

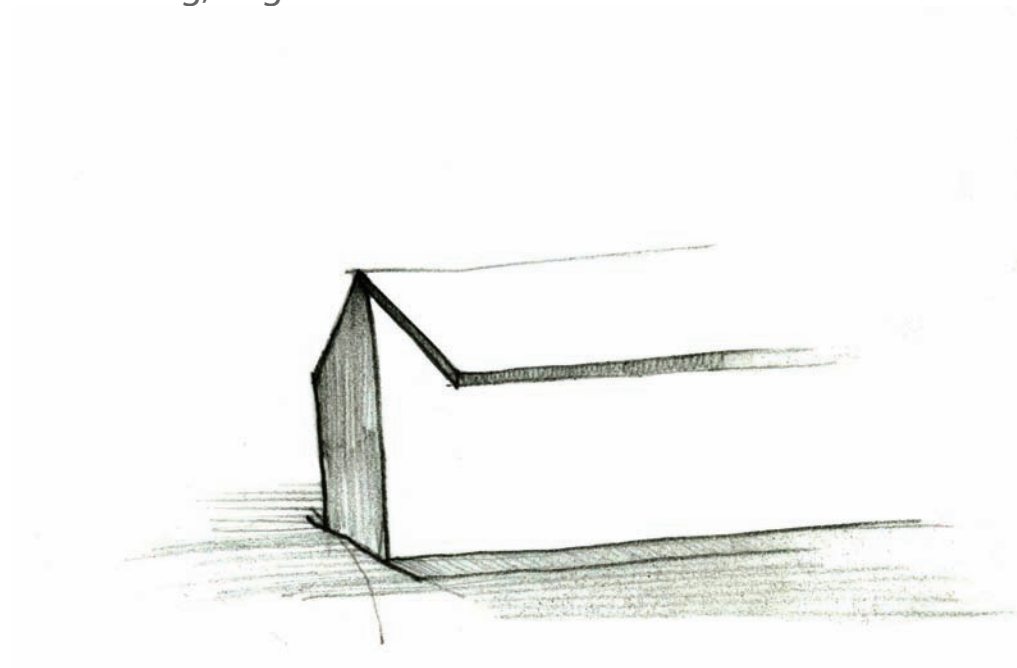
URBAN ROOMS

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Abstract

This thesis began as an exploration of spaces created by subtle light changes in atmosphere- spaces created for the sole purpose of lingering around and of relaxing inside. Whether it is during a hot summer, brisk winter or busy day, it is a place for times to get away from it all in a soul-comforting place.

I realized that these spaces should have no other purpose than their simple existence, thus they became pavilions. Located in Ramnicu-Valcea, Romania, the pavilions took shape through the exploration of the memory of the place and present conditions and materials.

The final project became a room within an urban setting. The pavilions compose a series of five rooms connected by shape and materiality into two buildings. Together with their surroundings, the pavilions form a new plaza, a new urban space, a sixth room.

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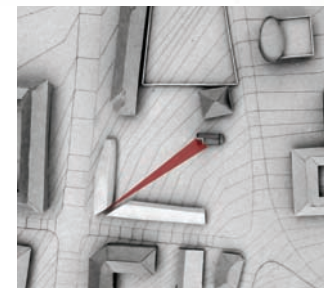
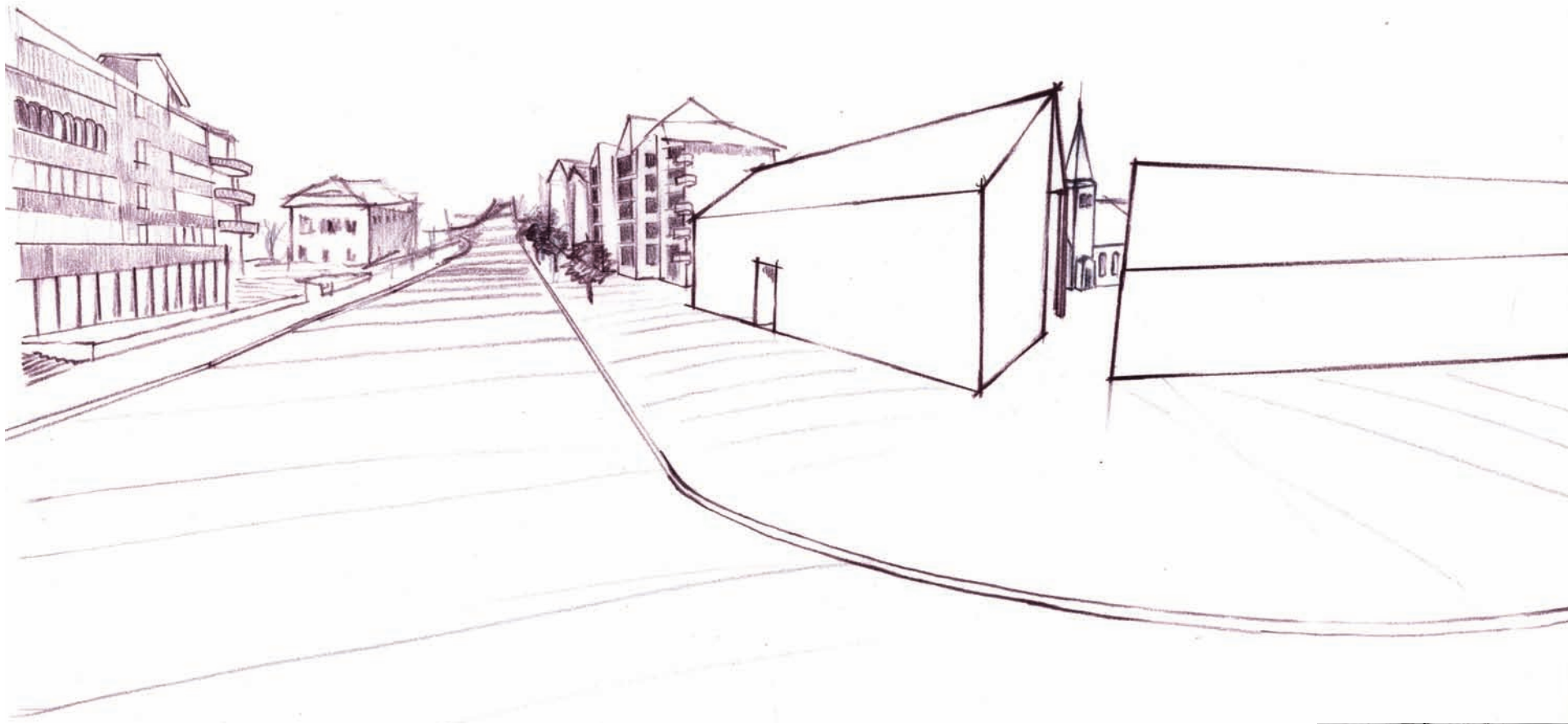
Concept

