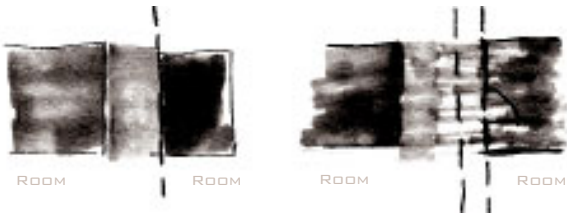
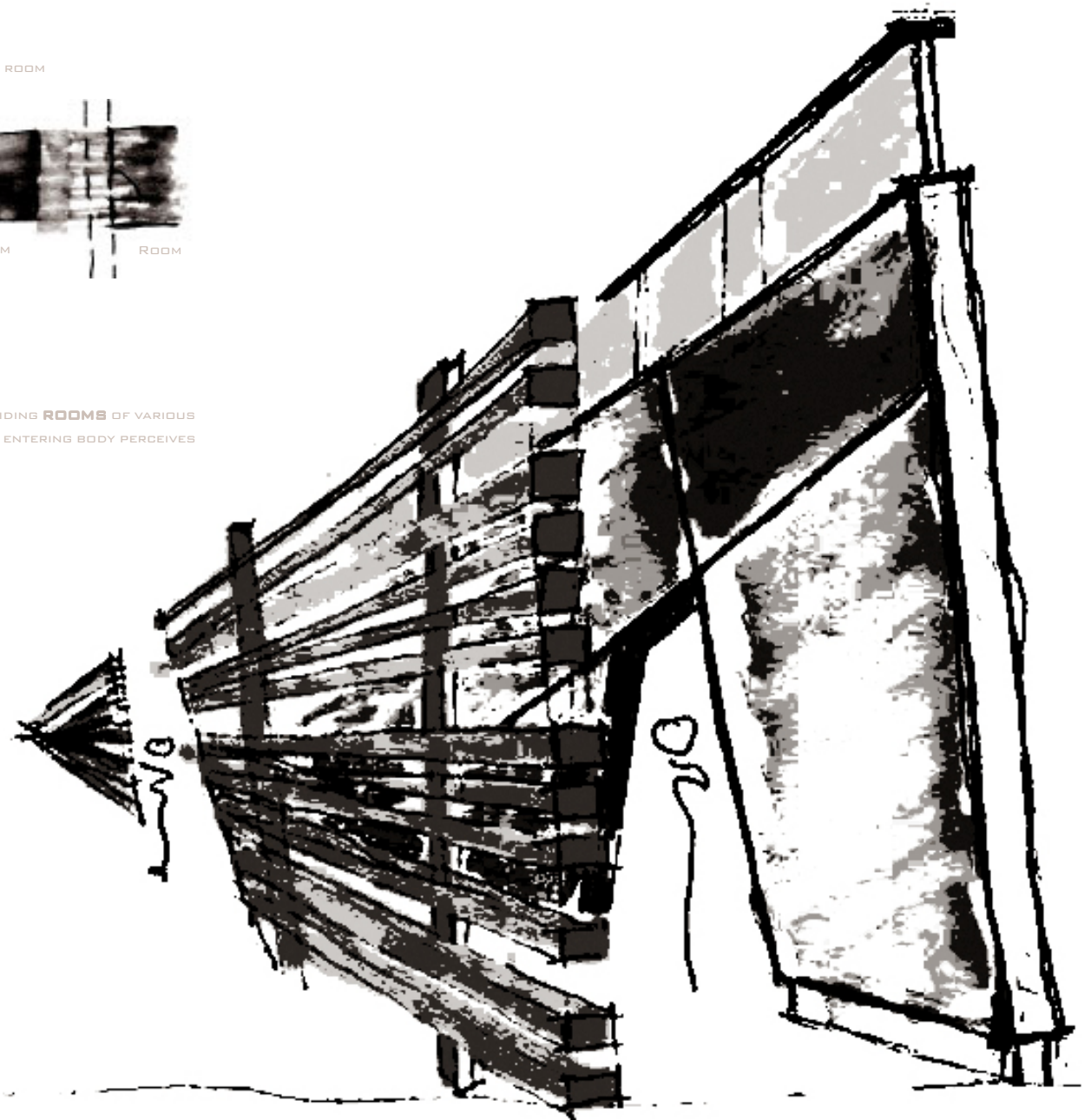


BLURRING THE BOUNDARY OF ENTERING A ROOM



### TRANSITION STUDY

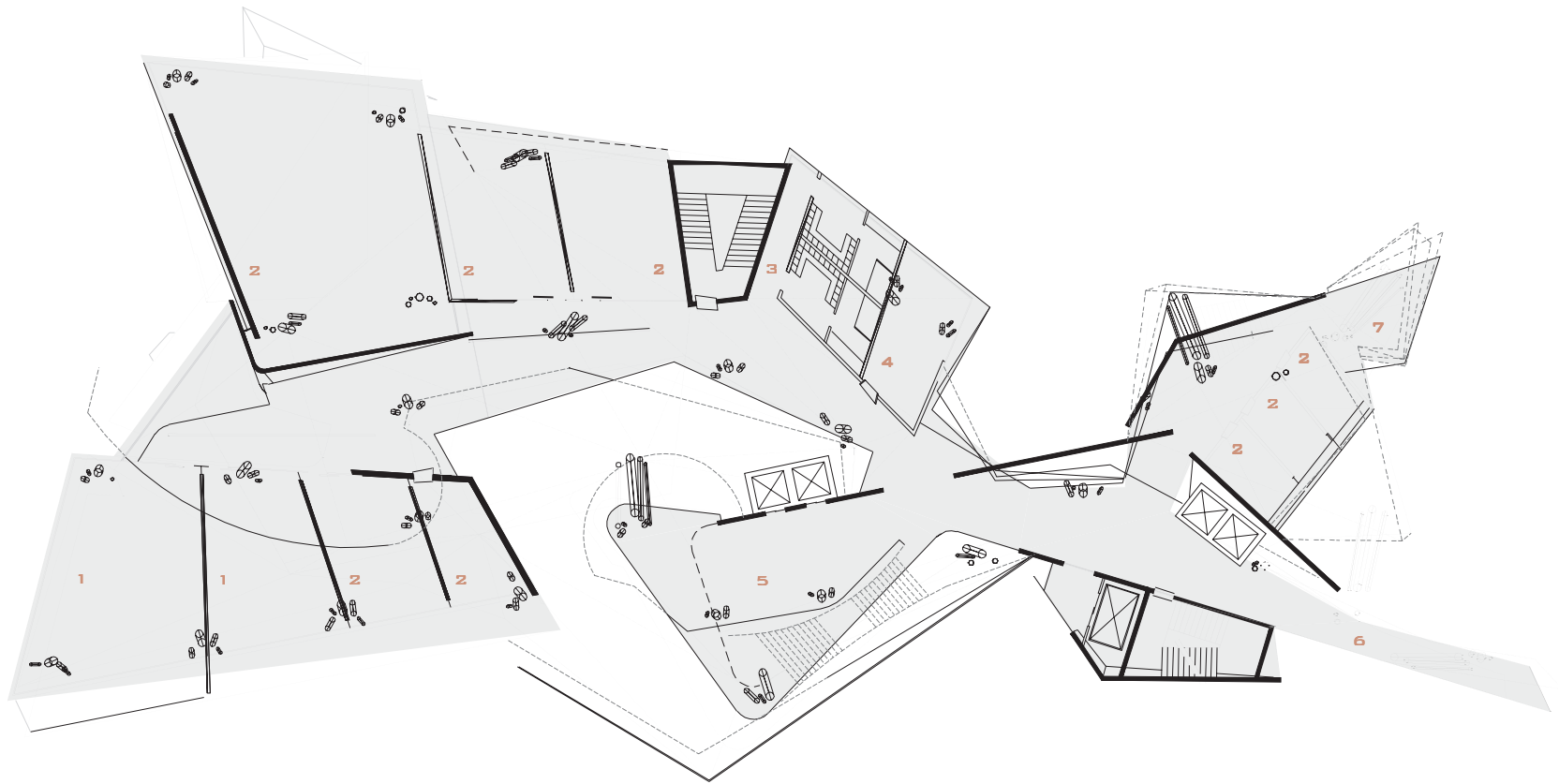
BY WIDENING UP THE **BORDERLINE** DIVIDING **ROOMS** OF VARIOUS DEGREES OF **BODIES IN MOTION**, THE ENTERING BODY PERCEIVES AN AWARENESS OF ITS ACTION



