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workshops + conferences
2007-09

CYPRUS STATE AWARDS AND
‘MIES VAN DER ROHE’ INTERNATIONAL AWARD NOMINATIONS
1992-2011
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Ευχαριστούμε τον Πέτρο Φωκαϊδη καθώς επίσης τη Μαρία Χριστοφή, Χρυσάνθη Κωνσταντίνου, Σάβια Παλατέ και τον Νεκτάριο Χριστοδούλου για την πολύτιμη υποστήριξη για την υλοποίηση αυτού του εντύπου.
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ΑΕΡΟΔΡΟΜΙΟ
INTRODUCTION

“...and to continue successfully; I believe that sometimes the greater difficulty lies there”

These were the ending words in a March 2009 letter from Alexandros Tombazis, one of Greece’s foremost contemporary architects; shortly after receiving a copy of J.UCY 01, for which he made some very flattering remarks.

Given the above comment, the following question could be raised: how does one not only embark on a project but also, and even more importantly, find a way to carry on with the same enthusiasm and energy? An, admittedly, very difficult task. In this case, we are referring both to the project “Architecture Department” and that of “J.UCY”.

How, on one hand, the enthusiasm and the energy contained in a project’s launch could be spread over the long-term in order to guarantee a constant renewing of its continuation? On the other hand, what kind of open structures does the project’s beginning generate for enabling its continuation in a creative way? J.UCY 02 aspires to be an agent of such continuation, but it also wants to be an integral part of the very course of the activities of the Department of Architecture of the University of Cyprus.

One might say that J.UCY contains a series of enthusiasms, which it will disseminate on a long-term basis. One could refer to the enthusiasm regarding the work of students from various courses that appear in J.UCY 02 (academic years 2007–08 and 2008–09). One might also comment on the enthusiasm of the Visiting Professors of the Department of Architecture, who come either as speakers in the context of the Architectural Lectures Series, as tutors, or as research programme participants. One could also refer to the enthusiasm of the academic personnel and that of the valued adjunct faculty who supports the work of the Department of Architecture.

The second challenge to face, as mentioned above, is how the beginning of the operation of the Department of Architecture, could create open structures in order to sustain a sort of renewable continuation? How such structures could become vehicles for diffusion of the initial enthusiasm and energy over time thus, constantly enriching the Department’s activities?

In this case, it is interesting to look at the students’ completed work, from first year to diploma projects, in relation to the city of Nicosia as well as to all Cyprus. An unprecedented database of material has...

“...και καλή συνέχεια, εκεί πιστεύω ότι είναι η μεγαλύτερη δυσκολία καμιά φορά”

Αυτά ήταν τα καταληκτικά λόγια του Αλέξανδρου Τομπάζη, ενός από τους σημαντικότερους σύγχρονους αρχιτέκτονες στην Ελλάδα, σε μια επιστολή του τον Μάρτιο του 2009, με πολύ καλοκαιρινά σχόλια για το J.UCY 01, που του είχε σταλεί λίγο νωρίτερα.

Το ερώτημα λοιπόν, που θα μπορούσε να τεθεί με αφορμή το πιο πάνω σχόλιο, είναι ότι μόνο πώς αρχίζει κανείς ένα εγχείρημα αλλά ακόμα περισσότερο πως το συνεχίζει με τον ίδιο ενθουσιασμό και ενέργεια. Ενα ομολογιακώς πολύ δύσκολο εγχείρημα. Σε αυτή την περίπτωση μπορεί να υπάρξει τομέα για το εγχείρημα “Τμήμα Αρχιτεκτονικής” και το εγχείρημα “J.UCY”.

Πώς από τη μια, ο ενθουσιασμός, η ενέργεια και οι υπερπροσπάθειες της “εκκίνησης” μπορούν να διαχυθούν σε βάθος χρόνου για να εγγυηθούν τη διαρκή ανανέωση της συνέχειας, και από την άλλη, ποιες ανοικτές δομές και ποιοι θεσμοί δημιουργεί η “αρχή…” για τέτοιου είδους “...συνέχεια”. Το J.UCY 02 θέλει να είναι ένα μέσο για αυτή τη συνέχεια, αλλά θέλει να είναι και μέρος της ίδιας της ροής των δραστηριοτήτων του Τμήματος Αρχιτεκτονικής του Πανεπιστημίου Κύπρου.

been produced. In fact, a type of open knowledge structure has emerged, which will continually grow through future research programmes and doctoral research. You can get a good look of such student projects in the white coloured pages of J.UCY 02.

The completion of the Department's first studies' and activities' cycle took place with the public presentation of the first diploma student projects during May 2010. The diverse and rich content of the diploma projects could be regarded indeed, as another kind of open structure supporting the continuation of the undertaking of the Department, (these projects will appear in J.UCY 03, thus maintaining the readers' interest in what is yet to come...). The Department of Architecture graduates will, on an individual level, keep on enriching and disseminating the content of this open structure in an indirect manner, taking place this time, within a European context in which Cyprus is trying to find an active role.

The Architectural Lectures Series constitutes yet another open structure, which has succeeded in expanding not only the architectural references of Cyprus but that of Europe as well, since the speakers come from an international cosmopolitan environment. The Lecture Series fans who faithfully attended all lectures will particularly enjoy the green coloured pages of J.UCY 02.

Further on, the steady increase of the academic personnel of the Department of Architecture yields to an exponential-type development in its activities and in its contribution on a local as well as on an international scale. One might consider that the academic personnel's contribution to knowledge production regarding architecture and urban environment has begun to appear gradually, not only through their writings and interventions but also through the innovation, they demonstrate in their teaching and research methods. A sort of research through design is gradually emerging as part of the becoming architectural culture.

At the same time, the Friends of the Department of Architecture are increasing either through jointly organized international conferences and workshops in Cyprus and abroad or through the 4th year's design studio, taught by visiting professors. Some of the conference/seminar material is available in the pink coloured pages of J.UCY 02. It may be that the networked character of the Architecture Department is enriched decisively by its friends, emphasizing its multidirectional nodal character.

The organization of J.UCY 02 is consistent with that of J.UCY 01; it is based on three colour-coded parts that are intermixed in the issue, offering many fortuitous associations and multiple interpretations. This time, the pink coloured pages are fewer than those of white and green, since, on one hand, there has been an increase of the...
operating years of the Department of Architecture (two years for J.UCY 01, four years for J.UCY 02), thus more pages of white colour. On the other hand, the architectural lectures series served as the main source for the published texts and projects, thus more pages of green colour. More specifically, the latter part contains texts by Bart Lootsma, Hilde Heynen, Jonathan Hill, and Andreas Angelidakis. It also contains architectural projects by Roger Riewe, Evan Douglis, and Jan Knippers. In the current edition, the third part— the pink coloured pages—takes on a different role. It wants to operate as a directory of significant architectural projects in Cyprus and, at the same, as a record of the other activities and interests of the Department of Architecture, such as seminars, as well as works of doctoral students. More specifically, the archival aim of the third section of J.UCY 02 covers both works of architecture that received the State Architecture Award plus, those nominated for Mies Van der Rohe Award since the establishment of the two institutions. The third part also includes—in summary form—the activities that took place in the context of two international conferences in Nicosia, that of “Architecture, Development, and the Knowledge Society” (2007) and that on “Liminal Zones” (2008).

Regarding the first part of J.UCY 02, there has been an attempt to generate multiple associations between the students’ projects taking advantage of the availability of the publication on the website of the University of Cyprus. In this way users have the possibility to process multiple groupings of information based on simple categories that operate across the content of the courses. The categories refer to various characteristics such as geographic, urban, means of design, programming, etc. Therefore, new potential groupings can be dynamically created yielding new associations between student projects that could not be achieved through the initial seminar-based grouping.

J.UCY moves on documenting the output of the open structures mentioned above, being developed since the creation of the Department of Architecture in 2005. Naturally, the question remains in what degree the continuation of the undertaking of both “Department of Architecture” and “J.UCY” guarantee the establishment of an architectural culture being as diverse and complex as the contemporary society itself. What means do we have at our disposal in order to observe the effects such process could have on the contemporary Cypriot society, thus on society’s search for an active role within a European context with a global reach?

Certainly, J.UCY 02 contains new imaginaries for a contemporary cosmopolitan Cypriot society, according to the definition given by Cornelius Castoriadis. J.UCY 02 has become a field of possibilities, a prerequisite for any kind of change within a contemporary society.


Πηγαίνοντας πίσω στην πρώτη ενότητα, είναι σημαντικό να λεχθεί ότι έχει γίνει προσπάθεια δυναμικής αρχειοθέτησης των εργασιών των φοιτητών. Με αυτό τον τρόπο ενισχύεται ο χαρακτήρας του ευεργετικού του εντύπου και παράλληλα μπορεί κανείς να εκμεταλλευτεί την ηλεκτρονική παρουσία του J.UCY 02. Το έντυπο είναι προσβάσιμο στην ιστοσελίδα του Τμήματος Αρχιτεκτονικής όπου μπορεί ο χρήστης του να διαχειριστεί μια σειρά από ανά-ομαδοποιήσεις του υλικού με βάση απλές κατηγορίες που λειτουργούν οριζόντια σε σχέση με τα μαθήματα. Οι κατηγορίες σχετίζονται με γεωγραφικά χαρακτηριστικά, αστικά, τεχνολογικά, προγραμματικά κλπ. Με αυτό τον τρόπο πιθανές νέες ομαδοποιήσεις να δημιουργούν νέες γειτνιάσεις μεταξύ φοιτητικών εργασιών που δεν μπορεί να έχει κανείς στην αρχική ομαδοποίηση με βάση τα μαθήματα. Το J.UCY συνεχίζεται λοιπόν τεκμηριώνοντας όλα αυτά που αναφέρθηκαν, προϊόντα ανοικτών δομών, που έχουν αρχίσει να διαμορφώνονται από τη στηνιού λειτουργίας του Τμήματος Αρχιτεκτονικής το 2005. Το ερώτημα βέβαια παραμένει κατά πόσο αυτή η “…συνέχεια” είναι η εγγύηση της διαδικασίας εδραίωσης μιας αρχιτεκτονικής κουλτούρας, τόσο πολυσύνθετης και πολυσύνθετης όσο η ίδια η κοινωνία. Με ποιους τρόπους θα αρχίσει να βλέπει κανείς τις επιδράσεις αυτές της διαδικασίας στη σύγχρονη κυπριακή κοινωνία και στο ύφος του ρόλου της μέσα σε ένα ευρωπαϊκό χώρο με παγκόσμιες προοπτικές?

Σίγουρα, μπορεί να θεωρήσει κανείς το J.UCY 02 ως εγκιβωτισμό νέων φαντασιακών, όπως ορίζονται από τον Κορνήλιο Καστοριάδη, για μια σύγχρονη κοινωνιολογική κυπριακή κοινωνία. Ένα είδος ευεργετικού πιθανότητων, που είναι η προϋπόθεση για οποιαδήποτε αλλαγή.

For the editorial committee
Εκ μέρους της συντακτικής επιτροπής
Socrates Stratis, editor in chief
Σωκράτης Στράτης, αρχισυντάκτης
Human mythology, recounts the wonderful and terrifying journeys of epic heroes, the unending quest for new places, the charm of the unknown and nostalgia as the confirmatory factor of human identity.

The Journey – the concept of journey – contains admiration and awe towards the unknown, the discovery or the revelation of “the other”, the concepts of sluggishness and speed (time contraction and dilation); self-awareness through the experience of a journey. Additionally, the Journey encapsulates a target or a destination, which by definition exacerbates or dilates the experience of arrival or departure. It indicates the temporal stay, the adoption or rejection of different cultures and modes, the assimilation and integration or the marginalization and alienation.

The Journey also entails a particular way of inhabitance - the temporal or ephemeral inhabitance - which “adopts”, in a way, the traveler offering him/her a safe shelter, a place to “leave from” and “return to”, a familiar micro-environment. In this context, the studio’s theme will explore the Journey, as well as the Temporal and Ephemeral Inhabitance, as forms of human experience. Underlying this approach is the principle that space is not a neutral container; it is subjected to individual/collective and private/public projections. Therefore, special emphasis is given on the understanding of different lifestyles and their spatial/architectural manifestations, rather than on the “typical” user and uses.

The architectural/programmatic suggestions composed by each student vary in scale concerning at the macro scale, the development of new urban “places” and “conditions” and in the micro scale, the human body and the ritual of inhabitance.
THE EPHEMERAL DWELLING, ANASTASIA AGGELIDOU
ΤΟ ΕΦΗΜΕΡΟ ΚΑΤΟΙΚΕΙΝ, ΑΝΑΣΤΑΣΙΑ ΑΓΓΕΛΙΔΟΥ

ARCHITECTURAL DESIGN VIII THE JOURNEY - EPHEMERAL DWELLING
The ePheMerAl DwElling: ONEIROPOLIS, CHRISTOS PASADAKIS
ΤΟ ΕΦΗΜΕΡΟ ΚΑΤΟΙΚΕΙΝ: ΟΝΕΙΡΟΠΟΛΙΣ, ΧΡΙΣΤΟΣ ΠΑΣΑΔΑΚΗΣ
THE EPHEMERAL DWELLING:
KONSTANZA HOTEL, GEORGE KALLIS
ΤΟ ΕΦΗΜΕΡΟ ΚΑΤΟΙΚΕΙΝ: ΚΟΝΣΤΑΝΖΑ ΧΩΙΤΟΥ, ΓΙΩΡΓΟΣ ΚΑΛΛΙΣ
Aim of the course was the search for new architectural programs and their adaptation to the structure of an existing cruise ship. In this context, particular ships were studied and redesigned to provide the facilities for research trips: individual rooms, equipped with basic workstations that met the needs of a modern researcher, meeting spaces for small gatherings around tables or theatre spaces for larger meetings with recording equipment, libraries and archives to record research results and the discussions that took place on board. The special program of research done at sea and the particular destination of the research cruise defined the design and identity of every ship. To this end interviews with researchers from different fields provided the necessary information.

For the design of the journey, assumptions were made about the frequency of travel, the possible stops and site-visits for research. Some of the proposed travelling insisted, for example: to the study of archaeological sites located near cities-ports, the infrastructure of ports, operational aspects of cities, the study of ancient shipwrecks, the study of plant and animal life in specific areas of Cyprus or ethno-archaeological and other types of documentation. Similarly passengers on board were archaeologists, architects, engineers, skilled scientists, ethnologists, sociologists, anthropologists, etc.

The context of cruising and the redesign of an existing ship was also related to the special circumstances of Cyprus today. The workshop explored the case of a stroke circumnavigation of Cyprus with stops at four major ports on the island: Limassol / Larnaca / Kyrenia / Famagusta. It is obvious that such a trip is not currently possible within the bounds of international law and the instability of the region. The circumnavigation of the island does not suggest an easy journey. From the beginning, the cruise poses the problem of its impossibility calling for some answers. The ship can only follow this route with special permission from the UN or by avoiding entering the ports in one way or another. Four projects that responded to this problem are shown here: The first (VoyageR - George Kallis) understands the journey as an impossible mission and insists on a fantasy of a unified reality through representations and virtual reality systems. The second (Approximateur - Christos Pasadakis) acknowledges the illegality of the trip and includes landing mechanisms in the form of small passenger and equipment shuttles. The third (Apotheca Ship - Stavri Yannakou) endorses a research approach of the market as a self-sufficient, unifying mechanism that promotes the territorialization of the vessel: the automated internal supply machine turns the ship into a common neutral ground and political differences become unimportant in the context of technical and financial planning. A pragmatic approach shapes the character of the fourth proposal as well (IMA Ship - Maria Matheou). This responded to a realistic scenario for underwa-

To the plazia of the organomeneis krouaideias and the epapanachseismos enos xwmatomeneis plouia xethistikhe episis me tis ideiteres swhithikes tis Kyprou simeira. Sto erxentromerion diepevnehi th periptwsa kapiaen diadromhs tis periplou tis Kyprou, me stasisse stis 4 seunmatika limania tis vhnou: Lemesos/ Larnaca/ Kyrenia/ Famagusta. Eiws emfanies ws ena teto tis tazi kehtena smera dein einai epiko fwtia sto oria tis dieuvnois dikiai kai thn astathse th simeiria periposeis. O periplos tis vhnou dein proetei ena evkolo tazi. Ex prooimio, tazi theitai th plazia tis dikoikhs praphmatopoihsis pou zhtai kapiaen apahtita. Th plouio mporei na kinei se auta th diadromh mono me eidiak adeia apo th OHHE oan me thn ena h me thn alwv trpso afofngi thn praphmatik sastia sto limania. Se auta thn kateunh, teoseres ergaeis pou antapokribhkan ston praphmatistik parousiash, kai apotelesmatika kai ekeineis pou na kinei sto plouio se auta th diadromh me eidiak adeia apo th OHHE oan me thn ena h me thn alwv trpso afofngi thn praphmatik sastia. Se auta thn kateunh, teoseres ergaeis pou antapokribhkan ston praphmatistik parousiash, kai apotelesmatika kai ekeineis pou na kinei sto plouio se auta th diadromh me eidiak adeia apo th OHHE oan me thn ena h me thn alwv trpso afofngi thn praphmatik sastia. Se auta thn kateunh, teoseres ergaeis pou antapokribhkan ston praphmatistik parousiash, kai apotelesmatika kai ekeineis pou na kinei sto plouio se auta th diadromh me eidiak adeia apahtita kai ekeineis pou na kinei sto plouio se auta th diadromh me eidiak adeia.
ter archaeology and suggested the existence of a neutral field in archaeological cooperation.

In different ways the idea of travelling and research are already developing alternative conditions of approaching or commenting the geopolitical situation in Cyprus and poses the political problem under the critical aspect of architecture, by producing built comments or pragmatic proposals.

eσωτερικός εφοδιασμός καθιστά το πλοίο κοινό ουδέτερο έδαφος και τις πολιτικές διαφορές δευτερεύουσες, μέσα σε ένα οικονομικό τεχνικό σχεδιασμό. Η πραγματιστική προσέγγιση διαμορφώνει το χαρακτήρα της τέταρτης πρότασης (I.M.A Ship - Μαρία Ματθέου). Αυτή ανταποκρίθηκε σε ένα πιθανό σενάριο για ενάλια αρχαιολογία, υποδεικνύοντας την ύπαρξη κάποιου ουδέτερου πεδίου αρχαιολογικής συνεργασίας.

Αυτό διαφορετικά τρόπου η ιδέα του ταξιδιού και της έρευνας διαμορφώνει εναλλακτικές συνθήκες προσέγγισης και σχεδιασμού των γεωπολιτικών συνθηκών στην Κύπρο και θέτει το πολιτικό πρόβλημα στην κρίση της αρχιτεκτονικής, παράγοντας κτισμένα σχόλια ή πραγματιστικές προτάσεις.
LONGITUDINAL SECTION OF THE SHIP, IMA SHIP, MARIA MATHEOU

CROSS SECTION OF THE SHIP, IMA SHIP, MARIA MATHEOU

DECK PLAN, WORKING AND DIVING AREAS, IMA SHIP, MARIA MATHEOU

AUTOMATIC RESTAURANT, IMA SHIP, STAVRI YANNAKOU
The course “Architectural Design VI – Architectural Technology” refers to the integrated architectural design of a building with advanced technological requirements. The design methodology is based on the development of the respective areas of the building morphology, construction and environmental design. Horizontal component comprises the structure.

As an initial stage, the proposed urban space, the functional zones of the building and the structure are investigated. With the development of a general morphology of units or the entire building, in an initial stage the formulation of an abstract design concept and the coordination between construction, function and form are aimed at. The architectural design is further developed as to the functional disposition, the structure and the building envelope. Subsequently the energy efficiency of the building is investigated. The final stage of development consists of the construction design of the proposed elements and systems in detail.

In the Spring Semester 2007-08, the required Centre of Cyprus Platform for Research and Technology in Building Engineering was proposed at the centre of Nicosia, with the aim to host respective areas in research and development, presentation and dissemination. The total net area of the building accounts to 2000 m².

In the Spring Semester 2008-09, the design of a Platform for Digital Research and Technology at the air lane of the International Nicosia airport was proposed, that is to be supervised by the United Nations. The building unit has a total area of 2000 m² and it is supposed to provide adaptable, flexible spaces, where different researchers at different time periods may work.

In both cases of equal high importance is the design requirement for the proposed building to comprise symbolically a prototype of technological development of contemporary structures, or and of its internal special functional character, at aesthetic and morphological level, and in addition displaying the interrelated areas of function, construction and energy efficiency.

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ARCHITECTURAL DESIGN VI  ARCHITECTURAL TECHNOLOGY
CENTRE OF CYPRUS PLATFORM FOR RESEARCH AND TECHNOLOGY IN BUILDING ENGINEERING, SS 2007-08
THEOULA EVZONA, GEORGE KALLIS
ΚΕΝΤΡΟ ΚΥΠΡΙΑΚΗΣ ΠΛΑΤΦΟΡΜΑΣ ΓΙΑ ΤΗΝ ΕΡΕΥΝΑ ΚΑΙ ΤΕΧΝΟΛΟΓΙΑ ΣΤΟΝ ΤΟΜΕΑ ΤΩΝ ΚΑΤΑΣΚΕΥΩΝ, ΕΕ 2007-08
ΘΕΟΥΛΑ ΕΥΖΩΝΑ, ΓΙΩΡΓΟΣ ΚΑΛΛΗΣ
CENTRE OF CYPRUS PLATFORM FOR RESEARCH AND TECHNOLOGY IN BUILDING ENGINEERING, SS 2007-08
MARIA MATHEOU, LOUISA SKORDI
ΚΕΝΤΡΟ ΚΥΠΡΙΑΚΗΣ ΠΛΑΤΦΟΡΜΑΣ ΓΙΑ ΤΗΝ ΕΡΕΥΝΑ ΚΑΙ ΤΕΧΝΟΛΟΓΙΑ ΣΤΟΝ ΤΟΜΕΑ ΤΩΝ ΚΑΤΑΣΚΕΥΩΝ, ΕΕ 2007-08
ΜΑΡΙΑ ΜΑΤΘΑΙΟΥ, ΛΟΥΙΖΑ ΣΚΟΡΔΗ
ARCHITECTURAL DESIGN VI  ARCHITECTURAL TECHNOLOGY

PLATFORM FOR DIGITAL RESEARCH AND TECHNOLOGY, SS 2008-09
MARIA GABRIEL, ANASTASIOS IOANNOU
ΠΛΑΤΗΡΑ ΨΗΦΙΑΚΗ ΕΡΕΥΝΑΣ ΚΑΙ ΤΕΧΝΟΛΟΓΙΑΣ, ΕΕ 2008-09
ΜΑΡΙΑ ΓΑΒΡΙΗΛ, ΑΝΑΣΤΑΣΙΟΣ ΙΩΑΝΝΟΥ
ARCHITECTURAL DESIGN VI ARCHITECTURAL TECHNOLOGY
ARCHITECTURAL DESIGN VI  ARCHITECTURAL TECHNOLOGY
PLATFORM FOR DIGITAL RESEARCH AND TECHNOLOGY, SS 2008-09
CONSTANTINOS MARKOU, CONSTANTINA HADJICOSTA
ΠΛΑΤΦΟΡΜΑ ΨΗΦΙΑΚΗΣ ΕΡΕΥΝΑΣ ΚΑΙ ΤΕΧΝΟΛΟΓΙΑΣ, ΕΕ 2008-09
ΚΩΝΣΤΑΝΤΙΝΟΣ ΜΑΡΚΟΥ, ΚΩΝΣΤΑΝΤΙΝΑ ΧΑΤΖΗΚΩΣΤΑ
The purpose of the urban design studio was to encourage students of architecture, at an early stage, to jump up scale and operate simultaneously on a territorial scale and on that of proximity. The notion of urbanity is used as a main theme to be defined by the research initiated by the students. Urbanity takes place in dense environments with intensity of uses generated by a dynamic interrelation between four characteristics: a. accessibility, b. sharing, c. transgressing edge conditions, d. mobility /polarities.

