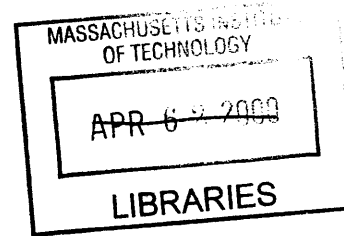
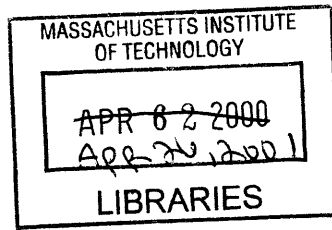


ROTCH



Re-Embedding the Global Soul
Joy Wang

Bachelor of Science in Art and Design
Massachusetts Institute of Technology
February 1997

SUBMITTED TO THE DEPARTMENT OF ARCHITECTURE AND PLANNING IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARCHITECTURE AT THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY
FEBRUARY 2001

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 Roy Strickland
 Professor of Architecture
 Chairman, Committee of Graduate Students

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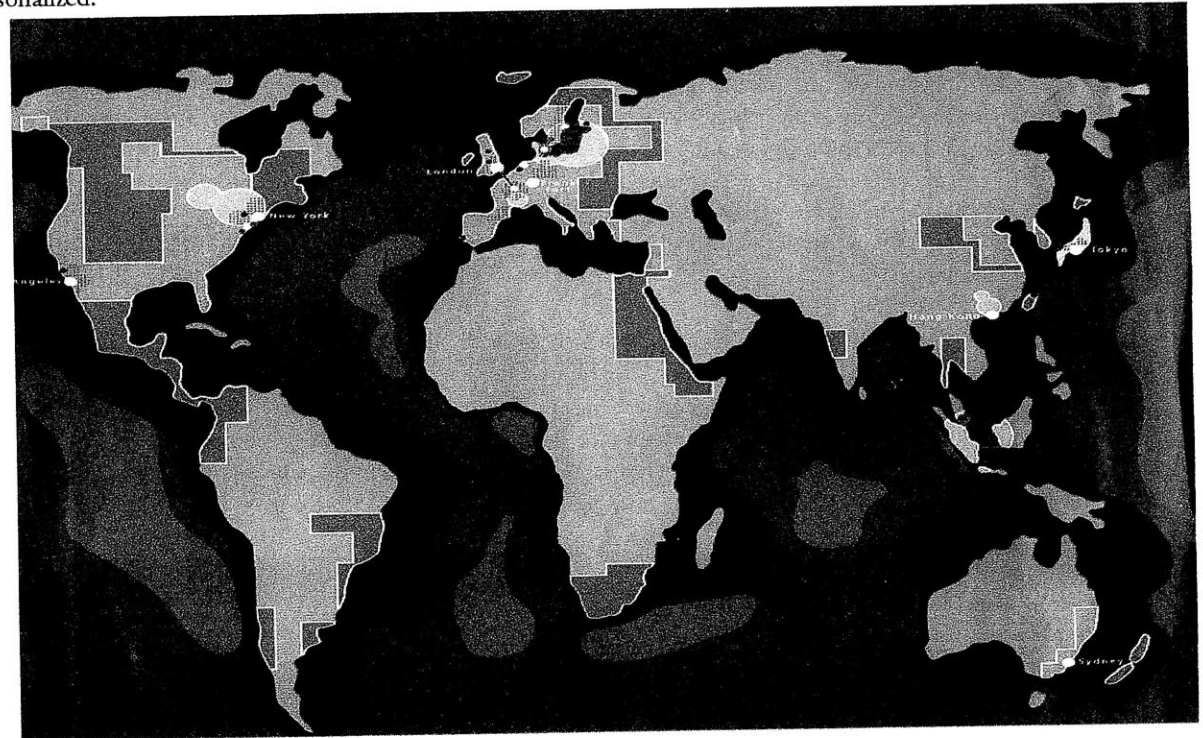
Re-Embedding the Global Soul
Jade 02

READERS

Julia Scher
Bill Porter

BACKGROUND

Globalization occurs through the engagement of local economies in global economies. In the process, national borders are blurred as international transactions, cultural attitudes, and consumer preferences migrate and merge independent of the state lines. (Ibeling) Cities become increasingly generic following development patterns established by ever-larger corporations, bureaucracies, and western-based standards. Modernization becomes increasingly equivalent to westernization, but along very corporate lines. (Ibeling & Koolhaas) The sense of place becomes more and more homogeneous. Spaces become less and less personalized.



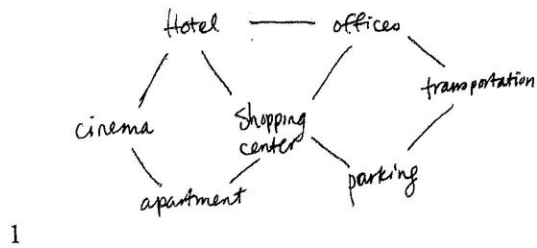
The options available to global nomads today are very limited and do not adequately provide for a sense of home. In Hong Kong, global nomads live in self-contained hotels. One example is the Pacific Place in Hong Kong. It is located in Admiralty, a district adjacent to the CBD, Central, of Hong Kong. The Pacific Place consists of a four-storey shopping mall, two service-apartment buildings, two office-buildings, and three four to five star hotels. It is a totally self-contained complex in the sense that one does not have to leave 'the building' and 'it' provides everything that one would ever need.



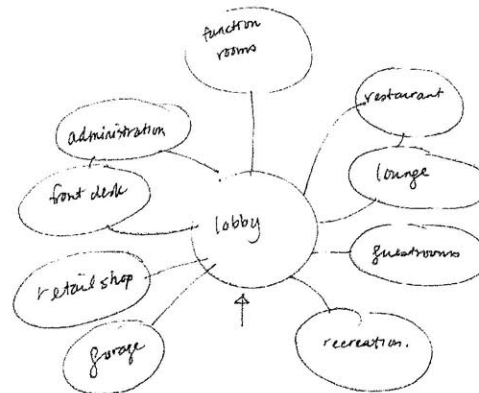
The essence of the blasé attitude is an indifference toward the distinctions between things.

-George Simmel, *The Metropolis and Mental Life*

As Richard, a global nomad described in the book by Pico Iyer, said, "The things about [Pacific Place] is that you've got a mini airport on the ground floor, where you can check in for all Cathay flights. There's a Seibu department store on Level Two, where you can buy everything you want. My bank's next to the elevator, and the Immigration Office is next to my office." (Iyer 82) While one is benefiting from the stability and convenience that such self-sufficient complex offers, one suffers from the lack of adaptability to the true local condition. One is also deprived of the 'making-of-place' to create a sense of home in the midst of homogeneity.



1



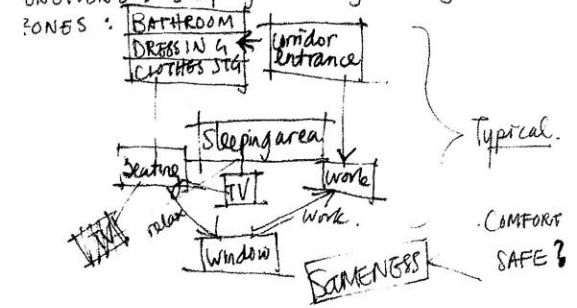
2

PROGRAM BASED ON TYPICAL HOTEL ROOM PROVISION

- ① King, twin, double double bed
- ② bath
- ③ dressing area
- ④ lounge eating w/ food work area

+ storage for personal belongings
pt: convertible sofa?

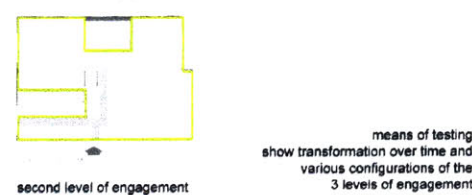
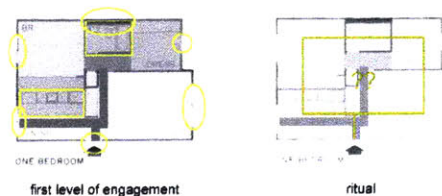
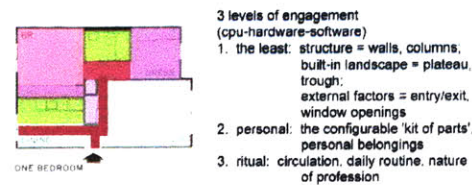
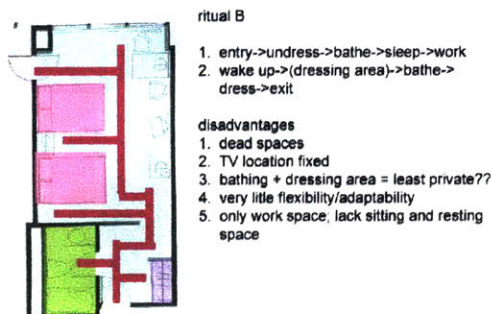
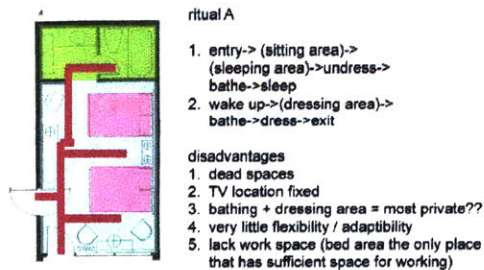
FUNCTIONS: sleeping, relaxing, working, entertain



3

1. Diagram of typical self-contained hotel design 2. Diagram of typical hotel design 3. Program of a typical hotel room

Are these 'places' "appropriate" for people who are always on the move? Do these places, i.e. self-contained hotels, fall into the category of being generic, homogeneous, lacking personalization? Can the lifestyle of these people inform us of the "right" kind of architecture catered for them other than hotels? Can the conceptual diagram of a typical hotel be applied to another model? What is the program? What kind of furniture piece can function to re-embed people into the building and/or the urban context? What program does the room fulfill?



