PROCESS

TYPE

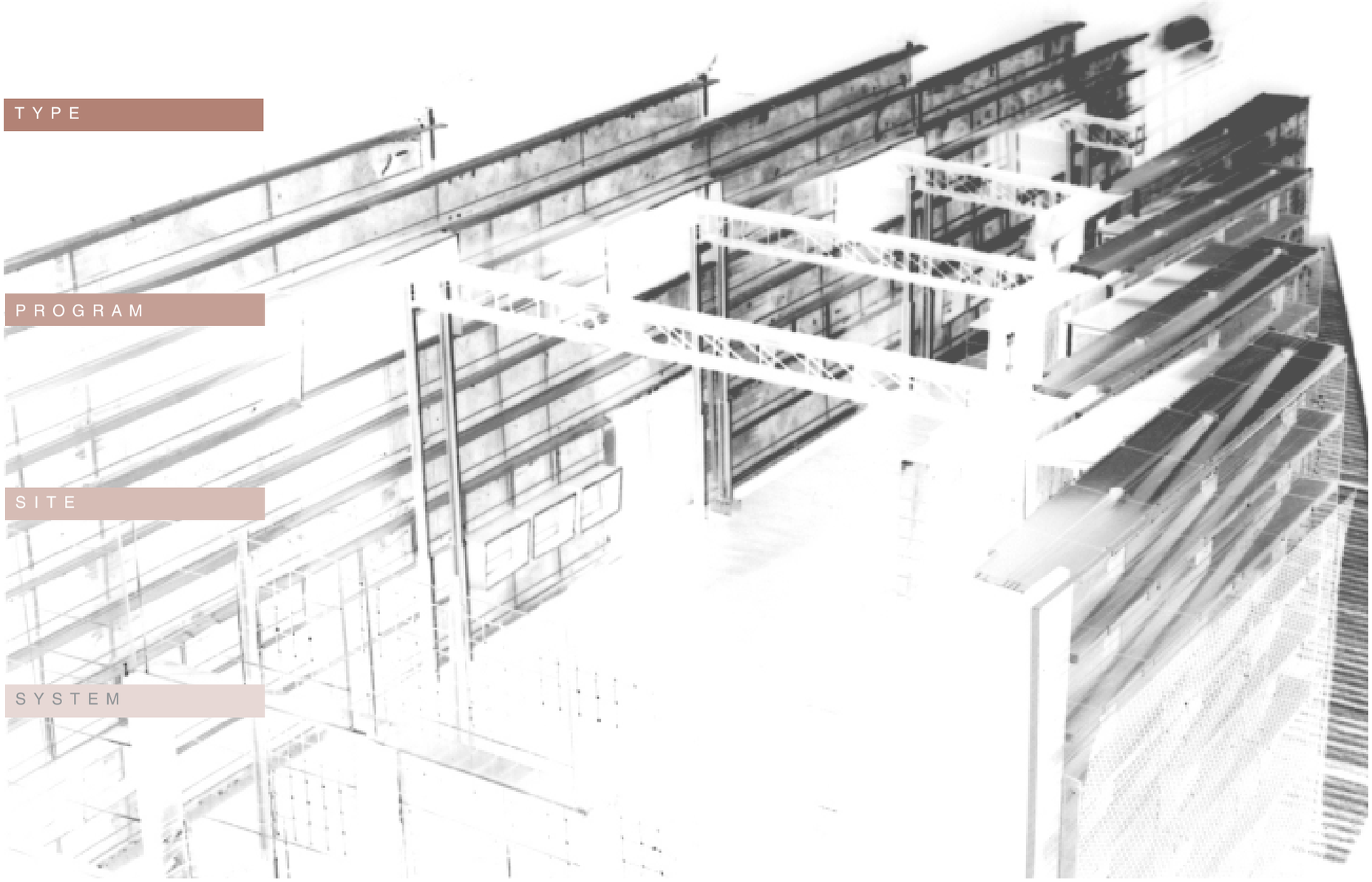
PROGRAM

SITE

SYSTEM

parallel PROCESSES

EMBASSY FOR THE EUROPEAN COMMUNITY



ABSTRACT

‘How should Europe be represented in the world?’ This project proposes an Embassy for the European Community in Washington D.C. The design process seeks to reconcile several critical oppositions imbedded within the task. The project develops and utilizes a new embassy programme which extends the notion of cultural exchange, through diplomacy, into the public realm. It integrates a tectonic strategy which provides necessary protection for building inhabitants, while maintaining a sense of openness. In addition, this project conceives of a system within which individual and collective identities may coexist.

PARALLEL PROCESSES : Embassy for the European Community

by MICHAEL GLENN TEMPLE

THESIS SUBMITTED TO THE FACULTY OF THE VIRGINIA POLYTECHNIC INSTITUTE AND STATE UNIVERSITY IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF:

MASTER OF ARCHITECTURE

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Professor HEINRICH SCHNOEDT : chairman

Professor WILLIAM BROWN

Professor WILLIAM GALLOWAY

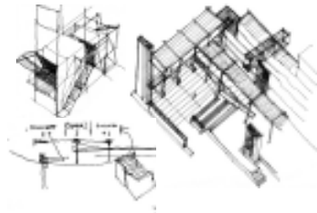
Professor MICHAEL O'BRIEN

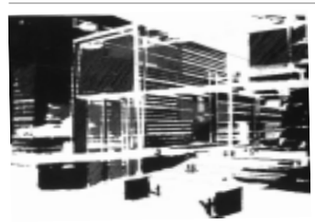
p a r · a l · l e l

1. Being an equal distance apart everywhere
2. Having comparable parts, analogous aspects, or readily recognized similarities
3. Having the same tendency or direction: *parallel motives and aims.*

Grammar. Having identical or equivalent syntactic constructions in corresponding clauses or phrases

Computer Science. Of or relating to the simultaneous performance of multiple operations: *parallel processing.*





PROCESS

CONSTRAINT

PRIORTY

POSITION

TYPE

EMBASSY

INDIVIDUAL and COLLECTIVE

SECURITY and OPENESS

PROGRAM

EUROPEAN UNION

history
membership
the euro: theme and variation

URBAN ROOM

SITE

URBAN PRESENCE

GEOMETRY

LOCAL CONTEXT

ORDERING the SITE

SYSTEM

FORTRESS: wall (A) — mass — traditional mass . modern mass . layers

THRESHOLD: wall (B) — duality — private boundary . public access . mix uses

SPECTACLE : urban room — texture — accomodation. activation

SCREEN : wall (C) — transparency — filter . exhibition

0.00

1.00

2.00

3.00

4.00

5.00

This book is dedicated to the memory of September 11, 2001.

The project results from the careful articulation of the problem and a subsequent ordering of constraints within the context of a proposal.

PROCESS

CONSTRAINT
PRIORITY
POSITION

TYPE

PROGRAM

SITE

SYSTEM

0.08

PROCESS

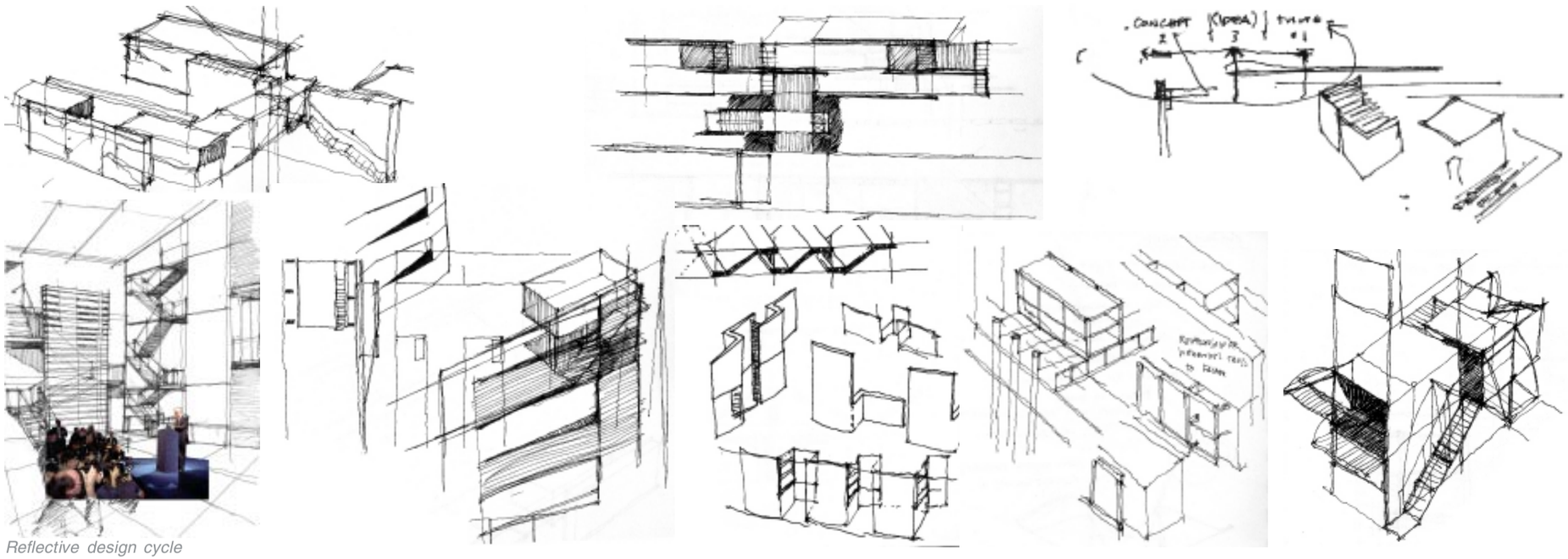
Design is series of calculated decisions that contribute to the faithful resolution of relevant forces and the concretization of ideas. I believe in the model of the design process is a cyclic series of action and reflection. The processes by which we determine our responses may be more or less deliberate, but without exception, are manifest in action. The act may be one of a multitude of possibilities: drawing, reading, writing, building, making. Equally important, is reflection upon what we have done. It is in this essential process of extracting ideas from drawings, readings, writings, models, objects that progress in design is made. Progress is severely inhibited by the lack of action, or, the lack of reflection.

PRIORTY and CONSTRAINT

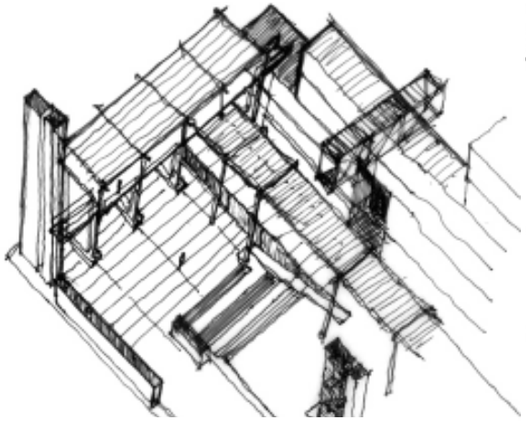
To design is to cultivate a sophisticated definition of problem. Every design problem has, contained within it, particular 'forces', exerted by general and specific aspects inherent in it. These forces contribute to the translation by the designer of the given problem into *the* Problem. These component forces must be identified sorted, and ultimately, prioritized, in the formulation of a design problem. Priority, though the result of careful analysis, is highly dependent upon the will of the designer; his/her sensitivity and imagination. As such, the architect is charged with the task of formulation of responses to architectural problems. During this process the architect must ally himself with constraints, as they contrubute to a framework within which potential solutions are tested and refined. Constraints provide a necessary resistance to the architects will, which, when synthesized thoughtfully, strengthen a project. An architect must not simply fulfill requirements, but to *take advantage* of what the project 'must be'.

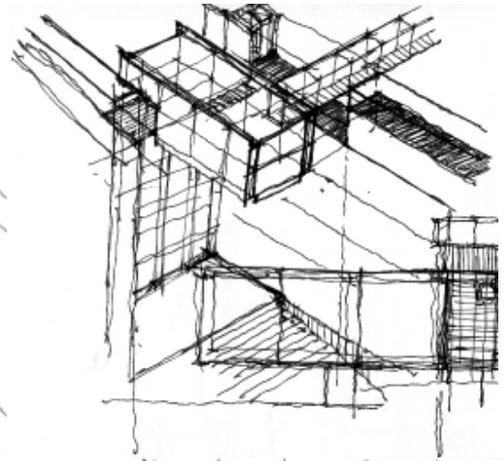
POSITION

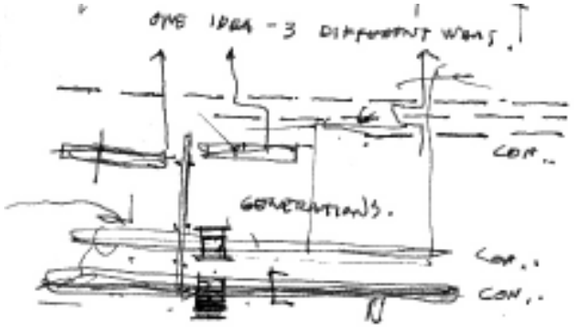
As students of architecture, the purpose of our labor is to find our position in architecture. The process of iteration, approaching and solving diverse problems, is crucial in the determination of position. As we collect experience in design process, we must attempt to synthesize our individual responses into conclusions about architecture. The importance of a project is less contained in particular site, program, or solution, than in one's ideas and the process by which they are developed.

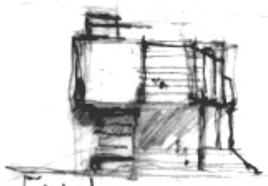


Reflective design cycle



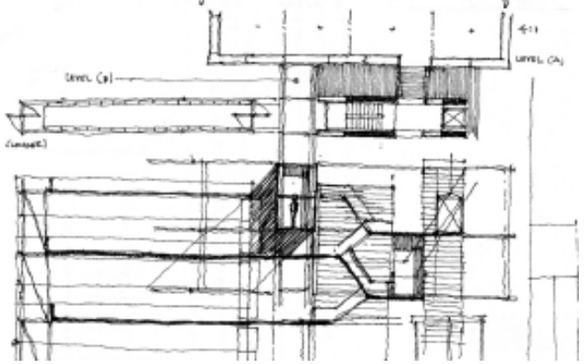


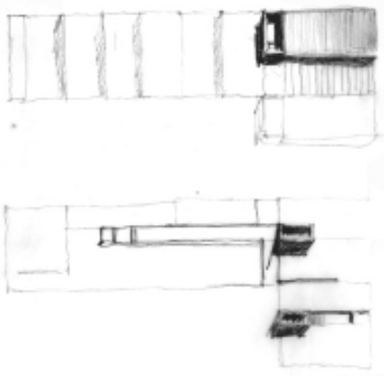


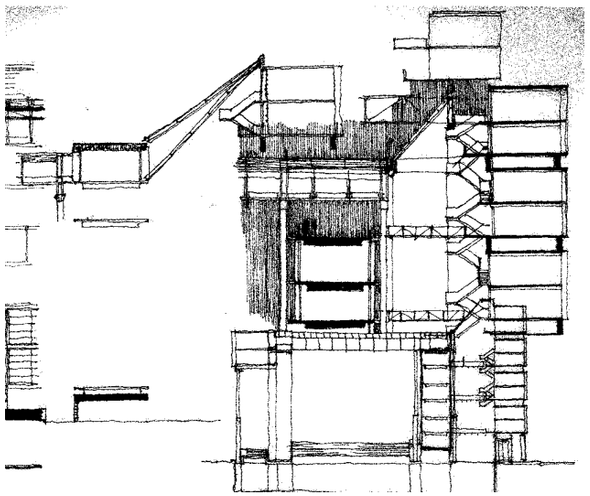


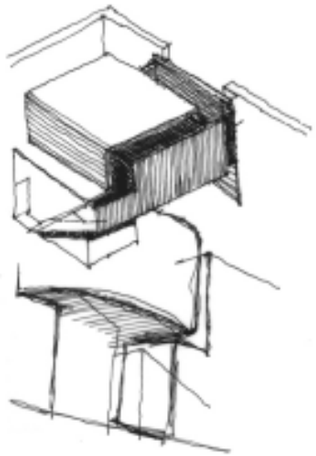
UNION
CONFLUENCE OF INDIVIDUAL CULTURES.
THE SIGNIFICATION OF JOINING TOGETHER.
RECOGNIZING THE UNIQUENESS

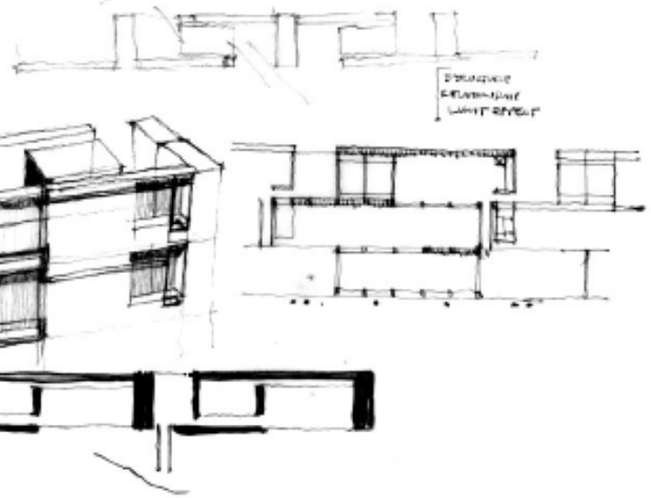
THE NATURE OF NEW PROGRAM.











1.10

The experiments of architects only become 'architecture' when they are correlated with particular building tasks.
(Norberg-Schulz - Intentions in Architecture)

P R O C E S S

An essential component of the project is to re-interpret the meanings of Diplomacy and its institution; the embassy.

T Y P E

E M B A S S Y

I N D I V I D U A L

C O L L E C T I V E

SECURITY and OPENESS

P R O G R A M

S I T E

S Y S T E M

EMBASSY : INDIVIDUAL

1.12

Embassy is an architectural type with a mission and message. Traditionally, embassies have been built for individual nations as an embodiment of their cultures and values. Though an architecture of embassy can assist in the reading of a nations identity, form and appearance are but two components of the text. To the extent that a tectonic language can be manipulated to effectively accommodate the functions of the embassy, architecture can be expressive.

Finnish Embassy : Washington DC (1990-1994)

Washington DC is widely recognized as the worlds most important city for diplomacy. The Finnish embassy pioneered the now-popular expansion of the building program to accomodate social and cultural events. Over a dozen countries are currently or plan to soon follow suit, each trying to out-do each other with bigger and better buildings. Designed by Finnish architects Heikkinen + Komonen, the modestly-scaled building leaves its wooded site mainly undisturbed. In this the architects set a tone of subtlety in the manner of representing Finland. Materials, such as natural wood and copper, are untreated and allowed to be transformed by nature. The program of rooms includes the requisite sauna and, interestingly, spaces which are used for events, not only social but cultural as well. It is this feature in particular for which the embassy as become most known amongst Washington diplomats. In fact, the use of the facility for events to attract important visitors has come to be called the ‘new diplomacy of Washington’.

The case of an embassy representing many countries, the number of which may be still undetermined, is a complex problem in architecture. The political union of many nations inevitably seeks balance between the individual and the collective identity. A responsive architecture must define a clear unity within a disparate collection. This duality offers significant opportunity to combine and reconcile opposing forces in architectural terms.

1.13

Nordic Embassy Complex : Berlin (1995-1999)

The Nordic Embassy Complex in Berlin, Germany is perhaps the most relatable built precedent, in terms of programme. The Common Building & Master Plan was made by the Austrian/Finnish partnership called Berger + Parkkinen architekten. It represents an attempt to reconcile issues of representing the five individual Nordic countries, as well as a cohesive whole.

