



contact / references / cv / teaching / design



**K a t h e r i n e B e n n e t t**



## contact

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## references

Andrea Cochran  
Andrea Cochran Landscape Architecture  
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Stephen Stimson  
Stephen Stimson Landscape Architects  
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## EDUCATION

Harvard University  
Graduate School of Design, Cambridge, MA  
Master of Landscape Architecture, 1998

University of Washington  
Evans School of Public Affairs, Seattle, WA  
Graduate study in Environmental Policy, 1993-4

University of Georgia  
Arts and Sciences, Athens, GA  
Bachelor of Fine Arts, drawing and painting, 1988

## ACCREDITATION/MEMBERSHIP

Licensed Landscape Architect, South Carolina,  
Georgia, 2005 - present

Southface Energy Institute, Atlanta, GA

## PUBLICATION/PRESENTATION/RESEARCH

"Accommodating Migration," research project,  
UOS, present

"Formlessness and Form," guest lecture, Seoul  
National University, 9/08

"Rediscovering Korea," student workshop w/  
guest photographer, UOS, 9/08

Studio Works, GSD annual student work  
publication and exhibition, 1996, 97, 98

"Effects of State Floodplain Regulations,"  
Association of State Floodplain Managers  
Proceedings, paper/presentation, 6/95

"Seismic Building Technology," American  
Consulting Engineer, 8/92

## HONORS

Penny White Travel Award, GSD, 1998

Harvard/Versailles Student Exchange,  
GSD and School of Landscape of Versailles, 1997

Peter Walker and Partners, Berkeley, CA,  
competitive internship, 1997

Olmsted Center for Landscape Preservation,  
Boston, MA, competitive internship, 1996

## PROFESSIONAL EXPERIENCE

UNIVERSITY OF SEOUL 2/08 - present  
Seoul, South Korea Assistant Professor, Department of Landscape Architecture

Urban Infrastructure, undergraduate core studio, Fall 08

Memory Space and the Private Public, graduate studio, Spring 08

Garden Design, undergraduate core studio, Spring 08

## INDEPENDENT PROJECTS 08

New Songdo City, Incheon, S. Korea, design consultation & client representation, various mixed use parcels

Triangle Plaza, Jongno-gu, Naesu-dong, Seoul, S. Korea, design consultation, office tower plaza

## ANDREA COCHRAN LANDSCAPE ARCHITECTURE 1/06 - 1/08

San Francisco, CA Senior Project Manager / Landscape Architect

Bridlewood Winery, Santa Ynez, CA, master plan and redesign for 60 acre site open to public tours, with amphitheater, event and recreation areas, terraces, ponds, fountains, horse facilities, vineyards, wine production

Museum of Contemporary Art / Denver, roof garden competition, semi-finalist with Catherine Mosbach

University of California San Francisco, public plaza & streetscape, custom screens for new utility buildings

The London LA and NY hotels, West Hollywood and Manhattan, entries, courtyards and roof terraces

Additional residential projects in California and New York, office promotional materials, contracts and proposals

## INDEPENDENT PROJECTS 05

Starland Dairy, Savannah, GA, LEED-rated courtyard featuring garden, fountain, ramped entry and gathering spaces for new mixed use complex of condominiums, gallery, cafe, shops and offices

Roundhouse and War Memorial Park, Savannah, GA, concepts for new entry and signage, visitor center, site circulation, parking, recreational lawns, seating and streetscape

Audobon Society, Skidaway Island GA, golf course habitat zones designated as certified sanctuaries

The Grange, concept and masterplan for 4.5 acre retail development incorporating courtyards, rainwater cisterns, stormwater retention, native planting, pedestrian and bike paths, parking, permeable pavements

## STEPHEN STIMSON ASSOCIATES LANDSCAPE ARCHITECTS 10/01 - 4/05

Falmouth, MA Project Manager/Designer

Yale University, Farmington, CT, site design for library and museum expansion with stormwater garden

Woods Hole Oceanographic Institute, Woods Hole, MA, site design for proposed auditorium

ESPN, Bristol, CT, phased master plan for campus expansion

Children's Maze, Heritage Plantation, Sandwich, MA, maze showcasing the arboretum's vine collection

Residential projects in New England and Minneapolis with landscape budgets from \$200k - 2m

## COMPUTER

AutoCAD, Photoshop, Illustrator, InDesign, SketchUp



## PROFESSIONAL EXPERIENCE

MATHEWS NIELSEN LANDSCAPE ARCHITECTS 3/99 - 10/01  
New York, NY Project Manager/Designer

Lehman College, City University of NY, entry plaza, directional signage and site furniture

NY Office of Courts Administration, New York, NY, master plan and schematic site designs to link ten court buildings in lower Manhattan

NY Agency for Children's Services, Bronx, NY, residential and recreational centers for adolescents

Bronx County Hall of Justice, Bronx, NY, roof terraces and streetscape

ELIZABETH KENNEDY LANDSCAPE ARCHITECTS 7/00 - 9/01  
Brooklyn, NY Design Consultant

Weeksville Cultural Center, Brooklyn, NY, presentation drawings for master plan

ROBERT AM STERN ARCHITECTS 7/98 - 3/99  
New York, NY Designer

Residential and campus projects, schematic design through construction documents, presentation drawings

FEDERAL EMERGENCY MANAGEMENT AGENCY 7/90 - 8/95  
Seattle, WA, Washington, DC Program Manager, Intern

liaison to state and local planners and public for land use and building regulation programs; conducted public meetings; wrote congressional testimony, press releases and grant proposals



## graduate studio, spring 2008: Memory Space and the Private Public

The studio will develop in three stages, in which a landscape memory originating with the student is initially described as a distinct formal but siteless concept, then externalized as 1) a private place and 2) a public place. The studio approaches design through the transcription of individual experience and fascination. The process examines the framing of a design concept in the mind and its formal expression in the world. It asks the student to distill and represent something, a feature or feeling, that is personally captivating in a place. Interpretation of that something into a spatial experience for others, in a context that is simultaneously shared and personal and conflicting, leads to questioning what is private and what is public, how we together, as a collective of individuals, perceive and transform places.

Students will be invited throughout to criticize the studio's approach, to consider how the personal definition of the program limits as well as expands it. Clearly every designer brings to the drawing table a personal history and preconceptions of landscape. Yet a common criticism of public urban spaces is their generic depersonalization. How does the designer avoid over-definition or overly narrow definition of public places, while giving them character? How much specificity and personalization in a place is too much? When do these qualities start to segregate and themselves alienate people? When do they engage? The preconceptions become the point, the culture.

## 08 3 7. Project 1. Memory as concept

Photography is a way of playing with perceptual relationships.

Well exactly.

But you don't need a camera to tell me

none of the stars are really there? Well some are there but some burned out ten thousand years ago.

I don't believe that.

How can you not believe it, it's a known fact. But I see them. You see memories.

Have we had this conversation before?

*The Autobiography of Red*, Anne Carson, 65

**Intent.** Explore an approach to site design that transcribes individual experience and fascination into place identity. The project examines the framing of a design concept in the mind. It requires the designer to distill and spatially represent a feature, quality, sensory perception or feeling of a long-remembered place, assuming that such a place has made a strong, influential impression.

**Questions.** How can you translate the colors, forms, smells, sounds, textures, feelings and/or moods of your memory place into a confined, siteless space that exists only in your mind? How can you best represent this place for others to understand it? What does your memory tell you about how you perceive places? What does your design tell you about how you transfer your perceptions, your past and present experiences, into a place?

**Client.** you

**Program.** from memory

**Footprint.** 60 square meters, proportions & height to translate the memory (e.g. 6m x 10m x 6m, 5m x 12m x 50m...)

### Design elements.

walls. any height/thickness/length, solid or full/partial openings

ground/floor. solid or full/partial openings, various levels, flat or not flat, ramped or stepped

ceiling. solid or full/partial openings

light. sun, moon, stars, reflection, refraction

Use these elements in the quantity best suited to translate the memory. No additional elements, no artificial light. Assign any abstract or specific material qualities to these elements (e.g. hard, squishy, transparent, reflective, blue, rough, wood, glass, ice) as needed to translate the memory.

### Requirements.

due 08 3 28

model, 20 scale, media of choice

plan, 20 scale, media of choice. edges, openings, thicknesses, level changes, material changes

sections, 20 scale, media of choice. (1) transverse, (2) longitudinal

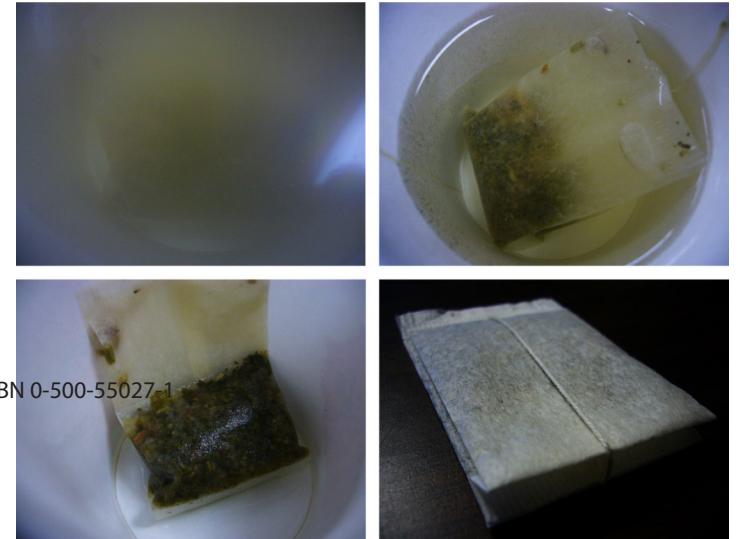
enlargement/detail of a particular space or edge condition, 10 scale, media and scale of choice

illustrative drawing(s) to describe the spatial experience, media and scale of choice

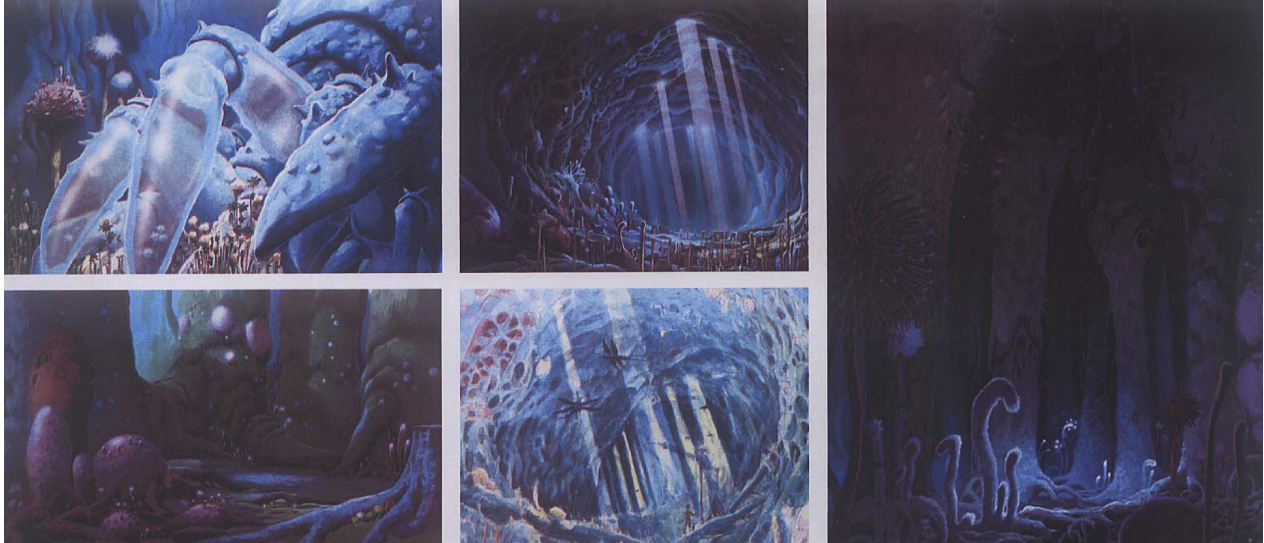
notes for thinking, recording ideas and presenting

### References.

- \* *A L'Infinifit*, Marcel Duchamp, 1966, Cordier & Ekstrom, Inc., NY
- \* *Autobiography of Red*, A Novel in Verse, Anne Carson, 1998, Alfred A. Knopf, Inc., NY, ISBN 0-375-40133-4
- \* "Building, Dwelling, Thinking," *Basic Writings*, Martin Heidegger, 1993, HarperCollins Publishers, 0-060-63763-3
- \* *It Happened One Night*, Frank Capra, 1934, Columbia Pictures
- \* *La Jette/Sans Soleil*, Chris Marker, 1963, The Criterion Collection
- \* *The Body in Pieces: The Fragment as a Metaphor of Modernity*, Linda Nochlin, 1994, Thames and Hudson, Inc, NY, ISBN 0-500-55027-1
- \* *The Saragossa Manuscript*, Wojciech Has. 1965, Kamera Film Unit
- \* *Walden*, Henry David Thoreau, 2005, Digireads.com Publishing, ISBN 1-420-92261-0









## 08 3 28. Project 2. Site the idea

Time is an abstraction – just a meaning  
that we impose upon motion.  
*The Autobiography of Red*, Anne Carson, 93.

**Intent.** Translate your concept for Project 1 into a place in the city for someone else.

**Questions.** How can you translate the personal sensory experience of your memory space into a site for a different person? What aspect(s) of your memory can be shared – can be meaningful, enjoyable, or interesting to another? What are the potential problems of imposing your pre-existing concept onto someone else's private space? How can you avoid or mitigate these problems? Given a limited choice of sites, how do you identify the best one for translation of your concept? What site characteristics are essential to your idea? What do you have to give up in the real world?

**Client.** A miner or a gardener. Analyze the characteristics of one who mines the earth and one who farms/cultivates it. How do they differ and how do they compare? Imagine your Project 1 inhabited by each in turn. How would it change for each? How would it remain the same for each? What conditions in your concept are sympathetic to each character? What will be the issues of transforming your concept for either? Select and describe the client who will benefit more from your concept.

**Program.** A private space in the city for your client. This may be a place for your client to work, study that work, or retreat from it. What kind of activity or research would be helpful to your client? This can be a place to engage the world or a place to hide from it.

**Site.** Visit the 6 identified sites (attachment) in Seoul and select 1, using criteria determined by your concept and client. Interpret and represent – in scale and media of your choice – the characteristic(s) of the site that led to your selection.

Client and site interpretation presentation due 08 4 11. Present your client and site interpretation to the class, 10-15 minutes in English, followed by 15-20 minutes discussion.

**Design elements.** Any that translate/reflect your concept. Depending on your concept and program, the design may be enclosed or open or both, inside or outside or both (or neither if you can do it!). You are required to show access to the site from the public street and provide parking for 2 cars.

**Requirements.** due 08 5 2

model, 20 scale, media of choice

plan, 20 scale, media of choice.

sections, 20 scale, media of choice. (1) transverse, (2) longitudinal

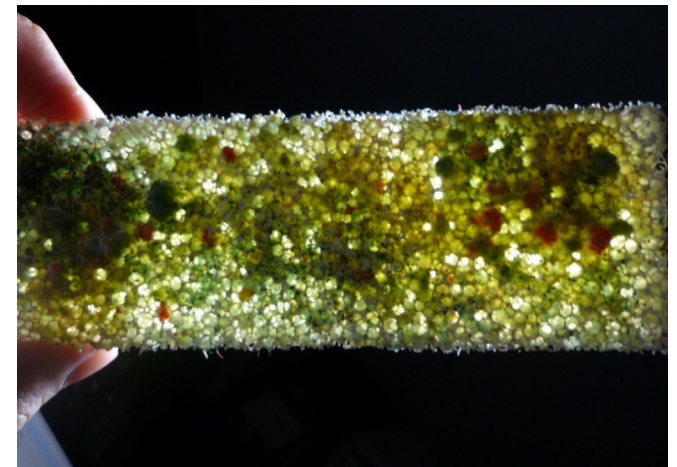
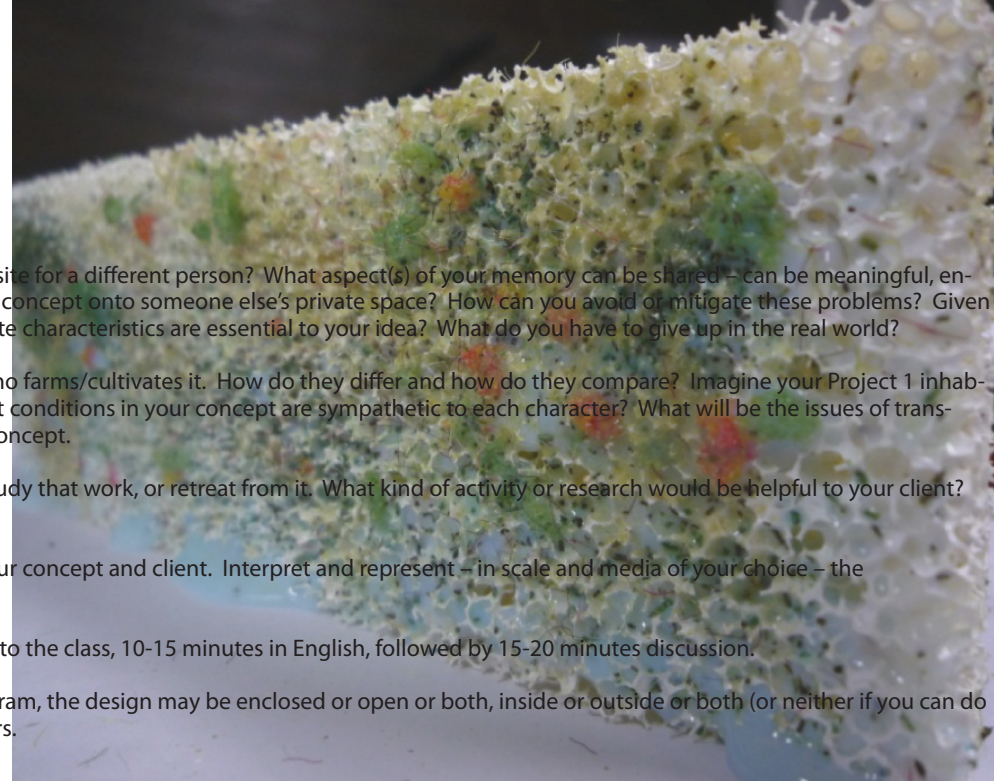
enlargement/detail of a particular space or edge condition, 10 scale, media of choice

illustrative drawing(s) to describe the spatial experience, media and scale of choice

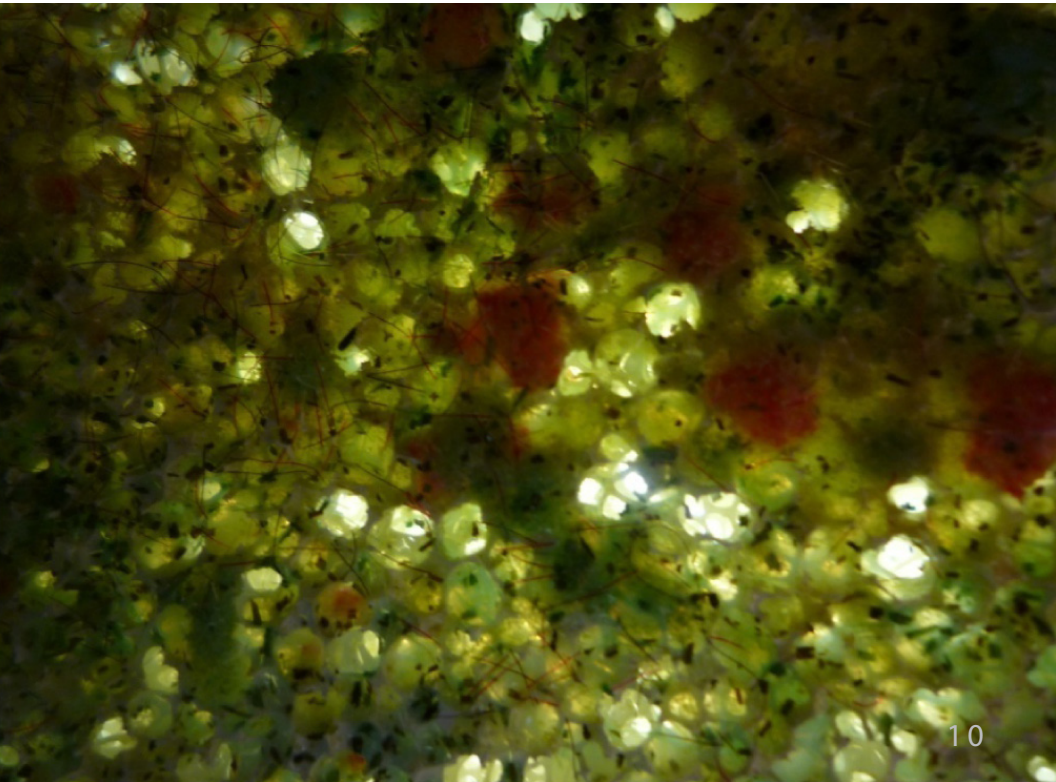
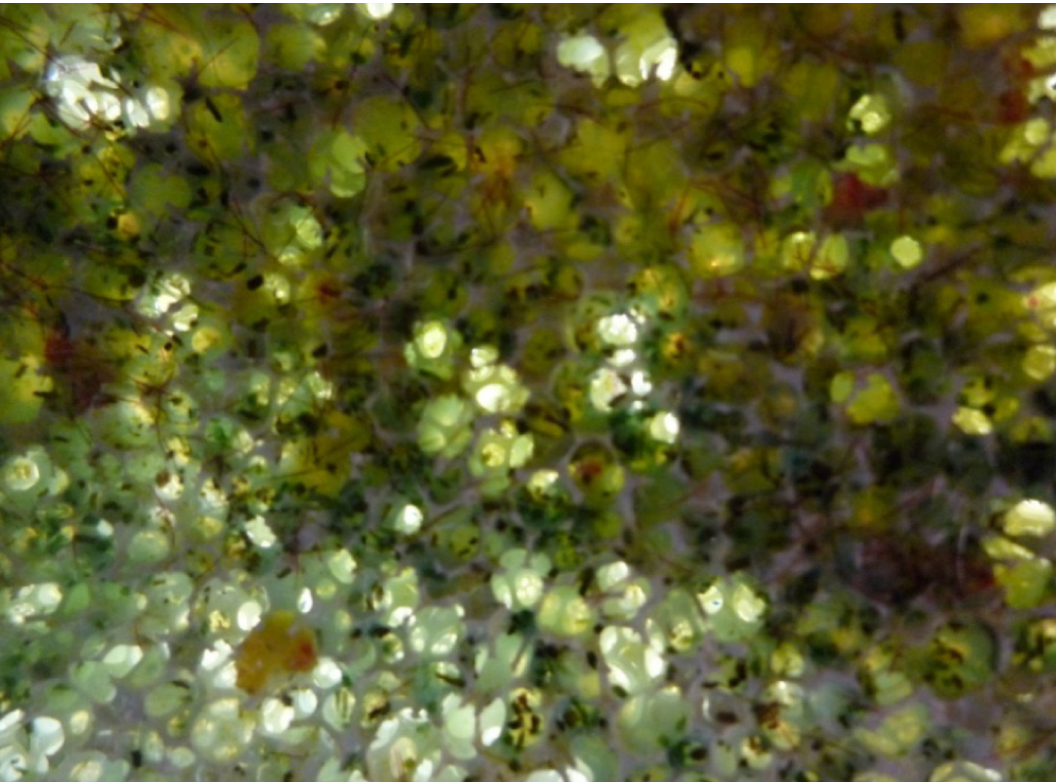
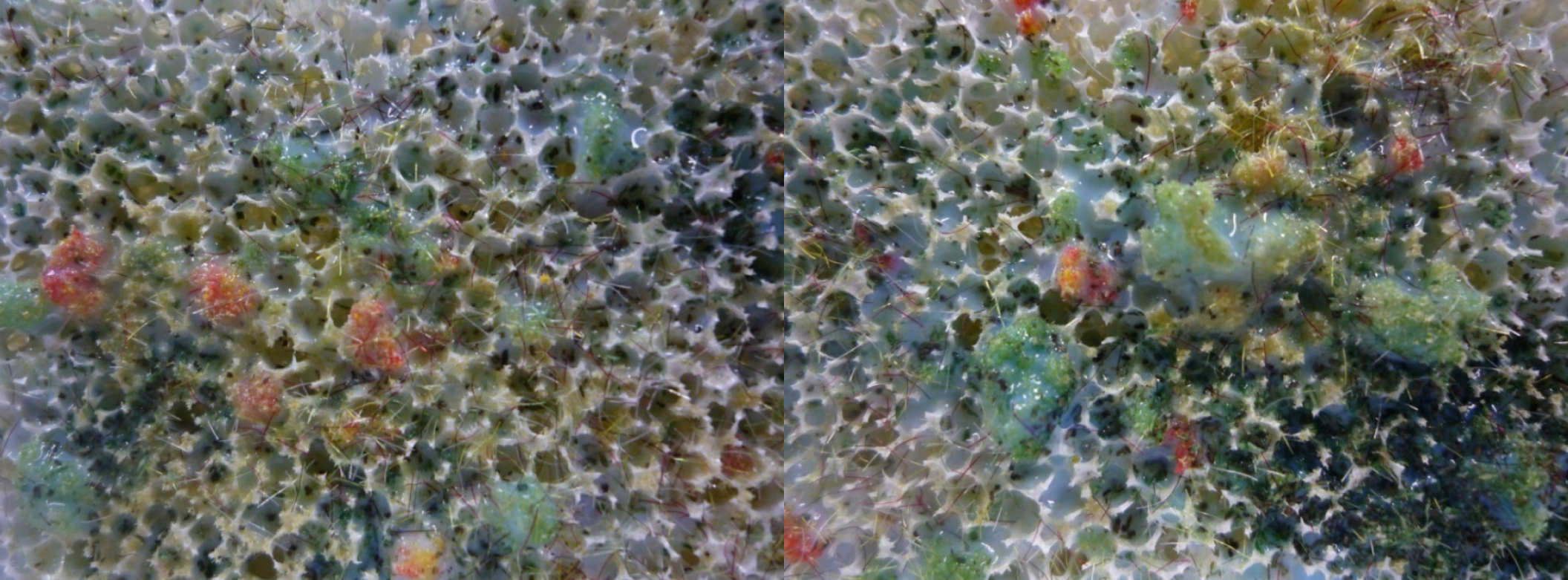
notes for thinking, recording ideas and presenting

### References.

- \* *Autobiography of Red*, A Novel in Verse, Anne Carson, 1998, Alfred A. Knopf, Inc., NY, ISBN 0-375-40133-4
- \* *Blow-Up*, Michelangelo Antonioni, 1966, Warner Video
- \* "Inside Out, Art's New Terrain," *Art Forum*, Summer 2005, 262 – 269, 276 – 279, 289 – 295
- \* *The Body in Pieces: The Fragment as a Metaphor of Modernity*, Linda Nochlin, 1994, Thames and Hudson, Inc, NY, ISBN 0-500-55027-1
- \* "The Case of the Colorblind Painter," *An Anthropologist On Mars: Seven Paradoxical Tales*, Oliver Sachs, 1996, Vintage, ISBN 0-679-75697-3
- \* *The Passenger*, Michelangelo Antonioni, 1975, Sony Pictures Classics
- \* *Walden*, Henry David Thoreau, 2005, Digireads.com Publishing, ISBN 1-420-92261-0









## 08 5 2. Project 3. Private Public

And I forgot the element of chance introduced by circumstances, calm or haste, sun or cold, dawn or dusk, the taste of strawberries or abandonment, the half-understood message, the front page of newspapers, the voice on the telephone, the most anodyne conversation, the most anonymous man or woman, everything that speaks, makes noise, passes by, touches us lightly, meets us head on.  
Jaques Sojcher in *The Practice of Everyday Life*, Michel de Certeau, 8.