SKETCH: TRANSITION INTO A ROOM

ENTERING A ROOM

# MOMENTUM



FLOOR PLAN THIRD LEVEL: SECOND LEVEL OF DANCE SEMINARS

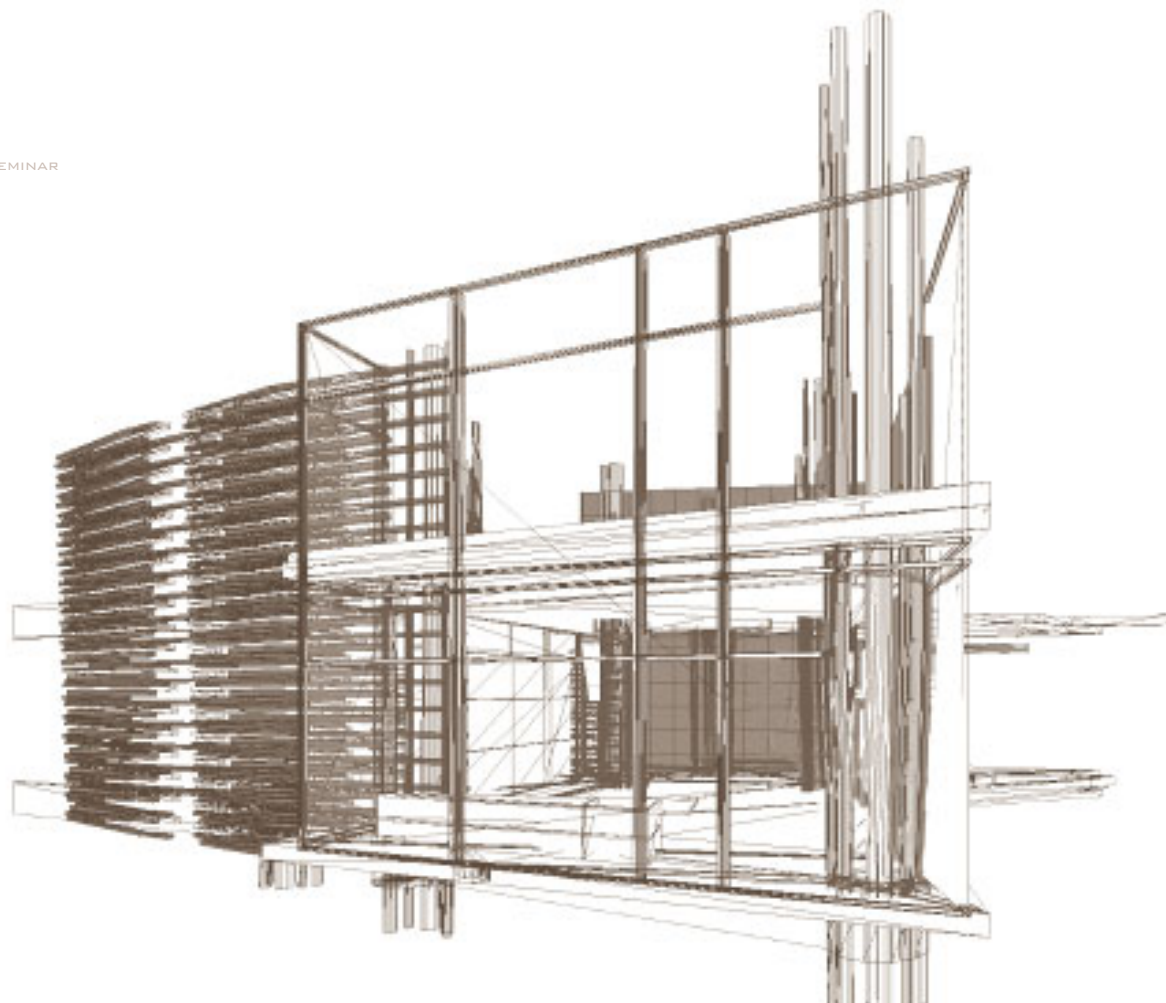
1 DANCE SEMINAR 2 TUTOR'S OFFICE 3 CHANGING ROOMS 4 MUSCLE TONING 5 RELAXATION 6 BALCONY 7 COMMON ROOM

## TRANSITION

THE **BLURRED BOUNDARY** BETWEEN **CHANGING** STATIONS OF **MOTION** ARE ARTICULATED THROUGH **METAL SCREENS** FRAMING A SECONDARY CORRIDOR OR ENTRANCE AREA TO THE ROOMS.

THE **TRANSPARENCY** OF THE **METAL LATH SCREEN** ALLOWS THE BODY TO SEE THROUGH A GLASS WALL BEYOND INTO THE ACTUAL ROOM. THROUGH **BLURRING** THE BORDERLINE **OPENNESS** AND **VANISHING** DIVISIONS BETWEEN **FUNCTIONAL** AND **CIRCULATION SPACES** IS ACHIEVED.

RENDERING WITH VIEW INTO A DANCE SEMINAR



### ZONES OF TRANSITION IN A DANCE SEMINAR

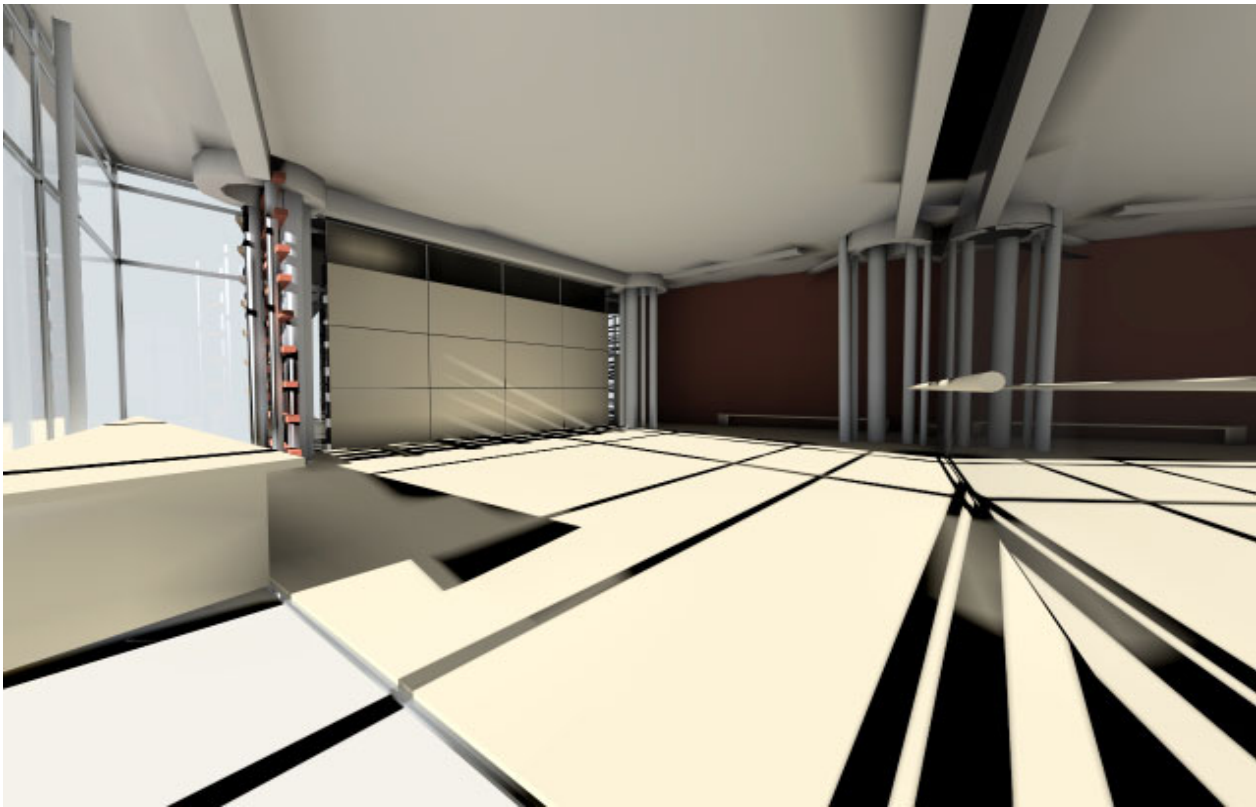
ARE ARTICULATED BY CHANGE IN **MATERIALITY** AND **COLOR**. THE **PERFORMING SPACE** IN FRONT OF THE MIRROR IS **UNDERLINED** BY THE SELECTION OF A **WOODEN FLOOR** AND THE HEIGHT OF THE **SUSPENDED CEILING**. THE **ZONE OF ENTERING** FOLLOWING THE ENTRANCE DOOR IS USED AS **ORIENTATION AND RELAXATION ZONE**, AND THE FLOORING MATERIAL CHANGES INTO **CONCRETE**. THE **WINDOW ZONE** FORMS SPACES OF STUDY FOR THE PERFORMING BODIES AND FOLLOWS THE SAME RULES REGARDING MATERIALITY AS THE ZONE OF ENTERING.

# MOMENTUM



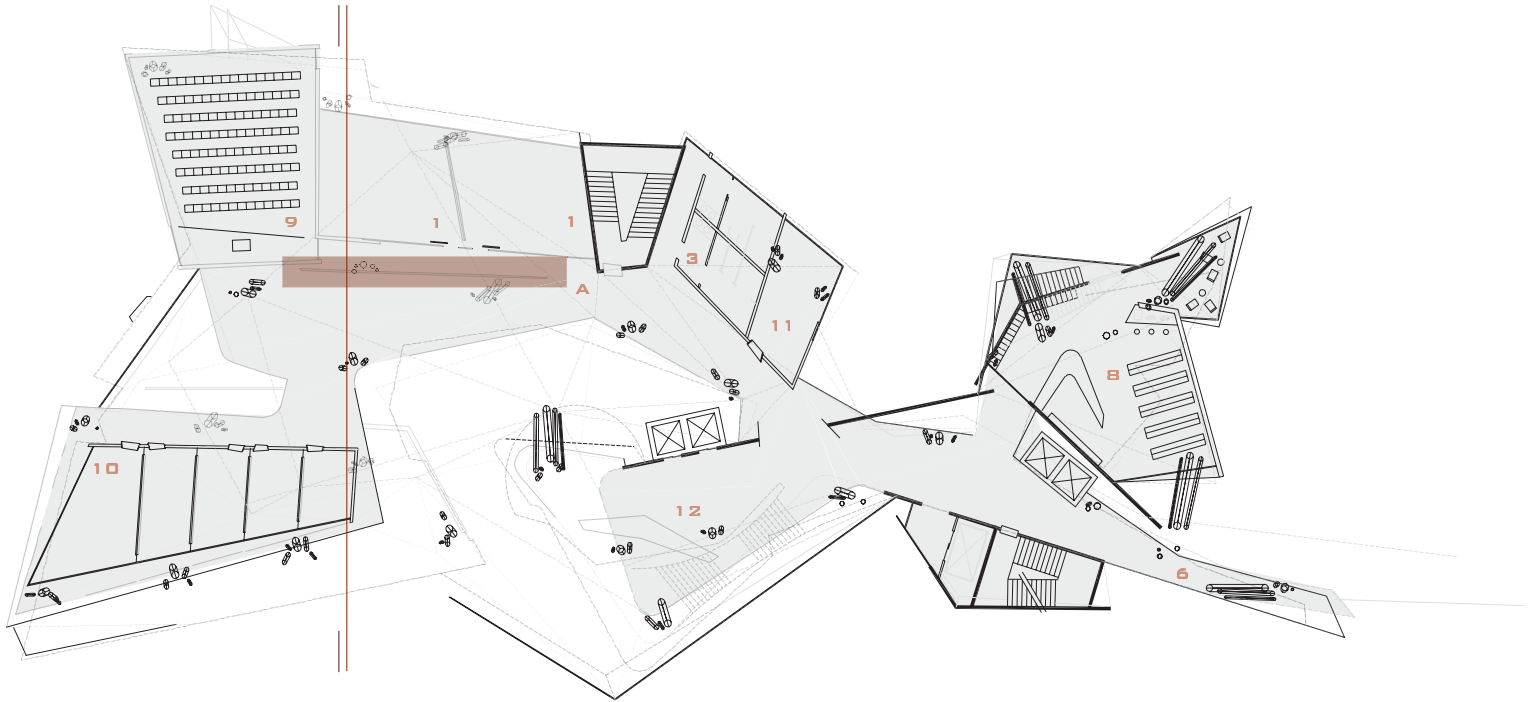
1 VIEW INTO THE DANCE SEMINAR TOWARDS THE GLASS FACADE