The planners chose to divide the amorphous figure into six portions, each geometrically unique. Each of the five countries (Denmark, Sweden, Finnland, Iceland, Norway) occupy a section, while the sixth houses a shared reception and exhibition building. Although size varies, likely based on the individual requirement of each nation, the arrangement is deliberately non-heirarchical. Each individual Embassy is designed by architects chosen by their respective countries.The Master Plan ties the complex together by wrapping a “Wall” of 4.000 non-adjustable copper louvers around the buildings and their joint reception and exhibition areas.

An important defining ‘force’ in this project is the issue of protecting the occupants of the building. Typically, an embassy has been classified as an attractive target for terrorist attack because of its symbolic political importance for the nation it represents. As this project intends to represent the European Community, a collection of nations, the likelihood that it might be a target is a substantial risk. Thus, great effort has been made to make the primary measure of security in a responsive architectural form.

Two categories of protection can be identified: reduction of risk and mitigating the effects.The nature of an attack is likely an explosive threat; either a car bomb or a missle. In either case, a movement to “harden” buildings has begun. As is the case with traditional threats, earthquake and fire, design efforts are focused on minimizing loss of life. Two major considerations of blast-resistant design and construction are: 1) the fragmentation and propulsion of architectural and other building components, which become projectile threats to life safety; and 2) the loss of structural load-carrying capacity and stability.

As part of the investigations for this project, a diverse collection of precedents was discovered which informed the design. The issue of protection is a crucial constraint in the development of all products. Architects may inform their work, especially when dealing with technical constraints, through the study of fields outside of the traditional building practice. This transference of research and development into architecture is necessary as technology advances available means of production.

PROCESS

TYPE

In the making of a 'new' building type, the definition of a use-program substantiates the programme: 'How should Europe be represented to the World?'

PROGRAM

the EUROPEAN UNION
THEME and VARIATION
URBAN ROOM

SITE

SYSTEM

the EUROPEAN UNION

HISTORY

The European Union is a unique, treaty-based, institutional framework that defines and manages economic and political cooperation among its fifteen European member countries. The Union is the latest stage in a process of integration begun in the 1950s by six countries - France, Germany, Italy, the Netherlands, Belgium and Luxembourg - whose leaders signed the original treaties establishing various forms of European integration. These treaties gave life and substance to the novel concept that, by creating communities of shared sovereignty in matters of coal and steel production, trade and nuclear energy, another war in Europe would be unthinkable. While the EU has evolved common policies in a number of other sectors since then, the fundamental goal of the Union remains the same: to create an ever closer union among the peoples of Europe.

Due largely to the success of Europe's economic integration, there are now 15 EU member states (Austria, Belgium, Denmark, Finland, France, Germany, Greece, Ireland, Italy, Luxembourg, the Netherlands, Portugal, Spain, Sweden, and the United Kingdom), and membership will likely increase to more than twenty soon.

MEMBERSHIP

2.18

Union membership is open to any European country with stable democratic government, a good human rights record, a properly functioning market economy, and the macroeconomic fitness to fulfil the obligations of membership. Candidates must have the capacity to fulfill and implement EU laws and regulations (known as the 'acquis communautaire').

To date, four enlargements have taken place in the evolution of the European Union: Denmark, Ireland and the United Kingdom joined the original six European Community members in 1973. Greece joined in 1981, followed by Spain and Portugal in 1986. Austria, Finland, and Sweden acceded to the European Union on January 1, 1995. Norway had also negotiated and signed an accession treaty in 1994, but Norwegian voters narrowly rejected membership in a referendum.

Although it was not officially an enlargement, the five 'Laender',or regions, of the former German Democratic Republic entered the Union as part of a united Germany on October 3, 1990. The European Union is currently preparing for a fifth enlargement towards Central and Eastern Europe.

1951
BELGIUM
FRANCE
GERMANY
ITALY
LUXEMBOURG
NETHERLANDS

1973
DENMARK
IRELAND
UNITED KINGDOM

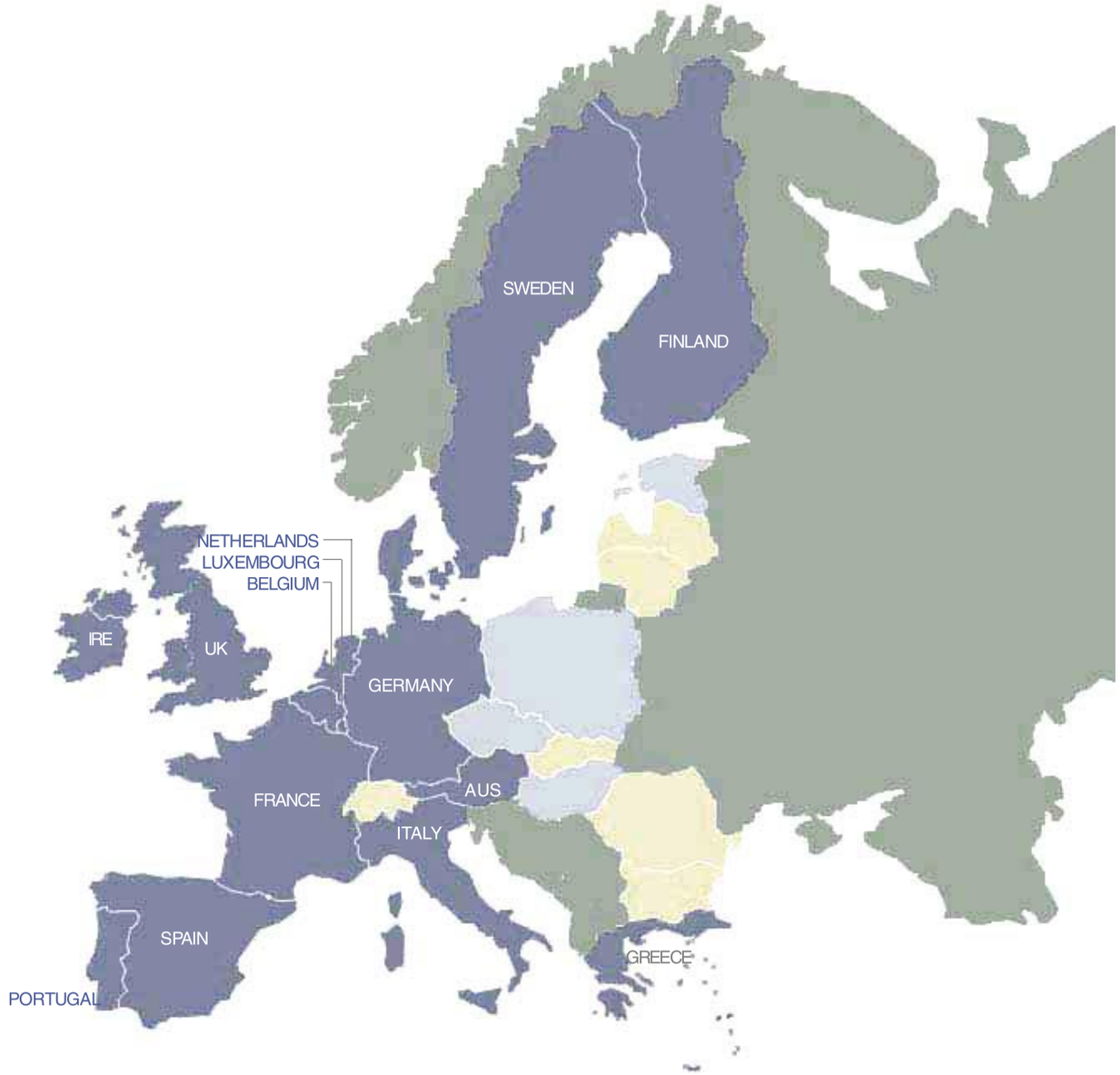
1981
GREECE

1985
SPAIN
PORTUGAL

1995
AUSTRIA
FINLAND
SWEDEN

1998
CZECH REPUBLIC
ESTONIA
HUNGARY
POLAND
SLOVENIA

LATVIA
LITHUANIA
ROMANIA
SLOVAKIA
SWITZERLAND
TURKEY



THEME and VARIATION: the EURO

The Compeition Brief which prompted my interest in this project asked for a response to this crucial question: ‘How should Europe be represented in the world?’ It is interesting to examine how the European Community has chosen to represent itself in the Euro, its newly adopted shared currency, .

The winning designs, by Robert Kalina of the Oesterreichische Nationalbank, feature architectural elements from seven important architectural periods in Europe’s cultural history. The decision to feature iconic architectural elements in the note series is an attempt to achieve unity both in the series and the participating countries, through a system that might be termed Theme and Variation. The system consists of two key components: the Format, and the Variables. The Format is a set of consistent characteristics throughout the series such as: placement, size, font, and content. The Variables are used as clearly identifiable differences between each of the notes that help to establish Identity. In this case the identity is accorded to denominations (5,10,20,50,100,200, and 500 Euros).

There are eight Euro coins. Each euro coin has one side that is common to all 12 Member States. This design shows variations of the map of Europe. The designs for the European side were selected following a competition organised by the European Commission and were approved by the Ministers of the Member States. The reverse side of each coin shows individual designs relating to the respective Member State, surrounded by 12 stars. Euro coins can be used anywhere in the euro area, regardless of their national sides.

2.20


50
50 EURO


100
100 EURO


200
200 EURO


500
500 EURO


50
50 EURO
50


100
100


200
200 EURO
200


500
500 EURO
500

URBAN ROOM

To build well in the city includes an obligation to contribute positively to the life of the place. Public institutions, especially, have the potential to provide the city with public gathering places of worthy significance. The urban room is characterized primarily by monumental scale and versatility to accomodate various uses. In many cases, the most architecturally powerful of these spaces endures despite the evolution of changing uses.

the 'old post office'

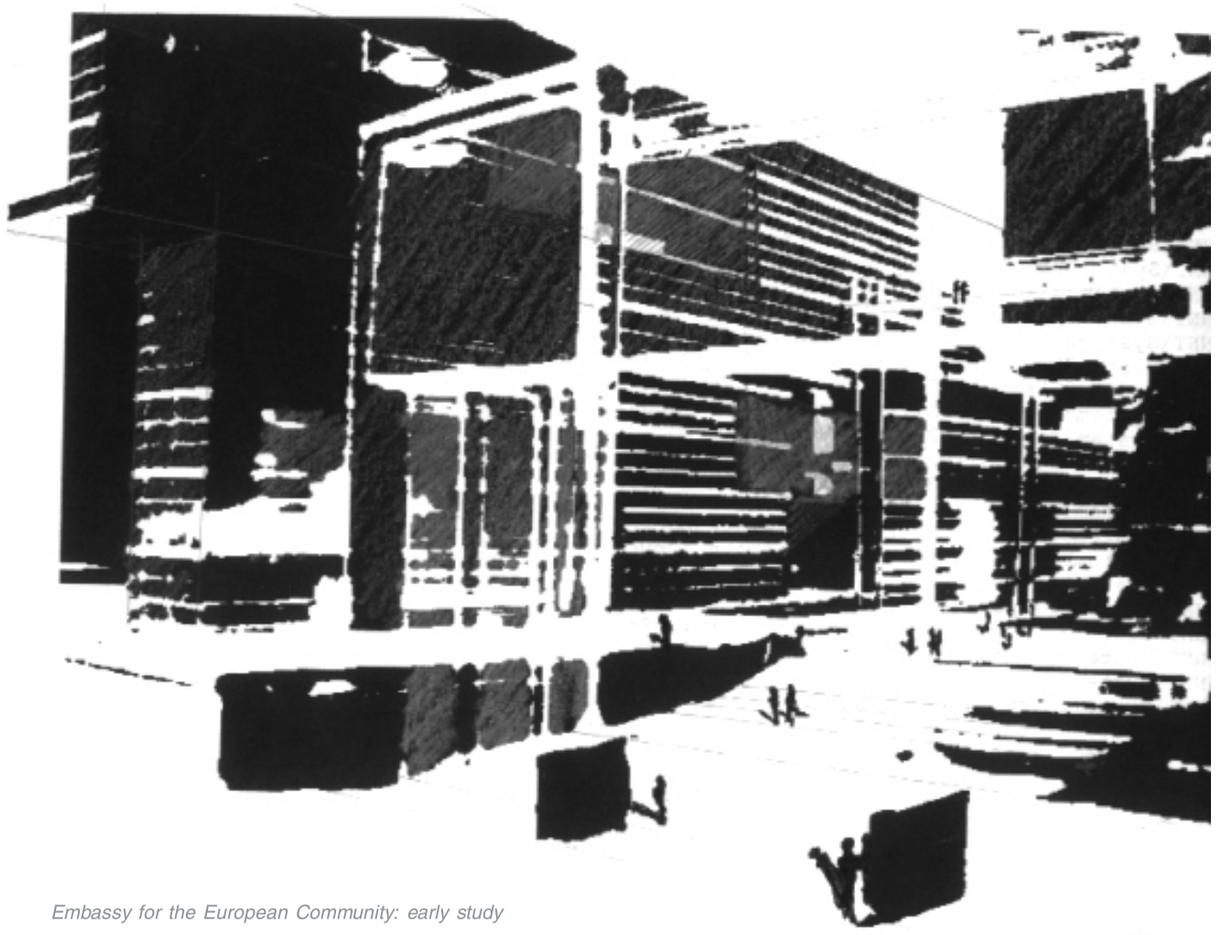
National Air and Space Museum

4.22

National Building Mueseum

Union Station

The Embassy for the European Community should embody the importance as well as the cultural values of Europe. In so doing, it will provide a powerful urban place. Its origin is rooted in the structure of European cities. The Embassy is an ‘architectural ambassador’ to the city of Washington DC.



Embassy for the European Community: early study

P R O C E S S

T Y P E

P R O G R A M

Particular site conditions inform the ordering of space and formation of urban room.

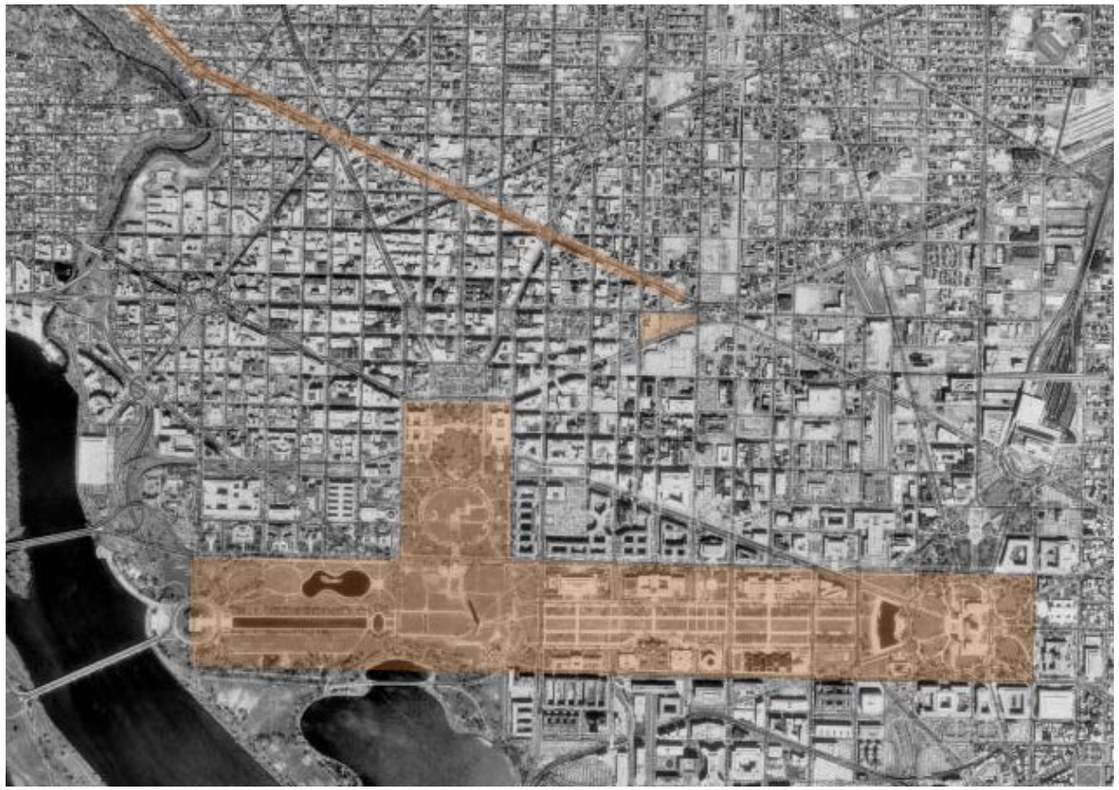
S I T E

URBAN PRESENCE
GEOMETRY
LOCAL CONTEXT
ORDERING the SITE

S Y S T E M

URBAN PRESENCE

The program(me) suggested that this building should have a significant presence in the urban context. Therefore, a project site was chosen for its significant size, location, and possibility for expansion. The chosen site is strategically located at the termination of Embassy Row (along northwest Massachusetts Avenue), at Mount Vernon Square.

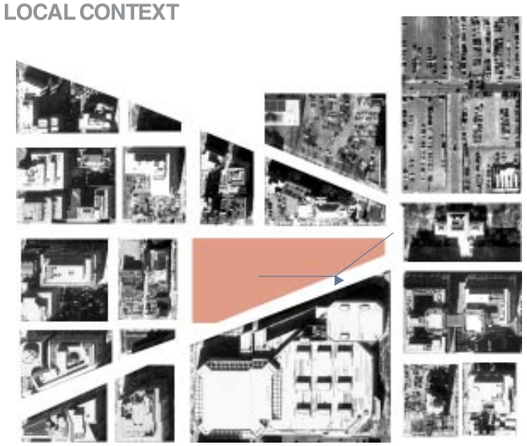


4.26

SITE GEOMETRY

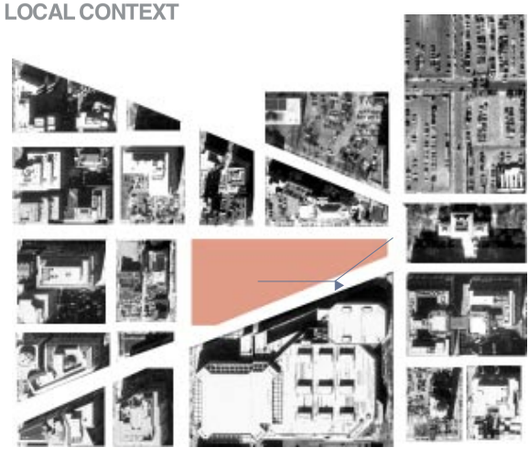
The site geometry is a product of the L'enfant plan for Washington D.C., which resulted from the combination of Baroque axial boulevards with an orthagonal street grid The triangular project site is stretched along the east-west axis, its western end the widest. Its long side is oriented along New York Avenue, facing southeast.

LOCAL CONTEXT



The site offers an opportunity to contribute to the development of a particular zone of the city. In addition to the existing convention center to the south of the site, a new, larger convention complex is growing near the eastern end. The Embassy replaces existing surface parking on the site. The Embassy complex could be linked to nearby metro lines.