**Intent.** Translate your concept for Project 1 into a public memory(ies).

**Questions.** How can you translate the strong personal sensations of your memory space again into a site, but now for an undefined public? Consider your own experience in public places. How is it personal while also shared? How can your experience conflict with that of others?

Question this design approach: How does your personal definition of the program limit and expand it? A designer brings to the drawing table a personal history and preconceptions of landscape. Yet a common criticism of public urban spaces is their generic depersonalization. How do you design for the personal experiences of others, while also recognizing, or rendering, the character of a place?

How much specificity and personalization in a place is too much? When do these qualities start to alienate and crowd out the personal experience of others? When do they engage? Preconceptions may also be shared culturally. How does the public, as a collective of individuals, perceive and transform a place?

Again, think about how your initial concept must adapt to a new client, and site if necessary. What essential aspects of Projects 1 & 2 should be translated, what should be given up?

**Client.** The public at large. Representation assignment due 08 5 9. Bring something(s) to class representing the public your project will address. This may be a newspaper or magazine article, photograph, street poster, any thing(s) that indicates the character of the public you will focus on. No Powerpoint presentations necessary! Just relics of public life in Seoul. We will discuss these informally together, but be prepared to talk in English about your representation.

**Program.** A space in the city for the public. The program should respond to your concept, the sensory experience that created a deep personal memory, but should also respond to public need in this city specifically. Again, this may be a place to stage the world or retreat from it. Is it relevant to create public privacy in Seoul?

**Site.** Revisit the 7 identified sites in Seoul and select 1, using criteria determined by your concept and client. It may be more interesting re-design your Project 1 site, or to re-site your concept completely. You decide.

**Design elements.** Any that translate/reflect your concept. Depending on your concept and program, the design may be enclosed or open or both, inside or outside or both (or neither if you can do it!). You are required to show access to the site from the public street.

**Requirements.** media of choice. due 08 6 20

model, an actual physical model

plan

sections

elevation(s) from primary street(s)

enlargement/detail of a particular space or edge condition

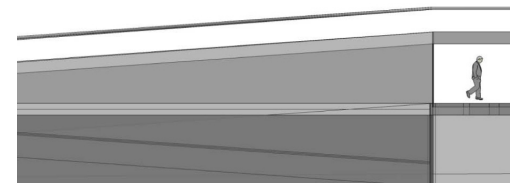
illustrative drawing(s) to describe the spatial experience

notes for thinking, recording ideas and presenting

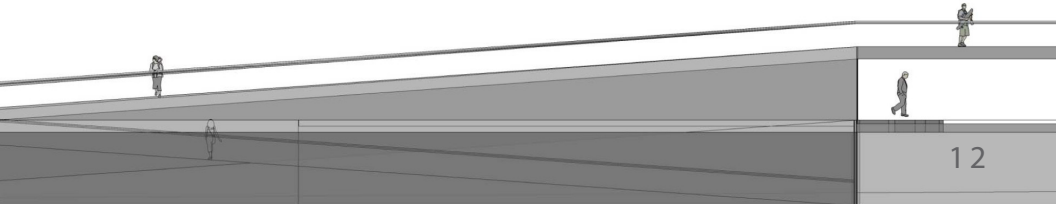
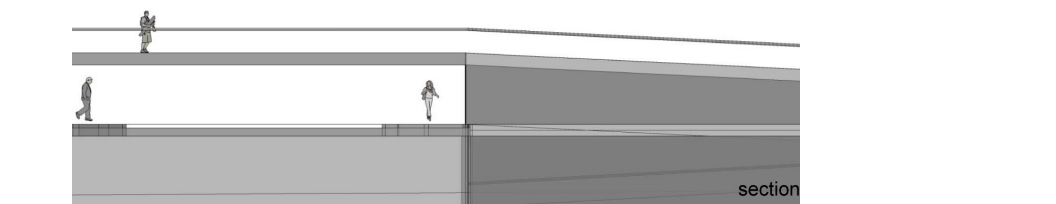
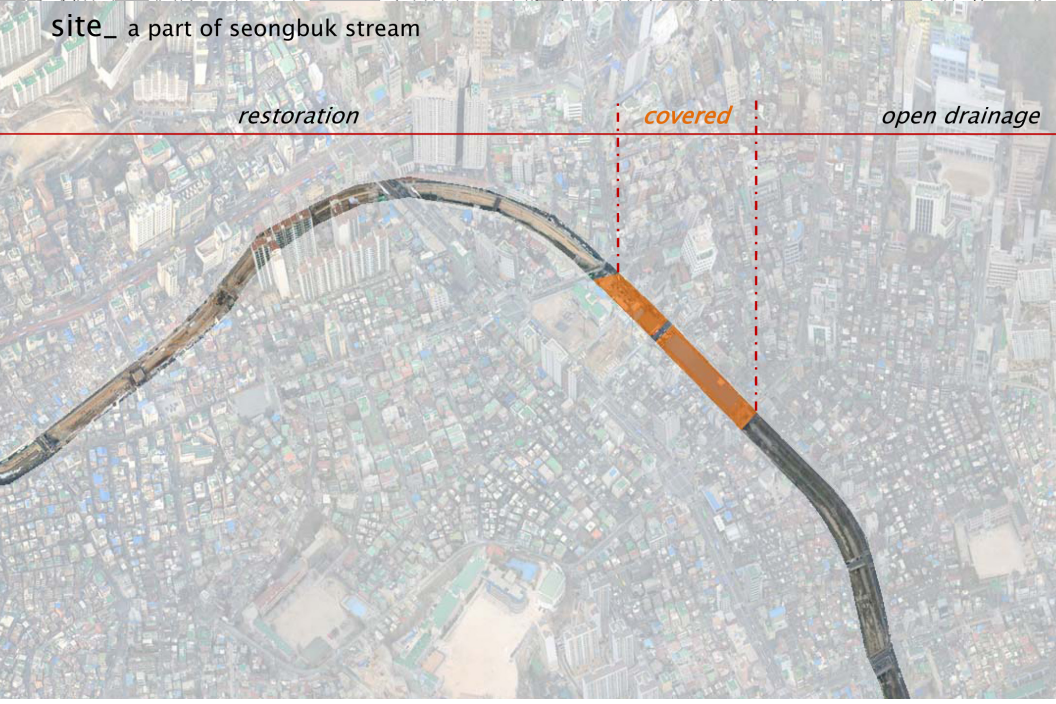
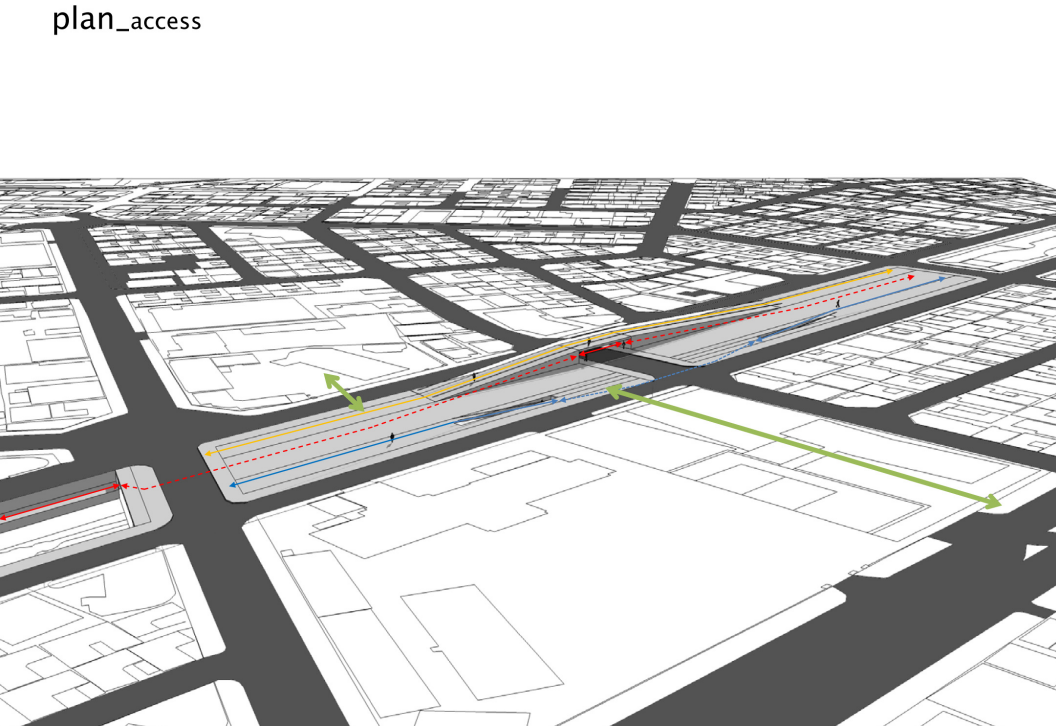
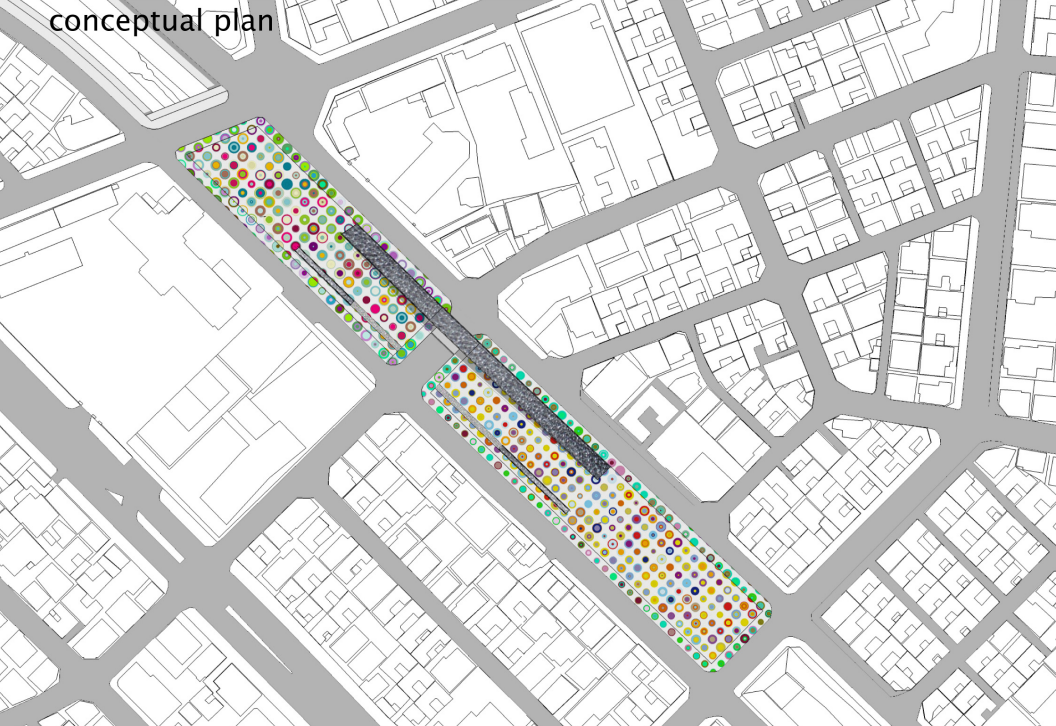
Pin-up. 08 5 30. In-class pin-up and discussion of progress model, drawings, notes.

### References.

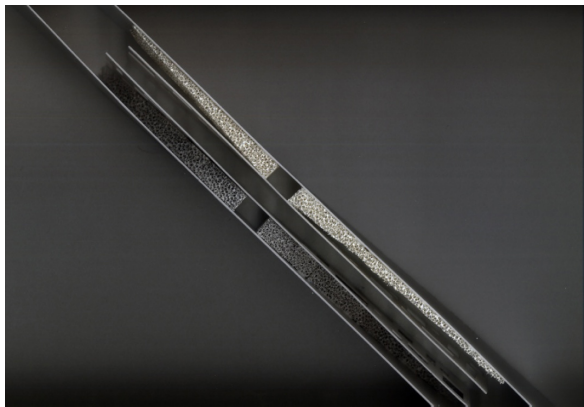
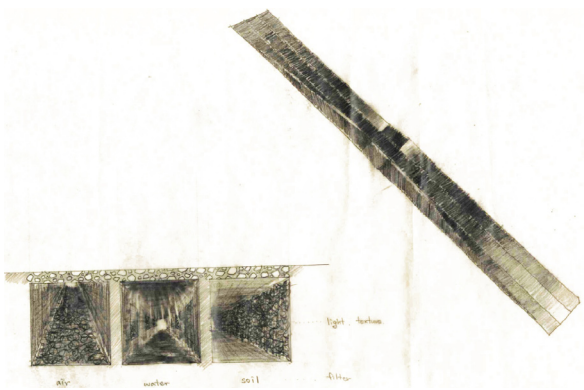
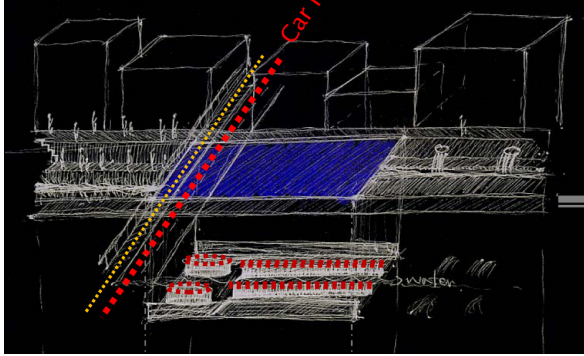
- \* "Conversation with Jaques Herzog," Bernard Burgi in *Ottogono*, 1991 Mar no. 98, p 98-121
- \* *La Notte*, Michelangelo Antonioni, 1961, Fox Lorber Films
- \* *The Originality of the Avant-Garde and Other Modernist Myths*, Rosalind E. Krauss, 1985, MIT Press, ISBN 0-262-11093-8
- \* *The Passenger*, Michelangelo Antonioni, 1975, Sony Pictures Classics
- \* *The Practice of Everyday Life*, Michel de Certeau, Steven Rendall, University of California Press, Berkeley 1984, ISBN 0520236998
- \* *Walden*, Henry David Thoreau, 2005, Digireads.com Publishing, ISBN 1-420-92261-0

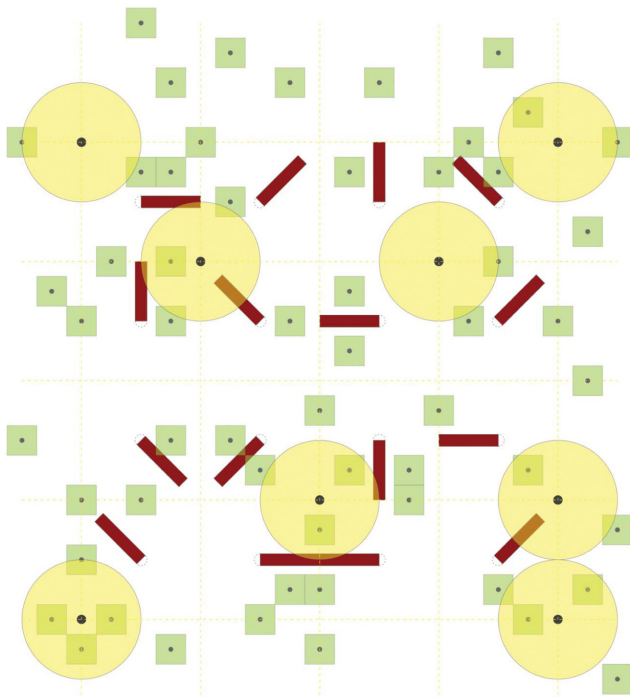












GRID1. rotatable bench



GRID2. movable small fake-tree



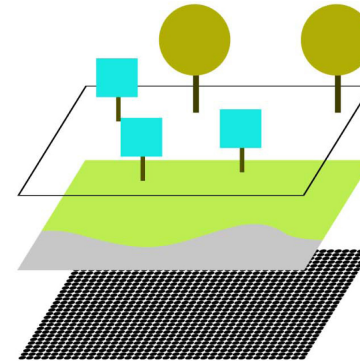
GRID3. fixed big fake-tree



GRID4. movable & rotatable fake-shrub



plan\_grid



furniture, lighting, etc.

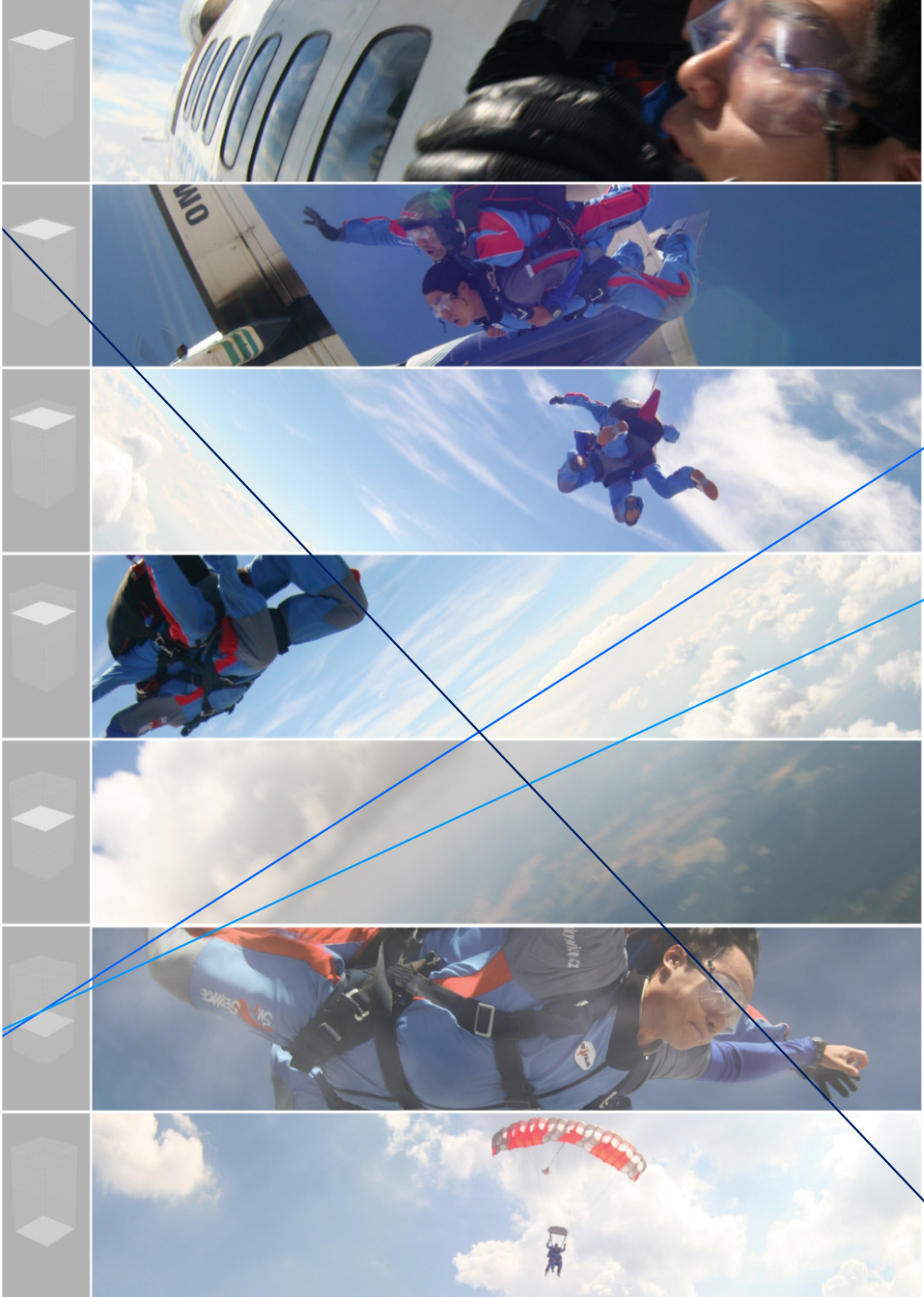
surface(material) plan

grid plan

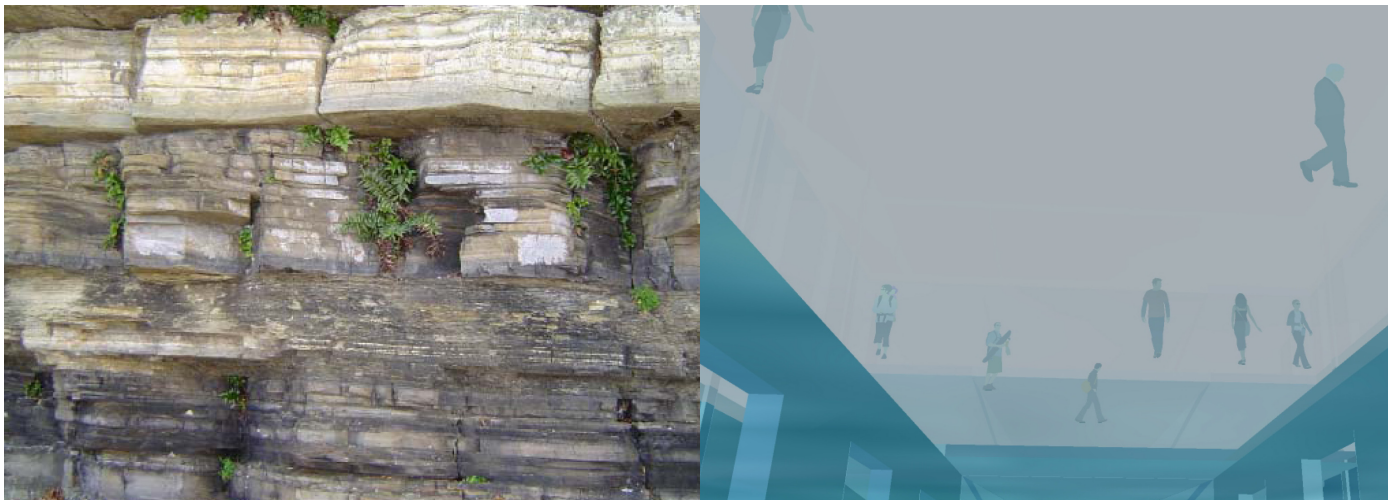
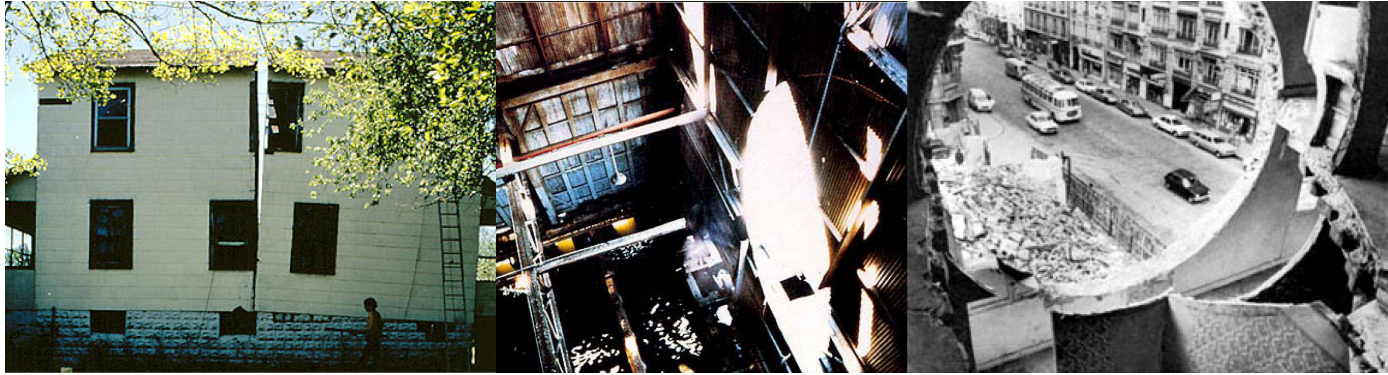
below ground

filter gallery

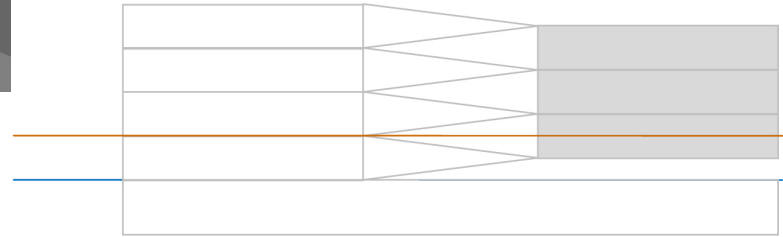
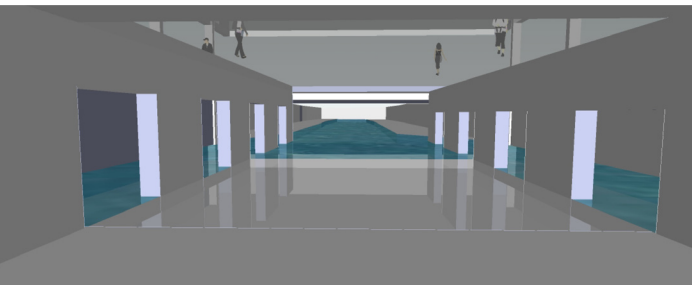




