU) in September 1995. Today, the university is considered the top institution in China for agricultural studies.



wind



existing foliage



solar



hard soft public space

Diagrams this page by Roman Gershkovich

DIAGRAMMING

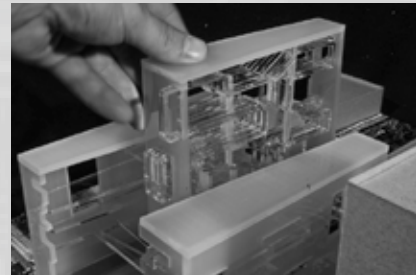
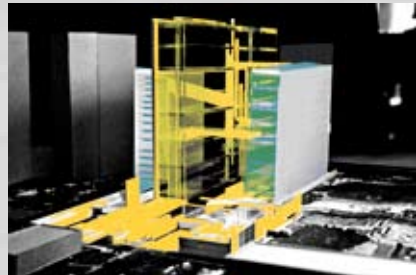
Image in back by Dorothy Ma

PARTI/SITE INVESTIGATIONS



purpose challenges the current state and in the desire for change.

Christine Teichert



Roman Gershkovich

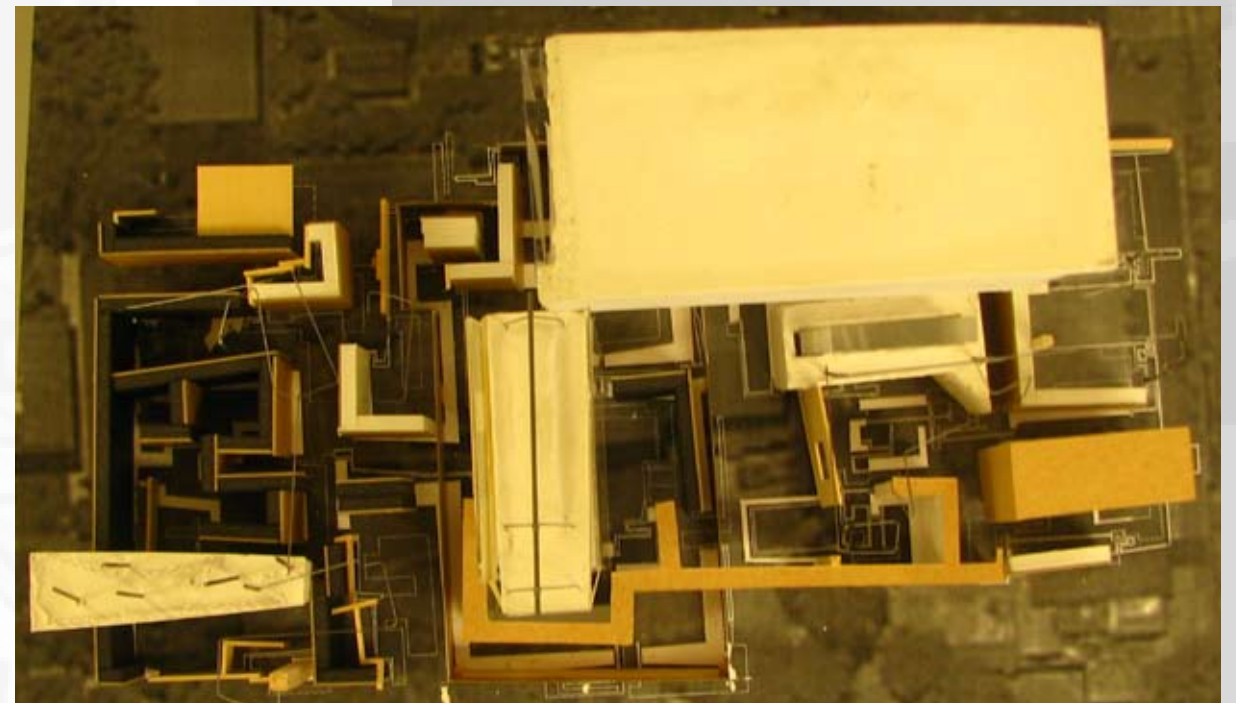


David Buescher

The focus here was to integrate earlier program, site, and conceptual studies into a parti model containing a nuanced complexity translating issues uncovered in the research of prior stages into the process. Each student was expected to clearly illustrate the connections between their research, design strategy, and the formal language being developed. The next phase of development was the

specification of spaces where certain programs would exist and to come to terms with the scale of both program and site. All this was done with as little loss of the energy and excitement from the conceptual studies as possible. Here the design strategy had to be clear, the connection to previous research strong, and the scale/ structure/ materiality believable. Completion of this stage marked the mid-point of

the semester with the material produced by the research process evaluated at a mid-term critique. The parti model then served as the conceptual "corpse" that was dissected throughout the remainder of the semester in the production of a spatial and material language exemplifying each student's agenda in regards to globalization and its influence on architecture.



Ryan Jensen

Image in back by Mariah Magill

“Limiting ourselves to a specific identity can be detrimental to our evolution for purpose...”

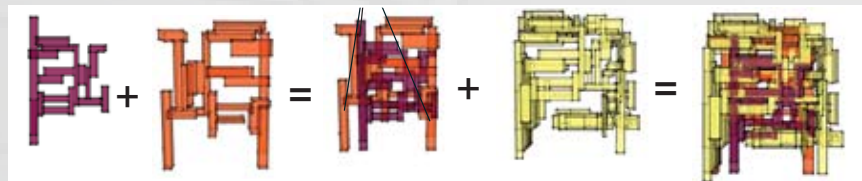
“...The exterior of the building will be complex to show the ambiguous nature of what is inside. As you move inward, filtering your way through the building the building starts to unravel and clarity becomes more apparent as you move towards the central space.”

-Christine Teichert



“...allow[ing] different layers to interact through transparency.”

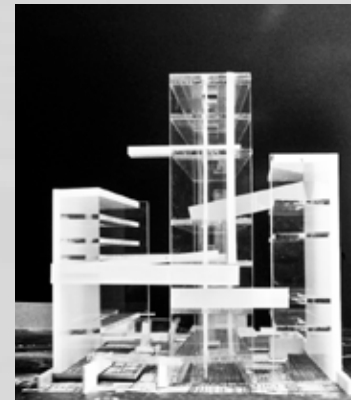
-Neda Norouzi



Sheva Pourabdollah



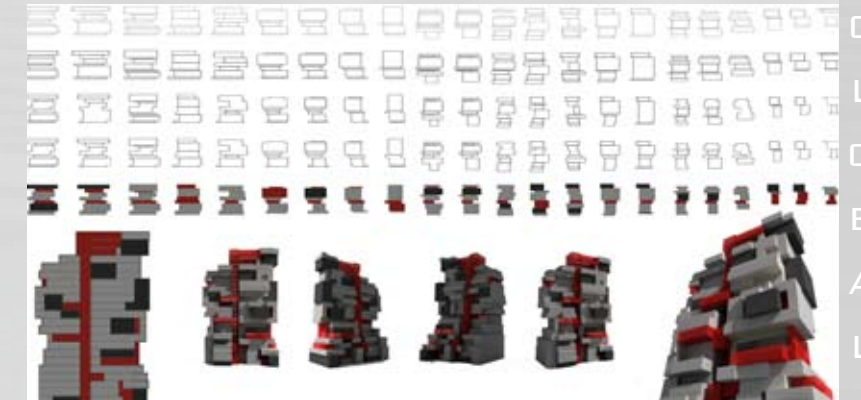
Christine Teichert



Roman Gershovich



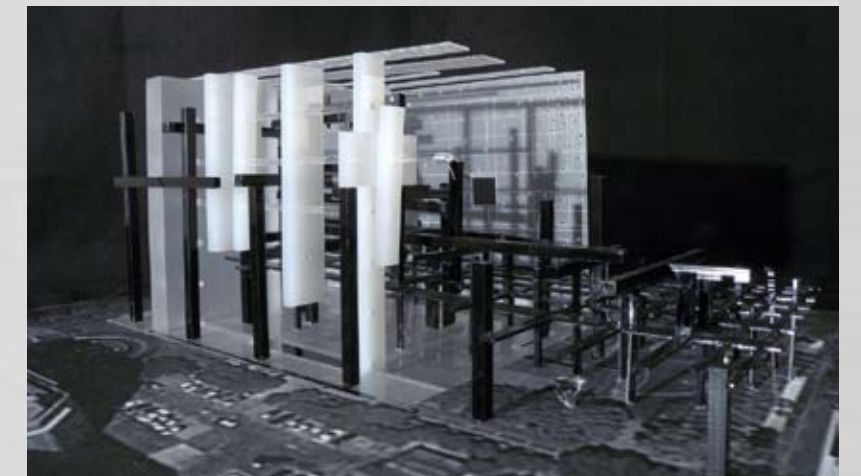
Dorothy Ma



David Buescher



Maria Magill



Alyssa Manny

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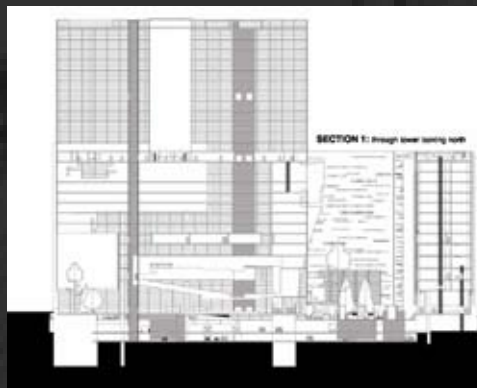
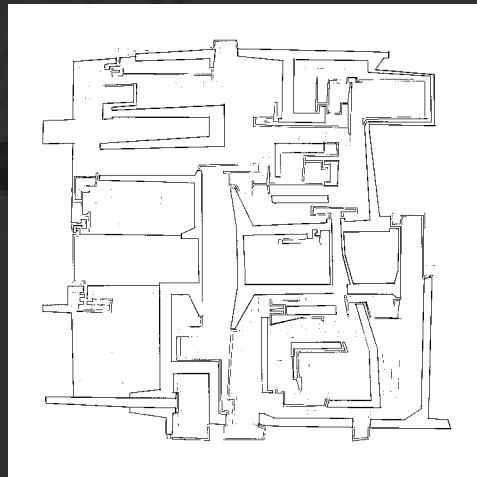
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Image in back by Mariah Magill

PLAN/SECTION EXPLORATIONS

“The building became a metaphor for a global enterprise of modern building methods and adhering to local tradition. This project, while upholding environmental stewardship as top priority, still establishes a unique “place.” The metaphor is the yin and yang of Chinese culture (old and new). Large site-cast concrete walls make up the “bones” which tie all structures together and represent the traditional cultures, while showcasing huge planter boxes. This illustrates the trend to harmonize with nature. Smooth patterned glass walls develop architectural spaces as they weave in and around the concrete. The glass facades represent the new cultures embodied within a global context. This shows an ambiguous and flexible attitude of modern architecture. The two systems (glass and concrete) work together to formalize and expose each other.”

—Ryan Jensen



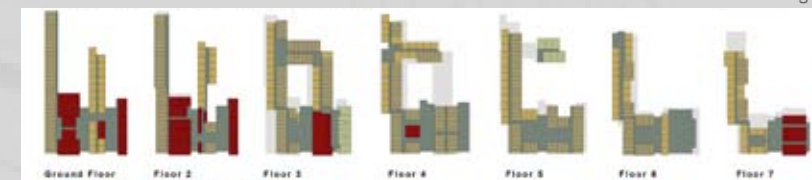
Ryan Jensen



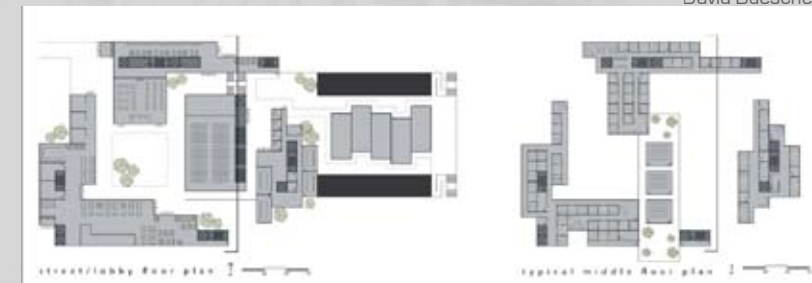
Amy Huson



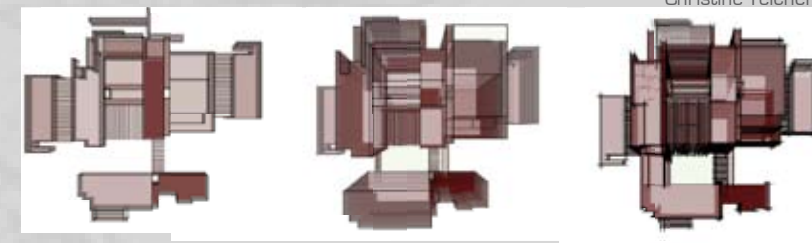
Mariah Magill



David Buescher



Christine Teichert



Jessica Ellis

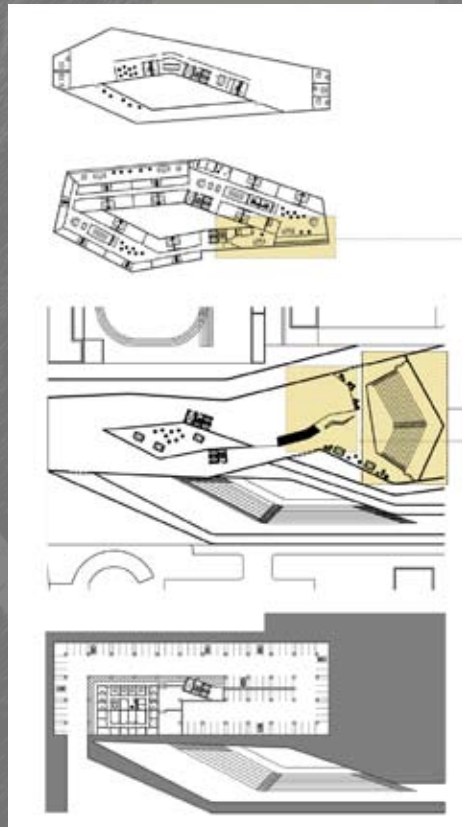
Plans and sections are cut through the ‘global boxes’ to begin to set the foundations for a fully integrated program. By this point, the materiality of the project was set and research was undertaken concerning subsequent material properties, dimensions, and details. In addition, a program statement was also undertaken that matched the scale of the project, the demands of the program, and the complexities of the site. Here the project began to be fully developed as an architectural endeavor.