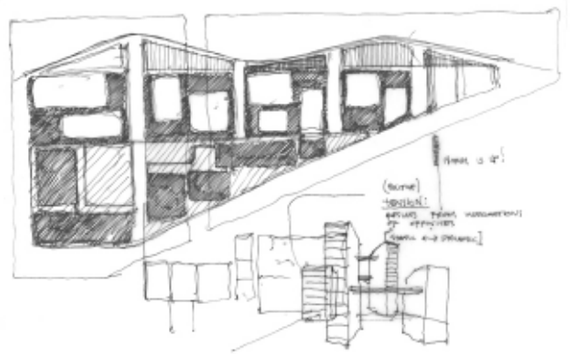
LOCAL CONTEXT

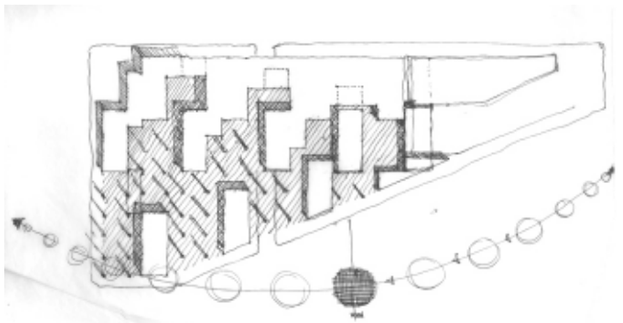


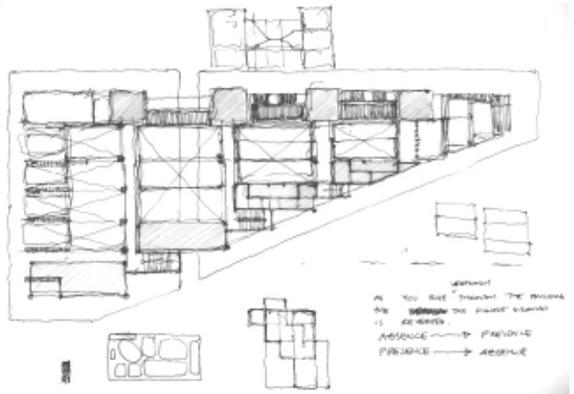
As the surrounding buildings are relatively low, the site is free of shade for the entire day. The location of the site occurs at an apparent ‘edge’ of dense commercial development along New York Avenue. This important axial boulevard leads to the monumental center of Washington D.C.

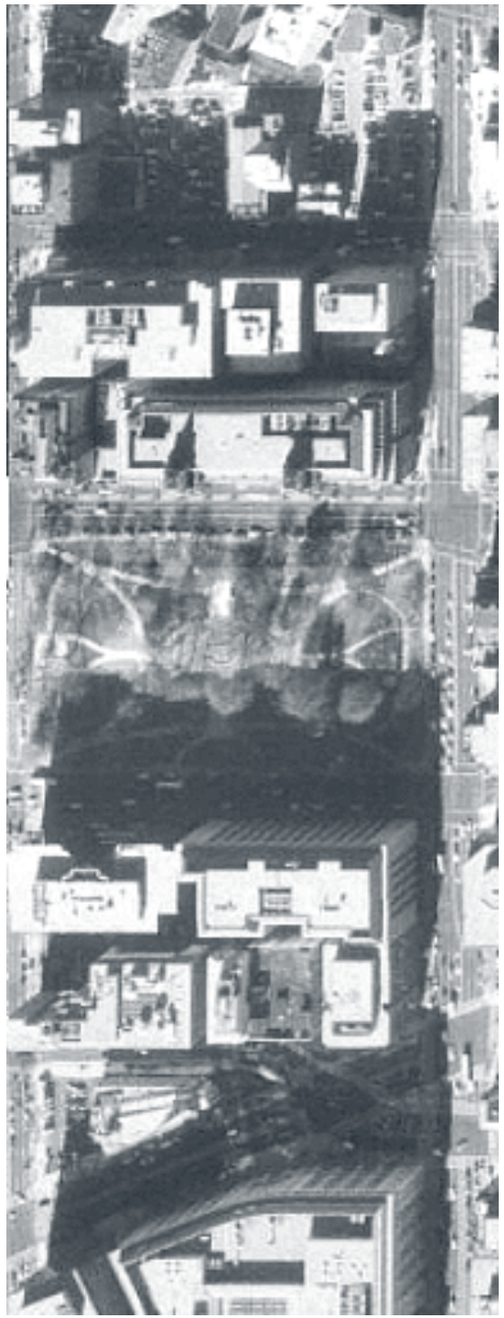
ORDERING THE SITE

Attempts to order the project in accordance with the particular geometry of the site served as a way of beginning. Through countless iterations, three ideas were consistently maintained : 1) The inclusion of a set of similar repeated elements which represents the individual nations of the EU, 2) Though a specific program of spaces was still developing, the site should be claimed and occupied in its entirety, 3) The building should maintain a clear order which would allow for extension when needed.









5.34

The relations between the elements are usually more important then the elements themselves.

(Norberg-Schulz : Intentions in Architecture)

P R O C E S S

T Y P E

P R O G R A M

S I T E

The project was developed as a coherent system, which strives toward legibility despite its overwhelming scale.

S Y S T E M

F O R T R E S S : WALL(A)

T H R E S H O L D : WALL(B)

S P E C T A C L E

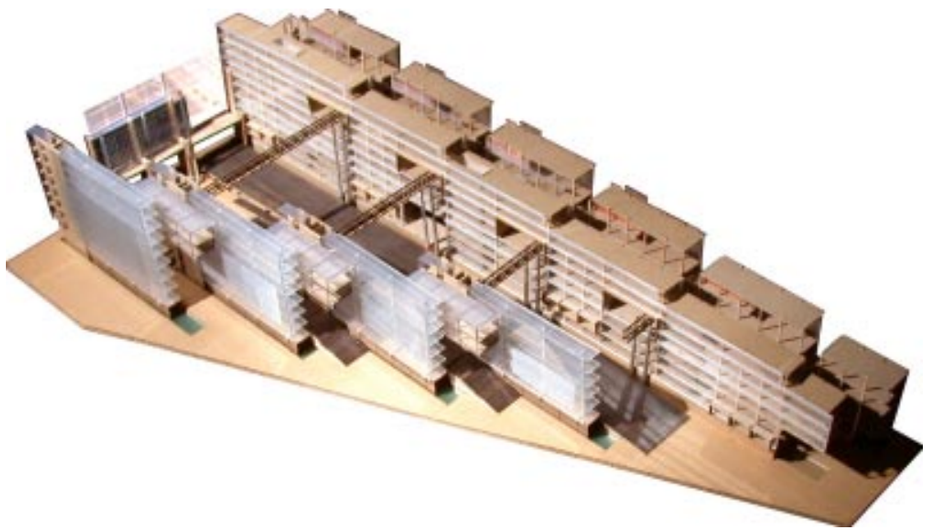
S C R E E N : WALL(C)

STRUCTURE

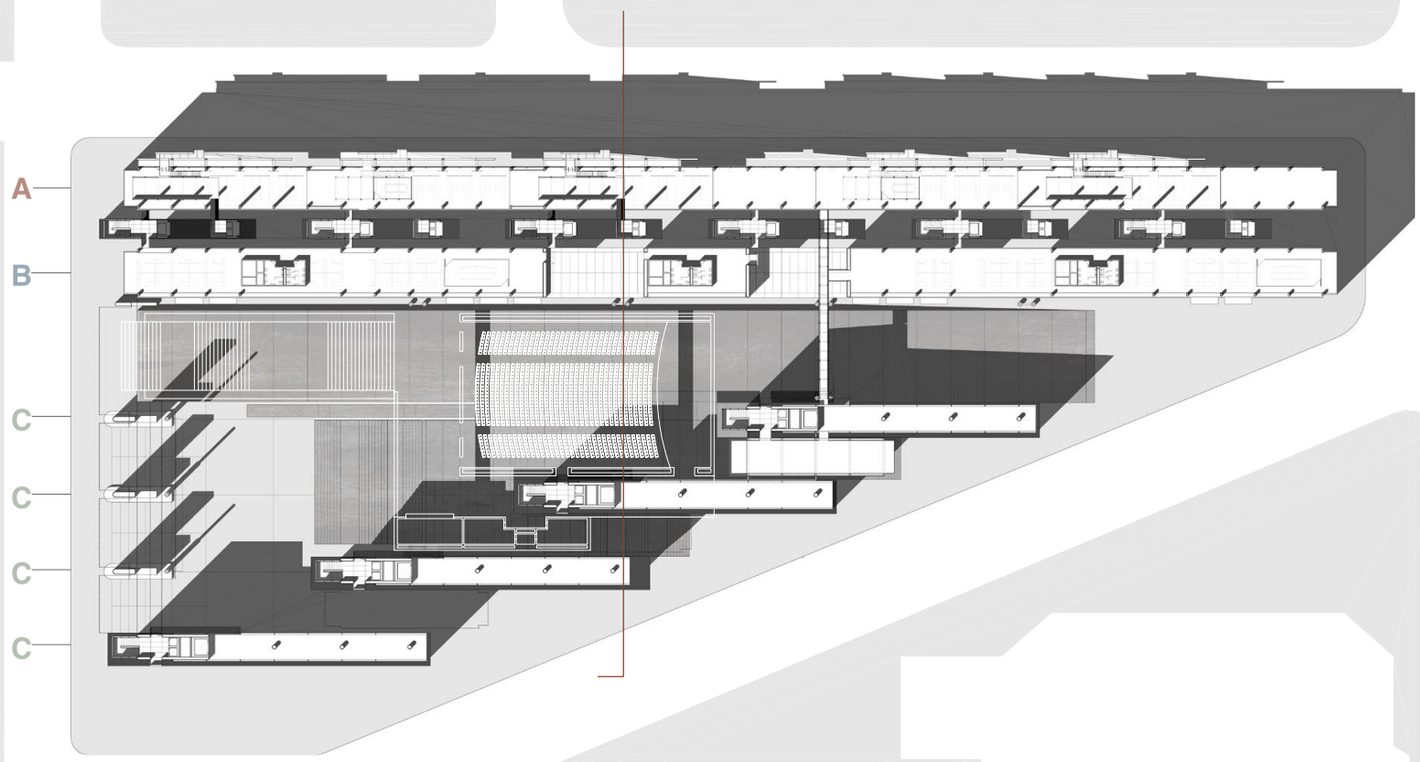
The building plan is responsive to the shape of the site and the desire to create spaces between the building volumes. The result is the creation of useful ground for public spaces amongst the building figures.

Parallel typological trajectories (wall types: A,B,C) coexist, while never merging. By definition, they maintain a clear and constant separation. These walls are periodically linked by perpendicular interruptions made by circulation elements, each receiving and responding according to its typological nature: Fortress, Threshold, Screen.

The result of structuring the program into several wall entities, and the situations created where they formally interact with one another is a complex system. As such, it results from the harmonization of the individual orders (A,B,C), each with a particular set of forces influencing its formation. Architecture results in the affecting of one order with another. The aim is the creation of a syntax that mediates between the parallel orders, recognizing the 'points of alignment'. In this methodology lies an inherent position for making strong form based on consensus within the various parallel orders. This juxtaposition of orders, therefore, concentrates on unity and, ultimately, the legibility of the architecture.

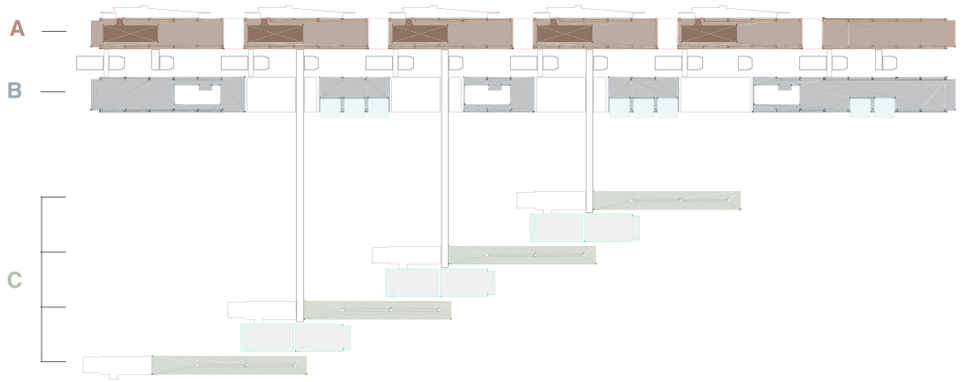


5.36


A
B
C
C
C
C

CORRELATION: an Architecture of Three Walls

The spatial program for embassy is organized according to levels of relative privacy and protection. Three distinct wall types: (A, B, C) are differentiated through tectonic strategies of applied layers which respond to their individual programs.



1 nation module
2 ambassador chamber
3 blast wall
4 mechanical

Type (A) : fortress

1 hellicopter pad
2 bridge terraces
3 department offices
4 library
5 retailldining
6 plaza entrance
7 draw bridge
8 mechanical

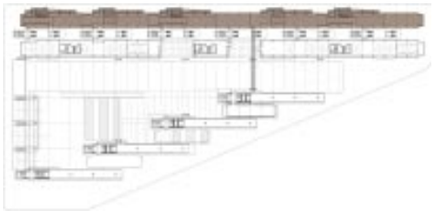
Type (B) : threshold

1 secure conference
2 exhibit galleries
3 media screen
4 mechanical
5 entrance plaza

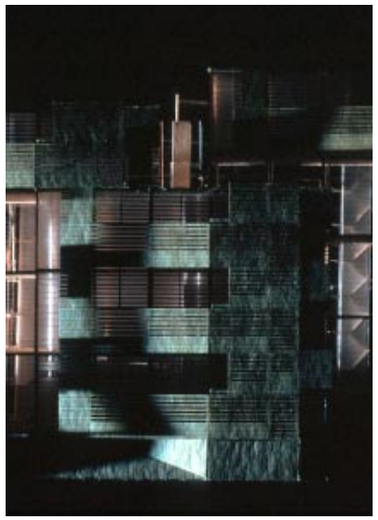
Type (C) : screen

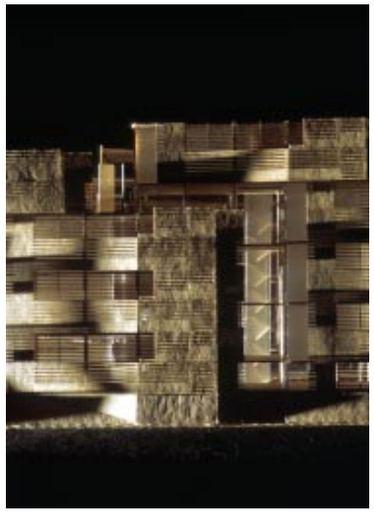

C
B
A
1
2
3
4
5
6
7
8
(4)
(5)

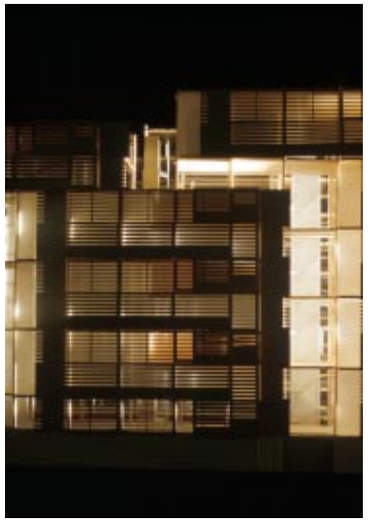
FORTRESS : WALL (A)



Wall (A) is a spatially democratic organization comprised of 20 equivalent modules. Due to its proximity to the street, its nature is a fortified structure which derives its protective character through the redundancy of bounding layers. View and light are selectively permitted through slots in the exterior screen. The stacked arrangement of modules consists of five segments, which act as independent towers in case of collapse. The most insulated volume contains the office of the ambassador.



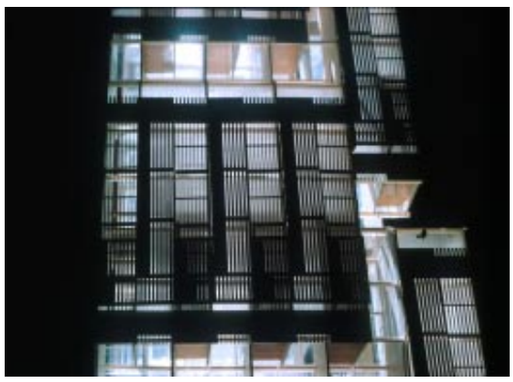


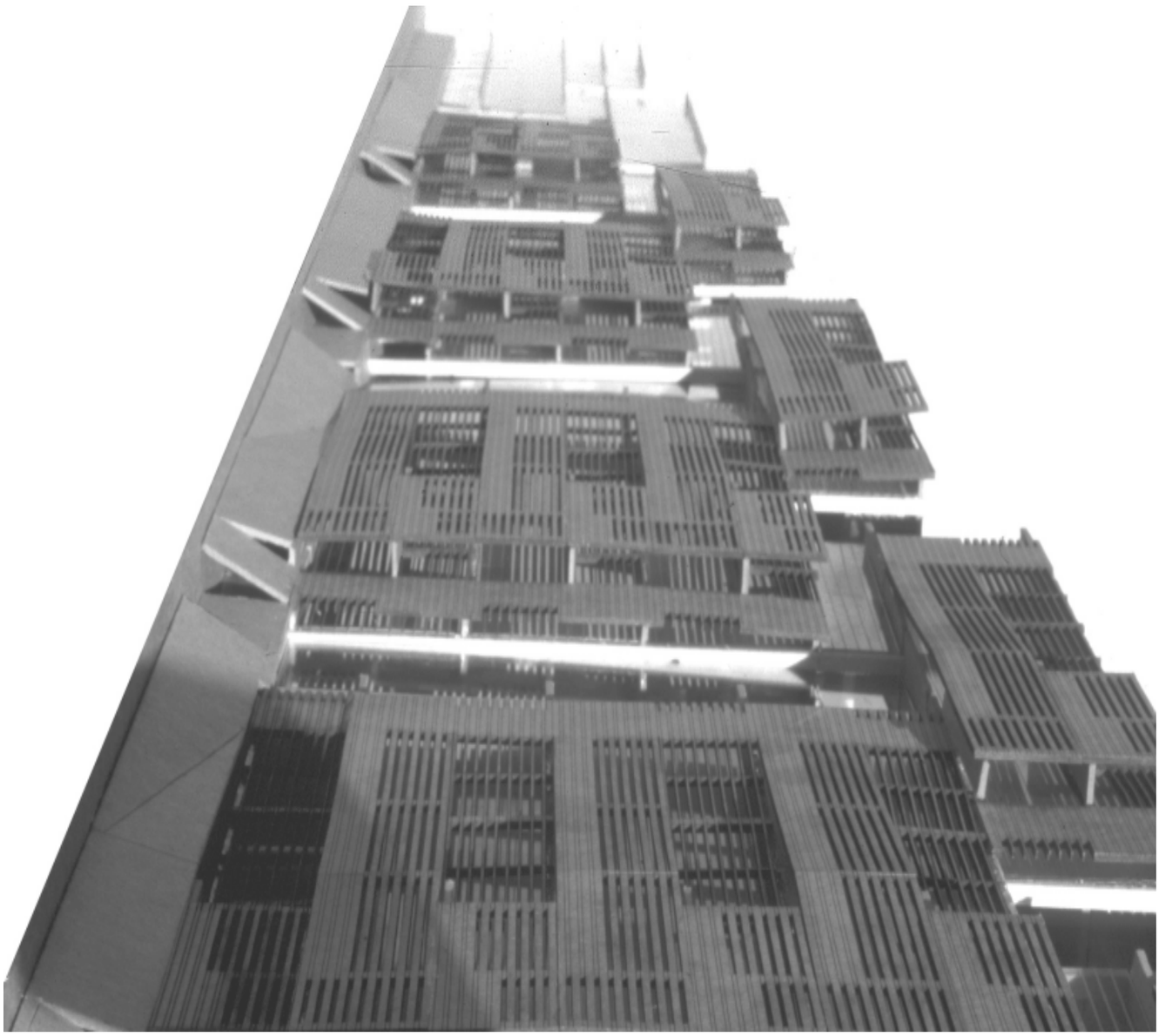


A

5.40

In darkness, the effect of the layered density of the facade and the Ambassador chambers inside are revealed.