The students were divided initially, into four groups addressing each of the four characteristics and introducing into the studio discussion, all sorts of definitions about those urbanity characteristics. Then, the students were invited to formulate their own brief, about a metropolitan centrality, based on revealed relations between the four characteristics of urbanity, departing always from the one on which they had started the analysis. The programmatic formulation of their objective was then translated into space through strategies and tactics. There are more details about the output of the urban design studios in the article by Socrates Stratis, “Dictionary of Project Oriented Urbanities”, in the proceedings of the International Conference, “Public Life in Inbetween Cities”, Technion University, Haifa, Israel, 2010.
Fall semester 2007-08: Encouraging urbanity through a Park & Ride program, Nicosia, Cyprus

How could new relations between transport infrastructure and suburban areas generate new forms of urbanity? In what ways can the quality of the everyday life be enriched in such monofunctional environments? The study area was the entry to Nicosia, at a new road infrastructure junction where different urban environments come together: a refugee housing area on the northwest, an industrial area on the south, a new large scale commercial area (IKEA) and Public Hospital, plus a large park, (Athalassa National Park). The program given was a Park & Ride facility. The students through their proposals were invited to encourage urbanity through the Park & Ride dynamics inserted on the site. To investigate how new forms of connectivity could immerse in the existing fragmented environment by a translocal Park & Ride infrastructure.

Fall semester 2008-09: Encouraging urbanity through new connectivities between living and urban athletic infrastructures

How could new connectivities between residential and athletic facilities next to a highway encourage new forms of urbanity? The study area is located next to a new junction of the peripheral highway of Limassol, closed to the main football stadium of the city, (Tsireion). The students were invited to study the existing suburban conditions and propose new ones by increasing substantially the existing density. They investigated proximities of such dense residential environments with new urban athletic infrastructures. How could, through such new program, the role of the highway be revisited, adding to it an urban role and reconnecting it back to the city fabric in different ways proposed by the students. Furthermore, how the new athletic program could generate connectivities amongst different kinds of people living in such suburban environments.
TRANSGRESSING EDGE CONDITIONS - MICHALIS MINA - STUDIO 2007-08
ΔΙΑΠΕΡΑΤΟΤΗΤΑ ΟΡΙΩΝ - ΜΙΧΑΛΗΣ ΜΗΝΑ - ΕΡΓΑΣΤΗΡΙΟ 2007-08

TRANSGRESSING EDGE CONDITIONS - CHRISTINA ARMOSTI - STUDIO 2007-08
ΔΙΑΠΕΡΑΤΟΤΗΤΑ ΟΡΙΩΝ - ΧΡΙΣΤΙΝΑ ΑΡΜΟΣΤΗ - ΕΡΓΑΣΤΗΡΙΟ 2007-08
GROUP WORK - TRANSgressing EDGE CONDITIONS - ELLADA MESVELIANI, YIORINDA MOUCHO, ARGIRO STYLIANOUI, ANDRI PANAYIDOU, ANDRI PANTELIDE - 2008-09
ΟΜΑΔΙΚΗ ΕΡΓΑΣΙΑ - ΔΙΑΠΕΡΑΤΟΤΗΤΑ ΟΡΙΩΝ - ΕΛΛΑΔΑ ΑΙΣΘΗΜΑΤΙΚΗ, ΝΙΚΟΛΑΟΣ ΜΟΥΤΣΟ, ΑΡΓΥΡΟΣ ΣΤΥΛΙΑΝΟΥ, ΑΝΤΡΗ ΠΑΝΑΓΙΔΟΥ, ΑΝΤΡΗ ΠΑΝΤΕΛΙΔΗ - 2008-09

GROUP WORK - TRANSgressing EDGE CONDITIONS - TASSOS IOANNOU, MARIA GAVRIEL, ELENA YENNARI, ANTRI TUIZ CHARISIOU, ANNA KLARA VELTISTA - 2008-09
ΟΜΑΔΙΚΗ ΕΡΓΑΣΙΑ - ΔΙΑΠΕΡΑΤΟΤΗΤΑ ΟΡΙΩΝ - ΤΑΣΟΣ ΙΩΑΝΝΟΥ, ΜΑΡΙΑ ΓΑΒΡΙΗΛ, ΕΛΕΝΑ ΓΕΝΝΑΡΗ, ΑΝΤΡΗ ΡΟΥΙΖ ΧΑΡΙΣΙΟΥ, ΑΝΝΑ ΚΛΑΡΑ ΒΕΛΤΙΣΤΑ - 2008-09
To each bastard, a genealogical tree.  
Rem Koolhaas

En Indonésie, nous habitions les écuries d’une très grande maison, entourée par un mur. Et, de l’autre côté du mur, il y étais un lavoir avec une série de bassins très longs et parallèles. Il y avait là de très belles femmes qui lavaient les draps de façon très lente, très érotique. Un moment une sonnerie a retenti; c’était l’heure du déjeuner, les femmes sont parties. Des hommes sont arrivés, ils se sont déshabillés, ont pissé dans l’eau et ont commencé à nager entre les draps. C’était une grande expérience.  

- Rem Koolhaas

The image is an intriguing photograph in itself. On the far left, we see the artist/architect Constant Nieuwenhuys in his atelier in Amsterdam. He points towards a complex construction in the background. Two figures stand next to him, but the ink on the pink paper has faded to the point that they are nearly unrecognizable. The image - Rem Koolhaas

It is an intriguing photograph in itself. On the far left, we see the artist/architect Constant Nieuwenhuys in his atelier in Amsterdam. He points towards a complex construction in the background. Two figures stand next to him, but the ink on the pink paper has faded to the point that they are nearly unrecognizable. The image originally accompanied an interview with Constant published in a 1966 issue of the Haagse Post, a leading Dutch weekly magazine, on the occasion of the presentation of his work in the Dutch pavilion at the Venice Biennale. The interviewers are art critic Betty van Garrel and - Rem Koolhaas.

- Rem Koolhaas


3 Rem Koolhaas and Betty van Garrel, De stad van de toekomst. HP-gesprek met Constant over New Babylon, Haagse Post, 6 Augustus 1966, o.a. 14-15.
4 Cherry Duyns als geciteerd door Annejet van der Zijl in: Rem Koolhaas, HP/De Tijd, 23-10-1992, s.s. 30-41.
that he was particularly interested in architecture. According to his former colleagues, he was mainly occupied filling the magazine’s gossip page called People, Animals and Things, in which capacity he “excelled in making up the most improvable details.” His other, more important job, was the definitive layout of the magazine, which was printed like a newspaper—with lead type. He worked in the composing room at the printing office of the daily newspaper De Telegraaf. But Koolhaas was also responsible for a series of larger articles and interviews on subjects ranging from the most kitschy displays of Dutch schlager-culture (the Song Festival in Knokke); to literature, film and motorsports (the 24 Hours of Le Mans); to politics (the PROVO-movement) to sex. He wrote only two articles on architecture: one on Le Corbusier and another on H.Th.Wijdeveld. The interview with Constant thus seems to have been a rare exception. What would have provoked Koolhaas’s interest in Constant at the time? What is its importance today?

In recent years, academics in Europe, and particularly in the United States, have taken a renewed interest in the Situationists, the group of activists that radicalized cultural and political criticism between 1957 and 1972. As a result, several fundamental Situationist texts such as Guy Debord’s “The Society of the Spectacle” and Raoul vaneigem’s “The Revolution of Everyday Life” have recently been translated into English or reprinted. Recently, the contribution of Constant Nieuwenhuys, another former-situationist, has also been made available in Mark Wigley’s “Constant’s New Babylon: The Hyper-Architecture of Desire,” published on the occasion of a major exhibition on the project at the Witte de With center for contemporary art in Rotterdam.

Not surprisingly, several critics have begun to speculate on the possible influence of situationist thought on Rem Koolhaas. But they remain puzzled that Koolhaas’s thinking refrains from the radical criticism of the spectacle and of capitalism that is so central to situationalism of everyday life in Rotterdam. 6

O’Koolhaas, wotóso, ãtãn peveúðvounos kai gia mia seirá megállitouer arðrwn kai sveónteudézewn pou kllýppan evèrea yýmba themátwn, apó tis pléon kites ekdhýlóseis tou Ólładikou schjalé, enós eúðous lýkananástas píti mouíasic kýloutóps (to Féstibábl Tragoudióu tou Knókke), wòs tis logoteúxia, ton kínmatográfo kai ton ymnànikinóntita òthlitímpou (tis 24 Órres tou Le Mav), tis plíntikí (tis kínma twn Próbáfr) kai to seel. Ðòo mónó arðrha iêh gráphi me thémá tis arχitéktónikia; éna gia ton Le Corbusier kai éna gia ton H. Th. Wijdeveld. Ëthisa, tis súnteudézis tou Constant moíázei mállon na apotelai spánia exéríe, Ti mporei lóipon na pròkalei tóte tó eudíaferón tou Koolhaas gia ton Constant; Kaì poia tis ñrmaia tou ñmíma;
Koolhaas himself provides these critics with few clues as to his possible links with the Situationists and instead cultivates the myth about himself that he produced with his autobiographical ‘novel’ S,M,L,XL. That myth begins with his architectural training at the AA School in London and the writing of Delirious New York, as if nothing had happened before. In fact, Koolhaas already had two interesting careers behind him when he decided to become an architect - one in journalism, the other in filmmaking. To better understand Koolhaas’ position towards Constant, it is important to have more insight into the particular Dutch cultural context of the 1960’s, where the activities of these two figures intersected.

CONSTANT

Constant was an influential voice in the Netherlands in the sixties “a kind of conscience for progressive architects and regarded as a guru by the PROV-O movement”. New Babylon C the project he spent 20 years developing through drawings, paintings, maps, texts, and most strikingly, through models of soldered metal, wire, and plexiglas C was presented, at various phases of its evolution, in museums, in art magazines, in lectures, and even on television.

New Babylon is the model of a possible future city: completely covered, artificially climatized and lit, and raised high above the ground on huge columns. Inhabitants are given access to powerful, ambience-creating resources to construct their own spaces whenever and wherever they desire. Light, acoustics, color, ventilation, texture, temperature, and moisture are infinitely variable. Movable

8 Rem Koolhaas, Junkspace (TM).
9 See note 1.
10 PROV-O was an ungraspable movement, something between a series of "happenings" inspired by Fluxus and the situationists, and a spontaneous mass movement of mainly young people. In the course of time, stimulated by the repressive forces of the authorities before "repressive tolerance" was invented, it had an important impact on local politics in Amsterdam. On a national level, it greatly influenced the mentality of a whole generation.
floors, partitions, ramps, ladders, bridges, and stairs are used to construct veritable labyrinths of the most heterogeneous forms in which desires continuously interact. New Babylonians play a game of their own designing, against a backdrop they have designed themselves. The city itself consists of chains of these multileveled structures that are strung across the landscape. Underneath them are fully automated factories, cars, and trains. Above fly helicopters. These means of transportation allow the inhabitants to dwell in this city in a radical derive: they do not want to live in a fixed place, but drift and roam through the vast urban landscape with its multiple changing ambiences. Since technology has made work obsolete, energy is channeled into collective creativity. According to Constant, it is not the laborer but the player, not “homo faber” but “homo ludens” to whom the future belongs. And New Babylon is the playground for this ludic society. Often, Constant presented his vision of the future through cinematically conceived slide shows, accompanied by sound-collages, that even today produce an eerily believable effect: “Only a few human figures are visible, perched on the edge of a vast space, but the soundtrack fills the auditorium with a metropolitan jumble of voices, traffic noises, machines, animals, and strange music. We hear the sounds of a life we cannot see, a life we are forced to imagine.”

ARCHITECT OR ARTIST

Mark Wigley calls Constant a “hyper-architect:” “Indeed, he took on and exaggerated so many traits of the architect’s typical behavior that he became more architect than any architect.” But however central the tools and methods of the architectural profession were to his work, how spatial his proposals, however much he lectured and theorized, how intensively he engaged with architects like Aldo van Eyck, how far he went in his personification of the architect –lecturing, theorizing and so on; Constant came from art and was seen as an artist in the 1950s and 1960s. That he was taken so seriously by architects at the time was a result of the CIAM-debates in the 1940s and 1950s, in which modern artists –with their supposed ability to provide the city with new monumental symbols of communality- were considered crucial to the urban design process. After the Second World War there was a feeling that modern architecture had lost terrain in the thirties and forties, because the neoclassical revival in that period, which involved large scale employment of artists, had been much more successful in providing exactly such symbols - albeit reactionary ones.

11 See Wigley, note 6.
12 Idem.
13 Idem.
14 Idem.

ΑΡΧΙΤΕΚΤΟΝΑΣ Η ΚΑΛΛΙΤΕΧΝΗΣ;

Ο Mark Wigley, αποκαλεί τον Constant ‘υπέρ-αρχιτέκτονα: “πράγματι, υιοθέτησε και ανέπεξε σε βαθμό υπερβολικός τόσα στοιχεία μιας συμπεριφοράς που συχνά ταυτίζεται με τους αρχιτέκτονες, που έφτασε να γίνει ’αρχιτεκτονικότερος’ των αρχιτέκτονων.” Παρ’ όλα αυτά, ως ζωτικής σημασίας και αν υπήρξαν τα εργαλεία και οι μέθοδοι της αρχιτεκτονικής για το έργο του, όσο αρχιτέκτονας και αν ήταν ο χαρακτήρας των προτάσεών του, όσο μεγάλο και αν ήταν το μέρος της δράσης του που αφήνονταν σε διαλέξεις και διατυπώσεις θεωριών, όσο και αν συνδιάλεχτηκε με αρχιτέκτονες όπως ο Aldo van Eyck, σε όποιο βαθμό και αν επιχείρησε να προβλέψει μια αρχιτεκτονική περσέων, γεγονός παραμένει πως ο Constant προερχόταν από τον κόσμο των εικαστικών τεχνών και ως εικαστικός αντιμετώπισε, τη συνεργασία των εικαστικών τεχνών και ως εικαστικός αντιμετώπισε στις
Believing that they had completely overlooked and underestimated these issues in their drive for functionality and sobriety, Dutch CIAM-members introduced Constant –still a member of CoBrA at the time –to their meetings. Some of the Dutch CIAM groups were -apart from Le Corbusier- more open to collaboration with artists than others. This may have a historical background, because De Stijl originated in painting, but after the war also CoBrA painters like Karel Appel were regularly invited to realize important works in buildings by J.J.P Oud, H.A. Maaskant and others. Aldo van Eyck was even in close contact with COBRA. For Constant, his contacts with architects may have been impetus to rethink communality in a more drastic way, resulting after his first contacts with the situationists in whole urbanistic proposals. At the peak of the successful realization of the postwar reconstruction of The Netherlands, Constant provided not only a critical reading of modern architecture and urbanism, but also a much further-reaching vision of the future, that was visionary, optimistic, idealistic, and artistic in nature.

THE HAAGSE POST

When Rem Koolhaas started working for the Haagse Post in 1963, he was 19 years old. It was then a rightwing liberal magazine –especially by Dutch standards – whose editor in chief, Mr. G.B.J.Hilterman, is still notorious today for the bronze voice he uses to deliver his Sunday radio-column, “The Situation In The World,” in which he polemically defends capitalism and the free market. But even more than conservatism, Hilterman valued independence, both for himself and for the magazine. His wife, Sylvia Brandts Buys, personified this independence but was more adventurous. Seeking a younger audience, she wanted to model the “HP” –as it is generally known- on L’Express and Time, and recruited a series of garde. In general, HP was a strange and often schizophrenic mix of avant-garde. Many editors and journalists at the Haagse Post had second careers in art, literature and film. In fact, the magazine was almost a cover for the Haagse Post 1914-1990, Amsterdam, 1993

15 See also. Bart Lootsma, Kunst onder de vleugels van de architectuur, ARCHIS 12, 1987.
16 John Jansen van Galen & Hendrik Spiering, Rare Jaren, Nederland en de Haagse Post 1914-1990, Amsterdam, 1993
17 For example Jan Cremer is now a known bestsellerwriter and painter, Jan Vrijman is a filmmaker, Trino Flolhuis and Cherry Duyns became famous as makers of unconventional documentaries and the latter of absurdist programmes for VPRO-television, together with Armando.

TO HAAGSE POST

O Rem Koolhaas ήταν μόλις 19 ετών όταν, το 1963, ξεκίνησε να δουλεύει για το περιοδικό Haagse Post. To Haagse Post ήταν τότε ένα περιοδικό φιλελεύθερων δεξιών αποκλίσεων – ειδικά για τα Ολλανδικά δεδομένα – ο διευθυντής του οποίου, ο κύριος G. B. J. Hilterman, είναι περίπλοκος ακόμα και σήμερα για την ελεύθερη δημιουργικότητα του αστικού σχεδιασμού. Εντούτοις, για τον Hilterman υπήρχε κάτι σημαντικότερο από την ανεξαρτησία – τη φωνή με την οποία παρουσιάζει την Κυριακάτικη ραδιοφωνική εκπομπή του με τίτλο “Η Κατάσταση στον Κόσμο”, όπου αποφασίζει τον αστικό συνταγματάρχη, κυρίως μεταλλαγματισμό, μετανάστευση και επικίνδυνη κοινότητα. Εντούτοις, για τον Hilterman υπήρχε κάτι σημαντικότερο - αν και αντιδραστικό - τη φωνή με την οποία παρουσιάζει την Κυριακάτικη ραδιοφωνική εκπομπή του με τίτλο “Η Κατάσταση στον Κόσμο”, όπου αρχηγείται από τον πρόεδρο του καπιταλισμού και της ελευθερίας.
Brandts Buys, ήταν η ίδια μια προσωποποίηση της ανεξαρτησίας, με έντονο πνεύμα περιπέτειας. Επιθυμώντας να ακολουθήσει το μοντέλο περιοδικών όπως τα L'Express και Time και προσέλαβε στο HP – όπως είναι κοινώς γνωστό το περιοδικό – μια σειρά από νεαρούς αντικομφορμιστές δημοσιογράφους, ένα συμπαγές, συχνά σχιζοφρενικός συνδυασμός συντηρητισμού και εκκεντρικότητας, το οποίο του περιοδικού αρνήθηκε κάποτε να δουλέψει σε ένα συγκεκριμένο γραφείο, γιατί ένας από τους συνεργάτες του είχε κάνει έρωτά πάνω σ' αυτό το προηγούμενο βράδυ.16

Πολλοί από τους δημοσιογράφους που συνεργάστηκαν με το Haagse Post συντηρούσαν μια δεύτερη καριέρα στην τέχνη, τη λογοτεχνία και τον κινηματογράφο.17 Στην πραγματικότητα, το περιοδικό ήταν μια βιογραφία του Nulbeweging, Ολλανδικής παραλλαγής του Γερμανικού Κινήματος zero (Μηδέν) και των Γάλλων Nouveaux Réalistes (Νέων Ρεαλιστών), καθώς και του De Nieuwe Stijl (Νέο Στυλ), του λογοτεχνικού αναλόγου του. Ο Arman- do, επικεφαλής της στήλης των πολιτιστικών στο περιοδικό, ήταν γνωστός ως ζωγράφος και συγγραφέας, αλλά και ως μποξέρ που έπαιζε βιολί σε τσιγγάνικες ορχήστρες. Εκείνη την περίοδο είχε αντικαταστήσει τον καμβά με μεταλλικά ελάσματα, επάνω στα οποία ζωγράφιζε με βιομηχανικά χρώματα για να δημιουργήσει μινιμαλιστικές, μονοχρωματικές επιφάνειες. Τύλιγε τις επιφάνειες αυτές με αγκαθωτό συρματόπλεγμα, ή βίδωνε προσεκτικά επάνω τους μερικά μπουλόνια, τα οποία δημιουργούσαν απλά γεωμετρικά σχήματα. Τα γλυπτά του αποτελούνταν από στοίβες ελαστικών αυτοκινήτων. Τα μέλη του κινήματος Nul που εργάζονταν στο HP ήταν γνωστοί ως ‘de Heertjes’ (οι Κύριοι), αντί του εναλλακτικού ενδυματολογικού στυλ που χαρακτήριζε καλλιτέχνες και δημοσιογράφους, συνήθιζαν να κυκλοφορούν ντυμένοι με κομψά κουστούμια, όπως ο Koolhaas στη θολή πλέον φωτογραφία που συνόδευε τη συνέντευξη του Constant. Το μανιφέστο του Armando, με τίτλο “Een internationale primeur”, συνόψιζε τα όσα αντιπροσώπευε το κίνημα του Nul: “σκοπός

17 Για παράδειγμα, ο Jan Cremer είναι πλέον γνωστός συγγραφέας διαφόρων μπεστσέλερ και ζωγράφος, ο Jan vrijman είναι δημιουργός κινηματογραφικών ταινιών, ο Trino Flothuis και Cherry Duyns έγιναν γνωστοί ως δημιουργοί αντισυμβατικών ντοκιμαντέρ, ενώ οι οικοδόμοι έδιναν ιδιαίτερη έμφαση στην ατομική έκφραση και σε μια σχεδόν παιδική αθωότητα.18 Τα μέλη του κινήματος Nul που εργάζονταν στο HP ήταν γνωστοί ως ‘de Heertjes’ (οι Κύριοι), γιατί αντί του εναλλακτικού ενδυματολογικού στυλ που χαρακτήριζε καλλιτέχνες και δημοσιογράφους, συνήθιζαν να κυκλοφορούν ντυμένοι με κομψά κουστούμια, όπως ο Koolhaas στη θολή πλέον φωτογραφία που συνόδευε τη συνέντευξη του Constant. Το μανιφέστο του Armando, με τίτλο “Een internationale primeur”, συνόψιζε τα όσα αντιπροσώπευε το κίνημα του Nul: “σκοπός

organization for the Nulbeweging “Zero Movement,” the Dutch variant of the German ZERO movement and the French Nouveaux Réalistes), and De Nieuwe Stijl’ (The New Style), the corresponding literary movement. Armando, head of the magazine’s cultural section, was already a known painter and writer, but also a boxer who played the violin in gypsy bands. At the time, he was painting with industrial paints on sheet-metal in place of canvas, to produce minimalist monochrome surfaces. He would wrap these surfaces with barbed wire, or carefully screw a few bolts to make simple geometric patterns. His sculptures consisted of simple stackings of car tires.

Other members of the Nulbeweging and De Nieuwe Stijl who also wrote for HP included Hans Sleutelaar and Hans Verhagen, both poets with a sharp eye for everyday life and culture.

Nul and De Nieuwe Stijl were clear reactions to the emotive style common to artists and journalists, and instead wore elegant suits, like Koolhaas does in the vague photograph illustrating the manifesto “In-structions for the press” written with Sleutelaar for De Nieuwe Stijl, 2000. Armando, head of the magazine’s cultural section, was already a known painter and writer, but also a boxer who played the violin in gypsy bands. At the time, he was painting with industrial paints on sheet-metal in place of canvas, to produce minimalist monochrome surfaces. He would wrap these surfaces with barbed wire, or carefully screw a few bolts to make simple geometric patterns. His sculptures consisted of simple stackings of car tires.

The new style of journalism that was introduced in the Haagse Post tried to do something similar. “Write it all down in a deadpan manner, with the amazement of someone who has just arrived from Mars,” Armando instructed Betty van Garrel. 21 In the manifesto “Instructions for the press” written with Sleutelaar for De Nieuwe Stijl, he went even further: “Facts are more interesting than commentaries,” he wrote for HP. Armando and Sleutelaar themselves deny by the way that De Nieuwe Stijl is a reaction to Cobra en De vijftigers is. See: Armando and Sleutelaar, Aanwijzingen voor de pers, 1965/66, published again in: Sjoerd van Faassen en Hans Sleutelaar (ed.), de nieuwe stijl, Amsterdam, 1989.

20 Rem Koolhaas was one of the initiators and judges of a competition for a “House With No Style”, organized by Japan Architect magazine in the early 1990s.

21 See note 14.


19 Armando, Een internationale primeur, 1964, published again in: de nieuwe stijl, see note 17.

18 Armando and Sleutelaar themselves deny by the way that De Nieuwe Stijl is a reaction to Cobra en De Vijftigers is. See: Armando and Sleutelaar, Aanwijzingen voor de pers, 1965/66, published again in: Sjoerd van Faassen en Hans Sleutelaar (ed.), de nieuwe stijl, Amsterdam, 1989.