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Images in back by Roman Gershkovich

"...a building that acts as an organism informing it's users about their environment can begin the process of creating a continuous feedback loop that would inform not only the students but all the users of the building about their local environment. It would serve as the nexus for students and educators in the process of understanding how natural systems work. The next step would be establishing an interface with social, political, and economic systems. Schools of business could parallel studies of the economic implications of rapid urban migration with agricultural colleges' studies of the environmental ramifications of such an event."

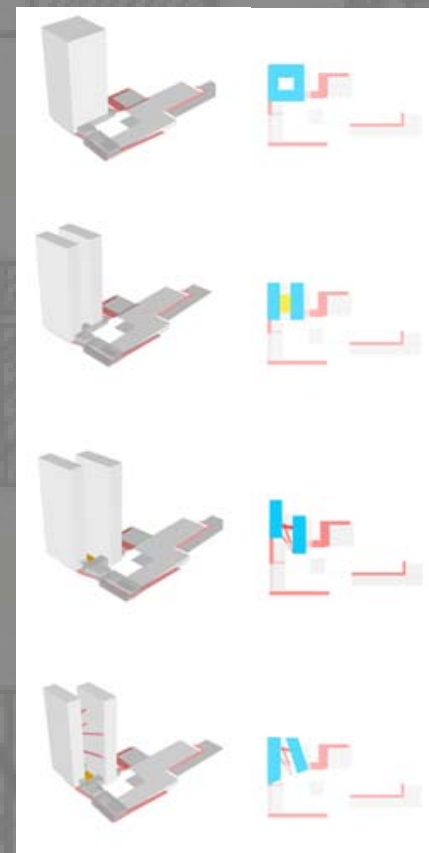
-Stephanie Malilong



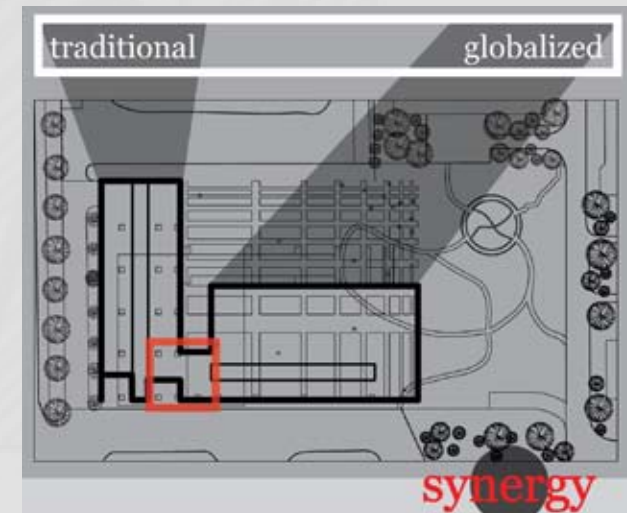
Stephanie Malilong



Roman Gershkovich



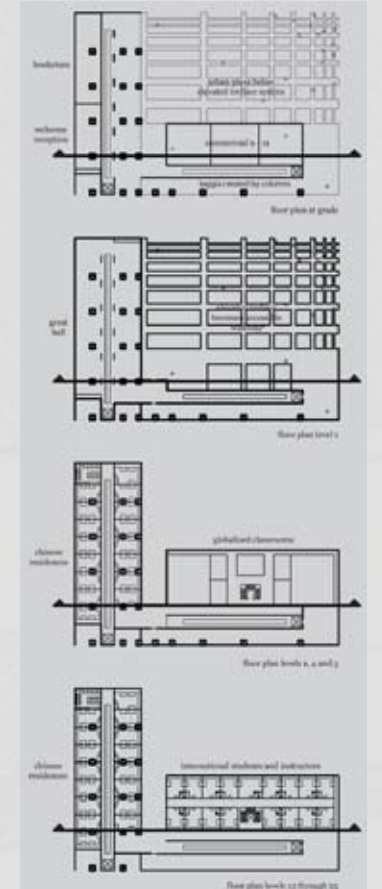
Dorothy Ma



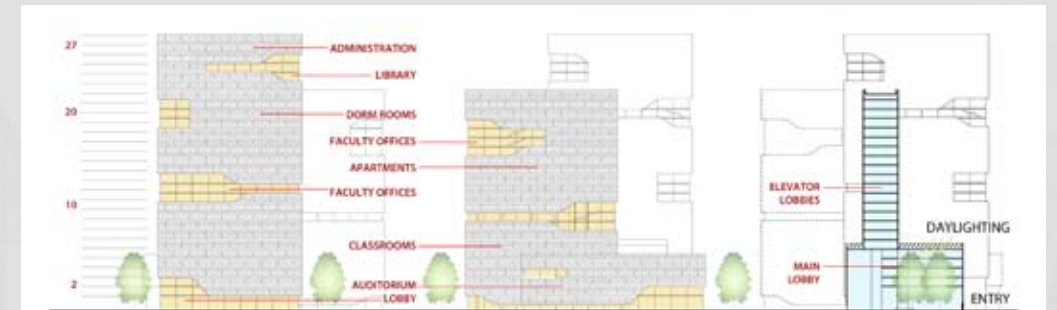
Alyssa Manny



Lee Parmenter



Alyssa Manny



Lee Parmenter

P L A N / S E C T I O N

Images in back by Stephanie Malilong (far left) and Neda Norouzi

PART III: PROJECTS

ARCHITECTURAL SPECULATION AT A GLOBAL SCALE

F I N A L P R E S E N T A T I O N S

From the midterm to the final critique, the focus of the studio was refining the creation of spaces, program, and a materiality that exemplified the conceptual and critical thinking investigated throughout the semester. The goal was to have each student's conceptual design strategy influence the project from the foundational questions of the first research to the architectural details generated from the initial premise relating to the forces of globalization. The expectation was that highly articulated spaces were illustrated conveying the students' design agenda. They

were required to illustrate the atmosphere of the spaces created as an outcome for the design process explored throughout the semester. Though the focus of the studio was on process and not the end-product, the students were still expected to produce imaginative spaces that could be critiqued for their potential to create valid globalized spaces. There was a great emphasis placed on the final presentation both graphically and verbally in this studio. The goal of the final boards were to explain the initial research premise as well as the process developed to create a

material and spatial language that related to globalization. The ideal sought was to have someone viewing the boards understand the premise and relationship to the outcome without the student explaining the project verbally. To accomplish this, presentation and graphic communication techniques are researched and explored throughout the semester. Students were given criticism on the design process as well as the merits of the presentation in the communication of the critical thinking that went into the design process developed for the semester.

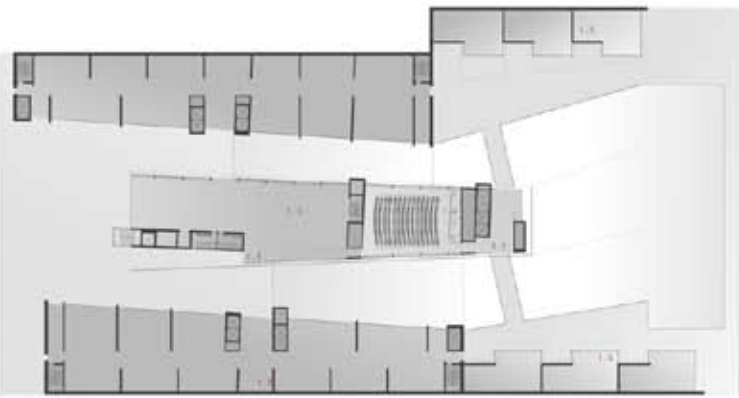
Photos taken by Daniel Williams



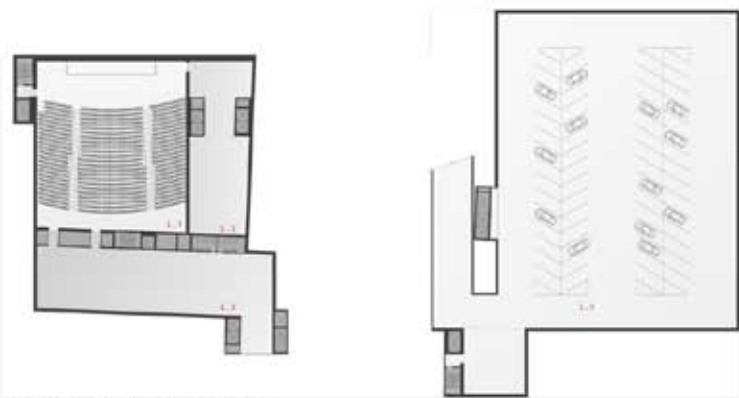
typical large Classroom level



second level



ground level



large lecture halls/ underground parking

scale: 1:50



國際學院
ICB



- lower level
- L1, large lecture hall
- L2, profaction
- L3, parking

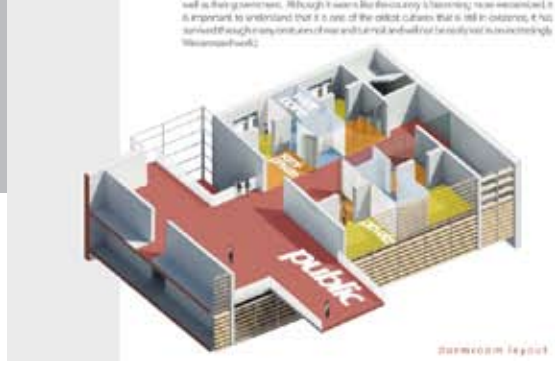
- ground level
- G1, entry space
- G2, management office
- G3, atrium space
- G4, small lecture hall
- G5, restaurant shops

- second level
- S1, typical pair of 4 student dorm
- S2, community space
- S3, computer lab
- S4, medium size classroom

- typical level
- T1, large classroom
- T2, medium classroom
- T3, typical dorm space
- T4, community space



國際學院
ICB



simultaneity

(balanced global culture)
CONTAINED LANDSCAPE



CONCEPTUAL MODEL:
a series of tectonic moves reveal an intuitive notion to carve something new out of something old and the language of heavy systems and how they relate metaphorically to globalization.

CHINA UNIVERSITY ICB (ADDITION) BEIJING, CHINA 1:4

PROCESS & BUILDING INTRODUCTION:

PROCESS- This building is the result of a very in-depth exploration of architectural ideas as they relate to the larger topic of globalism and specifically nested in Beijing, China. Beginning with intense research and heavy writing, I was able to approach globalism as a positive influence which can drastically change our global attitude of building. Next moving through intuitive two-dimensional and three-dimensional exercises the architectural moves began to unfold. After an architectural stance of materiality and contrast of heavy and light elements took shape, I then infused the program elements with deliberate spatial parameters. Finally the complex (becoming a campus within a campus) was appropriated to exact size and shape of needed spaces and their relationships to one another.

BUILDING INTRODUCTION- The building became a metaphor for a global enterprise of modern building methods and adhering to local tradition. This project, while upholding environmental stewardship as top priority, still establishes a unique "place." The metaphor is the yin and yang of Chinese culture (old and new). Large site-cast concrete walls make up the "bones" which tie all structures together and represent the traditional cultures, while showcasing huge planter boxes. This illustrates the trend to harmonize with nature. Smooth patterned glass walls develop architectural spaces as they weave in and around the concrete. The glass facades represent the new cultures embodied within a global context. This shows an ambiguous and flexible attitude on modern architecture. The two systems (glass and concrete) work together to formalize and expose each other.



VIEW FROM CAMPUS:
this shows the relationship of the dorm wing (nearest) to the academic tower (furthest) as well as all architectural systems. the concrete planter's (metaphor for ancient chinese culture) reveal themselves through the modern glass facade and towers (metaphor for greater chinese culture).



GLOBAL EDUCATION COLLAGE:
this collage is a prescriptive tool for analyzing the site and its context. it is a metaphor for the placelessness that currently is exposed under globalization forces.



GLOBALIZATION COLLAGE:
this collage is composed of vegetation coated with black paint. it is a metaphor for the current trends worldwide, which should, but do not have environmentalism as top priority.

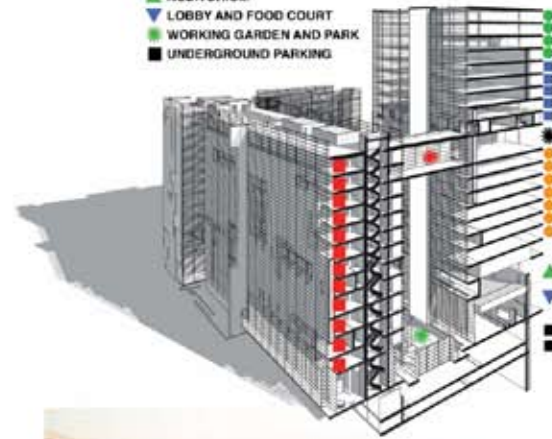


VIEW FROM NEAREST INTERSECTION:
this image shows the relationship of the academic tower to the adjacent golden towers, as a scale mediator and a visual presence from the street the building's materials are revealed and are intended to peak interest in the site offering a wind-trail of sorts.

[working] AGRICULTURAL display

PROGRAM DIAGRAM:
showing the functions of spaces and their adjacencies to other parts of the building

- STUDENT DORMITORY
- BRIDGE
- ADMINISTRATION
- FACULTY LIVING
- INFORMATION HALL
- CLASSROOMS AND LECTURE HALLS
- ▲ AUDITORIUM
- ▲ LOBBY AND FOOD COURT
- WORKING GARDEN AND PARK
- UNDERGROUND PARKING



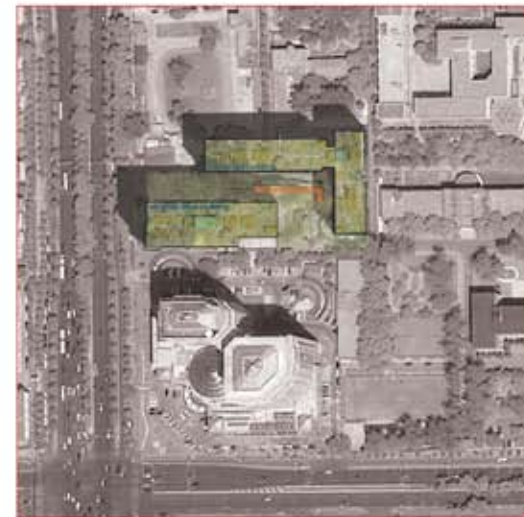
PERSPECTIVE FROM GOLDEN TOWERS:
this image depicts the new view that hotel residents will see and how the planter boxes make an architectural statement within the glass facade.