IDENTITY and EQUIVALENCE

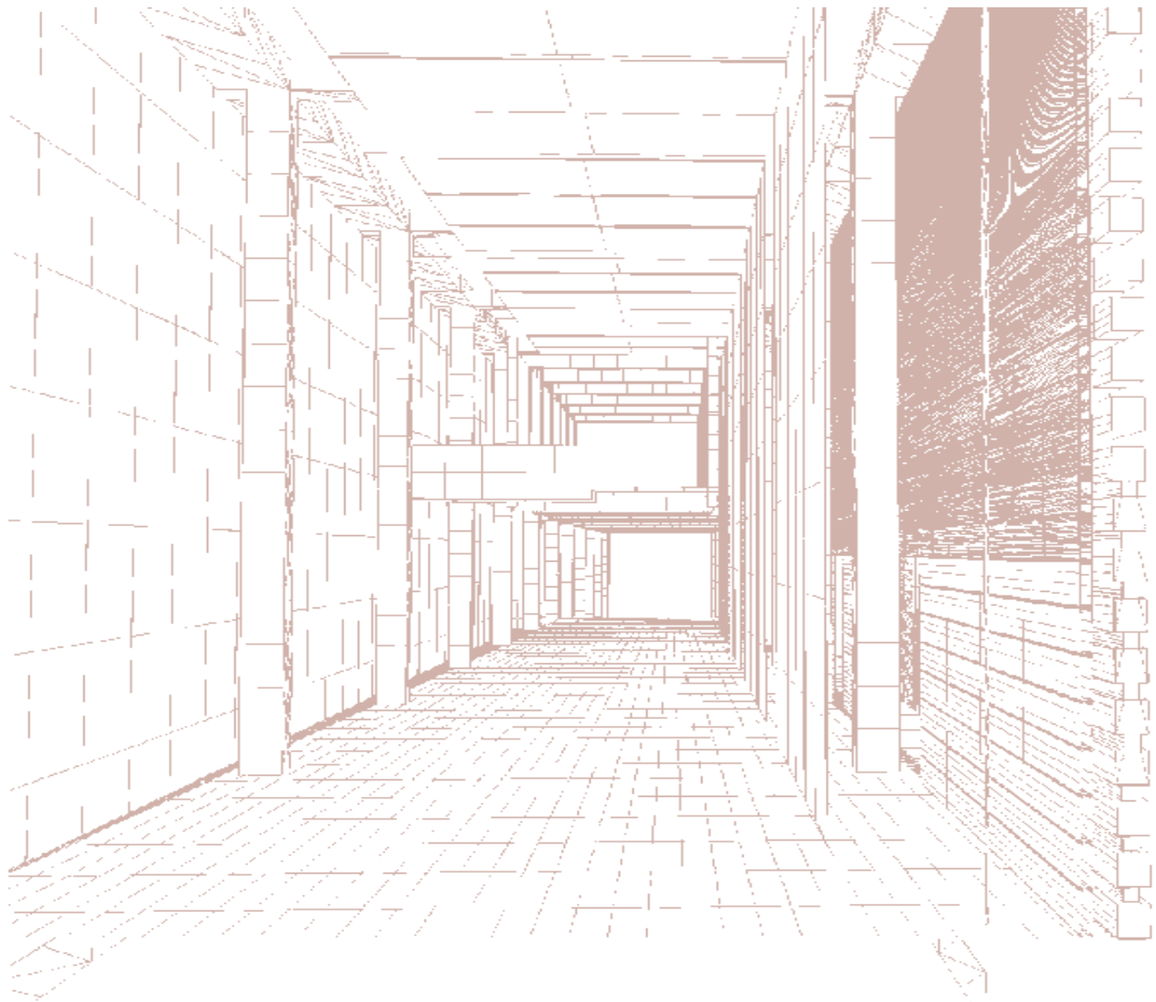
Identity may be manifest in the relationship of parts to the whole. The identity of individual nations versus the identity of the unified whole of the EU is a question of priority. Degrees of differentiation possible range from extreme to subtle. Unity is possible when the identity of the individual part contibutes to the legibility of the whole.

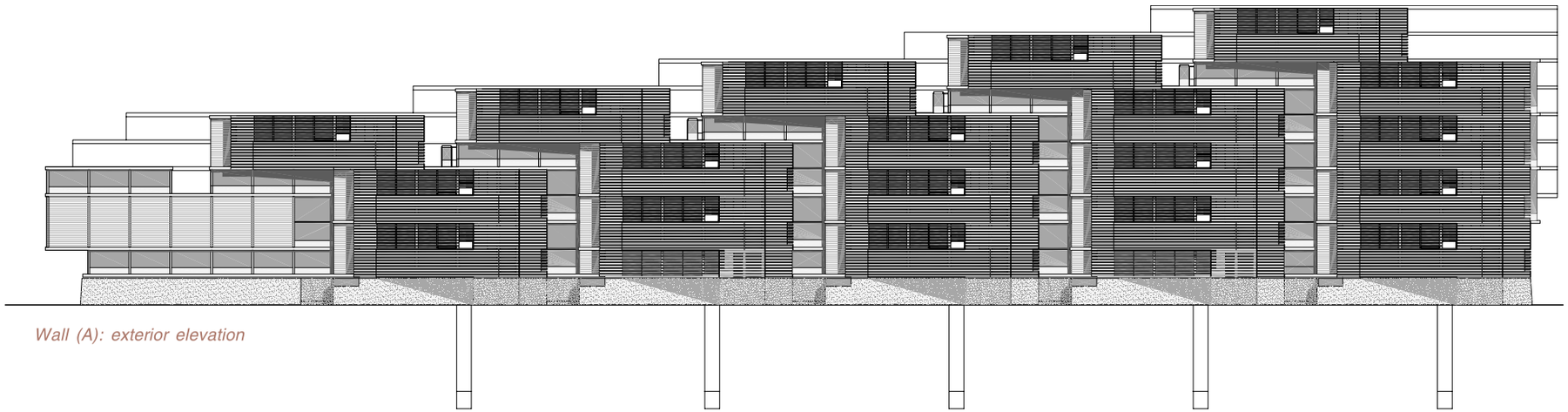
The modules consist of identical 1:4:1 volumes delineated by site-cast concrete primary structure. The permanent order of the frame which member nations are free to utilize. The frame is designed to be adaptable. Columns are over-structured to accommodate the addition of second level if needed.

A

5.42

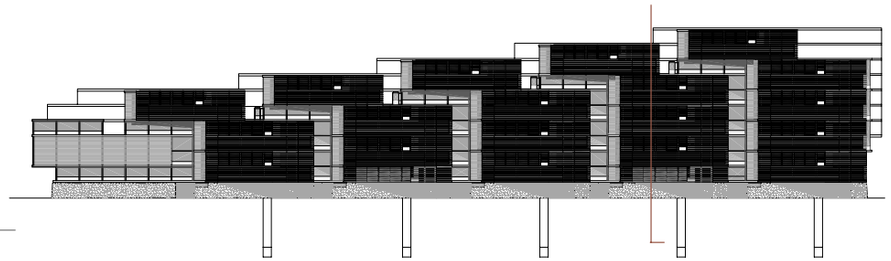
The frame is a unifying structure, which is readily inhabited by the member nations of the EC. The domain of occupird by each member country is distinct,yet integrated into the stacked pattern of the wall. Relative positions are randomly assigned and varied. Each module is similar in the extent to which it can be altered or customized. The freedom for expression of the individual nations is internalized, with the greatest freedom accommodated at the interior.





Wall (A): exterior elevation

Wall (A): longitudinal section

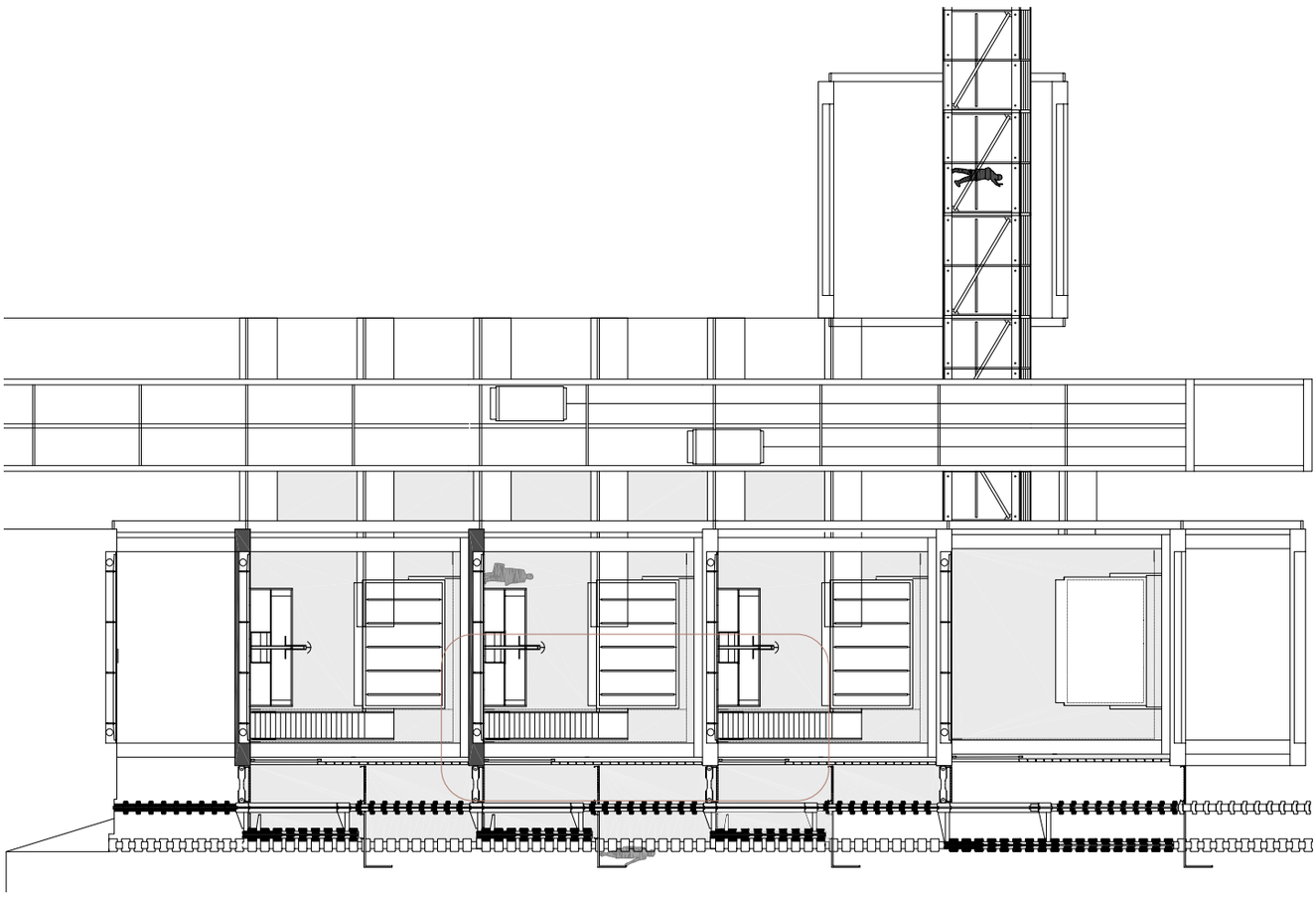


The stacked arrangement of the modules expresses their structural interdependency, while the autonomy of each is maintained. The dense character of the modules is distinctly contrasted with the resultant void between stacks. These voids provide some measure along the vast extent of the northern facade. The modular distance recognizes the scale of the adjacent context along the street.

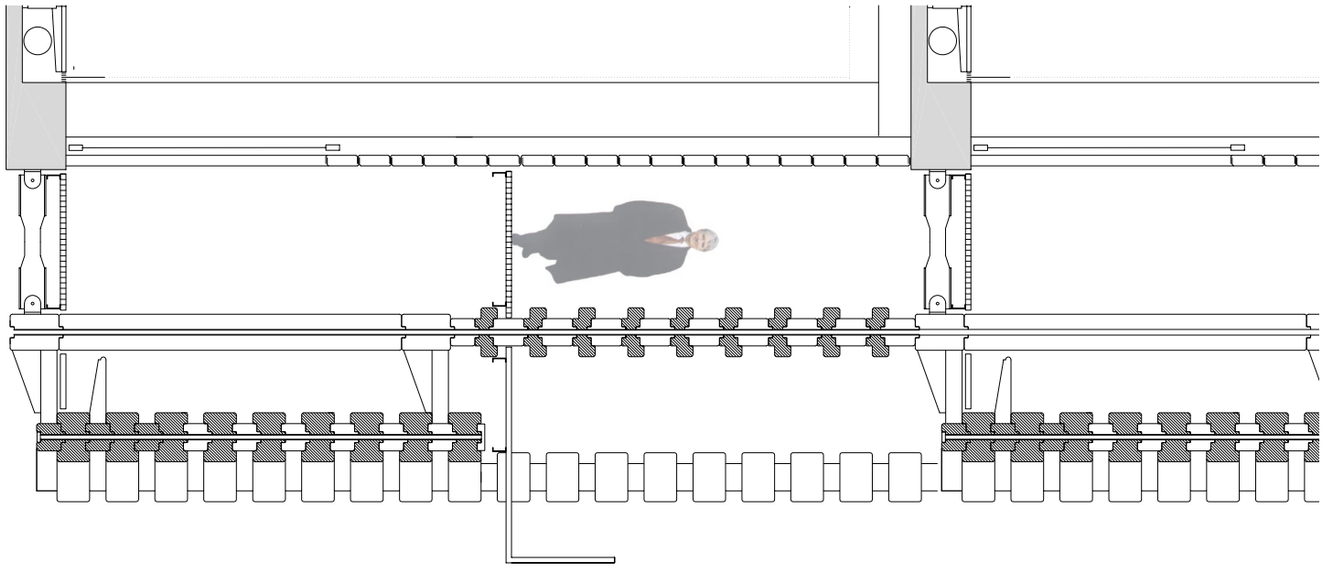
The outermost layer stands as a unifying gesture. The screen makes an equivalent field, from which a pattern emerges automatically when repeated. The location as the outermost layer establishes unification as the face of the unified Europe for the world.

A
5.44

Wall (A): partial elevation



Wall (A): section



Wall (A): screen section

MODERN MASS

The nature of the wall (A) construction is conceived of as a modern fortress in that it seeks to re-interpret the typology of Fortress and its particular quality: massiveness. Early design invesigations focused on the tradition of mass as means of protection. Traditionally, mass in architecture had manifest itself as material density. Massiveness was inherently linked to archaic methods of construction, which have proven inapproporiate for hedium and high-rise buildings. As a result, the focus in the development of a fortified wall in the project focused on a contemporary interpretation of mass as visual density. By dividing the responsibilties required of boundary condition at wall (A), a system of discreet material layers was developed.

Kunsthaus Bregenz: Zumthor

For the concentration of mass-elements defined by adjoining surfaces it is of decisive importance the 'corners' be intact. The treatment of corners, therefore, often determines our interpretation of the mass-form, and tells us if the building is intended as a massive block or as a juxtaposition of thin bounding surfaces. (Norberg-Schulz)

San Carlino alle Quattro Fontane (1:1 model): Mario Botta | Acaddemia di Architettura

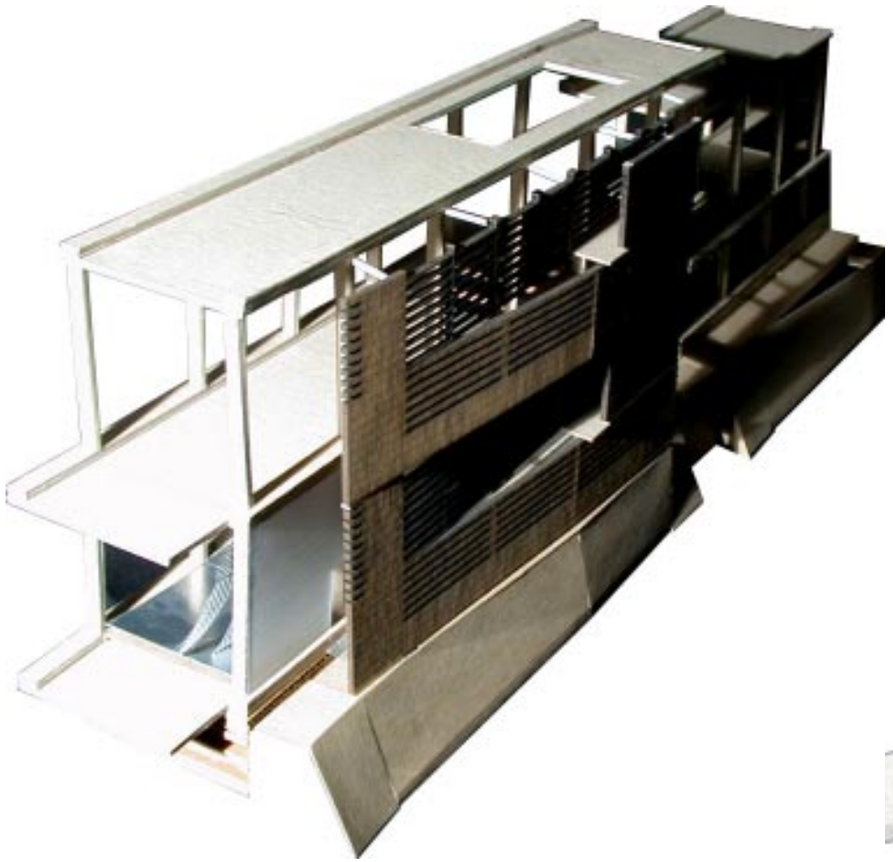
A massive system is defined as consisting of elements which are simultaneously bounding and supporting. (ibid.)