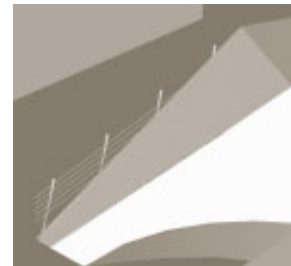
VIEW INTO DANCE SEMINAR TOWARDS THE ENTRANCE DOOR 2

# MOMENTUM

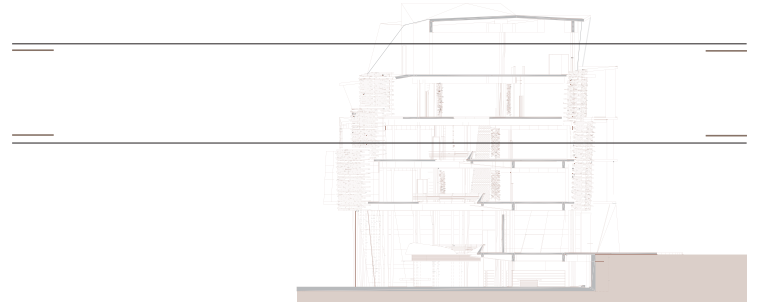
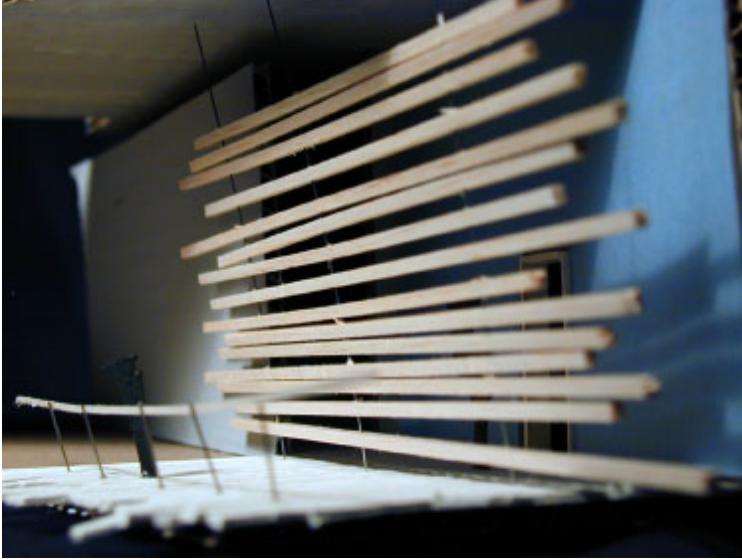


FLOOR PLAN FOURTH LEVEL: LEVEL OF THE LIBRARY AND THE LECTURE HALL

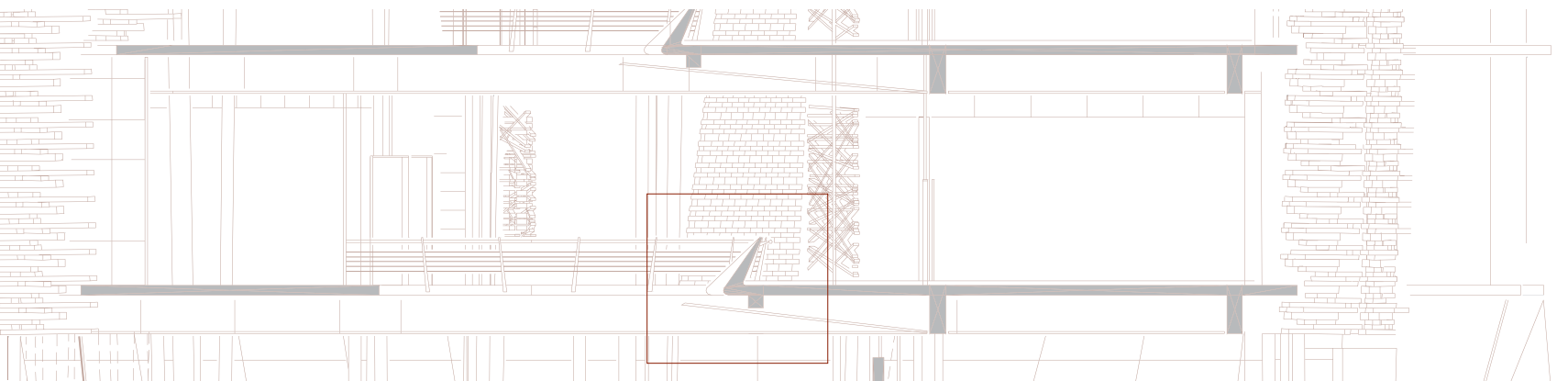
- 1 DANCE SEMINAR   2 TUTOR'S OFFICE   3 REST ROOMS   4 MUSCLE TONING   5 RELAXATION   6 BALCONY   7 COMMON ROOM  
8 LIBRARY   9 LECTURE HALL   10 ADMINISTRATION   11 FRONT DESK   12 INFORMATION DESK



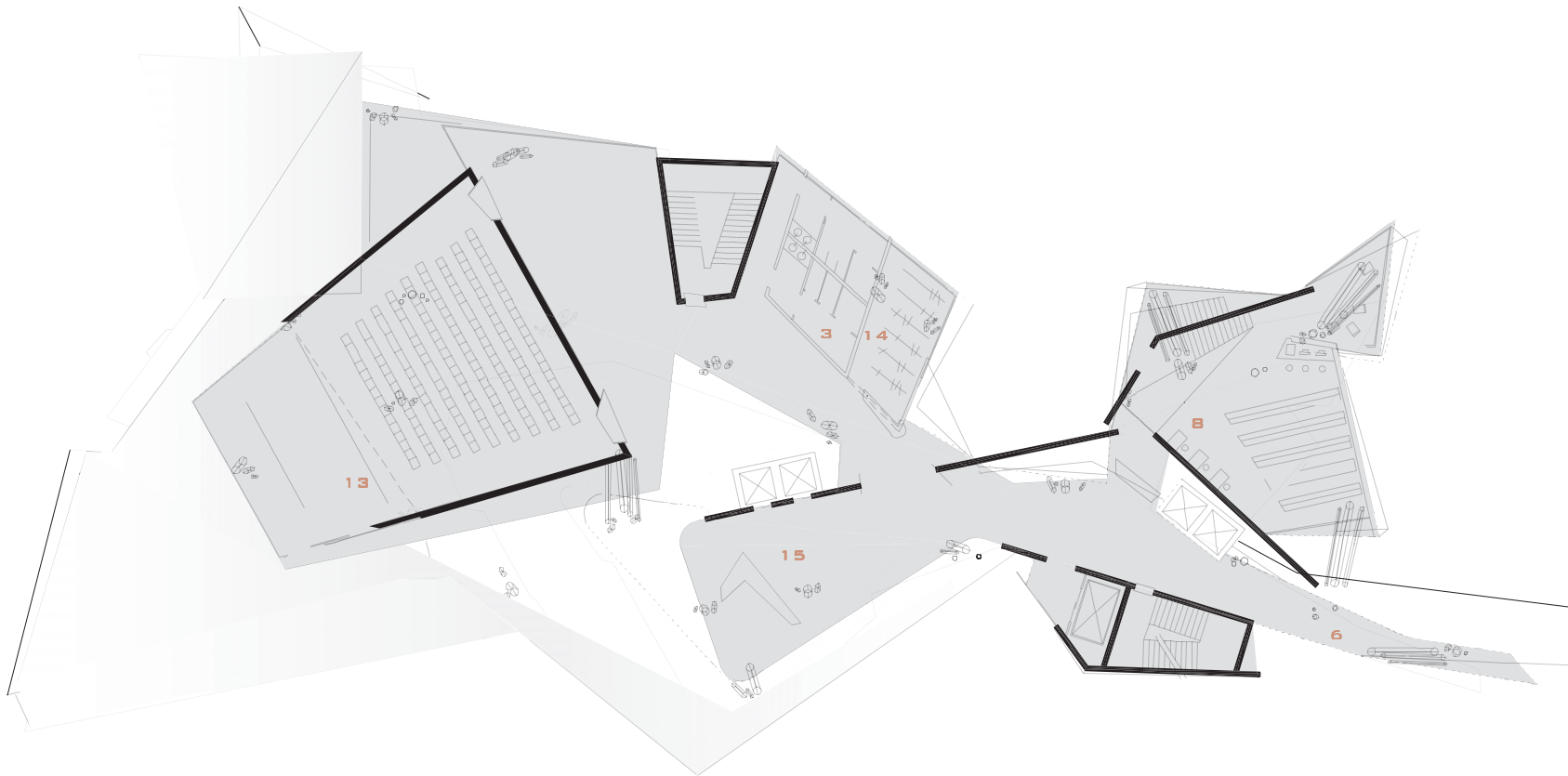
RENDERING OF STEEL RAILING TRANSFORMING INTO CONCRETE FOLDING OF FLOOR SLAB



A TRANSITION SCREEN AND RAILING



# MOMENTUM

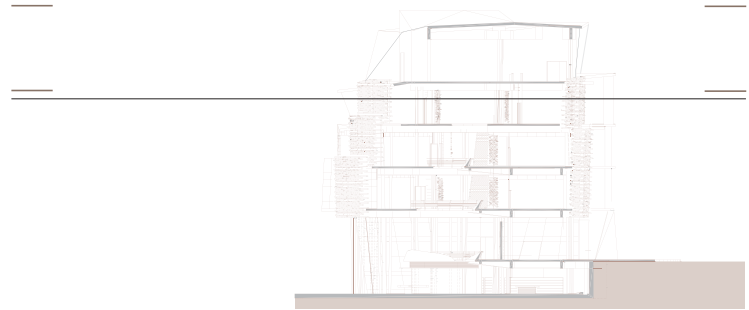


FLOOR PLAN FIFTH LEVEL: STUDIO THEATER

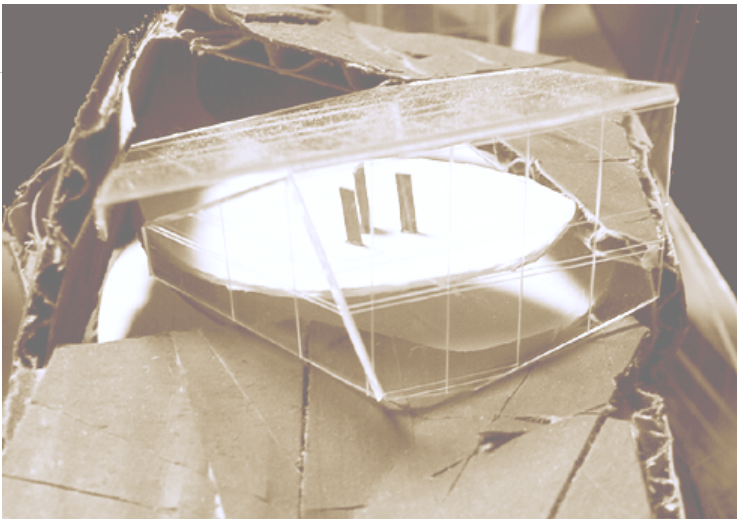
1 DANCE SEMINAR 2 TUTOR'S OFFICE 3 REST ROOMS 4 MUSCLE TONING 5 RELAXATION 6 BALCONY 7 COMMON ROOM  
8 LIBRARY 9 LECTURE HALL 10 ADMINISTRATION 11 FRONT DESK 12 INFORMATION DESK 13 STUDIO THEATER 14 WARDROBE 15 RECEPTION