Nine modes of dwelling:

Column H

The hotel room is the ultimate case of minimal control, for occupants do not even control furniture. Only one level is acted upon by inhabitation: tenants only control the things they bring.

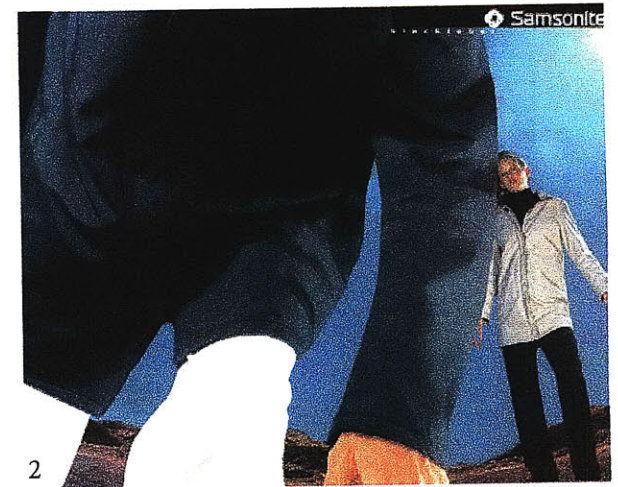
**(Habraken 61)*

THESIS

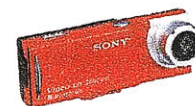
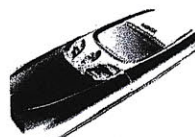
I propose to re-embed a population of people who travel frequently and globally due to the nature of their jobs. I call these people "global nomads". They might grow up in one country, and study in another. With such multicultural backgrounds, they mostly turn into young entrepreneurs and professionals in services such as business, banking, advertising, design, and law. Due to the nature of their jobs, they become even more internationally mobile. They are always on the move, hopping through world cities, such as Hong Kong, New York, London, etc, and have no fixed residence. The length of stay in each city may range from as short as a day to as long as a month! Their transitory lifestyle restricts them to live principally in hotels or other temporary accommodations. They familiarize themselves with global chain business ranging from Marriot and Gucci, to 7-Eleven. While some of them might be inwardly rooted, some of them suffer deeply from rootlessness and are in need of the sense of home.



1



2



- 1. Samsonite thermal reactive travel wear for men and women
- 2. Samsonite luggage with four-way wheels
- 3. Nokia tri-band cellular phone
- 4. Pocket-size web surfer
- 5. Palm Pilot
- 6. Pocket-size digital video camera
- 7. Casio digital camera watch

3-7



2



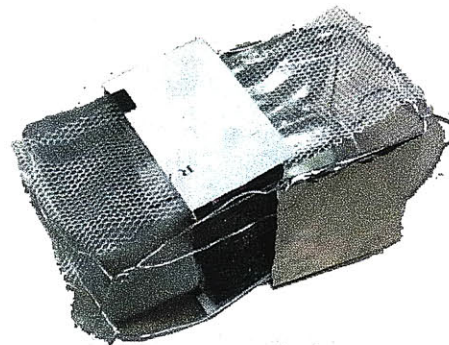
4

Program: A room 12'x12'x30' for sleeping, bathing, and working
Concept: A 'cocoon' in a box; an oasis in the harsh urban climate
Objective: To expand the dimension between skin and clothing

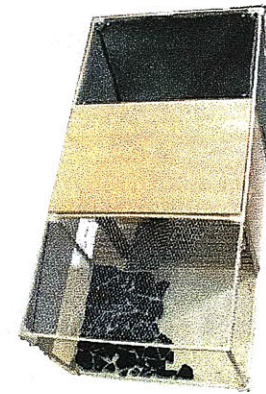
Unlike the rest of us, when Tara Reid talks to the TV, the TV listens—and talks back. Via her Motorola Timeport two-way Skytel pager, she passes love blips to her live-in boyfriend, Carson Daly, host of MTV's *Total Request Live*. "This is my favorite thing," says the actress of her teeny gadget. "I don't use the phone anymore. Through this I get e-mail, faxes—and talk to Carson 24/7." Sure enough, across town, at MTV's Times

1. Issey Miyake 'Wired' men's wear 2. Final Home lifestyle of lining the skin 3. Tara Reid's interview on her relationship with her friends through the media 4. Television employing LCD technology

The “making-of-place” will occur at the room scale through three levels of engagement. First, the predetermined conditions in a room include the existing piping, window openings, entry and exit points. This set of predetermined conditions will indirectly dictate the interior ‘landscape’ of the room vis-à-vis the bed as a plateau and the tub as a trough that holds water. Then, the second level of engagement occurs through the introduction of a wall system (view) in relation to a free standing furniture piece (human dimensions). Finally, as new relationship begin to develop between the ‘landscape’ and ‘view’, and the furniture piece, space in the room begins to open up new possibilities, flexibility, and adaptability. The global nomad can begin to ‘plug-in’ to the local condition regardless of the personal ritual (the third level of engagement).



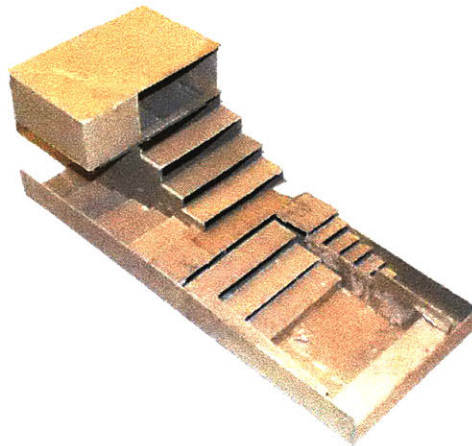
1. A conceptual wire frame model lined with paper (flexibility), felt (comfort), and stainless steel sheet (water resistance, heat resistance). It aims to identify the different zones and activities that could possibly take place in a generic space. 2. A wood frame model lined with wood (blackboard, patio, furniture), tiles (water-resistance), felt (comfort), and plexi (transparency). It aims to test the reality of the concept of lining spaces. 1



activity	object	condition	lining	form
sleeping	bed	warm, dry, bright, dark	soft (fabric, leather, air, water)	plateau@0-3' reclining, laying
working	table / chair	cool, dry, bright, dark	hard (wood, steel, glass)	horizontal surface @ 2-3.5' plane@1.5-2' sitting
playing	(safety)	safe & hygienic	all	non-orthogonal form (children playground) rolling, jumping, dancing
relaxing	lounge chair	(privacy)	soft	reclining, laying seating valley form@0-3'
bathing	tub	hot, warm, wet, lit	waterproof	basin, trough
washing	sink	wet, lit	waterproof	trough @3'
5 cooking	oven, stove	hot, bright	fireproof	hearth@1-4'



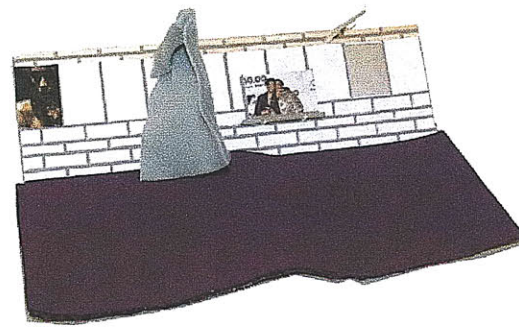
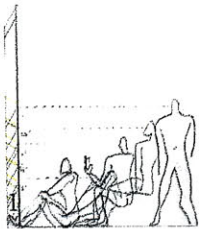
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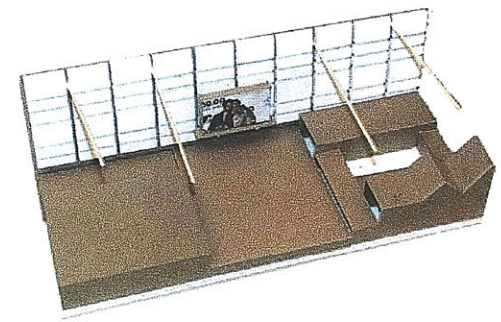
4

3. A foamcore model lined with interwoven felt, rubber sheet, string (hammock, storage), cardboard and wood (furniture, work space), stainless steel sheet (cooking and bathing space, and wood frames at window openings (sliding partitions). 4. A cardboard model based on the study of human dimensions focuses on the idea of landscape. The high volume is the plateau (sleeping space) and the sunken volume is the trough (bathing area). The criss-cross circulation suggests the possibility of nested furniture pieces. 5. A matrix identifying the various needs (lining, form, climate, furniture, spatial description) with regard to the type of activities that take place in a generic space.