MODEL PHOTO:
showing the opening on the east facade and how it acts as a gateway to the experimental garden/park beyond.



ENTRANCE VIEW:
looking up from the street side entrance, one could recognize the height of the academic tower and the bridge from dormitory to the information hall.



SITE PLAN:
the site plan plays on urban moves which guide people into the garden space through the east facade and the opening at the southeast of the complex. It is an extension of the already prevalent vegetated areas.



SITE DIAGRAM: showing the relationship of buildings near the site

CONTEXT (BEIJING) & PROGRAM:

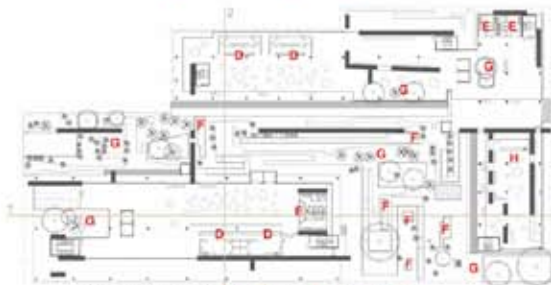
CONTEXT- As discovered through research, Beijing has some of the worst air quality in the world. In order to be a global city with potential to harmoniously support its inhabitants while taking care of the environment which it is placed within, big changes in architecture and design are needed. Beijing is also striving to become more westernized but not so much that it ceases to be Chinese. In order to relate to the corner of two large streets, and the adjacent Golden Towers, the larger element is brought forth showing its size and clean modern lines. This element houses the majority of the academically related program. More in the background, yet closer to the rest of the campus is the student dorm wing. A large hole is punched through the east facade at ground level as a gateway, of sorts, to the modern world. The space between the two pieces becomes an experimental and active working garden which can be used as educational or recreational space.

PROGRAM- The ground floor becomes an interplay between public and private, underground and above ground, growing and eating, culture and nature etc. as it is mainly eating areas which are above grade overlooking the garden. This level is publicly active and also the main interaction space for all students, faculty, administration and service personnel. The dorm wing houses all students (local and international) and is closest to the campus. The auditorium, which seats 1000 people, is on the 3rd and 4th levels defining the ceiling for the ground floor. Above the auditorium is 10 floors of lecture halls (small and large). Above the classrooms is the library and computer lab which take a modern stance as one and the same dubbed, information hall. This level has a bridge to the student dorm (level 12). Faculty living is above the information hall providing views to the city and campus. Administrative offices and conference centers are on the top floors. All buildings have accessible green roofs.

CHINA UNIVERSITY ICB (ADDITION) BEIJING, CHINA 2:4



PARKING: storage A planter (from above) B elevator C



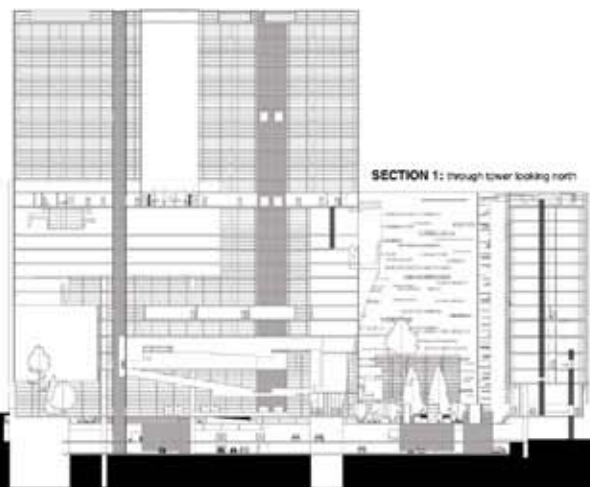
GROUND FLOOR: kitchen D bath E lightwell F garden G cafe H



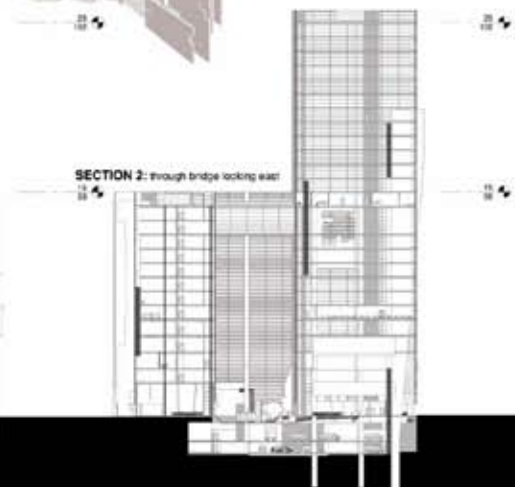
LEVELS 5-11: student dorm I classrooms J lecture hall K



LEVELS 13-17: faculty apartments L bridge M green roof N



SECTION 1: through tower looking north



SECTION 2: through bridge looking east



MODEL PHOTO: showing building mass and vegetation



ARCHITECTURE & GREEN TECHNOLOGY:

ARCHITECTURE- The building is organized around a series of 1.3 meter (4 foot) concrete walls which not only put huge planters (lungs) on display, but also house the plumbing and electrical systems needed for the spaces. They are the bones for the building which all systems depend on and are attached to. The flesh consists of 200mm (8 inch) two way concrete slabs with bolted steel columns for structural support. The skin is the final system which is a patterned glass curtain wall of frosted and clear finishes assembled within extruded brushed aluminum frames. The glass is exterior flush mounted showing minimal seams from the outside. Another skin of extruded aluminum louvers coated with photovoltaic receptors are strategically placed to capture energy and control light.

GREEN TECHNOLOGY- All systems should be composed of local materials and also easily recyclable or reusable. The aluminum frames and glass in the curtain walls are both completely recyclable. The steel columns and concrete walls can be reused (after minimal processing). Both buildings have intensive green roofs which contribute to oxygen production, heat island mitigation, ground water run-off rates, and a park-like atmosphere with city views. The louvers screen lined with PV's harness the sun's energy to be used on-site. Grey water recycling and storage tanks are the centerpiece for the circulation core in the dorm building. Finally, the patterned glass on all south facades show a passive lighting strategy.



VIEW INTO GARDENPARK: showing vegetated space



MODEL PHOTO: showing garden park



MODEL PHOTO: showing east facade and area of section model

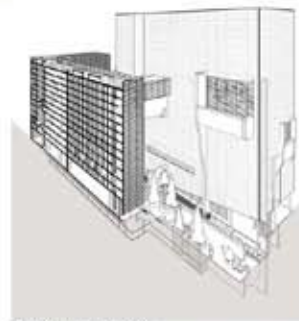


SECTION MODEL: showing intrinsic systems, architectural language and massing of parts

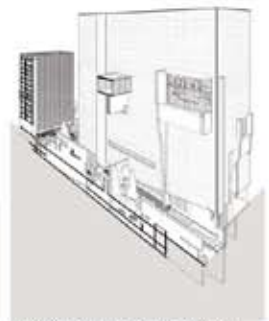


experimental garden park

CLASSROOM RENDERING: this shows the simplicity of spatial layout and the living wall which naturally pumps oxygen into the air providing an inspirational space for learning.



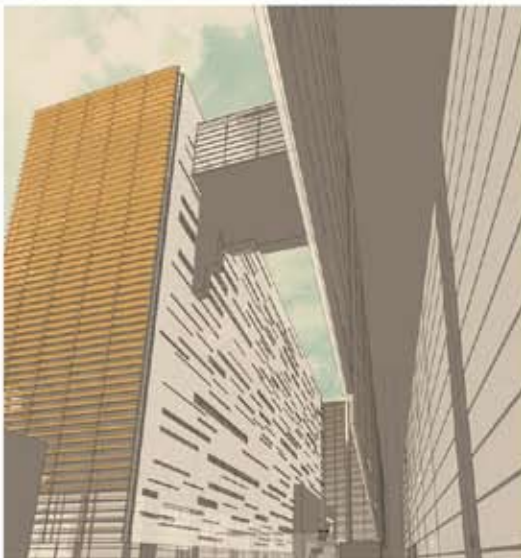
SECTION THROUGH DORM



SECTION THROUGH BRIDGE AND GARDEN



SECTION THROUGH ACADEMIC TOWER



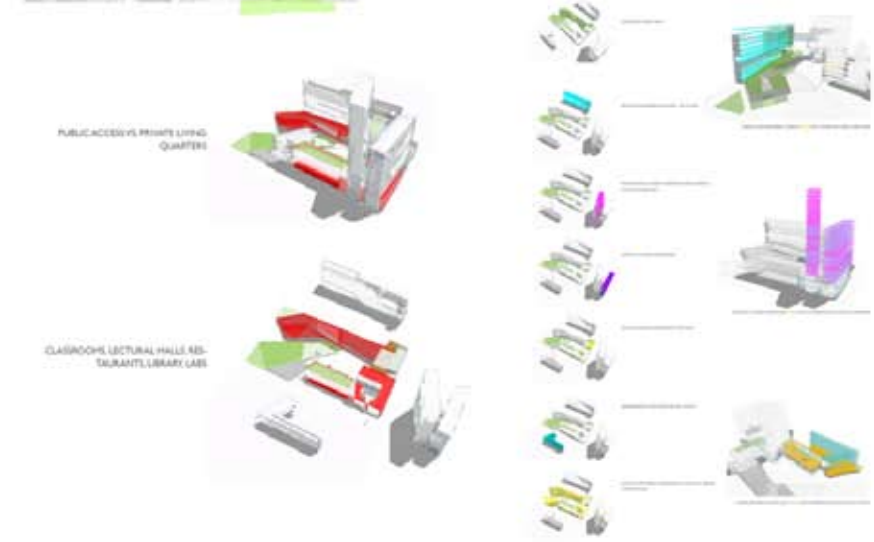
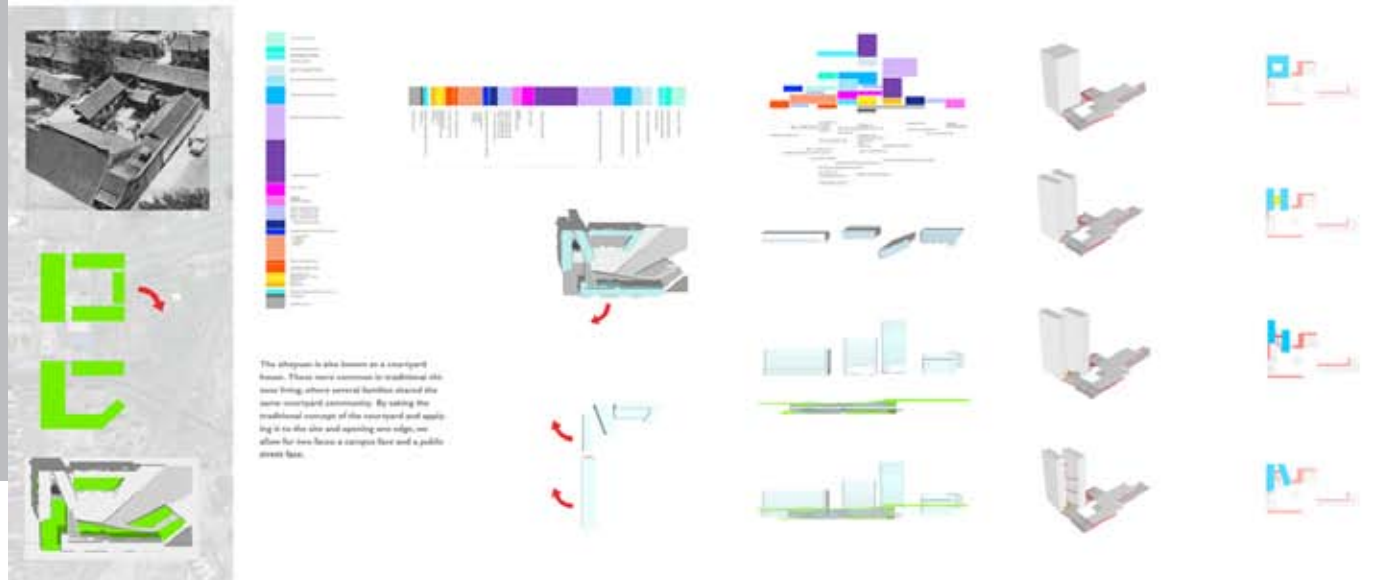
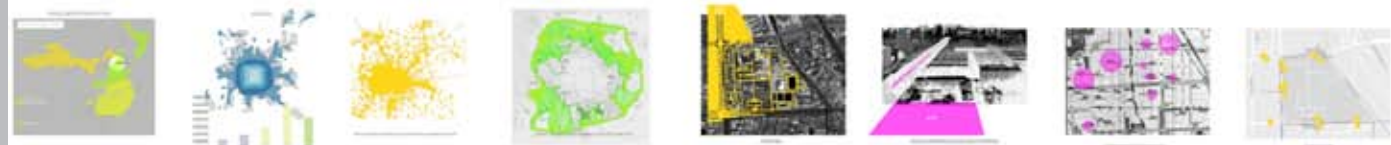
ENTRANCE VIEW TOWARDS DORMITORY WING: this offers a glimpse of the bridge from dorm to dorm, the tower screen as well as showcase the tower screen on the west facade.

ARCHITECTURAL "PLACE" & HUMAN INTERACTION:

This complex of spaces is unique by design. As one experiences the rooms and spaces it is evident that each is different as it relates to the concrete walls (bones). No two spaces are exactly alike in lighting, heaviness, lightness, and agricultural ambiguity. Because everything is seamlessly custom, the memory and interaction is categorized and substantiated as a place which has its own identity and point within human history, time and culture. As the inhabitant is on his/her way from library to dorm, mess-hall to gardens, faculty living to lecture hall, green roof to garden, etc., the ideas are ingrained and propagated through dwelling. Environmental stewardship becomes its own ambiguous and self-generating paradigm which global forces will benefit from. This is education, this is a modern academic institution.