STUDY MODEL



VIEW STUDY MODEL FROM MT. AUBURN STREET



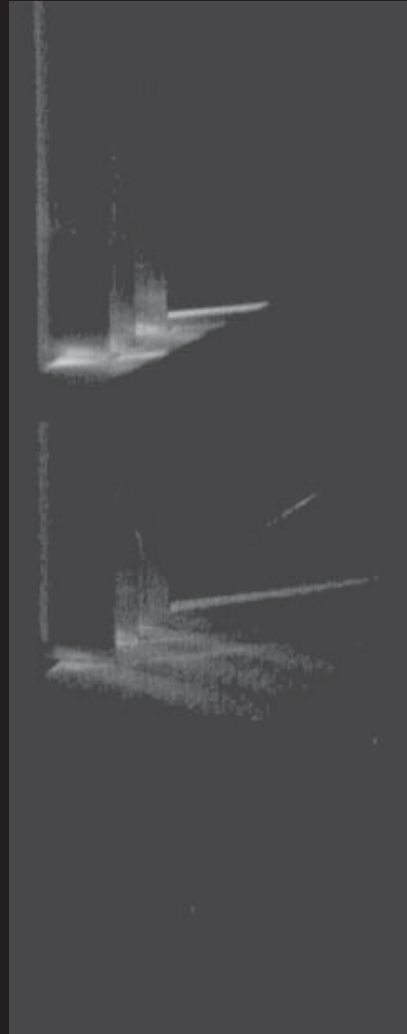
## THE STUDIO THEATER

IS LOCATED ON THE TOP FLOOR OVERLOOKING THE RESIDENTIAL DISTRICT TOWARDS HARVARD UNIVERSITY. THE **SCENERY** OF THE STAGE IS THE **SURROUNDING**. THE VISITOR WILL SEE AS **BACKGROUND** THE **SUNSET** OVER HARVARD UNIVERSITY. IN THE NIGHT THE **PERFORMANCE** CAN ALSO BE SEEN FROM THE OUTSIDE. THE DANCERS ARE **FLOATING OVER** THE **CITY**.

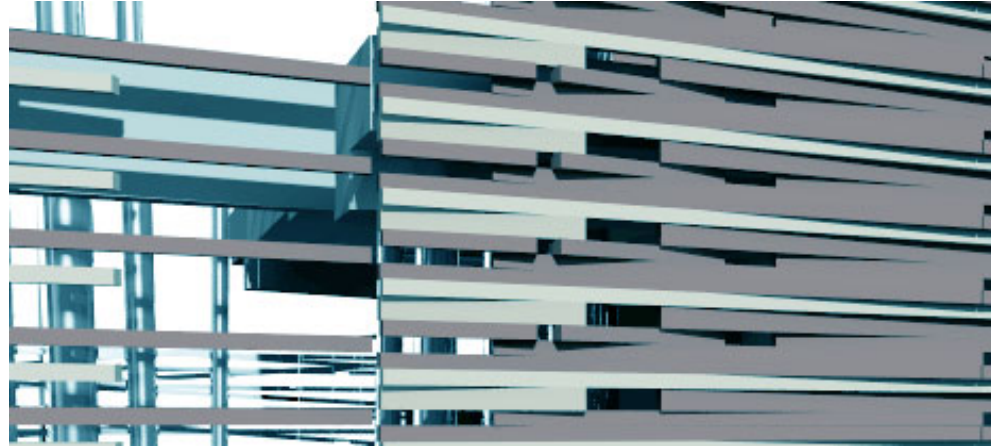
STUDY MODEL: VIEW STUDIO THEATER

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# MOMENTUM



DETAIL RENDERING OF BRICK FACADE

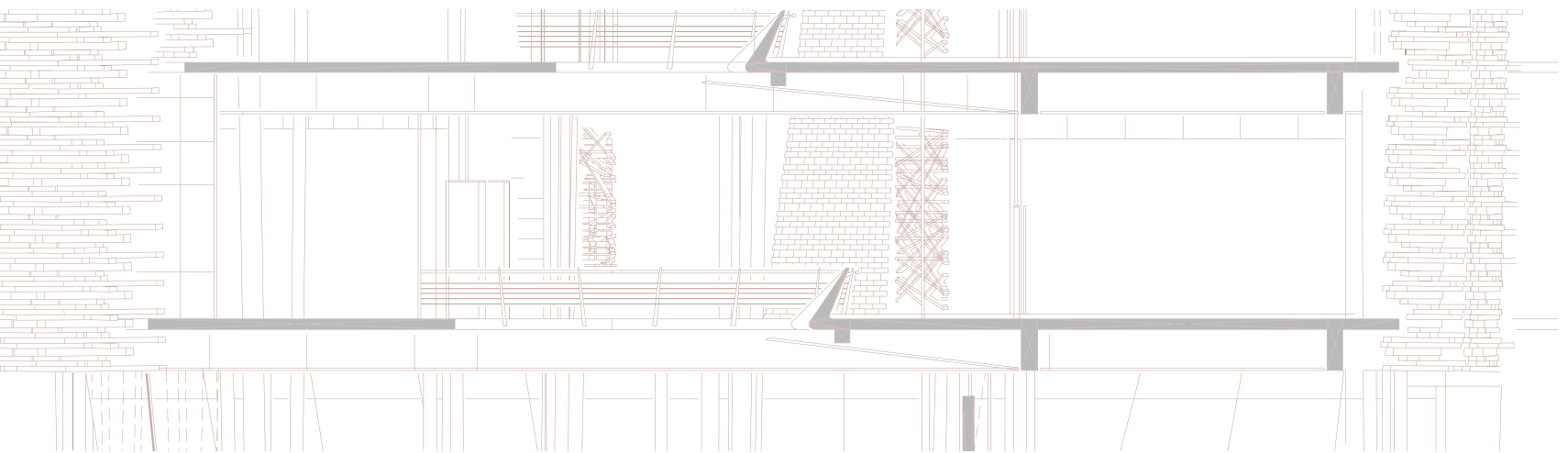
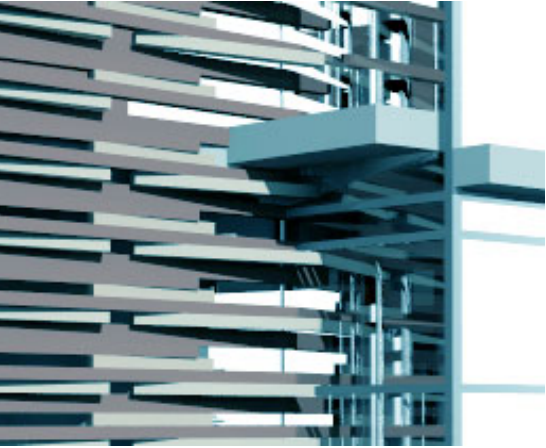
## THE BRICK SCREEN

PROJECTS A VARIETY OF **LIGHT SPOTS** INTO THE ROOMS.

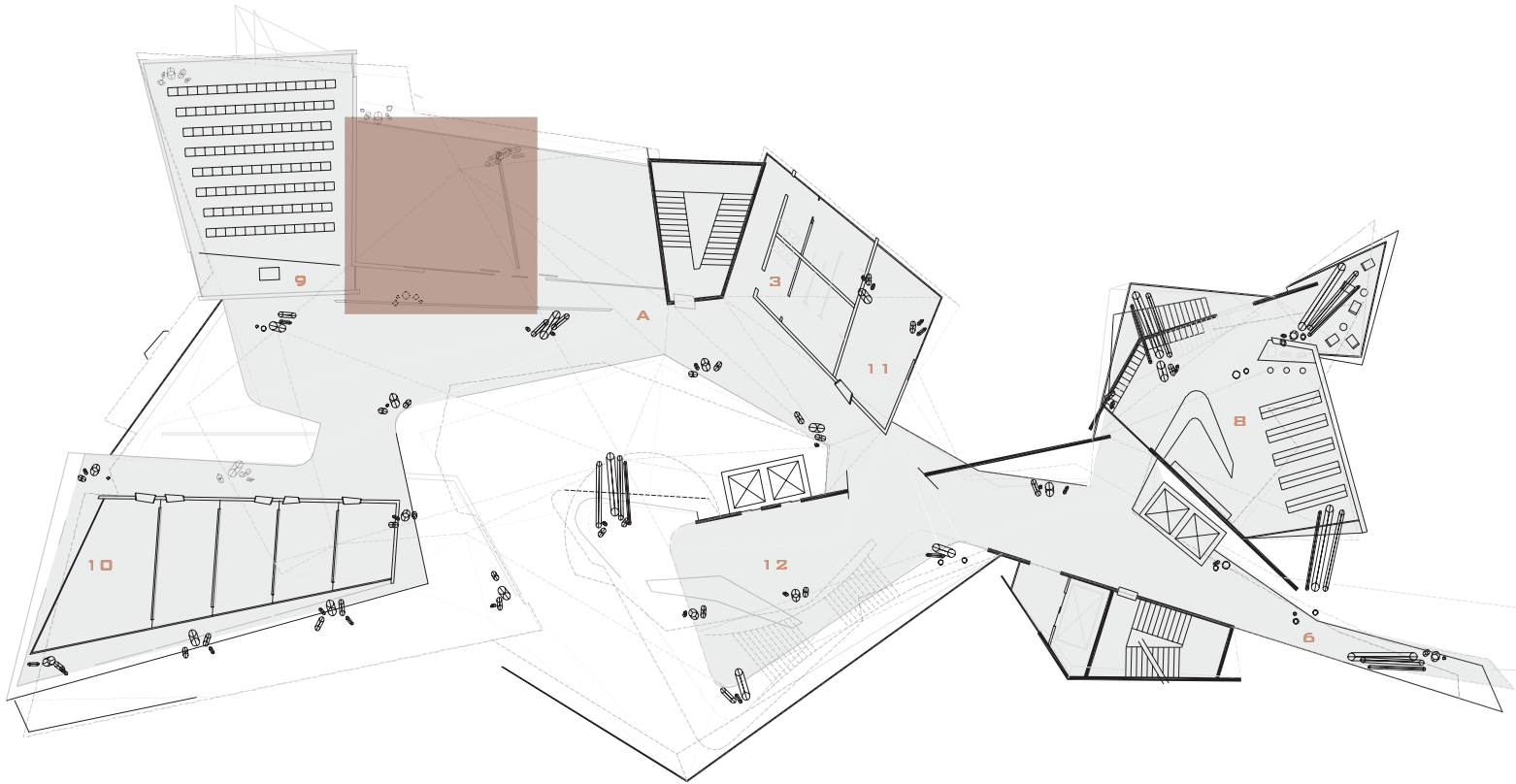
THE BRICK LAYERS ARE ARRANGED IN DIFFERENT **PERIODICALLY REPEATING DIRECTIONS** TO PRODUCE A **WIDE RANGE** OF **LIGHT SPOTS**. THE **DEPTH** OF THE **STONE WALL** PRODUCES A **SHARP DIRECTED LIGHT SHADE**. THE CLOSED BRICK FACADE **TRANSFORMS** INTO THE **TRANSPARENT BRIGHT** AND SMOOTH **GLASS** FACADE.