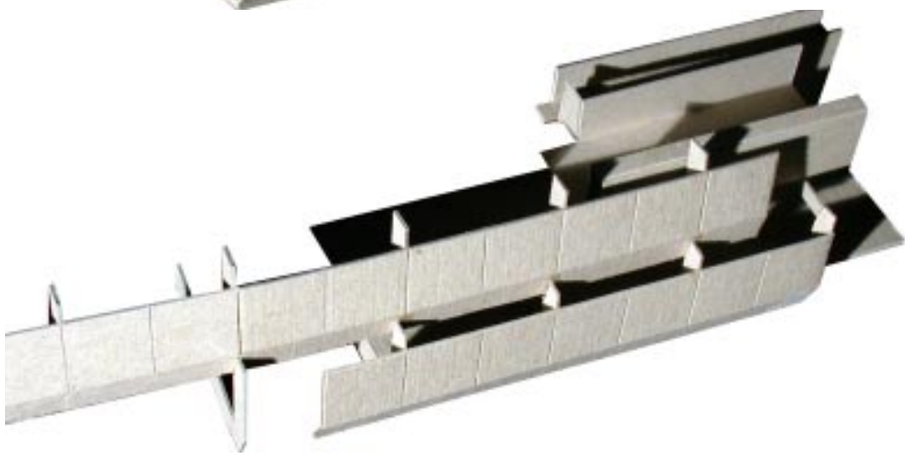
Signal Box: Herzog + DeMeuron

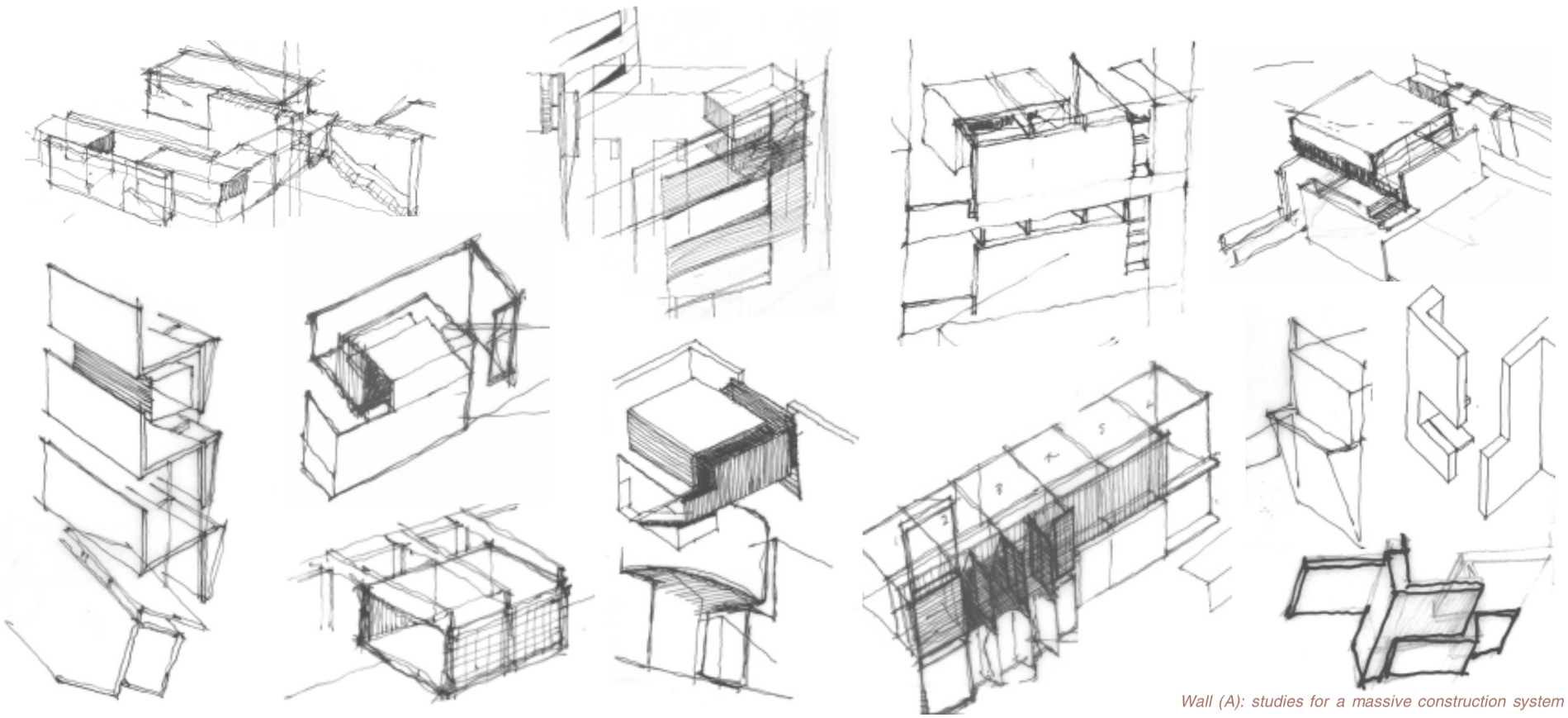
The size of the openings is also of decisive importance to the characterization of the mass…Relatively small openings (holes) stress the massivity. (ibid.)

MODERN MASS

A multitude of proposals that explored the possibilities for expressing massiveness were made. Inevitably, these relied on a notion of a deceptive appearance. Eventually, the study of mass led to an attempt to redefine, according to a contemporary understanding, mass as a density of bounding layers.

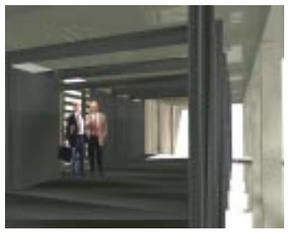




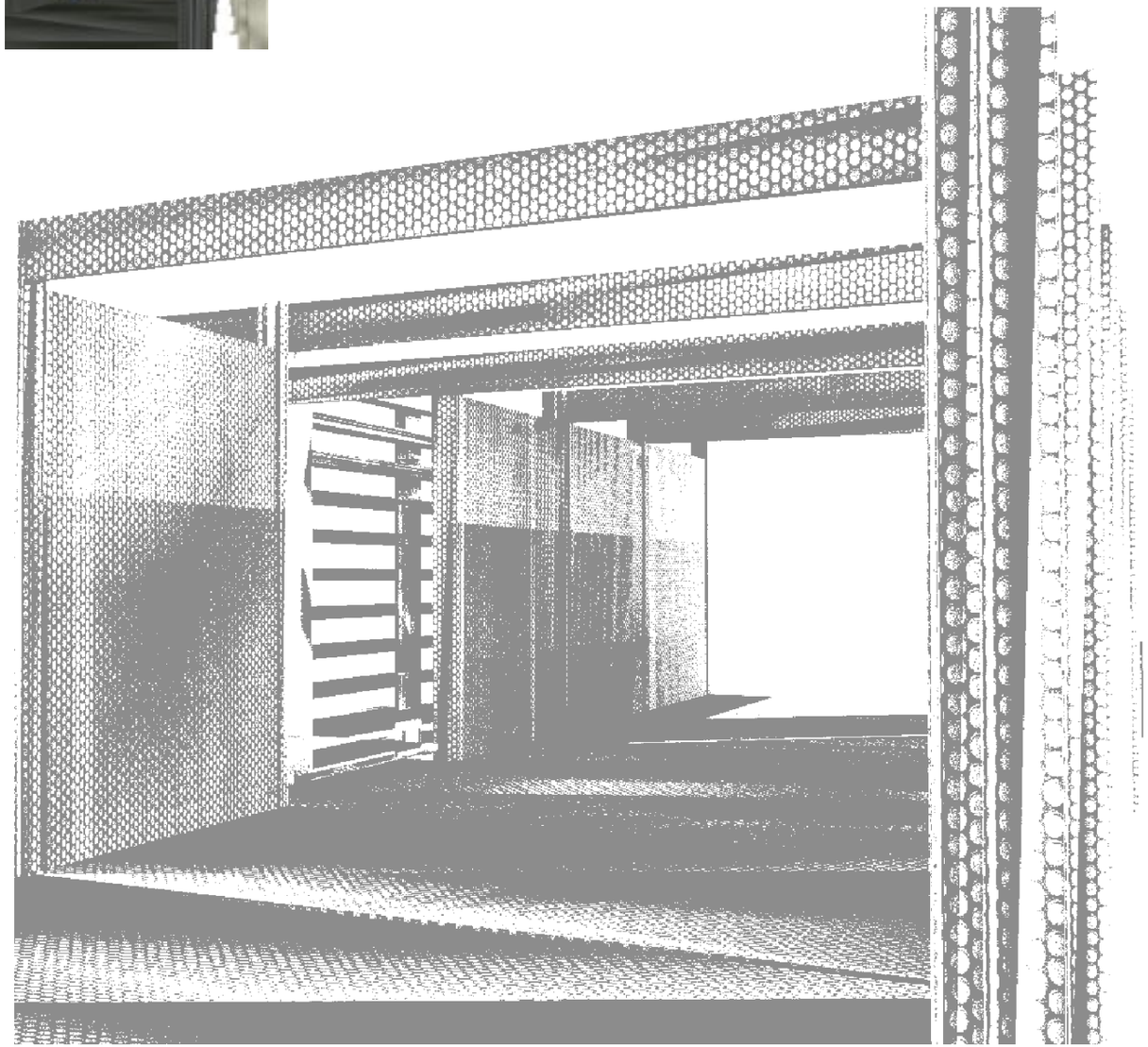


Wall (A): studies for a massive construction system

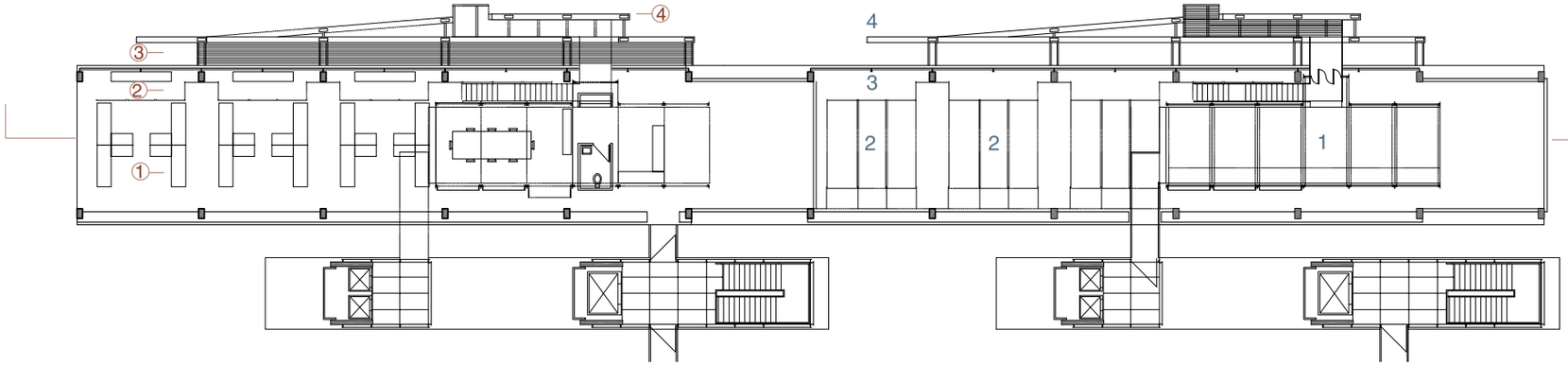
AMBASSADOR CHAMBER

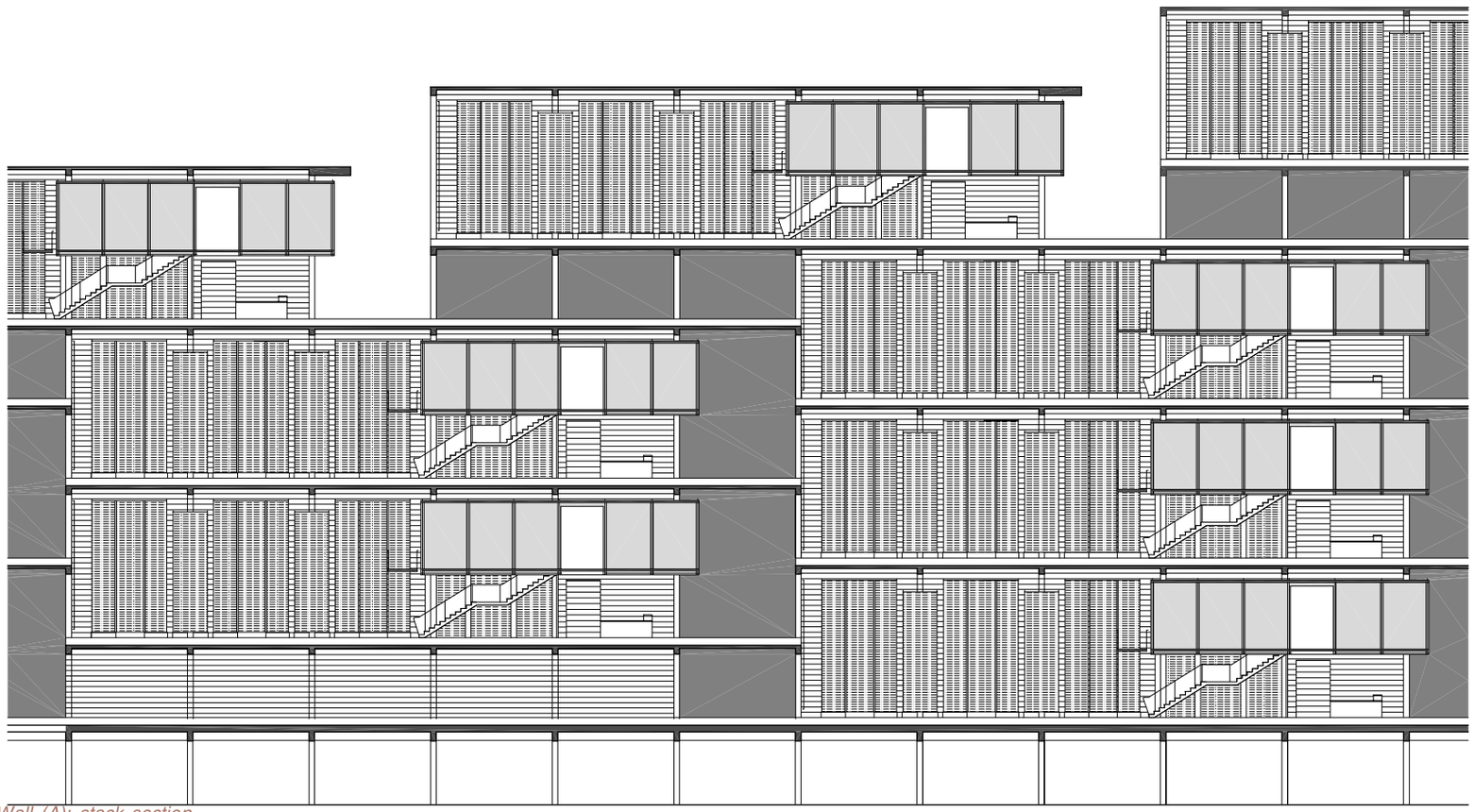


The ambassador chamber is conceived of as an ‘indestructible’ object, which stands as the last layer of protection of the occupants of each chancery suite. In the case of a severe attack, the integrity of the layered facade and the overstructured structural frame could be compromised. In that case there is a risk of progressive collapse (‘pancaking’ of floors, one atop each other). The ambassador chamber would be made to withstand the cumulative load of collapsed floors upon it, and its contents would survive relatively intact.



A
5.50





Wall (A): stack section

LAYERED FACADE

①

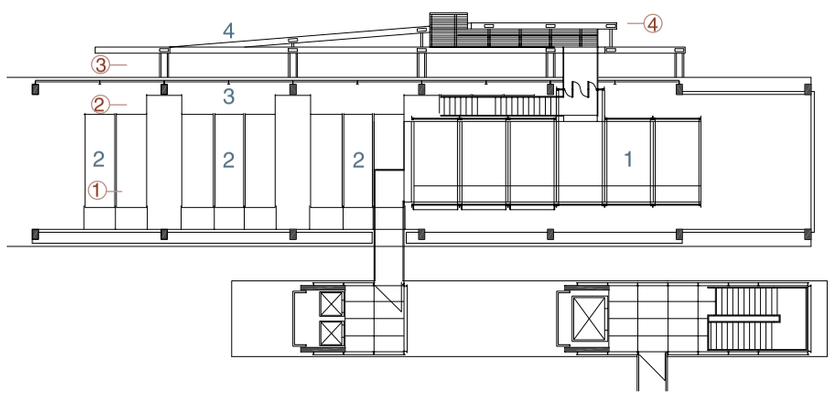
②

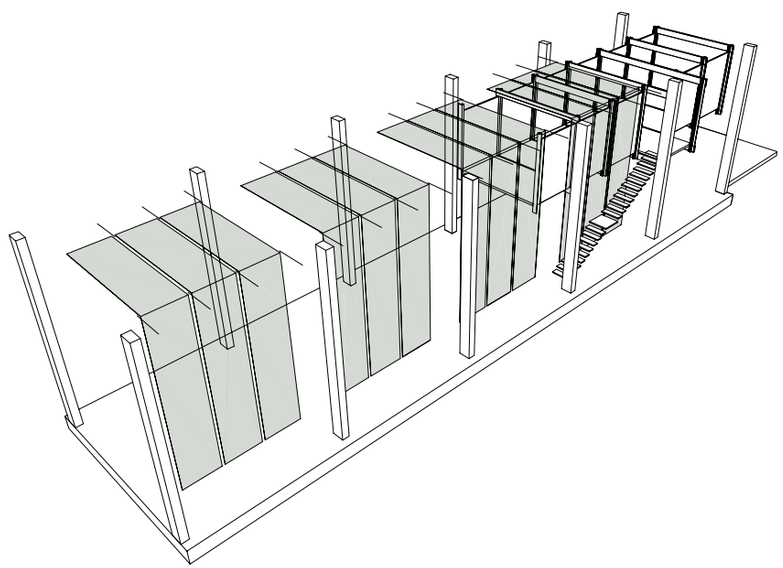
1 Stainless steel mesh is an interwoven fabric, which is available in several types and patterns, which transmit variable amounts of filtered light. This material will serve as a barrier against flying glass and other projectile fragments.

2 Cast glass channels are more rigid than glass sheets due to their structural cross section. Glass channels serve as insulated double glazing and as an effective sound barrier when stacked back to back.

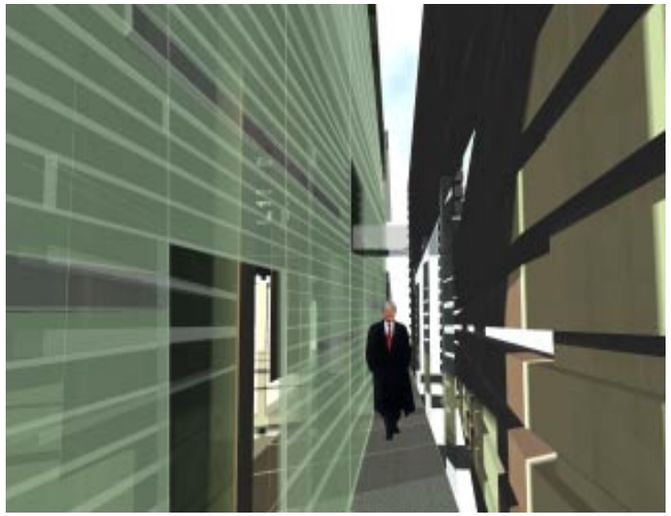
The spaces between the wall layers are habitable.