17 See note 14.

15 The Nul-members at HP were known as “de Heerjes” (the Gentlemen), because they refused the alternative style common to artists and journalists, and instead wore elegant suits, like Koolhaas does in the vague photograph illustrating the interview with Constant. Armando’s manifesto: “Een internationale primeur” summed up what the Nulbeweging stood for: “Not moralizing or interpreting (art-ificing) the reality, but intensifying it. Starting point: an uncompromising acceptance of reality.…” Working method: isolating, annexing. Thus: authenticity. Not of the maker, but of the information. The artist who is no longer an artist, but a cold, rational eye. “19 The meaning of Nul and De Nieuwe Stijl was, in other words, to work “with no style,” to use an expression Armando himself did not deny. Nul and De Nieuwe Stijl were clear reactions to the emotive style common to artists and journalists, and instead wore elegant suits, like Koolhaas does in the vague photograph illustrating the manifesto “Instructions for the press” written with Sleutelaar for De Nieuwe Stijl, 2000. Armando, head of the magazine’s cultural section, was already a known painter and writer, but also a boxer who played the violin in gypsy bands. At the time, he was painting with industrial paints on sheet-metal in place of canvas, to produce minimalist monochrome surfaces. He would wrap these surfaces with barbed wire, or carefully screw a few bolts to make simple geometric patterns. His sculptures consisted of simple stackings of car tires.

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Armando, Een internationale primeur, 1964, published again in: de nieuwe stijl, see note 17.

Rem Koolhaas was one of the initiators and judges of a competition for a “House With No Style”, organized by Japan Architect magazine in the early 1990s.

See note 14. 21

22 Armando, Aanwijzingen voor de pers, BL, sign. 18.

23 See note 14.


26 BL, sign. 14.

27 BL, sign. 18.

28 Σχόλια του Jan Kuitenbrouwer που παρατίθεται στο Rare Jaren, BL, sign. 16.
B: L E C T U R E S E R I E S

Now switch off the sound and reverse the film... Koolhaas, Constant and Dutch culture in the 1960’s | BART LOOTSMA
means of facts. ; It has to become evident as soon as possible that
most critics are the bastards of journalism. ; These bastards have to
leave the stage.”22
So, the journalists of HP did not so much give their opinions, but
tried to describe, with precision and neutrality, what happened.
The tape recorder became an indispensable tool: in interviews,
they wrote down as literally as possible and with a minimum of
editing what their subjects said. In fact, Trino Flothuis developed a
method of interviewing in which he stopped asking questions altogether and just waited with the microphone on for whatever his
victims might say. Another rule for the Nul-journalist was that the

Πράγματι, το μεγαλύτερο μέρος του πρώτου μεγάλου άρθρου
του Koolhaas, που δημοσιεύτηκε το 1964 με θέμα τον Le Corbusier, περιγράφει τις αντιδράσεις ενός ανήσυχου κοινού, που είναι
αναγκασμένο να περιμένει τον αρχιτέκτονα επειδή η πτήση του
έχει καθυστερήσει. Στη συνέχεια, σκιαγραφεί το πορτρέτο του: “Ο
Le Corbusier, 76 ετών, με στεγνό, απότομο παρουσιαστικό, ένα
πρόσωπο με γαλάζια μάτια στο οποίο μόνο το κάτω χείλος κινείται,
δίνει μια εντύπωση πικρίας. Πέρασε το μεγαλύτερο μέρος της
ζωής του αναπτύσσοντας επαναστατικά σχέδια, που, όπου τελικά
εφαρμόστηκαν, έγιναν κατά βάση αντικείμενο χλευασμού, αν και
εξακολουθούν σήμερα να ασκούν μεγάλη επιρροή.” Το άρθρο
παραθέτει στη συνέχεια μια πρωτότυπη, αλλά δόκιμη περίληψη
των έργων και των ιδεών του Le Corbusier.24

“official” order of facts was arbitrary and therefore could be almost
completely neglected: the waitress at the press conference of the
prime minister was just as relevant as the prime minister himself.

23

In the cultural section, there was no distinction between high and
low art: both were treated in the same way.
Indeed, Koolhaas’ first ever published larger article in 1964, on Le
Corbusier, consists largely of his observations of a restless audience
that has to wait because the architect’s flight is delayed. Than a portrait of the architect: “Le Corbusier, 76, with a dry, snappish appearance, a face in which only the under lip moves and pale blue eyes,
makes an embittered impression. The largest part of his life he has
worked on revolutionary plans that, when they were worked out,
were mostly ridiculized, but have a great influence today.” And after
that an original but adequate resume of Le Corbusiers works and
ideas.24

Writing With No Style
In this new kind of journalism, the choice of the subjects became
crucial: what was isolated? What was annexed? Armando considered poetry as the result of a (personal) selection from Reality.25 In
the mid-sixties there was hardly a difference between the journalistic and the literary work of some of the contributors to the HP; it
became far removed from a news magazine. At a time when tape
recorders were still uncommon, this method of journalism could
not only work as a tool, but also as a weapon, allowing for a certain
amount of manipulation. Koolhaas, for instance, was a master at
coloring the facts -and probably invented a few too. His detailed
descriptions of the clothes worn by his subjects revealed much

22

Armando, Aanwijzingen voor de pers, see note 17.

23

Jan Kuitenbrouwer, as quoted in Rare Jaren, see note 14.

24 Rem Koolhaas, Architectuur/Een woonmachine, Le Corbusier kreeg f 5000,-,
Haagse Post 3 October 1964, pp.24.
25 See note 17

58

J.UCY 02

Γράφοντας χωρίς στυλ
Στο πλαίσιο του νέου αυτού είδους δημοσιογραφίας, η επιλογή των
θεμάτων απέκτησε κρίσιμη σημασία: τι έπρεπε να απομονωθεί; Τι να
προσαρτηθεί; Ο Armando αντιμετώπιζε την ποίηση ως αποτέλεσμα
(προσωπικών) επιλογών από το πεδίο της καθημερινότητας.25 Στα
μέσα της δεκαετίας του ’60, δεν υπήρχε σχεδόν καμία διαφορά
μεταξύ του δημοσιογραφικού και του λογοτεχνικού έργου
μερικών εκ των συνεργατών του HP. Το ίδιο το περιοδικό έφτασε
να απέχει πολύ από τα συνηθισμένα ειδησεογραφικά περιοδικά.
Σε μια εποχή όπου η χρήση του μαγνητοφώνου δεν ήταν ακόμα
ευρέως διαδεδομένη, αυτή η μέθοδος δημοσιογραφίας ήταν ικανή
να λειτουργήσει όχι μόνο ως εργαλείο, αλλά και ως όπλο, που
επέτρεπε έναν βαθμό επεξεργασίας του υλικού κατά το δοκούν. Ο
Koolhaas, για παράδειγμα, ήταν αξεπέραστος στο να “χρωματίζει”
τα γεγονότα – μερικά μάλιστα εκ των οποίων ήταν πιθανότατα
δικής του επινόησης. Ο τρόπος με τον οποίο περιέγραφε, με
κάθε λεπτομέρεια, τα ρούχα που φορούσαν οι συνομιλητές
του, αποκάλυπτε πολλά για τη γνώμη που έτρεφε γι’ αυτούς.
Σημαντικότερο ωστόσο ακόμα για το είδος της δημοσιογραφίας
που ακολουθούσε τις αρχές του Nulbeweging ήταν όχι τόσο το να
καταπιάνεται με ζητήματα που βρίσκονταν ήδη στο επίκεντρο της
επικαιρότητας, αλλά να αναδεικνύει εκεί η ίδια νέα ζητήματα. Το
να εφιστά κανείς την προσοχή σε θέματα που υπό άλλες συνθήκες
θα παρέμεναν παραγνωρισμένα, θα θεωρούνταν ασήμαντα, ή μηδημοφιλή έφτασε να προσλάβει τον χαρακτήρα μιας καινοτόμου
κριτικής πρακτικής. Αυτό ακριβώς το είδος κριτικής πρακτικής είναι
που διακρίνει σήμερα τον Koolhaas, όταν μετατοπίζει το επίκεντρο
του διαλόγου περί αρχιτεκτονικής σε ζητήματα όπως αυτό του
Δέλτα του Ποταμού Περλ, της Αφρικής ή του καταναλωτισμού.26
Αναμφίβολα, πάντως, το εντυπωσιακότερο αποτέλεσμα της
συμβιωτικής σχέσης μεταξύ του περιοδικού Haagse Post και του
κινήματος Nul ήταν το βιβλίο με τίτλο De SS-ers (Τα μέλη των ΕςΕς), των Armando και Sleutelaar, που πρωτοεκδόθηκε το 1967. Το
βιβλίο περιλαμβάνει μια σειρά συνεντεύξεων παραχωρημένων
24 Rem Koolhaas, “Architectuur/Een woonmachine, Le Corbusier kreeg f 5000”,
Haagse Post, 3 Οκτωβρίου 1964, σ. 24.
25

Βλ. σημείωση 18.

26 Bart Lootsma, “Rem Koolhaas, In search of the new modernity”, DOMUS 800,
Ιανουάριος 1998.

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about what he thought about them. But most important in Nul-journalism was the act of putting a topic on the agenda rather than reacting to what was already on it. To call attention to what was otherwise neglected or considered trivial or unpopular became a new critical act. It exactly is this kind of critical act that distinguishes Koolhaas today when he puts topics like the Pearl River Delta, Africa, or shopping on the architectural agenda.26

The most impressive result of the symbiosis between the Haagse Post and Nul is undoubtedly the book De SS’ers (The SS-members) by Armando and Sleutelaar, first published in 1967. It consists of a series of interviews with Dutch volunteers in the German army during the Second World War. The interviews are hardly edited; the words of the subjects have been written down exactly as spoken. In their foreword, Armando and Sleutelaar write that the book was conceived out of curiosity; until than only the victims and the resistance had been heard. They also point out a similarity between the volunteers that fought on the right side and the ones that fought on the wrong side: both hoped that their country would come out better off than it had been before.27

Even before it was printed, the book caused an immense upheaval; many considered its approach dangerous and morally wrong. At

26 Bart Lootsma, Rem Koolhaas, In search of the new modernity, DOMUS 800, January 1998.
27 Armando & Sleutelaar, de SS-ers, Amsterdam, 1967.
the time, the Dutch were just trying to forget that a considerable segment of the population had actually voted for the Dutch National Socialist party before the Second World War and that many collaborated, or had simply looked the other way. In fact, because the Dutch were generally obedient and efficient, providing the Germans with perfect registers, they ultimately deported a higher percentage of the Jewish population to concentration camps than any other European country. But the Dutch had gone on to create a myth about a small but heroic people that had stood up against a more powerful diabolic suppressor, and in which it seemed that everyone had been active in the resistance or at least in hiding Jews. This myth was even taught in history classes at school and associated with the resistance to the Spanish in the sixteenth century, after which The Netherlands had become an independent state.

In the 1960s, the Provos exploited this myth when they accused the right wing establishment of being a secret continuation of fascism. This led to one of their most notorious actions - setting fire, in 1966, to the headquarters of De Telegraaf, a newspaper that had appeared throughout the war and was critical of PROvO, unlike other newspapers and magazines, which, having originated in the antifascist, were more sympathetic towards the movement. The riots were instigated by a report in De Telegraaf on the killing of a worker during a demonstration: the report attributed the death to a stone throw by one of the demonstrators, when in fact the man had been killed by the police. But mostly, the incident stood out for the raw violence and destruction in the name of good intentions. The Provo's actions could be read as the mirror image of its raw violence and destruction in the name of good intentions. Cynically, the Provo's actions could be read as the mirror image of similar activities carried out by the Nazis.

From their offices, the editors of HP had an excellent view of the riots; Koolhaas, who happened to be working in the printing office in the Telegraaf building at the time, found himself trapped in the middle of them, and climbing over roofs and through a barbershop to escape. Hiltermann and Brandts Buys regarded the riots as the culmination of a series of incidents in which the establishment, the royal family and the church were tarnished. Though some articles appeared throughout the war and was critical of PROvO, unlike other newspapers and magazines, which, having originated in the antifascist, were more sympathetic towards the movement. The riot was instigated by a report in De Telegraaf on the killing of a worker during a demonstration: the report attributed the death to a stone throw by one of the demonstrators, when in fact the man had been killed by the police. But mostly, the incident stood out for the raw violence and destruction in the name of good intentions. The Provo's actions could be read as the mirror image of similar activities carried out by the Nazis.

It was the Provo’s use of violence, in particular, that led Koolhaas to attack them in the most cynical and sarcastic way. Entitled “Boredom and Leisure” and placed under the special new heading “So-
The interview portrays the Provos as a bunch of spoiled adolescents who have taken Constant's ideas about homo ludens a bit too literally. Appearing confused about their own motives, the Provos paradoxically come across as reactionary, rather than progressive. By recording their answers literally, the interviewers enhance this effect:

“AHP: No wonder sociologists call you reactionary: you resemble the people that lamented when in 1825 the first train rode between Stockton and Darlington in England.

Tuynman: No, individual man is definitely threatened by civilization. Sorry, I drop cigarette-ashes in the microphone of the tape-recorder. Man is threatened in his individuality by the developments in communication and in the sciences. And on this threat of the individuality our feeling of collectivity is founded. I admit, it sounds like a paradox.”

Tuynman: Or, the anathema as a atom, it is the threat of the atom. Sorry, I drop cigarette-ashes in the microphone of the tape-recorder. Man is threatened in his individuality by the developments in communication and in the sciences. This threat of the individuality our feeling of collectivity is founded. I admit, it sounds like a paradox.”

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In the photograph that accompanies the interview, we see an elegantly dressed Rem Koolhaas in the center, suspiciously eyeing a group of long-haired, dirty, bearded and smoking Provos. From this article onwards, Koolhaas became much more prominent in HP, notably with a series of articles that criticized Provo, Hippies and people that inspired them -like Constant- or sympathized with them -like writer Harry Mulisch.30

1, 2, 3, ENZ.

Like many of his colleagues at HP, Rem Koolhaas had a second career: he was in film, as a member of the group called 1, 2, 3 enz. 1,2,3 enz. (1,2,3 etc.) was a brat pack including Rene Daalder, Rem’s friend since high school, and a group of his friends from the Amsterdam Film Academy. Rem’s father, Anton Koolhaas a Dutch intellectual, like the art house cinema and notably the Cinema d’Auteur. For a film to have only one author seemed to them a nineteenth-century idea. In three manifestoes, that were printed parallel above each other on the pages of the Dutch film magazine Skoop (as a reaction to earlier, negative critiques of Jack Clayton’s 1965 film The Pumpkin Eater), Kees Meyering, Rene Daalder and Rem Koolhaas argued that films should be judged as teamwork – that actors, director, cameramen, screenplay writers and so on made equally important contributions to the final result.31 They saw all of these roles as specializations in the filmmaking process, and believed that one person could combine several roles, or people could even switch positions.

1, 2, 3 enz. mocked anything considered fashionable in the sixties -especially anything that was personal, artistic, idealistic, or intellectual, like the art house cinema and notably the Cinema d’Auteur. For a film to have only one author seemed to them a nineteenth-century idea. In three manifestoes, that were printed parallel above each other on the pages of the Dutch film magazine Skoop (as a reaction to earlier, negative critiques of Jack Clayton’s 1965 film The Pumpkin Eater), Kees Meyering, Rene Daalder and Rem Koolhaas argued that films should be judged as teamwork – that actors, director, cameramen, screenplay writers and so on made equally important contributions to the final result.31 They saw all of these roles as specializations in the filmmaking process, and believed that one person could combine several roles, or people could even switch positions.

30 See ao.: Rem Koolhaas, see note 28; Rem Koolhaas, see note 3; Rem Koolhaas, Trino Flothuis, Politiek/Literatuur, Honingbieten & Horzes, HP-gesprek met Harry Mulisch, September 24, 1966, pp.8; Rem Koolhaas, Amsterdamse Hippies: ‘Liefde voor iedereen, Haagse Post 54/30, July 29, pp.8/9.

31 Kees Meyering, Naar een Vérité; Rene Daalder, Naar een kompromisloze bioskoopfilm-avantgarde; Rem Koolhaas, Een Delftsblauwe toekomst; all three in: Skoop III-1, May 1965, pp. 14-21; See also: Rene Daalder, Rond een misverstand: Geeta Garbo, Skoop III-2, June 1965, pp.32-33.


from one role to another. That made it possible to adapt a crew to a budget and, as in a jazz band, to spontaneously start improvising and working. In their first film, “1, 2, 3 Rhapsodie” from 1965, each participant shifted from cameraman, to actor, to director. But it was not all play and anarchy; on the contrary: the group was quite ambitious, believing that a film industry in Europe, similar to that of the US, could emerge.

THE FILMCOMBO

1, 2, 3 enz. saw a chain of evidence that filmmaking was a collective effort. In the three interwoven manifestoes in Skoop, Kees Meyering spoke of a new type of director – one who was not necessarily interested in making personal films, as Michelangelo Antonioni would be; Rene Daalder emphasized the creative role of individual actors and how the director could get the most out of them; and Koolhaas emphasized the importance of the screen-play writer. He thought that Dutch film had more in common with British film than with the French Nouvelle Vague and talked mainly about Harold Pinter. A few years later, Jan de Bont analyzed the organization, the camerawork and the special effects on the set of Guy Hamilton’s “The Battle of Britain” and published his findings in an extensive article in Skoop. With their interest in teamwork and professionalism, it is no coincidence that photographers like Jan de Bont and Frans Bromet developed into complete filmmakers, and director Rene Daalder became one of Hollywood’s pioneers in digital technology.
Also in 1965, Rem Koolhaas published one of his longest articles in HP, on Federico Fellini - one of the directors Kees Meyerding had mentioned as the representative of a new type. The occasion of the article was Fellini's latest film, "Giulietta and the Spirits," around his wife Giulietta Masina, who had appeared earlier in La Strada. Koolhaas' piece is one of the finest examples of sixties HP-journalism. It had to be, because, as it is revealed in the course of the article, Fellini did not really want to talk with Koolhaas at all. Koolhaas therefore puts all his energy into extensive and bizarre descriptions of Fellini's appearance, his office, the way in which he corrects an interview in Playboy, and his manner of dealing with other people - notably his barber, a lawyer and Koolhaas himself, who is sent out while the master is doing apparently senseless things in his room. Mystery, probably Fellini's most loved attribute, comes into play.

Because Fellini himself is not willing to speak, Koolhaas interviews Masina, adding plenty of malicious gossip, and Fellini's master decorator Piero Gherardi, who also appears to be completely filled with the most false gossip and apart from that celebrates his honors. Decorator Gherardi, who also appears to be completely filled with the most false gossip and apart from that celebrates his honors, has some similarities in approach with Koolhaas' later portrait of John Portman in: "Atlanta, Journalism, 1987/1994," see note 1.

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A SADISTIC UNIVERSE
Apart from the group's ideas about film as a collaborative effort, there was most certainly one other important influence on Koolhaas' thinking: the works of the Dutch writer Willem Frederik Hermans. Considered as the most important postwar Dutch writer, he built up a body of work in which the human existence is characterized by uncertainty: a chaotic, Sadistic Universe, as one of his most provocative collection of essays is titled, where man cannot even more vicious.36 All in all, Fellini is portrayed as an enigmatic, obstinate genius, surrounded by idiots and parasites, who strangely enough seem to have a great influence on his work - for better or for worse.

Miaas and o Fellini arneite na diwosie suynwteuse, o Koolhaas syvomijel teiliká me ta Giulietta Masina, frôontíçantas na prosbáthei na meiá hýno, kákobóulo koutoumopóliou, kai ton Piero Gherardi, arxhikanigroforo tou Fellini, pou epísie deixei étotoj na diádosei tis pio apíthanves fímies, enw autóçorona apolamabánei ta xhrish tis ars apoikiteíiseis tarihodóntostachia tou, wuchtíçontas me tétoio trópio woste na moiazi akóma pio mochérhos.37 Téliká, to árthro paroussíasiei ton Fellini sein epiómu óso kai anigmatiKí idioúria, perisiKoiathímene apó parásaita kai plhtíous, pou woustó moiaZoun na sakoúov, kalw os kakaí, mia omapóddhste apo parádóde epírrhkei sto érgho tou.

EN A SADISTIKO SYMPLAN
Péra apo tis antilhíseis tis omadás gia tin kinematografikh dhmiourugia ws sullogikí proostathia, autó pou anambríbola deójnei na échei epereásei ta skhéti tou Rem Koolhaas einai ta érga tou Ollyandaló souggráfeis Willem Frederik Hermans. O Hermans, pou thewрейetai o sémantikóteros Ollyandalós souggráfeis tis metapolemiKí periódoú, éplase mésa apó to érgho tou éna kósmo ópou o ánvrwpos brískeita mevnoní antmíptos me tis axebázíttita: éna xastoKí, Sadistikó ósumán,37 ópou títoloPoreitei kai mia apó tis pie proklítikies sullogíes dokimíou tou, pou einai adúnta na ezeýrizei kanvei touis fílosous apo tous ezhórous tou kai oso o sémantínos ezhóros moupperei aúrio na apodeixei fílos. Oi ērwrres dein einai para anvrwpoi pou uphrizei paraPóMwma dýgwm na tiwmêrthoun kai o ideolópous dein einai para mia megrfhi tzhógou, éna stoichíma pou moupperei kalásta na cháBei. Dein einai v apóreei kanvei pou o Hermans ëthain mia apó tis elághstes fwnes pou épsepan na edipóKamoun to biblia “De SS’-ers” ton Armando kai Sleutelaar: o idios epírrhe einai apo tous próstous pou aPwðçhthn to múo tou Ollyandalou prwtaémou kata tis diárkeia ton Déutejrou PakoKómu Polémou se poillá apo tis múthiostórmata, ta dhíghmata kai ta teatiká érga tou.

Stis dekateies ton ’50 kai ’60, polloi dhmiourgoi tou Ollyandalou


In the fifties and sixties, several Dutch filmmakers chose to base their screenplays on novels by Hermans. Generally very critical about those attempts, Hermans was prompted to write a series of polemical articles on Dutch film that were greatly enjoyed and admired by 1, 2, 3, enz..

Apart from Wittgenstein, whose “Tractatus” he would translate into Dutch in 1975, Hermans was influenced by Freud’s discovery of the existence of the subconscious and its role in human behaviour. According to Hermans, we could be hypnotized by the commercial media, but even our resistance to this Aposthypnotic influence is compulsory as a superficial investigation of alcoholics, vegetarians, abstainers, idealists, criminals and artists learns. Not one eccentric could come up with something completely new and by the way, who would appreciate that? Resistance is accepted within the framework of the docile whole. The traditional society carries the artists’ society like some skyscrapers bear a baroque tower or a Morish villa on their roof.

Hermans’ novel “De Donkere Kamer van Damocles” (The Dark Room of Damocles) from 1958 is about the weak adolescent Henri Osewoudt, who, during the German occupation, gets to know a character called Dorbeck. Dorbeck is Osewoudt’s counterpart in every thing; they look similar like a negative of a photograph looks like a positive, according to Osewoudts wife. Because of him Osewoudt becomes a hero of the resistance –or at least he thinks he does. Because, as it is typical in the work of Hermans, in the end the plot contains a crucial reversal or twist: immediately after the war, Osewoudt is imprisoned on accusation of betrayal. Only Dorbeck can prove his innocence, but he is not to be found. Osewoudt’s last resort is a photograph that he had taken of Dorbeck and himself in front of a mirror. But when the film is found and he is finally allowed to develop it, the only picture on it is one of himself and an SS-Obersturmführer. When he runs away in disbelief and despair, shouting that his prosecutors should try to find Dorbeck, he is shot by the prison guards. The prosecutors laugh, the SS -prisoners yell murder! and the only a priest will believe Osewoudt and come to his aid. We are left to wonder whether Osewoudt has been a hero, a collaborator or has done it all for his own reasons. All evidence –even though it is circumstantial- is against him. In fact, the book never actually explains why Osewoudt follows Dorbecks orders without question; indeed the Dutch reader –conditioned by the myth of Dutch heroism- takes it for granted that Osewoudt’s actions are intended as an act of resistance to the Germans. In the

κινηματογράφου επέλεξαν να στηρίξουν τα σενάρια τους σε μυθιστορήματα του Hermans. Με αφορμή αυτές τις προσπάθειες, τις οποίες γενικώς αποδοκίμαζε έντονα, ο Hermans έγραφε μια σειρά από εξαιρετικά δητικά άρθρα για τον Ολλανδικό κινηματογράφο, που τα μέλη της ομάδας 1,2,3, enz. βρήκαν απολαυστικά και άξια του θαυμασμού τους.