FIRST FACADE STUDY MODEL WITH LIGHT REFLECTION ON THE GLASS



# MOMENTUM

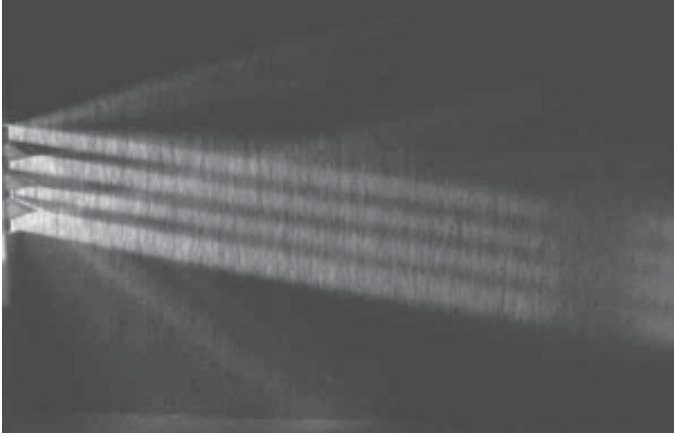


FLOOR PLAN FOURTH LEVEL: LEVEL OF THE LIBRARY AND THE LECTURE HALL

1 DANCE SEMINAR 2 TUTOR'S OFFICE 3 REST ROOMS 4 MUSCLE TONING 5 RELAXATION 6 BALCONY 7 COMMON ROOM  
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LIGHT: BRIGHTNESS AND DARKNESS



STUDY OF LIGHT ENTERING A ROOM

RENDERING FACADE: VIEW FROM READING GARDEN

THE FACADE

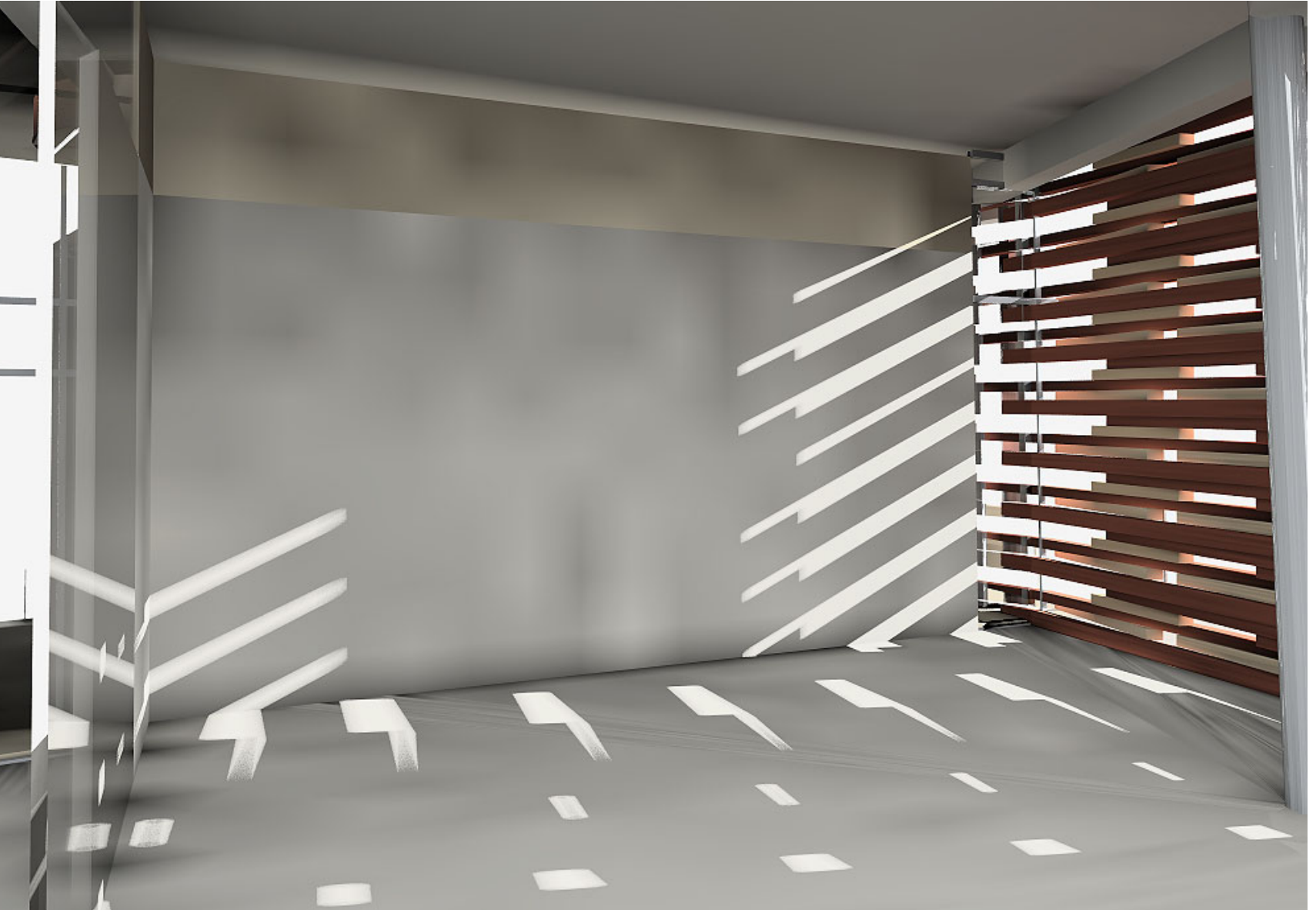


# MOMENTUM



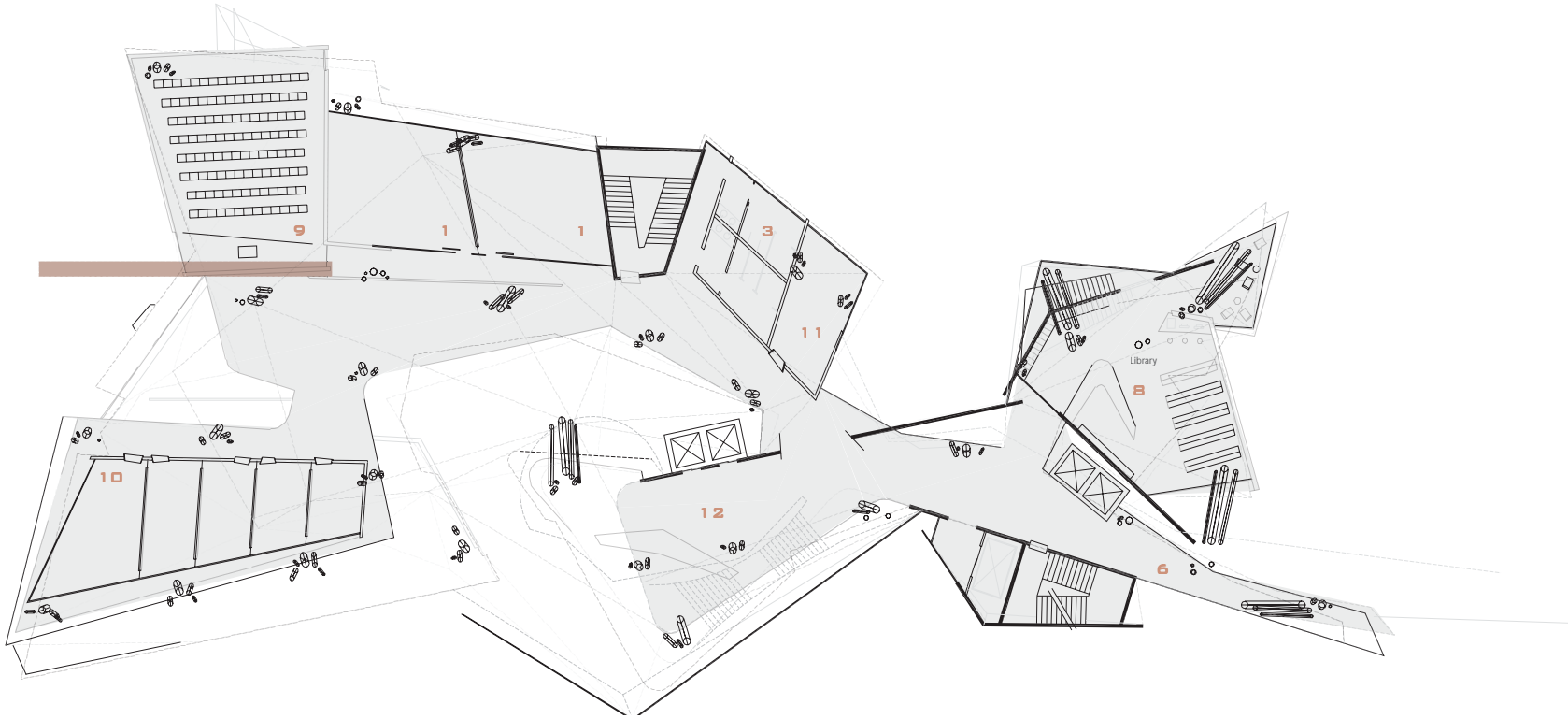
RENDERING SHOWING SUN LIGHT PATTERN IN A ROOM A