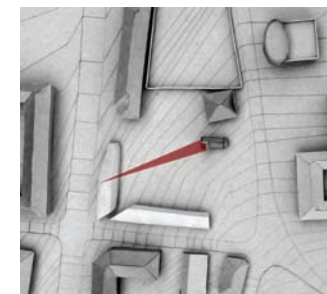
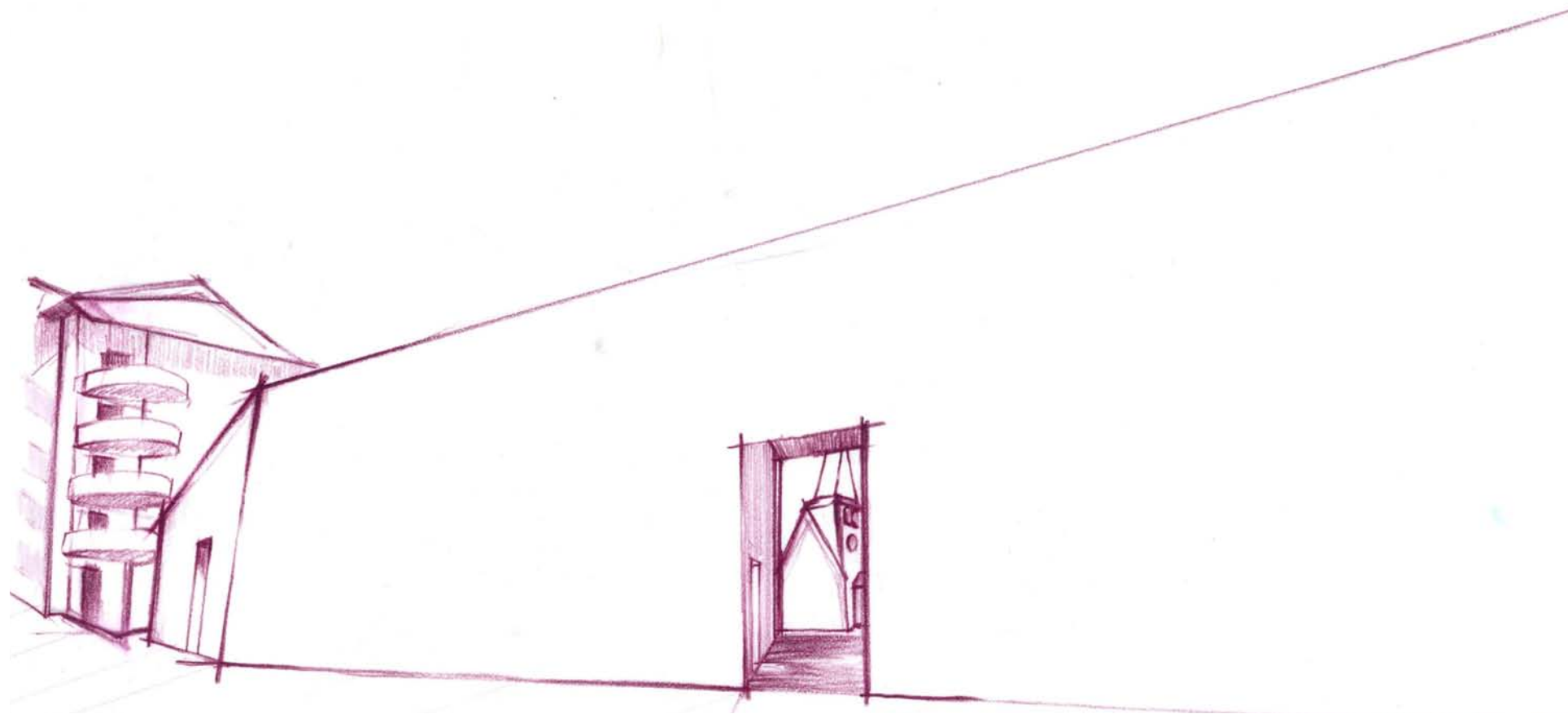
Located in Ramnicu-Valcea, Romania, the project is a series of sculptural rooms connected into two pavilions. The two pavilions corner a block and create a small plaza with the City Hall which is across the space on the opposite block.

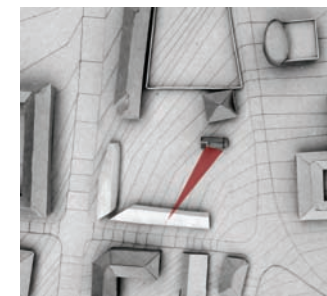
In this newly created space, there is a one-hundred and fifty year-old Lutheran Church. To draw attention to the space, I used this church as a beacon. However, once inside the plaza, one's attention will leave the church and wander in the new space. The whole concept of the thesis is revolving around this idea: seeing the church, or part of the church, and being drawn into the space by its sight. The pavilions have what may seem to be a series of random openings guiding one's sight towards the church. The openings towards the church do not show the entire church, but only parts of it. These openings each provide a new, distinct view to the space. If walking around the pavilions outside of the plaza, a person would be able to catch different glimpses of the church through breaks in the pavilion walls. This experience of walking around the pavilions creates a mental collage which forms the complete image of the church. This is the reasoning behind the plan of the pavilions.