A
5.52

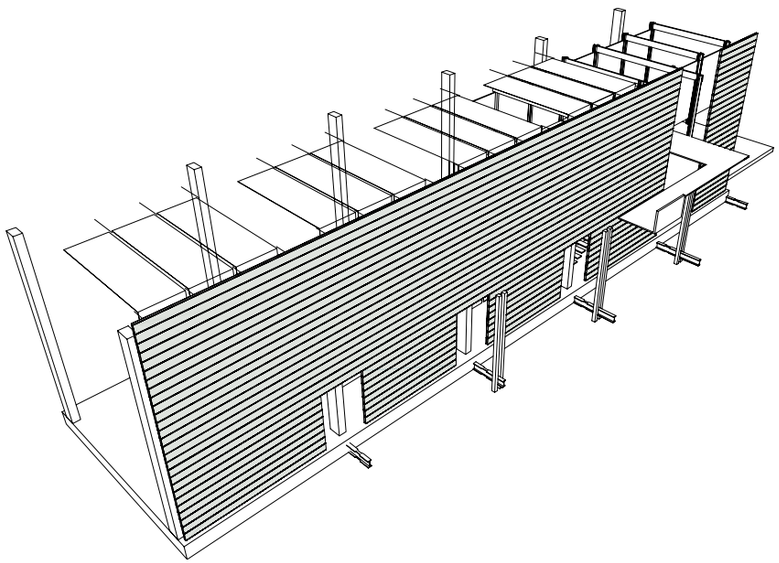




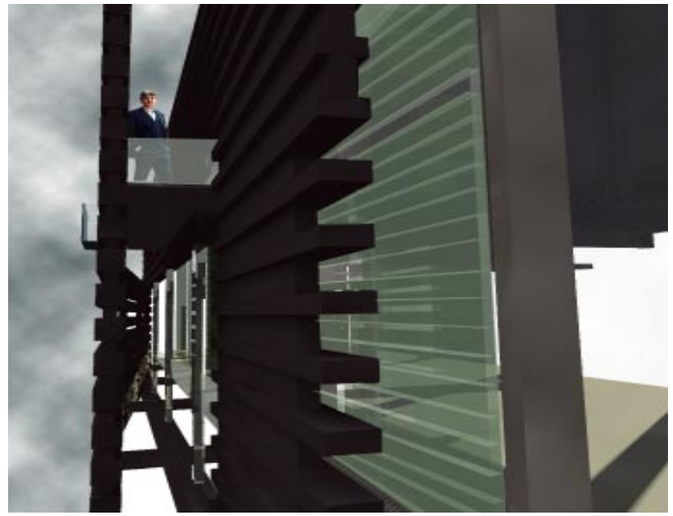
③



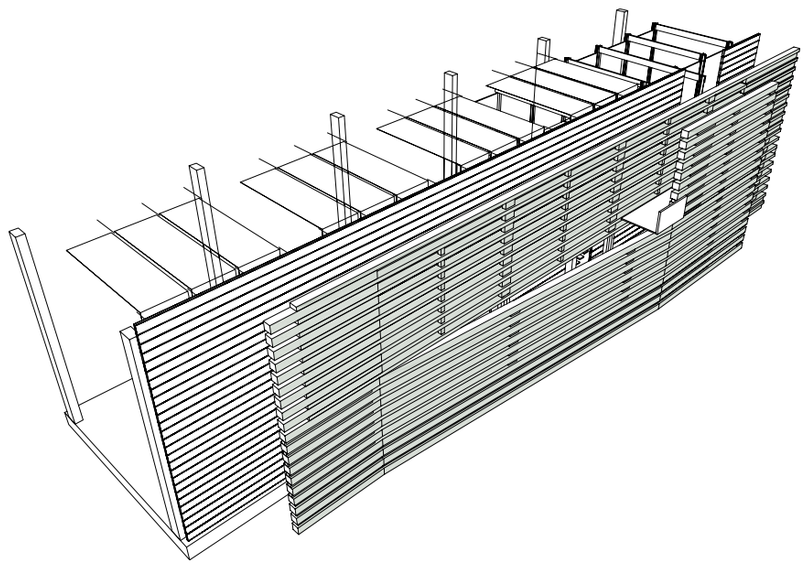
3 The precast conrete screen-wall is tied to the building frame with steel struts which are designed to absorb blast energy and strategically fail.This system can be understood as a **‘crumple zone’** for the building.



④

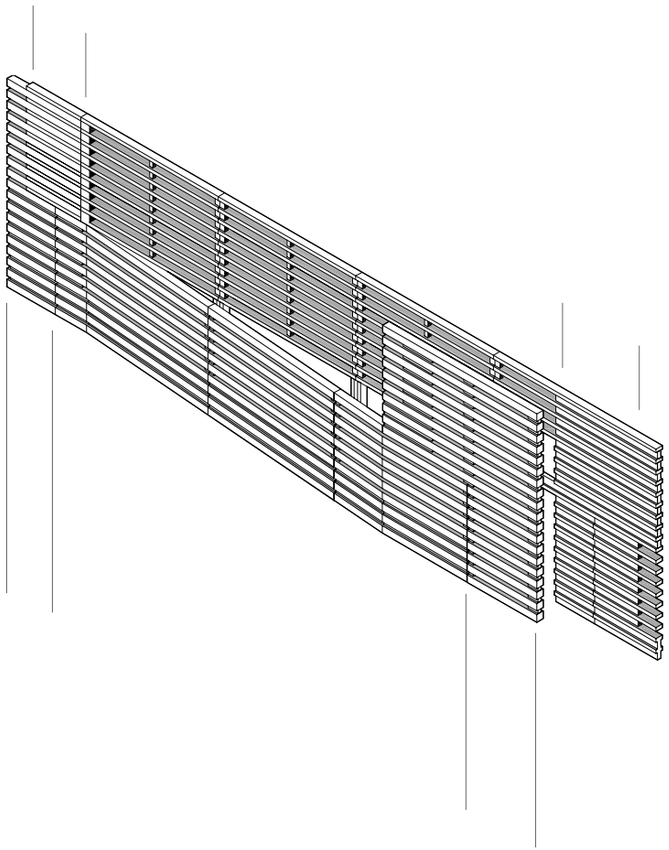


4 A **self-supporting concrete screen-wall** serves as the absorber of energy from a blast. It must withstand the unpredictable blast force trajectory and withstand the wave of energy.

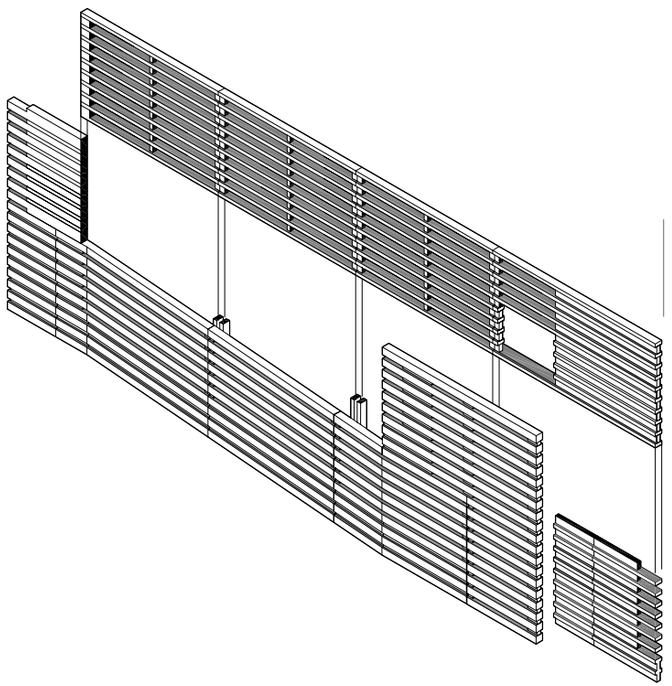


PROTECTIVE SCREENWALL

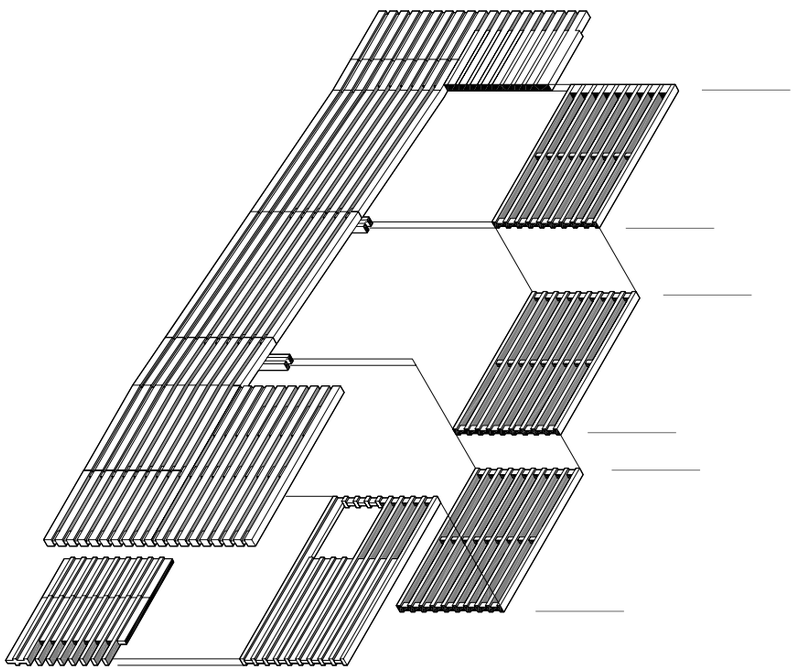
The exterior screen wall is stands independent of the building structure. It is made by a system of stacked precast concrete components . The kit includes four types of interlocking plank sections which may be individually configured according to the needs of each member state. When assembled and post-tensioned, the wall acts as an expendable shield.The screenwall is a redundant structural system. It is made to stand, despite partial destruction, by transferring structural loading to alternate short spans.



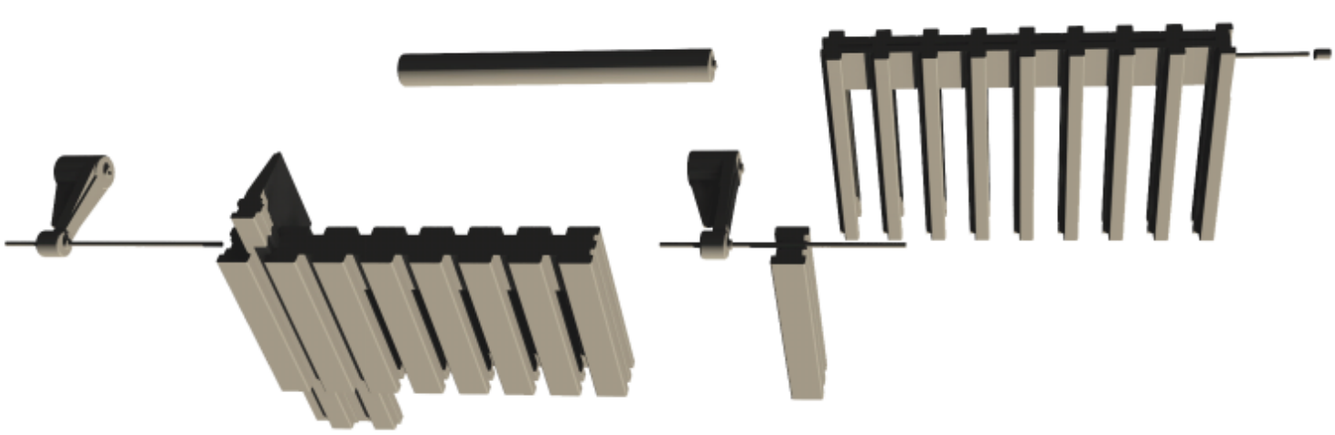
Stacked, load-bearing columns carry dead loads to ground.



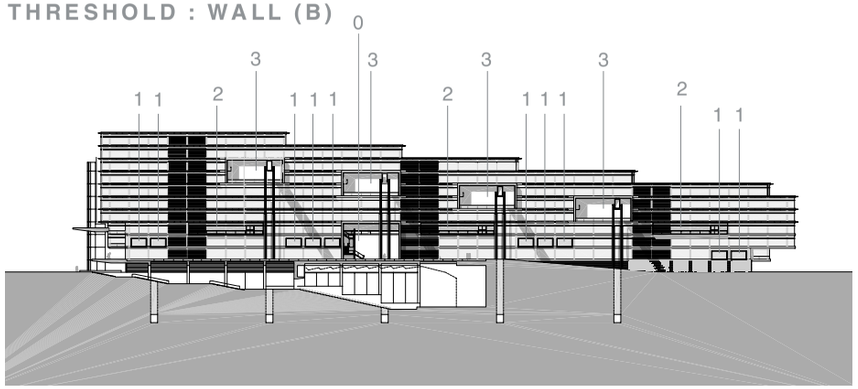
A Vierendel beam comprised of prefabricated segments spans between stacked columns.



A set of prefabricated segments spans between secondary spacer-columns.



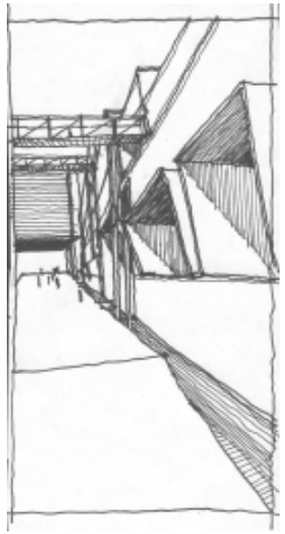
THRESHOLD : WALL (B)

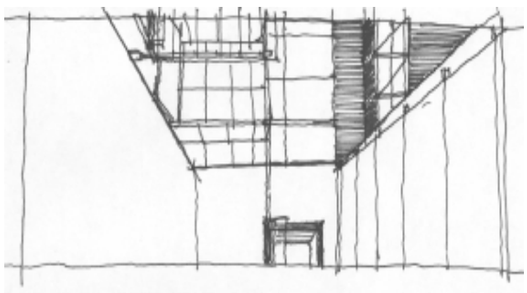


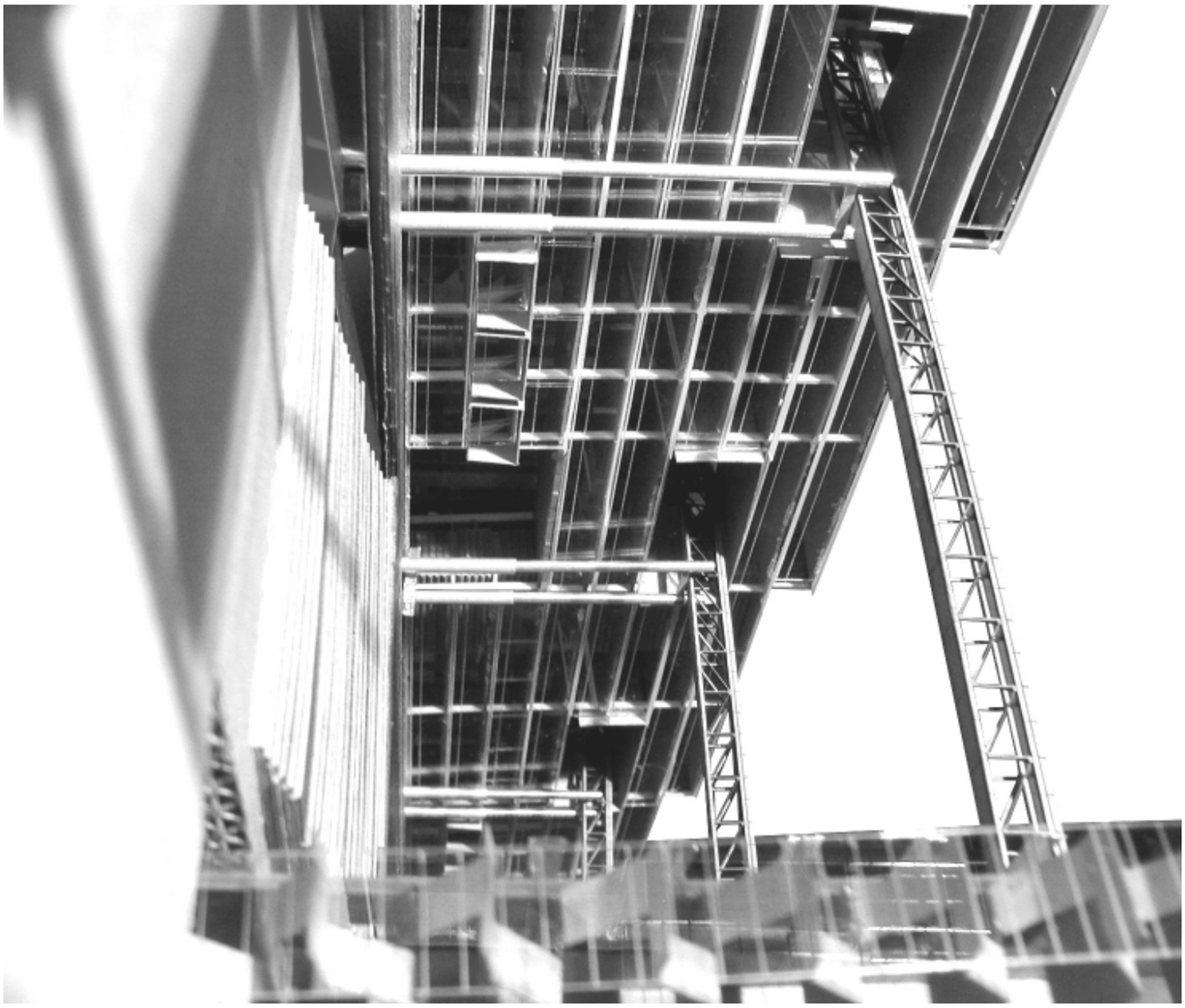
Wall (B) is positioned as the threshold between the very public wall (C) and very private wall (A). In this layer, the EU departments interact with the executives of member countries and the public. The form of this building layer is the result of the effect by adjacent orders. The occasional vertical core and the penetration of bridges measure the horizontal continuity of floors. The organization of functions within the wall is linear. Each department occupies a floor (that grows along its length when necessary). Its skeletal grid construction creates spaces for adaptable and flexible uses.

A set of feature elements are used to articulate the public face of wall (B).