Re-Embedding the Global Soul
Jade 12

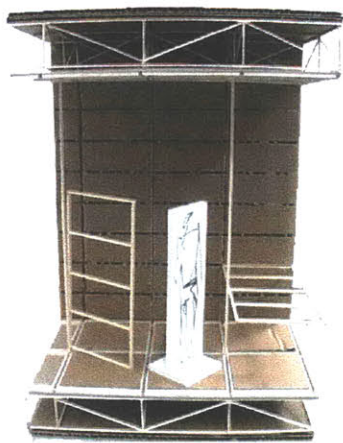


2a

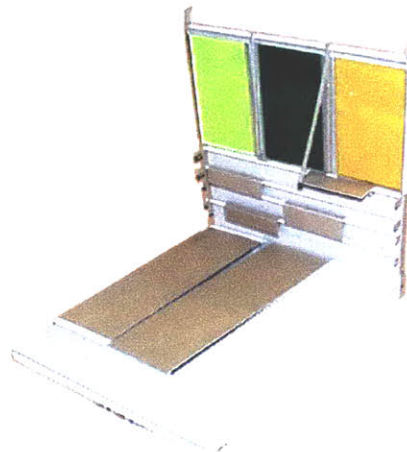


2b

1. A study of eye levels based on human positions. 2a & b. The wall of technology is the transient element of the project. It is a grid of LCD screens that responds to human touch. Different screen activates as it follows the eye movement while the user's body navigates in landscape. The wall is waterproof, touch sensitive, and upgradable. Rods are attached at the intersection of expansion joints so that curtains, clothes, and fabric could be hung across space.



3



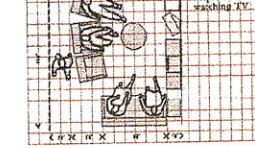
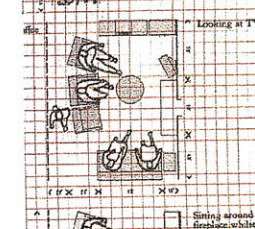
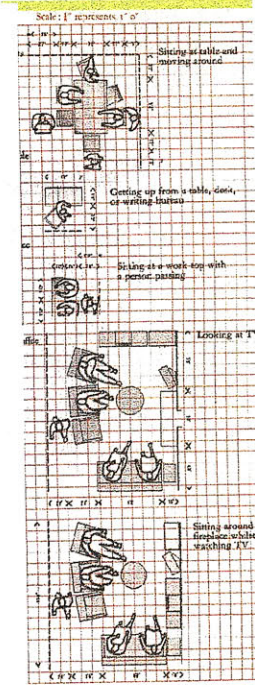
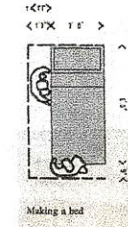
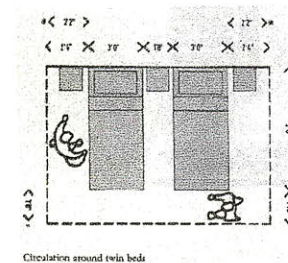
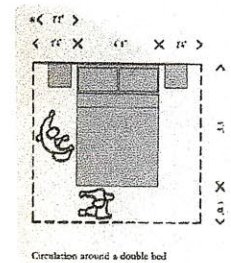
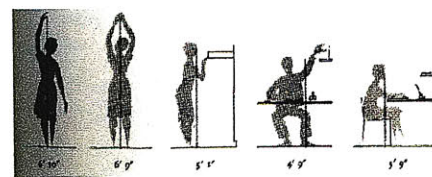
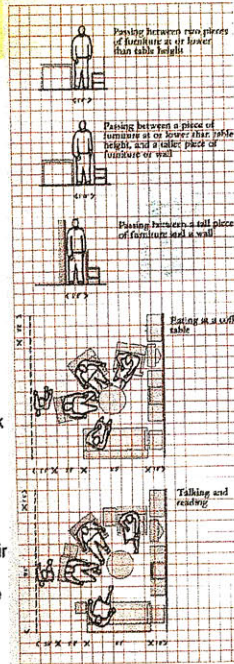
4

3. First model made to study the idea of flexibility. Ceiling and floor spaces are used as storage. Surfaces are gridded with tracks to allow for attaching, hinging, sliding, and folding furnitures, partitions, and doors. 4. Study of wall surface used as display area for personal items, rods hinged to hold up fabric, tracks attached with shelving spaces and allow for sliding a television along the room, floor panels fold up to hide the tracks.

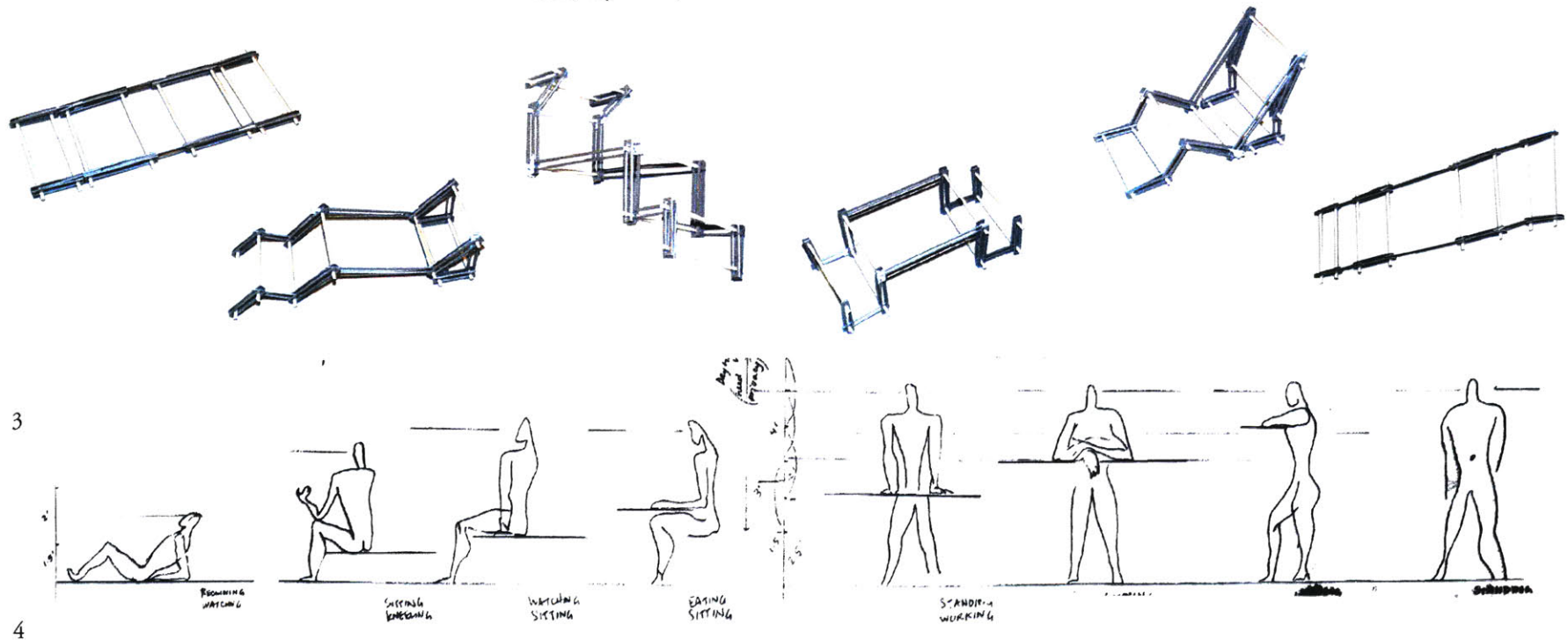
Re-Embedding the Global Soul
Jade 14



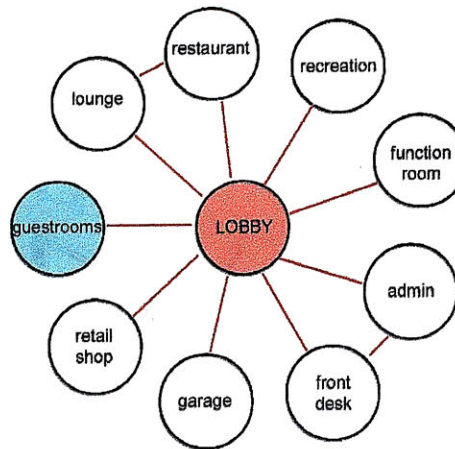
lining	condition	activity	object
steel		sleeping	oven
glass	hot	working	stove
fiberglass	(fireproof)	playing	tub
aluminum	warm	relaxing	bed
bamboo	cool	bathing	sink
cork	cold	washing	chair
cardboard	windy	cooking	table
wood	wet	eating	vanity
tiles	(waterproof)	kneeling	clothes rack
foam	dry	sitting	light
leather	bright (day)	reading	TV
inflatable plastic	dark (night)	standing (waiting)	lounge chair
rubber		reclining	dining table
fabric		laying	storage