LIGHT IMPRESSION

# MOMENTUM



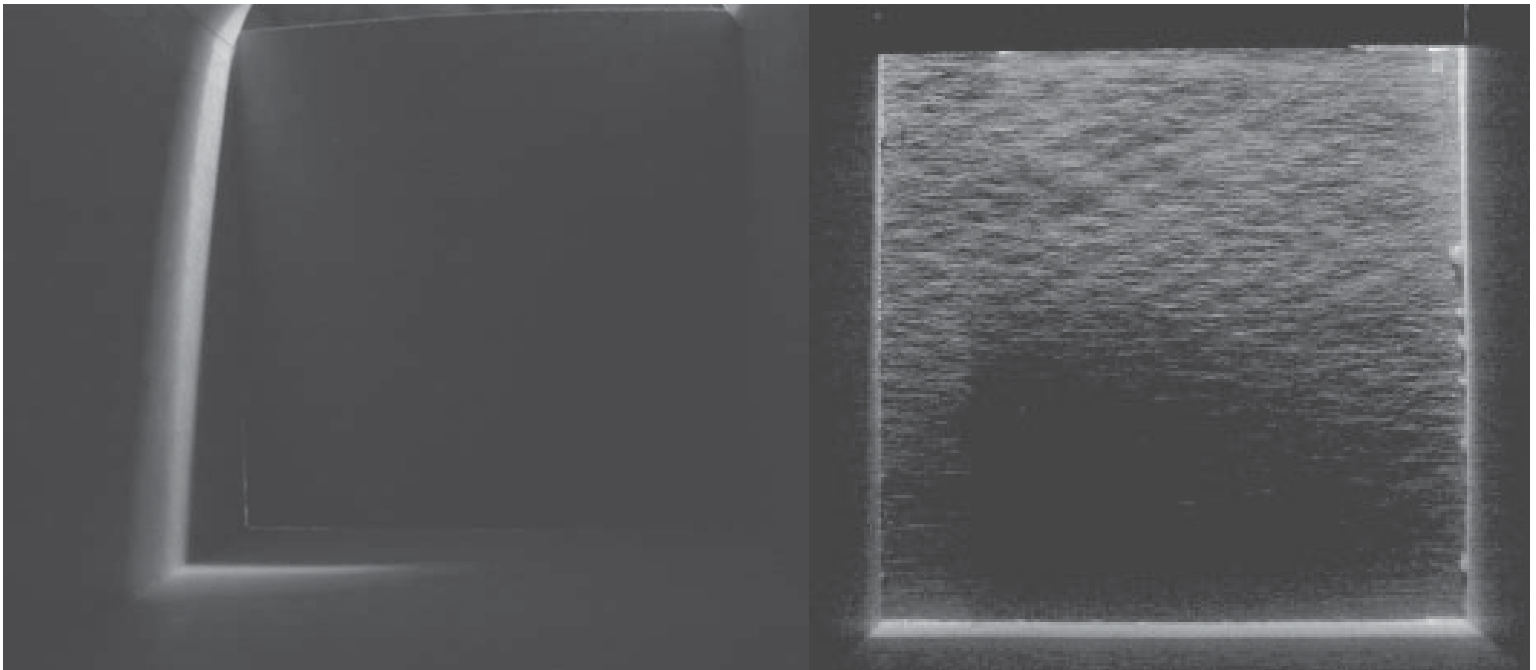
FLOOR PLAN FOURTH LEVEL: LEVEL OF THE LIBRARY AND THE LECTURE HALL

1 DANCE SEMINAR 2 TUTOR'S OFFICE 3 REST ROOMS 4 MUSCLE TONING 5 RELAXATION 6 BALCONY 7 COMMON ROOM  
8 LIBRARY 9 LECTURE HALL 10 ADMINISTRATION 11 FRONT DESK 12 INFORMATION DESK

## THE BRICK WALL

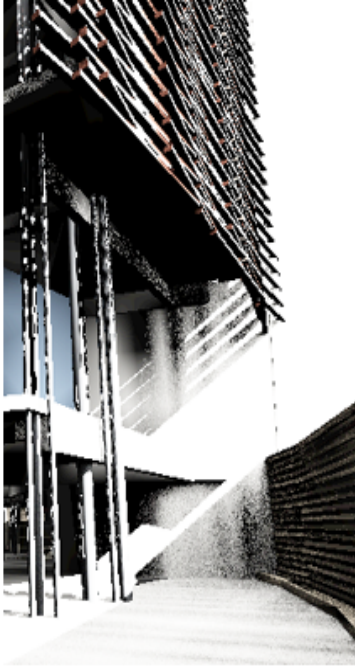
IN THE LECTURE HALL IS LIGHTED BY THE RAYS OF THE WESTERN SUNLIGHT. A NARROW OPENING ALLOWS THE LIGHT TO PENETRATE. AS THE SUN TRAVELS THE RAY MOVES ALONG THE WALL TILL IT HIGHLIGHTS THE SURFACE OF THE UNEVEN BRICK LAYER WALL.