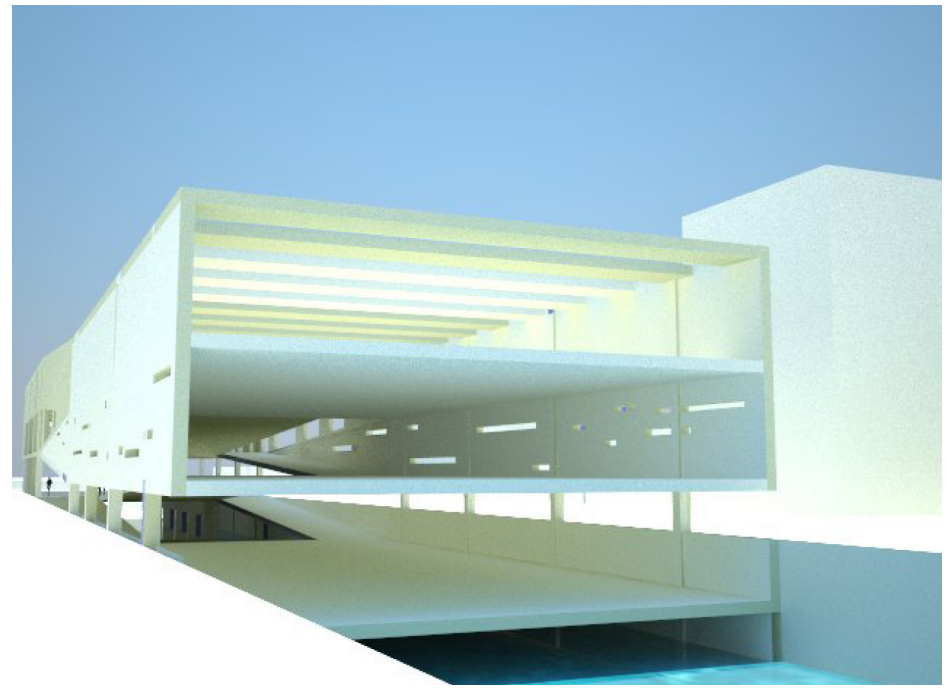


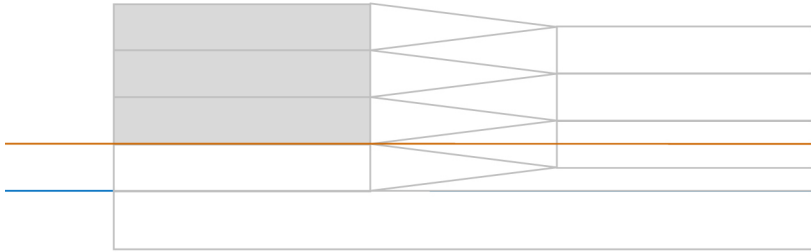




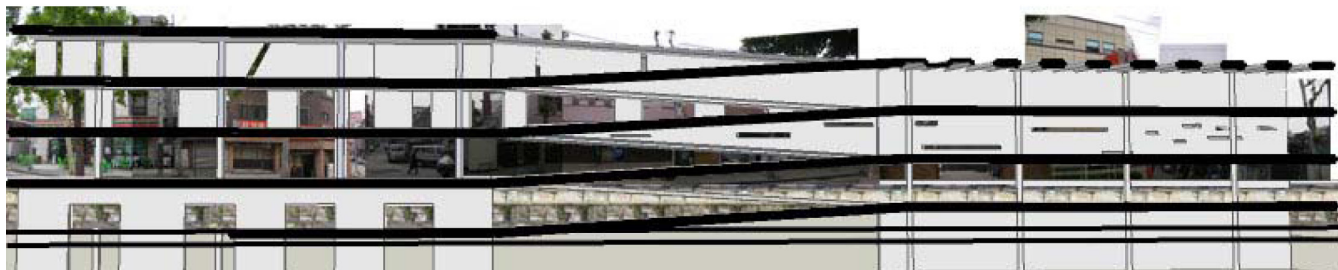


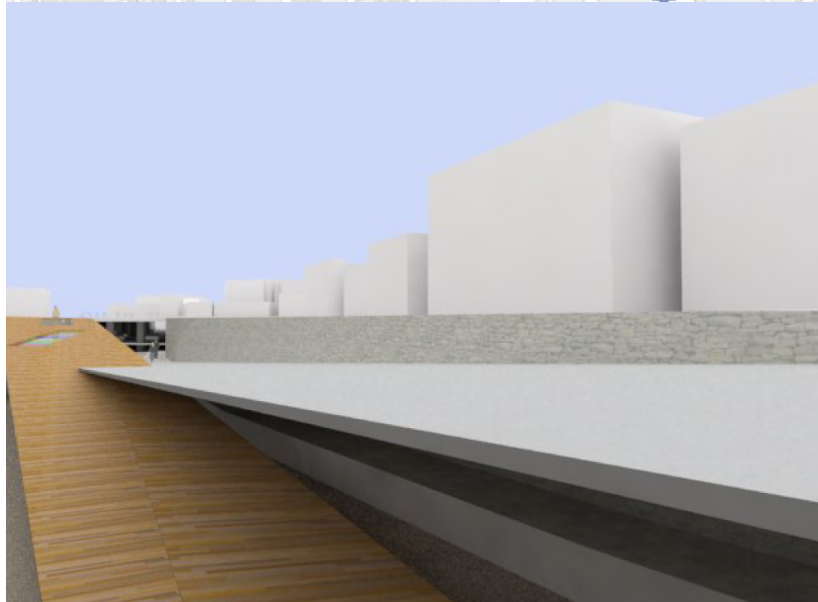
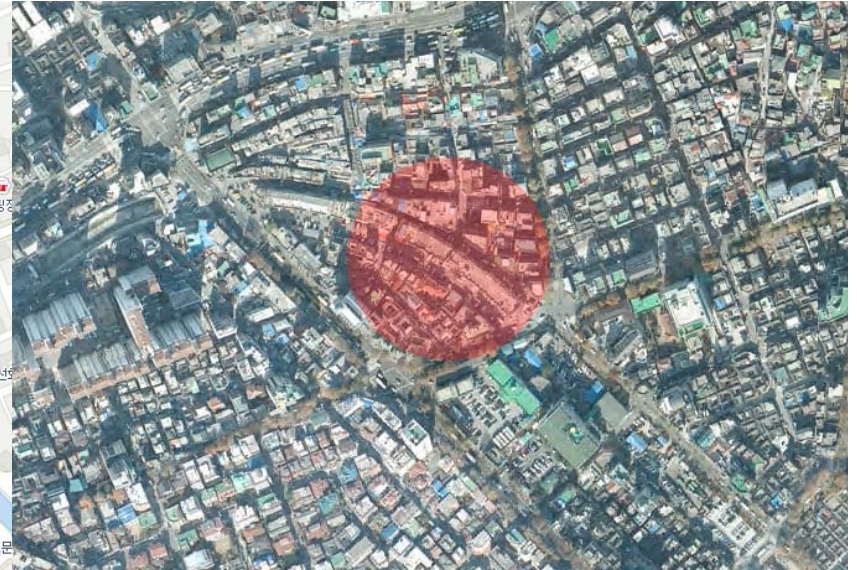
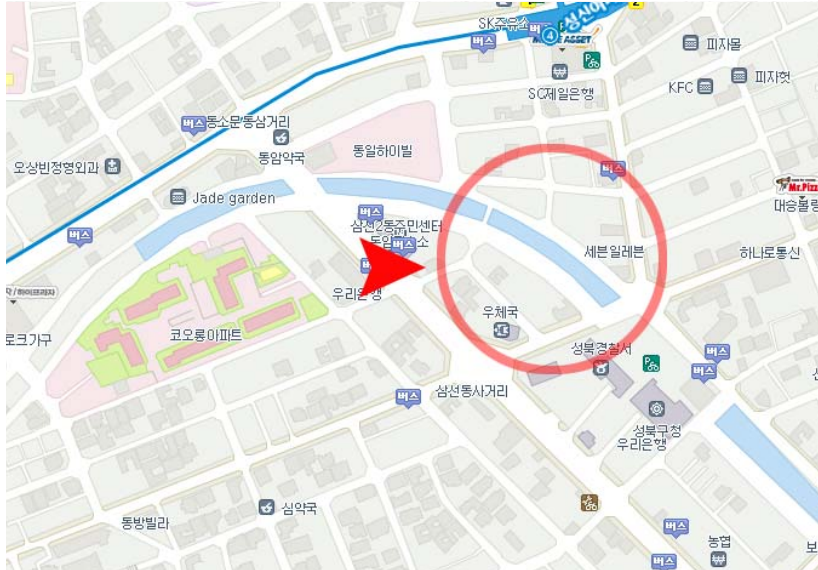
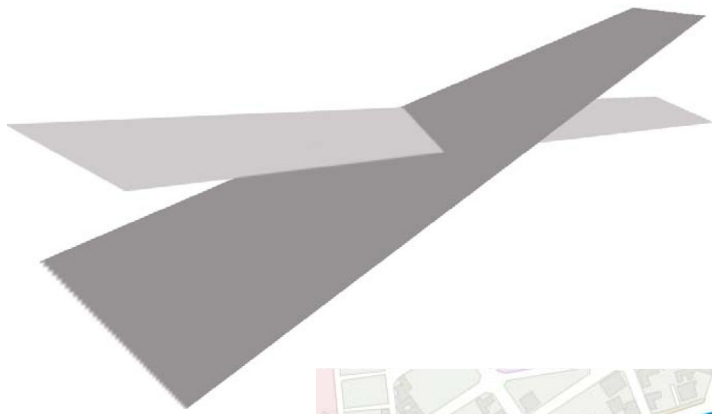
**Ground level**  
**Stream level**  
**Under ground**





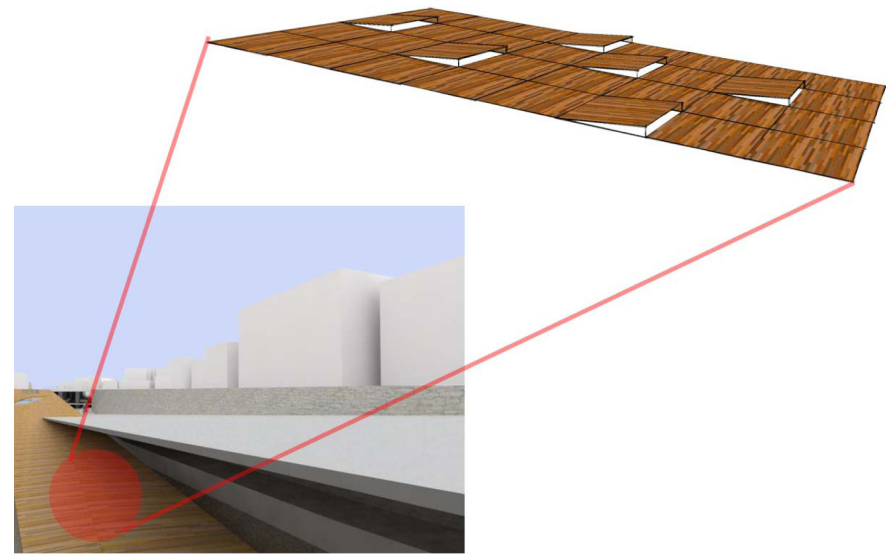
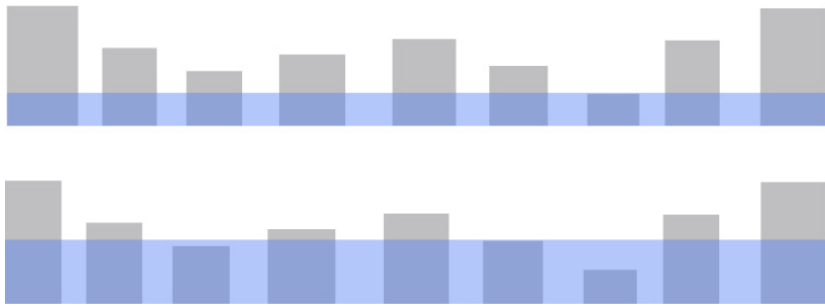
**Ground level**  
**Stream level**  
**Under ground**



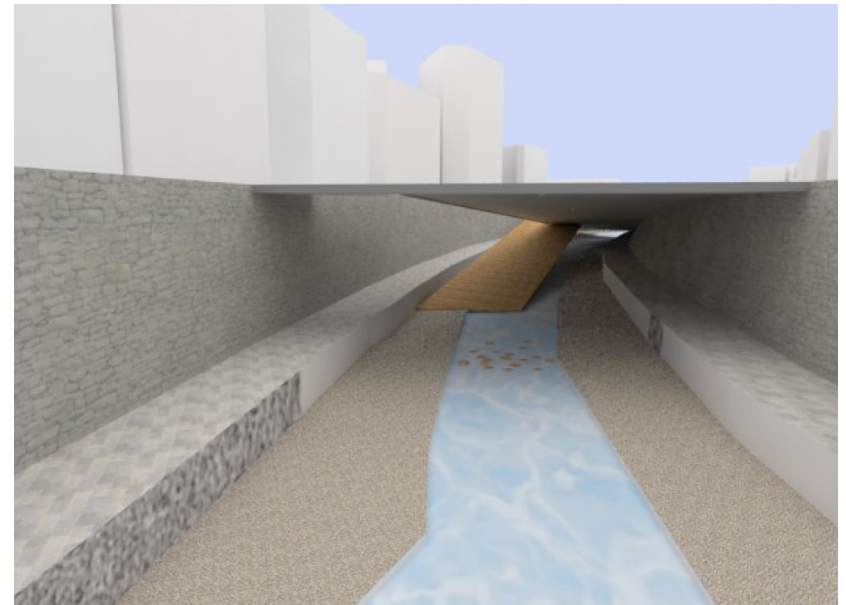
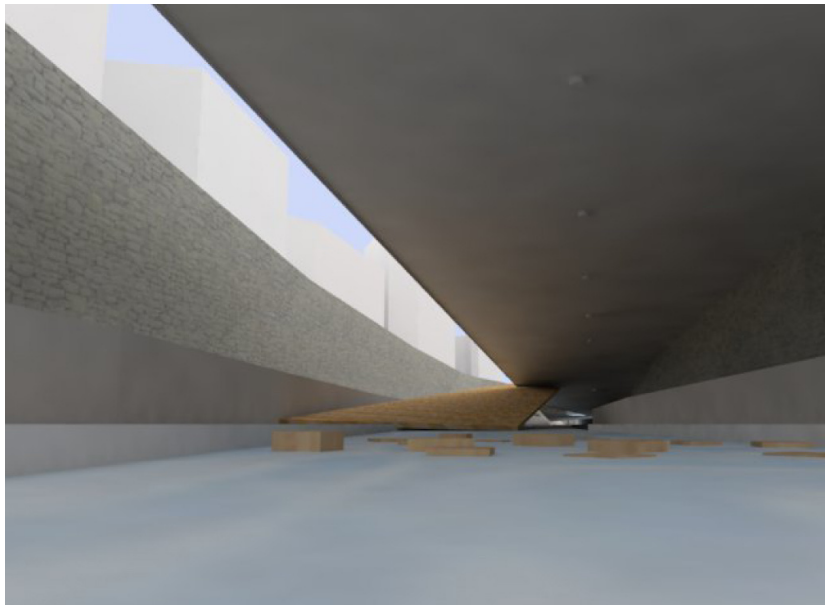


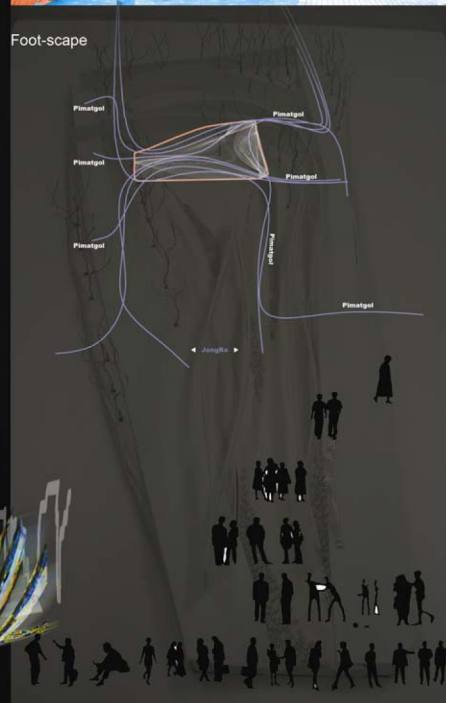
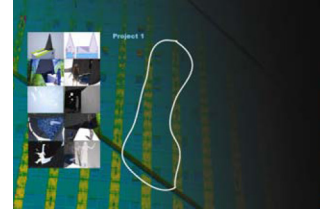
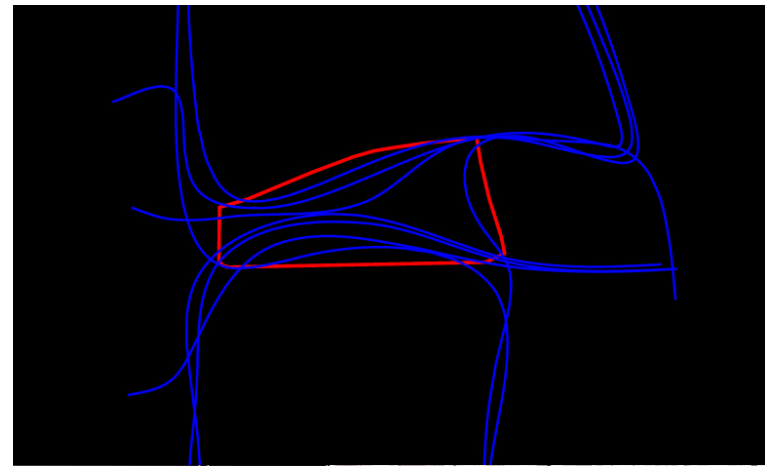
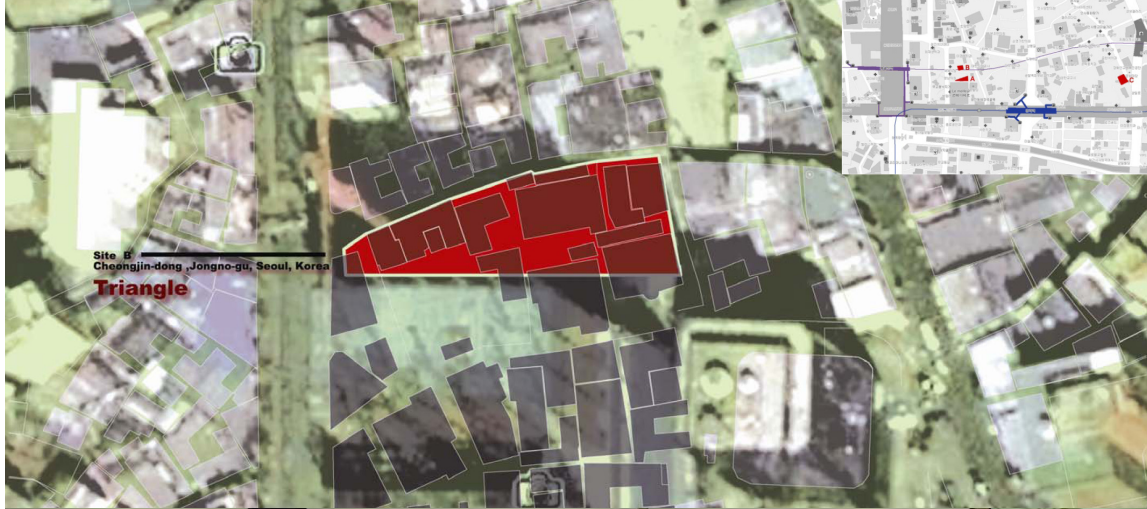


## Water Level Changing

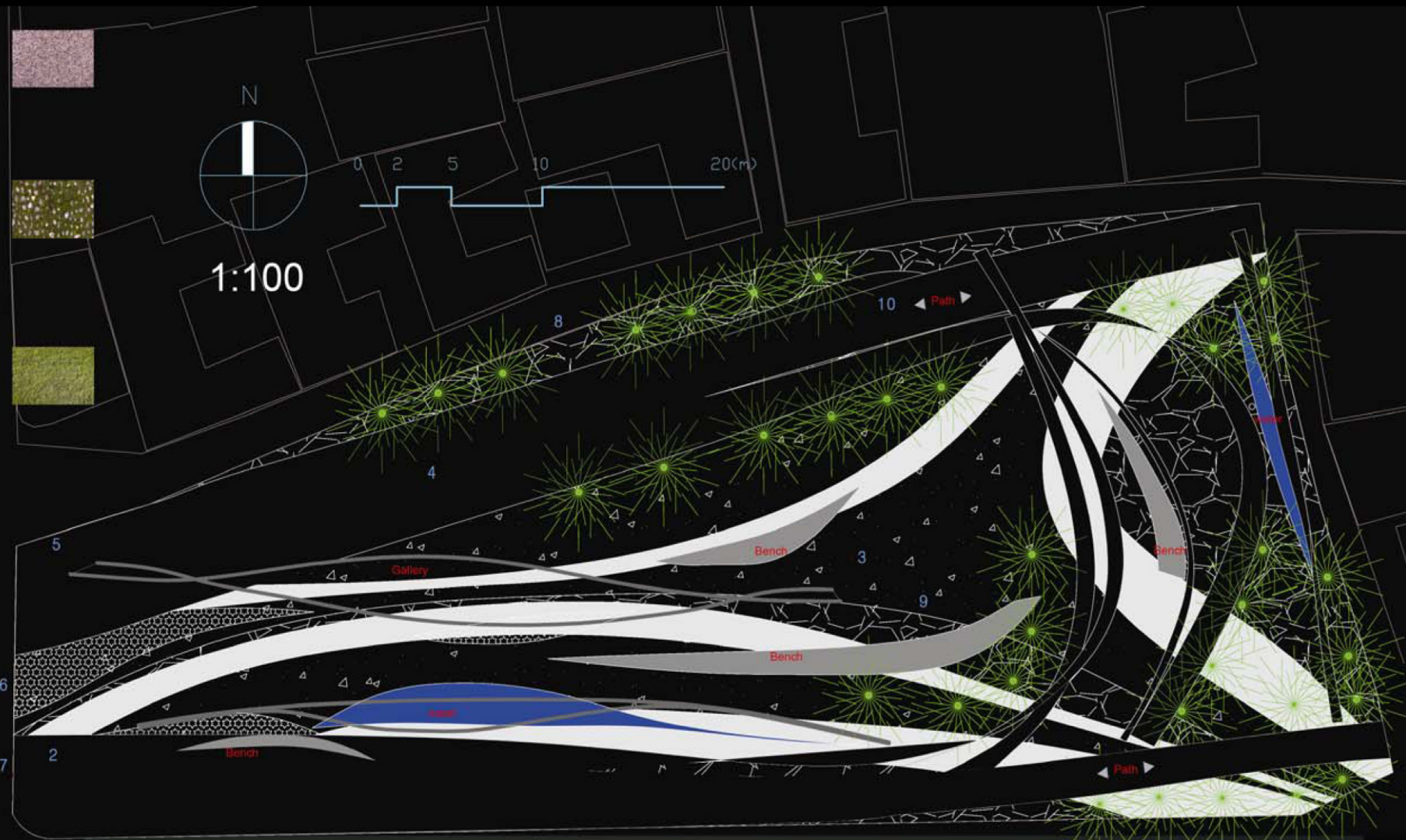
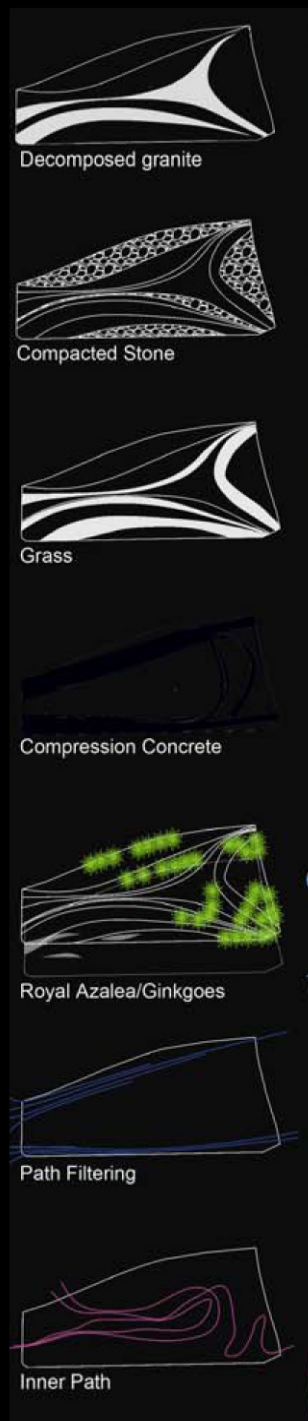


## Sink & Float system





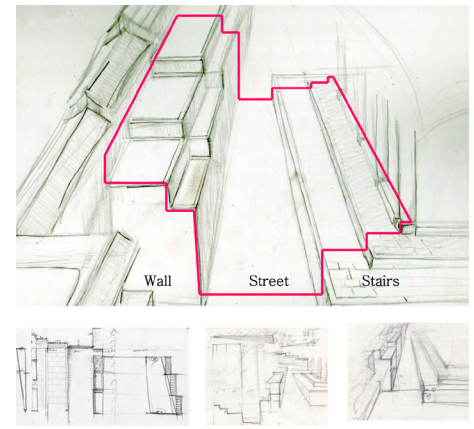
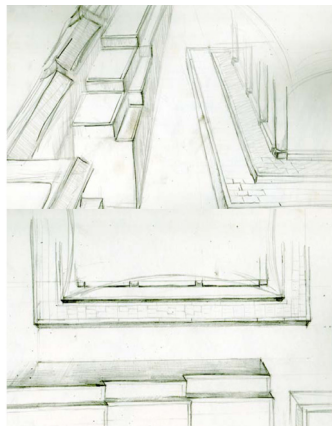
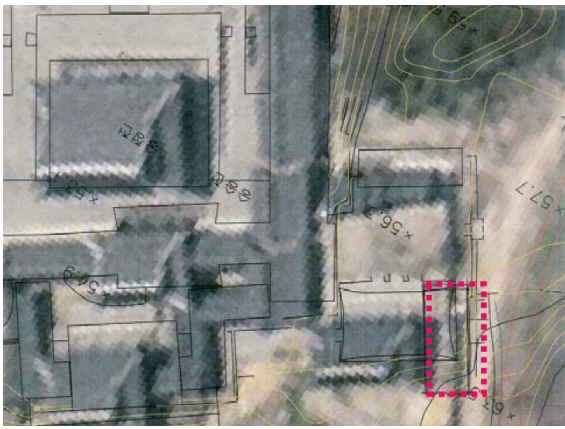


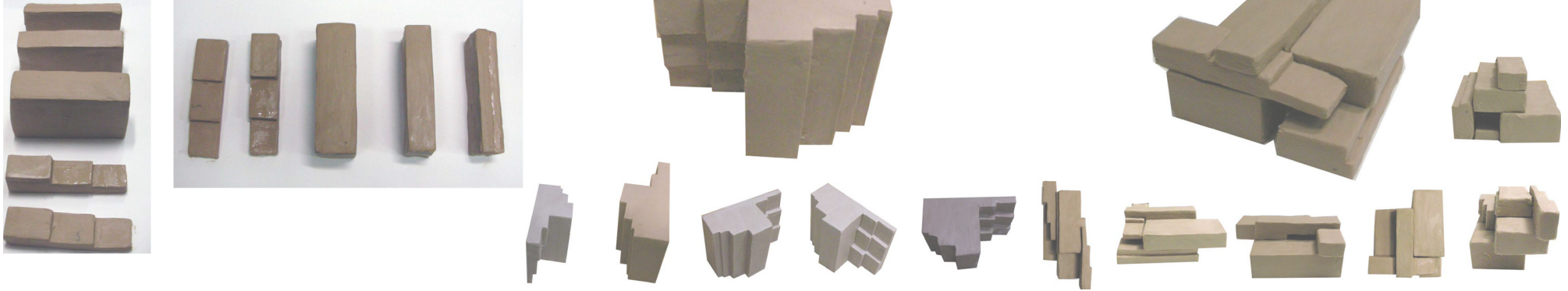












## 2nd year undergraduate studio, spring 2008, 3-week charrette: yobek/open space

This 3-week charrette was taught twice, to two groups of 26 students in their first core design studio. A combined review and exhibition of the 52 projects followed. The intent was to study open space as an active element in landscape architecture. The exercises also examine concept generation, design process, and the sometimes interesting, intuitive effects of design-by-accident, a sort of collision approach that is foreign to many students when they start designing. The site, the grounds of a small palace in Seoul, was selected for its representation of a traditional Korean designed landscape, and of "yobek," the principal of open space as a formal figure in historic and contemporary Korean art - comparable to "negative space" in Western art, but with ideological associations.