Εκτός από την επιρροή που άσκησε στο έργο του Hermans o Witt- genstein, τη “Λογικο-Φιλοσοφική Πραγματεία” του οποίου ο ίδιος θα μετέτρεψε στα Ολλανδικά το 1975, διακρίνει καινοτομία σε αυτό και την επίδραση του Freud, ειδικότερα της ιδέας του υποσυνείδηση και του ρόλου του στην ανθρώπινη συμπεριφορά. Σύμφωνα με τον Hermans τα εμπορικά μέσα έχουν την ικανότητα να μας ωθήσουν σε μια κατάσταση ύπνωσης. Ωστόσο, ακόμα και η αντίσταση μας σε αυτή την ‘μετα-υπνοϊκή επιρροή’ μοιάζει αναγκαστική, υποχρεωτική, όπως θα δείξει μια επιμεταφραστική εξάταση των αλκοολικών, των χορτοφάγων, των χωρών των καλλιτεχνών. Παράλληλα; όσο εκκεντρικός και αν είναι, δεν μπορεί να σκεφτεί κάτι εντελώς νέο, κάτι ρηξικέλευθο. Έξω, άκομα και αν αυτό ήταν δυνατόν, ποιος θα εκτιμούσε την αξία αυτή; Η αντίσταση γίνεται αποδεκτή ως τέτοια στο πλαίσιο του πειθημένου συνόλου. Η παραδοσιακή κοινωνία φερεί την κοινωνία των καλλιτεχνών, όπως ένας ουρανοξύστης φερεί στην κοινωνία του έναν μπαρόκ πύργο, ή μια βίλα Μαυριτανικού στυλ.

Το μυθιστόρημα του Hermans “De Donkere Kamer van Damocles” (το οποίο ο ιδιός μετέφρασε στα Ολλανδικά το 1975, αφηνεί την ιστορία ενός αδύναμου εφήβου, του Henri Osewoudt, ο οποίος, κατά τη διάρκεια της Γερμανικής κατοχής, γνωρίζει ένα χαρακτηριστική ανάμιση ενός αδύναμου εφήβου, του Henri Osewoudt, ο οποίος, κατά τη διάρκεια της Γερμανικής κατοχής, γνωρίζει ένα χαρακτηριστική ανάμιση διάρκεια της Γερμανικής κατοχής, γνωρίζει ένα χαρακτηριστική ανάμιση του Hermans τα εμπορικά μέσα έχουν την ικανότητα να μας στην ανθρώπινη συμπεριφορά.

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38 W.F.Hermans, Antipathieke romanpersonages, βλ. σημείωση 36.
39 Idem
end, the novel tests the reader’s stand on this myth; is he a pessimist or an optimist?

De Donkere Kamer van Damocles opens with a story told by a school teacher to a class about a shipwrecked man, who has saved himself on a raft, but without anything to drink. The man resents the salt water that surrounds him, because he can’t drink it. But when lightning strikes his mast and catches fire, he doesn’t know how quickly to use the hated water to extinguish it. The teacher and the class laugh with the understanding that whether or not he succeeds in putting out the fire, he is doomed to die anyway.

It is a parable that returns only a little bit different as Koolhaas’s decadent plastic version, the Raft of Medusa, which could hardly have been a coincidence. In his manifesto Een Delftsblauwe Toekomst in Skoop, Rem Koolhaas greatly admired Hermans in the nineteen sixties and the influence Hermans had on his thinking can hardly be overstated. In his manifesto Een Delftsblauwe Toekomst in Skoop, Rem Koolhaas already suggested that one of Hermans’ novels should be made into a film.43 When Hermans’ novel Nooit meer slapen (Never Sleep Again) came out in 1966, Koolhaas visited the author in Groningen and praised the book in a review in the Haagse Post where he applies the same twists in plot that are so characteristic of Hermans’s plots.44 Not long after that, in 1967, Hermans became a regular columnist of the Haagse Post; his first contributions were mainly about film, which could hardly have been a coincidence.

RENE DAALDER

Driving force behind 1, 2, 3, enz. was Koolhaas’ youthfriend Rene Daalder. His first short films were widely praised, both in the press and at festivals; in fact he and cameraman Jan de Bont were widely considered the greatest talents Dutch cinema had ever known.

43 See note 30.

The Raft of Medusa finally collides with the Pool of the constructivists. Optimism vs. pessimism. The steel of the pool slices through the plastic of the sculpture like a knife through butter, Koolhaas concludes.42

The parable that returns only a little bit different as Koolhaas’s Raft of Medusa, which could hardly have been a coincidence. In his manifesto Een Delftsblauwe Toekomst in Skoop, Rem Koolhaas already suggested that one of Hermans’ novels should be made into a film.43 When Hermans’ novel Nooit meer slapen (Never Sleep Again) came out in 1966, Koolhaas visited the author in Groningen and praised the book in a review in the Haagse Post where he applies the same twists in plot that are so characteristic of Hermans’s plots.44 Not long after that, in 1967, Hermans became a regular columnist of the Haagse Post; his first contributions were mainly about film, which could hardly have been a coincidence.

43 See note 30.
“Body and Soul 2” (1967), about a woman and her younger lover, won even more praise. In the reviews of the film, critics mentioned the work of W.F. Hermans, not only in reference to the film’s use of melodrama, but also because of the reversals in the plot, that in the end save the movie from being a parody, and instead make it into a satire of a satire. What intellectuals would consider to be kitsch and clichés thus appear as people’s deepest and most real desires, which are hence beyond mockery.

Daalder’s most ambitious project, “The White Slave,” became the most expensive Dutch film produced to that day. The scenario was written by Daalder and Koolhaas together; director of photography was Oliver Wood, who worked more recently on films such as Face Off, and cameraman was again Jan de Bont. It premiered in 1969 at Amsterdam’s Tuchinsky Theater (the producer rented a camel as set in the front row, because the security attendants thought they looked way too young to be the real director and scriptwriter. The protagonist of “The White Slave” is a “good German” with the unlikely name Günther Unrat (danger), played by the then well-known German actor with the similarly unlikely name Günther Ungeheuer (danger), played by the Israeli actor Issy Abrahami) to help him select girls who will be sent to an African brothel, where they will work as white slaves. Unrat and the girls are of course ignorant of their fate: they think the girls will be trained as nurses to work in hospitals. The film won several prizes at Dutch film festivals at the time and as such paved the way for the financing of larger projects.

RENE DAALDER

Kineaória dýnamis písou apó thn oµáda 1,2,3, enp. òhtan thn paiádiou fílou ths Koolhaas, Rène Daalder. Oi prótou tais tainí mikroú mhkous étchous thmerís upodóghias tósos sthn Típsh ós kai se fexfíval kínmatagráphous. Ga thn akribíase, o ídios kai o oepetéter Jan de Bont theorouvn éntawos ths mígályteras tálentá ths pwc héan anadeiethi poté o Ollándikós kínmatagráphos. H drássı ths prwísths tainíás mikróu mhkous ths Daalder, “Body and Soul” (Swíma kai psýkhe, 1966), ektyloísthse se éna párto oikodóspes tou otopiou éinai mia paraé diaanouoménwn, pou chleúon enan apò tous kaloseúmous, éinai mpnontíntínter, gia thn mánikhi enanoxólhth twn pro to swíma. Thn anagkaísth na ýuqhí, h, mállou, to oikiou thn róúcha, kai thn báou na pódáreis ws állos Atláas, me mia udróghie stous wíous. Sthn tría to prápti feixeúne apó thn éleugh kai ths peirágmatas twn gínontai bíaia, ekeínos éinai pou ouzí thn udróghie apó bêbas katanasth. To “Body and Soul” kérðia polá braieía sthn Típsh kínmatagráphos ths eprhí, bhopóunntas étai to Daalder na chrýmatodótheti sth sínexhia pio filódódo érra.

To “Body and Soul 2” (1967), pou parakolouthíte thn ístoria miaς gvnakús kai tou neaúro eparrh tis, kerdía akóma periósotterou epaínoys. Stis kritikes pou afroósan thn tainía, ginóstan anafírha sth érra ths Hermans, óchi móno lógo ths trópous me thn otopioi h tainía chrísmopoioussé th meládromá, allá kai lógo ths anaparóthnhs ths plhkrhís, pou sthn téllos th souzwn apó to na kalátihse mia paraándia, diñntas ths mállon th chraktírha ths sátparas pou stochézei mia allh sátpa. Eíta, ta ósa oi diaanouoménwi outherwoun kites kí klíasa, efarmóntai edwos ois avabúteroi kai vgnístseis anátrwppínoi pódhos kai ara dén epíðéxouvn diaikwmdhsh.

H pléon filódóðh tainía ths Daalder, “The White Slave” (Léiskos Skladbós), upírrhe th akribóterh Ollándikí kínmatagráphikí paragwgh pou éich pragmatopoiqhíse óstis tòto. To svndario svnuptérgafan o Daalder kai o Koolhaas. Diéuxhnths fwtográfías éhtan o Oliver Wood, pou súmmetéche prósópta sta tainíes ópws to Face Off, kai eikónanálpths o Jan de Bont. H tainía ékane thn prémieira ths th 1969 sthn Tuchinsky Theater ths Amstértaná (o paragwgh oikísase máliasta mia kahília ws diaphroumhikó kálpo), an kai th prósoupwuo aseaólia dén entpréthetai stous Daalder kai Koolhaas na kathóshun stous ûseis touvs sthn prwtí sevria ths kahíamátous, gati tovs fánkenan uperbioiká nêi gia na pisteúoun pws epírektos prágmata gia th skhndhth kai th svndaríográphh ths tainías. Hméws ths tainías éinai énas ‘kalós

away by Abrahimi and brought to an Arab brothel in the desert, where they perform belly-dances to the score of Antoine dul'Hamel, known from ao. the films of François Truffaut. The film also features sex between people older than fifty a provocation and a gun in a drawer that is never used a mortal sin in scriptwriting according to Hitchcock, but also an inside joke referring to an essay W.F.Hermans wrote on Dutch film.45 In fact, everything ultimately turns out differently than one would expect, but it comes as no surprise that all Unrat's ideals are shattered, and at the end of the film, his hair turns gray in one night.

Although there is a general consensus today that “The White Slave” marked the moment Dutch cinema became mature, and Jan de Bont's camerawork was widely praised, it was an enormous flop commercially. In a way, the film's failure itself was the ironical proof of its underlying idea that ideals can always result in the opposite effect one might have hoped, because it is impossible to know the real motives on which people act.

ARCHITECTURE

So nothing indicated in 1966 that Koolhaas was interested in becoming an architect when he went to interview Constant. But only one year later, when the Haagse Post hired a new editor-in-chief, Koolhaas resigned after his series of four large articles on Sex in The Netherlands, based on intensive research, was heavily criticized.46 He found new inspiration in a seminar on film and architecture at the university in Delft. One of the tutors there, Gerrit Oorthuys, had invited the 1,2,3, enz. group to participate, confessing that he was jealous of the work they did and of their as he presumed wild life - style. Koolhaas tried to convince him that filmmaking was actually an even more difficult, painstaking, and boring process than architecture and that architecture was in fact a more important occupation. Perhaps he went so far that he started to believe this himself; shortly after, he went to London to study at the AA School.

As a student at the AA, Koolhaas would still occasionally write scripts with Rene Daalder. In an interview with AMC Koolhaas once stated that they collaborated, during this period, on projects with Russ Meyer, the “King of Soft-Porn” (in Koolhaas’s own words), but

Germaino” onomiati, olws apibanwn, Gunther Unrat (=kivnduno), ton onoo erimehnei enas gnwstos Germio no hpsouos pou to pragmatiko tou onomato, Gunther Ungeheuer (=tirpas) moixae exiou apibanw. O Unrat, pou kribvn sth enaliania kata th diakia tou polelmou, epistruphe sthn archi th taisias sth paralio th khrismfugo apo ths imeras ths paramevou ths. Prkokeia gia enan charaktira pou feri en ton sou ton Simon Wiesenthal, mon o pou o Unrat den prpsothe na enoptpsie eglematies polelmou, alla “kalois Germiwnos” sas ton idio. Auta apoideunetai doukolo, allla o Unrat einai apofoxiomeno na antistathiei mia ap th drasi tou to kak po ois Germiwnoi ekana kata th diakia tou polelmou. H pragmatika, h mallo monodramatika, plhiki th taisias paraqemepi sth paristehematia ths Hermans, idika ws pros ths anapturh ths. Enas moushtrimwdo ypous apo th Mese Anatomia (h ianfumei ws pws uphri bebdh ths Albert Schweizer kai thn upodote o Iosihlwmis ypousois Issy Abraha- mi) peitei ton Unrat na ton bivsthse na brwv koritisa pou tha staloou s'ena Afrikaniko paneri, opou tha duleufeis ws leweis sklabxes. Fvika, outhe o Unrat outhe th koritisa gwnirwvoun poia pragmatika tha einai h twh ths. Pisteuein pou tha ekpektwntai ws voukokoymes na ergastontai sto philandrwnika pragrammata iatrikis buphtias – ideia pou thewmov enhamisia. Metapa apo mia sunstima ekpeidhesi sthn kynigetiko periptero ths Brlage sto pariko Hoge Veluwe, pou perilambanei kai ena anexhgetho gia ton Unrat malhima genikwmh, th koritisa odghqen apo thn th Abra- hami s'ena Arabikiko paneri sto na erhoi, opou th bleposeume na horevei th chrh th koilias stous hwmous th mouistikhs pou upohrofi o Antoine dul'Hamel, gnwstos apo ths taies ths thn Francois Truffaut. Sthn taisia uparqoi erwtikes skhnes metaxev anbrounitwn onw thn 50 etw – prkltikhtes apoubodhtetai – evn se mia ap ths skhnes emfanizeita ina opo to se ina syrtari, pou omws telika den chrmpompoitei poite – thnaxismo sunearakikam amartima kata ton Hitchcock, allla kai asite pou apevdthnetai stous mwmwnous kai parapamei ena dokimo ths Hermans gia ton Olialniko kinematografo.47 Sthn pragmatikptita, th exelh ths plhikhs den einai se ina kanvra semieio th th aanevmovn, an kai den prkalei ekplhthi to geugon o ola th idianika thn Unrat diafevndontai kai, sth telos th taisias, th malhia th aasrizon ev mia vukti.

Ostousa, th taisia “The White Slave” uphrre emporiki apohtikh, para to geugon o kai kata genik h omlologia smatodotde pleon thn stigmi pou o Olialniko kinematografos eixheretai sthn perioudi ths wriomhthtas tou kai para ths diarhwrnikhs kritikhs pou eisperezeta tita th eikovnmh ths Jan de Bont. Yp mia ennoia, th idia th emporiki apohtikh th taisias empebicwnei me triopo malloin efarhnik thn kentrikh thn idiai: pou th naanazhtita thn idianikon mporei panta na kataleji sth antiteit tou epibithmou apotelesmatos, miai kai einai adunaton na ginrizei kaneis th pragmatika kinitra thn anbrounwn praxeov.
this was more myth than reality. Meyer made a series of films that play with the genres of pornographic, detective and exploitation movies, but in which everything turns out the other way one would expect: women with gigantic breasts appear as a kind of Nietszcheon superwomen: absolute heroes, that are in complete control of the situation, both physically and mentally. Meyer often was not only the director, but also the cameraman and screenplay writer of his own movies. So in many ways, for Daalder and Koolhaas, he was almost the personification of the ideal filmmaker in the 1960s and 70s. Daalder collaborated with Meyer for several years and definitely settled in Hollywood. Occasionally Koolhaas would visit him in there and in the beginning of that period; Daalder and Koolhaas collaborated on a treatment for a film to be called Hollywood Tower. In that film, the story dealt with a pivotal moment in the future of Hollywood when real actors were going to be made obsolete by life like computer generated performers. Along, of course, with digital studio back lots, lighting, etc. all of which would become artificial. 

From then on, Koolhaas and Daalder more and more went in increasingly separate directions. Koolhaas was not particularly fond of Los Angeles and Hollywood. He wrote his “Delirious New York,” a NOVELIST

Although Koolhaas rarely mentions this part of his personal history since producing his autobiographical novel “S.M.L.XL,” the cultural climate of the Haagse Post, filmmaking and the writings of W. F. Hermans made a lasting impression on his work and thinking, that is essentially journalistic and literary in nature. For Hermans, by the way, the only difference between ‘journalistic’ and ‘literary’ is that the journalist writes what the masses think and that the writer disputes what the masses think and brings to light what the masses do not dare to think. This does not mean he stands above

A NOVELIST

Although Koolhaas rarely mentions this part of his personal history since producing his autobiographical novel “S.M.L.XL,” the cultural climate of the Haagse Post, filmmaking and the writings of W. F. Hermans made a lasting impression on his work and thinking, that is essentially journalistic and literary in nature. For Hermans, by the way, the only difference between ‘journalistic’ and ‘literary’ is that the journalist writes what the masses think and that the writer disputes what the masses think and brings to light what the masses do not dare to think. This does not mean he stands above

H ΑΡΧΙΤΕΚΤΟΝΙΚΗ

Όταν λοιπόν το 1966 ο Koolhaas έπαιρνε συνέντευξη από τον Constant, τίποτα δεν ματωρίζεται πως τον ενδιέφερε η καριέρα του αρχιτέκτονα. Έναν μόλις χρόνο αργότερα, τις ταινίες του αρχιτέκτονα είναι στην πραγματικότητα μια διαδικασία πολύ πιο δύσκολη, επίπνοια και αναρρίχηση από την αρχιτεκτονική και πως το επάγγελμα του αρχιτέκτονα ήταν πολύ πιο σημαντικό. Ενδεχομένως, επέμενε τόσο, ώστε να φτάσει τελικά να το πιστεύει και ο ίδιος. Στο παράτολμο, καταπόητο τρόπο ζωής του, ο Κοολκάς βάλθηκε να τον πείσει πως η δημιουργία κινηματογραφικών ταινιών ήταν στην πραγματικότητα μια διαδικασία πολύ πιο δύσκολη, επίπνοια και αναρρίχηση από την αρχιτεκτονική και πως το επάγγελμα του αρχιτέκτονα ήταν πολύ πιο σημαντικό. Ενδεχομένως, επέμενε τόσο, ώστε να φτάσει τελικά να το πιστεύει και ο ίδιος. Λίγο αργότερα, θα ταξιδέψει για να σπουδάσει στην αρχιτεκτονική Σχολή της Αρχιτεκτονικής Ένωσης του Λονδίνου.

Ως φοιτητής εκεί, ο Koolhaas θα εξελικουδόθηκε να γράφει κατά καιρούς κινηματογραφικά σενάρια σε συνεργασία με τον Rene Daalder. Κάποτε μάλιστα, σε μια συνέντευξη του στο περιοδικό AMC, δήλωσε πως την περίοδο εκείνη ο διοίκητα τους είχαν συνεργαστεί με τον Meyer, τον Βασιλιά του Μαλακού Πορνό (όπως ο ίδιος τον χαρακτηρίζει), αλλά αυτό ήταν μάλλον μύθος, παραπραγματικό γεγονός. Ο Meyer δημιούργησε μια σειρά από ταινίες που κάνουν αναφορά σε διάφορα εδάφη κινηματογραφίας, όπως το πορνό, το φιλμ νούαρ και το b-movie, στις οποίες όμως η πλοκή εξελίσσεται με τέτοιον τρόπο ώστε η έκβαση να είναι εντελώς αντίθετη από την αναμενόμενη: γυναίκες με γιγαντιαία στήθη παρουσιάζονται με τέτοιο τρόπο ώστε η έκβαση να είναι εντελώς αντίθετη από την αναμενόμενη: γυναίκες με γιγαντιαία στήθη παρουσιάζονται με τέτοιο τρόπο ώστε η έκβαση να είναι εντελώς αντίθετη από την αναμενόμενη: γυναίκες με γιγαντιαία στήθη παρουσιάζονται με τέτοιο τρόπο ώστε η έκβαση να είναι εντελώς αντίθετη από την αναμενόμενη: γυναίκες με γιγαντιαία στήθη παρουσιάζονται με τέτοιο τρόπο ώστε η έκβαση να είναι εντελώς αντίθετη από την αναμενόμενη: γυναίκες με γιγαντιαία στήθη παρουσιάζονται με τέτοιο τρόπο ώστε η έκβαση να είναι εντελώς αντίθετη από την αναμενόμενη: γυναίκες με γιγαντιαία στήθη παρουσιάζονται με τέτοιο τρόπο ώστε η έκβαση να είναι εντελώς αντίθετη από την αναμενόμενη: γυναίκες με γιγαντιαία στήθη παρουσιάζονται με τέτοιο τρόπο ώστε η έκβαση να είναι εντελώς αντίθετη από την αναμενόμενη: γυναίκες με γιγαντιαία στήθη παρουσιάζονται με τέτοιο τρόπο ώστε η έκβαση να είναι εντελώς αντίθετη από την αναμενόμενη: γυναίκες με γιγαντιαία στήθη παρουσιάζονται με τέτοιο τρόπο ώστε η έκβαση να είναι εντελώς αντίθετη από την αναμενόμενη: γυναίκες με γιγαντιαία στήθη παρουσιάζονται με τέτοιο 

47 See note 2.

48 Rene Daalder in an E-mail to the author 07-08-1999.
the masses, but that there is a deeply hidden solidarity between them; “a writer despises the masses as much as he despises himself. The reader hates himself in the writer, the writer hates himself in his protagonists.”

In that sense Koolhaas is more a novelist than a journalist.

The echo of Armando’s manifesto can be heard when Koolhaas speaks about the method of OMA as a “systematic idealization a systematic overestimation of what exists.” One of Koolhaas’s earliest descriptions of the city as “a plane of tarmac with some hot spot of intensity on it” is almost a description of a gigantic Armando painting, he even hints at the hidden affinities between this kind of plan, that was so characteristic for the anonymous American skyscraper typical of the 1960s, with other contemporary movements in the arts: “It is zero-degree architecture, architecture stripped of all traces of uniqueness and specificity.”

About Koolhaas’ background in filmmaking a lot has been said, but here it is maybe good to emphasize that the most important contribution to architecture that originates from that field is the scenario. This scenario not only organizes the program of a building in a story with a plot, but the building itself is also part of a larger plot. A plot is a story that grows organically through what the protagonists of a novel or a film do. A plot is a literary rather than a visual influence – a story that grows organically through the actions and reactions of protagonists of a novel or a film. It gives a possible, mythological order to reality – but it is never reality itself, which is essentially chaotic. The awareness of this unreal literary order is expressed in Koolhaas’ preference for the paradox and the oxymoron that both connect seemingly different or even opposite phenomena.

RESEARCH

The impression made on Koolhaas by Constant and the Situationists was filtered through his experiences prior to becoming an architect. So, however tempting it may be to speak about the influence Constant and the Situationists may have had on Koolhaas’ thinking as an architect through the obvious visual correspondences between some of the work of OMA and the models and drawings of New Babylon: the continuous folding floor planes, the use of systematic overestimation of what exists.

Koolhaas’ preference for the paradox and the oxymoron that both connect seemingly different or even opposite phenomena.

About Koolhaas’ background in filmmaking a lot has been said, but here it is maybe good to emphasize that the most important contribution to architecture that originates from that field is the scenario. This scenario not only organizes the program of a building in a story with a plot, but the building itself is also part of a larger plot. A plot is a story that grows organically through what the protagonists of a novel or a film do. A plot is a literary rather than a visual influence – a story that grows organically through the actions and reactions of protagonists of a novel or a film. It gives a possible, mythological order to reality – but it is never reality itself, which is essentially chaotic. The awareness of this unreal literary order is expressed in Koolhaas’ preference for the paradox and the oxymoron that both connect seemingly different or even opposite phenomena.

O ΜΥΘΙΣΤΟΡΙΟΓΡΑΦΟΣ

Parólo που μετά τη συγγραφή του αυτοβιογραφικού μυθιστορήματος του “S,M,L,XL” ο Koolhaas απάντησε αναφέρεται σ’ αυτό το κομμάτι της προσωπικής του ιστορίας, το κλίμα που επικρατούσε στο περιοδικό Haagse Post, ο κινηματογράφος και το Χόλιγουντ. Έγραψε το “Delirious New York,” δημιούργησε αρκετές ταινίες που έφτασαν να θεωρούνται δημοσιογραφικές, πρωτοπόρος στην ψηφιακή τεχνολογία.

Now Switch Off The Sound And Reverse The Film... Koolhaas, Constant and Dutch Culture in the 1960s | Bart Lootsma
constructions to define spaces instead of walls and the appearance of existing city-plans in collages of designs for other cities; though one could also point out the sculptural qualities of many OMA models that in their handcrafted detailing, their use of materials, and their scale come close to some models of New Babylon; however important it may seem to mention that many of OMA’s models were built to be shown as photographs, rather than as objects, like those of Constant which Awere carefully constructed to reinforce the sense of the transitory; and despite the fact that they share(d) an interest in the rise of mega cities, a development that Constant already foresaw in the sixties; these parallels are all superficial.