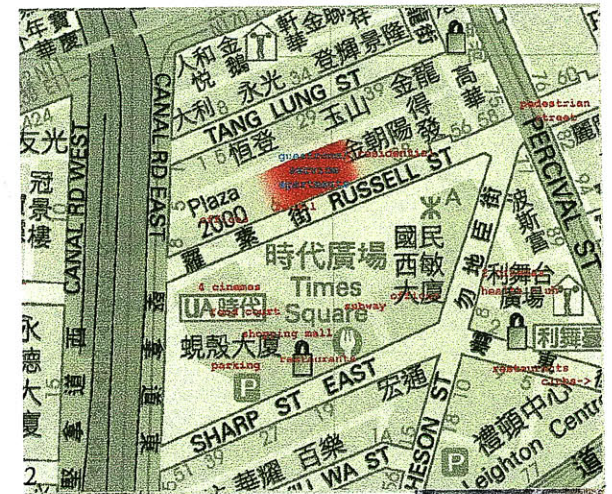
1. Armchair with a spring mechanism that allows one change from a sitting position to a reclining position, designed by Jean Prouve 2. Matrix of zones, lining, activities, and furniture in relationship to human dimensions and positions 3. Cardboard and basswood model of a piece of furniture that changes form and function based on user needs (screen, lounge chair, vanity piece, table, easy chair...) 4. Corbusier's modular man

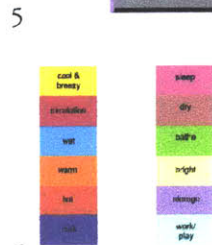
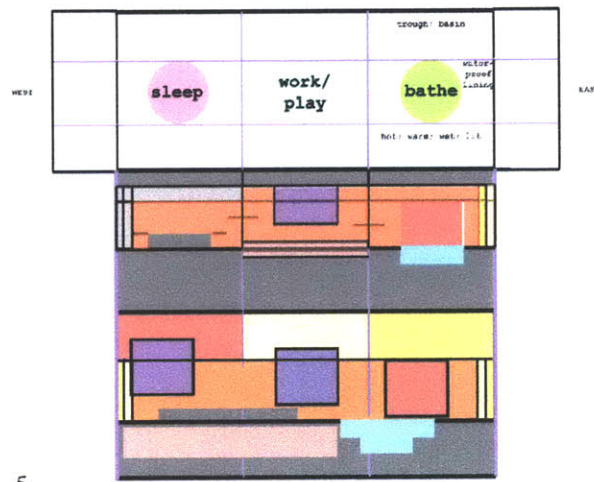
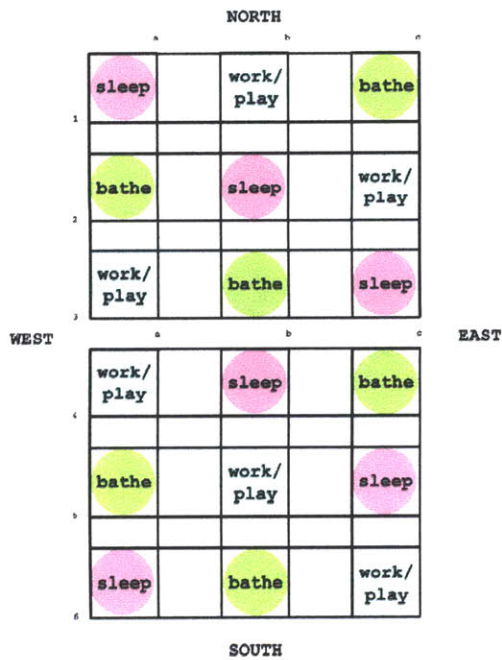


Global nomads actively and physically participate in the process of globalization. It is especially crucial that these people establish firmly a sense of ontological security as well as what sociologists call, 'social capital'. Social capital is built on the kind of trust that comes out of belonging to shared clubs, communities, and organizations. Social capital would be useful for the global nomad in conducting their business, as well as in feeling that they belong to a larger, transcendent order/community larger than they are. From the perspective of the local community, re-embeddedness may mean that the global nomad will behave more as a citizen, operating for the good of the community/state and not only for their own selfish interest.

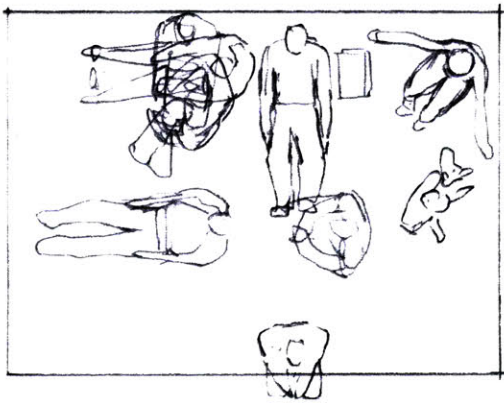


1. A relationship diagram of spaces and activities in a typical hotel design. Question is: If one were to extract the grustroom as the element to plug into a local existing neighborhood, could the room achieve the same relationship diagrammatically with the neighborhood, reach the same level of convenience and 'more'? Assuming that one could substitute the lobby with the use of internet technology? 2. A map of Causeway Bay in Hong Kong showing the application of the same diagram. 3. A generic space could exist in a local row house. (Refer to the red highlight on map)





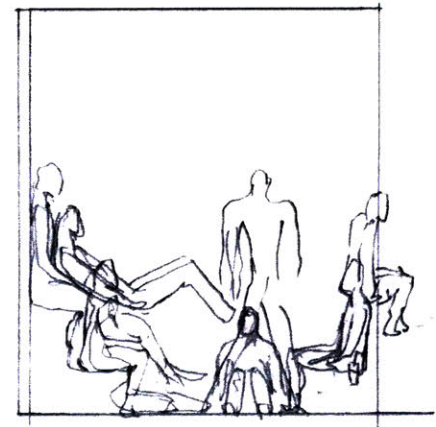
4. A matrix showing the possibilities of relationship among sleep, bathe, work/play. 5. Taking one possibility and freezing it in time and looking at a diagrammatic section of the landscape, colorcoded. 6. Color key identifying the zones and activities.



5

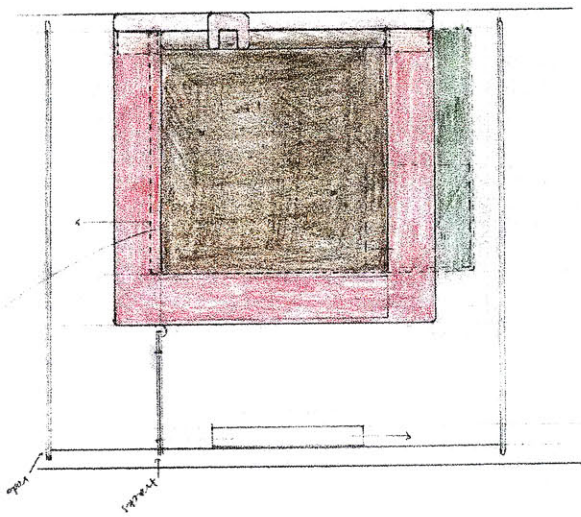


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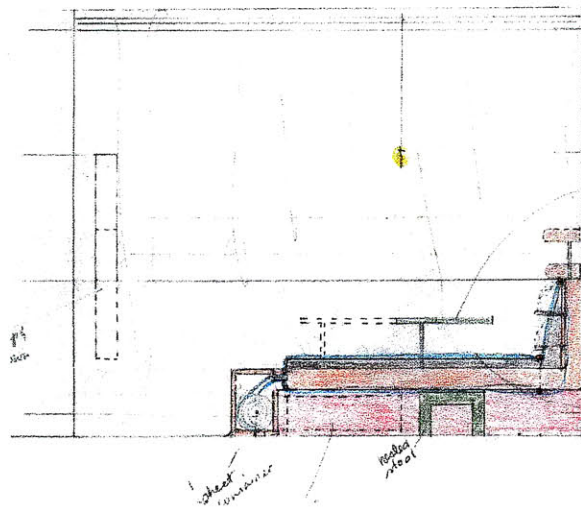