### Week 1. Reality and abstraction

1. Site visit and discussion of yobek/open space at Gyeonghuigung Palace. Chose an area of special interest to you. Take photos, measure things and the space between them. Sketch the space between the things. 3 hr.
2. In-studio presentation of section and axonometric drawing methods. 0.5 hr.
3. In-studio figure/ground exercise: Identify your area on the Gyeonghuigung site plan/aerial. Draw sections and axonometrics of the yobek/open space in your area. Reduce & simplify the area if needed. 2 hr.
4. In-studio presentation on model media. 0.5 hr.

Homework: Research and write ½ to 1 page about the Gyeonghuigung feature you chose. Print your site photos and bring them to next class.

### Week 2. 3 dimensions

5. In-studio modelling exercise: Small-focus model of your area's negative space in plasticene clay. 3 hr.
6. Cut physical sections of the model, 3 minimum. 1 hr.
7. Sketch the sections and model. 2 hr.

Homework: Complete above if needed, read the Alfred Hitchcock storyboards.

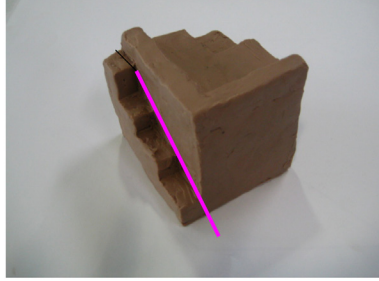
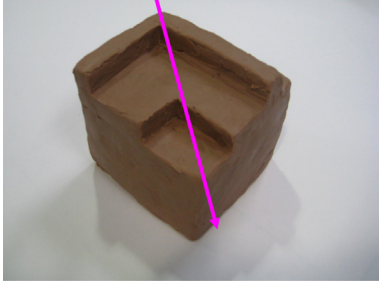
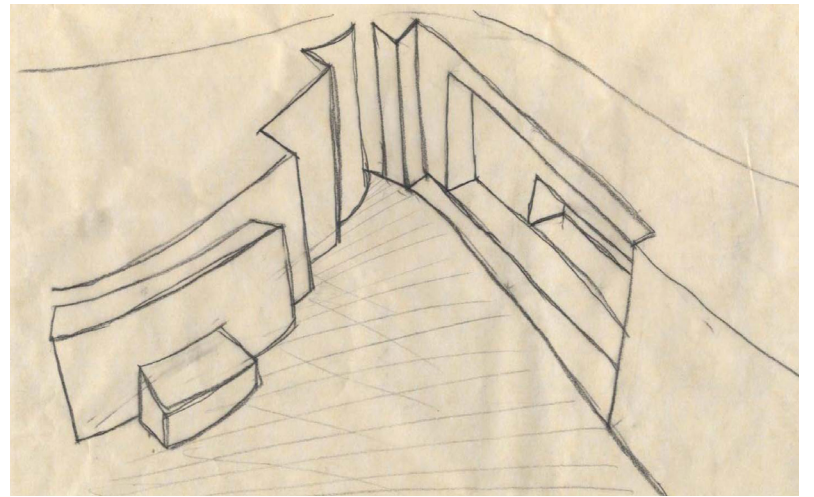
### Week 3. Design!

8. Consider your model, drawings and research. What stands out as the strongest design concept? What would you like to play with? How could this idea be re-interpreted for a contemporary audience and place? How would you manipulate the concept to apply it to your first project site? Put your concept model in your first site model! Experiment with re-combining the sections of your model in different ways. 3 hr.
9. Make a collage representing your design concept using site photos and found imagery and/or hand drawing and/or model photos. 3 hr.

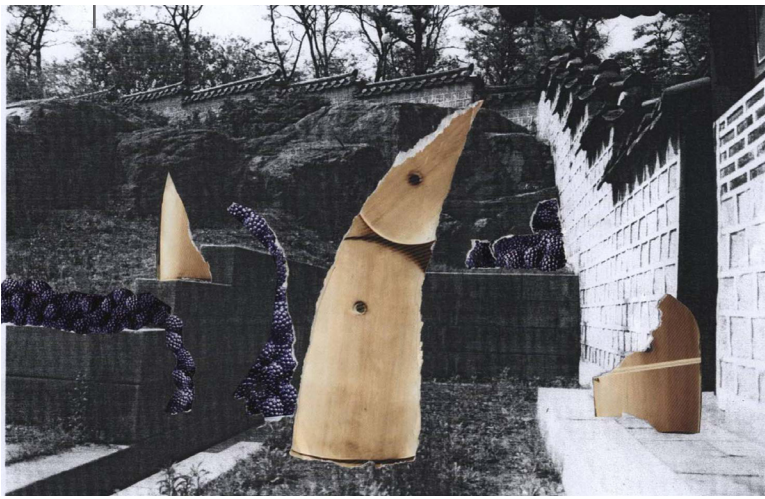
Homework: Prepare a presentation of your work, copy it on disc and give it to your group leader. Everyone will present for 5 minutes following the Week 8 lecture.



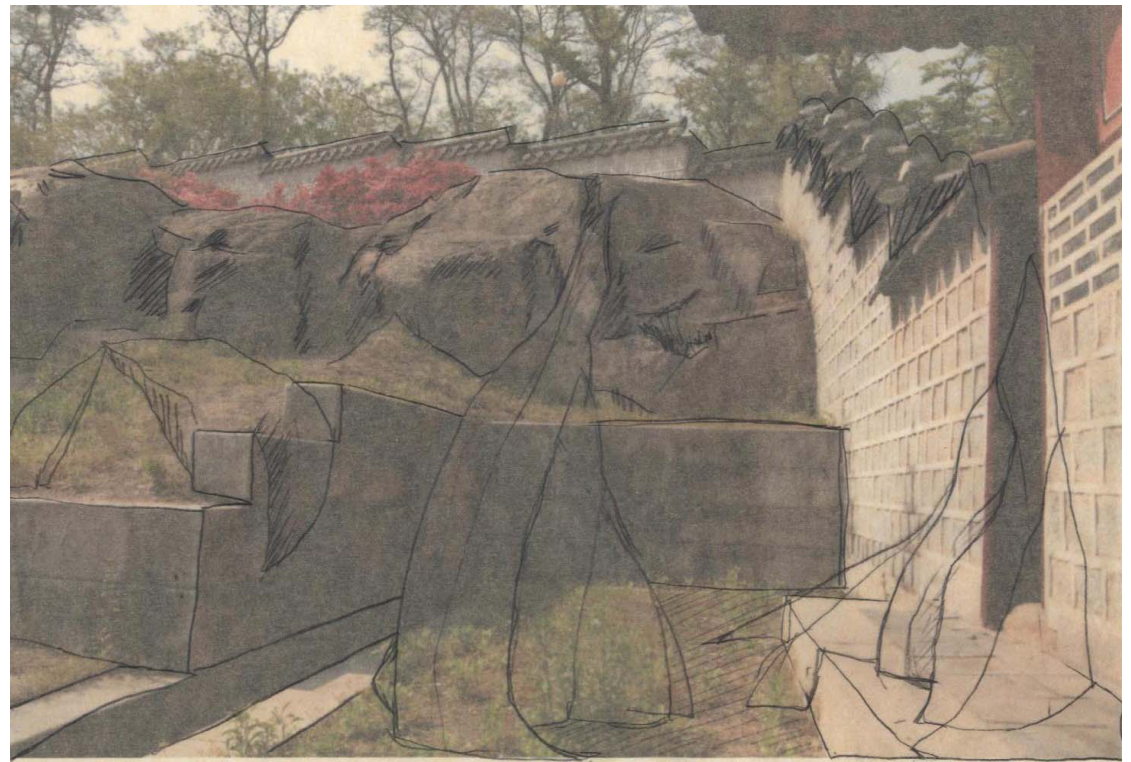
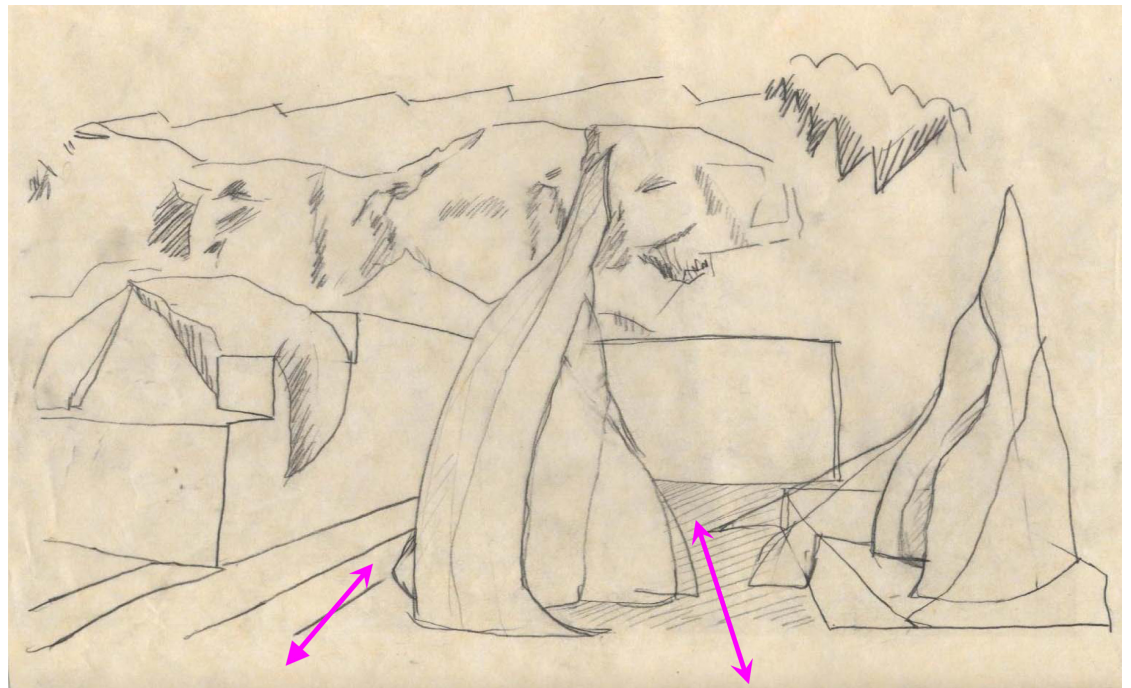








박은혜 Park Eun Hye







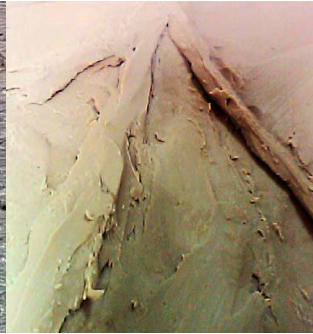
**SEPARATION**



**COMBINATION**



**POSITIVE**



**NEGATIVE**



### SITE HISTORY.

He wasn't a man of perfectly noble birth.

So, He want to free himself from self-accustion.

the 15<sup>th</sup> king of choseon  
Gwanghaegun



### MEASURING



STARTING LEVEL



MODELING OF THE NEGATIVE SPACE

Selected Space  
-the corridor by sungjeongjeon



Sungjeongjeon used to be the jeongjeon – principal palatial building where the king received his court and foreign envoys – of Gyeonghuigung Palace.

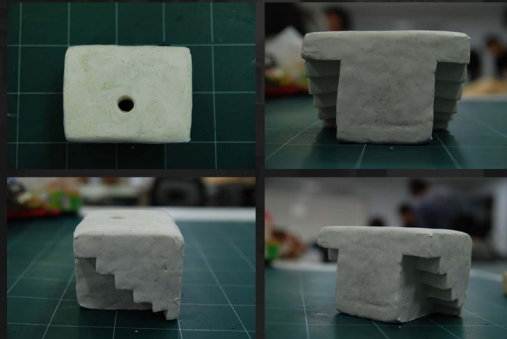
The corridor what I want to explain is a long passage for surrounding temple or royal palace.

It was set up to lay siege to holy region; it used to be an aisle when an event was held.

Generally, it has two sides. The outer side consists of wall or windows and the other, inner side consists of columns.

Especially, the type surrounding gardens made magnificent architectures mansion, palace and public place look better, after the Renaissance.

## 2. negative space model

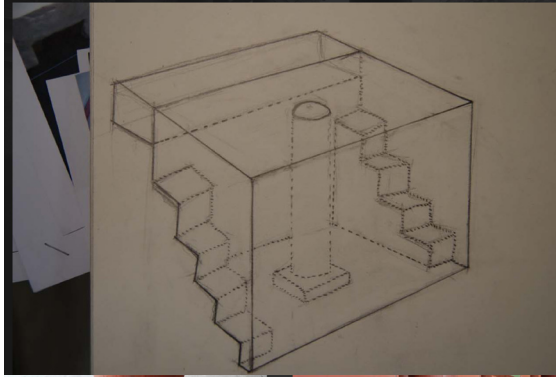


I selected the space at columns between stairs of corridor. This is the space where is no one passes as opposed to stairs. This space cannot be used in all ages. It was very interested. I like to go the way where no one passes. No matter what it is made for passing or not, it's exciting because the place was left no traces behind. This is the first reason why I selected this place.

Secondly, this is out of use to human, but it is important place. It has many pillars which support roof. It is an important position. Human does not use it directly, but it is important to pillars. Furthermore, it has much important function to human who pass the way as the stairs have. This is the other reason why I selected this place.



2. negative space model sketch



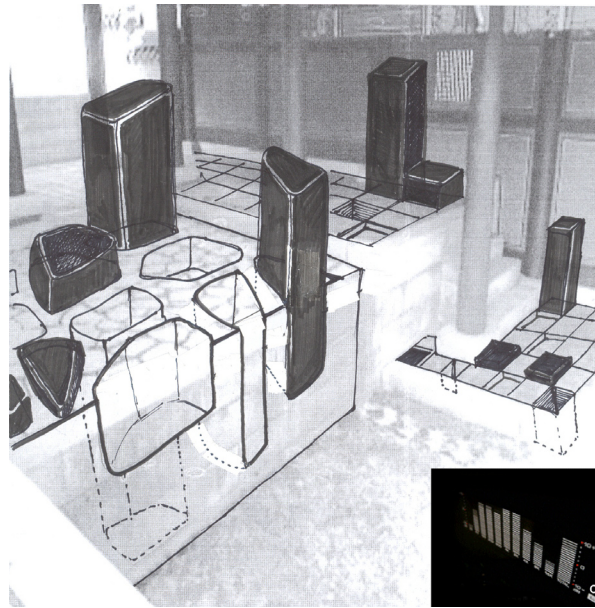
I arranged sculptures in many ways. I was worried about between beauty and function. I wanted to satisfy the conditions both of them. Then I decided like this form. In fact, this is pointed on functionality. The place where I selected has no function externally. But rearranged place which I split is a structure human used. It is little bit nonobjective, but I think this is a structure what has functionality as a building.



I put the roof of Gyeonghigung on rearranged sculpture. It looks unreal a little, but I think this unbalance is a special feature. I referenced an art work on a book what professor mentioned. I wanted to make a collage which make sense of distance from this structure to here. This is an output of an arrangement of sculptures on the vanishing point put center of the canvas.

















alder/birch summer

stainless steel

little bluestem summer

rough quartzite

little bluestem autumn



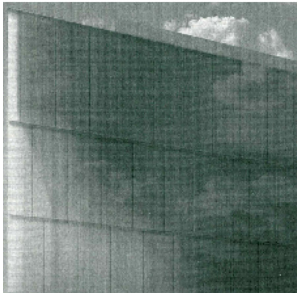
It would seem that in the word landscape we have an example of nature imitating art, at least insofar as sense development is concerned. Landscape, first recorded in 1598, was borrowed as a painters' term from Dutch during the 16th century, when Dutch artists were on the verge of becoming masters of the landscape genre. The Dutch word *landschap* had earlier meant simply "region, tract of land" but had acquired the artistic sense, which it brought over into English, of "a picture depicting scenery on land." Interestingly, 34 years pass after the first recorded use of landscape in English before the word is used of a view or vista of natural scenery. This delay suggests that people were first introduced to landscapes in paintings and then saw landscapes in real life.

*The American Heritage® Dictionary of the English Language, Fourth Edition.*  
Copyright © 2000 by Houghton Mifflin Company





building glass



alder/birch autumn



mirror reflection



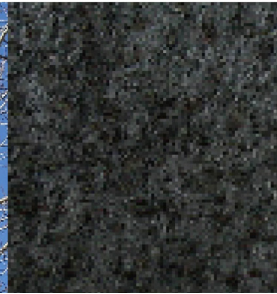
little bluestem winter



alder/birch winter



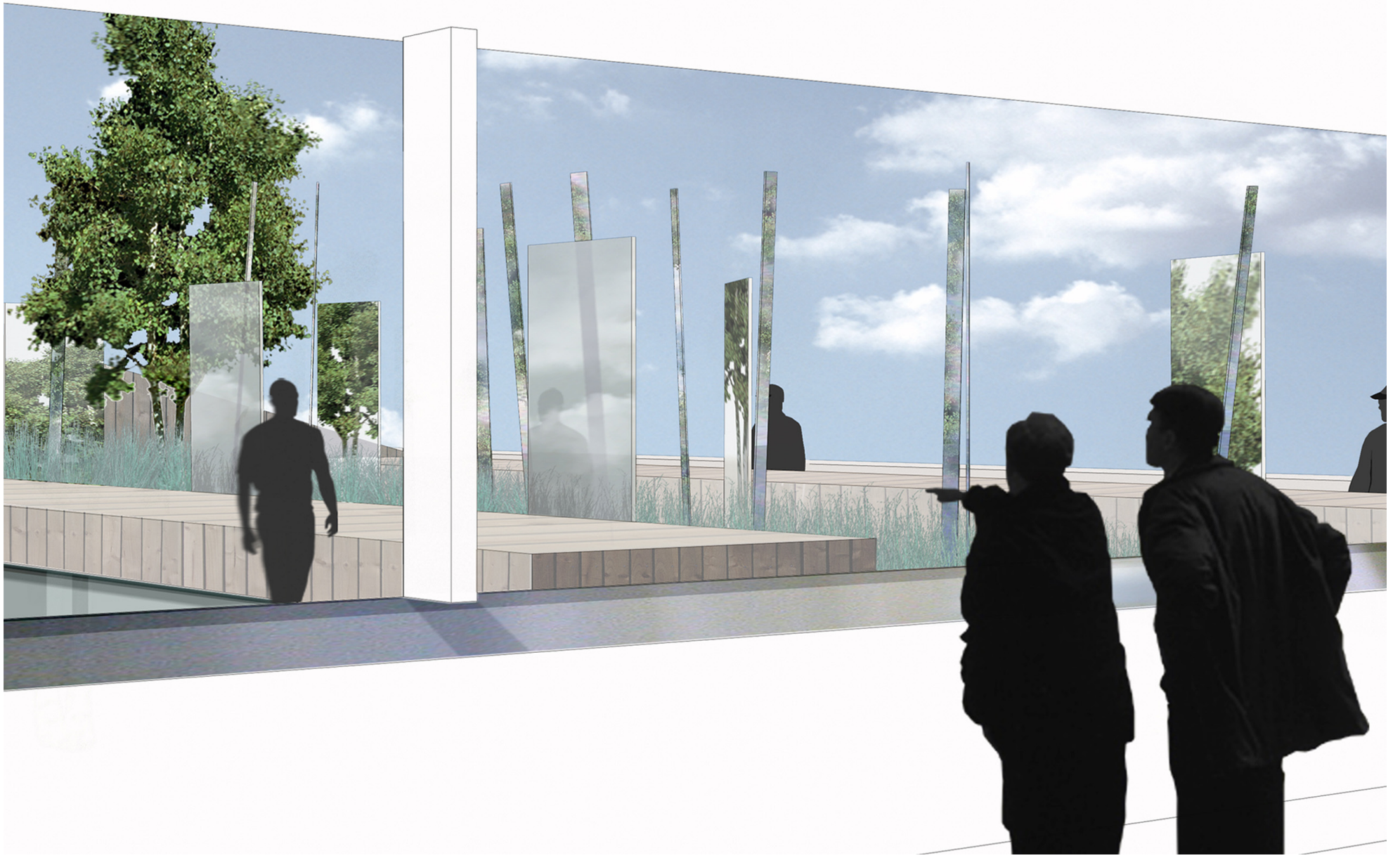
polished quartzite



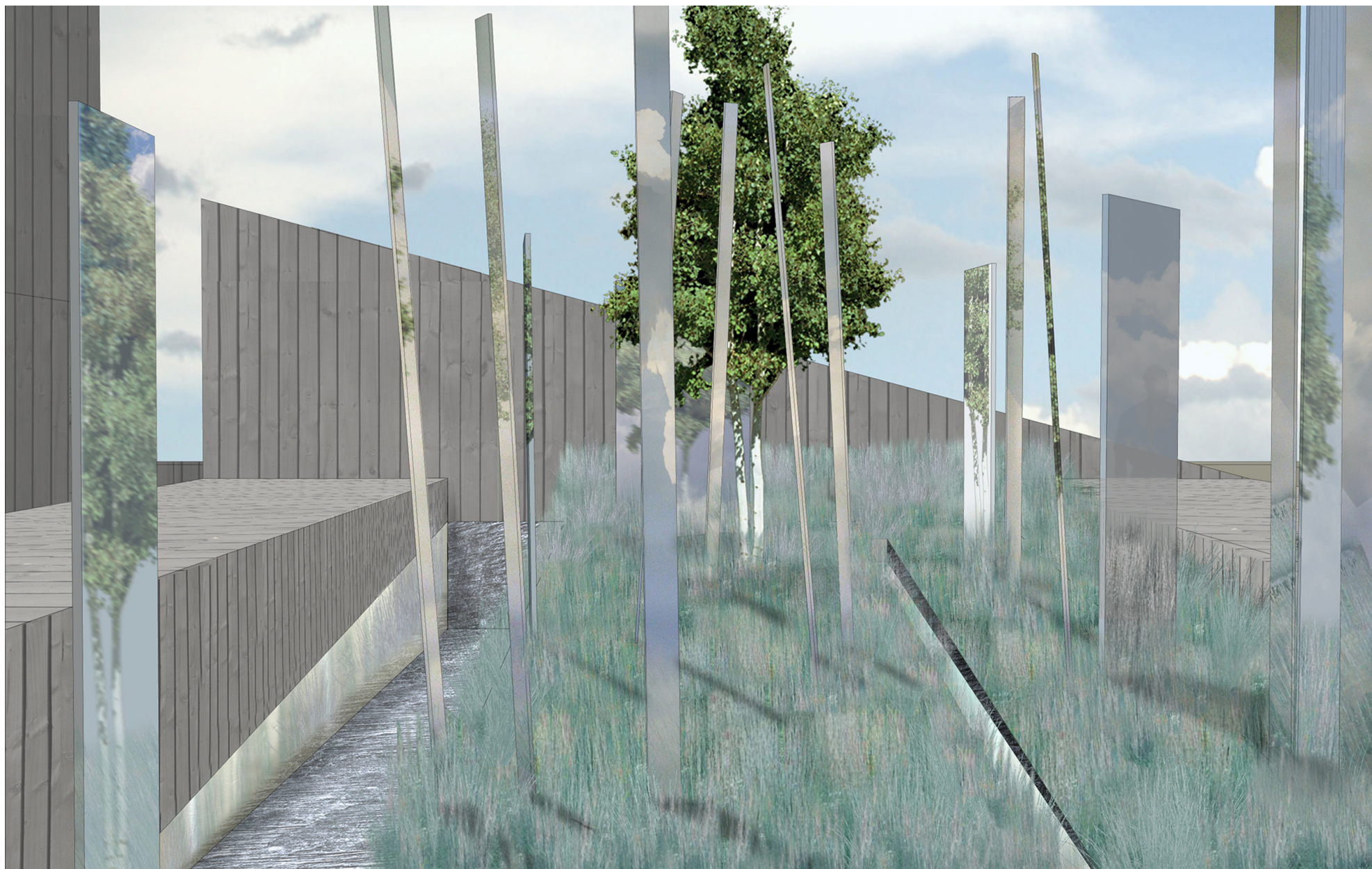
sky



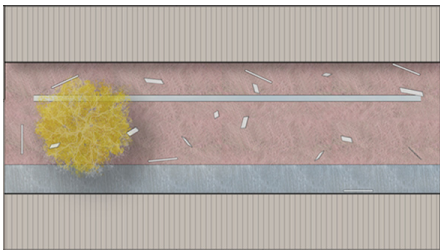
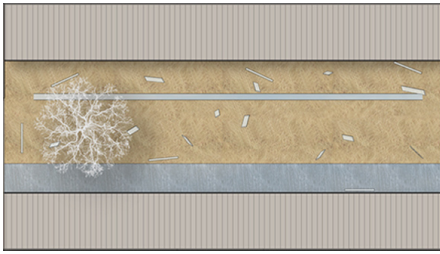
Andrea Cochran Landscape Architecture 2006 - 2008











The garden design addresses traditions of landscape representation, perspective and observation within parameters of its rooftop environment. Temperature extremes, wind and desiccation are magnified on the roof's exposed surface. The microclimate restricts plant selection to hardy natives capable of surviving high altitudes, while structural constraints on weight loads limit quantity. The architecture also sets boundaries. Interior views of the 12'x40' space are delimited by the locations and heights of windows and light wells.