Though these correspondences exist, they are caught up in completely different plots, in different readings of similar realities. Constant’s New Babylon is an idealistic and artistic proposal for an architecture and urbanism for a future society, based on a reading and extrapolation of aspects of the present and an optimistic belief in the basic goodness of mankind - even if in some of his texts he does refer to criminality. His aim is to set free man’s individual creativity - the ultimate proof of his goodness -, which was suppressed by a contemporary society that focuses on work and was reinforced by modern architecture and urbanism as promoted by the CIAM charters. He believed that his proposals could make a difference for the better.

Koolhaas’ architecture and urbanism consist of a reading and extrapolation of tendencies he reads in the present reality, but he is much more concerned about the subconscious forces that are at work than about good intentions and ideal orders. His criticism consists of putting these forces on the agenda in the way a journalist or a writer would do it with a forgotten war or the cover-up of a political scandal: by going there, doing research and reporting his findings. More and more, this research is becoming his most crucial contribution to architectural thinking, rather than the concrete architectural and urbanistic proposals and buildings of OMA - however interesting they may sometimes be. Of course these projects contain research just as well, but this research is hidden by the final result: the design proposal or the building. And it is difficult to say how that building will function in reality.

Because of the many ungraspable and uncontrollable forces that are at work – forces largely related to sociology and psychology - and even a skepticism towards his own personal motives (which could very well be influenced by the same forces), Koolhaas realizes that it is meaningless and impossible to predict or control the future - which paradoxically is exactly what architecture tries to do.

Reality can only be given a possible explanation in retrospect; Delirious New York is a retroactive manifesto and the conclusion is a fictional, literary proposal; S,M,L,XL is a novel, that concludes with a film scenario and a P.S. in the form of a project - the Jussieu Library - that was never built.\textsuperscript{55}

CONSTANT 2

In a short introduction to the Haagse Post article of 1966, Koolhaas portrays Constant - with a deadly overdose of irrelevant details, as was so characteristic for his style of writing at the time - as a hilariously caricatured of the prototypical artist the Heertjes loved to hate. We learn that Constant drives a Duck (from Ugly Duck, the Dutch name for a Citroen 2CV, the stereotypical car for people with an ous caricature of the prototypical artist the Heertjes loved to hate. Koolhaas sees Constant as such an authority. The only remarkable thing we learn about New Babylon in Koolhaas' introduction in the Haagse Post is that Constant is building his giant model to make a film, which according to him is the ideal way to get near the reality of New Babylon.\textsuperscript{57}

The interview itself opens with cynical questions like “What would the use of a world in which everyone could play and be creative if people wouldn't want that?” and “We can imagine that if you can and may go everywhere, in the long run it wouldn't be a challenge to move anymore. Especially if the differences in nature disappear. Wouldn't traveling become so senseless then, that nobody would have the spunk for it anymore?” In this sense, the interview with Constant foreshadows the critique of sixties radical architecture by the use of a world in which everyone could play and be creative. The interview with Constant foreshadows the critique of sixties radical architecture and may go everywhere, in the long run it wouldn't be a challenge to move anymore. Especially if the differences in nature disappear. Wouldn't traveling become so senseless then, that nobody would have the spunk for it anymore? In this sense, the interview with Constant foreshadows the critique of sixties radical architecture.

\textsuperscript{55} Rem Koolhaas, see note 8 and note 40.

\textsuperscript{56} See note 3

\textsuperscript{57} Idem

\textsuperscript{54} Mark Wigley, βλ. σημείωση 5.

56 See note 3
57 Idem

54 Mark Wigley, βλ. σημείωση 5.

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that Koolhaas would present in Exodus, his final project at the AA. In fact, Exodus can be seen more as a critique of New Babylon than of Archigram: a series of sectors projected over London, each with a strong, artificially created ambience, where happenings could take place. Exodus is caught in a literary plot that pays tribute to both W.F.Hermans and Superstudio’s The Twelve Ideal Cities in the way it puts both itself and the expectations and presumptions of the reader into question.58

But then a shift occurs in the interview. As the conversation develops, Constant brilliantly manages to turn their sarcastic questions around: New Babylon, he explains, is not designed to change the world, but is an answer to, or an outcome of, how the world and lifestyles would actually evolve. During the course of the interview, New Babylon becomes less a Utopian project and more an inevitable reality something that is already happening, even without a design. Suddenly, it comes close to the acceptance and intensification of reality that Armando demanded in his manifesto. It also comes close to what Koolhaas would write 30 years later about the Generic City: that it is sociology, happening.59

NOW REVERSE THE FILM

But, “The Generic City” can also be read as a remake - in movie terms - of “Society of the Spectacle,” written by Constant’s former situationist brother-in-arms Guy Debord and first published in 1967.56 Even the way the aphorisms and pieces of text are numbered is similar, though it is void of Debord’s moralistic interpretation and criticism. In 1973 Debord made a film with the same name that was based on this text, and at the end of “The Generic City” is quite different than of the original, although it deals with the same issues. At the end, Koolhaas asks us to switch off the sound and to reverse the film. “The now mute but still visibly agitated men and women stumble backward; the viewer no longer understands the meaning of Archigram: a series of sectors projected over London, each with a strong, artificially created ambience, where happenings could take place. Exodus is caught in a literary plot that pays tribute to both W.F.Hermans and Superstudio’s The Twelve Ideal Cities in the way it puts both itself and the expectations and presumptions of the reader into question.58

CONSTANT 2

Se μια σύντομη εισαγωγή στο άρθρο του 1966 για το Haagse Post, ο Koolhaas σκιαγραφεί το πορτρέτο του Constant – με υπερβολική δόση άσχημων λεπτομερειών, πράγμα που χαρακτηρίζει τότε το στυλ γραφής του – παρουσιάζοντας τελικά μια εξαιρετική καρικατούρα του αρχετυπικού καλλιτέχνη που οι Heertjes απεικονίζουν με πάθος. Πληροφορούμε απολογητικώς λοιπόν πως ο Constant οδηγεί Πάπια (Citroen 2CV, αυτοκίνητο ζύμβολο για τους απανταχού εναλλακτικούς της δεκαετίας του ’60, που στα Ολλανδικά σε εκείνη την εποχή ήταν παραφάνταστο) με το ασχημόπαπο, ένας μανικιός σε μια μικροαστική γειτονιά του Άμστερνταμ, που χαρακτηρίζεται από τον αγώνα της ζωής του μεγάλου νυχτικού πίστις της Νέας Βαβυλώνας να “τριπάρουν” με ναρκωτικά γιατί η πόλη θα είναι από μόνη της γεννημένη, άσχημη και, κυρίως, κιθάρα, πως στο σπίτι δεν υπάρχει τηλεόραση και, τέλος, πως αυτός ο γιος δημοσίου υπαλλήλου, που ενίοτε διανθίζει το σκηνικό, υπονομεύει την αυθεντία του λεγομένων αρχετυπικού καλλιτέχνη. Η “τεχνοτροπία” του συγκεκριμένου πορτρέτου είναι ανάλογη με εκείνη που θα χαρακτηρίζει αργότερα τη δουλειά του Koolhaas σκιαγραφεί το πορτρέτο του Constant – με υπερβολική γιατί η πόλη θα είναι από μόνη της ένας παράδεισος, όπως πρόκειται να κρίνει ο ίδιος. Η τεχνοτροπία του συγκεκριμένου πορτρέτου είναι ανάλογη με εκείνη που θα χαρακτηρίζει αργότερα τη δουλειά του Koolhaas σκιαγραφεί το πορτρέτο του Constant – με υπερβολική γιατί η πόλη θα είναι από μόνη της ένας παράδεισος.56

56 Βλ. σημείωση 3.
57 Βλ. σημείωσεις 8 και 40.
58 Rem Koolhaas, Exodus, see note 8; Superstudio Gli Dodici Città Ideali, Casabella 361, 1972.
59 Rem Koolhaas, Generic City, see note 8.
60 See note 5.
61 See note 88.
picture frame, probably complaining, but fortunately we don’t hear them. Silence is now reinforced by emptiness: the image shows empty stalls, some debris that was trampled underfoot. Relief...it’s over. That is the story of the city. The city is no longer. We can leave the theater now....

This is no longer a Hollywood movie about the city as seen by Debord, but a Hollywood movie about a city as seen by a kind of contemporary Alexis de Tocqueville. Didn’t Tocqueville ask us to “turn down the picture” he paints of a mediocre American literature.63 His view of the city is no longer a Hollywood movie about the city as seen by a kind of Constant Debord, but a Hollywood movie about a city as seen by a kind of Constant Debord. In the “Generic City”, Debord’s “Society of the Spectacle” has become reality (without anyone complaining). But in the “Generic City” the Romans had been better acquainted with the laws of nature, they wouldn’t have produced their monumental cities? People that left no other vestige than a few leaden pipes in the earth and a few iron rods on its surface might have been more the master of nature than the Romans, he even says in his defense of American architecture.64

Yes, we should see note 58.


And didn’t he suggest that if the Romans had been better acquainted with the laws of nature, they wouldn’t have produced their monumental cities? People that left no other vestige than a few leaden pipes in the earth and a few iron rods on its surface might have been more the master of nature than the Romans, he even says in his defense of American architecture.63

The “Generic City” will leave almost nothing behind for archeologists. Koolhaas already warns us in the first chapter: “It is superficial - like a Hollywood studio lot, it can produce a new identity every Monday morning.”64 In the “Generic City”, Debord’s “Society of the Spectacle” has become reality (without anyone complaining). But Constant’s “New Babylon” has become reality as well, only the artificial created ambiances and collective creativity have resulted in commercial junkspace(TM), and the overall sculptural design is lost. This must be the zero degree of urbanism: Nietzsche lost out in “Democracy in America” and “consider the other side of it”, that its authors spring “from the bosom of the heterogeneous and agitated mass” of the new democracy? And didn’t he suggest that if the Romans had been better acquainted with the laws of nature, they wouldn’t have produced their monumental cities? People that left no other vestige than a few leaden pipes in the earth and a few iron rods on its surface might have been more the master of nature than the Romans, he even says in his defense of American architecture.63

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59 Rem Koolhaas, “Generic City”, βλ. σημείωση 8.
60 Βλ. σημείωση 6.
61 Βλ. σημείωση 59.
μας περιγράφει τη σκηνή μιας αγοράς, ένα ξεκαρδιστικό όσο και γεμάτο παλμό χάος, με πάγκους κατάφορους από μικροπράγματα (“ποστίς που στάζουν ακόμα κόλλα”) και μπόλικη δόση τοπικού χρώματος, που μπορεί να ιδωθεί ως μια μεταφορική παραπομπή στην ταινία του Debord. Όπως ακριβώς συμβαίνει εξάλλου με πολλά Χολιγουντιανά ριμέικ Ευρωπαϊκών ταινιών, έτσι και εδώ, το ηθικό δίδαγμα του “generic city” είναι πολύ διαφορετικό από εκείνο του "πρωτότυπου" παρόλο που καταπιάνεται με τα ίδια ζητήματα. Στο τέλος, ο Koolhaas μας ζητάει να κλείσουμε τον ήχο και να γυρίσουμε την ταινία προς τα πίσω. Αντρες και γυναίκες σε μια κατάσταση ορατής ακόμα αναστάτωσης, αλλά σιωπηλοί πλέον, οπισθοχωρούν∙ ο θεατής δεν βλέπει πια μόνο ανθρώπους, αλλά αρχίζει να παρατηρεί τα κενά ανάμεσά τους. Το κέντρο αδειάζει∙ το ένα μέρος της σκηνής πλάνη του πλάνου, γκρινιάζει πιθανώς, μόνο που ευτυχώς εμείς δεν ακούμε τα παράπονά τους.

62 Αυτή δεν είναι πλέον μια Χολιγουντιανή παραγωγή με θέμα την πόλη όπως την είδε ο Debord, αλλά μια Χολιγουντιανή παραγωγή με θέμα μια πόλη όπως την βλέπει ένας σύγχρονος Alexis de Tocqueville. Εκείνος άλλωστε δεν μας ζήτησε να "αναποδογυρίσουμε την εικόνα" μιας μέτριας Αμερικανικής λογοτεχνίας που πλάθει στο έργο του "Η Δημοκρατία στην Αμερική" και να "εξετάσουμε την άλλη όψη της" της νέας δημοκρατίας. Εκείνος δεν ήταν που διατύπωσε το επιχείρημα πως αν οι Ρωμαίοι ήταν καλύτερα εξοικειωμένοι με τους νόμους της φύσης, δεν θα είχαν δημιουργήσει τις μνημειώδεις πόλεις της Αρχαιότητας: "Ο Nietzsche ήττήθηκε από τα στοιχειώδη της Κοινωνιολογίας 101. "65

64 Βλ. σημείωση 59????
65 Ιδημ.
Architectural design studio’s ARH 201 primary objective is the study of all the possible transformations of urban space through the insertion of temporal interventions and the application of an architectural program into urban space. The main goal is the enrichment, interruption, negation, division, or redefinition of the underlying relations that are inherently present with the establishment of an ephemeral structure, which can dynamically expand and create the transitional space of passage that allows it to coexist with the city.

The studio was carried out through individual exercises of recording, analysis and application of proposals in the actual space.

The first exercise attempted an investigation and recording of existing relations and situations in specific regions/infrastructures (Municipal Market - Carrefour and Ledras str., Onasagorou str. - commercial gallery of 'The Mall of Cyprus', within the city with the introduction of four different filters for viewing these relations (ephemeral or permanent uses, specific users, private – public interactions, moveable limits).

The project's main objective was the detailed recording of elements included in an urban space, which will allow situations/relnations to emerge that will ultimately determine the public space.

For the second exercise, students were requested to provide an interpretation of the condition/relnation that they have determined, through the design of an ephemeral structure and to be applied to the urban spaces that have been analyzed, focusing on the 'materiality' of it (structure, construction system, materials, etc.).

The third exercise/project focused on the modification of the ephemeral structure into a permanent element in space, this was achieved by its transformation into a shell that would allow specific uses to take place (housing, entertainment, trade, services), thus strengthening the meaning of 'locality' through the particularities of each structure's context.

The exercises' objective was the parallel study and investigation of the possible levels of scale that are applied, based on the relations/situations that the structure creates in the city, as well as on the detailed recording of the 'materialization' of the structure as it is shaped through the particular characteristics of its users/uses/relnations/borders and of the specific environment in which it is placed.

The project base student work: ARH 201 2008 -09 | M. CHRISTODOLIDES - G. KALNIS

ARCHITECTURAL DESIGN IV EPHEMERAL PUBLIC SPACES

Για το εργαστήριο αρχιτεκτονικού σχεδιασμού ΑΡΗ 201 ασχολείται με τους δυνάμεις μετασχηματισμού του αστικού χώρου, μέσα από την εισαγωγή προσωρινών επιμετάβασεων και προγραμμάτων στο χώρο. Στόχος είναι ο πιθανός εμπλουτισμός, διακοπή, αναίρεση, διαίρεση, ή επαναπροσδιορισμός των υφιστάμενων σχέσεων που ενυπάρχουν με την εισαγωγή μιας εφήμερης κατασκευής, η οποία εμπεριέχει η δυναμική να εξαπλωθεί και να δημιουργήσει τον ενδιάμεσο χώρο μετάβασης, που της επιτρέπει να συνυπάρξει με την πόλη.

Το εργαστήριο διεκπεραιώνεται μέσα από επιμέρους ασκήσεις καταγραφής, ανάλυσης και εφαρμογής προτάσεων στο φυσικό χώρο.

Μέσα από την πρώτη εργασία, επιχειρείται μία διερεύνηση και καταγραφή των υφιστάμενων σχέσεων και καταστάσεων, σε συγκεκριμένες περιοχές/υποδομές (Δημοτική Αγορά – Carrefour και Λήδρας, Ονασαγόρου - εμπορική στοά στο The Mall of Cyprus) μέσα στην πόλη με την εισαγωγή τεσσάρων διαφορετικών φίλτρων 'θέασης' αυτών των σχέσεων (εφήμερες ή μόνιμες χρήσεις, συγκεκριμένοι χρήστες, σχέσεις ιδιωτικού-δημοσίου, μεταβαλλόμενες ορία). Στόχος είναι η λεπτομερής καταγραφή των συνθηκών που εμπεριέχει ένας χώρος, τα οποία θα επιτρέψουν να διαφανούν καταστάσεις/σχέσεις, οι οποίες με τη σειρά τους θα υποβοηθήσουν τον καθορισμό ενός δημόσιου χώρου.

Μέσα από την εισαγωγή της δεύτερης ασκήσης, ζητείται η μετάφραση της κατάστασης/σχέσης, που έχει εντοπιστεί από κάθε σπουδαστή, σε συγκεκριμένο αντικείμενο και χώρο, με τη δημιουργία και την εφαρμογή μιας εφήμερης κατασκευής στους χώρους που έχουν καταγραφεί, εστιάζοντας στην/υλικήτητα αυτής (δομή, κατασκευαστικό σύστημα, υλικά, κτλ.).

Με την εισαγωγή της τρίτης εργασίας επιδιώκεται η μετατροπή της εφήμερης κατασκευής σε ένα μόνιμο στοιχείο στο χώρο, με το μετασχηματισμό της σε 'κέλυφος' για την ανάπτυξη συγκεκριμένων λειτουργιών (κατοικία, ψυχαγωγία, εμπόριο, υπηρεσία), ενισχύοντας την έννοια της 'τοπικότητας' μέσα από τις ιδιαιτερότητες του πλαισίου αναφοράς της κάθε κατασκευής.

Πρόθεση των ασκήσεων είναι η παράλληλη μελέτη και διερεύνηση των πιθανών επιπέδων κλίμακας που εφαρμόζονται, τόσο με την αναγωγή της κατασκευής και των σχέσεων/καταστάσεων που δημιουργεί στο επίπεδο της πόλης, όσο και μέσω της λεπτομερούς καταγραφής της 'υλικότητας' της κατασκευής, όπως αυτή διαμορφώνεται μέσα από τα ιδιαίτερα χαρακτηριστικά των χρησιμών/χρήσεων/σχέσεων/σφαιρών και γενικά του συγκεκριμένου περιβάλλοντος στο οποίο δραστηριοποιείται.
ARCHITECTURAL DESIGN IV EPHEMERAL PUBLIC SPACES
The objectives of the second year studio were to expose students to the complexities of the city as a ‘site’, which accommodates a plethora of activities, spaces, users and uses. The students were encouraged to examine existing conditions of the city and respond particularly to how activities shared and transgressed the boundaries of space and time.

The framework of study was based on four sites in Nicosia, which the students analysed in groups. The groups were asked to look at existing uses / users / boundaries and public, private relationships on the specific sites. Each area of study provided a shared database for all students to build up a bigger picture of existing relationships within the city.

During the design process, students were encouraged to develop their own scenarios and design decisions based on an initial analysis, and led by the specific conditions of the site and its use.

The students were asked to introduce ephemeral structures into the four sites that picked up on the existing conditions and allowed for a new dialogue of relationships / uses or events to take place. The temporary structures were intended to redefine, reveal, or introduce new conditions, uses or spaces into the specific sites, which responded to the existing users, and spaces. The proposals were intended to adapt to various locations within the site and respond to various events, timescales and users. Emphasis was given on overlapping uses in order to encourage the adaptability of the proposal. This adaptability was further examined through the structural and material qualities of the temporary structures.

The general objective of the architectural studio ARH 201 was to focus on the complexities of the city as a ‘site’, which accommodates a plethora of activities, spaces, users and uses. The students were encouraged to examine existing conditions of the city and respond particularly to how activities shared and transgressed the boundaries of space and time.

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EPHEMERAL STRUCTURES IN THE CITY, ANNA MIKHAILIDOU
ΕΦΗΜΕΡΕΣ ΚΑΤΑΣΚΕΥΕΣ ΣΤΗΝ ΠΟΛΗ, ΑΝΝΑ ΜΙΧΑΗΛΙΔΟΥ
ARCHITECTURAL DESIGN IV EPHEMERAL STRUCTURES IN THE CITY

EPHEMERAL STRUCTURES IN THE CITY, DESPOINA PAPALOKA
ΕΦΗΜΕΡΕΣ ΚΑΤΑΣΚΕΥΕΣ ΣΤΗΝ ΠΟΛΗ, ΔΕΣΠΟΙΝΑ ΠΑΠΑΛΟΥΚΑ
ARCHITECTURAL DESIGN IV EPHEMERAL STRUCTURES IN THE CITY
ARCHITECTURAL DESIGN IV EPHEMERAL STRUCTURES IN THE CITY

EPHEMERAL STRUCTURES IN THE CITY, CONSTANTINOS MARCOU
ΕΦΗΜΕΡΕΣ ΚΑΤΑΣΚΕΥΕΣ ΣΤΗΝ ΠΟΛΗ, ΚΩΝΣΤΑΝΤΙΝΟΣ ΜΑΡΚΟΥ
EPHEMERAL STRUCTURES IN THE CITY, MARIA TSAGGARIDHI
ΕΦΗΜΕΡΕΣ ΚΑΤΑΣΚΕΥΕΣ ΣΤΗΝ ΠΟΛΗ, ΜΑΡΙΑ ΤΣΑΓΓΑΡΙΔΗ
The subject of the 3rd Semester aimed towards the study of the concept of “space”, which runs through all scales of design from a piece of furniture to public space, with the intermediate scale being that of the “house”.

The term “housing” refers to a spatial formation that contains, but also constitutes the co-habitation of a group of persons.

The term “habitation” on the other hand refers to actions and practices which take place in order to occupy, use and appropriate space. These actions materialize through the passage of time, the traces of their passage, both transform and imprint on space.

The subject that was given for study was an abandoned, but loaded with traces of its past, site in Ledras Street. The aims of the study were:

a. To read on the site witnesses and traces of its previous life up until the present day.

b. To identify spatial qualities, which reflect the processes of their production.

c. To define the particular category of “residents” to which it is addressed.

d. To redesign this space in terms of the present moment.

The structure of the presentation was open and included written texts, drawings, sketches, models or any other medium live video, photography, collage etc.

Students were encouraged to work either individually or in groups of two. Each lesson was organized to resemble a jury, to which students presented their work.

During the course, tutors as well as invited speakers had organised a number of lectures and presentations. In addition, course participants attended a theatrical performance, after which a discussion with the director, actors and set designer took place. This was followed by a design exercise focussing on the scenography for the particular play that was transferred to the actual site of the project. As the whole project was organized in the form of a collective workshop, it was considered proper for this publication to present, even though concisely, almost all the works irrespective of their evaluation and marking.

The maðma of the 3ου έξαμήνου είχε ως στόχο τη διερεύνηση της έννοιας του “χώρου”, η οποία διαπερνά όλες τις κλίμακες σχεδιασμού, από το αντικείμενο καθημερινής χρήσης ή το έπιπλό μέχρι και το δημόσιο χώρο, με ενδιάμεση κλίμακα αυτή της “κατοικίας”.

О όρος “κατοικία” γενικά αναφέρεται σε μια χωρική κατασκευή, η οποία περιέχει αλλά και συγκροτεί τη συμβίωση μιας ομάδας ατόμων.

Ο όρος “κατοίκηση” αντίθετα, αφορά ενέργειες και πράξεις που γίνονται για την οικειοποίηση, κατάληψη και χρήση του χώρου. Οι δράσεις αυτές πραγματοποιούνται στο πέρασμα του χρόνου, μετασχηματίζουν το χώρο και αποτυπώνουν σ’ αυτόν τα ίχνη αυτού του περάσματος.

Ο χώρος που δόθηκε για μελέτη ήταν ένα άδειο, αλλά φορτισμένο με ίχνη του παρελθόντος οικόπεδο στην οδό Λήδρας. Ο στόχος ήταν:

α. Αποκάλυψη και ανάγνωση σ’ αυτόν μαρτυριών και ιχνών από την προηγούμενη ζωή του μέχρι και την σημερινή χρονική συγκυρία.

β. Ανάγνωση και διαπίστωση σ’ αυτόν χωρικών ποιοτήτων που αντικατοπτρίζουν τις διαδικασίες παραγωγής τους.

γ. Προσδιορισμός της συγκεκριμένης κατηγορίας “κατοίκων”, στους οποίους απευθύνεται.