PHOTOGRAPHS OF RAY OF LIGHT MOVING ALONG A WALL AND LIGHTING UP A ROUGH SURFACE STRUCTURE

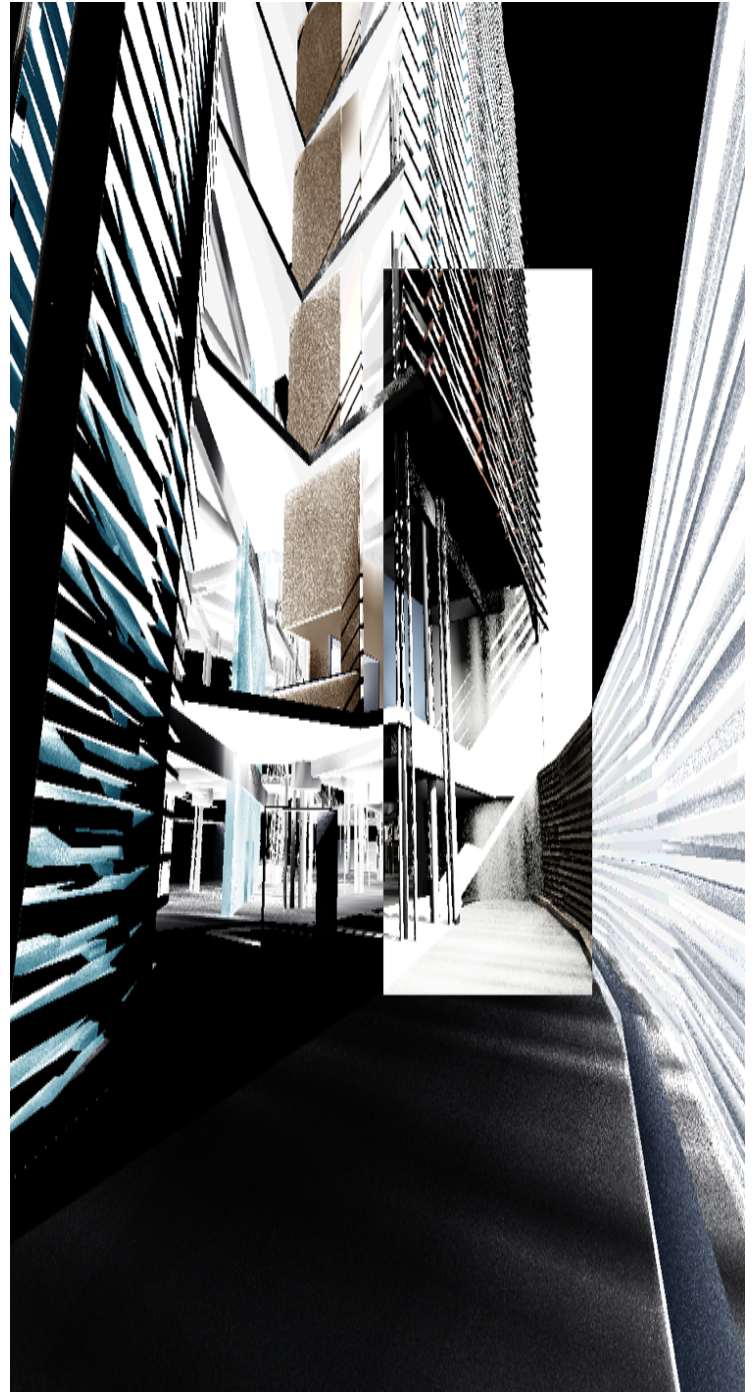


THE WALL

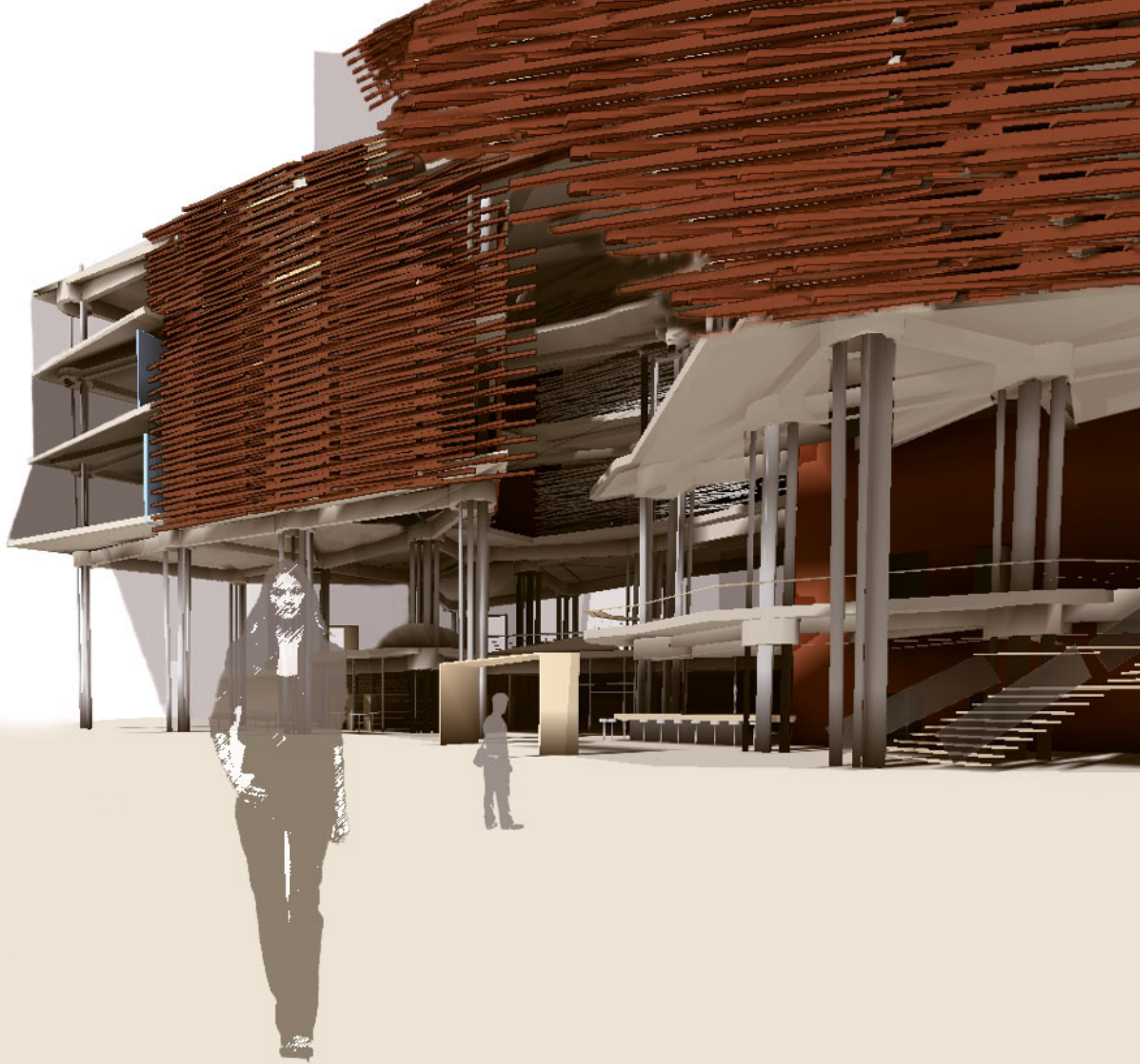
M O M E N T U M



THE READING GARDEN



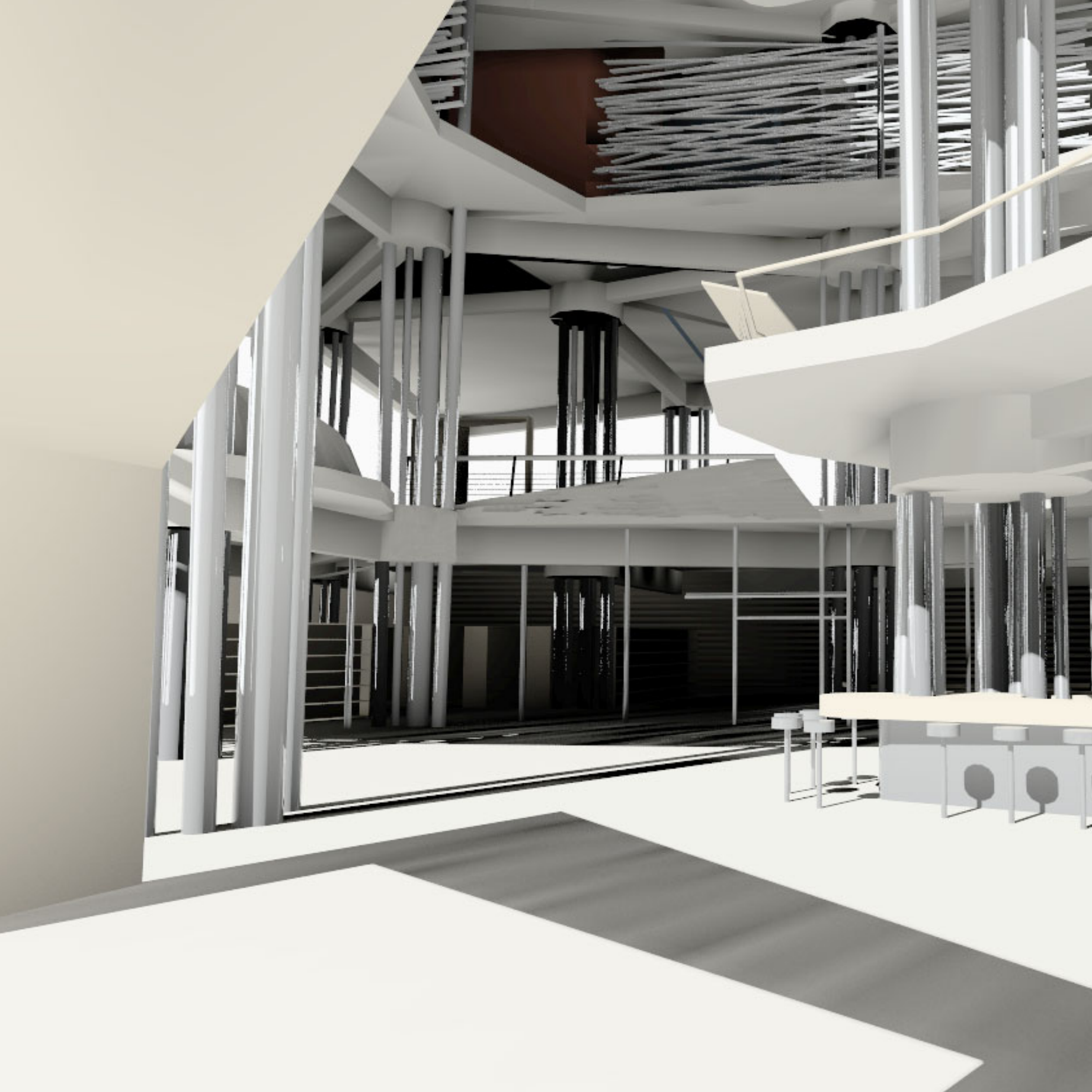






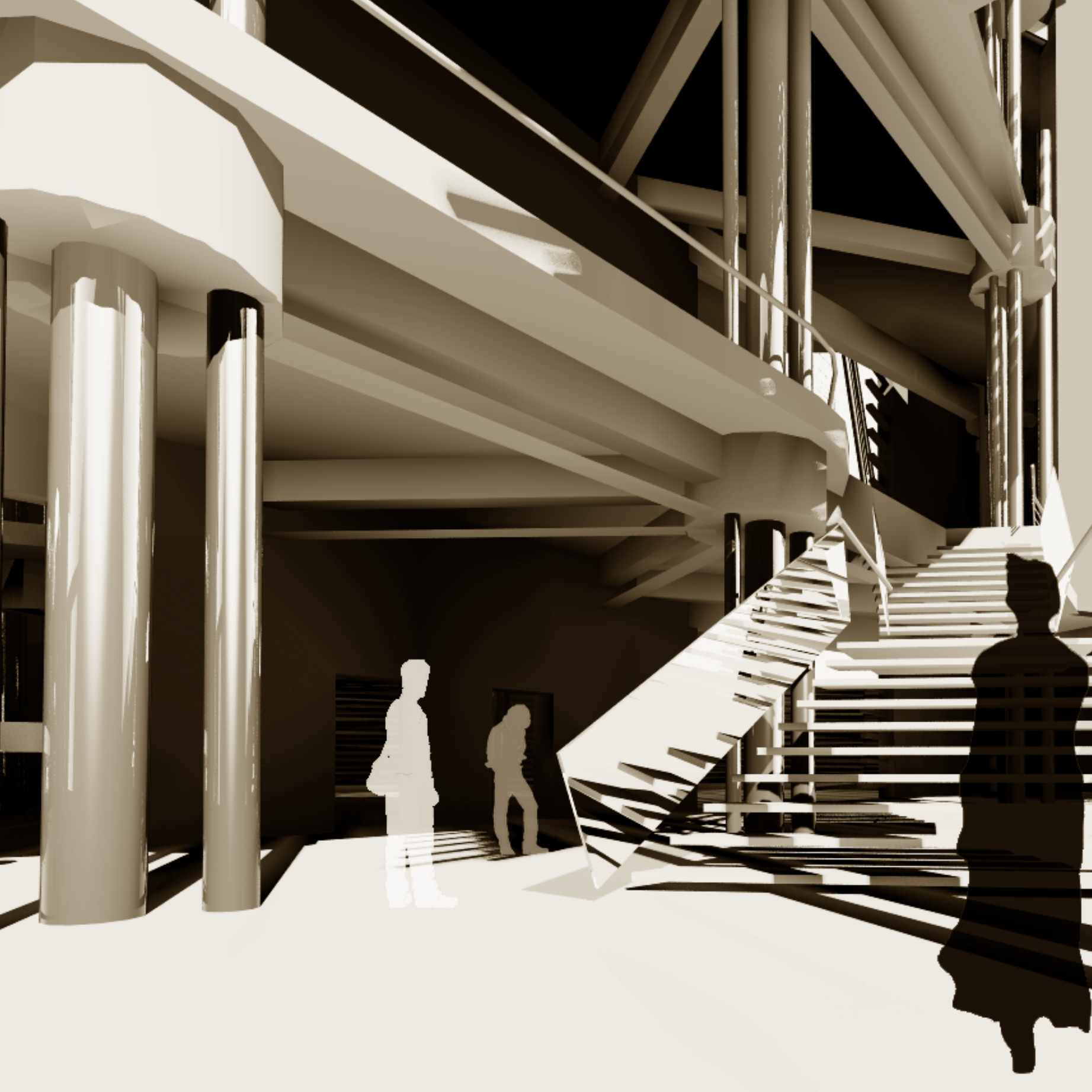


ENTRANCE SITUATION FROM MT AUBURN STREET





VIEW TOWARDS BOOK SHOP AND THE ATRIUM





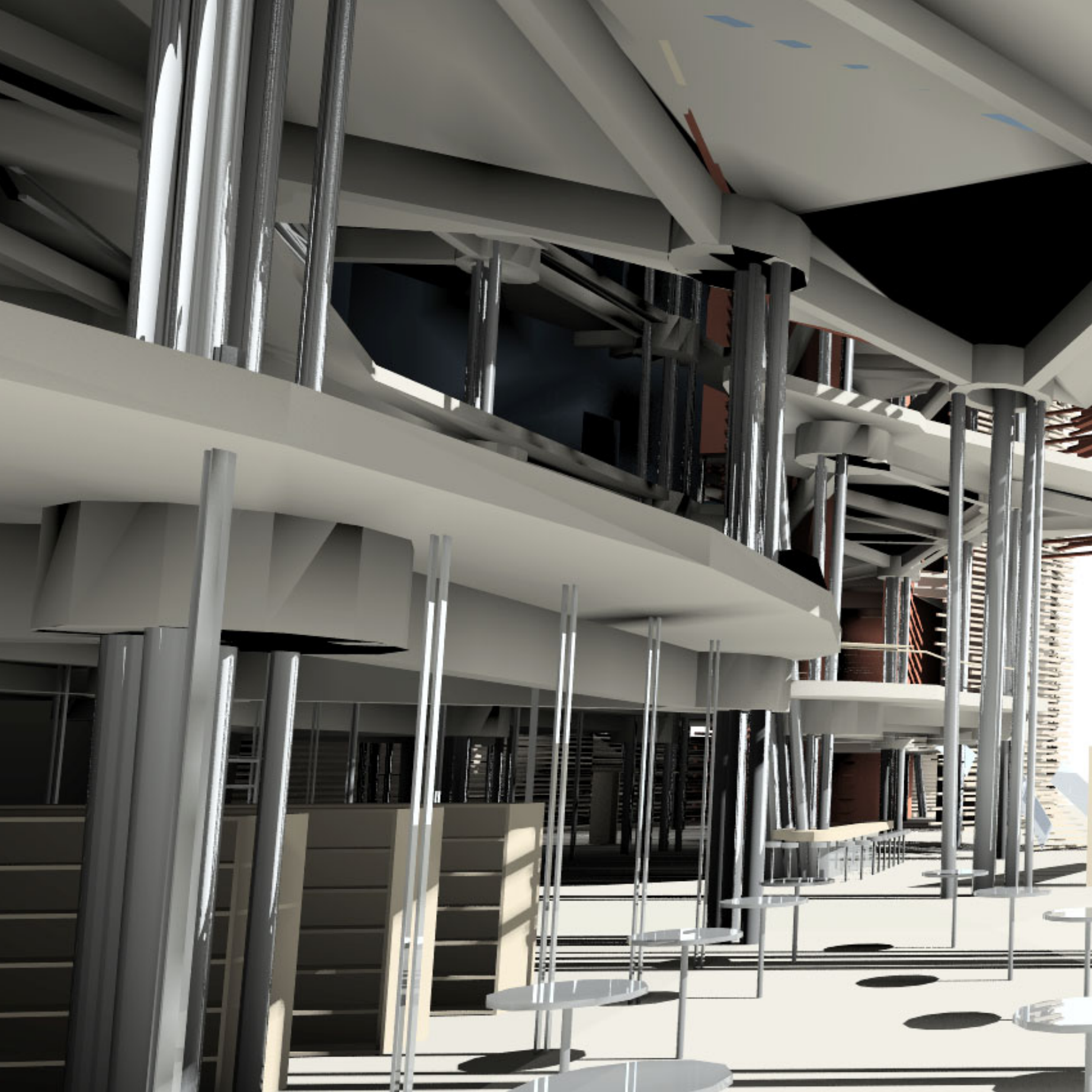


STAIRWAYS TO THE RESTAURANT LEVEL











## CONCLUSION

THE DESIGN PROCESS DEPENDS ON A **CAREFUL ANALYSIS** OF THE CITY AS A **PLACE** OF MOVEMENT.

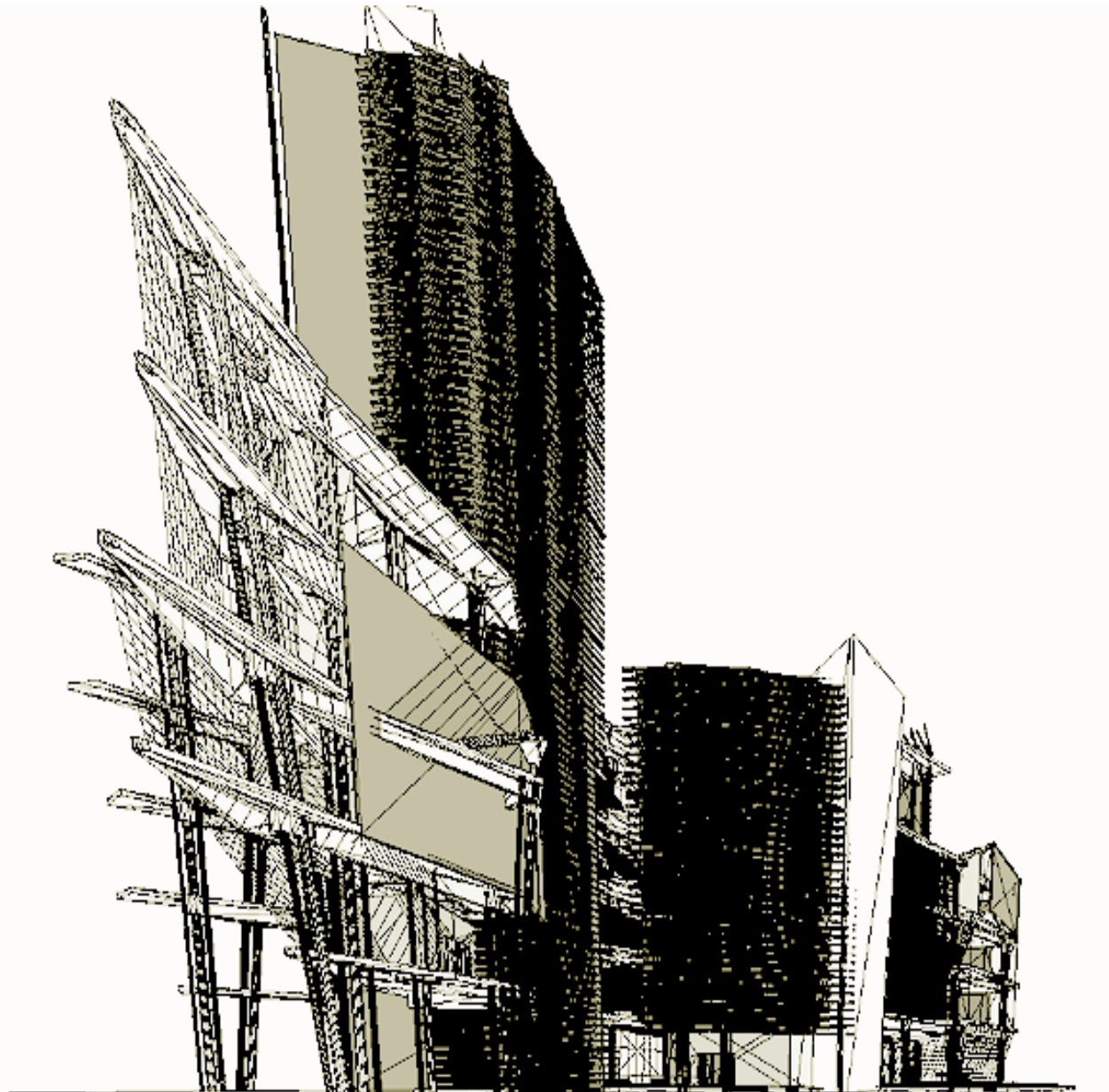
MANY **INDIVIDUAL FREQUENCIES** OF EXISTING **MOVEMENT** AND **PATTERNS** CAN BE **TRANSFORMED** THROUGH A **DESIGN PROCESS** INTO A COMPOSITE FREQUENCY. THE COLLECTIVE MOVEMENTS CONVERGE AN **OVERALL FLUX** FROM WHICH **ARCHITECTONIC DERIVATIVES** CAN BE **EXTRACTED**. THESE DERIVATIVES, PRIMARILY LINEAR ENTITIES, FORM THE **PRINCIPAL FRAMEWORK** FOR A **BUILDING** THAT **REPLIES** TO THE **SPECIFIC MOTION** OF THIS PARTICULAR SITE.

**THE PROPOSAL** ATTEMPTS TO INCLUDE ALL INVISIBLE SUB FREQUENCIES, AND AIMS TO **ARTICULATE** THE MAIN FREQUENCY OF THIS **PLACE** IN THE CITY.