Two iconic plants, a tree and a grass chosen for seasonal color and hardiness, represent the native communities of Colorado landscapes. The garden's reflective mineral surfaces multiply views of the tree,

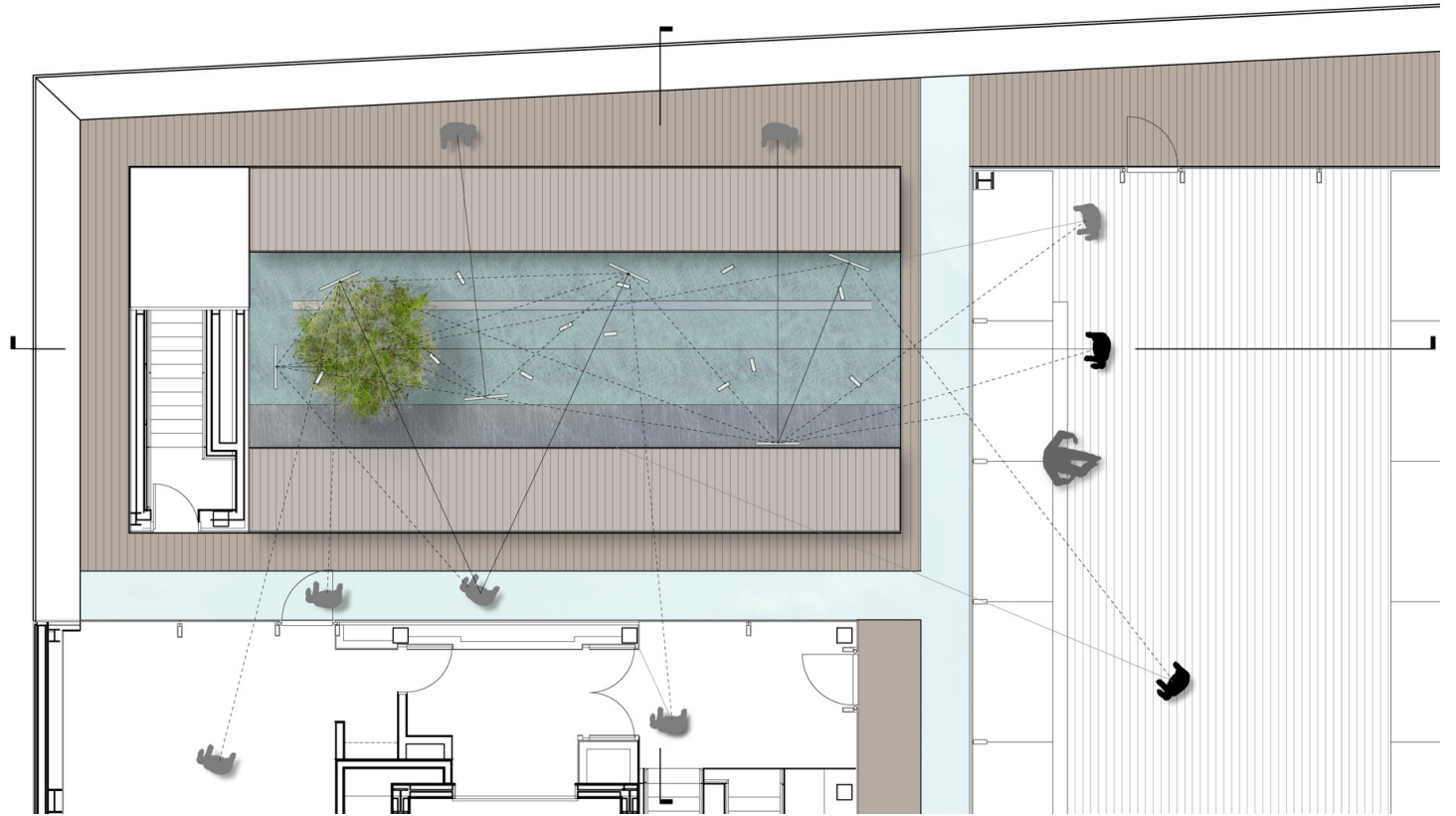
grass and surrounding sky, expanding a single tree and grass-covered plane into an infinitely reproduced landscape.

The ramped ground plane, elevated with styrofoam fill, brings the grass surface into view from the Roof Lobby, Kids Room and Pavilion. The ramp's high end provides critical insulation and soil depth for the tree. This elevation of the far end distorts the expected one-point perspective of the long view from the Pavilion. The vanishing points do not converge.

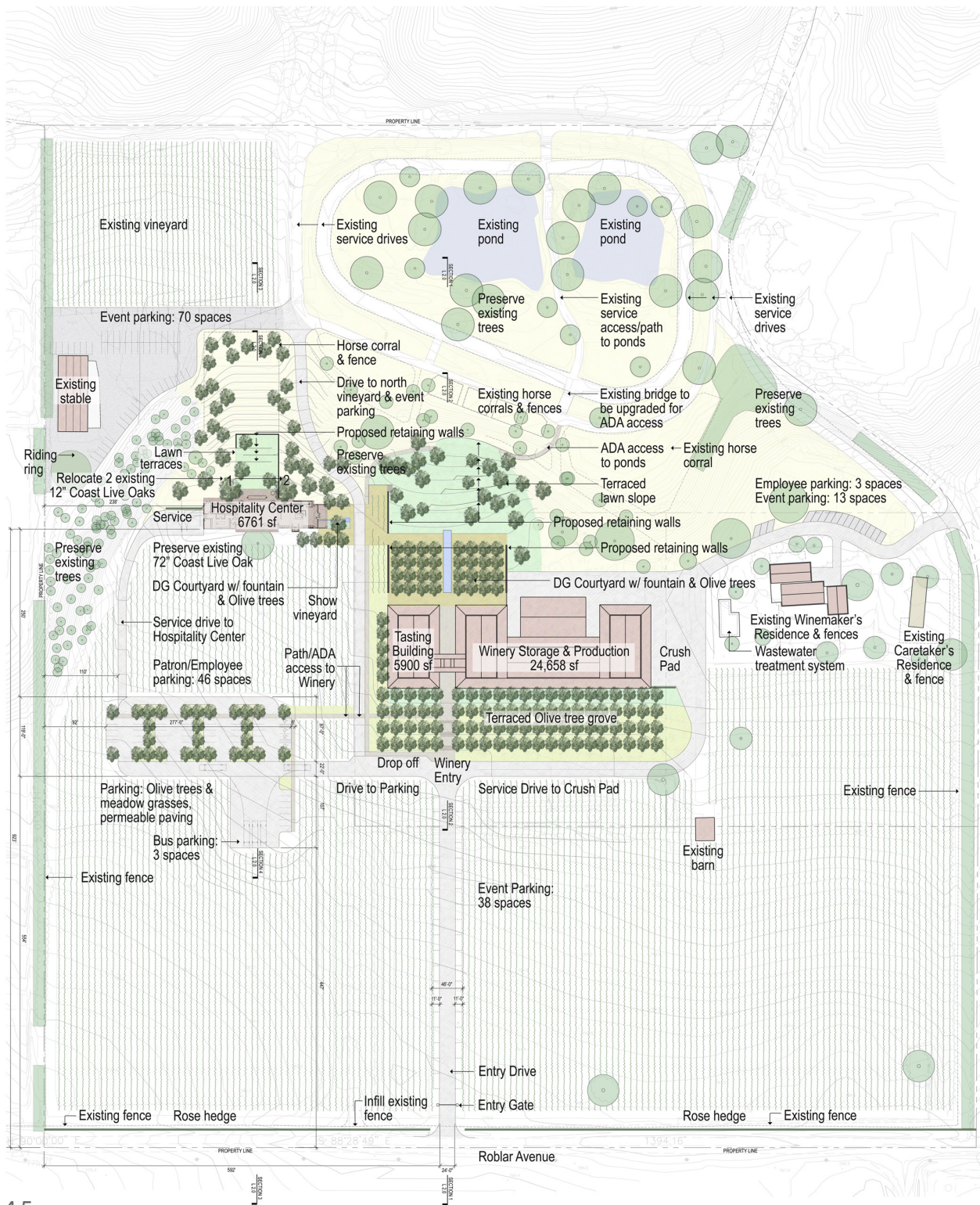
Two channels slice the ramp, revealing its triangular form. Strata of polished quartzite, a reference to the upthrust geology of the Rocky Mountains, veneer the ramp walls. The stone's naturally striated, metal-

lic surface lines the floor of the wider and deeper channel along the north side. The polished stainless steel bottom of the shallower channel reflects the sky into the Pavilion.

Double-paned glass panels serve as one-way landscape mirrors. The panels' reflective sides face the garden, echoing the tree and grass in otherwise obstructed perspectives from the building. The panels' rectangular proportions and gray-tinted outer panes match the building facade. Narrow bands of polished stainless steel planted in the ramp's surface further reflect and fragment views of the tree. Bending with the wind, the thin bands amplify the effect of a kinetic prism—a Busby Berkeley kaleidoscope of nature.







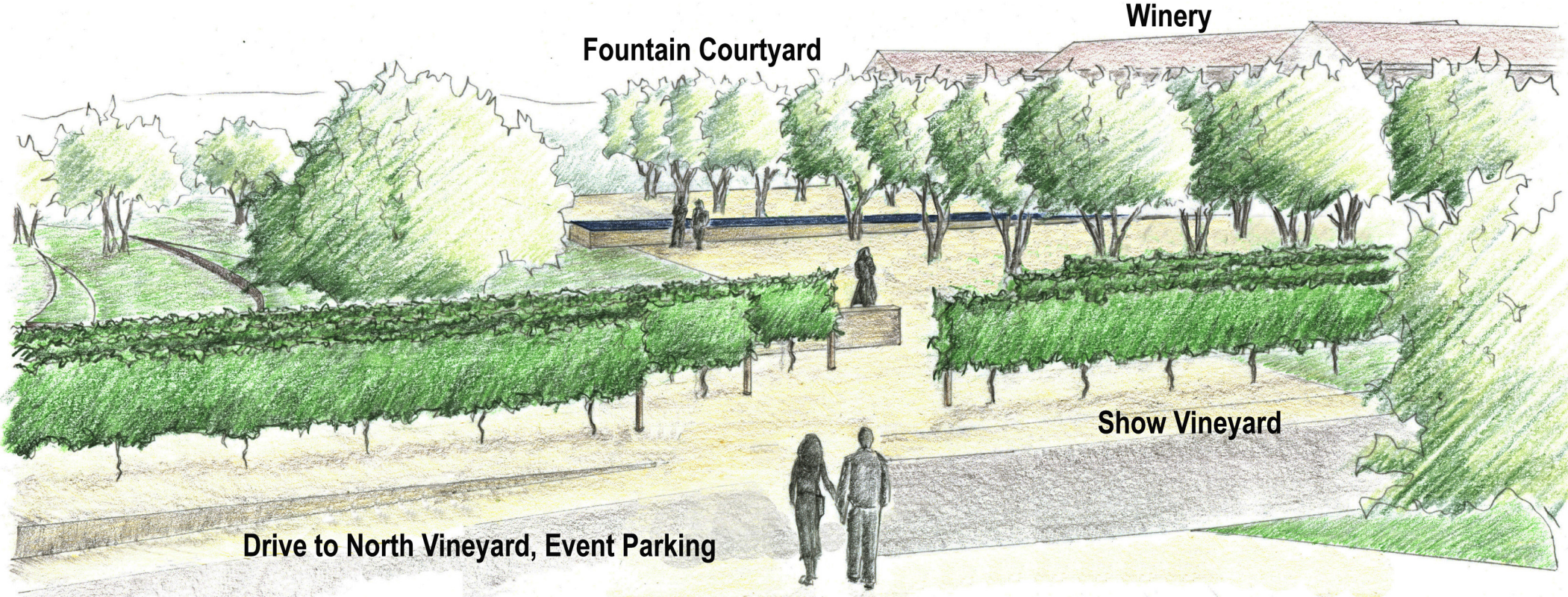
LEGEND

- EXISTING TREE
- EXISTING TREE AREA
- PROPOSED TREE
- PROPOSED HEDGE
- PROPOSED LAWN
- PROPOSED MEADOW
- PROPOSED GRAVEL
- PROPOSED ASPHALT
- PROPOSED DECOMPOSED GRANITE PATH
- PROPOSED DECOMPOSED GRANITE

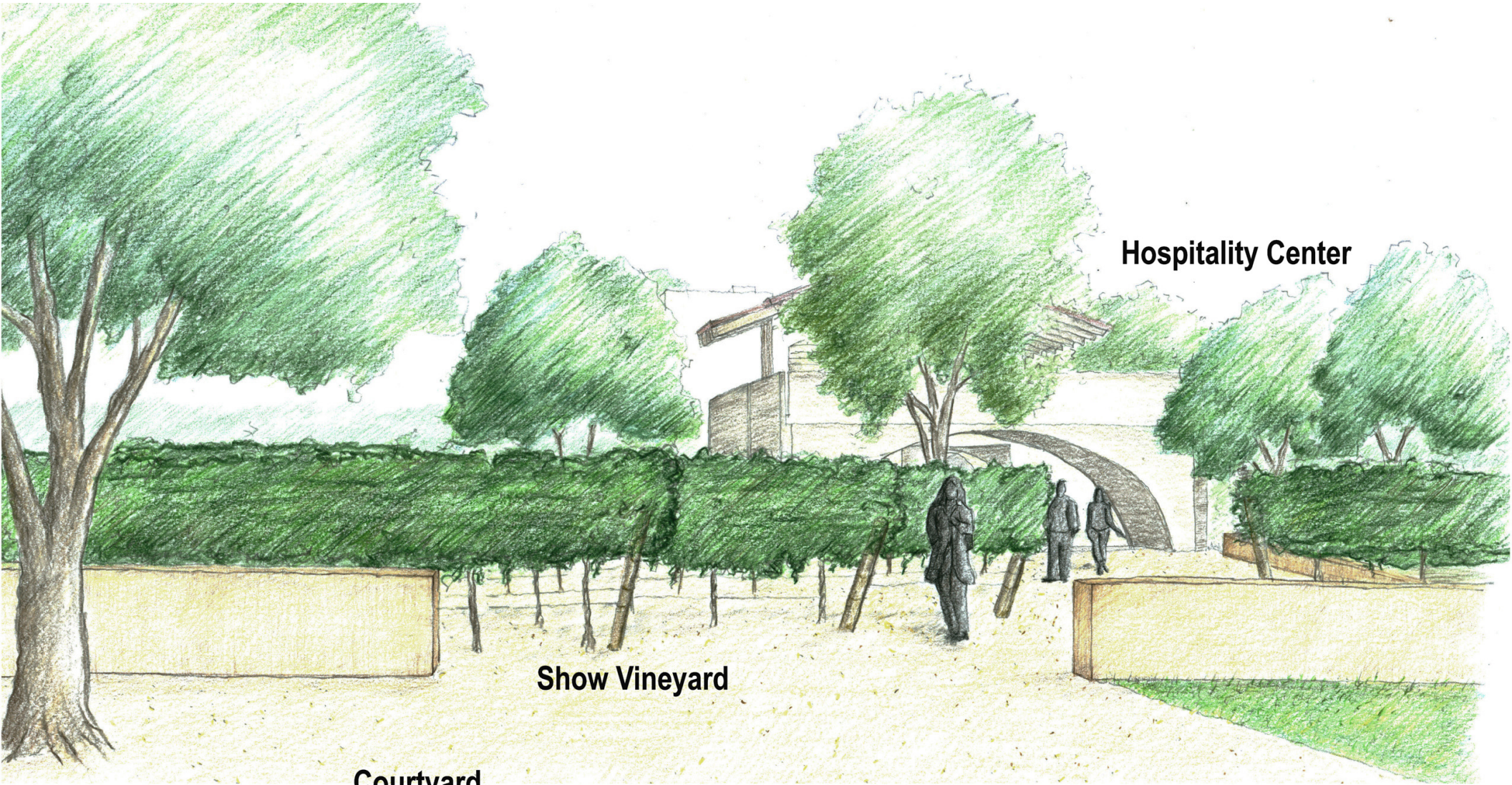
PRELIMINARY PROPOSED PLANT LIST

	BOTANICAL NAME	COMMON NAME
TREES	ALBIZIA JULIBRISSON	MIMOSA TREE
	MAGNOLIA SOULANGEANA	SAUCER MAGNOLIA
	MALUS SYLVESTRIS	CRABAPPLE
	OLEA EUROPAEA	OLIVE
	PLATANUS RACEMOSA	CALIFORNIA SYCAMORE
	QUERCUS LOBATA	VALLEY OAK
	QUERCUS AGRIFOLIA	COAST LIVE OAK
	QUERCUS VIRGINIANA	LIVE OAK
SHRUBS	LAURUS NOBILIS	SWEET BAY
	OSMANTHUS	OSMANTHUS
	PRUNUS CAROLINIANA COMPACTA	COMPACT CHERRY LAUREL
	ROSA SP	ROSE
MEADOW GRASSES	FESTUCA RUBRA	RED FESCUE
	PENNISETUM SPATHIOLATUM	SLENDER VELOUT GRASS
	FESTUCA MAIREI	ATLAS FESCUE
	DESCHAMPSIA CESPITOSA 'SUSAN'S CHOICE' OR 'DAVID'S CHOICE'	TUFTED HAIRGRASS







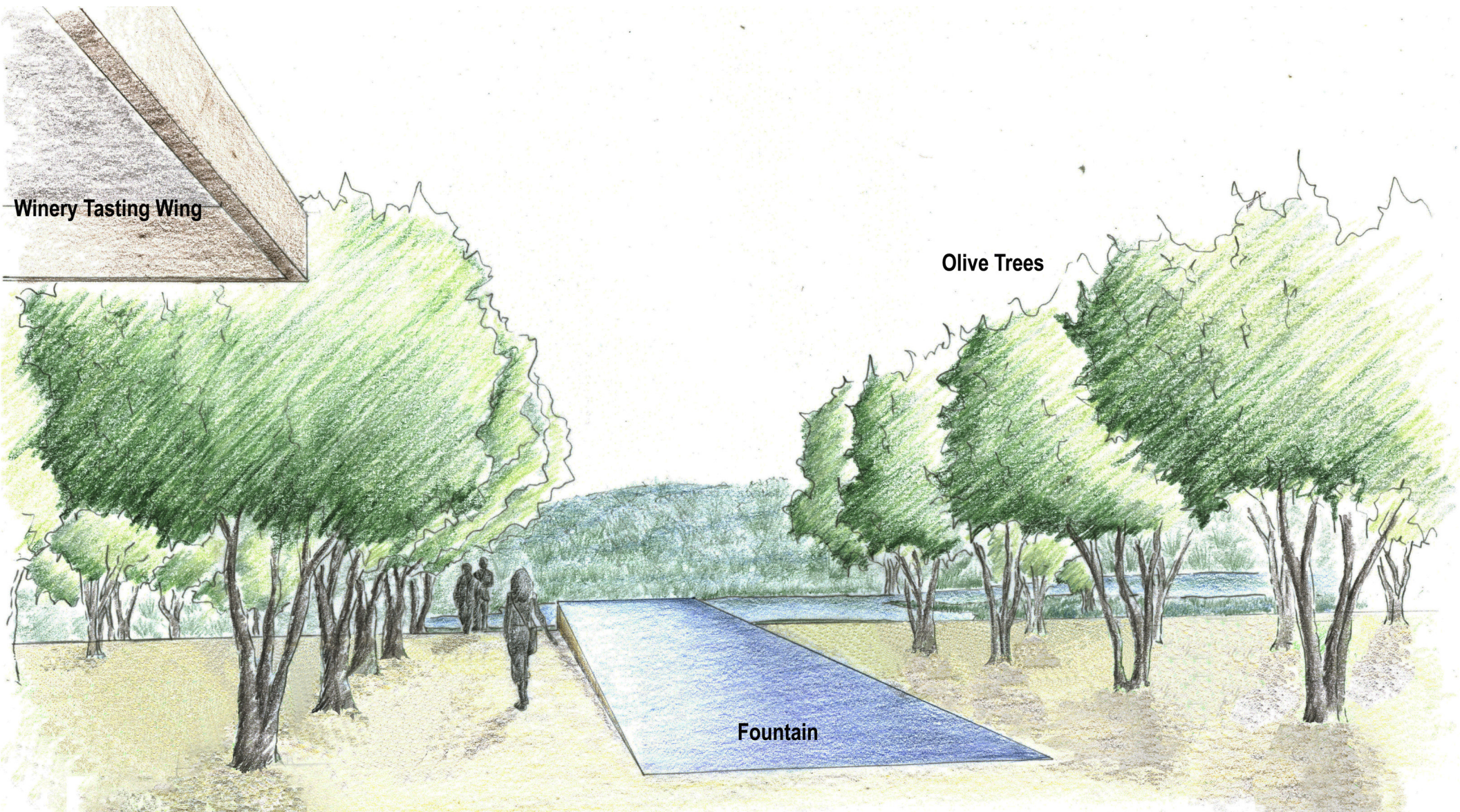


**Hospitality Center**

**Show Vineyard**

**Courtyard**





Winery Tasting Wing

Olive Trees

Fountain



**Winery Tasting Wing**

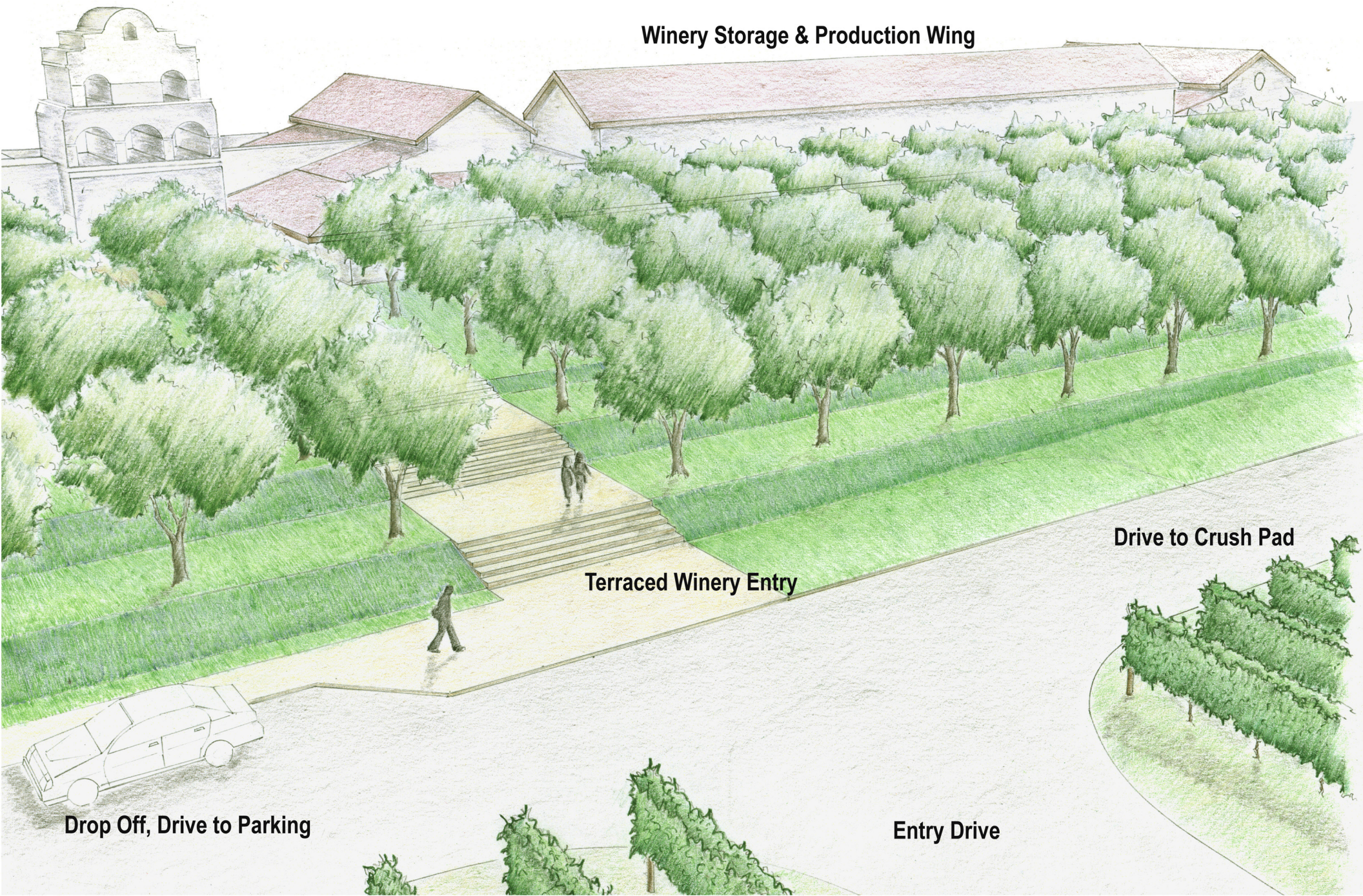
**Winery Storage & Production Wing**



**Terraced Winery Entry**

**Entry Drive**





**Winery Storage & Production Wing**

**Drive to Crush Pad**

**Terraced Winery Entry**

**Drop Off, Drive to Parking**

**Entry Drive**



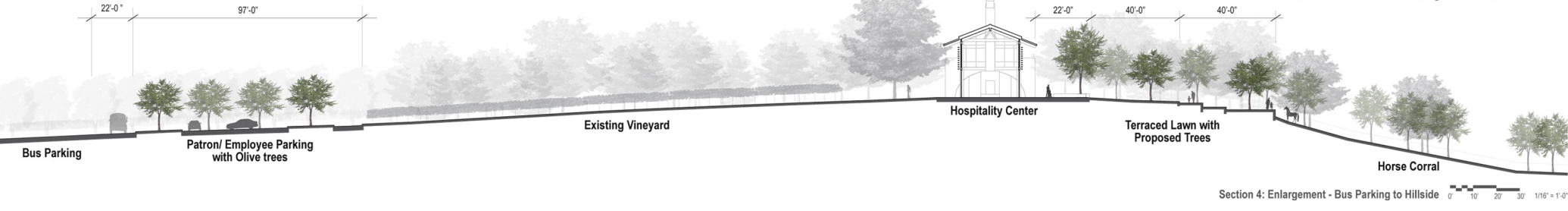
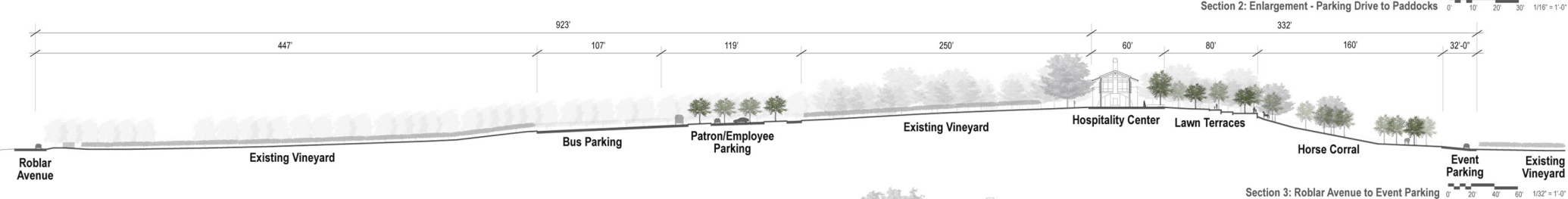
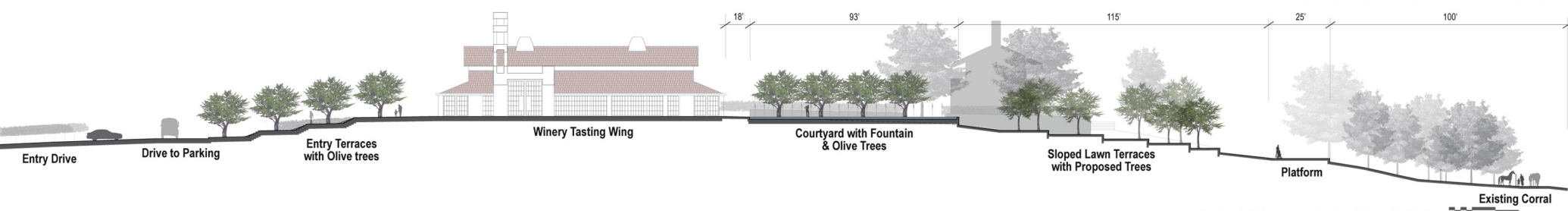
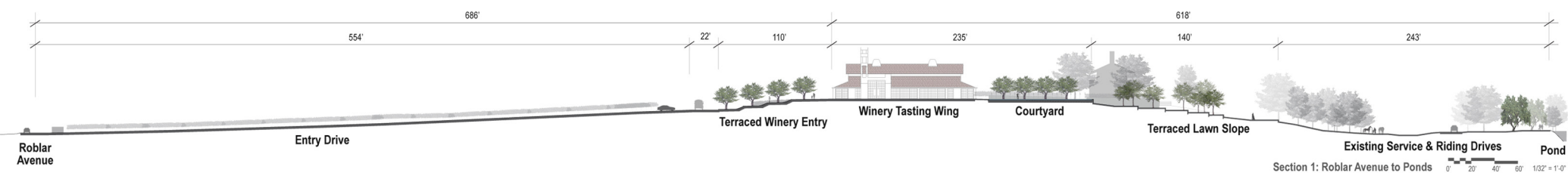