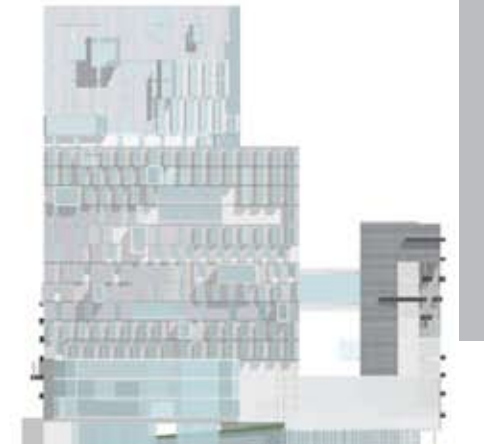


LOBBY AND CAFETERIA: this highlights the clean space under the auditorium where most people would gather to share meals, the auditorium shell is glossed in the foreground



As the impact of globalization dramatically increases on the global economy and local cultures, historic changes are transforming the lives of people all over the world. The bases of globalization rely on information and innovation, both of which are highly knowledge intensive. As a result, knowledge becomes the fundamental of globalization. Similarly, globalization, in turn, should have a profound impact on the transmission of knowledge. Ultimately globalization increases the demand for education and regional identity within academic routine as a result of global convergence.

Marcus Saiz-Orosco, the editor of "Globalization, Culture and Education in the New Millennium" describes an example of English as a main teaching language and the growing use of wireless technologies as becoming the norm within schools in Sweden. This is a state that is increasingly common in schools all over the world which encapsulates the main vectors that define globalization today: the movement of people, ideas, goods, services, and capital across the world—often starting in Stockholm and back to Stockholm. This back-and-forth movement is fueled by the high actions of new information, communication, and media technologies as well as the ever more affordable and efficient mass transportation systems.





UNITS



DORM
TWO PERSON INTER-
NATION STUDENT
DORMS
WITH PRIVATE BATH

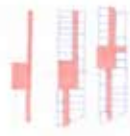


DORM
FOUR PERSON DO-
MESTIC STUDENT
DORMS



INSTRUCTOR UNIT
TWO BEDROOM FOR
EIGHT INSTRUCTOR
APARTMENTS
WITH PRIVATE BATH
AND KITCHEN

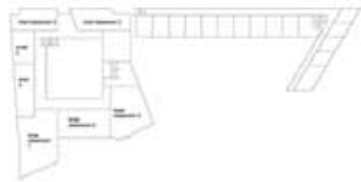
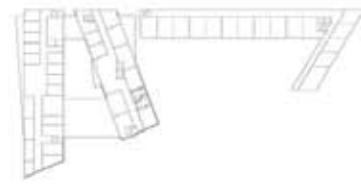
These semi-public spaces
break up the single
bunked corridor as well.



External shared circulation
enhances the view of the courtyard
and its surrounding walls. This
same concept is utilized in designing
the 'campus' to allow for public
spaces.



PLANS

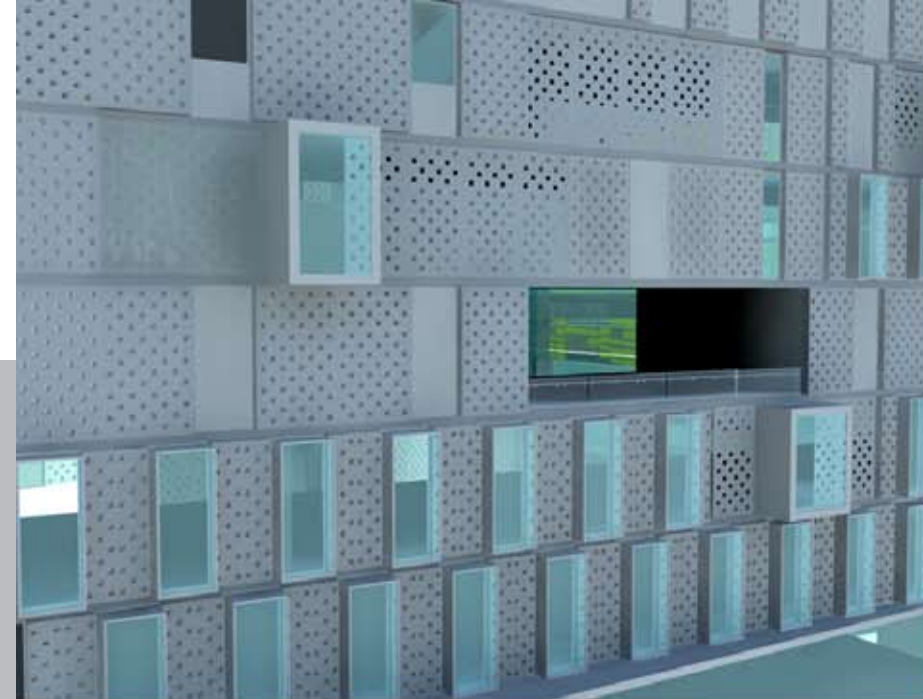


CHINA AGRICULTURAL

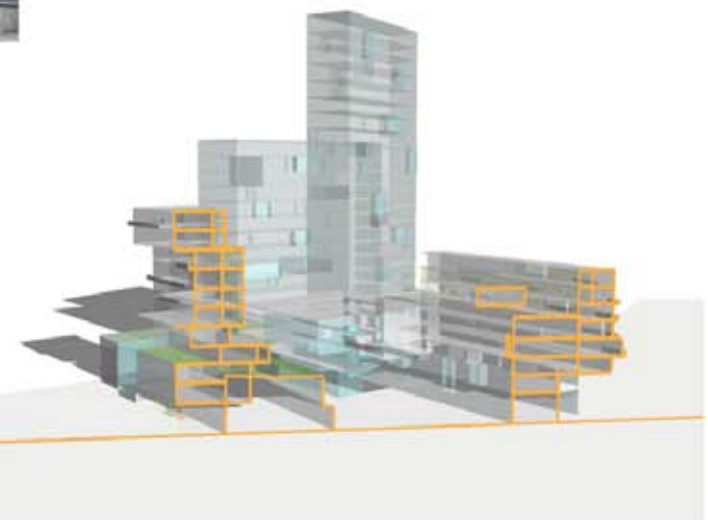


STUDIO G.A.P. - BEIJING

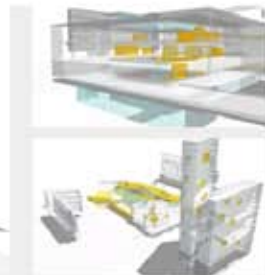
SCREENS



screens are frequently used in traditional
chinese architecture and culture. The
separate buildings make up the 'facade'
of the complex as a whole. The facades of
each building facing towards the
courtyard are open and well ventilated. A
screen system separates the units from
the hallway, allowing almost a urban frame
yard garden for each individual unit. This
pattern screen can also provide the structure
for a green wall, allowing the vegetation
to continue vertically throughout the
building complex.
The screen is predominantly on the in-
structors apartment building, but comes
to wrap around the inner edge of the courtyard.



Global Education Space : intrusions/extrusions to encourage interaction



UNIVERSITY OF COLORADO - DENVER



conceptual collages exploring ideas of purpose and globalization

international college of beijing

purpose
globalization

At the beginning of the semester I explored what the ideas of purpose, limitless, hybridity, and challenge and their relationship to globalization. What is the purpose of globalization? Can it be defined? Each culture, country and individual may have a different purpose in globalization. This creates a sense of complexity in the global market. This complexity can create confusion, but once you immerse yourself into it, it only becomes clearer and more focused. Globalization is the sharing of ideas and the overlapping of culture. The hybrid nature of globalization is forming because we are intrigued by the movement and way of life of other countries. This is creating a movement of our own within our own cities, moving towards urbanization creating a complexity within our cities. This complexity should be and is starting to reveal itself in the classroom. Education should always be a part of the global market. Every student is trying to find their own purpose just as with globalization each culture is trying to find their own purpose. The chaotic nature of globalization is that every culture is trying to find their identity and their purpose, but needs the influences of global market to guide its path. This is the same in education. Each student is looking for their purpose their identity, engaging with others and exposing themselves to what could be. This movement is fluid and ever-changing, but only becomes clearer as we move forward.



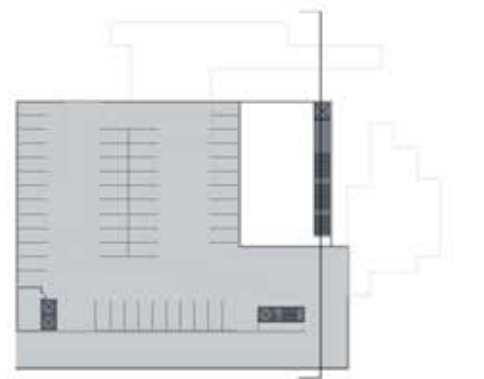
site plan ↑



conceptual volumetric studies



conceptual models



underground floor plan ↑

SEMIFINALISTS



sketching

purpose
context

China is a booming economy and perfect location for this type of development. The campus is in need of a space to create an identity for ICB. This can become a place for students to develop their own identities and purpose. The complexity that is seen from the exterior reflects the bustling city of Beijing and the busy campus life of CU. The site is surrounded by greenery and plant life which is incorporated into the center space. Classrooms will have their own outdoor area for plant growth used as a learning tool for the students. The exterior imagery of the building will also reflect the culture and life at campus.



southeast perspective



site ground



vegetation



grid



views



purpose
concept



purpose
facade



street/lobby floor plan ↑

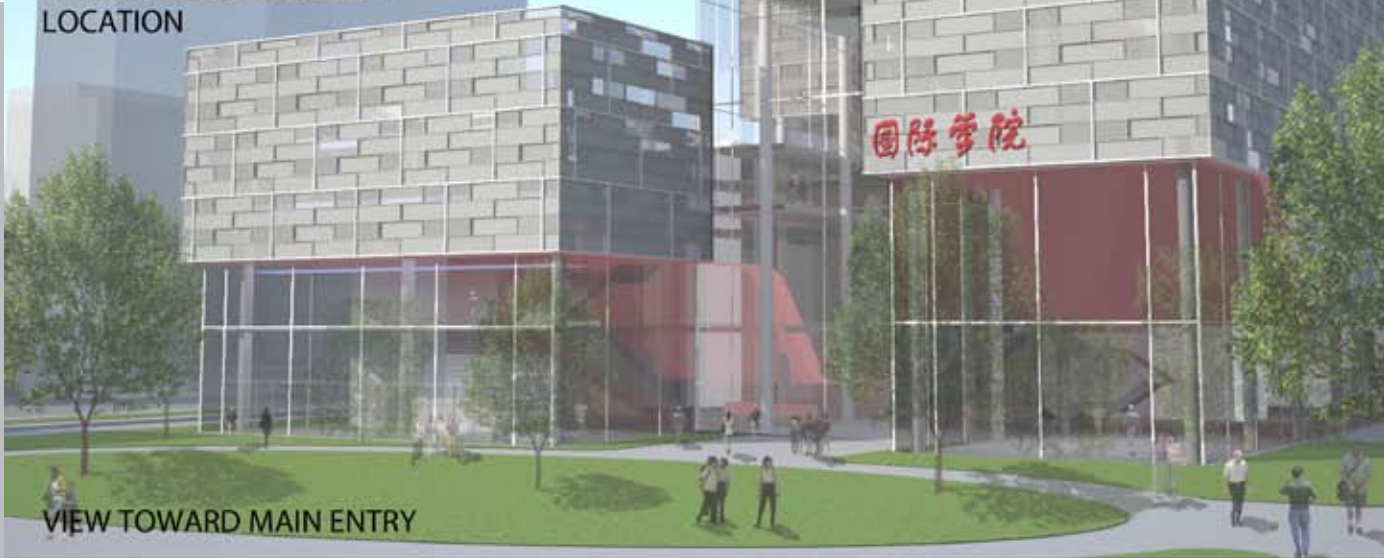


typical middle floor plan ↑

CHRISTINE TEICHERT

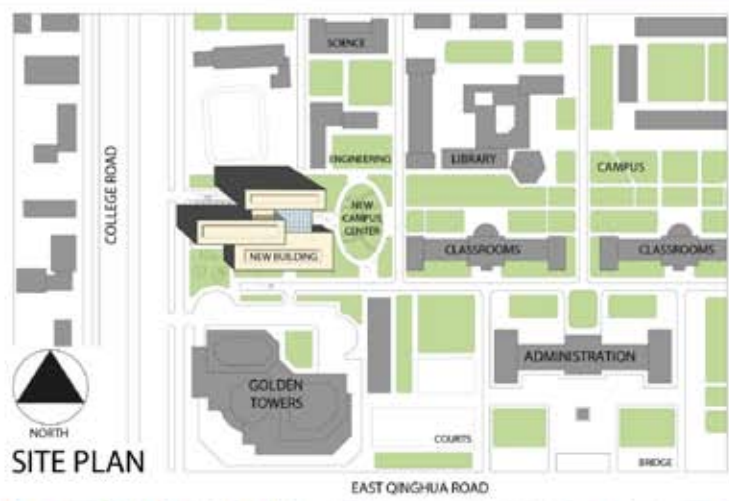


LOCATION



VIEW TOWARD MAIN ENTRY

SEMIFINALISTS



SITE PLAN

GLOBALIZATION AND EDUCATION

Globalization will have or should have a dramatic effect on the current educational system. Increased complexity in the dynamics of communication and the phenomenon of transnational interaction is changing most other aspects of modern society thus education should adapt to that change. Youth today are dealing with a vastly different world than when their parents went to school. Students now and in the future will effectively live in two different worlds, a local community and a global community. The re-use of a curriculum built for previous generations will be insufficient preparation for even the immediate future.

A curriculum based on a society rooted in a geographical organization of the world may quickly become outdated in an age of transnationalism. In the near future, as physical borders continue to erode, tracing the lineage of a culture or a people will become increasingly complex. Before exploration in the 15th century it would be common for someone to be born, married, and live out their lives in the same village. They might have rarely seen or have had contact with another race or culture. In modern times to stay in one town your entire life is becoming more and more rare particularly in wealthier countries. To add to that, even if we physically live in one community we still have contact with a larger global network. Along with expanding interaction with the global community comes more exposure to foreign ways of life, values, and viewpoints, foreign customs that may seem wrong or shocking. More than ever students and teachers need to be prepared to process a wider variety of cultures and filter a huge amount of information. They will need to learn to interact with people of very different backgrounds than their own.