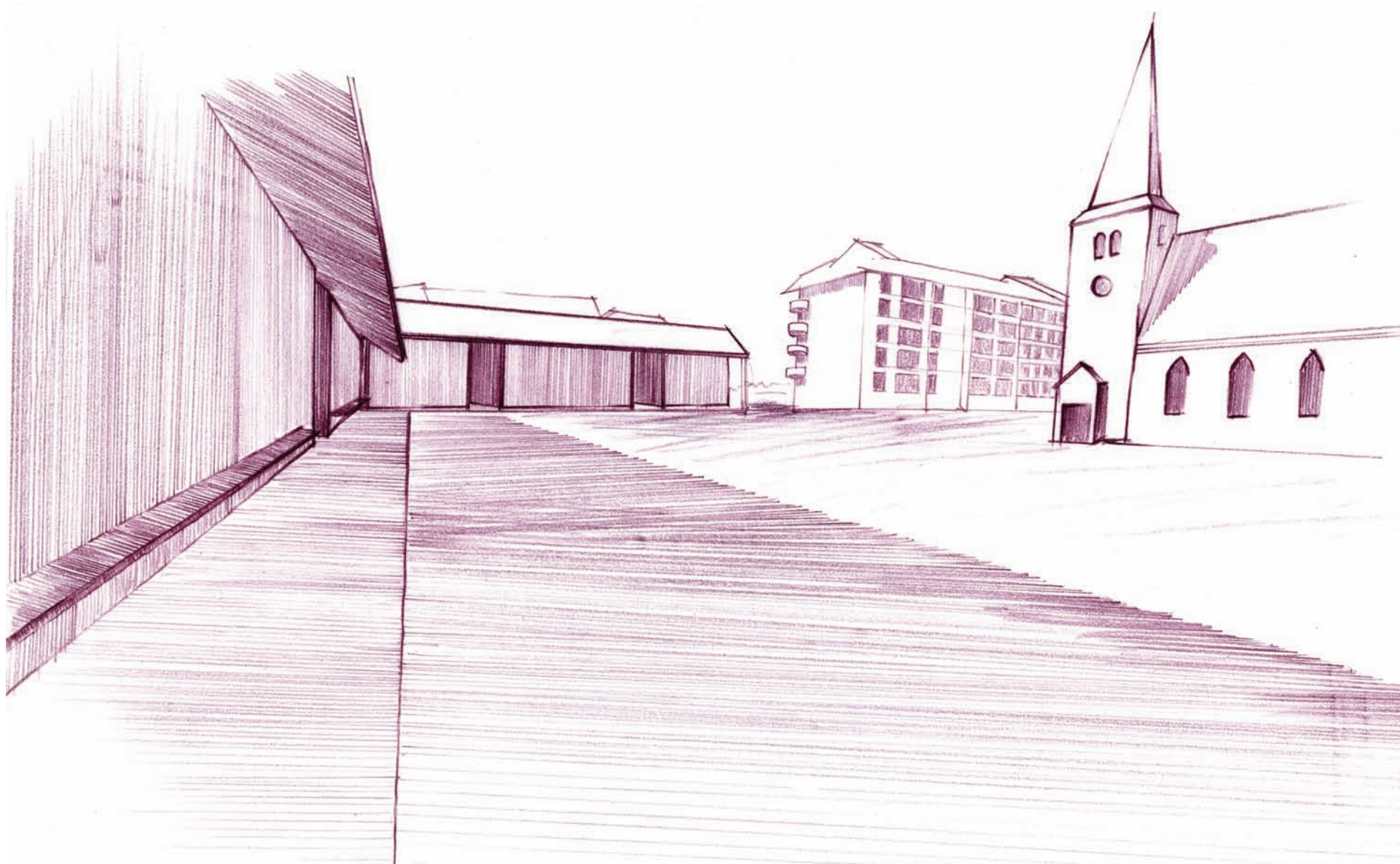
The volumetric shape of the pavilions finds its origin in the memory of the place, in how the town used to look during the time the church was erected. The austerity in shape and bareness of adornments comes as a counterpoint to the current surrounding buildings. The choice of concrete as a material and the finish of the pavilions reinforces this opposition to what exists today around that space.

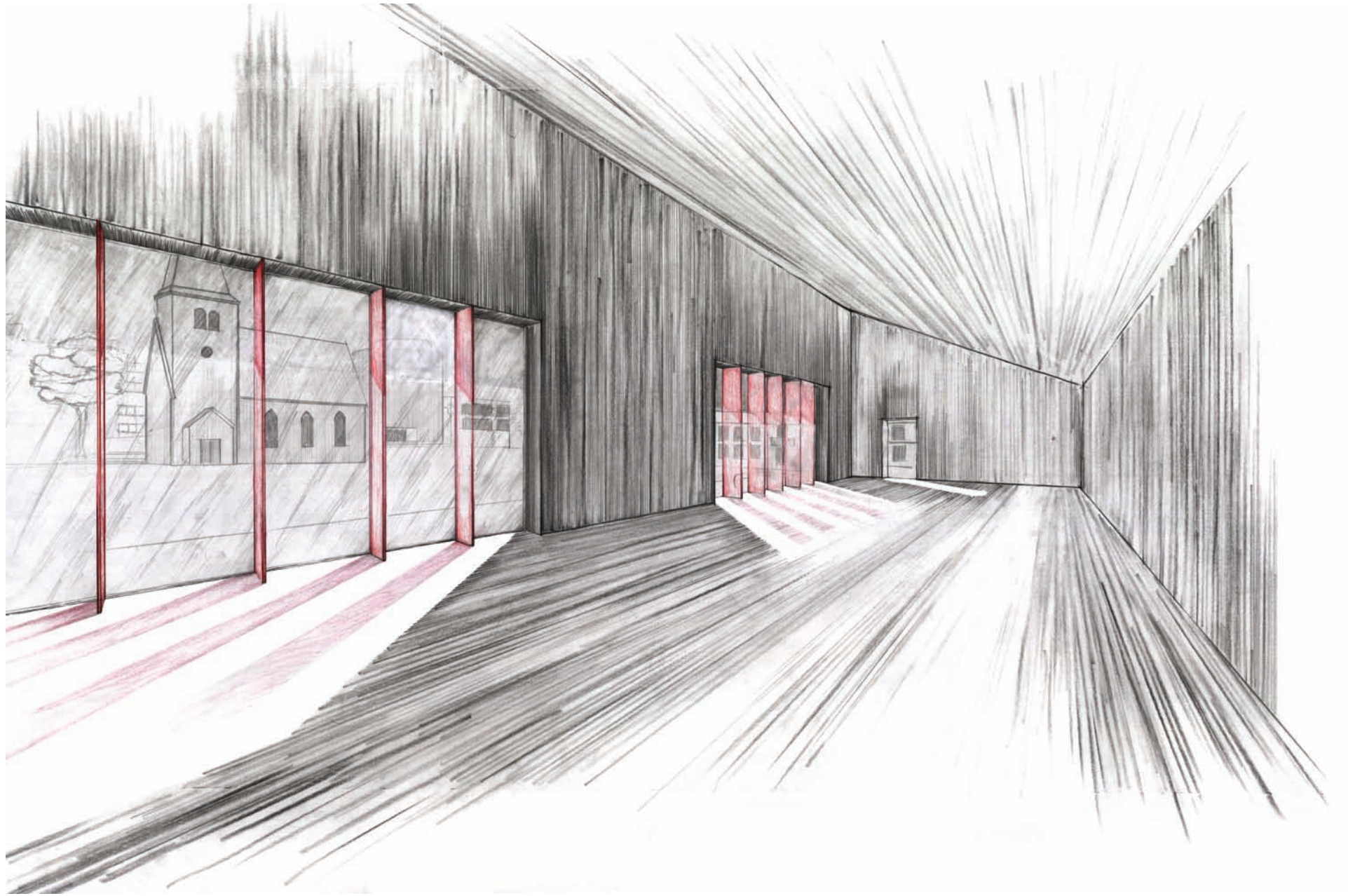
The structure follows the same pattern of simplicity.