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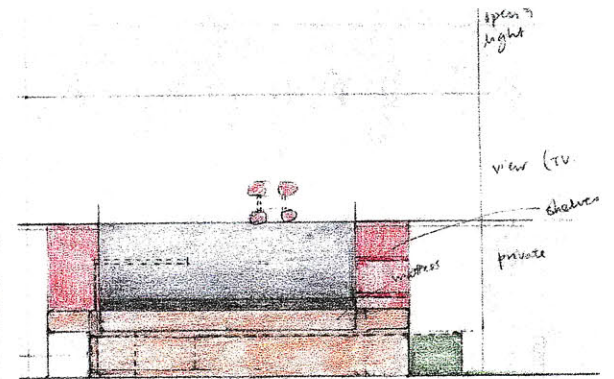
Re-Embedding the Global Soul
Jade 20



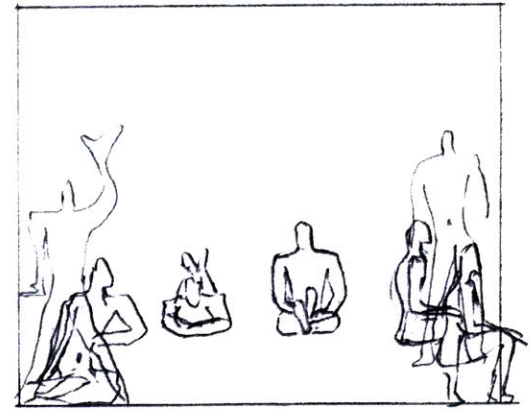
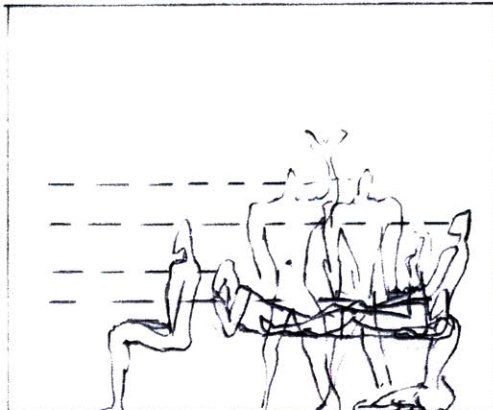
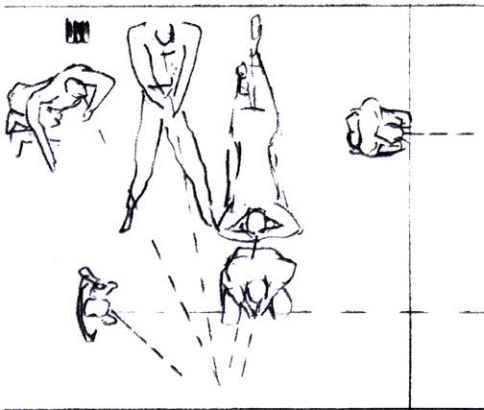
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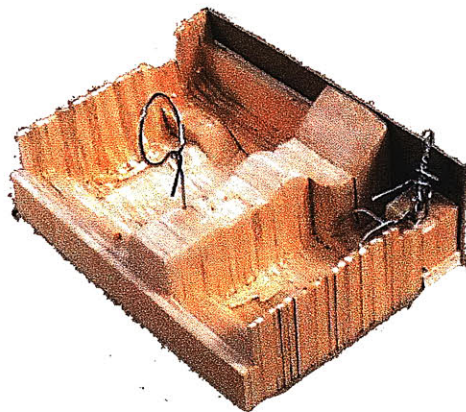
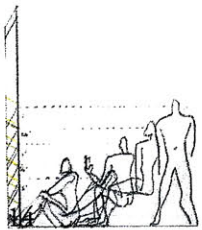
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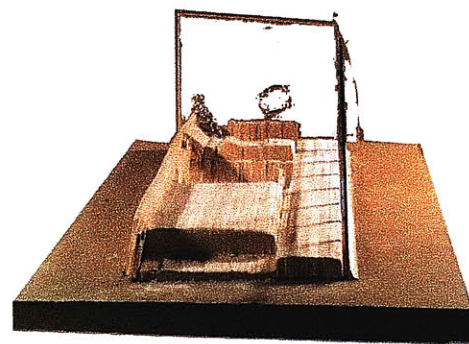
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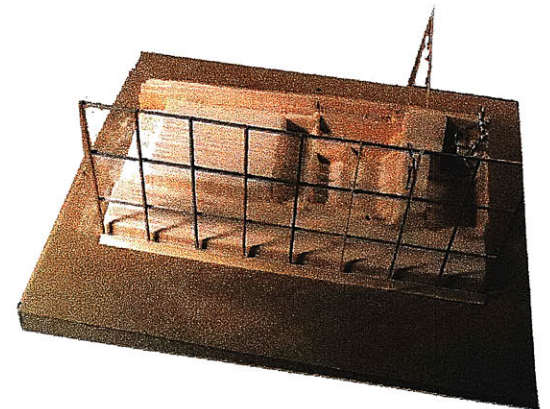
Re-Embedding the Global Soul
Jade 22



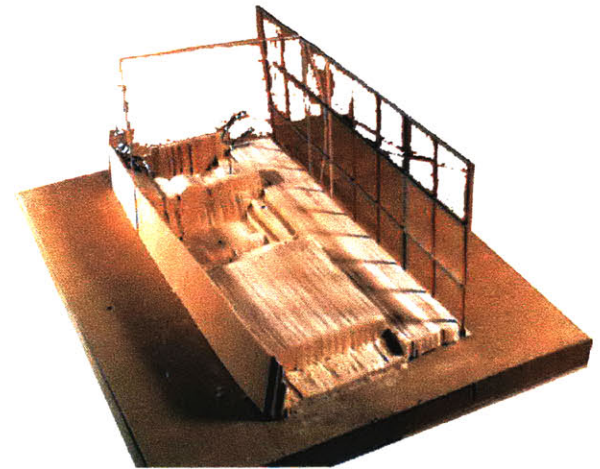
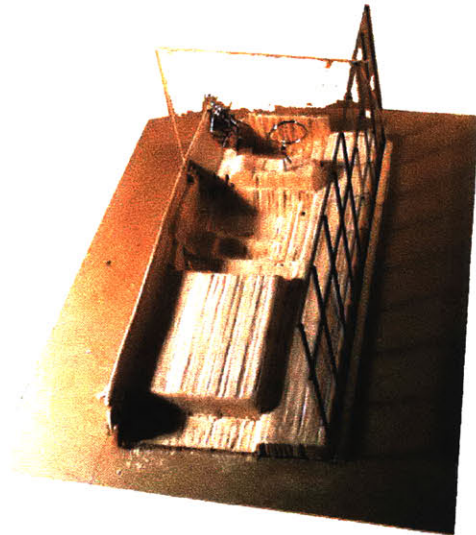
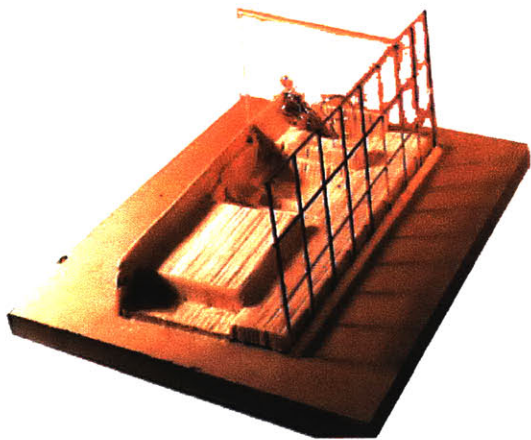
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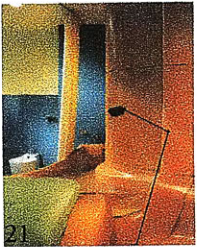


16



17





(Previous pages) 1. Corbusier's bathroom design 2. Plan of bathing area 3. Section 4. Section 5-7. Different body positions occupying the bathing area in plan and in section 8. Plan of sleeping area 9. Section 10. Elevation 11-13. Different body positions occupying the sleeping area in plan, section, and elevation 14. Dumbnail of eye level study 15. Balsa model of the bathing area 16-20. Balsa model of the combined spaces with the addition of the gridded technology wall (This page) 21. O/K Apartment designed by Bill MacDonald 22. Combination of bathing and sleeping area in plan