Globalism is creating complexity in many aspects of society. The educational system will need to reflect that trend. Globalism places a new set of demands on students that were either not there before or were not as widely known. Some of the issues are the 'new' economy, ecology, poverty, terrorism, disease, etc. These all call for an increased global awareness and a willingness to collaborate with others.



BUILDINGS GREEN SPACE CIRCULATION GRIDS

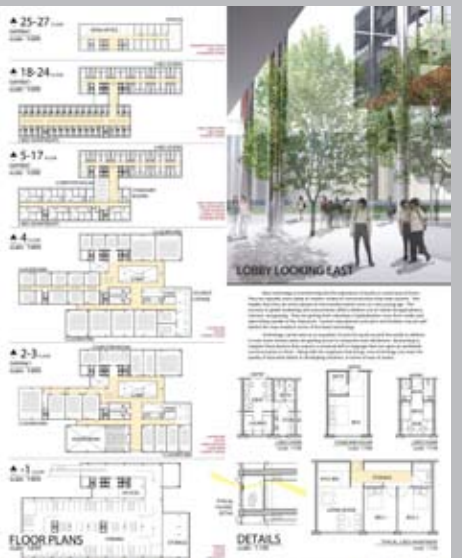
中國農業大學 University of Colorado ARCH 6170 Michael K. Jensen Studio Fall 2009 Lee Parmenter

国际学院 ICB 1 International Education



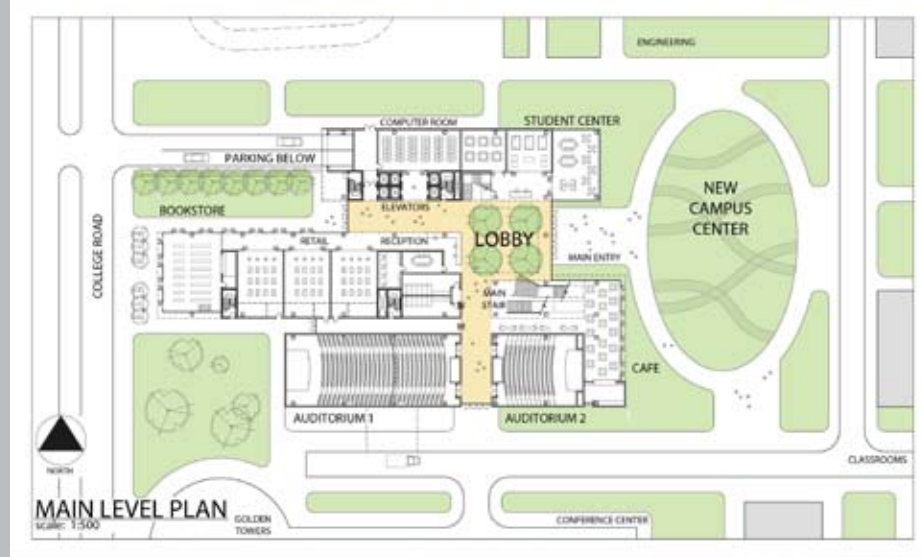
AERIAL VIEW

STUDY MODEL



FLOOR PLANS DETAILS

LEE PARMENTER



MAIN LEVEL PLAN

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国际学院 ICB 2 International Education

中國農業大學 ICB 4



ELEVATIONS

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国际学院 ICB 3 International Education

INTERNATIONAL_COLLEGE_AT_BEIJING
CONCEPTUAL_EXPLORATION

IF SPACE IS DEFINED AS THE CONNECTIONS MADE BY SUBJECTS, THEN WE CAN UNDERSTAND THE EARTH AS BEING MADE UP OF A COMPLEX ASSEMBLAGE OF SUBDIVIDED SPHERES AND NETWORKS. WITHIN THESE NETWORKS, IT IS THE DYNAMIC CONNECTIONS THAT SUSTAIN THE EQUILIBRIUM BETWEEN THE SUBJECTS THAT HAS BECOME IMPORTANT. IN THE PAST, SOCIAL GEOGRAPHY WAS TERRITORIAL IN CHARACTER WITH INDIVIDUALS IDENTIFYING A FIXED VANTAGE POINT FROM WHICH TO EXPERIENCE THE WORLD. THE ADVENT OF THE INTERNET HAS BEEN A SHIFT FROM A SOCIETY OF STATIC TERRITORIALIZATION, IN WHICH INFORMATION FLOWS OUTWARD-IN, TO ONE IN WHICH EXISTS A CYCLE OF DETERRITORIALIZATION AND TERRITORIALIZATION; IN DETERRITORIALIZATION, INFORMATION FLOWS INWARD-OUT AND THE IMPLICATIONS OF THIS CENTRIFUGAL DISPERSAL OF DIASPORA MEANS THAT THE INEVITABLE COLLISION OF CONCEPTS WILL INTENSIFY DISPERSAL AND DIFFRACTION ALLOWING THE POINTS OF COLLISION TO EVOLVE INTO NEW FRONTS.

WHAT THIS MEANS IN TERMS OF THE 'GLOBAL CLASSROOM' IS THAT STUDENTS ARE FORMING 'IN-BETWEEN' IDENTITIES THAT DEVELOP THROUGH A RANGE OF SCALES RELATED TO SELF, FAMILY, COMMUNITY, NATION AND BEYOND. THE RESULT IS NOT A HOMOGENIZATION OF CULTURES AND ETHNICITIES, BUT RATHER A MULTI-PRESENT TRANS-TERRITOREALITY. THIS DIASPORA IS A RHIZOMATIC NETWORKING THAT FUNCTIONS BETWEEN OUR SOCIAL AND GEOGRAPHIC BOUNDARIES AND IN SO DOING, LINKS THE LOCAL AND THE GLOBAL. UNDERSTANDING THIS RELATIONSHIP IS KEY IN DISCOVERING THE CORRELATION BETWEEN OUR MICRO/MACROSCOPIC ENVIRONMENTS. THEREFORE STUDENTS AND EDUCATORS ALIKE MUST BE COGNIZANT OF THE FACT THAT ALL THINGS EXIST IN NETWORKS OF INTRADPENDENCE.

ENHANCING STUDENTS' LOCUS OF CONTROL AND ENCOURAGING PERSONAL RESPONSIBILITY CANNOT BE ACHIEVED SOLELY THROUGH A DIDACTIC APPROACH TO TEACHING BUT RATHER ONE IN WHICH PARTICIPATION AND EXPERIMENTATION INVOLVING INTERDISCIPLINARY INTERACTIONS ACROSS FRONTIERS OF CONVENTIONAL KNOWLEDGE AND EXPERIENCE TAKES PLACE. THIS IS NECESSARY IN FACILITATING THE KIND OF COLLABORATION THAT PRODUCES POSSIBILITIES AND OPPORTUNITIES THAT CAN HELP BRIDGE THE UNNATURAL CULTURAL-ECOLOGICAL DIVIDE BY PROVIDING MEANINGFUL CONTEXTUAL EXPERIENCES IN BOTH NATURAL AND CONSTRUCTED ENVIRONMENTS. THE PHYSICALITY OF THE CAMPUS CAN BE WHERE THIS BEGINS TO TAKE SHAPE.

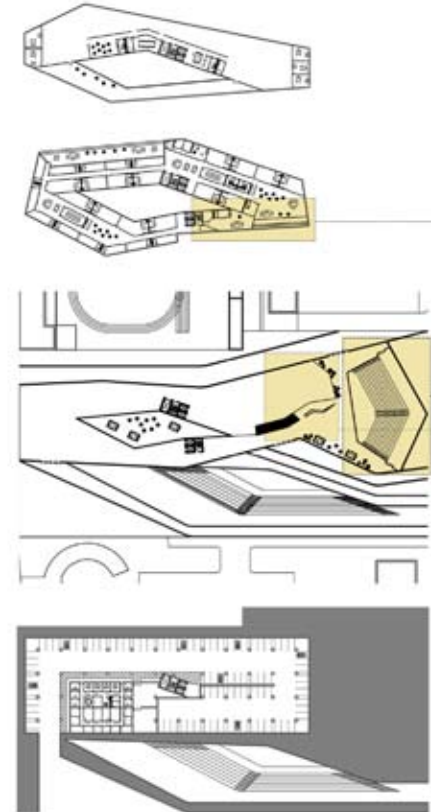
ESTABLISHING A CURRICULUM THAT PROMOTES THE COLLABORATION AND COOPERATION OF SYSTEMS PREVIOUSLY THOUGHT OF AS SEPARATE FROM EACH OTHER CAN BEGIN THE PROCESS OF REDEFINING THE ROLE OF EDUCATION IN A WORLD OF GLOBALIZATION. IT IS ESSENTIAL FOR EDUCATORS TO REALIZE THE IMPORTANCE OF FACILITATING CROSS-DISCIPLINARY APPROACHES TO RESEARCH SO THAT STUDENTS WILL BECOME AWARE OF THE RELATIONSHIP AND INTERCONNECTION OF SYSTEMS ON MANY LEVELS. GLOBALIZATION HAS ENABLED CITIES TO SUCCEED IN THEIR ABILITY TO ADAPT TO EVOLVING NETWORKS OF CONNECTIVITY. BY TREATING DESIGN PROBLEMS IN RELATION TO THEIR CONTEXTS RATHER THAN ISOLATING THE ISSUE, WE CAN BEGIN TO GET A GRASP OF THE INCREDIBLY COMPLEX SYSTEM OF NETWORKS THAT MAKE UP OUR WORLD.



DYNAMIC EQUILIBRIUM:
INTERACTING CHARACTERS SIMPLY COLLIDE RANDOMLY, TRANSFORMING ONE ANOTHER WHEN THE ENERGY GENERATED BY THEIR COLLISIONS PASSES A CERTAIN THRESHOLD

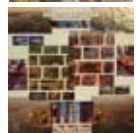


PROGRAMMATIC_INTEGRATION

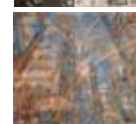
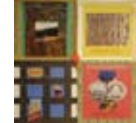


LAYER LAYERING

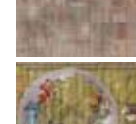
POLITICS
CULTURE
ECONOMY



SOCIAL
HYBRIDITY



ADMINISTRATION
PUBLIC

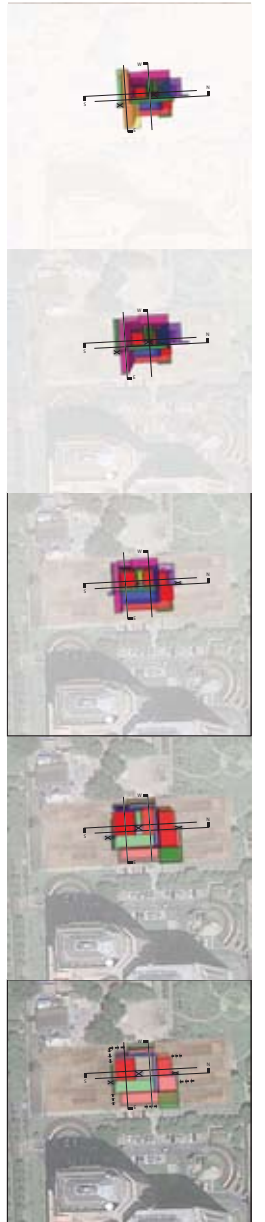
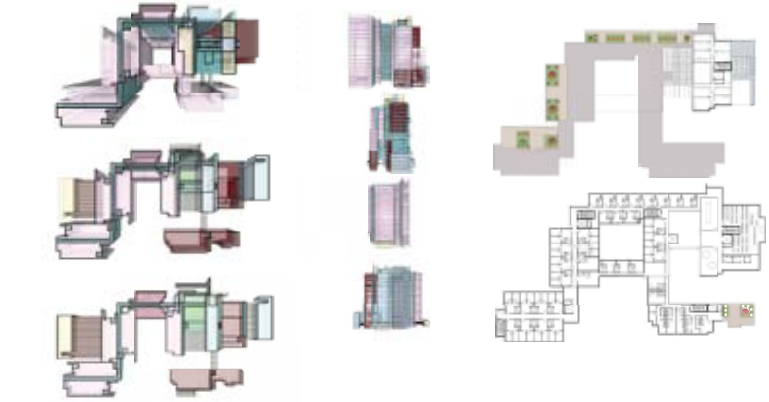
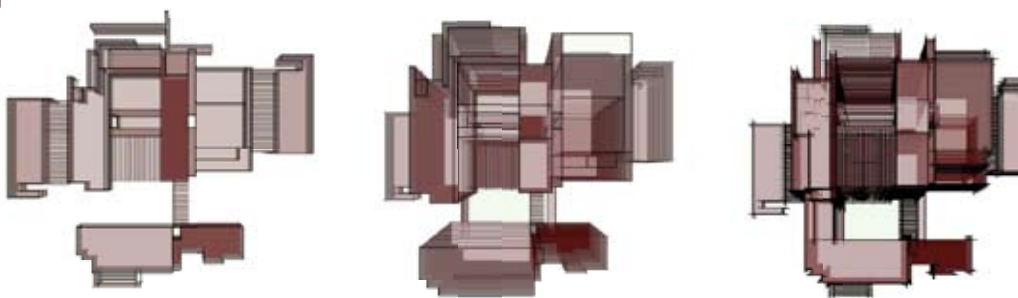
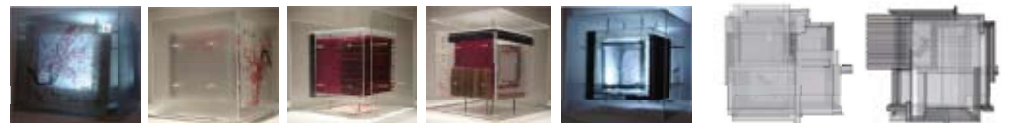


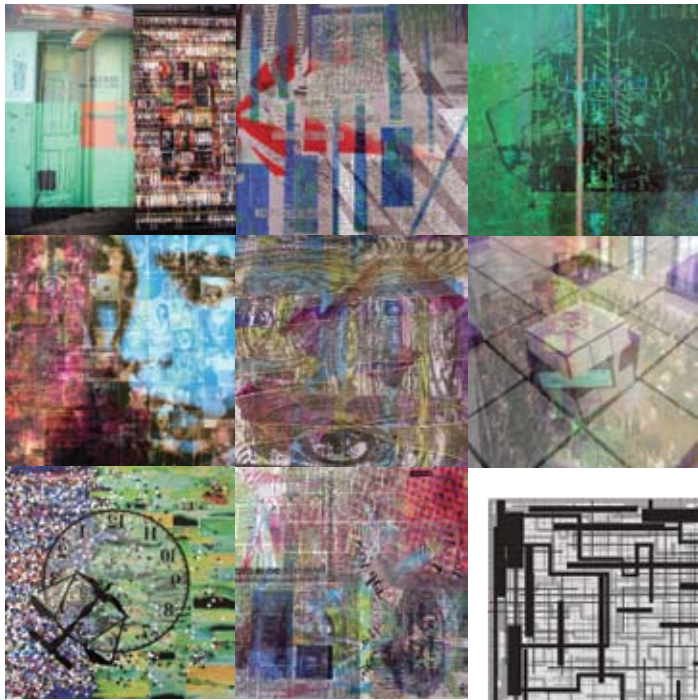
Layering is a system designed to separate different units of functionality. Each layer connects with the layer above and the layer below and communications happen through predefined, fixed interfaces. Layers are used as a design construct that operate through different levels of functionality. Using a layering system requires abstract transparencies to both separate and/or blur the layers.