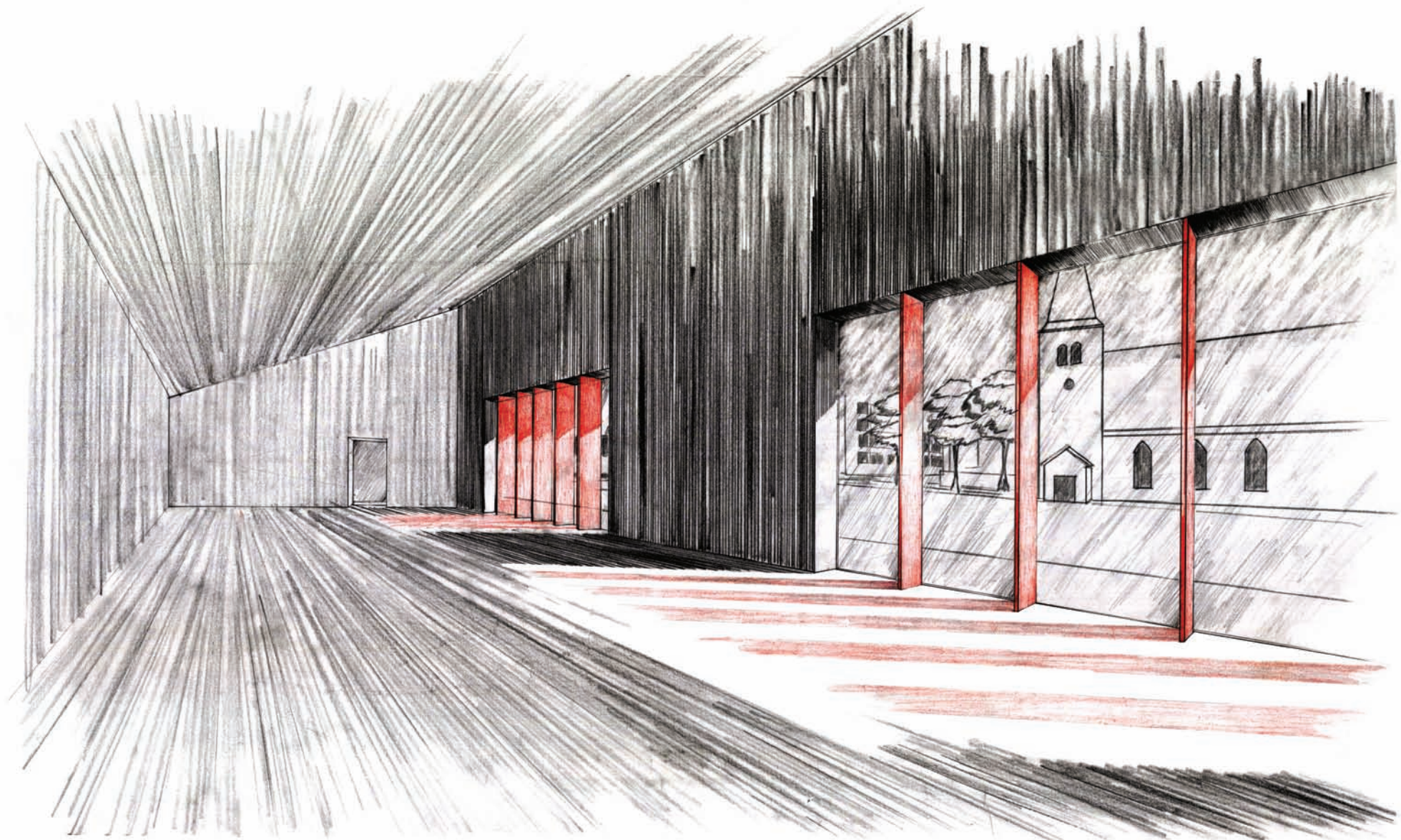


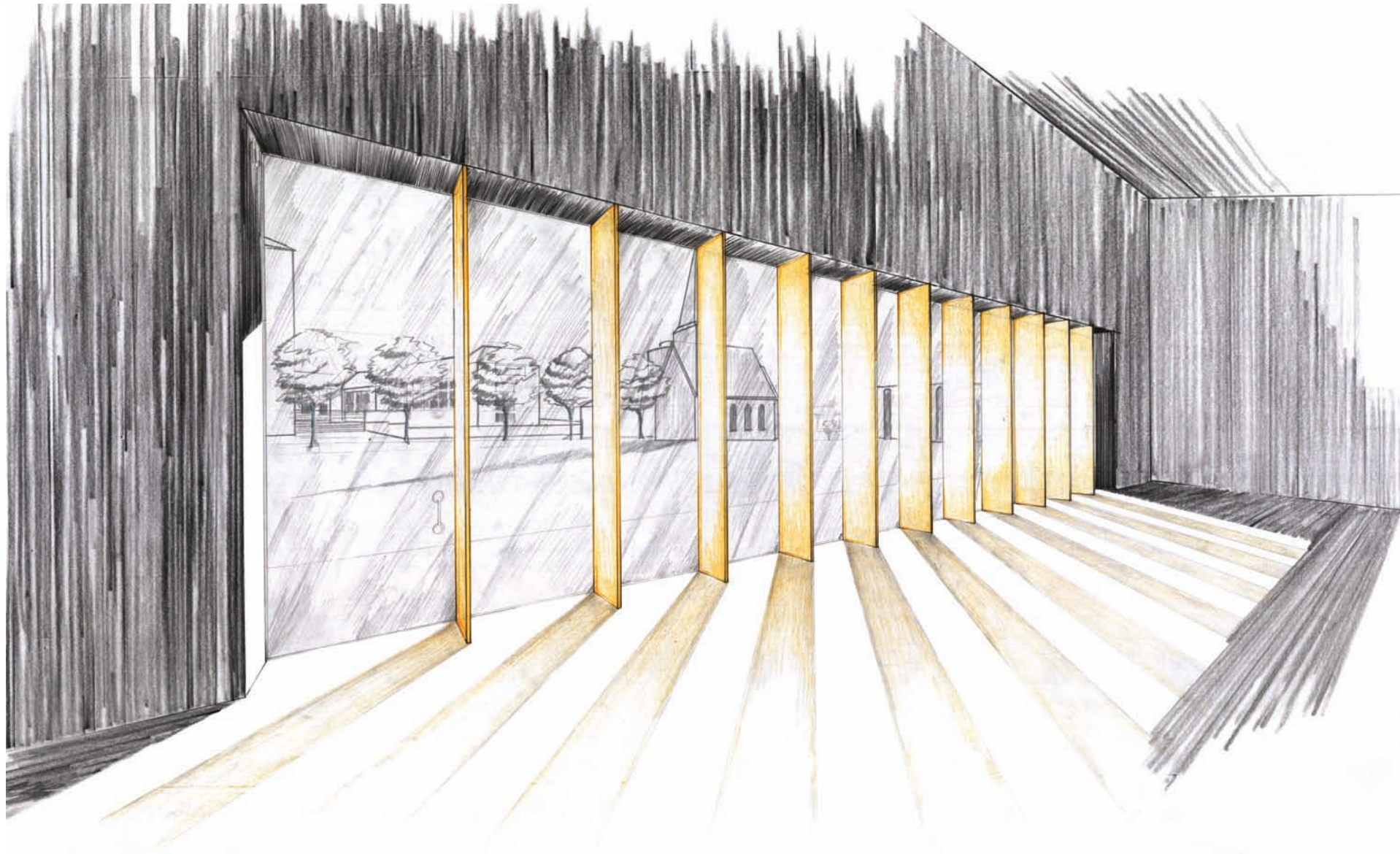