**Winery Tasting Wing**

**Drive to Hospitality Center,  
North Vineyard & Event Parking**

**Path to Patron/  
Employee Parking**

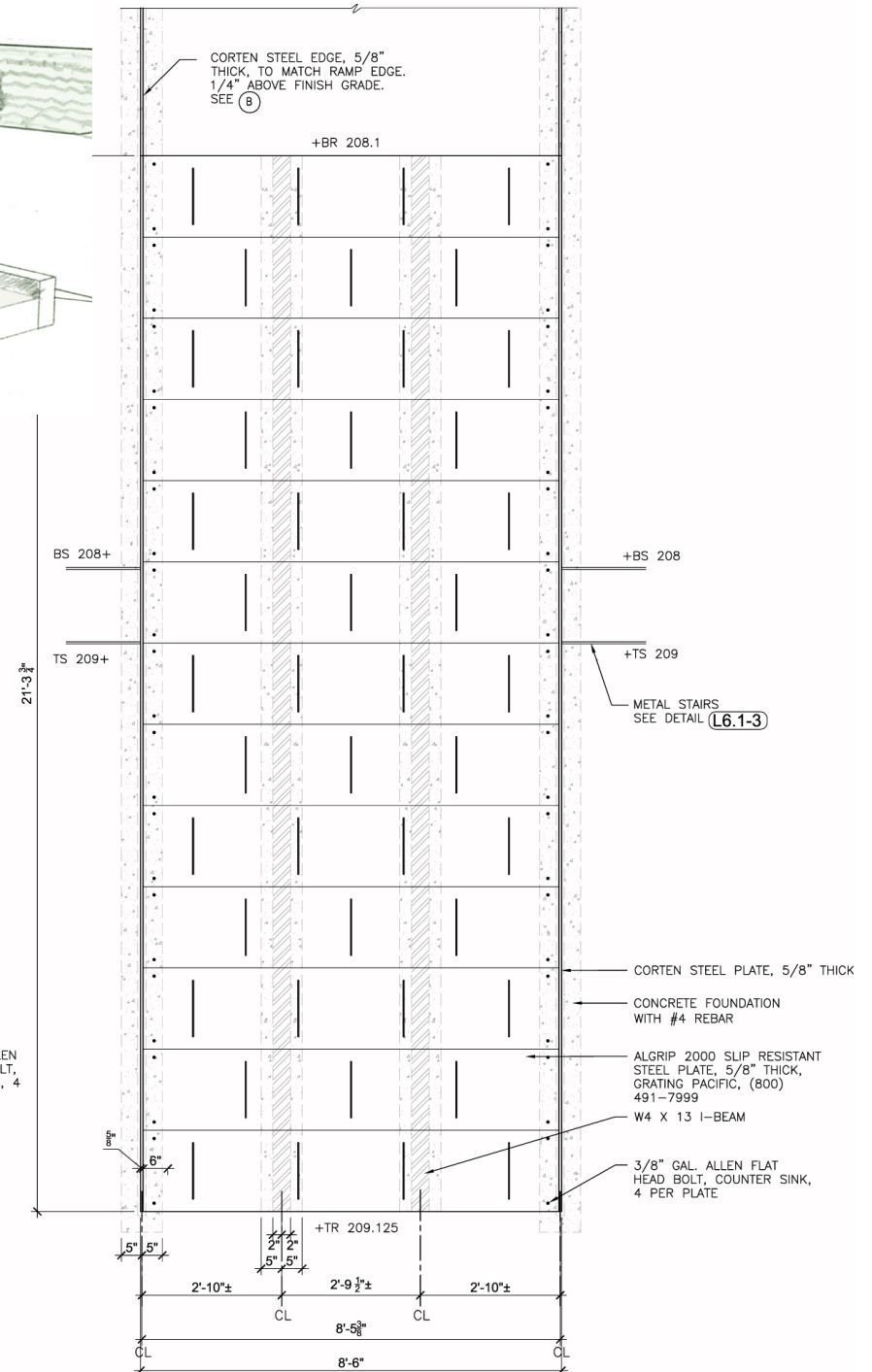
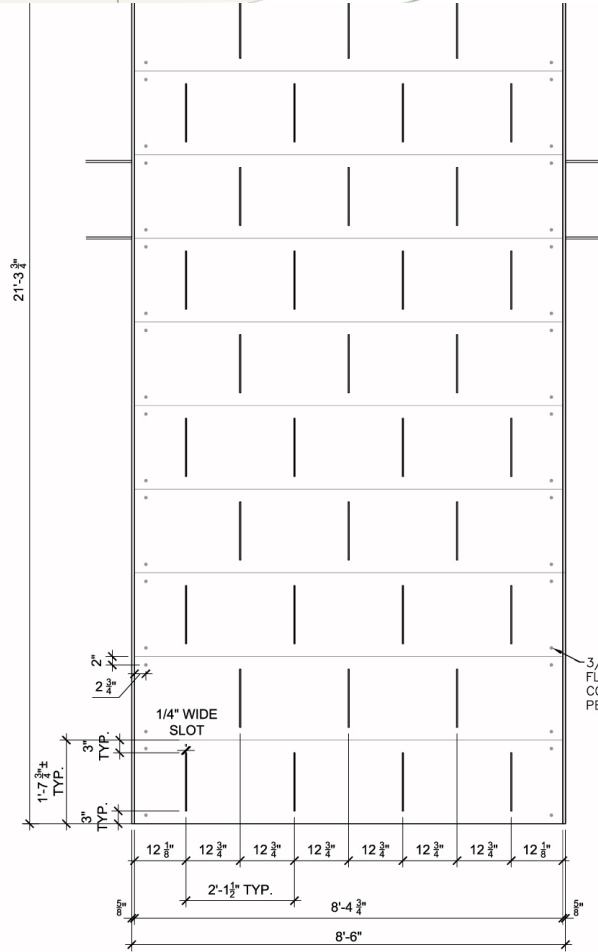
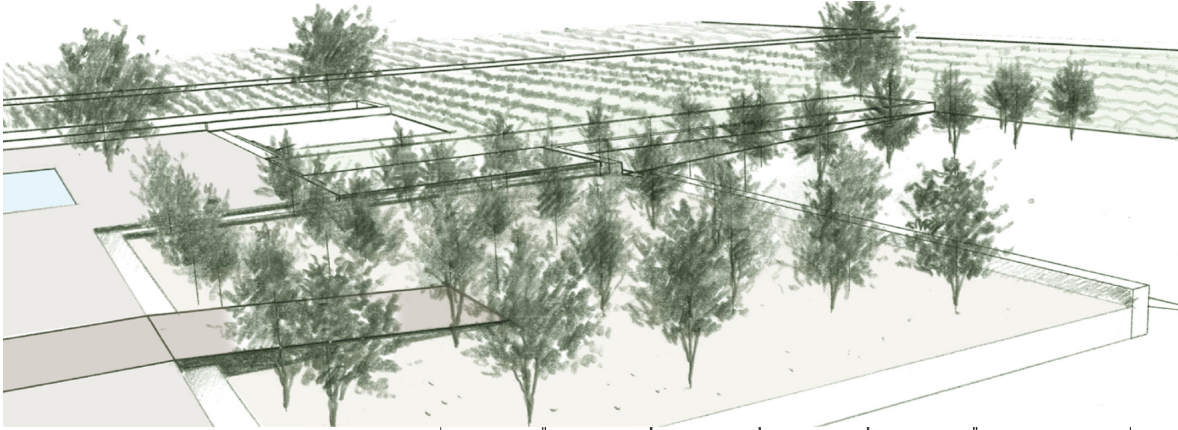












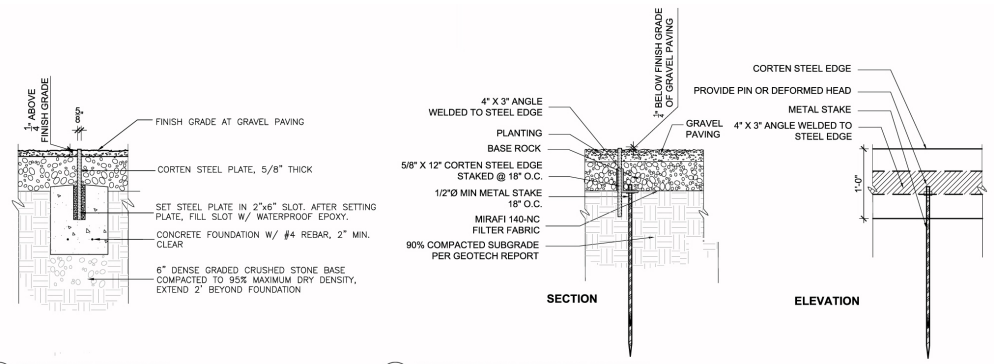
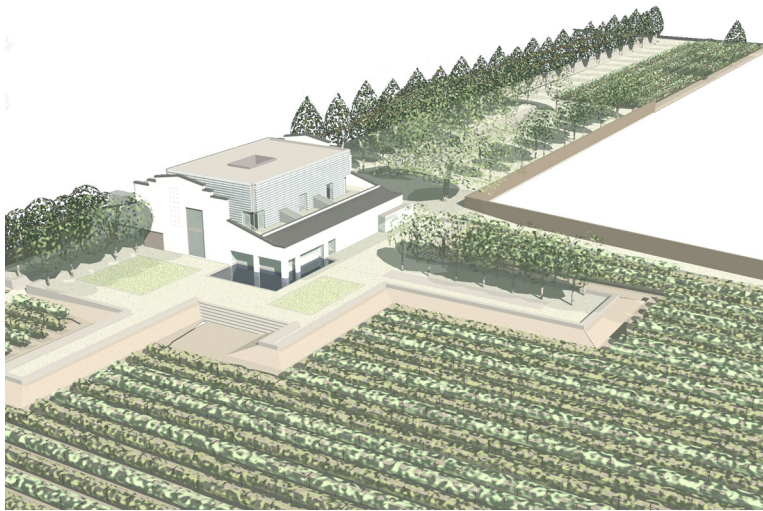
**E** RAMP PLAN - STEEL PLATE LAYOUT  
SCALE: 1/2" = 1'-0"

**D** RAMP PLAN - STRUCTURAL SUPPORT BENEATH STEEL PLATE  
SCALE: 1/2" = 1'-0"



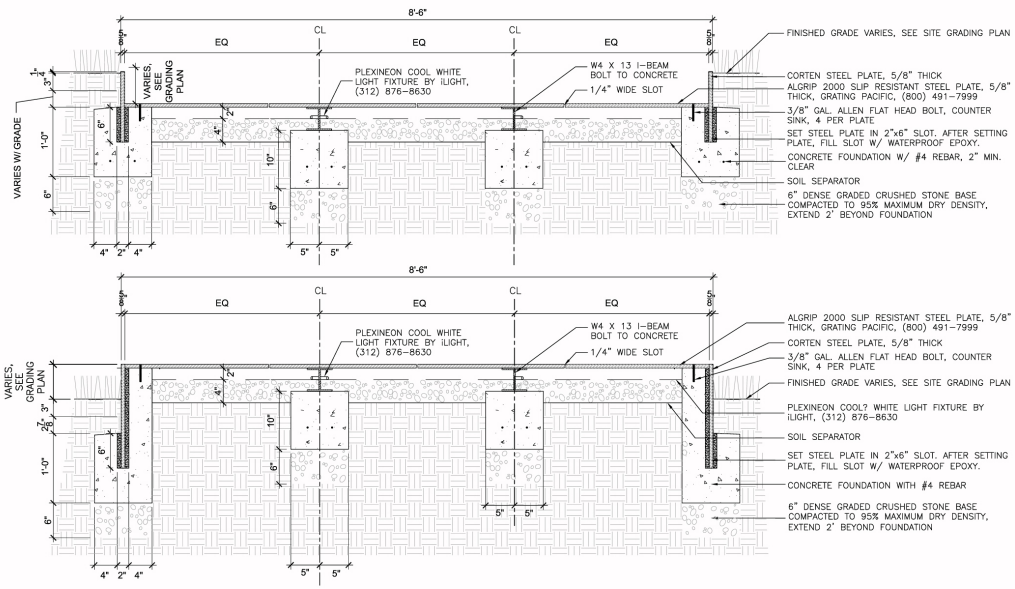




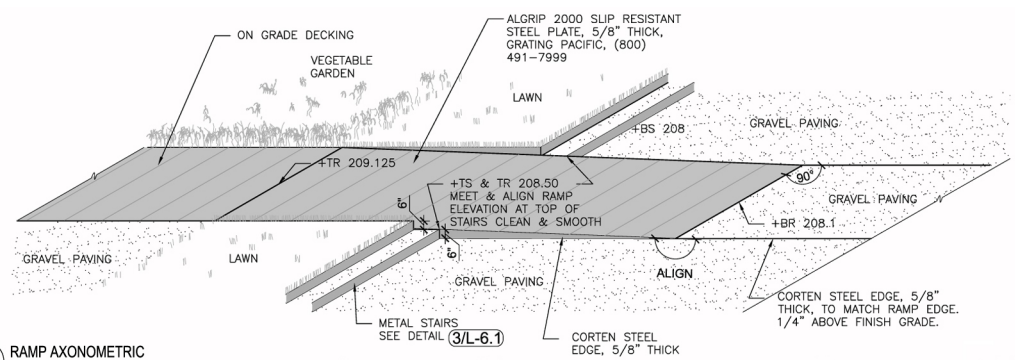


**B** CORTEN STEEL EDGE SECTION  
SCALE: 1" = 1'-0"

**B-1** CORTEN STEEL EDGE CONSTRUCTION OPTION  
SCALE: 1" = 1'-0"



**A** RAMP SECTIONS  
SCALE: 1" = 1'-0"



**C** RAMP AXONOMETRIC  
SCALE: 3/16" = 1'-0"











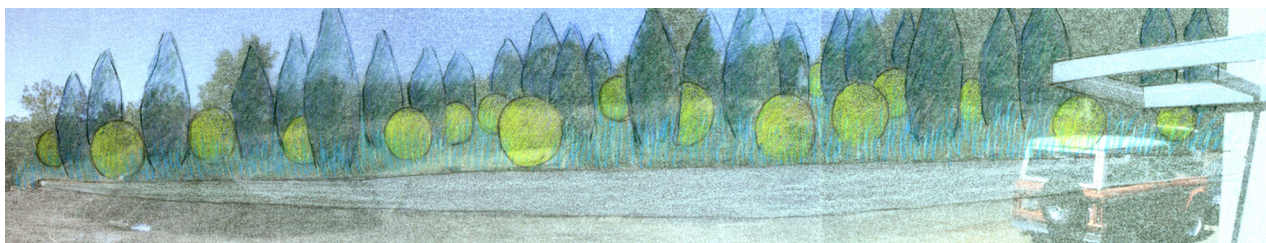
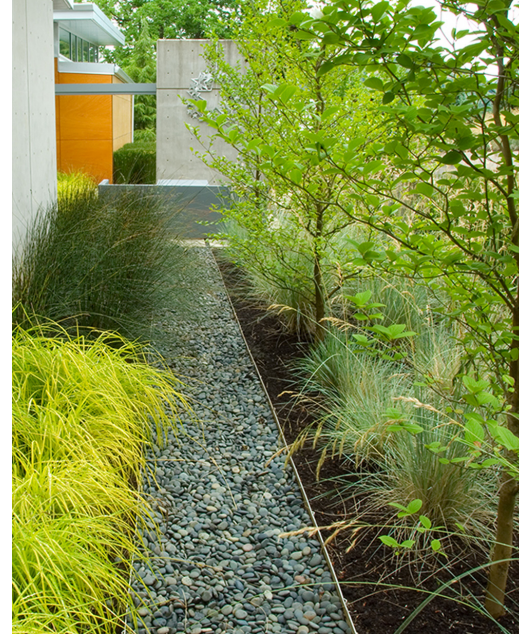






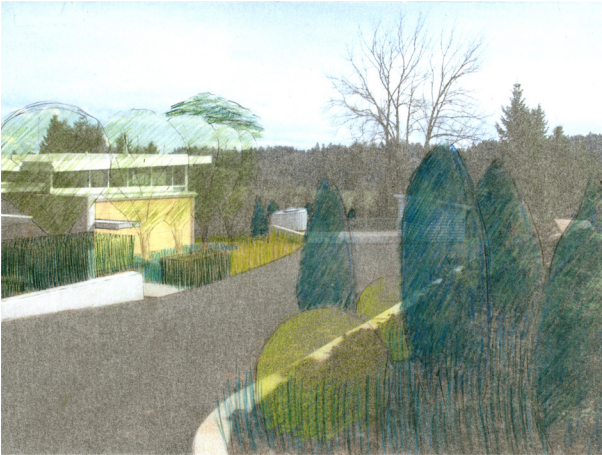




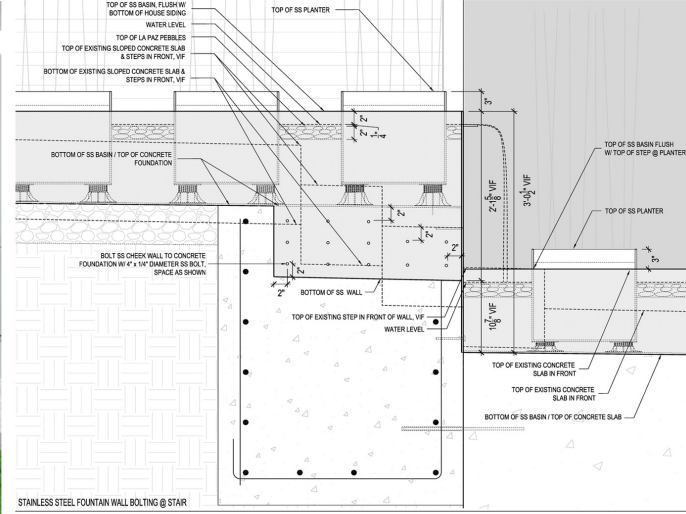
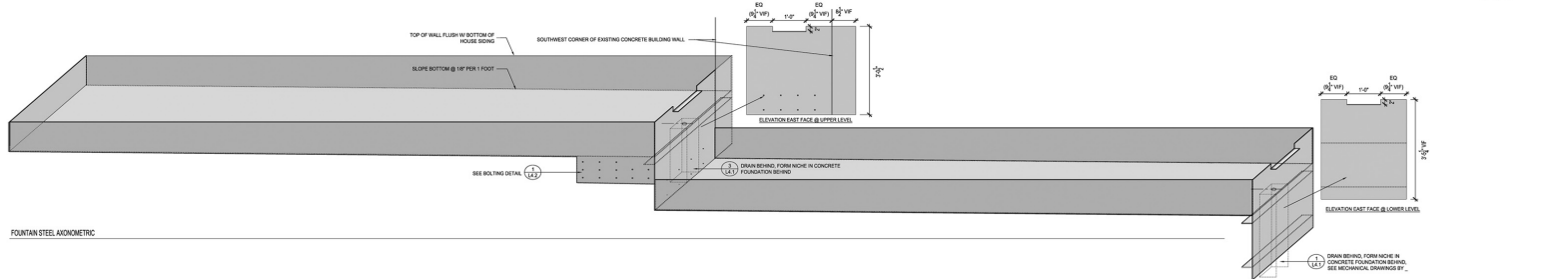
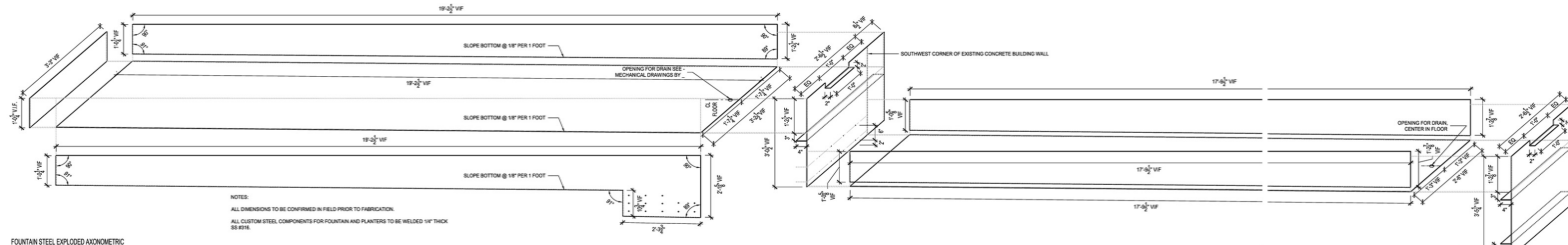
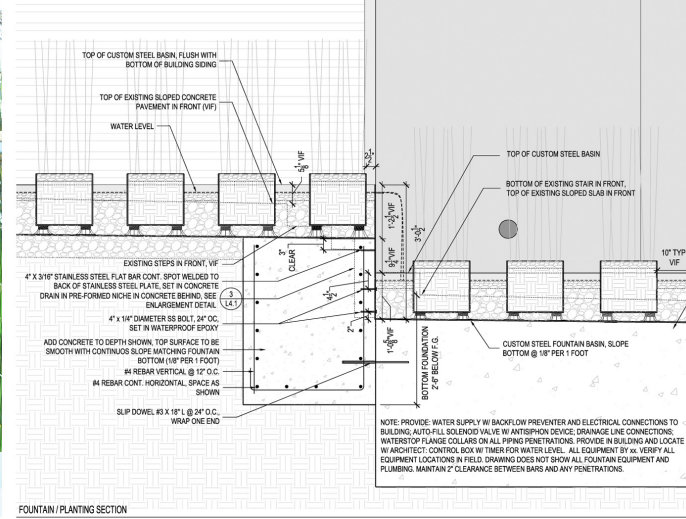
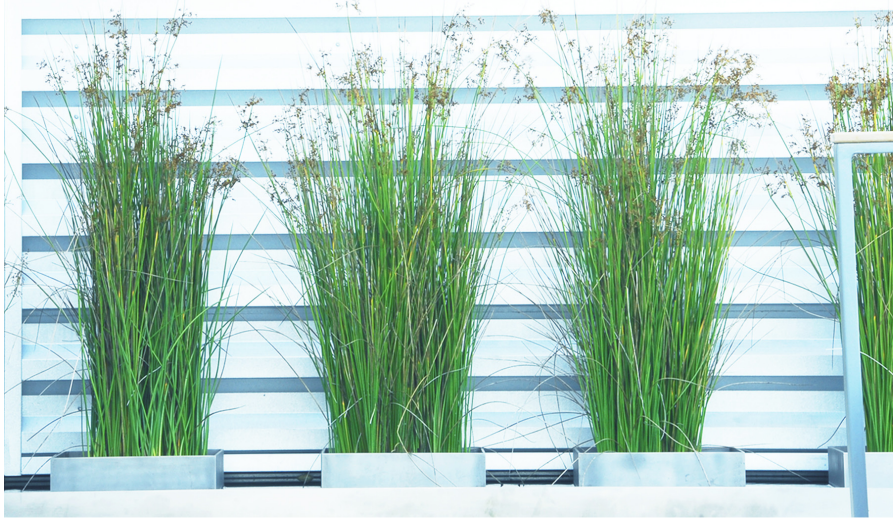