Beijing, China was constructed and planned around the principles of a layering system. The city is comprised of a series of layers that have merged together to create this new "World City." It is a city that is absorbing old-world design patterns with present day demands. Beijing's layers are actual types of cities that have integrated and have created the design and planning of Beijing, China. From the Yao/Shun dynasty thru 1930, Beijing was a Traditional City.¹ This kind of city embodies philosophies of cardinal directions and harmony between the human and natural realms. It also is related to the Forbidden City that was planned in accordance with archaic concepts of feng-shui and I-chung. Then, from 1950-1980 under the rule of Mao, Beijing was a Socialist City in which its efforts were focused on increasing percentages of blue-collar workers.¹ The city was now being planned to create affordable housing, urban communes, work units, central avenues and large squares. However, Beijing has been known as a Hybrid City since 1860 by incorporating western planning and design principles with traditional Chinese street grids and architectural principles.¹ Moreover, Beijing is now a Global City which embraces strategic economic development for purposes of global economic involvement as a key joint in the globalized market.¹ It is densely populated with central business districts along with public transportation systems, international airports, large commercial and industrial zones and multiple cores. Throughout China, Beijing is known as a major transportation hub and is recognized as a political, educational and cultural center of China. It is divided into sixteen urban areas and suburban districts with two rural counties and a total of seventeen million people. All of these types of cities, Traditional, Socialist, Hybrid and Global act as layers that make up Beijing today. Each layer acts as an important role throughout the city. Even if one of the layers is hidden, it is still present and has added character and definition to the city.

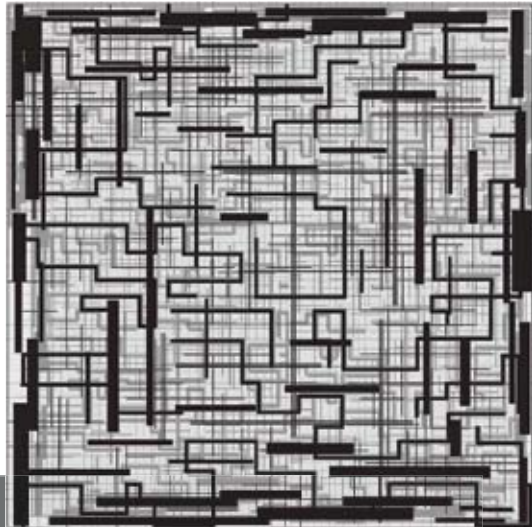
Like Beijing, the ICB is comprised of a series of layers including programmatic, spatial, structural and materialistic. Each is broken down into elements that define their functionality. Programmatically, the ICB layers are Educational, Public, Resident, and Administration which are connected through fixed interfaces of circulation. Spatially, each programmatic space is then weaved through a series of outdoor and indoor space. Structural elements are the key elements that link and support these programmatic spaces. Likewise, using transparent materials gives the ICB layers of functionality its identity.

The ICB will serve as an important role into, not only the layers of Beijing, but the layers of Globalization. The layers of Globalization include Culture, History, Economics, and Politics. It will allow students both international and local to have the opportunity to explore education in a new and different way or layer. Although Globalization has had negative effects of inequality and environmental degradation, its system of layers have integrated towards the greater global. Free-market ideology with the technological and communicative progression has given capital, services and goods unparalleled mobility. The world is internationally interconnected and a new 'world culture' now exists. An educational student is now connected to the entire world and its layers giving them various avenues of learning and experiences.





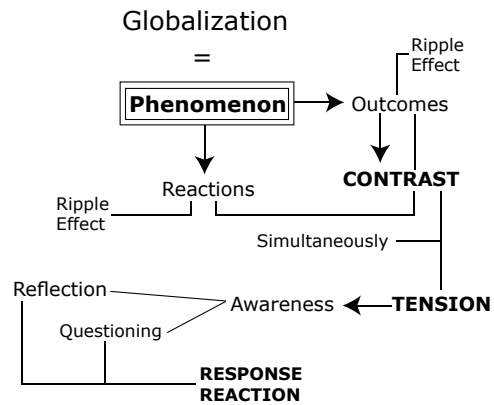
These collages are representational of various studies that were done on globalization and its relationship to the world, to Beijing, to urbanization and to education. The collages were a way for me to explore what these topics looked like graphically and abstractly. The larger black and white image was produced when I attempted to create a floor plan and a section drawing of what an educational facility in a globalizing world might look like through the lens of all of the abstract collages combined.



A global culture is thus emerging, characterized by high respect for industry and technology and the exercise of new social and technical division of labor. The economy is becoming global, not in the sense that similar extents are occurring in different countries, but in the sense that there has developed "an economy with the capacity to work as a unit in real time on a planetary scale."

In this globalizing world, with the rise of multiple technologies and globalization dynamics, there are no permanent structures of knowledge or meaning today. Knowledge will be embedded in technical capital, i.e. education will now be equal to technical capability. It seems that the focus has shifted from child centered curriculum to economy centered vocational training. Education is also losing ground as a public good to become rather another marketable commodity.

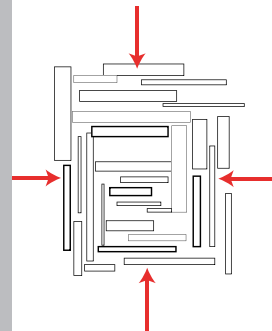
[Density] [transparency]



The following pictures were study models created to help make the leap from abstract to a physical architectural technic that would manifest itself in the ICB educational facility. These are attempts at physical models of the preciously created abstract collages.

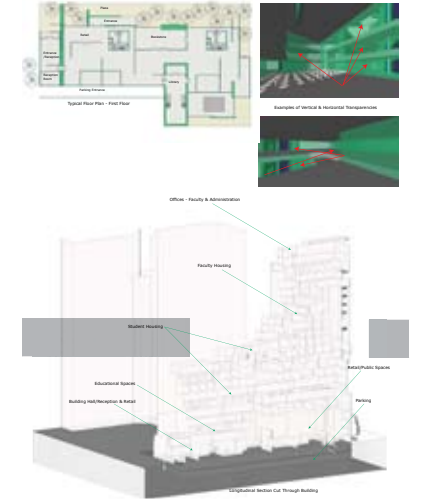


This project aims to use various levels of transparencies to create a density, with the ultimate effect of viewing and using the building being tension. There are several reasons behind the choice of use of transparencies. The purpose for wanting to create tension is to let the viewer reflect on the education that is taking place within the building. The tension creates a sense of questioning, questioning how and why education is being taught and absorbed the way it is, in hope that new ideas will constantly be generated to improve both, allowing the International College of Beijing to be at the forefront of the pedagogy of education.



	1 More		4	5 Less!
ACADEMIC				
OFFICES/ OTHER				
LIVING				

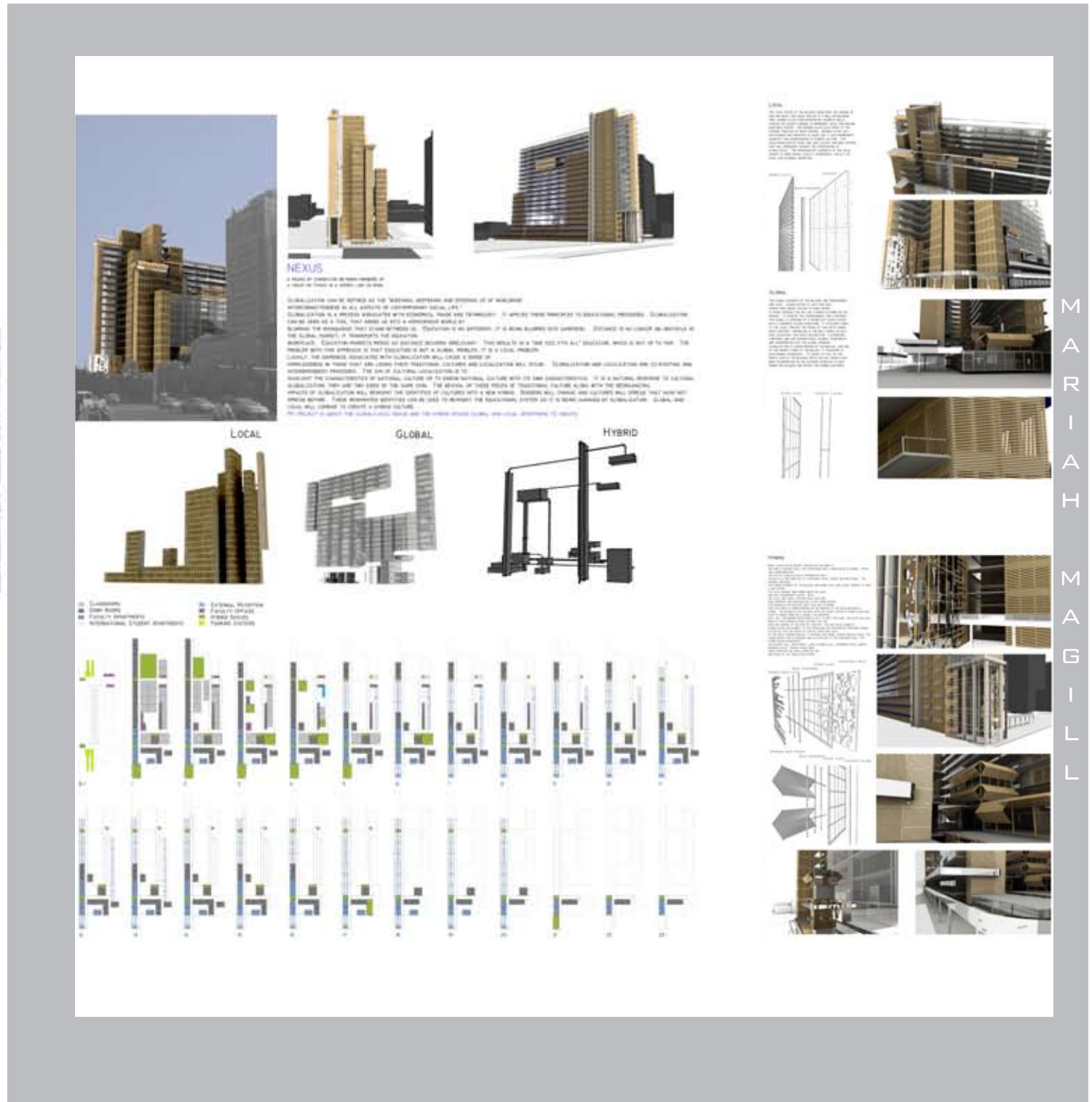
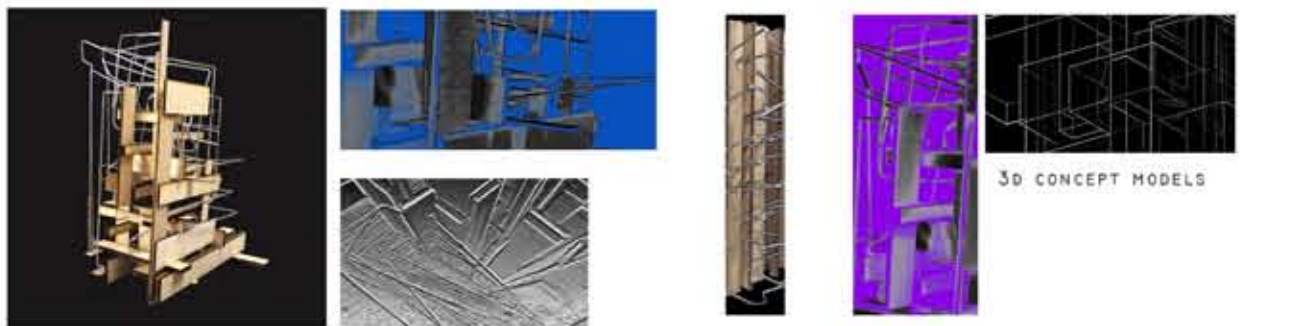
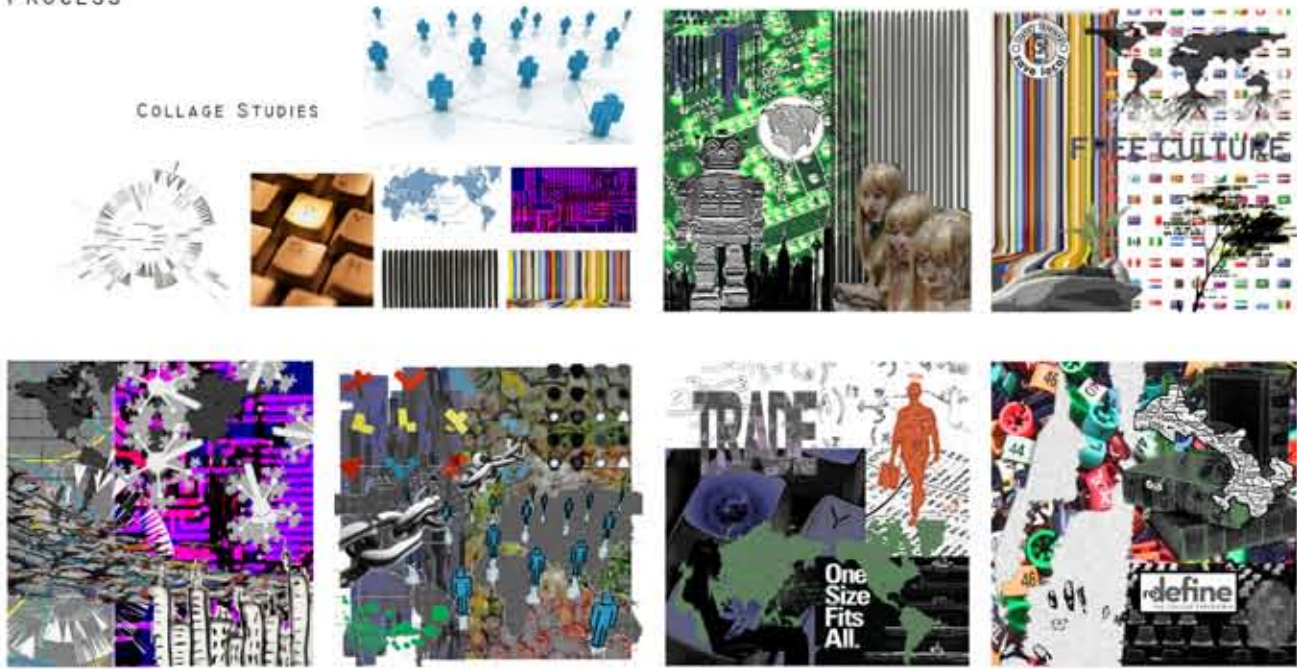
Various Level of Transparency & Privacy