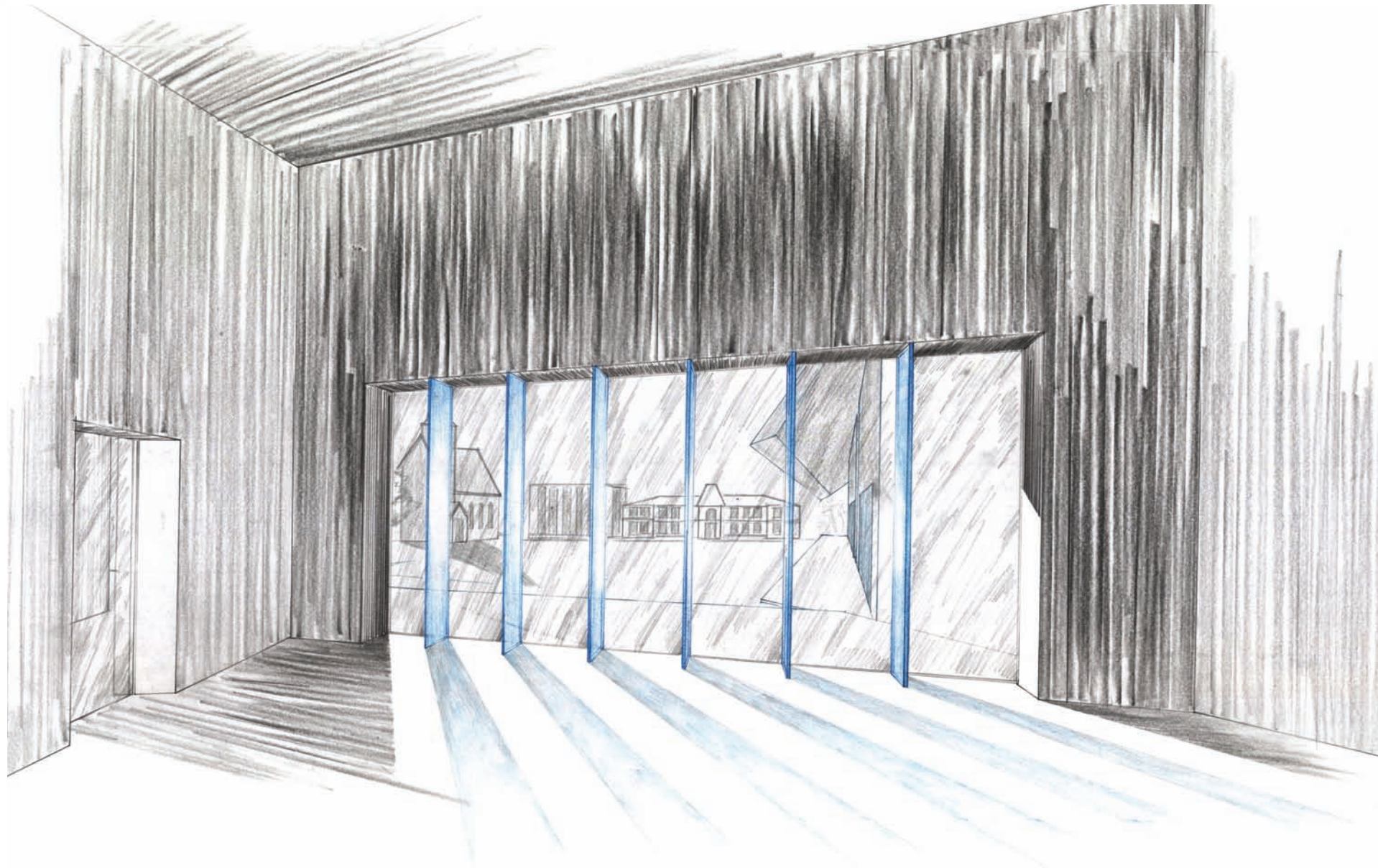


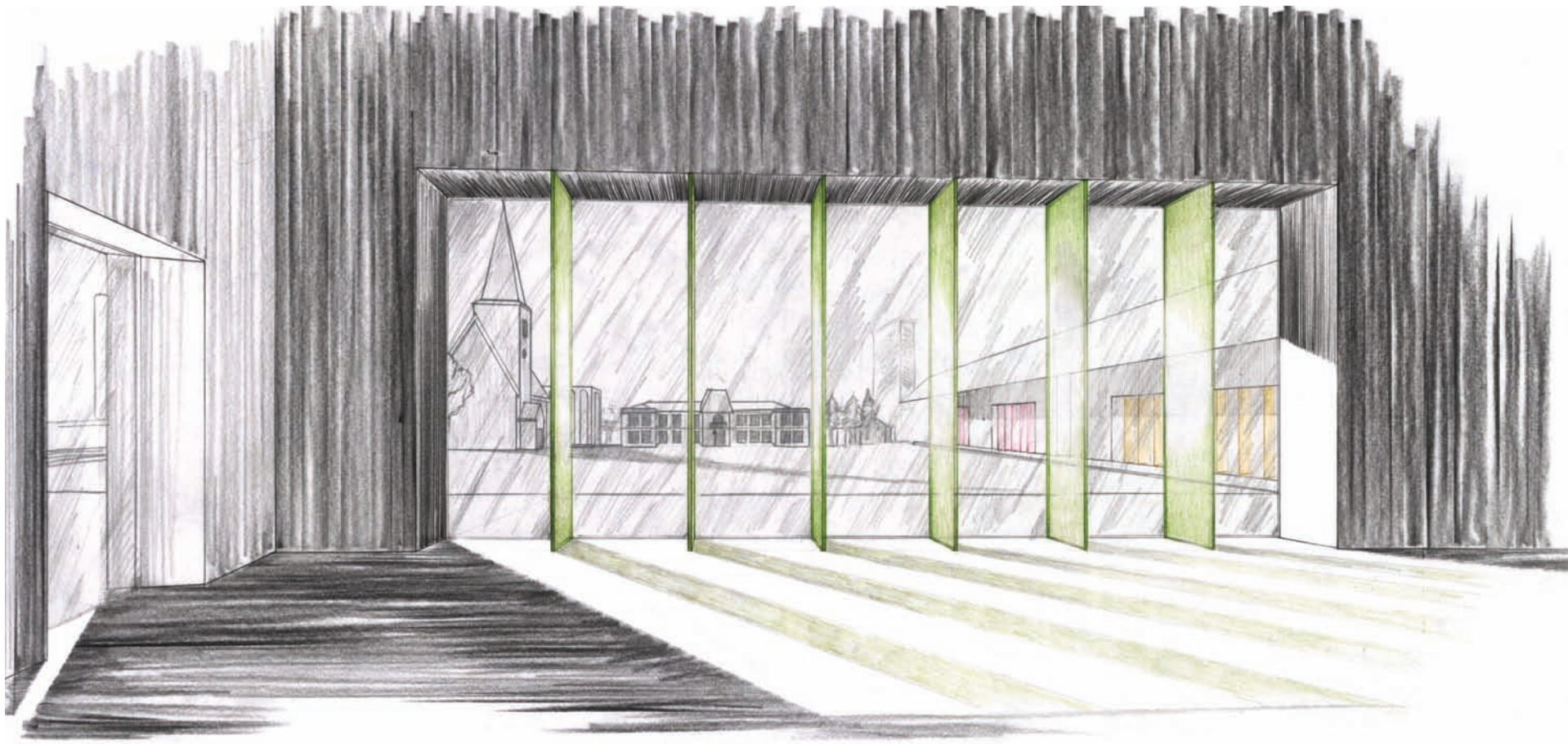