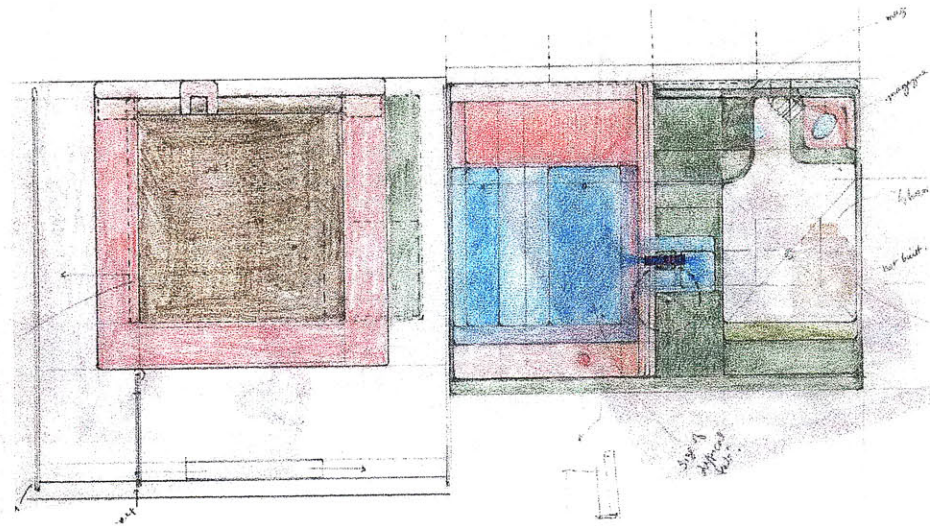
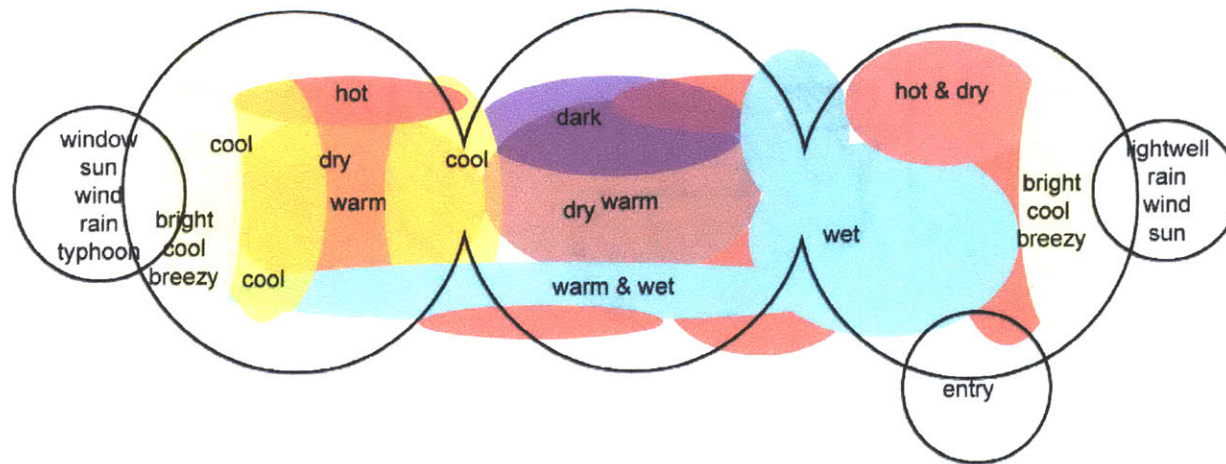
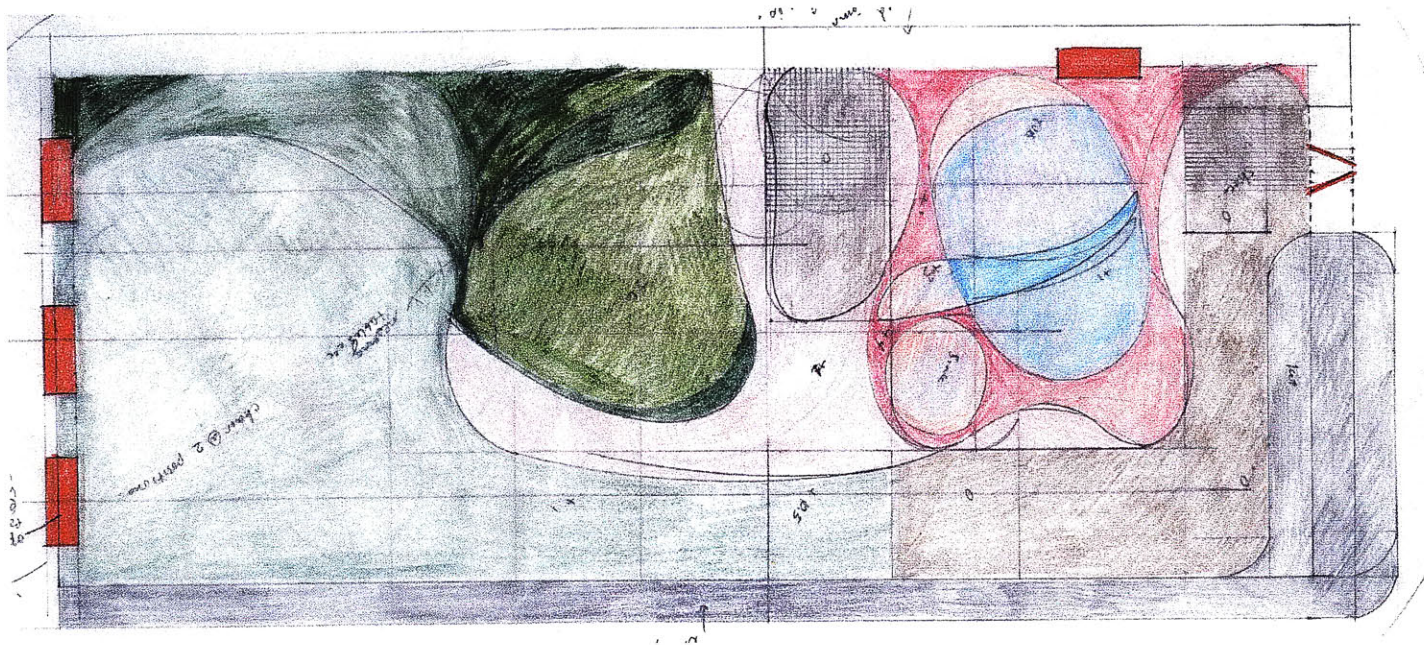


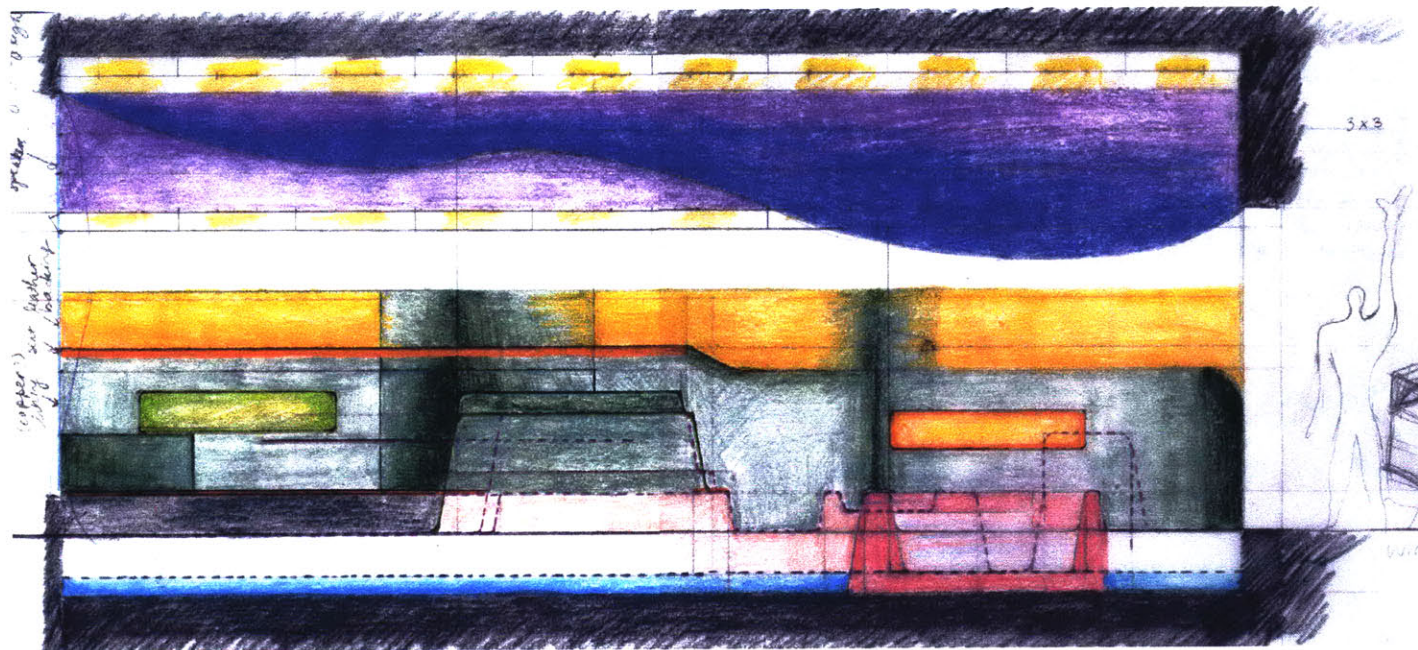
Diagram that further analyzes the zones and microclimate of the landscape in a generic space. The three circles indicates the zones of spaces based on the existing climate of a city, i.e. Hong Kong. The microclimate is based on the optimal condition with regard to the existing climate of the city with relationship to the interior space.