The use of different levels of transparency... (text is small and partially obscured)



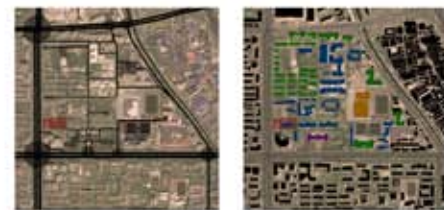
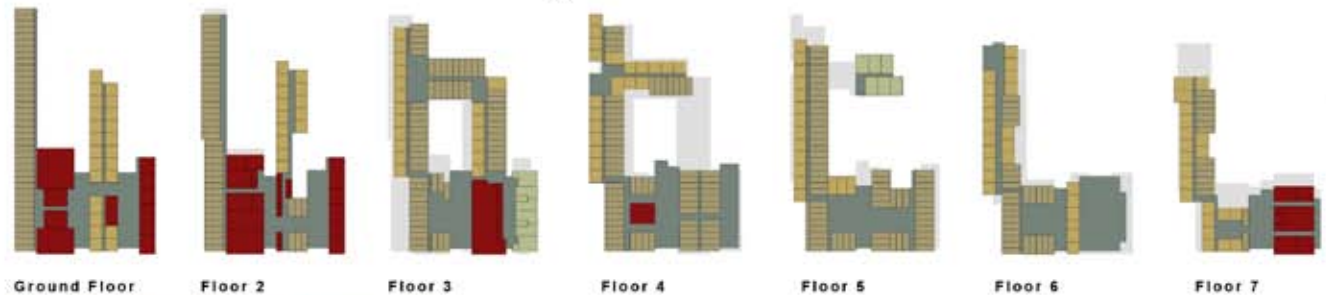
COLLAGE STUDIES





- /1/ The representation of china's growing influence on western culture.
- /2/ The interaction of the eastern and western financial markets.
- /3/ The implementation of global business and the influence on how we live and what we buy.
- /4/ Global commerce with boutique business principles of speciality.
- /5/ The global pendulum of education thought.
- /6/ The power of simple choice to provide higher probability of a satisfied choice.

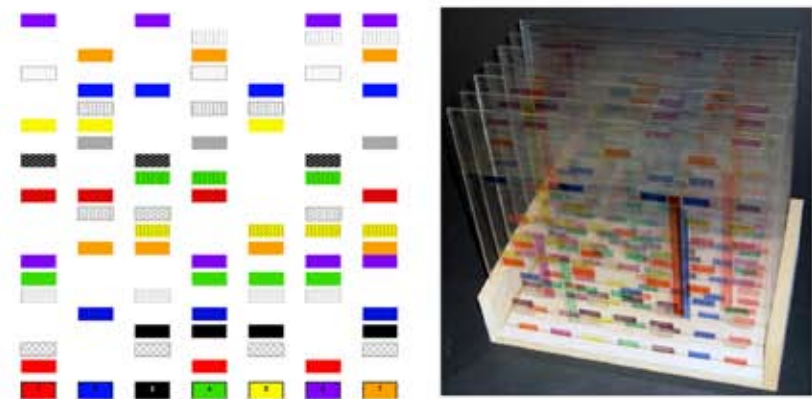
7±2 Urban Memory



- /1/ Transportation
- /2/ Building types: blue-academic, green-housing, purple-administration, yellow-athletic
- /3/ Vegetation
- /4/ Open space
- /5/ Figure ground
- /6/ Grid overlay
- /7/ Flood way

In a one-dimensional task, a person presented with a number of stimuli that vary on one dimension for example single digit numbers can repeat back the numbers nearly perfectly when there are around 5 or 6 different stimuli as the quantity of stimuli is increased the performance declines. The task can be described as one of information transmission. Therefore, people's maximum performance in one-dimensional judgement reaches capacity with approximately 2 to 3 bits of information or choices, which corresponds to the ability to choose between 4 and 8 alternatives.

My project is a representation of simplified choice. The architectural approach functions on a level of necessity the occupants use the common spaces as they see fit while within specific programmatic elements choice becomes limited to allow for more satisfied end user experiences.



Above is a graphic representation of two bits of information each with two choices, first is color and texture, the second deals with location and depth. Each color is matched to texture they can either be separate or joined allowing for 3 different variations. The second choice deals with how the first choice reacts in 3-D space. Each column and row represents a depth from 1 to 7 every color/texture combination that is in the column is located in that depth, if a color/texture is in a column then all other combinations of the color/texture are also at that depth.

PLAN LEGEND

EDUCATIONAL		FACILITY HOUSING	
CIRCULATION		INTERNATIONAL HOUSING	
FLOOR BELOW		STUDENT DORMITORY	

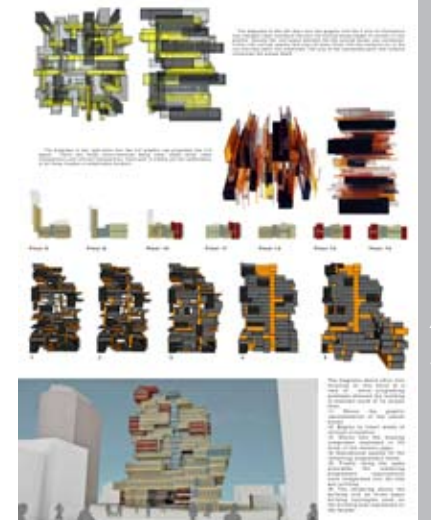


Floor 15 Floor 16 Floor 17 Floor 18 Floor 19 Floor 20 Floor 21 Floor 22



Global Economic commerce has provided people with a choice, one that is both profound in relation to ones own happiness as well as their cultural place in history. No other time in history have humans been provided with such an abundance of choice. Most important of all children are told they can be whatever they want to when they grow up. This global phenomenon generated by western ideologies, primarily the United States has culminated in a world of choice. So to choose a good or bad problem to have, actually it is a very big problem. There is too much to sort through, we are constantly bombarded with information on what to buy and how to think and act from magazines to billboards, radio to television and internet to word of mouth communication, it cannot be avoided. There are choices all around us and in the profession of architecture we can either help to exacerbate the problem or help to simplify it. So how does architecture go about simplifying our choice in architecture and why is it good for design? First with less option comes more satisfaction. Second providing unique atmospheres within common spaces while maintaining simplicity in private dwellings units can provide a means of escape for people inhabiting the space. Finally reconnecting with nature and the outdoors both within the building and outside, and to do away with excessively climate controlled spaces. Where is the balance of choice?

People begin to loose their rational thought process when they are given more then about three options over that point the emotional side of our brain takes over and individuals become two times less likely to make a choice that will be the rational. Now purely rational thought is not a good thing we do need emotion to come to a final solution or we would over analyze everything. Back to how this can apply to architecture. By providing the ability to pick between a select few controllable items to customize the surroundings the occupants will be much more satisfied with the final outcome for the rational part of their brain can narrow down the few provided choices and allow the emotional part of the brain to make the final satisfying choice.

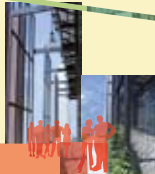


International College of Beijing China Agricultural University INTERACTION

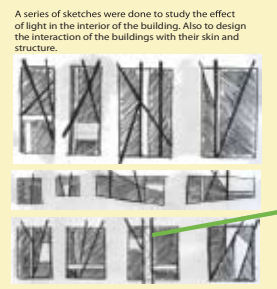
Green Screen is a three dimensional, welded wire trellising system. Manufactured from recycled steel. This system creates a captive growing space three inches deep to allow plant materials to intertwine and grow within the panel. With the easily adaptable system of attachment clips, the panel can attach to a building facade, and can span openings between floors or horizontally between posts.

LIVING MACHINE: The world Health Organization has estimated that 1.1 billion people do not have access to safe drinking water. Fecal Contamination of drinking water is persistent, worldwide problem that is further exacerbated as humans continue to increase demands on the water supply and populations expand. When released into the environment untreated, our waste can be detrimental to human and ecosystem health.

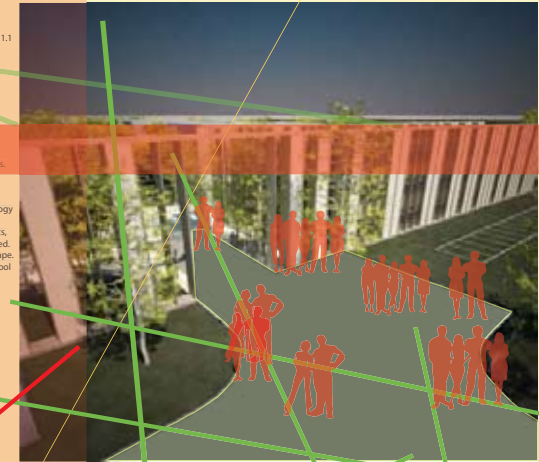
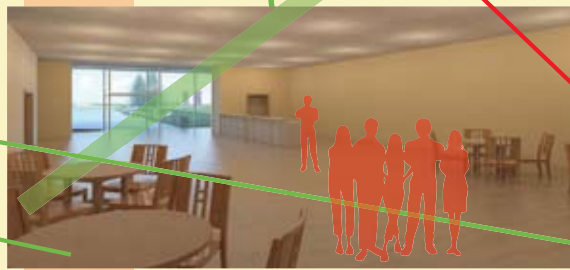
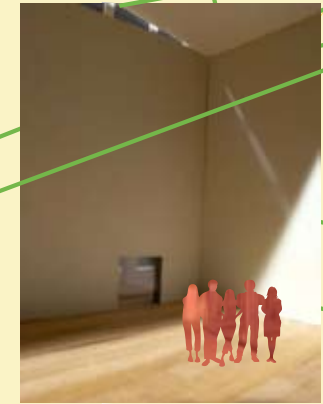
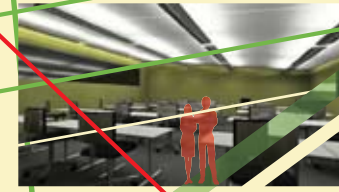
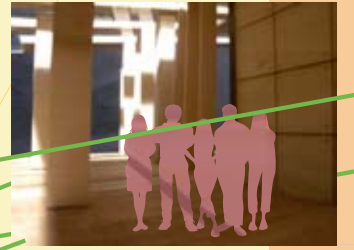
Machine and water use: Freshwater available for human use constitutes only a tiny fraction of the earth's water supply. It is continuously moved in the solar powered hydrologic cycle that allows for its re-use as long as humans do not overload it with no degradable wastes or withdraw it from underground supplies faster than it is recharged. Modern buildings are characterized by one way flows of matter. Clean water and stored energy in the form of food enter buildings, solid and liquid wastes leave and require treatment in order to prevent harm to downstream ecosystems through restoration of native aquatic ecosystems and onsite wastewater treatment and reuse. The living machine is an ecologically engineered system that combines elements of conventional wastewater technology with the purification processes of wetland ecosystems to treat and recycle the building's wastewater. The system is designed to remove organic wastes, nutrients, and pathogens, which can damage human and environmental health if discharged. Water cleaned by the living machine is reused in the buildings toilets and landscape. The living machine also serves as a valuable research laboratory and educational tool for students and faculty.



Steel frame mounted green screen panels provide a tall vertical landscape element from pedestrian level to upper level balconies of the outdoor sitting area.



A series of sketches were done to study the effect of light in the interior of the building. Also to design the interaction of the buildings with their skin and structure.



Greenscreen.com

STUDIO PARTICIPANTS

INTERACTION

INTERACTION

In the first semester the research was done on the meaning of the term "Globalization" and how the college was made based on the designer's definition of globalization: depending on what it includes something else, but the boundary is that from which something begins to prevent. Globalization is breaking the boundaries in social, economical, cultural and political issues. It also means the standard of living in developing countries, and increase technological knowledge and political liberation. It allows people to cross the borders and get familiar with each other's culture and traditions.

Globalization is a mixture of people, ideas, culture and countries. It is an international culture where there is no border. It is a world that will go to interact.

The next part of the research was on the city of Beijing and its relationship to global forces as well as defining conceptual relationships between globalization and urbanization.