δ. Επανασχεδιασμός και χωρική ανασυγκρότηση του με βάση την σημερινή χρονική στιγμή.

Το ζητούμενο δηλαδή ήταν η σχεδιαστική επανερμηνεία του χώρου, έτσι ώστε να παραλάβει σημερινές χρήσεις με έμφαση σε χώρους διαμονής, εργασίας, ή συνδυασμό των δύο.

Η κατηγορία των “κατοίκων” και κτιριολογικό πρόγραμμα δεν δόθηκαν, αλλά διατυπώθηκαν από κάθε σπουδαστική ομάδα, έπειτα από τη θεωρητική διερεύνηση του θέματος και την επιτόπια μελέτη του χώρου.

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Επεξεργασία του θέματος έγινε είτε ατομικά είτε σε ομάδες, το πολύ δύο ατόμων. Οι διορθώσεις δεν γίνονταν στις επί μέρους ομάδες, αλλά σε κάθε μάθημα σε επίπεδο τάξης, από κοινού με τους διδάκτορες.
ARCHITECTURAL DESIGN III TIME AND THE TRANSFORMATIONS OF SPACE: “REHABITATION”

REHABITATION, SAVVAS ANASTASIOU, VICKY THEODOROU, 2007-08
ΕΠΑΝΑΚΑΤΟΙΚΗΣΗ, ΣΑΒΒΑΣ ΑΝΑΣΤΑΣΙΟΥ, ΒΙΚΥ ΘΕΟΔΩΡΟΥ, 2007-08

REHABITATION, ANASTASIA GKIINI, 2007-08
ΕΠΑΝΑΚΑΤΟΙΚΗΣΗ, ΑΝΑΣΤΑΣΙΑ ΓΚΙΝΗ, 2007-08
The objectives of this second year Architecture studio was to provide the opportunity for students to develop their investigative abilities and to define specific concerns that are unique as to the way each one perceives the design problem at hand. These can subsequently lead to the development of a specific set of requirements, resulting in an Architecture that responds to individual concerns and consequently becomes unique.

The two themes, which the students were asked to investigate, are the notions of ‘dwelling’ together with the notion of the ‘ego’. The former can be defined as the act of inhabiting space. Simultaneously, it is that space that attempts to serve the latter, resulting in a very unique and interdependent relationship between space and ego.

The students first had to investigate examples of residences, either of Architects or historically significant figures, which appeared to primarily serve the particular needs of their occupants, in relationship to the cultural and geographical context in which both space and inhabitant existed.

Following the first exercise, the students had to choose a historical figure that was significant in the history of Cyprus. After researching the history and work of each personality they had to produce two-dimensional and subsequently three-dimensional abstract interpretation of their findings. The final and most critical task was to design a ‘dwelling’ on one of the two sites they had to choose from.

The two sites were both located within the walled city of Nicosia, one close the Venetian walls (Project 1-3) and the other close to the centre of the old city (Project 4, 5). The site close to the wall was of a smaller size with different accesses from different street levels therefore encouraging a vertical organization. The site close to centre encouraged a horizontal organization with connections to the open square across the street.
This design studio introduces the students to design parameters such as program, function, site, location, surroundings, scale, light and air through one large project, which is divided into smaller exercises.

Initially the students begin with site and location analysis from a distance. This analysis consists of historical, geographical, geological, climatological, anthropological and political research. These combined discoveries allow the students to form opinions and awareness about the locations, which will later be used as driving forces for their designs.

Simultaneously the students begin to design a “site-less” building, focusing only on the function and circulation. The design process begins with the formulation of a tectonic language that is transformed to create spaces. Light and Air as well as Orientation are introduced to the designs as external factors that affect the language and define the design of the building. The students become aware of spatial qualities in relation to scale, openings for light and visual connections.

In the last stage of the project, after visiting the site for the first time and talking to the locals, the students form design teams and collate all the knowledge they have gathered. They are asked to design a more complex, site-specific building with multiple functions in an attempt to bring together all the design parameters and integrate them smoothly in their architecture.

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Groups of four students are assigned an area of about 3km*4.5km, part of a selected section of Cyprus which tends to cover diverse landscapes, starting from the seashore and going up to the mountains. In this first encounter with the area, the aim of the investigation is to find as much as possible about its topography, climate, communication networks, vegetation, settlements etc. An important aspect of the studio is the way initial impressions and hypotheses regarding the site which are acquired through second hand sources such as maps and photos, need to be re-examined, reassessed and readjusted after the area is actually visited.

Another pedagogical peculiarity of this course lies in the fact that the student is asked to repeatedly oscillate between exercises that require teamwork and exercises that are carried out by each student individually. Thus, after the first site analysis carried out by the group, each student is asked to come up with a preliminary proposal for a pavilion (10m*10m*10m), which will be used for a specific kind of exhibition involving paintings, sculpture, smaller artefacts such as jewellery and coins, and written texts respectively. The design is guided by the lighting conditions appropriate for each different type of exhibition and by the relationship desired between the exhibit and the visitor, as well as between the visitors themselves.

In the next stage, each team is assembled once more, with the purpose of coming up with a grouping strategy that will also allocate a specific site for each pavilion. The possibility of having one single building ‘containing’ all four pavilions is also an option. The challenge is to use the context in order to come up with a concept which will drive the design of each pavilion as well as the grouping of all four of them while efficiently addressing the specific lighting and spatial needs of each type of exhibition.
INDIVIDUAL WORK - GEORGE TRYFONOS
ΑΤΟΜΙΚΗ ΕΡΓΑΣΙΑ - ΓΙΩΡΓΟΣ ΤΡΥΦΩΝΟΣ

GROUP WORK - GEORGE TRYFONOS, DESPINA PARPAS, CHRISTALLA ARGYROU
ΟΜΑΔΙΚΗ ΕΡΓΑΣΙΑ - ΓΙΩΡΓΟΣ ΤΡΥΦΩΝΟΣ, ΔΕΣΠΙΝΑ ΠΑΡΠΑ, ΧΡΥΣΤΑΛΛΑ ΑΡΓΥΡΟΥ
THREE DIMENSIONAL MODELS - KATHERINE GARYFALLOU
ΤΡΙΣΔΙΑΣΤΑΤΕΣ ΜΑΚΕΤΕΣ - ΚΑΤΕΡΙΝΑ ΓΑΡΥΦΑΛΛΟΥ

THREE DIMENSIONAL MODELS - GEORGIΑ MAZERI
ΤΡΙΣΔΙΑΣΤΑΤΕΣ ΜΑΚΕΤΕΣ - ΓΕΩΡΓΙΑ ΜΑΖΕΡΗ

THREE DIMENSIONAL MODELS - NICKY NICOLAOU
ΤΡΙΣΔΙΑΣΤΑΤΕΣ ΜΑΚΕΤΕΣ - ΝΙΚΗ ΝΙΚΟΛΑΟΥ
Οι άνευ σκέτους περιοχές

Σχετική/ρωσία όγκων - Διαχωρισμός τους-Εκθέτηση ροών

GROUP WORK - SAVVAS ANASTASIOU, KATHERINE GARYFALLOU, MARIA CHRISTOFI
ΩΜΑΔΙΚΗ ΕΡΓΑΣΙΑ - ΣΑΒΒΑΣ ΑΝΑΣΤΑΣΙΟΥ, ΚΑΤΕΡΙΝΑ ΓΑΡΥΦΑΛΛΟΥ, ΜΑΡΙΑ ΧΡΙΣΤΟΦΗ
A: PROJECT BASED STUDENT WORK | ARH101 2007-08 | C.HADJICHRISTOS - K. KOUTSOFTIDES

ARCHITECTURAL DESIGN II

GROUP WORK - VICKY THEODOROU, NICKY NICOLAOU, GEORGINA MAZERI, MARINA ORATIOU
ΟΜΑΔΙΚΗ ΕΡΓΑΣΙΑ - ΒΙΚΥ ΘΕΟΔΟΡΟΥ, ΝΙΚΗ ΝΙΚΟΛΑΟΥ, ΓΕΩΡΓΙΑ ΜΑΖΕΡΗ, ΜΑΡΙΝΑ ΟΡΑΤΙΟΥ

GROUP WORK - SOPHIA THEOLOGOU, CHRYSTALLA DEMETRIOU, ALEXANDRA CHARALAMBIIDOU, ANASTASIA GKIJI
ΟΜΑΔΙΚΗ ΕΡΓΑΣΙΑ - ΣΟΦΙΑ ΘΕΟΛΟΓΟΥ, ΧΡΥΣΤΑΛΛΑ ΔΗΜΗΤΡΙΟΥ, ΑΛΕΞΑΝΔΡΑ ΧΑΡΑΛΑΜΠΙΔΟΥ, ΑΛΑΣΤΑΣΙΑ ΓΚΙΝΗ
GROUP WORK - SAVIA PALATE, IOANNA SAVVIDOU, RICHARD HALL, ANDREA VERNI
ΟΜΑΔΙΚΗ ΕΡΓΑΣΙΑ - ΣΑΒΙΑ ΠΑΛΑΤΕ, ΙΩΑΝΝΑ ΣΑΒΒΙΔΟΥ, ΡΙΤΣΙΑΡΤ ΧΩΛ, ΑΝΤΡΕΑ ΒΕΡΝΗ

GROUP WORK - CHRISANTHE CONSTANTINOU, CHRISTOS ZANTIS,
ELENA PILAVAKI, AGGELA CHARALAMBOUS,
ΟΜΑΔΙΚΗ ΕΡΓΑΣΙΑ - ΧΡΥΣΑΝΘΗ ΚΩΝΣΤΑΝΤΙΝΟΥ, ΧΡΙΣΤΟΣ ΖΑΝΤΗΣ,
ΕΛΕΝΑ ΠΗΛΑΒΑΚΗ, ΑΓΓΕΛΑ ΧΑΡΑΛΑΜΠΟΥΣ,
In this design studio the notions of tectonic language, tectonic relationships, joints and “tectonic DNA” are studied through a series of exercises that compose a larger project. The students are asked to deconstruct complicated compositions until discovering the basic parameters of their creation. Understanding the parametric relationships becomes of great importance as well as the placement of limits and rules. The students learn to use parameters as a tool for designing pure and homogenous compositions.

The course begins with the study of systems. Everything around us, actual or abstract is composed by systems. Systems have certain logic, function within specific parameters and may function independently or in relation to other systems composing larger entities. The students through this investigation are also asked to find ways to express their discoveries visually in a coherent and analytical manner.

As a second exercise the students are asked to deconstruct the composition of a painting of their choice, with the intention of understanding the 2-dimensional relationships that are hidden behind the visual content of the painting. This deconstruction needs to be expressed with a new language that maintains the basic substance of the original composition. The students through this exercise begin to comprehend composition, relationships, structure and syntax.

The 3rd dimension is then added as a parameter and the students are asked to create 3-dimensional sculptures that carry the rules as well as the purity of relationships of the 2-dimensional language. The finely tuned parameters are finally used to design urban interventions, thus introducing notions of scale, urban surroundings and function.
Due to the admissions system currently used by the Ministry of Education, the studio cannot but start from the very basics of design education. The course thus begins with the study of systems. Everything around us is seen as composed of systems. Systems have certain logic, function within specific parameters, and may operate independently or in relation to other systems consequently composing larger entities. Through this first investigation, the students are expected to study a system in the built or natural environment and find ways to express their discoveries visually in a coherent and analytical manner.

The second exercise requires each student to examine the compositional qualities of an existing painting of his/her choice by a Cypriot artist. Through a series of analyses produced by overlays of tracing paper, the main syntactical characteristics of the selected work are extracted and used to create a new two-dimensional abstract composition in an appropriate medium.

This new piece is then used as a starting point for a three dimensional investigation which produces a 20cm*40cm*60 cm block in an appropriate medium. Part of the challenge is to base this composition on the qualities of the two-dimensional piece created earlier in such a way that the 3-dimensional block could be seen as a random specimen of a much larger entity which extends in all directions.

A final, shorter exercise asks the student to use the product of the previous stage to come up with a proposal for a part of the city selected by the instructors. These urban interventions introduce notions of scale, urban surroundings and function.

Through the different stages, the student is encouraged to a) abstract the basic from the complex b) investigate the possibilities offered by different media c) build on the knowledge offered in one stage of the process to go to the next d) be systematic by exhausting one kind of investigation before going to the next e) respect each medium and the way it naturally behaves f) work in teams g) develop the communication skills in designing as well as in presenting a project.

Λόγω του συστήματος εισδοχής φοιτητών που υιοθετεί το Υπουργείο Παιδείας, το εργαστήριο δεν μπορεί παρά να αρχίζει με τις πιο βασικές ασκήσεις σύνθεσης. Έτσι, η πρώτη άσκηση ασχολείται με τη φύση των συστημάτων. Όλα γύρω μας θεωρούνται σαν προϊόντα συστημάτων. Τα συστήματα έχουν μια συγκεκριμένη λογική, λειτουργούν με βάση κάποιες παραμέτρους, και δραστηριοποιούνται ανεξάρτητα ή συνδυάζονται με άλλα συστήματα για να δημιουργήσουν μεγαλύτερες οντότητες. Μέσω αυτής της πρώτης εξερεύνησης, οι φοιτητές αναμένεται να εξετάσουν μια σύστημα από το δομημένο ή το φυσικό περιβάλλον και να επιλέξουν κατάλληλους τρόπους απεικόνισης των ανακαλύψεών τους με αναλυτικό και συνεπή τρόπο.

Η δεύτερη άσκηση ζητά από κάθε φοιτητή να επιλέξει και να εξετάσει τις συνθετικές ποιότητες ενός ζωγραφικού πίνακα Κύπριου καλλιτέχνη. Μέσω από μια σειρά εκπληξης, που παράγονται από τη διαστρωμάτωση φύλλων διαφάνειας, γίνεται απόπειρα εξαγωγής των κυριοτέρων συντακτικών χαρακτηριστικών του επιλεγμένου έργου με σκοπό την δημιουργία ενός νέου δυσδιάστατου αφαιρετικού έργου εκτελεσμένο σε ένα κατάλληλο μέσο.

Το νέο αυτό έργο αποτελεί τη αφετηρία για τη σύνθεση μιας τρισδιάστατης εξερεύνησης που σκοπό έχει την παραγωγή ενός έργου 20εκ*40εκ*60εκ από κατάλληλο υλικό. Μέρος της πρόκλησης είναι να χρησιμοποιήσει η δυσδιάστατη σύνθεση της προηγούμενης άσκησης ούτως ώστε ο τρισδιάστατος όγκος να μπορεί να θεωρηθεί σαν ένα δείγμα μιας μεγαλύτερης οντότητας που επεκτείνεται σε όλες τις κατευθύνσεις.

Μια τελευταία συντομότερη άσκηση ζητά από τον φοιτητή να χρησιμοποιήσει το προϊόν του προηγούμενου στάδιου για την ετοιμοποίηση προτάσεων για μια περιοχή της πόλης που επιλέγεται από τους διδάκτορες. Έτσι, οι αστικές αυτές παρεμβάσεις εισαγάγουν θέματα κλίμακας, αστικού πλαισίου και λειτουργικών απαιτήσεων.

Μέσω των διαφόρων ασκήσεων ο φοιτητής ενθαρρύνεται a) να αφαιρεί το βασικό από το πολυσύνθετο έργο b) να εξερευνά τις δυνατότητες διαφορετικών μέσων γ) να κτίζει πάνω στη γνώση που προσφέρει το ένα στάδιο της σύνθεσης για να προχωρήσει στο επόμενο δ) να είναι συστηματικός με το να εξαντλεί εδώς ανάλυσης προτού προχωρήσει στο επόμενο e) να σεβτεί τό κάθε μέσο και τα φυσικά χαρακτηριστικά του f) να εργάζεται σε ομάδες g) να εξελίσσει τις ικανότητες επικοινωνίας που απαιτούνται στη σύνθεση και στην παρουσίασή της μελέτης.
A: PROJECT BASED STUDENT WORK | ARH100 2007-08 | C.HADJICHRISTOS - K. KOUTSOFTIDES

ARCHITECTURAL DESIGN I

THREE DIMENSIONAL MODELS 20 X 40 X 60CM - NICKY NIKOLAOU
ΤΡΙΣΔΙΑΣΤΑΤΕΣ ΜΑΚΕΤΕΣ 20 X 40 X 60CM - ΝΙΚΗ ΝΙΚΟΛΑΟΥ

THREE DIMENSIONAL MODELS 20 X 40 X 60CM - IOANNA SAVVIDOU
ΤΡΙΣΔΙΑΣΤΑΤΕΣ ΜΑΚΕΤΕΣ 20 X 40 X 60CM - ΙΩΑΝΝΑ ΣΑΒΒΙΔΟΥ

THREE DIMENSIONAL MODELS 20 X 40 X 60CM - GIORGOS TRYFONOS
ΤΡΙΣΔΙΑΣΤΑΤΕΣ ΜΑΚΕΤΕΣ 20 X 40 X 60CM - ΓΙΩΡΓΟΣ ΤΡΥΦΩΝΟΣ

THREE DIMENSIONAL MODELS 20 X 40 X 60CM - GEORGIA MAZERI
ΤΡΙΣΔΙΑΣΤΑΤΕΣ ΜΑΚΕΤΕΣ 20 X 40 X 60CM - ΓΕΩΡΓΙΑ ΜΑΖΕΡΗ

THREE DIMENSIONAL MODELS 20 X 40 X 60CM - ALEXANDRA CHARALAMBIOU
ΤΡΙΣΔΙΑΣΤΑΤΕΣ ΜΑΚΕΤΕΣ 20 X 40 X 60CM - ΑΛΕΞΑΝΔΡΑ ΧΑΡΑΛΑΜΠΙΔΟΥ

THREE DIMENSIONAL MODELS 20 X 40 X 60CM - DESPINA PARPA
ΤΡΙΣΔΙΑΣΤΑΤΕΣ ΜΑΚΕΤΕΣ 20 X 40 X 60CM - ΔΕΣΠΙΝΑ ΠΑΡΠΑ
In the beginning of contemporary life, lets say around 1994, when the internet started being broadly used and Mosaic was the popular browser, life online was more or less a mirror of the physical world. Everything that existed online was a reproduction of something that existed here.

The best example of this is even older and it comes from the first website ever created, by the staff of the CERN Institute in Switzerland. That website contained the internal phonebook of CERN, so people could just log on and find the phone number they were looking for, instead of carrying filofaxes (!) around. That website was just reflecting information that existed on peoples’ desks, only now they could access it from anywhere. Many years later, Netscape became the popular browser, and its’ logo was ubiquitous: a rotating “N” amidst falling stars. At that time regular users slowly started creating their own websites, usually with the hosting that their internet connection provided for free, and these websites had terrible names like http://www.interport.com/users/pages/~captor/homepage.html: something you had to write down to pass on to your friends, so they could see your homepage, basically stuff they could see at your house, only they could access it from any computer. Still the Internet was not providing us with any new information, just new ways of looking at the same information. The Internet was still just a mirror reflecting reality, but something was already changing: We discovered BBS and chat rooms, and we could LOL (Laugh Out Loud), ROTFL (Rolling On The Floor Laughing) or abbreviate ourselves. We had to learn that writing in capital letters was equal to screaming, IRL (In Real Life), or to make other jokes, like “N” amidst falling stars. At that time regular users slowly started creating their own websites, usually with the hosting that their internet connection provided for free, and these websites had terrible names like http://www.interport.com/users/pages/~captor/homepage.html: something you had to write down to pass on to your friends, so they could see your homepage, basically stuff they could see at your house, only they could access it from any computer. Still the Internet was not providing us with any new information, just new ways of looking at the same information. The Internet was still just a mirror reflecting reality, but something was already changing: We discovered BBS and chat rooms, and we could LOL (Laugh Out Loud), ROTFL (Rolling On The Floor Laughing) or arrange to meet IRL (In Real Life). In short, our social behaviour was changing according to the medium through which we expressed ourselves. We had to learn the rules of the society of the Internet, we had to learn that writing in capital letters was equal to screaming, and somebody could easily think you were mad at them, when in fact you had accidentally hit the “caps lock” button on your keyboard. Online, emotions are both abstract and cartoon-simple, and now we could express them with acronyms. We learned to read physical gestures in type, and began to see our screens as places where things were happening, and that those things were some kind of life.

Today the most popular browser is Internet Explorer, and things seem to have changed irreversibly. Now the Internet consists of objects that never existed before, like the world wide auction-house eBay where your mother can sell anything to anybody, Google News, the robot newspaper that is edited by nobody. Instead it compiles itself by counting which news get the most clicks around the world, and accordingly displays a hierarchical news page out of those pieces of information. But more interestingly, there are Internet Objects that exist as places to experience the screen, animations that we control with our fingers, websites that become

The antiproposetikóteros parádeigma autísa tis synúthésis einai, wsto, progevénesteron: prókeita gia tìn prwtì istosélidía pou diýmartyrizehkei poté, apo to protoxwmiako tòv Ínstitutóu CERN sthn Elvbetía, ó opoia perieixe ton eswothéri tlelephwvnikó katálogo tòv nístitútou. Óstsi, autì árgwntteres na einai anagnwsméneo na kucylloforoun me tì filofax (!) ana vêras, mporouun pléon na synédéntas me autì tì seilída kai na bríaskoun ekei ótopious araphi zhtousan. H istosélidía autì deyn einai títota állo para mária anatxánaka plleloroforion pou uphrhikan õhí stà grafeia tòv nístitútou, mño pou na prooabhsi se autètes an plhen dwnatá ap’ ótopiou kai an bríaskoun kanveis. Pollá chrónia arýgntera, o Netscape píthi th thèse tòv demofylósteron browser, me to loxótpito tou na einai paitstoch aorón: òna ‘N’ pou periptreftoan anámesa se aústeria pou epíteran. Ekeinì thn periódo pou afroimwmeni chrístes xekinounan syná na diýmartyrizein th òtikes tòv istosélidíon, pou filoxenountan synvéthes dwrean apò tòn párocho tòv súndesis tòv. Oi istosélidíes ekeineis eixeian troyméra onómatasa ópws: http://www.interport.com/users/pages/~captor/homepage.html: básikia, káti pou eiteitpe na gráfeis kai na to òwosies stis filous sou õhí na mporéousan na suvdíneun me thn istosélidía sou, gia na doun prágmatasa pou tha ìlebounan kai sti stíti sou, mño pou plénan mporousan na ta doun apò opoiondhptese upologiasisth. Ostatso, sth fási ekeína th ínternet dentre prosfere akóma káma néa pllelorofia. Prósforene monácho néous tróspous gia na proseggeíthei kanveis th õhí gnawsthe. Exékoolouthousan na einai éna kalhprhsei pou antanaklwose tìn pragmáhkeitita. Káti ómws, eixe õhí arxhíte na allázei. Anakalúptome tais Pínakes Anakoinwíonas (Bulletin Board Systems) kai ta chat rooms, pou géneousan dwnatá (LOL), h kuliásmoan sth thn pátopa apò th th géla (ROTFIL), h kai kanonízome na ta poumé iIn Real Life, h allíwos diá zôswn. En olíghos, allázei h koinekmikí smyfprófora mas súmmwina me to xéno méso pou chrismeouomaste gia na ekrarpotúme. Kaulústoumen na máðhose tais kanves ths diakítikas koineías na máðhose, gia paraèdigma, po w th graferi me kefalalia graammatá isodunamwose me fwnes kai poik na kata láthes eixeis patíthei to plhtkro gia ta kefaleia sto plhtkrologia sou, kàpious mporousan evikola na teorwseis wòs hwnas thymwmenos mázi tou. Sthn eikániko kósmo th sýnauðhtria einai afhýmewn, éxei mia karontphnetiki sxeved apályktita kai mporíte na ekrarpotíte me suxntoumírfies kai axrwmwseis. Mábame na diábázoume tìn pragmátiak ékeronimia miaús apò tupeografikà xírhi kai arxhíaste na bélwaste tis oðhnes mas sou énous chróro pou filoxenoumen geagnánta – mábame epíllwos pou ta geagnánta autá hotan apò móna tous éna ídios zôi.