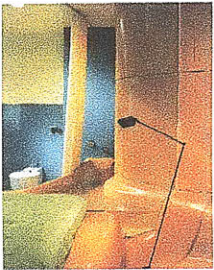
Re-Embedding the Global Soul
Jade 26



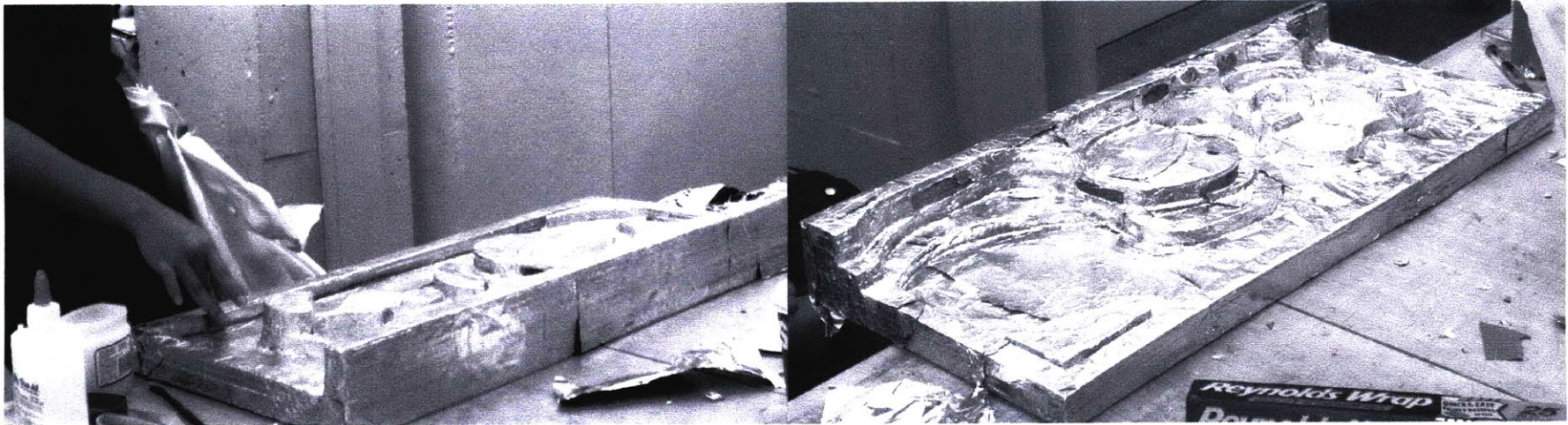
(Opposite page) 1. Landscape
2. Plan of final design
(This page) 3. Section
of final design



Re-Embedding the Global Soul
Jade 28

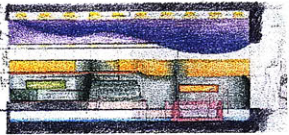


The process of making: The final model is scaled 1"=1'. The mode was made out of 3/16" white foamcore layered sheet by sheet. The trough, storage spaces, etc were created

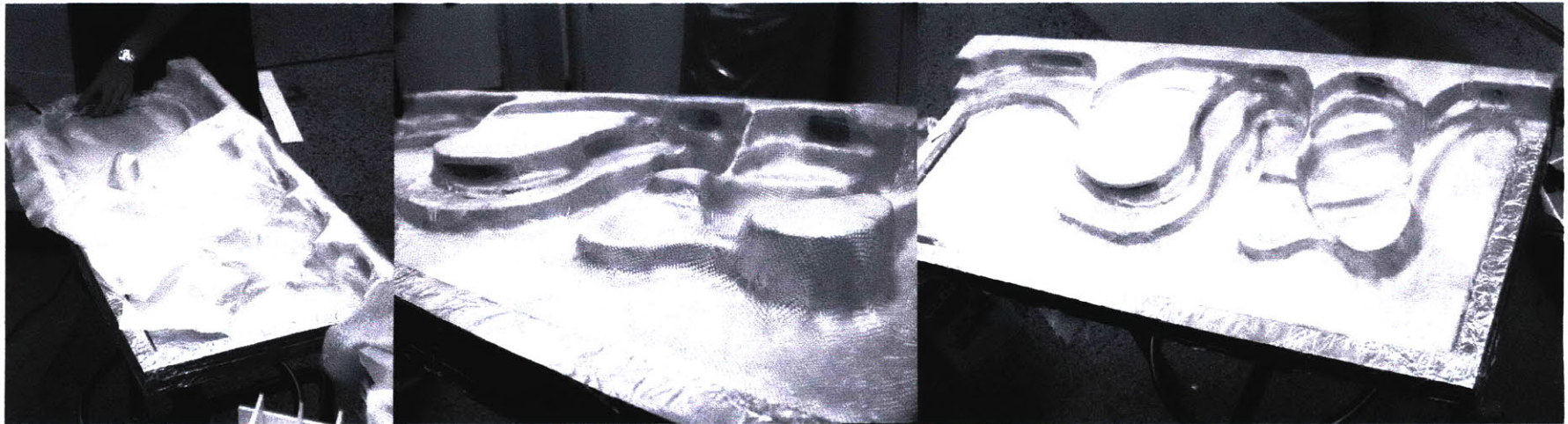


by the layering of holes cut out of the foamcore. When the foamcore sheet were glued together, aluminum foil was taped onto the formwork.

Re-Embedding the Global Soul
Jade 30

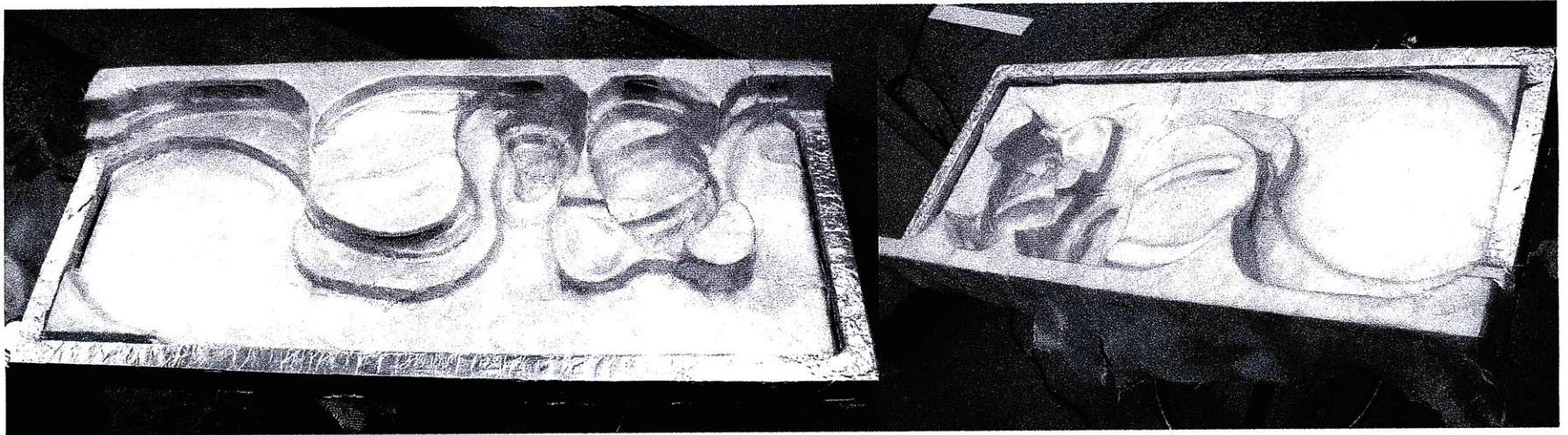


When the formwork was completely covered with aluminum foil, a thick layer of vaseline was applied everywhere onto the foil to prevent resin from seeping through to the foil.

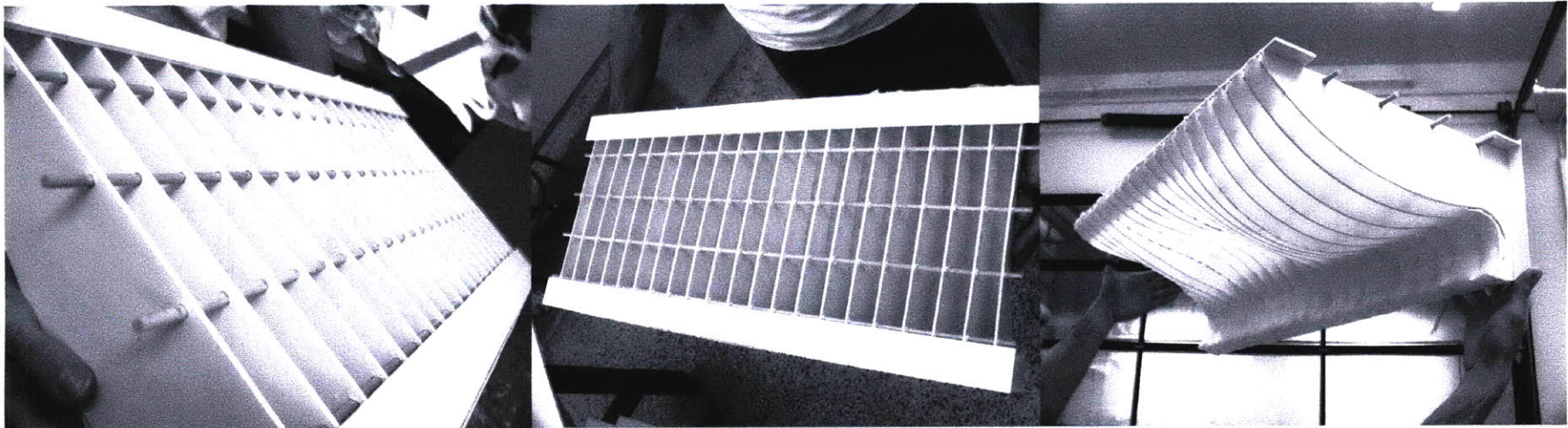


Once vaseline was applied, polyester sheet could be placed on top of the formwork. When the model was completely cover with polyester, it was ready for the deadly resin.