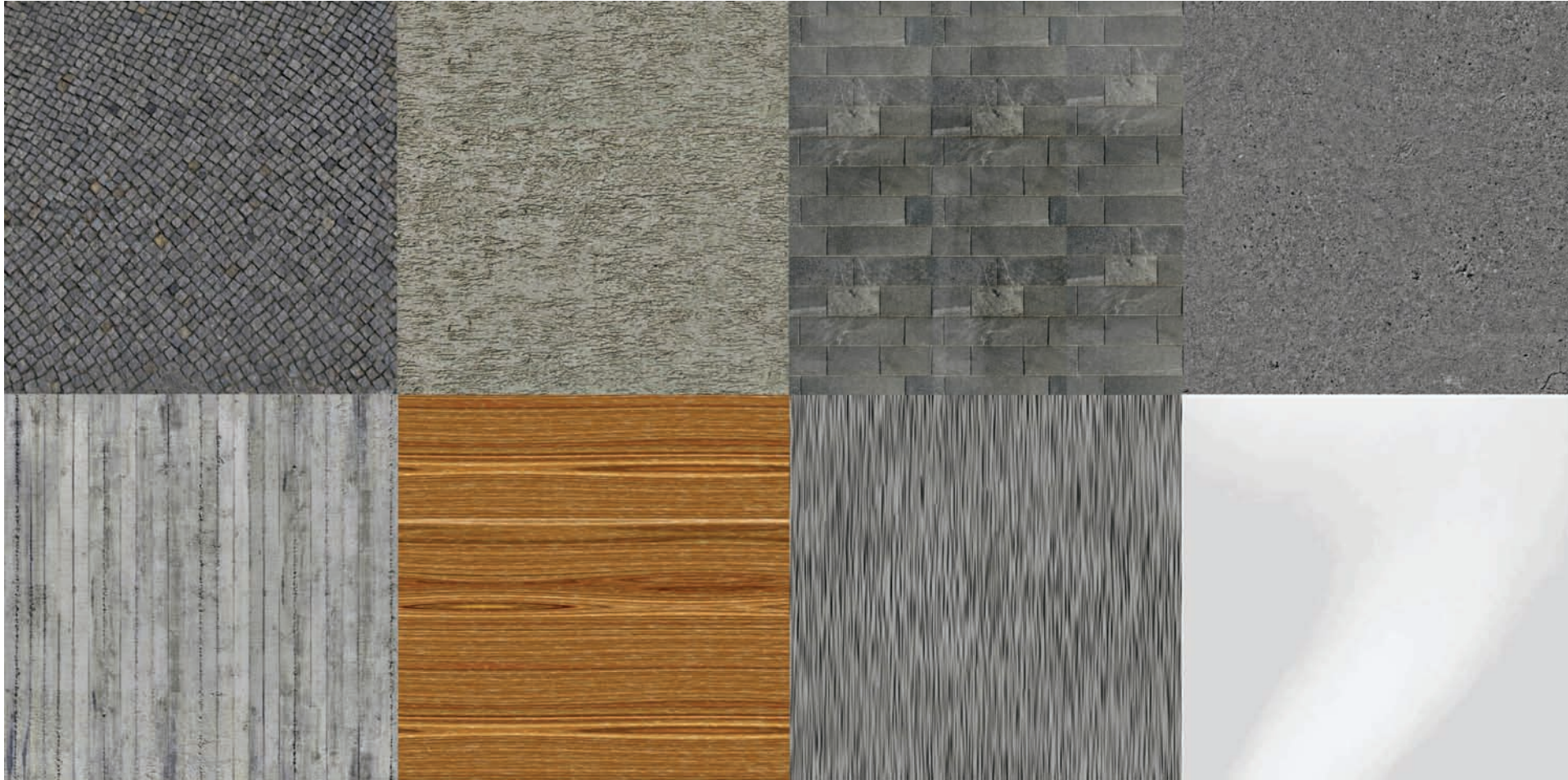


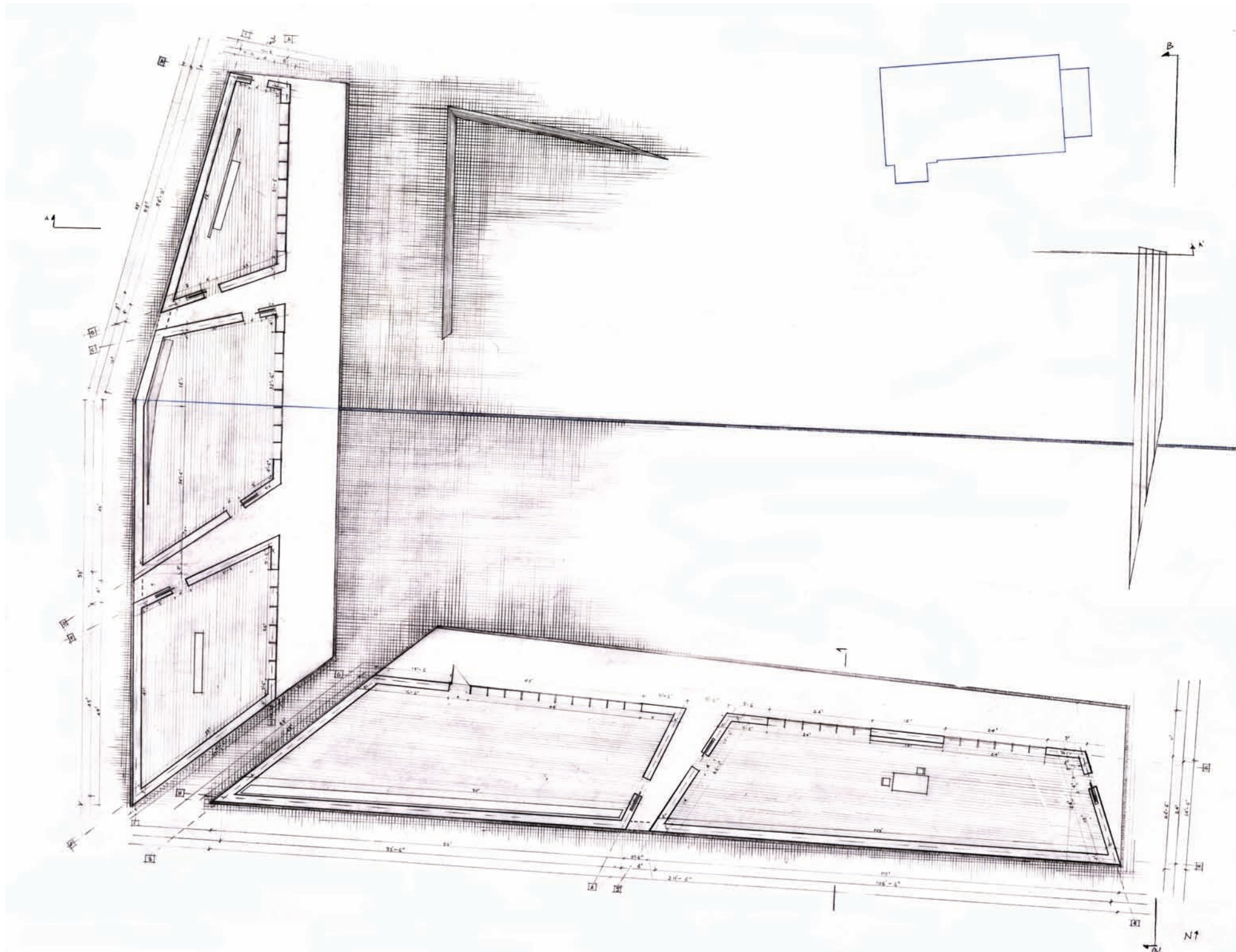


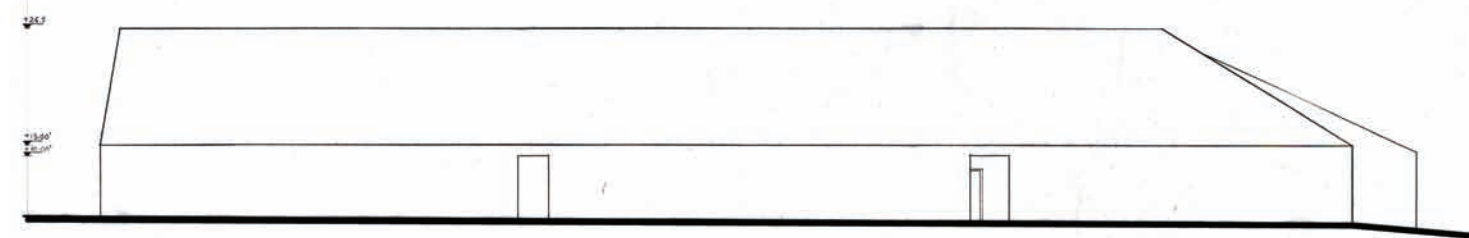