Αξίζει, δε, να σημειωθεί πως τα ίδια τα ονόματα των browser αντικατοπτρίζουν αυτές ακριβώς τις αλλαγές: ο Mosaic δεν ήταν παρά μια συλλογή, ή ένα κολάζ ίσως, έτοιμων στοιχείων, πραγμάτων που προϋπήρχαν. O Netscape ήταν ένα τοπίο διαμέσου του οποίου μαθαίναμε να κινούμαστε και ο Internet Explorer είναι το εργαλείο που μας βοηθά να ανακαλύψουμε την ιδιότητα συμβατικότητας του διαδικτύου. Ο browser που πρόσφατα παρουσιάστηκε για το λειτουργικό Mac OSX ονομάζεται Safari. Είμαστε πλέον πολύ πιο αποφασιστικοί στις εξερεχθές μας, Γνωρίζουμε ότι υπάρχουν πράγματα που μας περιέμεναν να τα ανακαλύψουμε σα να γνωρίζουμε το 'θήραμα' μας, να το φέρουμε πίσω μαζί μας και να το 'κρεμάσουμε' ύστερα στην οθόνη μας. Έτσι, ένα σε λίγο μόλις χρόνια, το ίντερνετ έπαιξε να είναι απλώς ένας καθρέφτης της πραγματικότητας και άρχισε να παράγει το δικό του πολιτισμό.

Προσωπικά, όλο και συχνότερα ανακαλύπτω πως πηγή των περισσότερων από αυτά που μου κινούν το ενδιαφέρον ή με έμπνευση δεν είναι άλλη από το ίντερνετ. Ένας τόπος όπου ασπρόμαυρα πλάσματα κατεβαίνουν από ουράνια τόξα και χάνονται γιατί πρέπει να επισκεφτούν άλλες οθόνες (www.oneaftertheother.com του Άγγελου Πλέσσα, www.angeloplessas.com). Ή μια μαύρη οθόνη όπου ο κέρσος μου δείχνει να 'πίει' μια ολόκληρη σελίδα, και αν κάνω αριστερό κλικ και σύρω το ποντίκι, ένας μαύρος δίσκος ανοίγει περιστροφικά και μου αποκαλύπτει ένα πρόσωπο που με κοιτάζει. Όταν σκέφτομαι, θα πέθαινα: αν και στην οθόνη μου κάποιοι μπορούν να επισκέφτονται, το πρόσωπο που μου αποκαλύπτει δεν είναι πάντα ο μυαλός μου, αλλά ένα άλλο πρόσωπο που σε συναντάς στο διαδίκτυο. Κάποιοι μπορούν να συναντήσουν τη σελίδα togetherness.org και θα πιστεύουν ότι συναντούν τον ίδιο τον εσάς.
destinations, art or poetry, works that use their domain address as a title. These sites don’t contain information as we used to know it, but they are there to express an idea or sometimes just an emotion: www.veryupsetwithyou.com, www.sentimentality.org, www.iamveryverysorry.com

Interestingly enough, the browsers’ names reflect these changes precisely: Mosaic was a collection, or collage of found pre-existing pieces. Netscape was a landscape that we were just learning to navigate, and Internet Explorer is our tool to discover what is going on online. The recently introduced browser for the Mac OSX platform is called Safari, and now we are even more determined. We know the stuff is out there, we just have to go on a safari to bring it back and hang it over the monitor. So in just a few years time, the Internet went from mirroring reality, to producing its own civilization. Is it time for our real life, and it is now producing its’ own civilization, is it time for our

So if the Internet has overcome its’ initial purpose to copy or reflect real life, and it is now producing its’ own civilization, is it time for our world to start mirroring the Internet, to simulate life online?
Ενώ η εικονική πραγματικότητα βρίθει κτιρίων που έχουν ήδη οικοδομηθεί και βιώνονται στο χώρο του διαδικτύου.

Το 1998 περίπου, όταν πρωτάκουσα για έναν browser ονόματι Active Worlds από τον εικαστικό Μίλτο Μανέτα, το τρισδιάστατο ίντερνετ ήταν μια εξέλιξη που δεν αργούσε, μια σίγουρη και σαρωτική επιτυχία που από στιγμή σε στιγμή θα κατακτούσε τις οθόνες μας. Αντί να ακολουθούμε συνδέσμους κειμένων και να βλέπουμε στατικές εικόνες, θα κυκλοφορούσαμε στον κυβερνοχώρο εφοδιασμένοι με νέο σώμα και –πολλοί ευελπιστούσαν– με νέο μυαλό. Αμέσως, λοιπόν, ο Μίλτος Μανέτας κι εγώ αγοράσαμε έναν κόσμο, τον ονομάσαμε Chelsea και αρχίσαμε το χτίσιμο. Ο Μίλτος ήταν υπεύθυνος για την προπαγάνδα, εγώ για το σχεδιασμό του περιβάλλοντος και μια κοπέλα που την έλεγαν Τζίντζερ ήταν υπεύθυνη για το συνδυασμό των δύο. Αντί να δημιουργήσουμε ένα φανταστικό τόπο στον κυβερνοχώρο, πράγμα που κατά κάποιον τρόπο θα ήταν το προφανές και αναμενόμενο, αποφασίσαμε πως ο κόσμος εκείνος θα ήταν ένα αντίγραφο του πραγματικού, όπως ακριβώς και οι ιστοσελίδες ήταν αντίγραφα ενός ήδη υπάρχοντος συνόλου πληροφοριών. Εξάλλου, ο browser που χρησιμοποιούσαμε είχε ενσωματωμένα ένα αρχείο τρισδιάστατων
CHELSEA
Around 1998, when I first learned of the Active Worlds browser from artist Miltos Manetas, it seemed that the 3D Internet was a sure-fire hit about to explode onto your screens. Instead of clicking onto text links and looking at static images, we would be walking around cyberspace with a new body, and hopefully a new mind. Immediately we bought a world, named it Chelsea and started building. Miltos was responsible for the propaganda, I was responsible for the environment and a girl called Ginger was responsible for keeping it together. Instead of creating a cyber fantasyland, which would somehow be the most obvious thing to do, we decided that Chelsea would be a copy of the real world, where we would invent a cat-like form of our own. It was exactly in this kind of world that we could create a new form of data, which was not a copy of the real world, but a copy of the virtual reality.

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just like websites were copies of existing information. Also Active Worlds had a pre-existing library of 3D objects, so I thought of it as a challenge: Could we create a new place out of this boring collection of 3D glass windows and brick walls? After a few tests, it became obvious that building online was different than building for real. For one, everything had to be designed and built on the spot; there was no labouring over drawings of a building before you were able to execute it. Another thing was that avatars were very busy citizens, and they had no patience for buildings that had to be explored thoroughly. They carried with them the attention span of the Internet, which must be about 5 seconds: If it takes too long to load, just close the window. So these buildings in Chelsea World started morphing into a new type of minimalism. They had to be quickly recognizable, like logos would normally be, and their forms had to be simple enough to download quickly, which meant less polygons is more statement. The only way to spend more time online was to have company, and inviting someone over to your virtual studio was a totally new experience. Maybe you knew them in Real Life, but now they had a new appearance, and somehow the feelings you wanted to express had to be as easy for real. For one, everything had to be designed and built on the fly. However, the director of Fargfabriken Center for Art and Architecture in Stockholm, asked me to design a Diner inside the exhibition space. The idea was that this Diner would be a replica of a Diner in Brooklyn where artists spend their evenings eating and talking. At the same time, we had been in discussion with Miltos about the possibility of creating what we called a Teleport Diner, which would be a challenge: Could we create a new place out of this boring collection of 3D objects, so I thought of it as a challenge: Could we create a new place out of this boring collection of 3D glass windows and brick walls? After a few tests, it became obvious that building online was different than building for real. For one, everything had to be designed and built on the spot; there was no labouring over drawings of a building before you were able to execute it. Another thing was that avatars were very busy citizens, and they had no patience for buildings that had to be explored thoroughly. They carried with them the attention span of the Internet, which must be about 5 seconds: If it takes too long to load, just close the window. So these buildings in Chelsea World started morphing into a new type of minimalism. They had to be quickly recognizable, like logos would normally be, and their forms had to be simple enough to download quickly, which meant less polygons is more statement. The only way to spend more time online was to have company, and inviting someone over to your virtual studio was a totally new experience. Maybe you knew them in Real Life, but now they had a new appearance, and somehow the feelings you wanted to express had to be as easy for real. For one, everything had to be designed and built on the fly. However, the director of Fargfabriken Center for Art and Architecture in Stockholm, asked me to design a Diner inside the exhibition space. The idea was that this Diner would be a replica of a Diner in Brooklyn where artists spend their evenings eating and talking. At the same time, we had been in discussion with Miltos about the possibility of creating what we called a Teleport Diner, which would be a new experience of building online, but still there was no hint of how online architecture could affect the built world, and somehow the feelings you wanted to express had to be as easy for real. For one, everything had to be designed and built on the fly. However, the director of Fargfabriken Center for Art and Architecture in Stockholm, asked me to design a Diner inside the exhibition space. The idea was that this Diner would be a replica of a Diner in Brooklyn where artists spend their evenings eating and talking. At the same time, we had been in discussion with Miltos about the possibility of creating what we called a Teleport Diner, which would be a new experience of building online, but still there was no hint of how online architecture could affect the built world, and somehow the feelings you wanted to express had to be as easy for real. For one, everything had to be designed and built on the fly. However, the director of Fargfabriken Center for Art and Architecture in Stockholm, asked me to design a Diner inside the exhibition space. The idea was that this Diner would be a replica of a Diner in Brooklyn where artists spend their evenings eating and talking. At the same time, we had been in discussion with Miltos about the possibility of creating what we called a Teleport Diner, which would
riken, προσφέραμε εισιτήρια, σε τυχαία επιλεγμένους πελάτες του εστιατορίου στο Μπρούκλιν, για να επισκεφτούν τη Σουηδία εκείνο το σαββατοκυριακό. Το μόνο ερώτημα ήταν τι θα συνέβαινε στον τεράστιο άδειο χώρο του κέντρου στη Στοκχόλμη: οι υπολογιστές θα βρίσκονταν μεν τοποθετημένοι κάπου, αλλά υποθέσαμε ότι ένα νοερό τοπίο δεν ήταν από μόνο του αρκετό για να ψυχαγωγήσει το κοινό. Ο εκθεσιακός χώρος απαιτούσε την παρουσία ενός πραγματικού αντικειμένου, όπως συνήθως συμβαίνει με χώρους αυτού του είδους, και το συνεργείο στη Στοκχόλμη, εξοπλισμένο με τρυπάνια και κομμάτια MDF, περίμενε τις οδηγίες μου. Αντί λοιπόν να σχεδιάσω έναν τρίτο χώρο για τη Στοκχόλμη, ζήτησα από τους κατασκευαστές να αντιγράψουν το διαδικτυακό εστιατόριο τηλεμεταφοράς. Όπως κάθε άλλο κτίριο στο Chelsea, έτσι και αυτό είχε βασιστεί στο ήδη υπάρχον αρχείο στοιχείων χαμηλής ανάλυσης, με αποτέλεσμα όλα τα έπιπλα στην πραγματική εκδοχή του να μεταφράζονται σε απλά, μονοχρωματικά σχήματα, ή να καλύπτονται από φωτογραφικές εκτυπώσεις, που δεν ήταν παρά μια προσομοίωση αυτού που στη γλώσσα της τρισδιάστατης μακέτας είναι γνωστό ως χάρτης υφής.

Το αποτέλεσμα επεφύλασσε μία ακόμα έκπληξη, καθώς από την άλλη εικόνα έλειπε η επεξεργασία της λεπτομέρειας: ο πραγματικός χώρος έμοιαζε με χώρο που συναντάς στο περιβάλλον ενός υπολογιστή και οι Νεούορκέζοι επισκέπτες με σαστισμένα άβατρα που συναντιούνταν με τους εξίσως σαστισμένους Σουηδούς εντούτοις στο chat room. Μπορούσες να μιλήσεις με τον οποιονδήποτε, γιατί όλοι βρίσκονταν εκεί δίχως άλλο λόγο πέρα από το ότι έτυχαν να βρίσκονται εκεί. Κυκλοφορούσαν σε έναν χώρο που δεν ήταν άλλο από ένα φάντασμα του ίντερνετ∙ έναν κτισμένο χώρο που δεν ήταν όμως πραγματικός, αλλά μάλλον η αναπαράσταση ενός εικονικού. Το εικονικό είχε αίφνης γίνει πραγματικό.

PAUSE SPACE
Ακολούθησαν άλλα έργα, όπως το Ηλεκτρονικό Ορφανοτροφείο, ένας χώρος σχεδιασμένος σαν περιβάλλον εργασίας το System Folder (φάκελος συστήματος), ένα EP τρισδιάστατο ταυτότητας του Age of Empires και SimCity και ένα νέο πολεοδομικό σχέδιο για τη Στοκχόλμη βασισμένο στις σχεδιαστικές διαδικασίες των παιχνιδιών Age of Empires και SimCity και ένα νεούρικο παρακείμενο από ψηφιακούς καθρέφτες και φως. Τα εργα αυτά έδειχναν, το καθένα στον δικό του βαθμό, πώς μια ολοένα και βαθύτερη κατανόηση του διαδικτύου επηρεάζει την πραγματική, δομημένη πραγματικότητα και αντιστρόφως. Το 2003 μου απευθύνθηκε δεύτερη πρόσκληση από το Κέντρο Fargfabriken, αυτή τη φορά για να συμμετάσχω σε έναν εκθεσιακό χώρο με τίτλο Pause (παύση) μαζί με το φωτογράφο Jean-Pierre Khazem. Μου ζητήθηκε να δημιουργήσω το χώρο που θα φιλοξενούσε το έργο του Khazem: ένα σύνολο από γυμνές κοπέλες που θα φορούσαν μόνο μάσκες-αντίγραφα των προσώπων τους από σιλικόνη και θα στέκονταν σε συγκεκριμένες θέσεις. Οι κοπέλες θα φωτογραφιζόταν στο εσωτερικό αυτού του χώρου και στα εγκαίνια της έκθεσης θα ήταν παρούσες εν είδιχνεν περιφέριες, ενώ οι φωτογραφιές τους θα εκτίθεντο εκεί όπου είχαν τραβηχτεί. Μετά την αποχώρησή τους, το κοινό θα μπορούσε να μπει στο χώρο για να δει την έκθεση. Οι
be a kind of theme diner where the guest would eat while visiting different Active Worlds and the place would be full of computers and projections. These Teleport Diners never found an investor, but the chance was right: Instead of replicating a standard Diner in Stockholm, or trying to design a new version of the American diner, I would escape to the Internet and design a diner in Chelsea World, call it Teleport Diner and install computers in Brooklyn and Stockholm where the visitors to the two places could be in the same place at once. Since the event was meant to take place in Fargfabriken, we also offered tickets to random Brooklyn Diner guests, so they could come to Sweden for the weekend. The only question was what would happen inside the huge empty space in Stockholm, because the computers had to be placed somewhere, and we guessed that a mental landscape was not enough to entertain the locals. The exhibition space was demanding a physical object, as these kinds of spaces usually do, and the crew in Stockholm was waiting for instructions with drills and pieces of MDF in their hands. Instead of designing a third space for Stockholm, I gave the builders instructions to copy the online Teleport Diner. Like everything else in Chelsea World, the Teleport Diner was based on the existing library of low-resolution objects, and in the built version all the furniture was translated to simple monochromatic shapes or λειτουργικές ανάγκες της έκθεσης προϋπέθεταν έναν χώρο πολύ μεγαλύτερων διαστάσεων από εκείνον που μπορούσαμε στην πραγματικότητα να κατασκευάσουμε, γιατί κάθε φωτογραφία – 18 στο σύνολό τους – έπρεπε να έχει το δικό της (διαφορετικό) φόντο. Σχεδίασα έναν παράγωνο χώρο που περιέκλειε τις υπάρχοντες κολόνες του Fargfabriken και στη συνέχεια τον τοποθέτησα ανάμεσα σε δύο τεράστιους καθρέφτες. Χάρη στη γεωμετρία του χώρου, η αντανάκλαση του στους καθρέφτες δεν δημιουργούσε την εντύπωση ενός πιστού αντίγραφου, αλλά μάλλον μιας συνέχειας, μιας δεύτερης ή τρίτης παραλλαγής του. Το φως έμπαινε από οπές στο ταβάνι που αντικατόπτριζαν τη γεωμετρική διάταξη των τοίχων, με αποτέλεσμα το εφέ του φωτισμού να μοιάζει με εκείνο που παράγουν τα εξελιγμένα προγράμματα οπτικοποίησης. Σε αυτή την περίπτωση δεν είχα δημιουργήσει μια ψηφιακή εκδοχή που θα μεταφερόταν στη συνέχεια σε πραγματικό χώρο, όπως είχε συμβεί με το Teleport Diner, αλλά επιτύχαμε εξ αρχής στη δημιουργία ενός πραγματικού χώρου που θα έδινε την εντύπωση του ιντερνετ, ενός σκανδιναβικού ίσως, ψυχρού, αφαιρετικού και γεμάτου από αδιευκρίνιστα συναισθήματα. Κατά τη διάρκεια των περφόρμανς, οι κοπέλες έστεκαν ακίνητες, ως χρήστες ενός chat-room δίχως πληκτρολόγια, χωρίς να εκφράζουν οποιοδήποτε συναίσθημα, με τον χρήστη να παθόταν από την απομονωμένη παρουσία του.
covered with photo printed material to simulate what is known in 3D modelling as a texture map.

Everything had very little detail to it and the result produced yet another surprise: The space looked like a computer rendering, and mixing in with the confused Swedes like names in a chat room. You could talk to anybody, because everybody was there for no real reason other than having been there. Everybody was walking around a space that was a ghost of the Internet, a built space that was not real but a representation of something that was not physical. For once the virtual became the real.

**PAUSE SPACE**

Other projects followed, like the Electronic Orphanage which was a space designed like a desktop interface, a piece of furniture called “System Folder” which was designed like a .gif animation, a new city plan for Stockholm based on the design procedures of Age of Empires and Sim-City, and a future version of the city of Paris made up of digital mirrors and light. These projects manifested in varying degrees how the growing understanding of the Internet reflected upon versions of built reality and vice versa. In 2003 I received an invitation from Fargfabriken, but this time it was to be part of a two-man show called Pause, together with photographer Jean-Pierre Khazem. Khazem’s contribution to the show was going to be a representation of something that was not physical. For once the virtual became the real.

Studying from a functional point of view, the space needed while their photos were exhibited in the space where they were placed that was a copy of their faces, and I was asked to produce the space feel like the Internet, perhaps even a Nordic Internet that was a ghost of the Internet, a built space that was not real but than having been there. Everybody was walking around a space that was a ghost of the Internet, a built space that was not real but a representation of something that was not physical. For once the virtual became the real.

O **ΚΟΣΜΟΣ ΤΗΣ NEEN**

The tri-dimensional Internet and the iconic reality projected by the exhibition. From a functional point of view, the space needed while their photos were exhibited in the space where they were placed that was a copy of their faces, and I was asked to produce the space feel like the Internet, perhaps even a Nordic Internet that was a ghost of the Internet, a built space that was not real but a representation of something that was not physical. For once the virtual became the real.
virtual space that had just paused to materialize. Trying to describe such a space is quite difficult, and can lead to unnecessary poetics of nothing; so in short, it was a built space that never needed to be built because it was designed to exist inside photographs. Sure enough, a few months later when the exhibition was over, the space was demolished and I came to think of it as a virtual space that had just paused to materialize.

NEEN WORLD

While the 3D Internet never fulfilled its promise, and virtual reality never really became a household technology, it was still interesting for me. I enjoyed designing buildings that could be executed by hitting the “upload” button on my FTP program, and then meeting my friends there to show them around. The exchange that took place was significantly different than anything else I had experienced, because it took place with the speed of the Internet. You could immediately feel the others’ presence, because this was a chance to translate some of my favourite ideas and experiences, because it took place with the speed of the Internet. You could treat each neenster as a “client” and ask them what they would like for me. I enjoyed designing buildings that could be executed by keyboards, unable express any emotions, unable to write in CAPS or slam their fingers on the mouse.

In reality the 3D Internet that we were expecting never came, but in its place came the Macromedia program Flash. With Flash one can create animations that are placed inside regular websites, sometimes with simulated 3D effects. Around 2000 it became the de-facto tool for the new Internet, and started a culture of its’ own, with flash festivals taking place around the world, and users exchanging open source code to produce new pieces based on somebody else’s knowledge of mathematics and physics. In August 2002, I was asked to create an Active World that would host all the best net you don’t need buildings to protect you from the cold or the rain, and you don’t need interiors in order to be private, but you need new visual landscapes in order to think. I realized that I didn’t even know some of the people that I would be making buildings for, but I know their websites, so instead of making a portrait based on their personality, I would make a portrait based on their internet presence, because this was a chance to translate some of my favourite websites into buildings.

In the Internet orός όσον ενώ θα τους αποκατασκευάσω αυτόν τον κόσμο μέσα στον ίντερνετ με σχετικά νέας τεχνολογίας της τρισδιάστατης απεικόνισης.
Out of this process came a nice collection of virtual buildings like Mai Uedas’ philosophyinthebedroom.com where the websites patterns became structural materials, or Angelo Plessas’ oneafter-theother.com where the rainbows of his animations where made to bounce off an invisible box, creating a simple enclosure. Other neensters didn’t provide me with any clues, so I just reversed the process and imagined buildings that could be translated to a websites, like Yi Zhou’s pink and red stripe building, Nicola Toscis’ dark cave, or Miltos Manetas’ pattern tower. To complete the world, I added a teleport forest at the entrance, where each neensters’ name-tree could be clicked on to transport you to their space. The Neen Mountain became a place for isolation, and the Helix building a place for discussion. Just like Chelsea, the hosting of Neen-World expired and everything was once again lost. This time I had designed everything offline and I was uploading entire buildings, while keeping a copy of the world on my 3D program. Just before it expired I recorded several sequences and walk-through videos, because I had decided that this time the expiration would leave behind some kind of presence.

**P.S.: GHOSTS OF NEEN WORLD**

Having described the Internet condition as a reflection upon our world, or sometimes a shadow cast by the virtual onto the real, I started thinking of these Neen World relics as ghosts, objects that used to live in our screens, but now cannot decide if they are online or off. Galleries and exhibition spaces seem to attract ghosts all the time: objects that represent dead ideas. They are perfect because the people involved with collecting art can relate to them easily: “I paid so much, and here is what I got, an object that I can touch, and it can cast a shadow on my floor”. Once Neen World expired, I decided to experiment with printing these buildings using the relatively new 3D printers, and to reconstruct this world that we had been walking around for a year or so. Also it would solve the problem of what to give to a gallery, because even though galleries understand that a 3D animation can be an artwork, they really love real objects. The buildings and the avatars were printed in an off-white starch based material that looks a bit like a plaster cast gnawed on by a mouse. Normally architects produce models in order to check what the building looks like before it is constructed and they can imagine walking around it, and they try to simulate the spatial experience. These models are made to scale, always smaller than they would be in reality for obvious cost reasons. The ghosts of Neen World look exactly like architectural models even down to the size but in fact they are the opposite: they are reproductions of buildings already constructed, and they are here to remind us what it was like to be there. They are small not because they are scaled down, but because on the internet we are 2 centimetres tall.
In Schools of Architecture, a holistic approach to design construction and manufacture may be achieved through workshops of specific educational content and aims. The Department of Architecture of the University of Cyprus had co-organized last summer, with the Cyprus Architects Association, a ten day international workshop for Timber Construction with seventeen students.

The required development of a temporary structure addressed all stages of design and manufacture, including the phases of conceptual design, construction design, prototype construction, transfer and erection of the final structure at the bay of Agia Triada in Paralimni, in the southeast of Cyprus. The process was initiated with a site analysis. First conceptual thoughts were developed with a clear correlation to the urban structure of the site. The specific design suggests the construction of a timber surface that offers through its morphology and structure, different usages.

The conception was carried through with a series of sketches and study models that began from an early stage to show evidence of the formal and tectonic intention of the final structure. The actual design, effected within the digital environment, allowed a simultaneous investigation of prevailing design parameters, such as form, construction and structure, the latter consisting of linear hinge connected elements. The final result develops through parallel sections of different geometry.

Through the development of the design and the process of realization, construction and manufacture are experienced in real terms, while the individual thematic sections are interdependent with no clear boundaries and with substantial overlaps among them. The works of the particular workshop aimed at the realization, construction and manufacture are experienced in real terms, while the individual thematic sections are interdependent with no clear boundaries and with substantial overlaps among them. The required development of a temporary structure addressed all stages of design and manufacture, including the phases of conceptual design, construction design, prototype construction, transfer and erection of the final structure at the bay of Agia Triada in Paralimni, in the southeast of Cyprus. The process was initiated with a site analysis. First conceptual thoughts were developed with a clear correlation to the urban structure of the site. The specific design suggests the construction of a timber surface that offers through its morphology and structure, different usages.