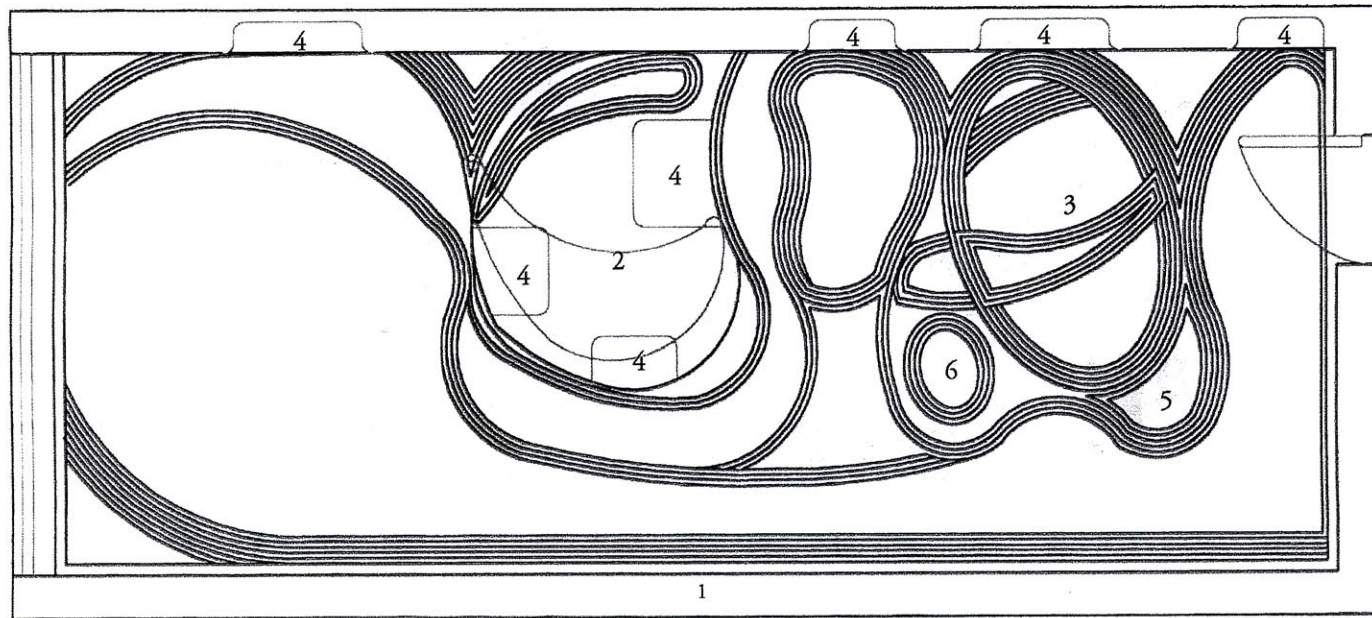
Re-Embedding the Global Soul
Jade 32



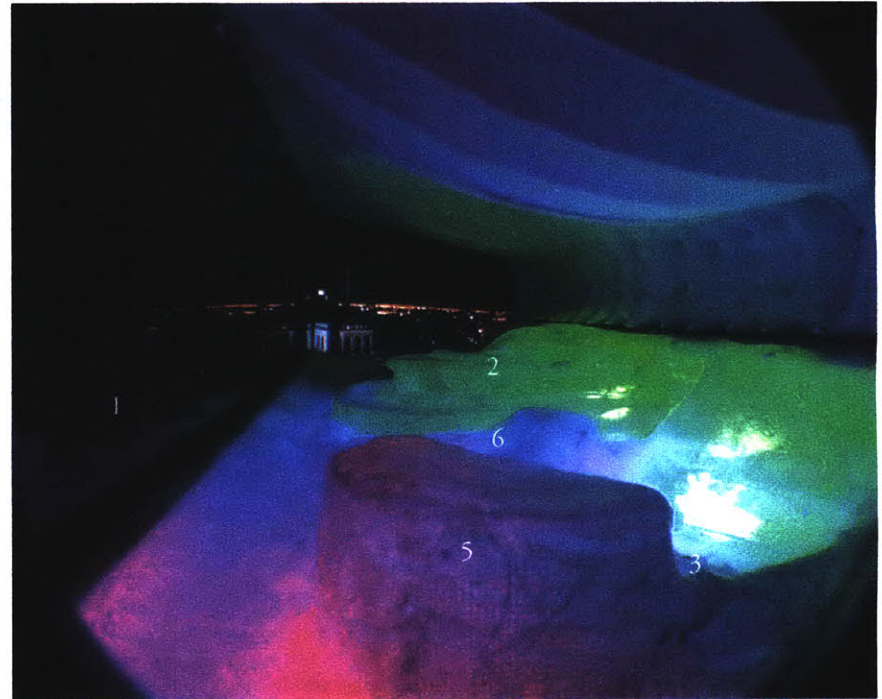
The spreading of resin onto the polyester sheet took about fifteen minutes. As the resin dries, the landscape is realized as one continuous surface.



The ceiling was made of 3/16" foamcore cut out as ribs and held together by basswood dowels. Beige stockings was pinned onto the rib to conceal the embedded speakers and light fixtures.



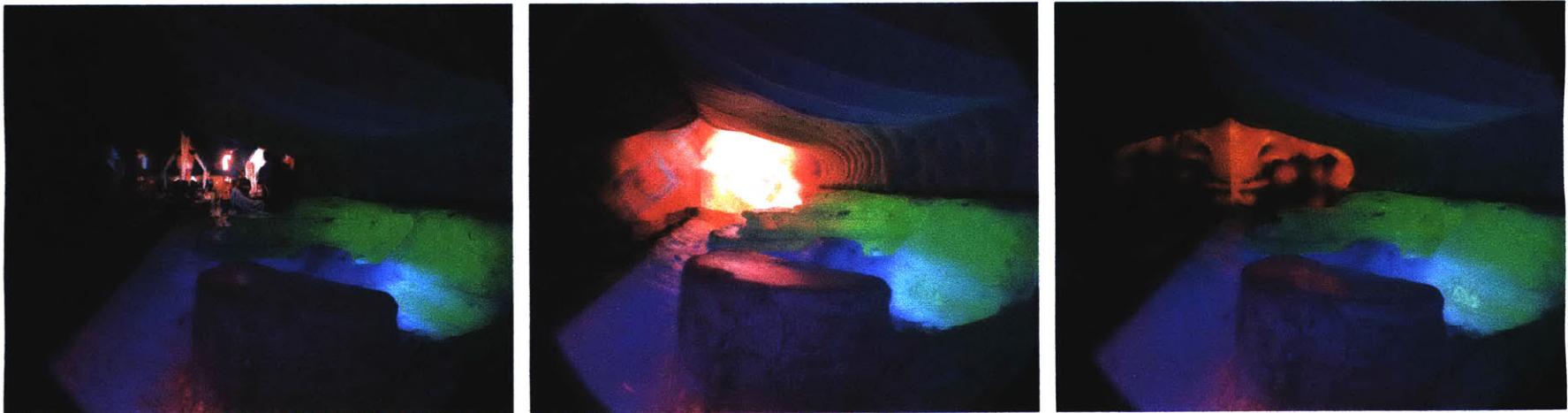
Contour of the landscape in the room for the global nomad 1. Technology wall 2. Plateau 3. Trough 4. Storage/Display 5. Oven 6. Sink



Images of the interior of the room designed for global nomads



The model was lit with black light glowing from below the resin formwork of the landscape. Color codes the zones (red is heat...). The model is raised and put against a television.



Viewing into the model with a fish-eye lens, the camera shot pictures as the DVD player froze the screen. Movies in the background include Belly and James Bond The World is Not Enough.

RELATED READINGS

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Illustrations done by author unless otherwise denoted

DIGITAL VISUAL WORLD OF INTERESTS

movie **Belly**

<http://globalnomads.association.com/gnintro.htm>

<http://www.gsd.harvard.edu/hdm/bognar.htm>

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Jade 42

BIG THANKS TO

Ellen
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little ones to
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