0 Public Threshold
1 Retail display | cafe'
2 Reading terrace
3 Bridge Aperture



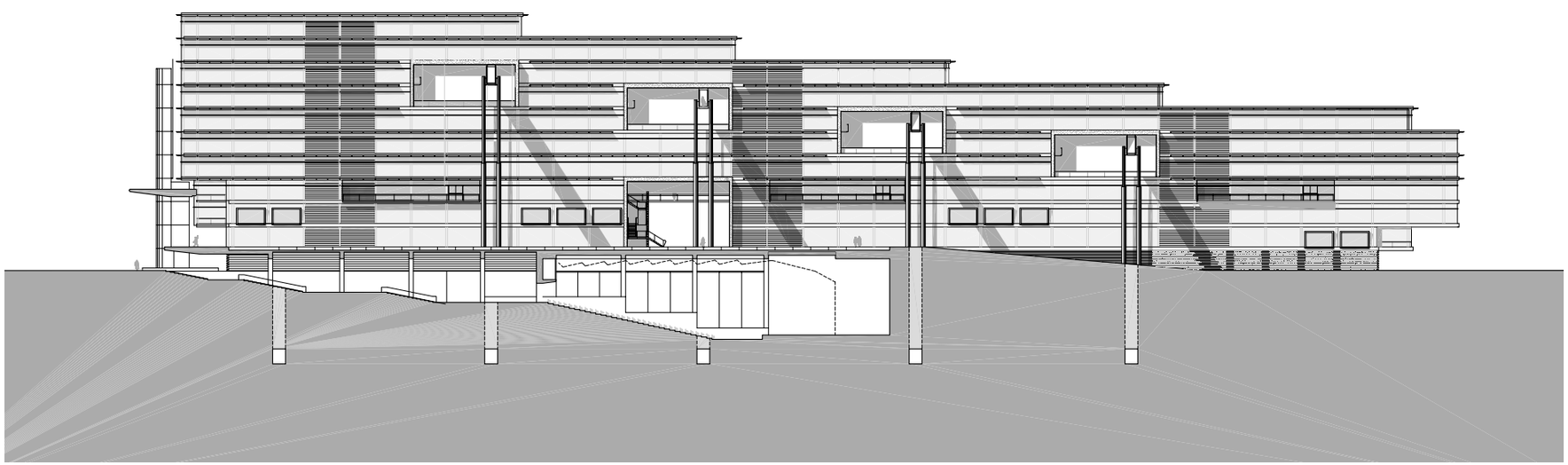




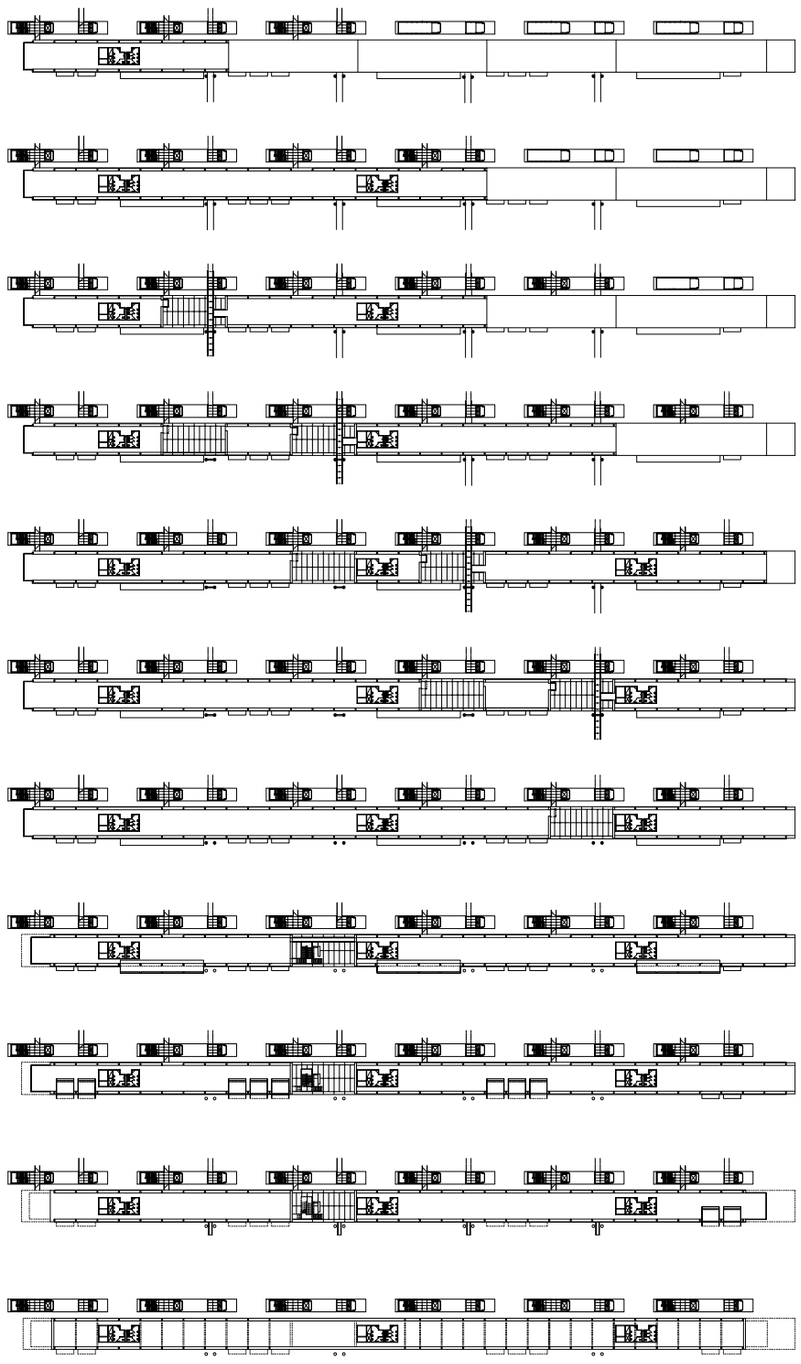
ADAPTABILITY : EVOLUTION OF USE

The potential change in usage of a building is an essential issue for architects to address in design. A building will likely be expected to adapt to changing needs of its users, or, to change in use. The building must be recognized as an instrument at the service its user. To anticipate re-use reqiures us not to overestimate the initial use. This can be translated in terms of structuring space and suggesting patterns of usage without prescribing particular means of use. It is accomplished here through a adaptable ordered system. Linear orders allow for logical means of expansion when necessary. The requisite flexiblity required shifts focus toward the boundary condition and the degree of envelope presence.

B
5.58



Wall (B): Section / Elevation



Begin Consular Offices

Library

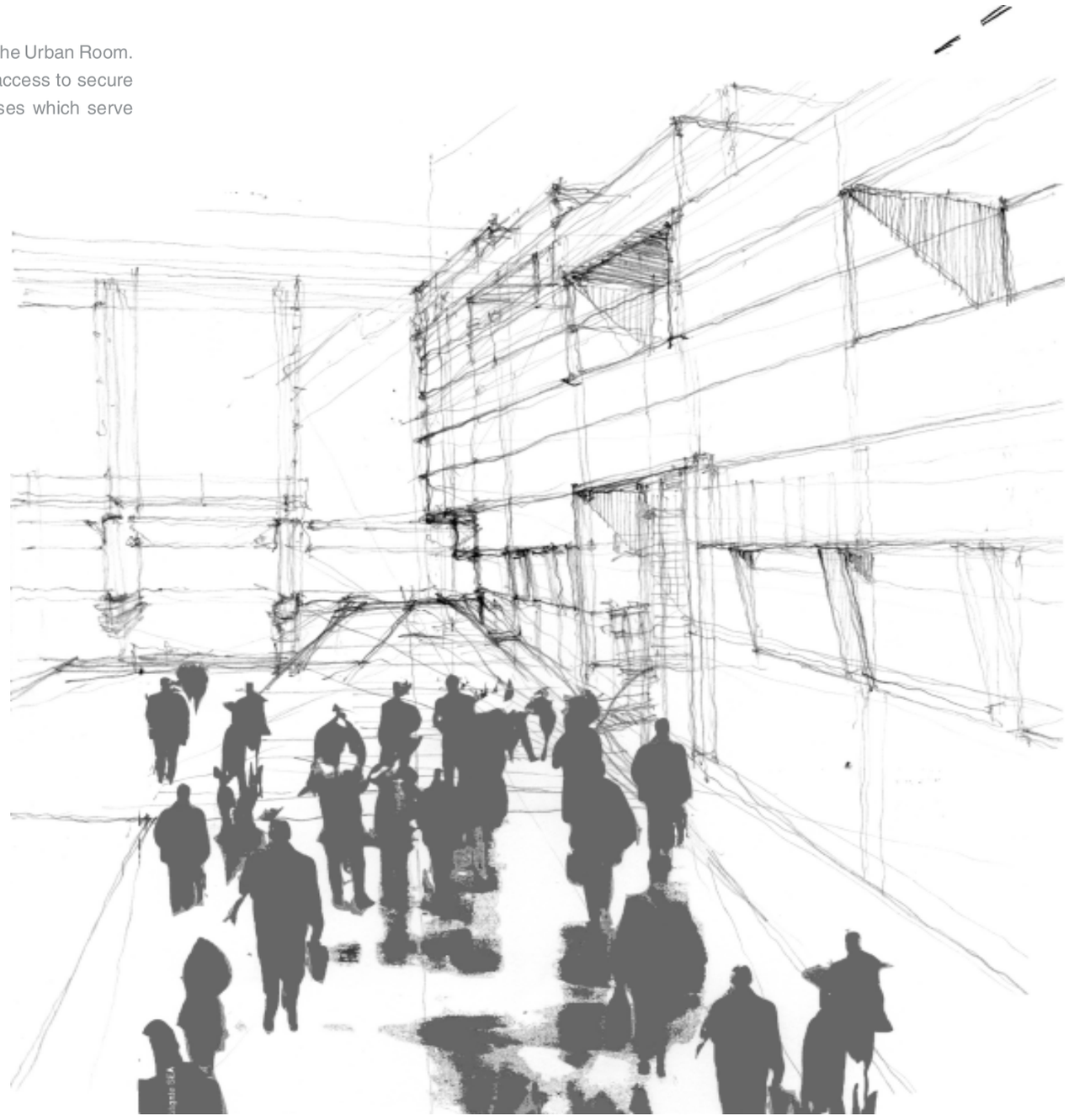
Retail / Dining

Concourse

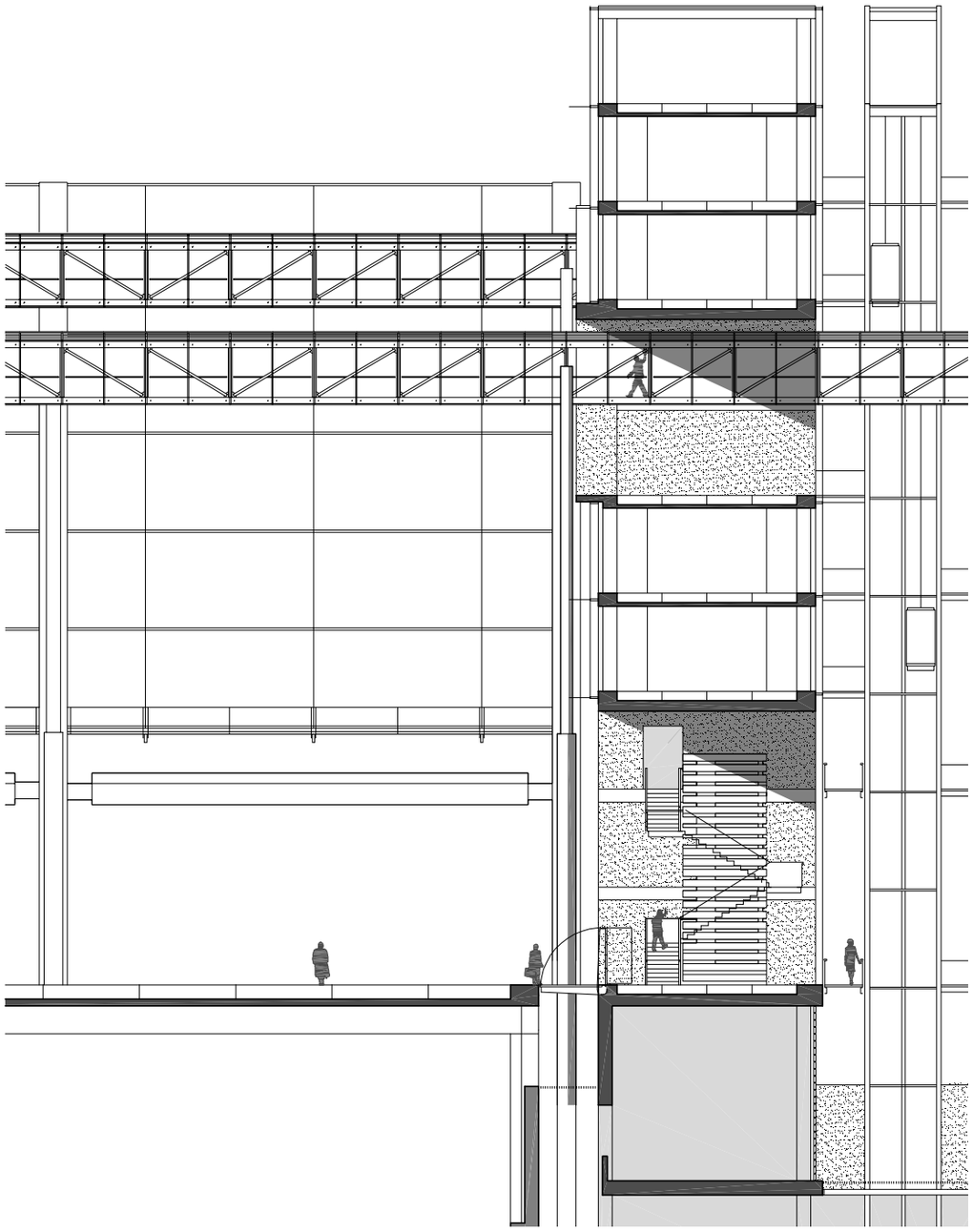
Wall (B): Plans (all levels)

DUALITY : PUBLIC

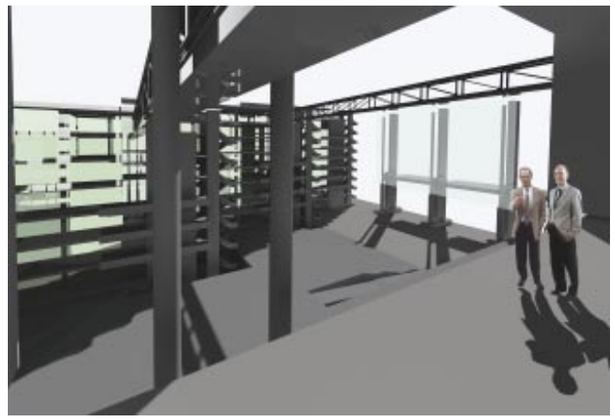
Wall (B) defines the northern edge of the Urban Room. It serves as a means for controlling access to secure areas. Simultaneously, it contains uses which serve and sustain the public concourse.



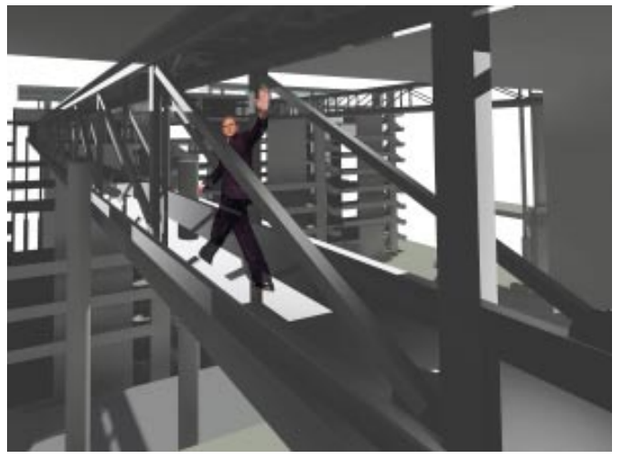
B
5.60



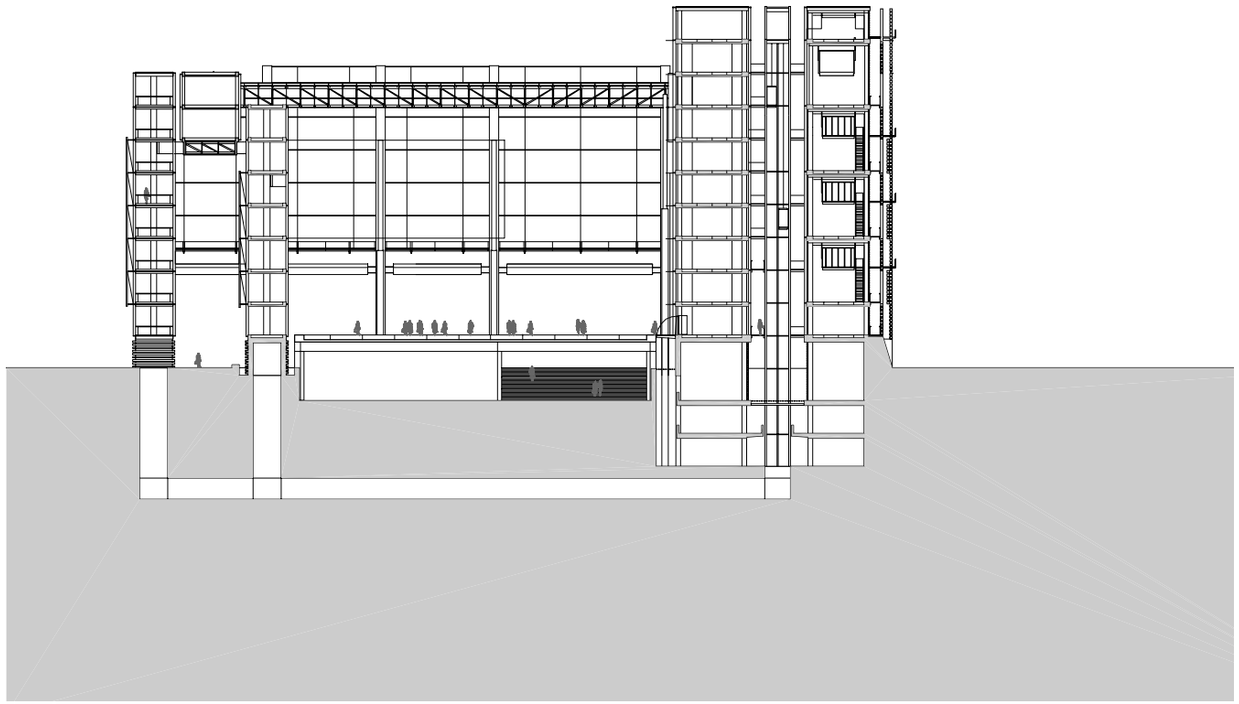
Wall (B): Section at Bridge Aperture / Public Entrance