A PHYSICAL **PHENOMENON**, A PIECE OF ART, A **THEORETICAL ISSUE**, CAN BE **TRANSLATED INTO ARCHITECTURE**. HOWEVER, IT **REQUIRES** THE CLEAR DEFINITION OF **RULES** WHICH **DIFFERENTIATE ORDERED** SUBSTANCES FROM THE **RELATIVE CHAOS** AND **TRANSFORM** IT INTO **FRAGMENTS OF ARCHITECTURE** AS A POSSIBILITY FOR A FORM.



MOMENTUM



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**PARALLAX**

STEFEN HOLL

**BERNARD TSCHUMI**

EVENT-CITIES 2

**BERNARD TSCHUMI**

QUESTIONS OF SPACE, LECTURES ON ARCHITECTURE

**GALATRAVA**

PUBLIC BUILDINGS, ANTHONY TISCHHAUSER AND STANISLAUS VON MOOS

**GALATRAVA**

THE POETICS OF MOVEMENT

**KENNETH JOSEPHSON**

A RETROSPECTIVE

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ZAHA HADID 1996-2001

**ANYTIME**

EDITED BY CYNTHIA C. DAVIDSON

M O M E N T U M

## ACKNOWLEDGMENTS

I WANT TO DEDICATE THIS THESIS TO MY FAMILY AND FRIENDS WHO ALWAYS SUPPORTED ME ON MY WAY IN LIFE.

I WOULD LIKE TO THANK THE FULBRIGHT COMMISSION, THE VIRGINIA POLYTECHNIC INSTITUTE & STATE UNIVERSITY, THE DEPARTMENT OF ARCHITECTURE AND URBAN STUDIES AND MY COMMITTEE PROFESSOR WILLIAM GALLOWAY, PROFESSOR HEINRICH SCHNOEDT AND PROFESSOR HEATHER WOOFER WHO SUPPORTED AND BELIEVED IN ME AND MY THESISWORK.

MY SPECIAL THANKS GO OUT TO ALL FRIENDS I MET DURING MY STUDIES IN BLACKSBURG WITH WHOM I WAS ABLE TO SHARE JOY, CRITICS, AND HUMOR.



M O M E N T U M



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