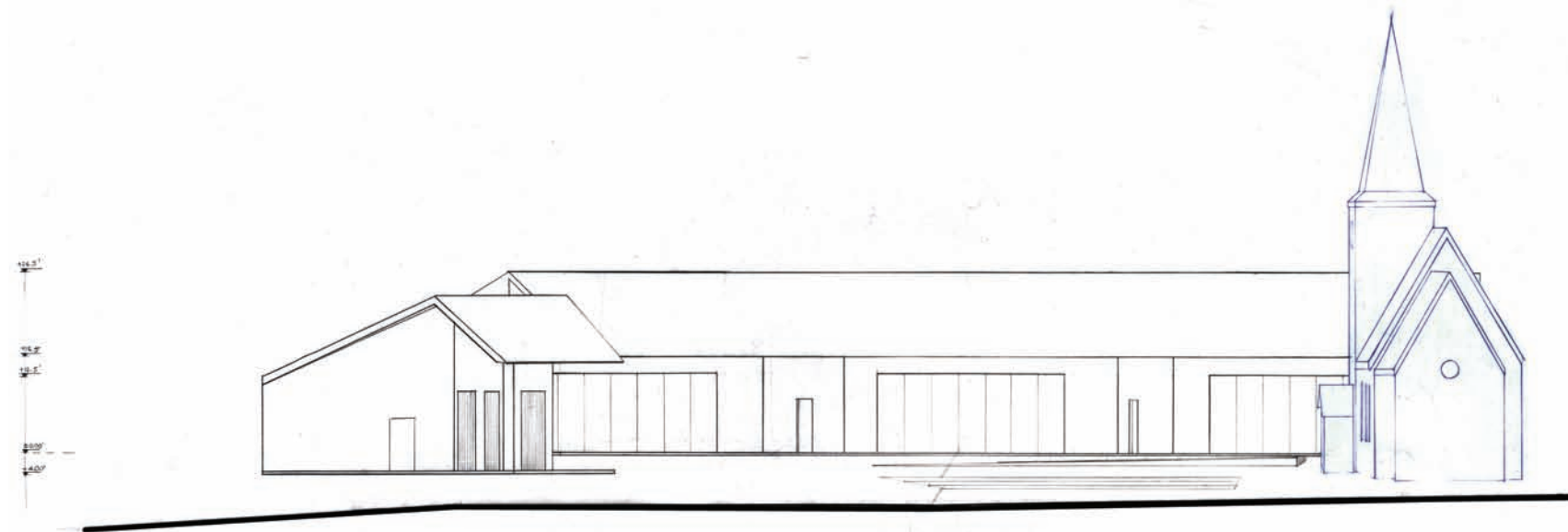
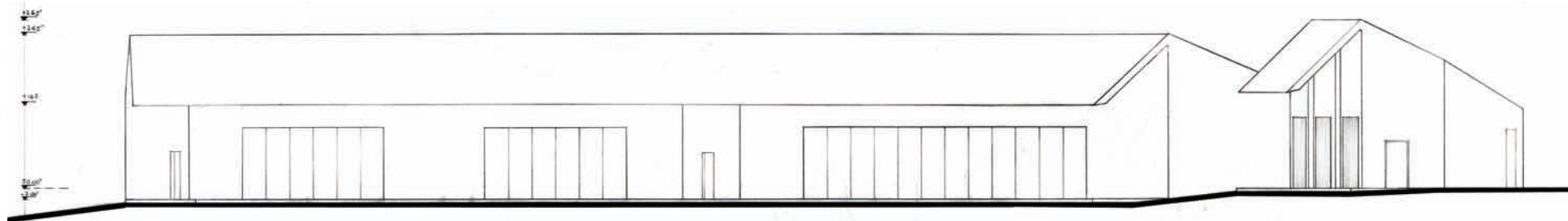