Residence, McMinnville, OR









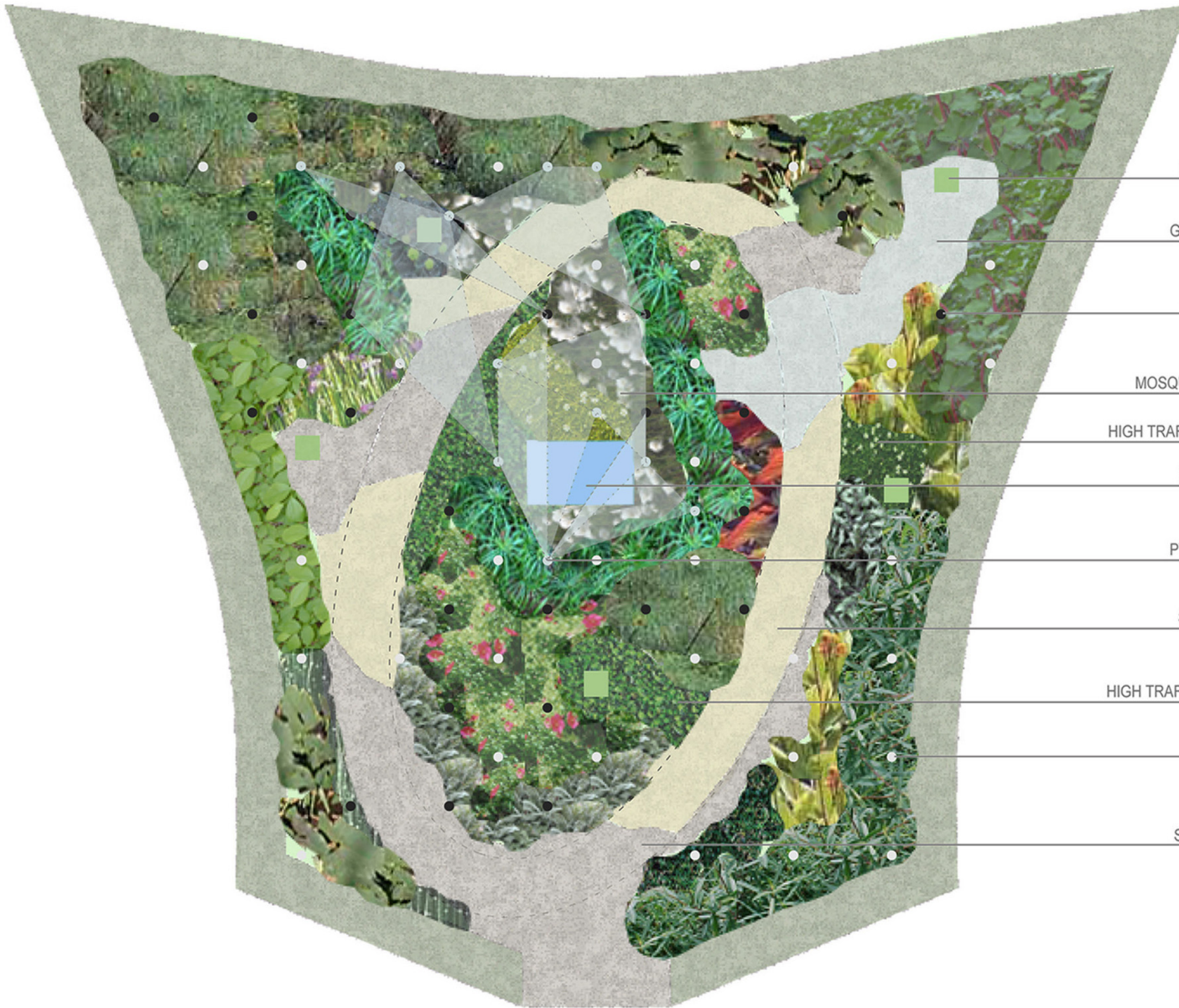












MEMORY FOAM CUBE

GLASS GROUNDCOVER

PVC MISTER, 2.75m H

MOSQUITO NET TENT PANEL

HIGH TRAFFIC GROUNDCOVER 1

MEMORY FOAM DIVAN

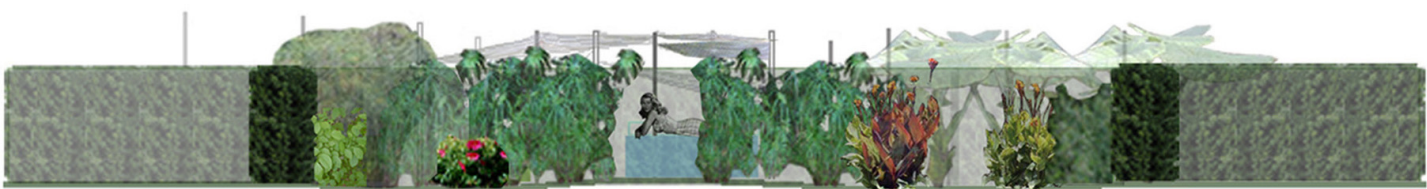
PVC TENT POLE, 2.5m H

SAND GROUNDCOVER

HIGH TRAFFIC GROUNDCOVER 2

GROUND MISTER

SHELL GROUNDCOVER





## Chaumont-sur-Loire Garden Festival Competition with Sara Peschel

"The initial stunning impact of the deserts and California is gone, and yet, to be fair, is there anything more beautiful in the world? It seems unlikely. I have to assume then, that I have come across – once in my life – the most beautiful place I shall ever see. It is just as reasonable to suppose I have also met the woman whose beauty stunned me most and whose loss wounded me most. A second eventuality of the same order is unlikely – in any case the freshness, the artlessness of the event would be lost." **Cool Memories, 1980-1985** Jean Baudrillard, 1987 (Verso, 1994 ed.), p 3.

The visitor enters the garden on a bed of oyster shells. The shells crunch underfoot for several steps then the ground gives way to softness. Footprints are left in the sand as the visitor makes her way to a resting spot on a bed of broken glass. She sinks down into the cushion and takes several deep breaths of the damp, clean air. The vegetation around her is lush and heavy, a familiar odor emanates from the ground around her. She is in a new and unfamiliar setting but the elements are from places she has been.

The visitor will conjure a mental image of the experience of being in this particular setting at a later time, maybe that evening while asleep, maybe a year later over coffee with a friend. At the time of reflection the image of the garden will be altered.

Over time the mind reshapes memories. Memory assimilates dreams and dreams assimilate memory, changing the perception on waking. As time gives the landscape seasonality, it also gives memory seasonality, although in a less tangible way. Memory is the exchange of what has happened and what is perceived over time.

The garden is composed of sensory elements that trigger memory – smell, color, taste, texture, sound and atmospheric quality. Sensory experiences may trigger the quality of a dream state by extending or shortening perceived time.

An elliptical path provides a smooth passage through the garden. Oyster shells, sand, and groundcover are the path materials. Each has a distinct feel and sound underfoot. Each registers the visitor's passage differently. Footprints are held in the sand, shells are displaced, groundcover temporarily matted down springs up again. The materials trail off the main path in areas, changing substance and revealing resting spots where dense plants partially conceal cubes of bright green memory foam. These are places for observation from a place of relative obscurity. The departing visitor leaves an impression in the foam.

The garden's organizing structure, an irrigation grid, is visually apparent as tubing encased in clear PVC poles. It is felt as a cooling mist, heard as water dripping off plants, and smelled as damp earth.

Where the grid meets the path, the irrigation mists visitors passing when the system is on. When it's off, the mist is retained in the damp coolness of the air and wet luster of the plants.

The planting plan corresponds to the irrigation layout and grading. Water loving plants cluster at low points, plants needing less water at high points.

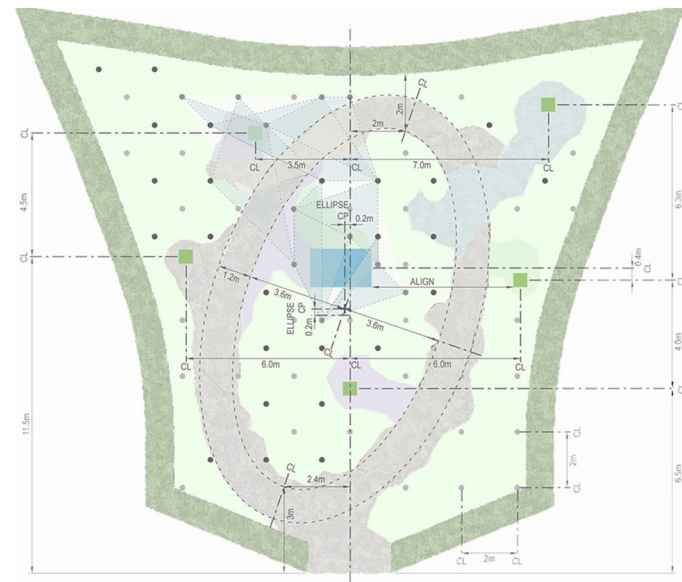
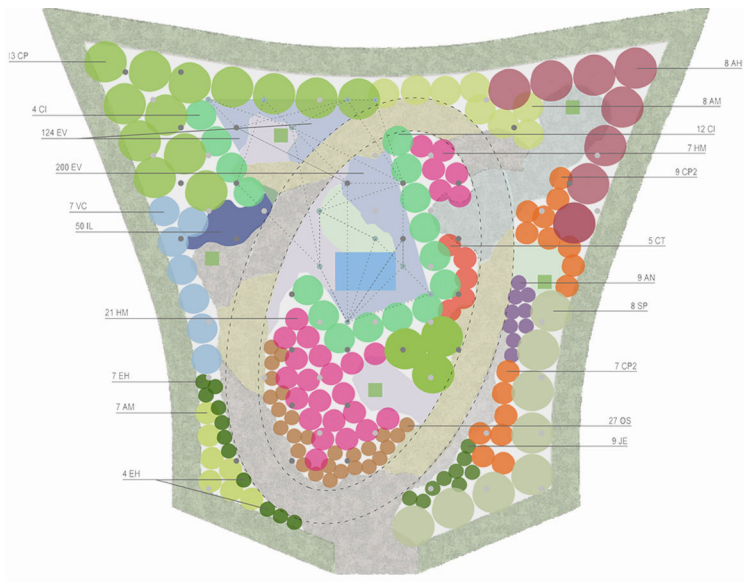
The wild and tropical quality of the planting alludes to dreaming and fantasy. A memory foam divan is located in the center of the oval. Its blue color refers to the daydreamer's skyward gaze.

Like memories that counter reality, the divan is an element of contradiction. It is a resting place that exposes the restor to view from the path or the cubes. The transparent enclosure of its mosquito net canopy and planted walls default on the promise of retreat. Associated with the privacy, or fantasy, of refuge the dreamer's divan is an anomaly as the central point of a public garden.

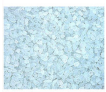



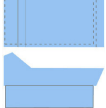



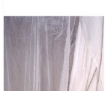
This central point reflects cultural traditions of the garden as a public and private place for dreaming, and for representing dreams of paradise. The romantic iconography of the mosquito net, divan, and tropical plants refer to cultural representations of paradise in classic Hollywood films and contemporary images of Hollywood and the southern California dream. It is a paradox of perception and actuality, a fantasy that reforms future memory.

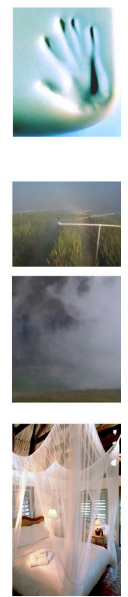
"Indifference of the sky to the earth: it will not rain  
Indifference of the soul to things: it will not mingle with them  
Indifference of lips to words: they maintain their silence  
Indifference of dreams to reality: they will not absolve it"  
**Cool Memories, 1980-1985** Jean Baudrillard, 1987 (Verso, 1994 ed.), p 37.



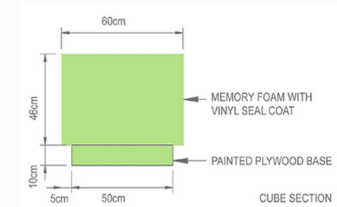
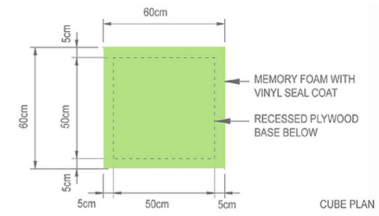
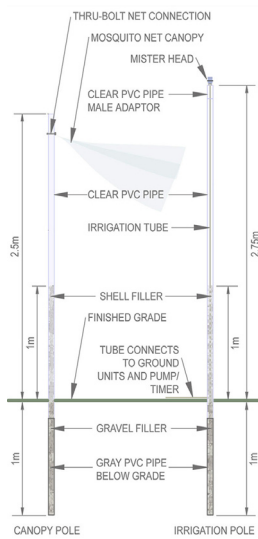
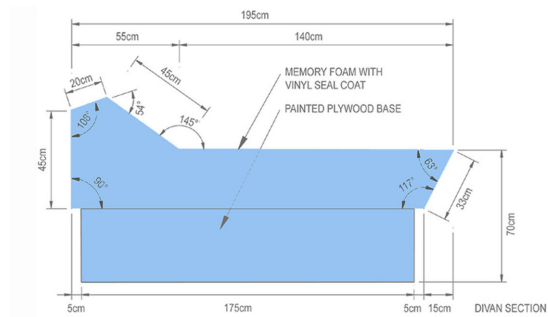
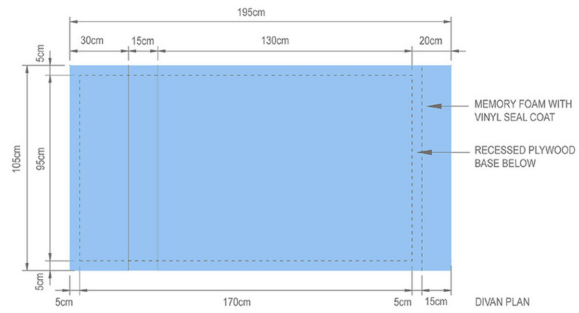
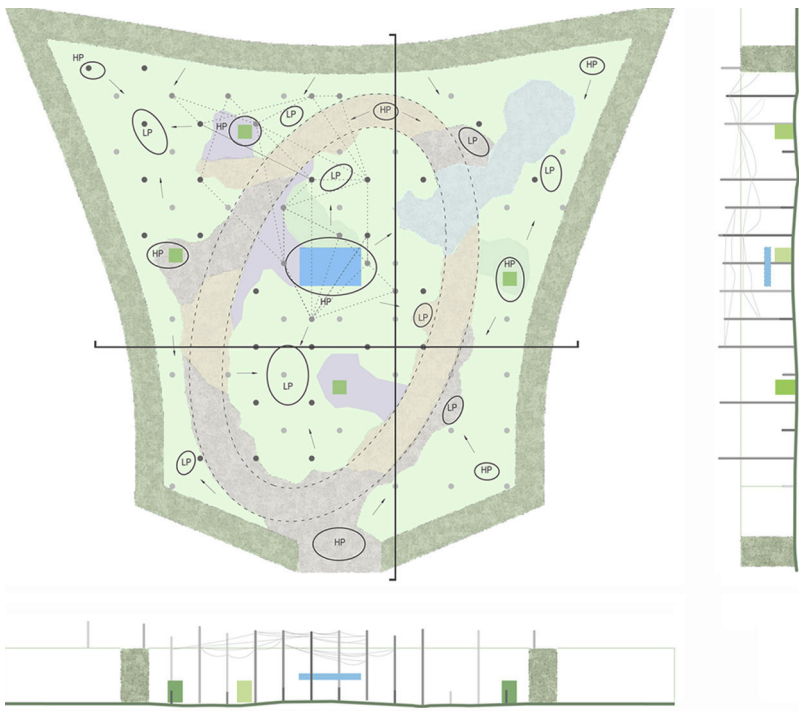


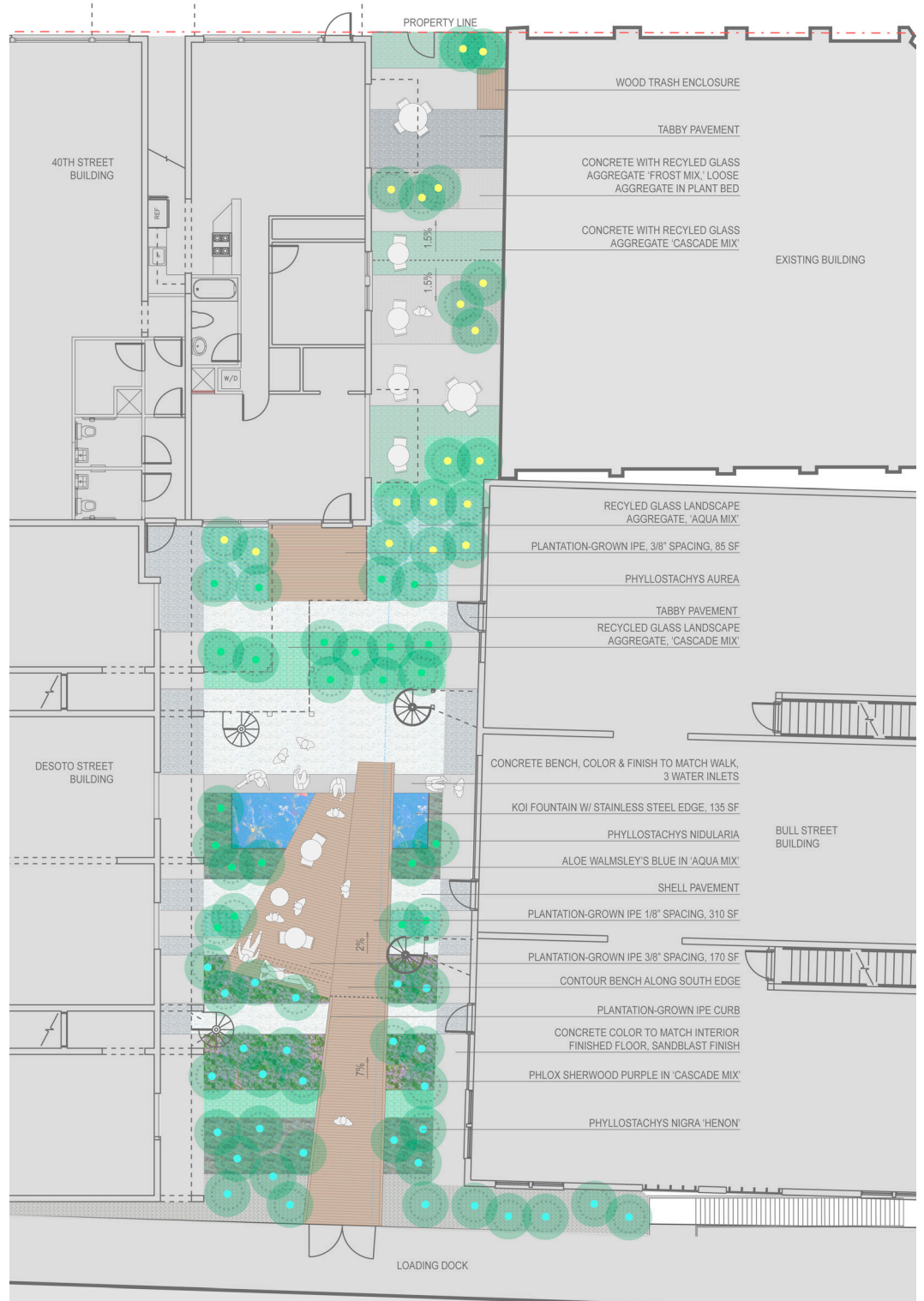
SYMBOL	LATIN NAME	BLOOM COLOR	BLOOM TIME	SIZE	#
AH	<i>Acalypha hispida</i>	Red	May-August	120 cm ht.	8
AM	<i>Alcornoque</i>			100 cm ht.	13
AN	<i>Athyrium niponicum</i>			17cm pot.	9
CI	<i>Cyperus involucratus</i>	Green	Year Round	100 cm ht.	16
CP	<i>Cyperus papyrus</i>			120 cm ht.	16
CP2	<i>Canis 'Pretoria'</i>	Orange	August-September	6 liter	16
CT	<i>Canis 'Tropicana'</i>	Orange	August-September	6 liter	5
EH	<i>Equisetum hyemale</i>			20cm pot.	12
EV	<i>Erigeron virginicum</i>	White	July-August	10cm pot.	324
HM	<i>Hibiscus moscheutos</i>	Pink	July-September	10 liter pot.	27
IL	<i>Iris Louisiana 'Black Gamecock'</i>	Blue-Black	June	17cm pot.	50
JE	<i>Juncus effusus spiralis</i>			17cm pot.	9
LM	<i>Leptinella miniatura</i>			10cm pot.	125
LP	<i>Leptinella pusilla 'Purple Brass Buttons'</i>	Yellow	May-June	10cm pot.	60
OC	<i>Osmunda cinnamomea</i>			17cm pot.	27
SS	<i>Sagina subulata 'Aurea'</i>	White	May-August	10cm pot.	50
AV	<i>Arenaria verna</i>	White	August-September	10cm pot.	45
SP	<i>Salix purpurea 'hana'</i>			120cm ht.	8
VC	<i>Vaccinium corymbosum</i>	White	May	100cm ht.	7

MATERIAL	QTY.
	15 sq m
	54 sq m
	40 sq m
	5
	1
	34
	25
	11
	42 sq m









KATHERINE BENNETT 202A EAST GASTON STREET SAVANNAH, GA 31401 912.220.5033

EXISTING BUILDING

STARLAND COURYARD SCALE: NTS DRAWN: KB SCHEMATIC PLAN

9-15-05



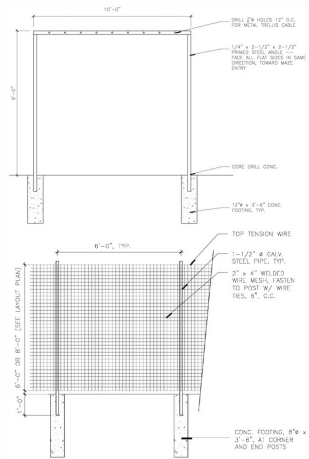






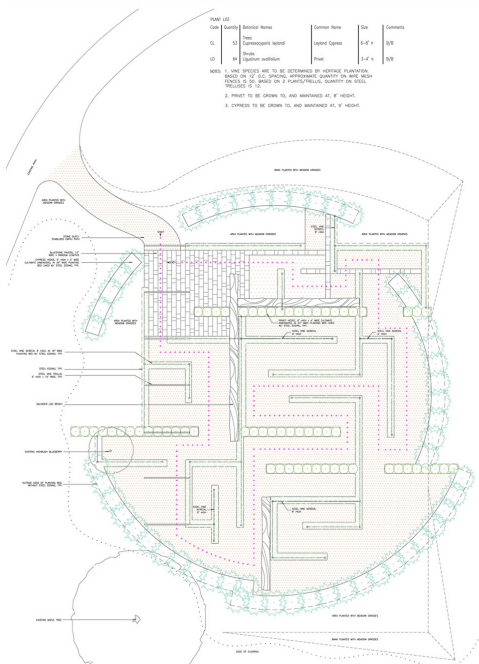


# Heritage Plantation Vine Collection Maze, Sandwich, MA



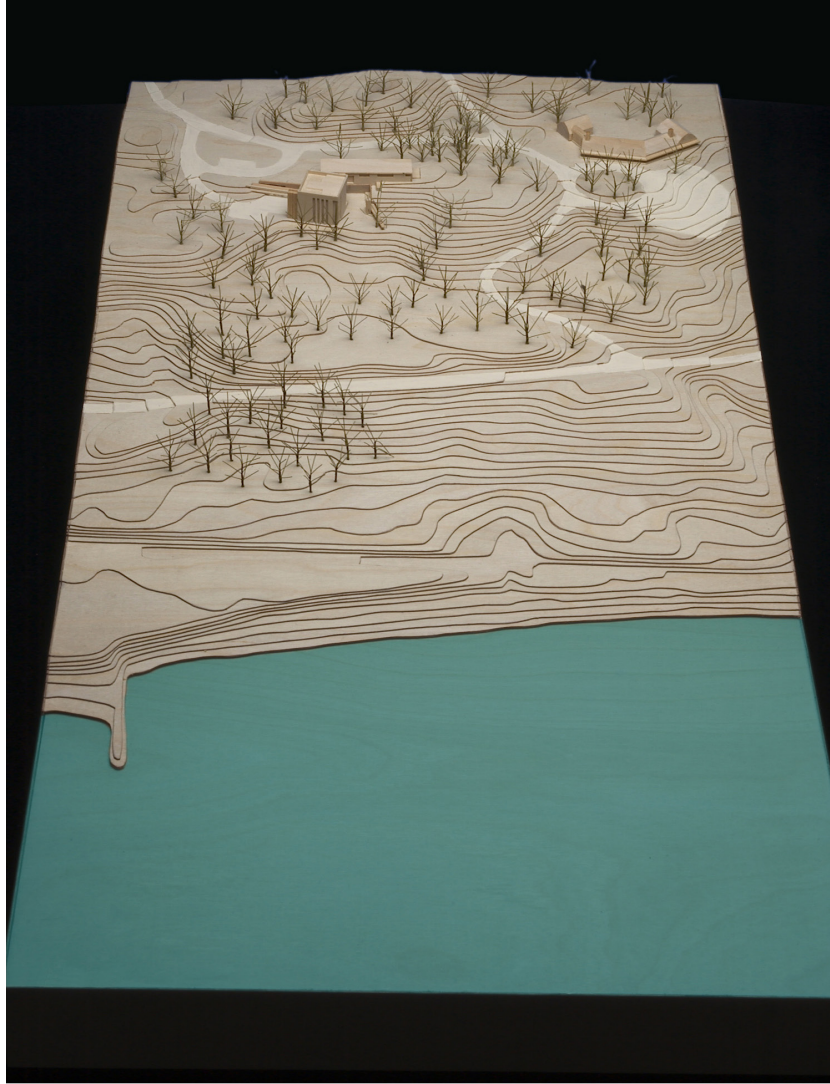
NAME	QTY	DESCRIPTION	REMARKS	UNIT	QTY	REMARKS
CL	1	100# x 8" x 8" CONG. FOOTING	FOR CORNER AND END POSTS	EA	1	
ST	1	1-1/2" x 3/4" GALV. STEEL TENS. WIRE	FOR TOP TENSION	EA	1	
WT	1	2" x 4" WELDED WIRE MESH	FOR PANELS	EA	1	

NOTE: 1. WIRE TIES ARE TO BE INSTALLED BY GENERAL CONTRACTOR.  
 2. PANELS TO BE ORIENTED TO WIND TOWARD MAZE CENTER.  
 3. PANELS TO BE ORIENTED TO WIND TOWARD MAZE CENTER.