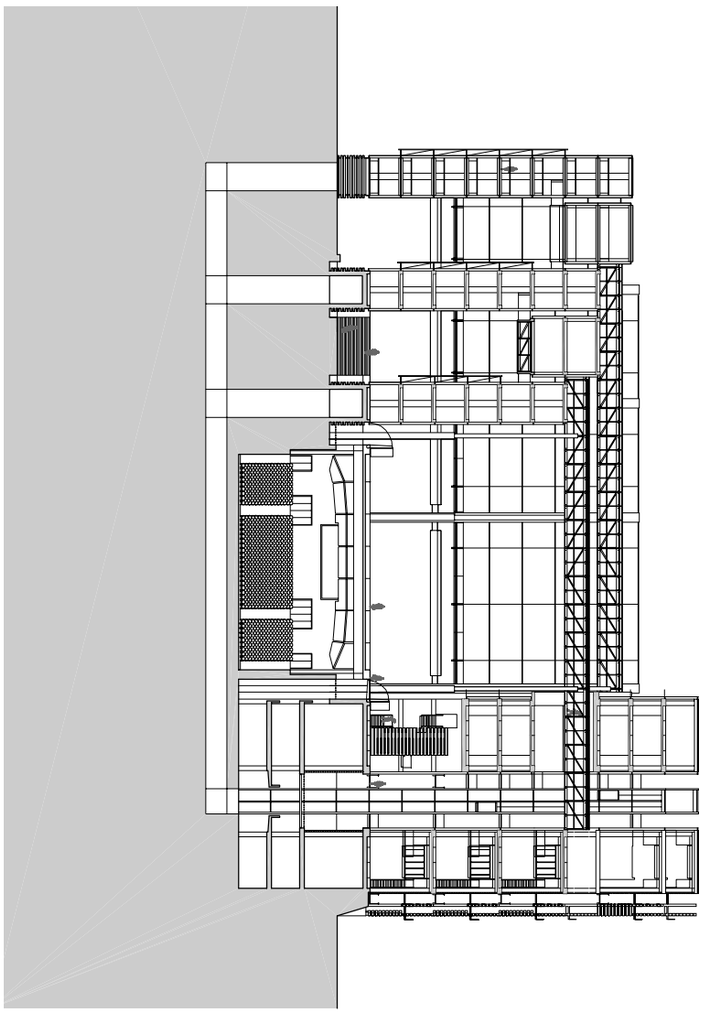


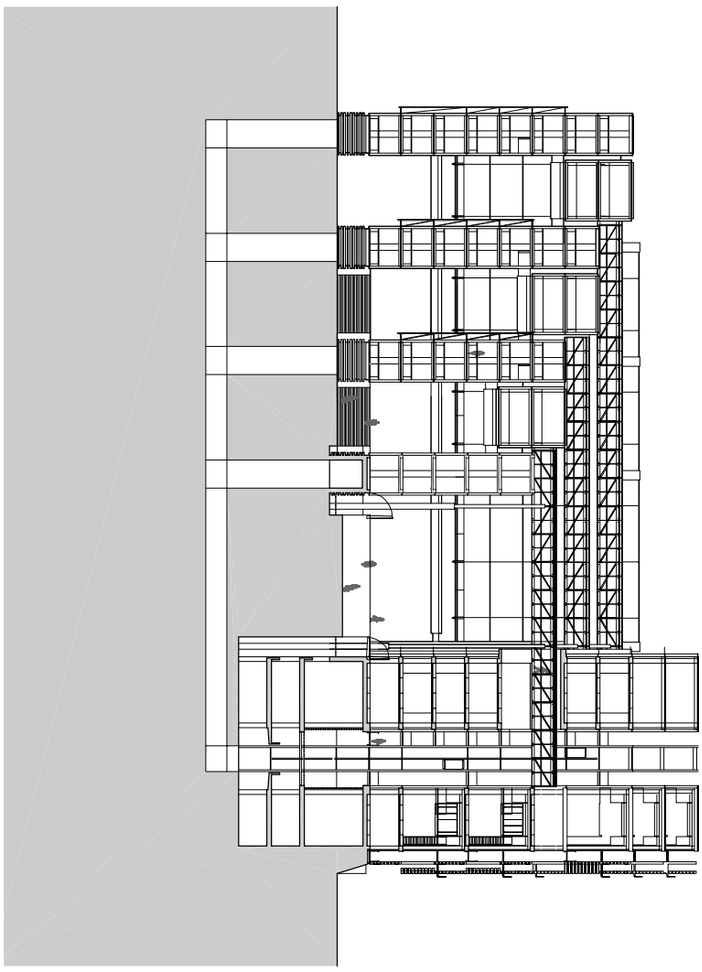
Wall (B): View from Bridge Aperture

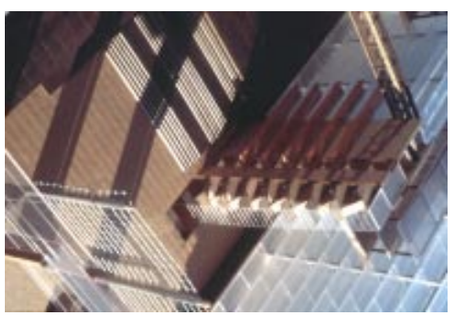


Wall (B): View from Bridge Entrance









SCREEN : WALL (C)

An alternating series of planar glass volumes and transparent glass boxes suspended between, serves as a protective barrier from street noise and ballistics. The wall segments contain exhibition galleries, while the volumes serve to exhibit diplomacy conferences. Each is structured as a single column row, which support crossing structure for the conference volumes. Each segment is served by a rigid core at each end which allow for egress and services.

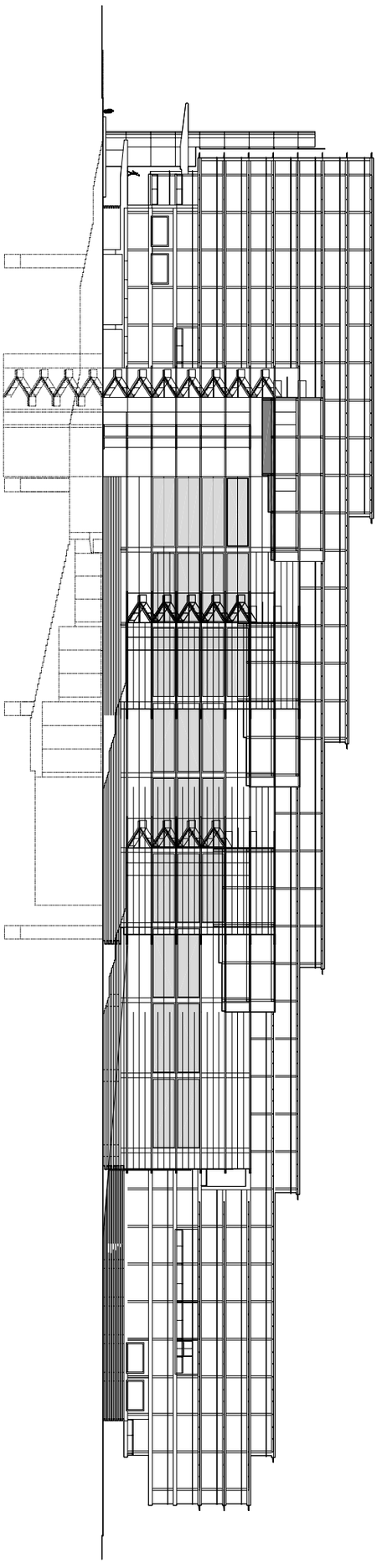
Wall (C): Section

TRANSPARENCY

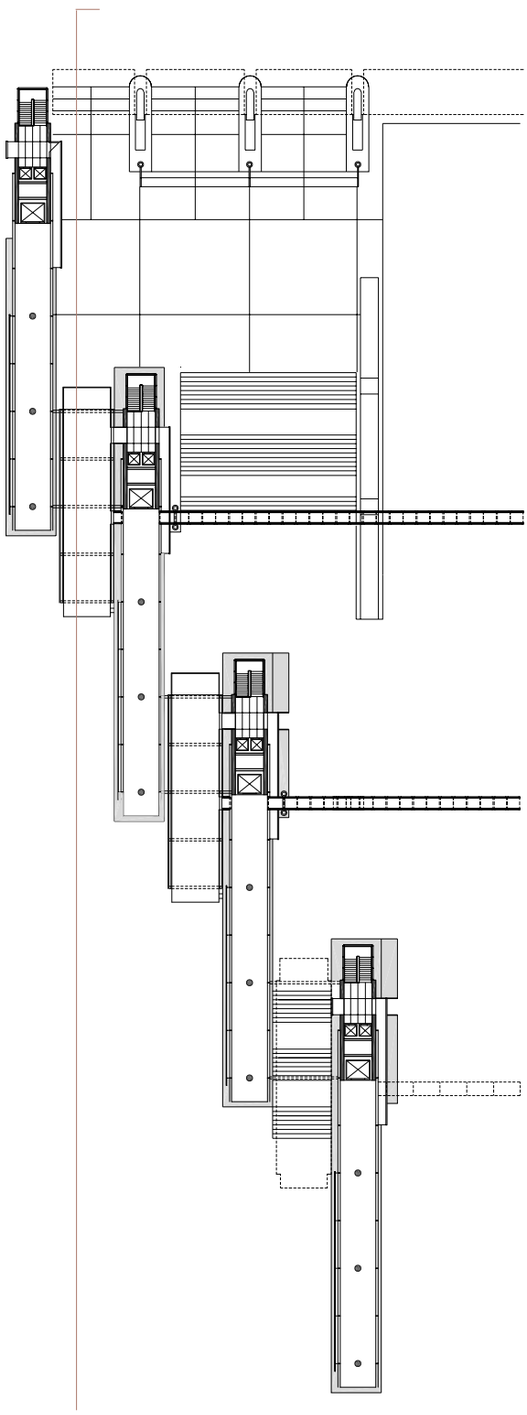
Wall (C) exploits a condition of extreme transparency. Its linear galleries are designed to reveal their contents to the city, while the secure conference rooms above become parts of an exhibition of democratic openess.

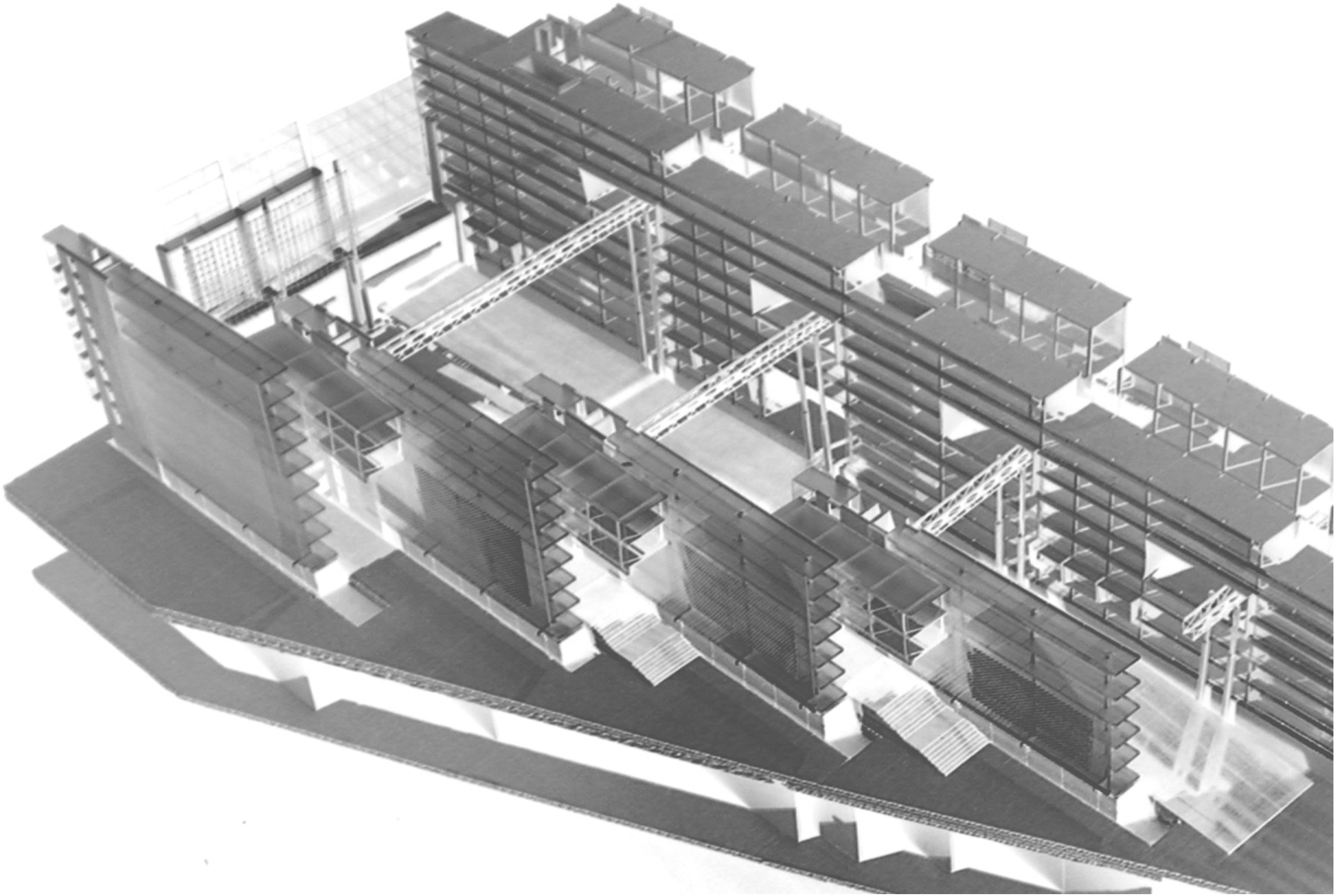
C
5.66

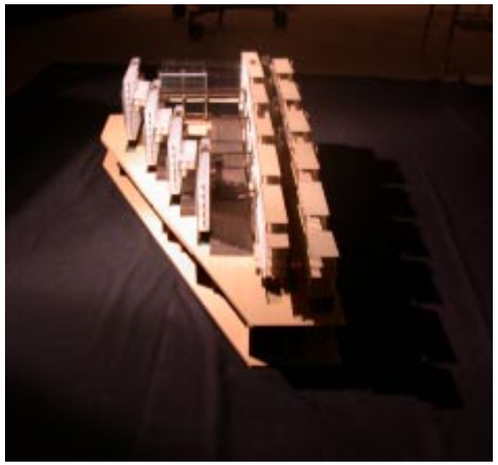
Wall (C): Section / Elevation

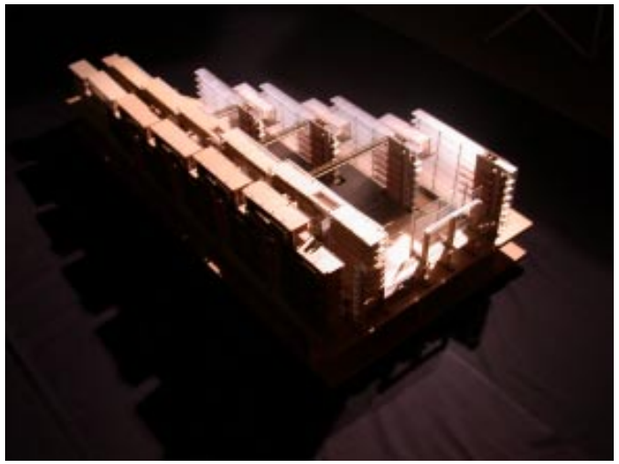


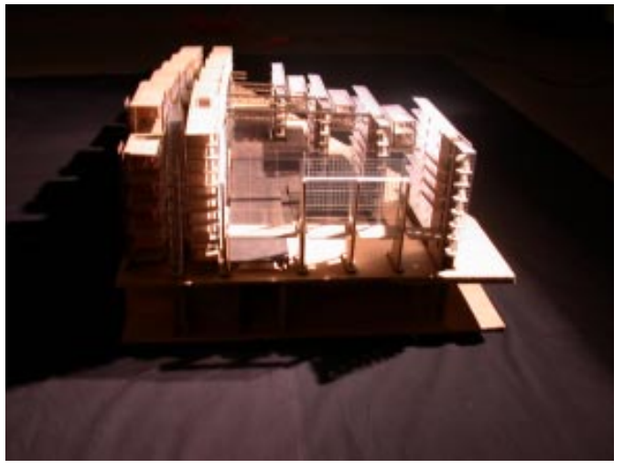
Wall (C): Plan at Level 8



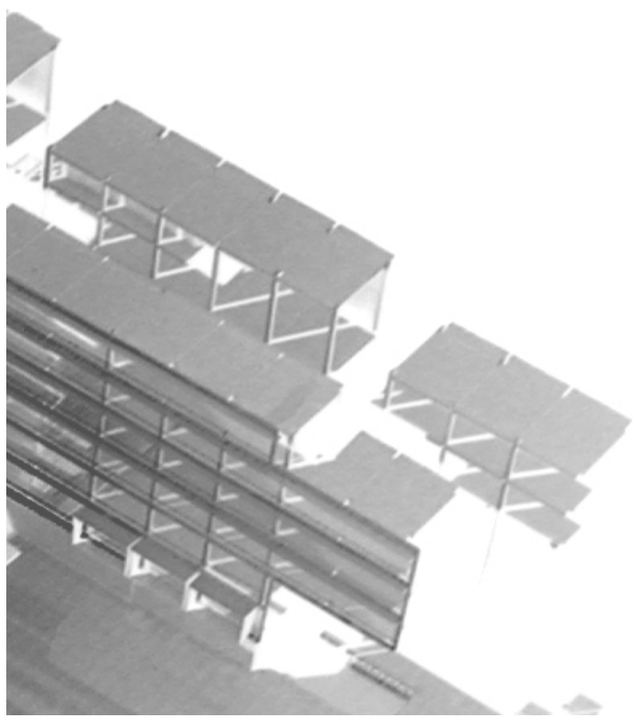




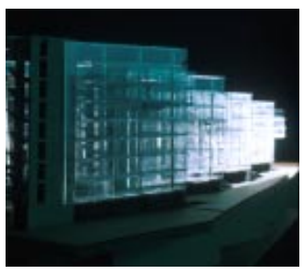




This project for an Embassy for the European Community is the result of a process of synthesis. It simultaneously makes a structure for public space in conjunction with the development of programmatic structure. It offers an ordering system that reconciles issues relevant to general (urban) and particular (local) realms. With the considerable scale of the complex, comes an obligation to make a legible architecture. The necessary degree of predictability increases with the scale of a project. Where a residence is closely related to the scale of an inhabitant, the vast, urban complex must mediate between a range of scales, from urban to the individual. The whole is rarely, if ever, viewed or experienced in its entirety. Instead, the reading of the structure must rely on a reasonable, repetitive module. Thus, the large project relies heavily on an ordering system.



I would like to express my sincere gratitude to all who have become a part of my life and work:
To my committee; I will continue to appreciate your contribution to my education as an Architect.To my friends; it has been a pleasure to learn with you.
To Daniela; No words can express my appreciation for everything you have done for me, and the time we have spent together.



PRINTED SOURCES

Studies in Tectonic Culture : Frampton

Intentions in Architecture : Norberg- Schulz

Lessons for Students of Architecture : Hertzberger

Technology, Place & Architecture: The Jerusalem Seminar in Architecture : Frampton (editor)

Theorizing a New Agenda for Architecture : Kate Nesbitt (editor)

Palladio's Children : Habraken

PHOTOGRAPHIC CREDITS

All images created by Author except the following:

Finnish Embassy - Washington DC: www.Heikinen-Komonen.fi/

Nordic Embassy - Berlin: www.Berger-Parkkinen.com/

Suit of Armor: www.MedievalWeaponry.com/

Snow Fence: www.DGIindustries.com/

Auto Frame: www.AutoRacing.com/

Offshore Oil Rig: www.OffshoreTechnology.com/

EDUCATION

2002 : 1999 Master of Architecture
VIRGINIA POLYTECHNIC INSTITUTE and STATE UNIVERSITY blacksburg,va
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: 2002 SKIDMORE OWINGS MERRILL LLP san francisco, ca

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1999 : 1996 DECKER LEGGE KEMP Architecture Landscape Planning, Inc. chicago

1999 : 1998 HARRINGTON INSTITUTE of INTERIOR DESIGN : Adjunct Faculty chicago

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STUDY ABROAD

2002 International Architectural Education Exchange Urban Design Workshop: Lisbon, Portugal

2001 CAUS European Residency: Riva San Vitale, Switzerland

1994 SAED European Residency: Firenze, Italy

HONORS | AWARDS

2002	SOM Foundation Traveling Fellowship: Portfolio Competition	SOM - finalist
	INform Magazine Annual Design Awards: Objects + Furniture	Award	Publication
	VIrginia Society AIA: Virginia Prize Student Competition	VA - honorable mention
2001	Graduate Faculty Award for Excellence in the Study of Architecture	
	Bruce Scott Scholarship for the Study of Ethical Issues in Architecture	
	Tau Sigma Delta Honor Society	Invitee
	SOM Foundation Traveling Fellowship: Portfolio Competition	VPI - nominee
2000	ACSA |Wood Products Council International Student Design Competition	First Prize
	Virginia Society AIA: Virginia Prize Student Competition	VPI - finalist
1996	Kent State Chapter	Tau Sigma Delta Design Competition	Finalist
1995	Kent State Chapter	Tau Sigma Delta Design Competition	Finalist
1994	Ohio Concrete Block Association : Annual Design Competition	KSU - Third Prize