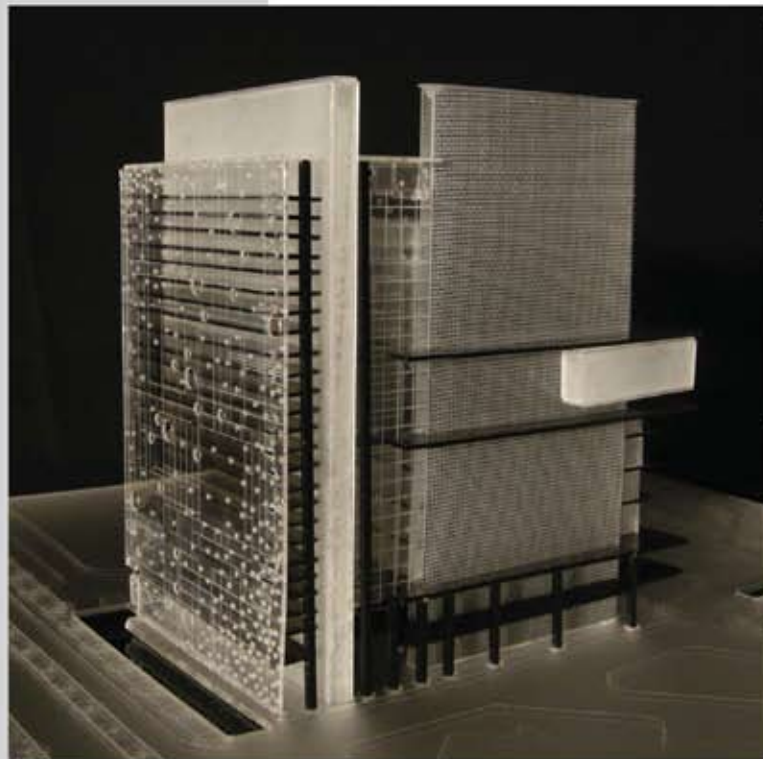
The second research is discussing the history and urban structure of Beijing. For any city, it is imperative to understand its structure, history and growth patterns as well as its position within the world. In moving through this process, our search within the mid space between the spectrum. This mid space has attempted to understand the process of urbanization within a rapidly globalizing world. In the third and fourth collage the research was on the city of Beijing specific relationship to global forces as well as learning about the most conceptual relationships between globalization and urbanization.

The fifth board focuses on potential issues related to globalization of education. Globalization has the opportunity of universal access, where everyone is part of a larger society, and each group is part of a larger community that has access to historical, traditional, political and democratic experiences.

Finally on the last board the focus was on the site in Beijing. The goal is to identify the theoretical lens for the project and utilize it as a creative tool for the foundation of the design process. The conclusions that today's meeting can hold China back from the fast track in moving forward.

NEDANORUZI

elements • combat • solar • gain



reflective gold glazing
west facade
gold connects to historical
inverse at night as lights
illuminate punctures



www.tropicism.com/archives

Mediamesh by gkd
south facade
project news
imagery
college information



www.gkd-ag4-mediamesh.de

mesh cable detail
network of LEDs reflect
off steel mesh cables
to illuminate an entire
facade



www.metropolismag.com

vertical living system
south facade
tertiary layer of elements
steel cable assembly



www.agi.co.uk/greenwatrellis



\`si-ner-jē\`

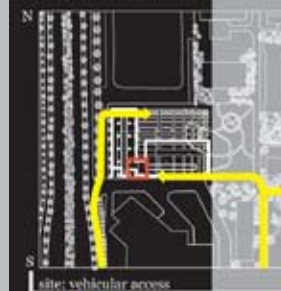
a dynamic state in which synchronized action is favored over the sum of the individual components

synergy

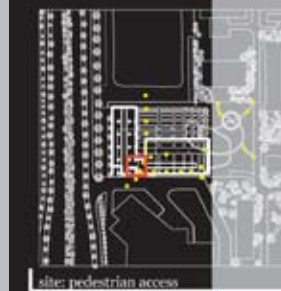
alyssa manny • advanced studio • design competition • international college of beijing • fall 2009

separation of program

site strategies



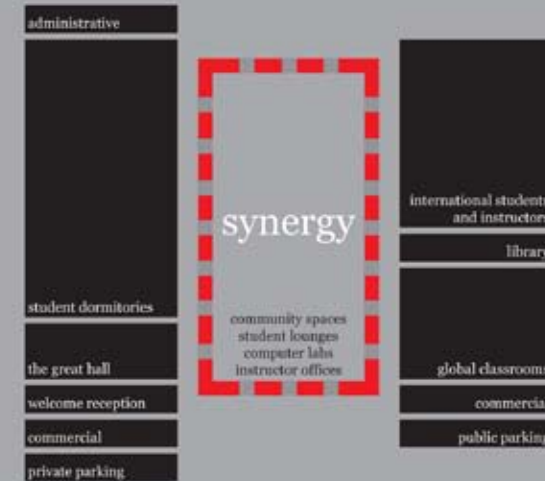
site: vehicular access



site: pedestrian access

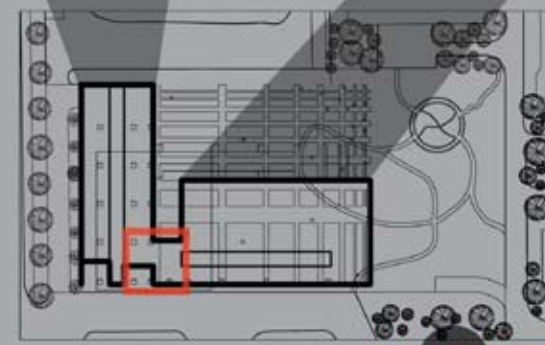


site: dissolve of urban plaza into gardens



traditional

globalized



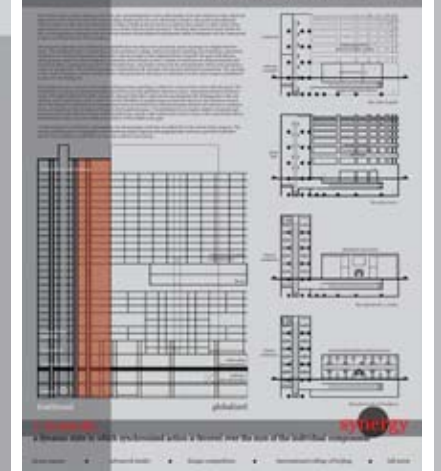
\`si-ner-jē\`

a dynamic state in which synchronized action is favored over the sum of the individual components

synergy

alyssa manny • advanced studio • design competition • international college of beijing • fall 2009

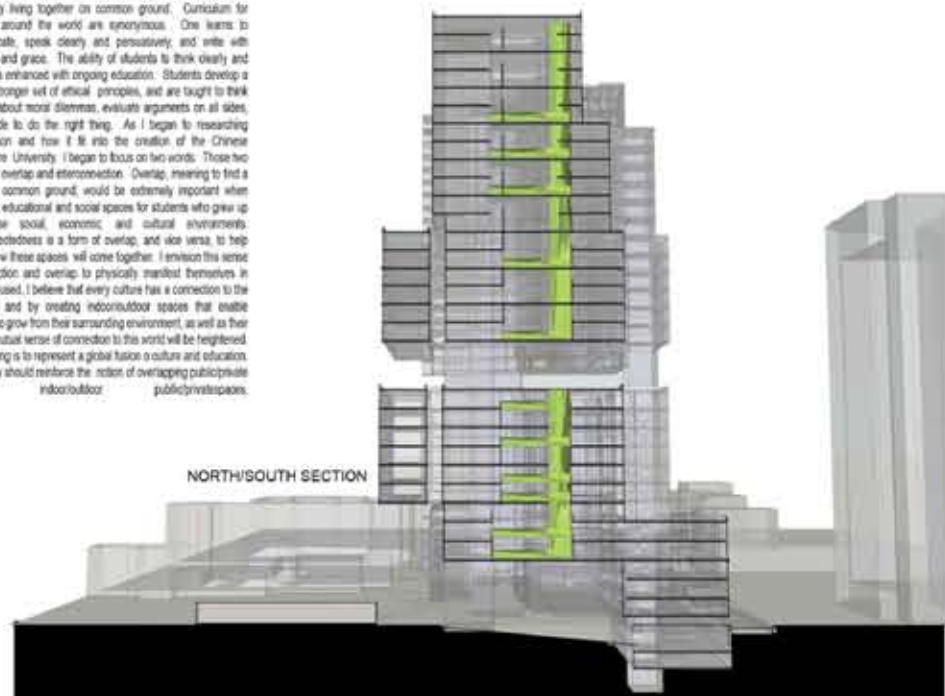
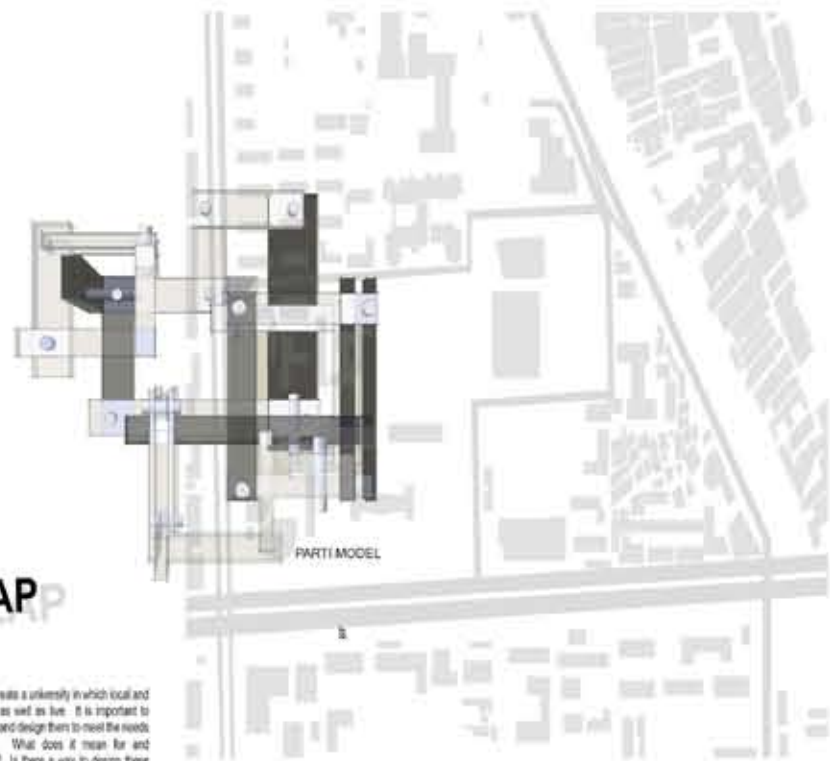
plans • sections • details





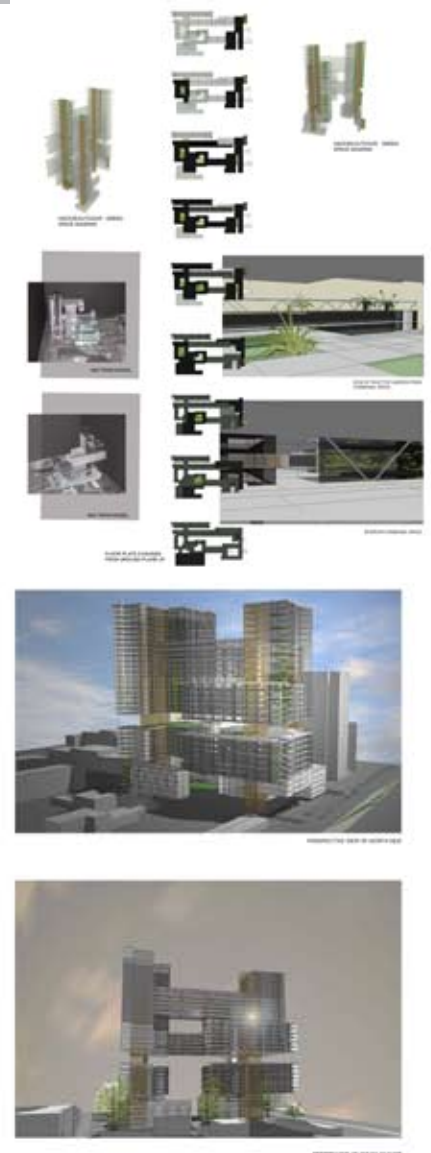
OVERLAP

The purpose of this studio is to create a university in which local and international students will study as well as live. It is important to define these educational spaces and design them to meet the needs and students and professors. What does it mean for an educational space to be global? Is there a way to design these spaces that make international visiting students just as comfortable as those students who are local and very familiar with the surrounding environment? To understand what these spaces need to be is to first understand this crazy phenomenon of globalization. Globalization can broadly be viewed as the growing interconnectedness of people around the world. To the social scientist "globalization refers to the compression of the world and the tightening of all the linkages, those to include economic, political, environmental, and between developments here and events in far corners of the process. It is the process of integrating, not just economies, but cultures, environments, and governments. Ideal places to educate citizens for living in a diverse society. Schools are places where people come together in face to face contact around matters that are central to the problems of a dually living together on common ground. There must be an overlap or sense of common ground between global theories or phenomena. Educational curricula should encourage students to develop in education together with an agenda for reform. The abilities of citizens to consider themselves part of larger societies, communities nested within larger communities, formed as the result of educational aims. Schools are places where people from numerous private worlds and social positions come together in face-to-face contact around matters that are central to the problems of actually living together on common ground. Curriculum for students around the world are synonymous. One learns to communicate, speak clearly and persuasively, and write with precision and grace. The ability of students to think clearly and critically is enhanced with ongoing education. Students develop a clearer, stronger set of ethical principles, and are taught to think carefully about moral dilemmas, evaluate arguments on all sides, and decide to do the right thing. As I began to researching globalization and how it fit into the creation of the Chinese Agriculture University. I began to focus on two words: Those two words are overlap and interconnection. Overlap, meaning to find a sense of common ground, would be extremely important when designing educational and social spaces for students who grew up in diverse social, economic, and cultural environments. Interconnectedness is a form of overlap, and vice versa, to help define how these spaces will come together. I envision this sense of connection and overlap to physically manifest themselves in materials used, I believe that every culture has a connection to the outdoors, and by creating indoor/outdoor spaces that enable students to grow from their surrounding environment, as well as their peers a mutual sense of connection to this world will be heightened. The building is to represent a global fusion of culture and education. Materiality should reinforce the notion of overlapping public/private spaces. indoor/outdoor public/private spaces.



STUDIO G.A.P. - BEIJING

PLANS



UNIVERSITY OF COLORADO - DENVER



At the Great Wall of China with the finalists, professor and host. Above left to right: Roman Gershkovich, Ryan Jensen, Dorothy Ma, Michael Jenson (UCD Professor), Chao Wei (Lecturer ICB)



At the "Bird's Nest" in Beijing. Above left to right: Ryan Jensen, Roman Gershkovich, Dorothy Ma.

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