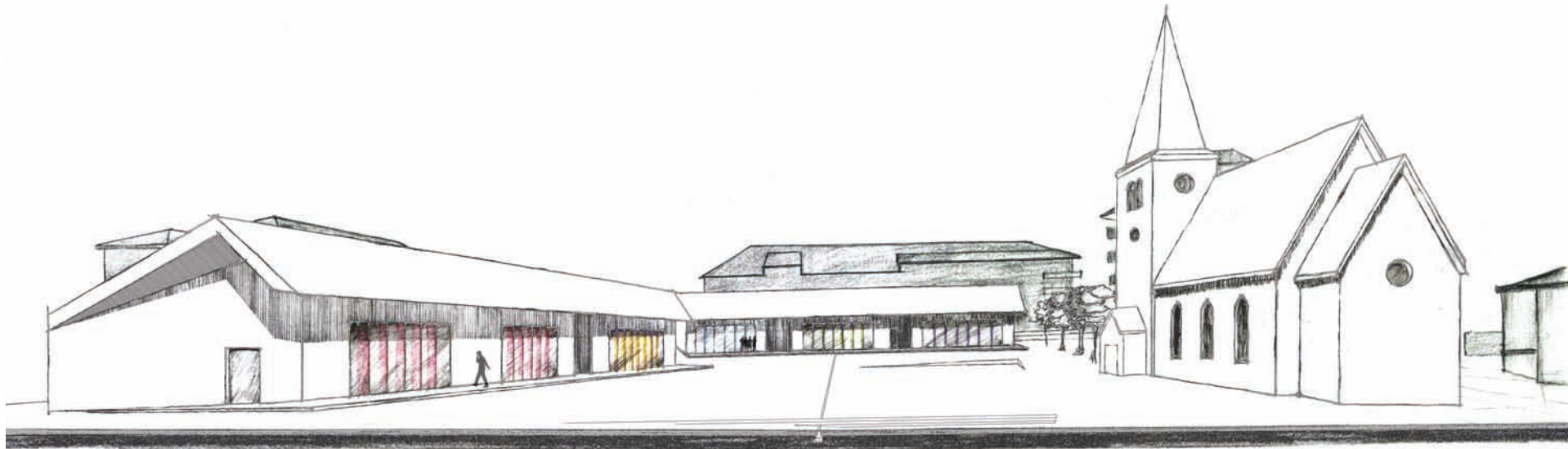




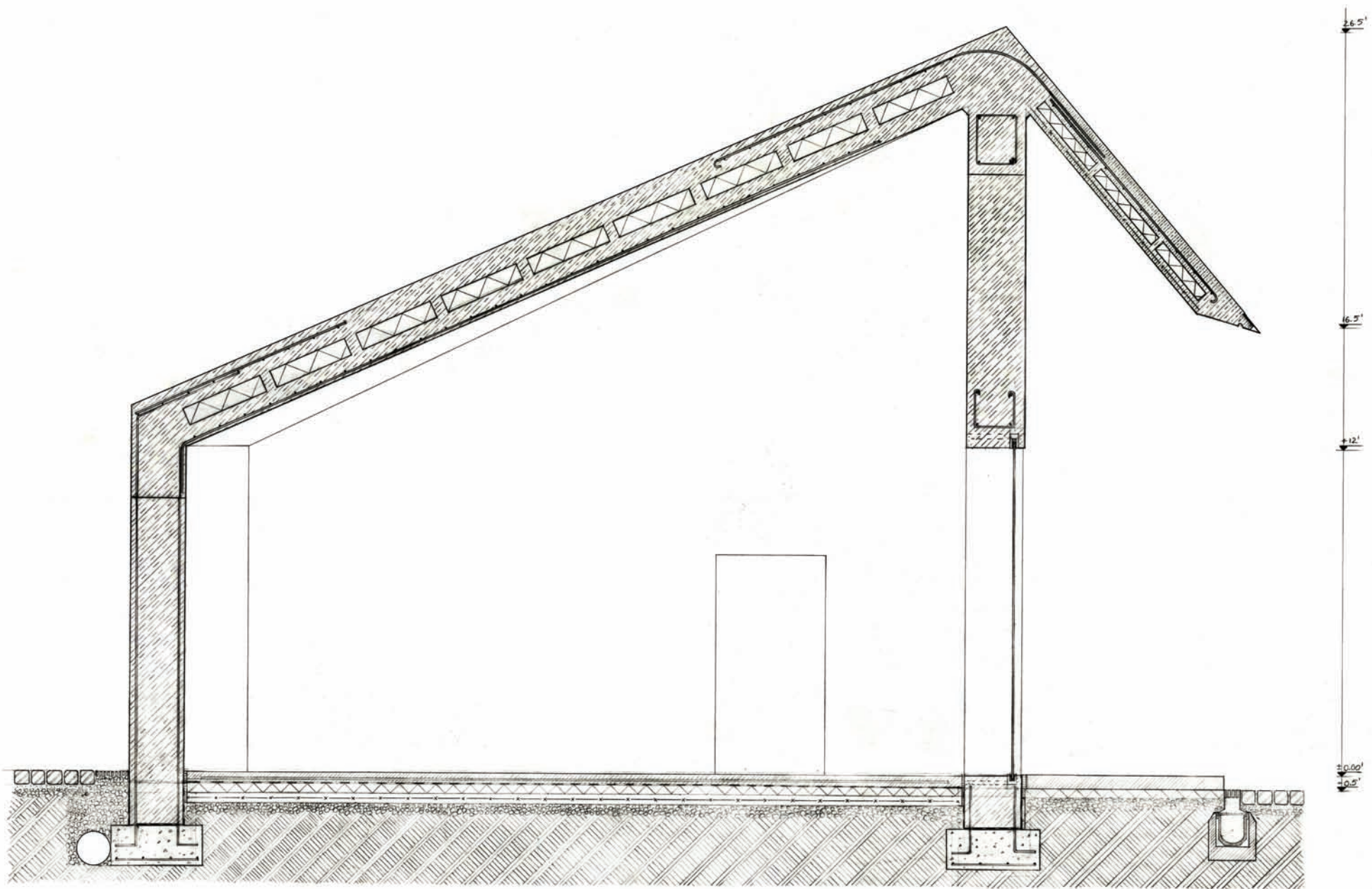














- Lutheran Church
- City Hall