Stephen Stimson Landscape Architects 2001 - 2005





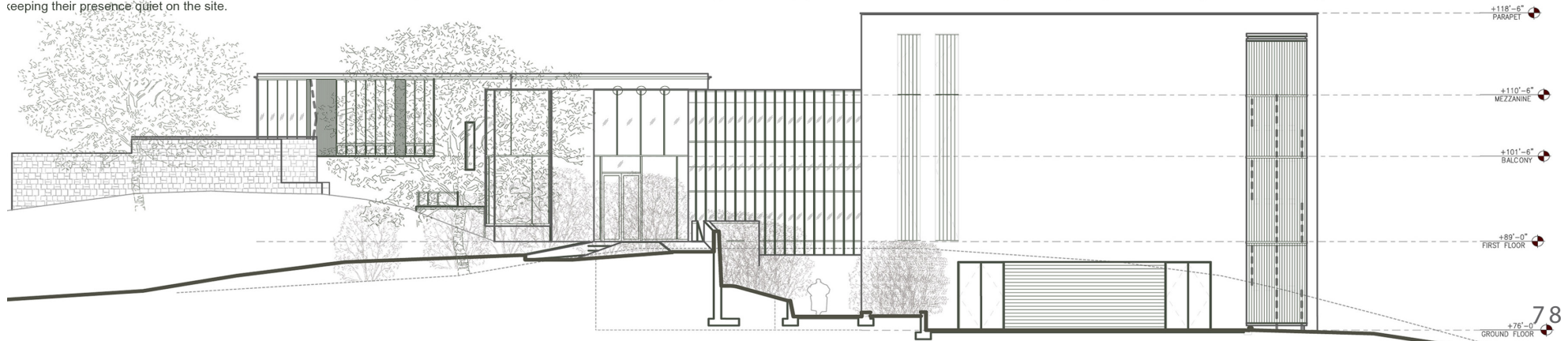


# Woods Hole Oceanographic Institute Conference Center, Woods Hole, MA



Conference Center for Private Institution, Coastal New England  
with Tod Williams Billie Tsien Architects

Sited on a wooded bluff above the ocean, the center will host up to 250 people for conferences and provide office space for institution directors and staff. The auditorium and offices are separated in two volumes connected by a glass bridge and rear terraces. The site's glacial moraine topography is manipulated to embed the buildings in the land and create gently sloped paths for handicap access. The offices present a low profile to the campus road, while the rear southeast elevation opens vertically with the descending slope. The main office and auditorium levels share dramatic ocean views. Native oak-pine forest wraps the lower terrace and service levels on three sides, penetrated by open meadow from below. Wooded paths from parking and central campus enter the buildings from the side rather than the front, keeping their presence quiet on the site.













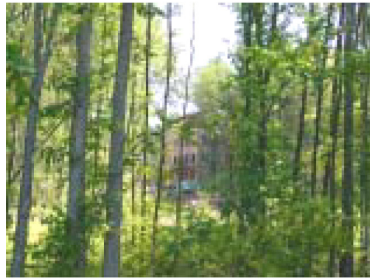


Fig. 10.18: View of Building B from wetland conservation area



Fig. 10.19: View of wetland



Fig. 10.20: View of wetland

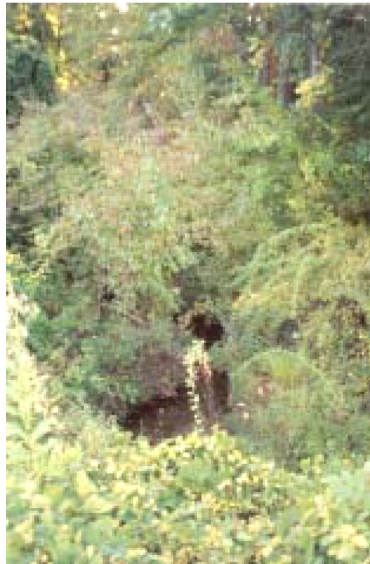


Fig. 10.21: View of retention area in wetland

Recommendations (continued)

Appropriate construction costs are:

- Basketball (2) \$ 96,000 (lighted)
- Volleyball (2) \$ 10,000 (not lighted)
- Tennis (2) \$ 168,000 (lighted, covered)
- Trail (3/4 mile) \$ 275,000 (lighted)
- Soccer \$ 100,000 (lighted)
- Softball \$ 78,000 (lighted)
- \$ 727,000

Wetlands

Mapped wetlands occupy 8.6 acres on campus, including the .75 acre detention area between Buildings A and B. There is an opportunity to use the existing wetlands to greater advantage by introducing ways for employees to see and enter the wetlands system. An overlook with a well framed view and several benches or picnic tables might easily be built without entering the wetlands. Although requiring permits from the local Conservation Commission, paths and bridges in the wetlands provide individual forms of recreation, including walking, jogging and biking. While the quantity of wetlands on site might be a constraint on development, it does contribute an ecologically beneficial, and scenic medium for buffering busy, intensely built areas of campus.

Newly constructed wetlands may be needed to avoid disturbance and construction within wetlands and their buffer zones. They also can allow for reduction of storm water flow during storm events in wet weather. As these are built, they can be located to be a natural resource as long as this coincides with topographic conditions need for drainage.

The wetland systems should be exploited to maximize visibility to employees. Contact with natural systems is interesting and beneficial for employees. Wetland systems require little or no maintenance compared to landscaped spaces. Paths on the edges, overlooks, boardwalks bring about this contact.





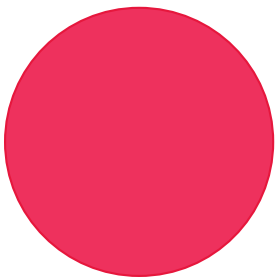












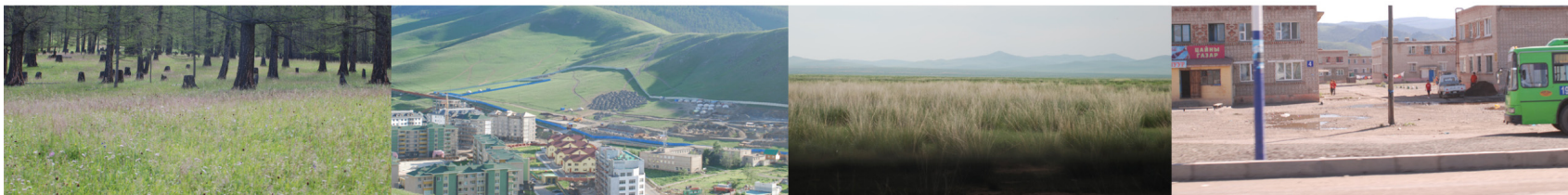






# Accommodating migration

*A proposal for research & design exchanges between the University of Seoul, the National University of Mongolia and the Mongolia University of Science & Technology*





# Summary

## Research and Design Exchanges

The University of Seoul (UOS) Landscape Architecture Department proposes two linked, interdisciplinary seminars for the Spring and Fall 2009 semesters. The research and design seminars will study migrant housing, education, and related environmental, social and cultural questions in Ulaanbaatar, Mongolia.

- Spring 09 research seminar: exchange partnership with the National University of Mongolia (NUM)
- Fall 09 design seminar: coordinated program, compilation and exhibition with the Mongolia University of Science and Technology (MUST) Department of Architecture and Engineering Drawing
- students and expert consultants in various ecological and sociological fields as well as landscape architecture, urban design and architecture

## Context

Mongolia's transition from a socialist to a capitalist economy has produced growing disparities between income levels and geographic districts. Closure of subsidized schools, factories and other civil functions in the countryside has led to their concentration in the urban centers. Various ecological factors further endanger the traditionally nomadic rural economy. Migration to the city has brought most of the population to Ulaanbaatar, the capital.

The population surge, with an influx of foreigners and foreign investment, is driving up the cost of urban housing. The income/resource inequity takes form in the dichotomy between new upscale development and an expanding slum, the Ger District, in the suburban margin around Ulaanbaatar. Gers are the tented dwellings of Mongolia's nomadic herders. In the countryside, they represent an ancient migratory subsistence responsive to natural cycles of the seasons, growth and regeneration. In the Ger District, they represent a new pattern and condition of migration. This polluted periphery is largely unserved by basic public utilities. The District's density and contamination of the water, ground and air have created a crowded, toxic environment. Although education and employment are primary reasons for migration to the city, the Ger District's migrant population has the least access to either.

## Inquiry

The research and design seminars will question cultural oppositions between "city," "country," and "nature," in addressing the Ger District's deterioration. Is there a mediation space between the city and the country, the future and the past, that can accommodate new generations of nomads and their subsistence? This question is significant to other rapidly developing countries, such as Korea, experiencing dramatic economic and cultural change, and a new form of nomadism.

## Products

- design proposals and exhibitions at UOS and MUST
- illustrated research report, design compilation, exhibition brochure and color reproductions shared with NUM, MUST, seminar participants, sponsors and interested government agencies
- addition to GIS maps of research areas in Ulaanbaatar and the Ger District
- publication will be sought in a peer-reviewed SCI journal

A volume of design concepts and articles by students and professors may be pursued separately with a publisher following conclusion of the seminars. Publication funding is not included in this proposal.

## Budget

- \$34,000 USD in funding is needed for:
- student and professor travel between Seoul and Ulaanbaatar (2009/05)
- site visits and meetings in Ulaanbaatar, the Ger District and surrounding rural areas (2009/05)
- printing/reproduction costs for illustrated seminar documents and exhibitions (2009/04, 2009/10)

Because Mongolia's exchange currency is the US dollar and travel estimates are in this currency, the total funding estimate is in USD.



1 .

background





**accommodation.** noun. 1. The act of accommodating or the state of being accommodated; adjustment. 2. Something that meets a need; a convenience. 3. accommodations a. Room and board; lodgings. b. A seat, compartment, or room on a public vehicle. 4. Reconciliation or settlement of opposing views. 5. *Physiology* The automatic adjustment in the focal length of the lens of the eye to permit retinal focus of images of objects at varying distances. 6. A financial favor, such as a loan.<sup>1</sup>

**accommodation.** noun. 1. The act of making suitable to an end or the condition of being made suitable to an end: adaptation, adaption, adjustment, conformation. See CHANGE. 2. A settlement of differences through mutual concession: arrangement, compromise, give-and-take, medium, settlement. Law : composition. See AGREE.<sup>2</sup>

### 1.1. Social context

Mongolia's transition from a socialist to a market-based economy might be called another perestroika. As foreign investment and GDP growth escalate, poverty and disparity gaps keep pace. Disparities are growing not only between income levels, but also between urban and rural areas. Closure of subsidized schools, factories and other functions in the countryside has led to concentration of public resources and employment opportunities in the urban centers.<sup>3</sup> Climate change, pollution, mining impacts and over-grazing further threaten the traditionally rural, livestock-based economy.<sup>4</sup> Thus more and more people are migrating from the country to the city, especially Ulaanbaatar, the capital city and primary urban center. It's generally believed that more than half of Mongolia's population of 2.6 million<sup>5</sup> lives in Ulaanbaatar.

The population surge accompanied by an influx of foreigners and foreign capital is driving up the cost of urban housing. The direct relationship of disparities in housing, public resources and employment in the city to their loss in the country is widely documented. Both urban and rural populations are suffering, with "an alarming division of Mongolian society into those who are benefitting from growth and those who are not," throughout the country.<sup>6</sup>

The income/resource inequity has taken form in the dichotomy between new upscale development and an expanding slum, the Ger District, in the suburban margin of Ulaanbaatar. Gers are the tented dwellings of Mongolia's nomadic herders. In the countryside, they represent an ancient migratory subsistence responsive to natural cycles of the seasons, growth and regeneration. In the Ger District, they represent a new pattern and condition of migration.

This polluted periphery of Ulaanbaatar is largely unserved by public utilities such as water, sewer, electricity and waste management. Areas of the District located on floodplains and eroding hillsides are subject to flash floods. The District's density and contamination of the water, ground and air have created a crowded, toxic environment. The World Bank and Japan Social Development Fund are assisting the Mongolian government to pilot delivery of basic water and on-site sanitation to the Ger District.<sup>7</sup>

Education is also a critical problem. About one-third of Mongolia's population is under the age of 14.<sup>8</sup> With the closure of Soviet-sponsored rural schools, including boarding facilities for nomadic children, access to education in the city is a predominant reason for migration.<sup>9</sup> Migrant children in Ulaanbaatar are hit the hardest, with higher out-of-school and drop-out rates than in other cities.<sup>10</sup> Under The Education Sector Master Plan-2, Mongolia has begun funding construction and expansion of schools for migrant and rural populations.<sup>11</sup>

A widely publicized indicator of the urgent need for accommodation, infrastructure, schools and income sources is the population of street children. Causes include poverty, abuse and alcoholism related to poverty, reliance on children for family income, lack of shelter, and abandonment. South Korea is the primary destination of parents leaving families behind to find work.<sup>12</sup> On Ulaanbaatar's streets, child labor includes begging, stealing, collection of recyclable waste and prostitution. Human trafficking is an on-going and rising threat.<sup>13</sup> Groups of street children lacking accommodation above ground inhabit the Soviet-era underground network of sewer and hot water pipes. The latter occasionally explode, burning those who camp next to them for warmth. In this environment the children suffer from malnutrition and diseases.<sup>14</sup>

## **1.2. Environmental context**

Air and water pollution are significant. Ulaanbaatar ranks with Beijing and Cairo in air particulate matter concentrations.<sup>15</sup> The city lies in a river basin surrounded by mountain ranges, effectively a topographic bowl that captures dust and emissions<sup>16</sup> from a variety of sources, mostly dust storms, ambient dust from unpaved and unvegetated land, and coal burning in gers.<sup>17</sup> Cars together with power plants and heating kilns account for only 10% of the air pollution,<sup>18</sup> but are probably on the way to contributing more with increasing wealth and car ownership in some population segments.

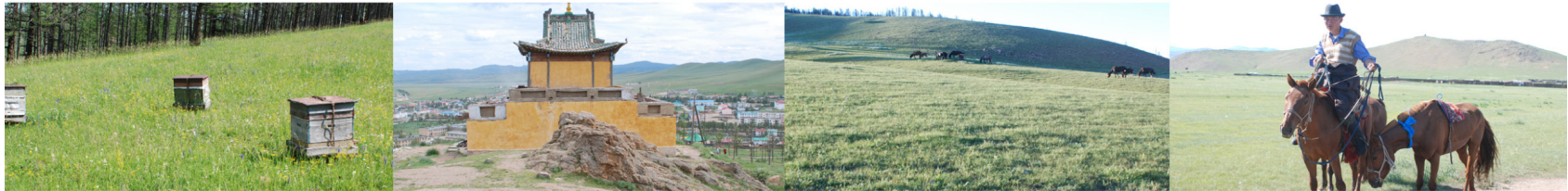
Water quality in approximately 40% of Mongolia's settlements is substandard.<sup>19</sup> Diseases associated with lack of safe water and sanitation infrastructure are common, with the highest incidence in Ulaanbaatar.<sup>20</sup> Only 25% of the country's urban poor can receive centrally piped water, compared to 50% of the non-poor.<sup>21</sup> Water consumption per capita in the urban ger districts is well under standards for sanitary requirements.<sup>22</sup> Yet some projections show water shortage in Ulaanbaatar by 2010 due to population, industrial and power plant demands.<sup>23</sup>

The Tuul River corridor passes through Ulaanbaatar, and is a public resource for recreation, bathing, fishing and washing. Untreated sewage and industrial waste water are directly discharged into the river.<sup>24</sup> Sewage pits and leaching of livestock waste are also contaminants of surface and ground water.<sup>25</sup> Herds of cows, goats, sheep and horses move freely through the Ger District, adjacent lands and highways. Climate change, fire, overgrazing, deforestation, development and mining have increased sedimentation in the Tuul River, creating higher floods and lower low flows. The water temperature has increased.<sup>26</sup>

## **1.3. City Master Plan and Urban Development Program for Ulaanbaatar**

The Government of Japan has done much to assist Mongolia with these and other problems.<sup>27</sup> The Japan International Cooperation Agency (JICA), in consultation with the Government of Mongolia, has recently completed a City Master Plan and Urban Development Program for Ulaanbaatar. This plan/program addresses social and environmental issues. An overview in the Summary document lists as goals: improvement of the Ger District living environments, formulation of a land use plan, construction of housing complexes consistent with the land use plan, development of roads, and provision of water and sewer utilities.<sup>28</sup> Under separate projects, JICA is contributing to waste management and school expansions.<sup>29</sup>





2 .

proposal



## 2.1. Research and Design Exchanges

The University of Seoul (UOS) Landscape Architecture Department proposes two linked seminars for the Winter and Fall 2009 semesters. Both seminars will delve into migrant housing, education, and related land use, environmental, social and cultural questions. Both will consider the JICA City Master Plan and Urban Development Program for Ulaanbaatar, as an initial basis for research and design concepts.

A research seminar in Winter 2009 will gather and analyze information on these topics. The seminar will operate as an exchange between UOS and its partner school, the National University of Mongolia (NUM). The course will be open to students from different cultural and ecological programs as well as landscape architecture, urban planning and architecture, to encourage an interdisciplinary approach. Researchers and practitioners from related fields in both countries will be invited as consultants and speakers. The seminar will produce an illustrated report.

A design seminar in Fall 2009 will use the research report as a starting point for design concepts addressing migrant housing, education and the public landscape. This course will be open to UOS students of landscape architecture, urban planning and architecture. The Department of Architecture and Engineering Drawing in the Mongolia University of Science and Technology (MUST) will offer a concurrent design seminar. Although the UOS and MUST studios will be independent, information sources including the research seminar report and design ideas will be shared. Enrolled UOS and MUST students will meet in person during a UOS site visit to Ulaanbaatar and surrounding rural areas in July 2009. At this time, joint meetings will be held with Mongolian experts, and a UOS/MUST student charrette will generate initial design concepts. During the Fall semester, the students' design concepts will be shared electronically after the mid and final studio reviews. Following the final review exchange, the UOS seminar will produce an illustrated compilation of design concepts. Exhibitions of the student work will be held at UOS and MUST.

## 2.2 Research and Design Inquiry

I don't have a lot to say about the country: the country doesn't exist, it's an illusion.<sup>30</sup>  
**Georges Perec**

Technology moves constantly toward miniaturization, the kind of complexity and compactness that exists in nature. The city must also move toward miniaturization, and the multi-dimensional, rather than the wastefully scattered and sprawled.<sup>31</sup>  
**Paolo Soleri**

Mongolian nomads – perennial migrants – and the gers and livestock herds that characterize their subsistence, may be said to represent a pastoral life of the past. The Ger District, occupying a zone between the city and the country, has created a new between-space in the spectrum from "city" to "country" to "nature" and "future" to "present" to "past." It now appears more connected to the city than the country. It is deteriorating socially, economically and environmentally, manifesting a new dis-order of the city.

The research and design seminars will question cultural oppositions between "city," "country," and "nature," in addressing the Ger District's deterioration. Is there a mediation space between the city and the country, the future and the past, that can accommodate new generations of nomads and their employment?

Is a synthetic approach linking urban, rural and natural systems viable? Can the actual complexities (vs. the culturally perceived simplicities) of the country and nature be reintroduced in the city's margin as multiple dimensions of a mediation space? Can this space be further recombined with other remaining public lands in and around Ulaanbaatar? Is there a way to clean the Tuul River, as part of this complex system, and protect it from future contamination?

Current residential and commercial development in Ulaanbaatar has adopted foreign architectural models, a trend consistent with its assimilation of Soviet building types in the preceding socialist economy. Although traditional nomadic culture offers few precedents for centralized, "sedentary"<sup>32</sup> architecture, the



ancient Mongolian capital Karakorum<sup>33</sup> integrated fixed structures from other cultures alongside its own nomadic gers.

Gers themselves, though, *are* a mobile architecture well-adapted to migration and environmental change. And the cyclic, systematic relocation of nomads *was* a flexible means of subsistence relatively in balance with nature. Do the traditional structures and spatial patterns of nomadic migration suggest better models for contemporary migrant accommodation? Should fundamental elements of nomadic culture, still prevalent if not flourishing, be recognized in the development of an urban infrastructure for migrants? Can urban development trends change to fully accommodate – reconcile, adjust and give space to – migration?

Mongolia's migrant past links it deeply with other countries and cultures around the world. Its contemporary context relates especially to those like Korea with populations concentrated in rapidly developing urban centers. Choi Hye-sil and others have written of a new class of Koreans as "digital nomads."<sup>34</sup> These highly educated, professionally specialized people are able to live and work anywhere in the world, moving between countries and continents. As their means of subsistence becomes more specialized, the places, and individual spaces, in which they live become less so. Historic ties between subsistence and land have been broken.

Korean domestic culture is changing dramatically with this professional nomadism and, simultaneously, the high-rise apartment block's increasing domination of its urban, suburban and even rural architecture. Much has been said throughout the developed world of the social isolation resulting from residence in mass-produced, architecturally generic units – a criticism of Modernism.<sup>35</sup> In Korea, socialization with family members and friends is commonly sought outside the home, in restaurants, jimjibangs, norebangs and other commercialized hybridizations of public and private space.

The hybrid spaces have a vertical configuration, inverting the horizontal relationship of traditional nomads – and contemporary western cities – to the land. One term for these structures, "officetel," significantly contracts "office" with "hotel." The hybrid word denotes the blending and transience of the occupants and their subsistence.

Recent theories of landscape urbanism challenge the city's historically fixed relationship to the land, and the fixation of urban form. The unanchored city and its inhabitants have been destabilized and decentralized.

Mongolia offers clues to Korea's early settlement. Does Korea, with its global economy and urban focus, indicate a possible future direction of Mongolia? Developing countries throughout East Asia have imported the Korean mega-block model for its construction and housing efficiency. This model has been popularly equated with Korea's rapid urban development and economic success. But is the ensuing social and environmental disconnection desirable? Can alternative development models for accommodating migration, inspired by a land-oriented but spatially elastic culture with transience at its systemic core, become relevant also to developed cities like Seoul?

### **2.3 Products**

Illustrated, color reproductions of the research report and design compilation will be shared with NUM, MUST, seminar participants and sponsors, and interested government agencies of Mongolia. Students will add to existing GIS maps of research areas in Ulaanbaatar and the Ger District.

An exhibition of student design projects will be held at UOS and MUST. An accompanying exhibition brochure will feature selected projects.

A volume of design concepts and articles by students and professors may be pursued separately with a publisher following conclusion of the seminars. Funding for such a publication is not included in this proposal. Publication will also be sought in a peer-reviewed SCI journal.

## 2.4 Schedule

The schedule will follow the 2009 academic calendar.

### 2009

- / 03 – 06 UOS Spring Semester: Research Exchange Seminar at UOS**
- / 06 Research report completion  
NUM student return to Mongolia**
- / 07 Research report distribution  
UOS student/professor trip to Ulaanbaatar and surrounding countryside  
UOS/MUST student charrette and meetings with consultants in Ulaanbaatar**
- / 09 – 12 UOS Fall Semester: Coordinated Design Seminars at UOS and MUST**
- / 12 Design compilation completion  
Student work exhibitions at UOS and MUST**

### 2010

- / 01 Design compilation distribution**

## 2.5. Budget

Funding from UOS and other sources is needed for student and professor travel between Seoul and Ulaanbaatar, site visits and meetings in Ulaanbaatar, the Ger District and surrounding rural areas, and printing/reproduction costs for the illustrated seminar documents and exhibitions. Because Mongolia's exchange currency is the US dollar and travel estimates are in this currency, the funding estimate is in US dollars. Touring in the Mongolian countryside requires time due to the rough, unpaved condition of the roads, however monetary costs are low relative to developed countries.

**Anticipated Funding Needs** All estimated costs are in US dollars.

	2009 / 04	2009 / 05	2009 / 10	totals
UOS travel to/from Ulaanbaatar		\$16,000.00		\$16,000.00
7-day study of Mongolian countryside		\$12,000.00		\$12,000.00
7-day site visits & meetings in Ulaanbaatar		\$3,000.00		\$3,000.00
report printing, reproduction and postage	\$1000.00		\$2,000.00	\$3,000.00
<b>totals</b>	<b>\$1000.00</b>	<b>\$31,000.00</b>	<b>\$2,000.00</b>	<b>\$34,000.00</b>

## 2.6 Participants: UOS, NUM, MUST

The University of Seoul, National University of Mongolia and Mongolian University of Science and Technology are leading universities in their countries. UOS is a city university long affiliated with urban issues. Functioning as a think-tank for the Seoul Metropolitan Government, UOS is devoted to the development of cultural infrastructure and environmental sustainability. Urban science research and education are primary goals of the school, designated since the 1990s as the Distinguished University on the Urban Sciences by the Korean Government. UOS is home of the Institute for International Cooperation and Education, and the Institute of Urban Sciences, which publishes the International Journal of Urban Sciences. It also has Centers for Metropolitan Studies, Environmental Engineering, Environmental Design, GIS Research, Design of Street Facilities, Transportation Research and Global Urban Research.



The National University of Mongolia is a partner university with UOS, linked to Korea additionally through its Asia Research Center which was established as a joint initiative with the Korea Foundation for Advanced Studies. Other NUM research centers focus on International Trade and Sustainable Development, Public Policy, Ecology, Water, Economics, Mongolian Studies, Nomadic Culture and Social Studies, and Development. These centers issue publications including policy recommendations and academic articles, maintain databases, sponsor conferences and projects, and help guide development. Key academic departments that may contribute students and experts to the research seminar include the social, cultural, economic, geographic and ecological programs.

The Mongolian University of Science and Technology is the national university dedicated to development and construction technology. It contains the Department of Architecture and Engineering Drawing, as well as the research centers for building technology, progressive materials, textiles, energy conservation, geoinformatics, ecology and sustainable development. Collaborative exchanges of design information sources and ideas will be an essential goal of the concurrent design seminars.

## **2.7 Contacts**

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**Professor Ah Yeon Kim, University of Seoul, 02 2210 5732, [ahyeonkim@uos.ac.kr](mailto:ahyeonkim@uos.ac.kr)**



**3 .**

**s o u r c e s**



- <sup>1</sup> **The American Heritage® Dictionary of the English Language**, Fourth Edition. Copyright © 2000 by Houghton Mifflin Company. Published by the Houghton Mifflin Company.
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