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Through the development of the design and the process of realization, construction and manufacture are experienced in real terms, while the individual thematic sections are interdependent with no clear boundaries and with substantial overlaps among them. The works of the particular workshop aimed at the investigation and promotion of the role of the structural and construction elements in architecture per se, as well as in the creation of the built form. In addition, with the prototype creates an evidence of the given experience of the place.

Participants / Συμμετέχοντες:
Agathocleous Alexander - Αγαθοκλέους Αλέξανδρα / Varna Nasia - Βαρνάβας Νάσιος / Yennari Elena - Ευριπίδου Έλενα / Yiatrixos Nicos - Κυριαζής Γιώργος / Giagres Nicos - Γιαγρές Νίκος / Euripidou Anna - Ευριπίδου Άννα / Theodosis Ioanna - Θεοδοσίου Ιωάννα / Kalli George - Καλλής Γιώργος / Kyriakis George - Κυριακής Γιώργος / Constantinou Nearchos - Κωνσταντίνου Νέαρχος / Mina Michael - Μηνά Μιχάλης / Michaelidou Anna - Μιχαλίδου Άννα / Balabanidou Ellia - Μπαλαπανίδου Έλλη / Neophytou Katerina - Νεοφύτου Κατερίνα / Palate Savia - Παλάτε Σάβια / Panayidou Andri - Παναγίδου Άντρη / Poteskis Alexandros - Ποτέσκης Αλέξανδρος / Tsiaousis Nicolas - Τσιαούσης Νικόλας

Organisers / Διοργανωτές:
Cyprus Architects Association / Σύλλογος Αρχιτεκτόνων Κύπρου / Πανεπιστήμιο Κύπρου
With the primary objective being the implication of students in the pragmatic process of conception and implementation of an architectural idea, the Department of Architecture of the University of Cyprus contributed in the realization of a wood structures workshop, with the participation of ten students from architecture schools throughout Cyprus and Europe.

The architectural product, while having gone through the various equally important and interdependent stages of design, construction, transportation and assembly, was installed at Skali, Aglantzia.

The resulting structure, along with the inherent possibilities or limitations of its material, attempts to convey the potential of the architectural process, a potential that through the conditions of design and construction becomes an urban reality, incorporating form, colour and texture. Through its material presence, the structure initiates a spatial condition, through which it transforms the spatial experience of the square as a whole, and attempts to respond to the challenges of the built environment and coexist with nature.

An important outcome has been the gathering and actual cooperation of architecture students from different academic backgrounds, a matter that is highly important in the architectural education of students.

Participants / Συμμετέχοντες:
Yennari Elena - Γεννάρη Έλενα / Ioannou Tassos - Ιωαννού Τάσος / Kallis George - Καλλής Γιώργος / Karayiannis Thrassivoulos - Καραγιάννης Θρασύβουλος / Karayiannis Emilos - Καραγιάννης Εμίλιος / Koutsolambros Petros - Κουτσόλαμπρος Πέτρος / Miltiades Constantinos - Μιλτιάδης Κωνσταντίνος / Michaelidou Anna - Μιχαήλιδου Άννα / Neophytou Katerina - Νεοφύτου Κατερίνα / Panayidou Andri - Παναγίδου Άντρη / Tribastone Valentina - Τριμπαστόνε Βαλεντίνα

Organisers / Διοργανωτές:
Cyprus Architects Association / Σύλλογος Αρχιτεκτόνων Κύπρου
Department of Architecture, University of Cyprus / Τμήμα Αρχιτεκτονικής, Πανεπιστημίου Κύπρου
The workshop investigates the notion of game as vehicle for a social dimension in urban design processes. The characteristics of the game to be investigated are its non linear processes and its coincidental outcomes, its communication and synergies between players. The students are invited to design synergy games that could encourage urbanity in urban voids. For further reading see Sokratis Stratis’ article “The notion of game as part of urban design practices” in the international journal of “Design Principles & Practices”, 2009, in http://designprinciplesandpractices.com/journal/

The design of games is part of the elective course where there is an investigation of all sort of borders and liminal conditions caused by globalised mobilities in the contemporary urban environments. The environment of the game is Nicosia. The form of the games designed varies from that of table games to that of participation ones.

**GAME No 1, “Pubble Vs Prible”**
Table game / the city becomes an arena of creative and destructive tension between public and private interests. The game activities can be erased but also archived through the game memory book (G. Kallis, A. Aggelidou, C. Stephanou)

**ΠΑΙΧΝΙΔΙ ΝΟ 1 - PUBBLE VS PRIBLE, 2008-09, ΓΙΩΡΓΟΣ ΚΑΛΛΗΣ, ΑΝΑΣΤΑΣΙΑ ΑΓΓΕΛΙΔΟΥ, ΧΑΡΑ ΣΤΕΦΑΝΟΥ (UCY)**

*Η έννοια του παιχνιδιού στις πρακτικές του αστικού σχεδιασμού γίνεται μέσο για διερεύνηση μορφών ορίων και ιδιωτικών συνθηκών που διαμορφώνονται λόγω των παγκοσμιοποιημένων κινητοποιήσεων στο σύγχρονο αστικό περιβάλλον. Το παιχνίδι ως αστική πρακτική γίνεται μέσο για μελέτη του δημόσιου ρόλου του αρχιτέκτονα, ως οργανικού διανοούμενου. Το περιβάλλον των παιχνιδιών είναι η Λευκωσία. Η μορφή των παιχνιδιών κυμαίνεται από επιτραπέζια μέχρι συμμετοχική μέσα στο φυσικό χώρο της πόλης. Σχετικό άρθρο από το Σ. Στρατή, “The notion of game as part of urban design practices” in the international journal of “Design Principles & Practices” in http://designprinciplesandpractices.com/journal/, 2009.*

**To παιχνίδι “Ε.Υ.02”, (Encouraging Urbanity)**

*ΠΑΙΧΝΙΔΙ ΝΟ 1 (UCY), “Pubble Vs Prible” Επιτραπέζιο παιχνίδι όπου η πόλη γίνεται αρένα δημιουργικών αλλά και καταστροφικών εντάσεων μεταξύ δημόσιων και ιδιωτικών συμφερόντων. Οι δραστηριότητες του επιτραπέζιου παιχνιδιού μπορούν να αβηστούν αλλά και να καταγραφούν στο αρχείο του παιχνιδιού ως αναφορά για τους επόμενους παίκτες. (Γ. Καλλής, Α. Αγγελίδου, Χ. Στεφάνου)*
GAME No 2, “Hunting Lost Urbanity”
Physical environment game assisted by internet technology. Aim: activate urban voids, add new uses and create public events. Leave their trace on the physical environment when the game is over. Re-mapping the city. (G. Kalnis, K. Neophytou, C. Pasadakis)

Παιχνίδι No 2 (UCY), “Το κυνήγι της χαμένης αστικότητας”
Διεξάγεται στο φυσικό χώρο, υποστηριζόμενο από την τεχνολογία του ιντερνετ. Έχει σκοπό την εφήμερη ενεργοποίηση αστικών κενών με την εισαγωγή νέων χρήσεων και ενθάρρυνση δημόσιων δραστηριοτήτων μέσα στα πλαίσια του παιχνιδίου. Αποτρέπει αυτή την εφήμερη ενεργοποίηση να αφήσει μόνιμα ίχνη χρήσης στο πραγματικό φυσικό περιβάλλον όταν πλέον το παιχνίδι θα έχει τελειώσει. Ενα είδος επαναχαρτογράφησης της πόλης. (Γ. Καλνής, Κ. Νεοφύτου, Χρ. Πασαδάκης)

TU GRAZ WORKSHOP, AUSTRIA, URBAN DESIGN STUDIO.
2008, duration: one week, (3rd year students)

THE NOTION OF GAME AS PART OF URBAN DESIGN PRACTICES. THE “E.U.01” GAME, (THE “ENCOURAGING URBANITY” GAME)

The game environment is Pyla, a mixed community (Greek Cypriots and Turkish Cypriots), in the buffer zone between the north and south part of Cyprus.

GAME No 1: Caché (based on the notion of sharing) a sort of treasure hunting game. The community of Pyla becomes the game space. The participants share personal items that are changing hands through directions given on virtual coordinates that change the way of orienting oneself in the community. The items are exposed at the end of the game on the square. (Robert Mayer, Emina Catovic, Klaus Hyden, Katharina Balak, Edid Makicevic).

Παιχνίδι No 1 (TU Graz), Caché: Πατησιμένα πάνω στην έννοια της ανθρωπικής κοινότητας. Η κοινότητα της Πύλας γίνεται το φυσικό περιβάλλον του παιχνιδιού. Σκοπός του παιχνιδιού είναι η γνωριμία των κατοίκων με την ανταλλαγή προσωπικών αντικειμένων και τη μετατόπιση τους στο περιβάλλον της Πύλας. Αυτό εξελίσσεται με βάση ένα νέο εικονικό σύστημα χορήγησης, το οποίο ανατέλλει προσωρινά το υφιστάμενο σύστημα παρακολούθησης, παρέχοντας έτσι νέους τρόπους ανακάλυψης της κοινότητας. (Robert Mayer, Emina Catovic, Klaus Hyden, Katharina Balak, Edid Makicevic).

play with your neighbours
find the treasure
cross the line
have fun
29.2 08 - 14.4 08
14.00 meeting point

GAME NO1 - CACHE - 2007-08 (GRAZ)
ΠΑΙΧΝΙΔΙ NO1 - CACHE - 2007-08 (GRAZ)
GAME No 2, Third Life", (based on the notion of accessibility)
Internet game for the children of Pyla. Constructing a virtual Pyla which is projected on screens in public spaces of real Pyla. The grown-ups get to choose their favorite project and implement it in real, (Vesna Pecanac, Sonja Mijatovic, Danica Pavlovic, Ankica Zilic, Dragan Malovic)

GAME No 3, “Pyla Mosaic”, (based on the notion of transgressing edge conditions) Table game that uses Pyla conditions as reference for the game that could be relevant to similar conditions anywhere in the world. Its aim is to bridge diverse environments for encouraging activities to happen into the void (central space). The void though, can spread all over and “win” the players. (Adina Camhy, Lisa Obermayer, Markus Meirkofer, Stefan Mayer, Lubomira Doytchinova)
GAME No 4, “Pyla Play”, (based on the notion of polarity) The game proposes the location of uses which will operate like magnets generating or attracting activities. Such magnets are carefully placed in ethnic enclaves (coffee shops, schools, etc), inviting children’s activities to transgress borders through the game, (Eirik Gyajacobsen, Andreas Draxl, Stephan Brugger, Mathias Schmid)

Παγνίδι Νο 4 (TU Graz), “Pyla Play”. Παιχνίδι βασισμένο πάνω στην έννοια της πολικότητας. Το παιχνίδι προτείνει τη προσεκτική χωροθέτηση πυρήνων του παιχνιδιού που να λειτουργούν ως μαγνήτες ακυρώνοντας τον εθνικά ομοιογενή χαρακτήρα διαφόρων θυλάκων στην Πύλα, (καφενεία, σχολεία, κλπ.). Αυτοί οι μαγνήτες προσκαλούν παιδιά, μέσα από τη διεξαγωγή του παιχνιδιού, να αναφέρουν υφιστάμενα αδιαπέραστα όρια, (Eirik Gyajacobsen, Andreas Draxl, Stephan Brugger, Mathias Schmid)
Nowadays, the world is characterised by many new trends, movements and social phenomena that have an immediate effect on people’s way of life, behaviour and relationships, resulting in social evolution as well as the creation of new social problems.

This course asked the students to study a contemporary social phenomenon, to take a position and to create an image (without written explanations) which expresses both the phenomenon and the position of the student in regards to it.

The next stage was to design an object that deals with this phenomenon either in terms of solving / aiding or just monitoring / studying.

As a final project, the students had to transform the object into a space that also acts / reacts in a certain way to the phenomenon, thus studying the ability of architecture to express or affect a way of life.
The course was organized around three exercises that have taken different forms of criticism against dominant, ‘heroic’ and idealized representations of Modern Architecture, designed to strengthen academic, critical and narrative tools:

The first exercise served as a mechanism for addressing critical literary texts which questioned modernism in the most emphatic way: the manifesto. The participants were asked to study texts from the book “Programs and manifestos on 20th-Century architecture” by Ulrich Conrads (Mit Press, 1970), analyze the structure, style and content of documents without the involvement of other historical or theoretical filters, in order to acknowledge or challenge the currency of their ideas.

Seeking the foundations for an alternative history of Modern Architecture, the second and third exercises, addressed cases of modernist architecture inside Nicosia, in transitional phases: The former took advantage of the transitional stage of a prominent building, -the apartment building of Alexandros Demetriou, by Neoptolemos Michaelides- at the point before its final restoration and monumentalization, in order to capture its current and liminal condition. The recording of decay in the interior of the building functioned as a comment on idealized representations that modernist architects also used and are still part of contemporary architecture practice. The laboratory addressed a notion of Modern Archaeology as well as the conditions of archiving modernist works in the practice. The laboratory addressed a notion of Modern Archaeology, the second and third exercises, addressed cases of Modernism in central Nicosia. Identified as ‘indifferent’ or declining-projects -ones that would never constitute an official list of entries of Modern Architecture in Cyprus- was an attempt to find the hidden dynamics of this period of architecture in a dense urban and social context. Documenting their existing condition and reflecting on the specific forms of occupation of the buildings, was the means to recognize their narrative and critical power as a commentary on Modern Architecture and its yet untold history.

The last exercise served as the mapping of non-highly visible projects of Modernism in central Nicosia. Identified as ‘indifferent’ or declining-projects -ones that would never constitute an official list of entries of Modern Architecture in Cyprus- was an attempt to find the hidden dynamics of this period of architecture in a dense urban and social context. Documenting their existing condition and reflecting on the specific forms of occupation of the buildings, was the means to recognize their narrative and critical power as a commentary on Modern Architecture and its yet untold history.

The structure of the course proposed a theoretical framework to capture the concept of modern archaeology by reconciling the archaeology of theoretical texts (which inspired an anti-museumification stance) with a contemporary and alternative meaning of the ‘modern ruin’ concept.

The course was organized around three exercises that have taken different forms of criticism against dominant, ‘heroic’ and idealized representations of Modern Architecture, designed to strengthen academic, critical and narrative tools:
PAGES FROM THE BOOK “PROGRAMS AND MANIFESTS ON 20TH-CENTURY ARCHITECTURE” BY UlRICH CONRADES (GREEK EDITION, G.VAMVALIS TRANSL., ATHENS, EPICOYROS, 1977)

DOCUMENTATION OF MODERNIST BUILDING AT 44 VASILIOU VOULGAROKTONOU STR., NICOSIA CENTER, MARINA KONSTANTINOU

COLLAGE IMAGE, ‘PHOTOGRAPHIC’ DOCUMENTATION OF ONE FLOOR PLAN OF THE ALEXANDROS DEMETRIOS APARTMENT BUILDING (N.MICHAELIDES, 1963-65), TEAM PROJECT.

ΚΟΛΛΑΖ, ΦΩΤΟΓΡΑΦΙΚΗ ΑΠΟΤΥΠΩΣΗ ΕΝΟΣ ΌΡΟΦΟΥ ΤΗΣ ΠΟΛΥΚΑΤΟΙΚΙΑΣ ΑΛΕΞΑΝΔΡΟΥ ΔΗΜΗΤΡΙΟΥ (Ν.ΜΙΧΑΗΛΙΔΗΣ, 1963-65), ΟΜΑΔΙΚΗ ΕΡΓΑΣΙΑ.
The limited selection of subjects in Special Topics in Architecture provides both the students and teachers the opportunity for the development of specific educational issues and interests. In other words, they are offered the study of particular theoretical problems, through design exercises.

For the 7th semester the synthetic elaboration of either the concept of the void, or the concept of time, or the combination of the two was proposed.

The references focused on the ways through which these concepts appear in Architecture, Literature, Cinema, Music, Painting, Sculpture, Industrial Design and Landscape design.

The form and means of presentation involved texts, drawings, sketches, models or any other medium like video, photography or collage. It was about structures that better expressed each proposal, but at the same time, become autonomous from their content.

Each lesson was organized as an open jury with each student presenting his/her ideas to the whole of the group.

As the whole project was organized in the form of a collective workshop, it was considered proper to present in this publication, even though concisely, almost all the works irrespective of their evaluation and marking.
Regina Frank (The Artist is Present), As Long as the River Flows, the Grass Flows, the Sun Shines..., 1995. Installed at The Winnipeg Art Gallery, Canada, as part of the exhibition 'A-Dress: States of Being,' November 1995-March 1996.
This text was first published in Dutch as an article in the theme issue on gender of the magazine Onze Alma Mater (Leuven, August 2001).

INTRODUCTION
Architectural theory is an ancient discipline, well established since antiquity. The writings of Vitruvius form the oldest source in which construction has been the subject of a philosophical as well as a technical reflection, which prescribes rules and applies criteria for determining the optimal method for construction. Since ancient times, architectural theory is steeped with metaphors which apply to masculinity and femininity. A very well-known and often used example in architectural education is the connection which Vitruvius established between the orders and proportions of the male and female body: the Doric order, in which the height of the column equals one eighth of the height; lastly, the Corinthian order “attempts to depict the slenderness of a girl, as girls have more slender forms on account of their youth and a gentler appearance with their beauty whereby the width of the column equals the values of family and maternity, he settles down and becomes...” (Vitruvius, 1997: 114).

The origin myth of architecture is also discussed in gender loaded terms. The muse of architecture is, as all muses are, of the female gender. One of the most graceful phrasings is given by Paul Valéry, the French poet and essayist who dedicated a text on Eupalinos of architecture (1921). The Greek architect Eupalinos is depicted as the pioneering architect who designs his buildings as a tribute to his “Lehr- und Wanderjahre” have ended, he learns to have faith in the hostility of nature after the Fall, at the insistence of Eve who eventually finds a source of happiness and pride in building: after his “Lehr- und Wanderjahre” have ended, he learns to have faith in building: after his “Lehr- und Wanderjahre” have ended, he learns to have faith in... (Valéry, 2001).

Another version of the origin myth is provided by Heinrich Tessenow, an early twentieth century German architect, who built using a very sober shape language with a tendency toward classicism. In his essay “Wie Adam Baumreister würde” Tessenow orders a young Adam to build a house that provides shelter against the fall of the angels, as a gift by the Virgin. Adam eventually finds a source of happiness and pride in building: after his “Lehr- und Wanderjahre” have ended, he learns to have faith in the values of family and maternity, he settles down and becomes... (Tessenow, 1921).

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This text was first published in Dutch as an article in the theme issue on gender of the magazine Onze Alma Mater (Leuven, August 2001).
an accomplished builder, who builds a centre for his life and world. (Tessenow 1982: 13).

For those who wanted to see it, it has long been obvious that these origin myths constructed the architect as male. Metaphors of masculinity and femininity have historically been used rather abundantly also in the description of styles and spaces (Forty 1996). This does not mean however that architectural history and theory have come to terms with gender. To the contrary – until recently the impact of gender conceptualisations on the discipline and on the built environment have not been given any serious thought. That has changed thanks to the rise of feminism and of gender studies.

In parallel with second wave feminism in the sixties and seventies, and with the emergence of women's studies, a critical discourse emerged in architecture and spatial planning inspired by the emancipation of women and asking questions about traditions and conventions. This discourse has evolved greatly over the past decades, partly inspired by the theoretical developments in other fields of science such as cultural studies or art history (cf. van der Stighelen 1999). They don't always appear in a pure form and the chronological sequence cannot be seen as strict. (Tessenow 1982: 13).

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This article intends to map the contributions to architectural theory provided by feminist inspired thinking. I use an interpretation schedule in which I distinguish three more or less consecutive 'paradigms': equality thinking, difference thinking and constructionist thinking. These theoretical concepts have influenced thinking about role patterns and gender, including in other fields of science such as cultural studies or art history (cf. Van der Stighelen 1999). They don't always appear in a pure form and the chronological sequence cannot be seen as strict. (Tessenow 1982: 13).

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EQUALITY THINKING

Equality thinking lies at the roots of the second wave of the feminist movement and presumes that men and women are equal and share the same capacities. The dominant perspective used in this paradigm is that women are oppressed and discriminated against, also in the way space is organised; power is unequally distributed between men and women and this should be rectified. This line of thinking causes the egalitarians to criticise the discriminating practices which can be recognised in the architectural and town planning hierarchies of space and in the operation of the architectural institution.

This approach states that the dichotomy between men and women is a determining factor for the organisation of space. An example is the ancient, and apparently universal association of women with the house: women are, more so than men, considered responsible for decorating the house, for keeping things in order in the household (child care, taking care of ill relatives, and so forth). Men are, more than women, associated with a public life, economy, politics, and professional. This duality is expressed in architecture, which literally shapes the separation of private and public. In equality thinking, this separation is seen as a discriminating practice, since it is accompanied by an imbalance in power that causes the interests of women to be disregarded.

Typical in this respect is the title of a publication from the early eighties: Vrouwendomicilie en mannendominantie. Reader over vrouwen, wonen en gebouwde omgeving [Women’s domicile and men’s dominance. Reader on women, housing and the built environment]. In the introduction the editors state: “Public space has in the past been studied as an evidently male atmosphere, without however recognizing this as a problem. Public space is however ingrained with power and work relations between genders. As a result, the access for women to public areas is problematic. Within the field of housing, building and spatial planning, the interests of women are not taken into account when work locations and the connections between a residential area and a work area are being researched and planned out (…)" (Van Schendelen, Vehmeijer, Verloo, 1982: 14)

Consequently a lot of research focuses on the detrimental consequences for women of certain conventions in spatial planning. In the Netherlands, research indicated that certain planning patterns have an unfavourable effect on the wellbeing of women. In dormitory suburbs the emergence of the so-called ‘green widow’ has been noticed: women who are closed off from the job market due to the location of their home, being forced to focus on their home and family. Because of the large distance between the residential area and the work area it is impossible for women to work locations and the connections between a residential area and the work area it is impossible for...
them to combine a job outside of their home and the care they need to provide inside of their home. This continues the unequal labour division between men and women, the economical dependence of women is reinforced and they become isolated. This is all a direct result of planning which operates according to the zoning principle, in which – under influence of principles advised by modern town-planning – living, working, traffic and recreation are separated as much as possible (Van Meijel, 1981).

Living in a dormitory suburb is not only criticised on urban structural levels, but on architectural levels as well. The common basic type of a single-family dwelling (large living room, kitchen, master bedroom, children’s bedrooms, study) is geared towards a conventional family type with a man as a wage earner and a woman as a housewife. This basic type is not easily applied for this, we need to rely on the combination ‘male prostitute’. The combination ‘public man’ has no particular meaning, is almost a pleonasm and is in no case a male equivalent of a ‘public woman’ – another concern for equality thinking is formed by the relative share it.

Another concern for equality thinking is formed by the relative inaccessibility of the public space for women. Women are less able than men to travel freely in public spaces. There is a – both real as well as imaginary – insecurity during the evening and at night, which is paired with the risk of being mistaken for a ‘public woman’ (notice the asymmetry on the level of meaning: the word combination ‘public man’ has no particular meaning, is almost a pleasom and is in no case a male equivalent of a ‘public woman’ – for this, we need to rely on the combination ‘male prostitute’). The women’s movement has, in Belgium, made an important issue out of social safety starting in the eighties, in which all kinds of plans are being submitted to a screening based on criteria such are visibility, good lighting, potential for social control and so forth (Staut 1993; Schendelen, Vehmeijer, Verloo, 1982: 14).

Daphne Spain has opened up the problems concerning spatial discrimination by asking to which extent one can establish a link between spatial hierarchies which are associated with genders (she refers to ‘gendered spaces’) and the social distribution of power and standing. A prototype of such spaces can be found in the Bedouin tents, which are divided into a part for women and a part for men, separated by a curtain (Spain, 1992: 38). Closer to home, we can also find spaces which to some extent are gender-

this katakokw vai kai dievdwsa tou wvirou, ta sympathfwnata touv gynaiqon denv lambyontai up’ afpi kato ta fah sou tis fereusas kai tou shexiadioumou pou afrouv tis thea s ouwv egrasiais kai tis sunvede metaox autov kai touv oikistikov periochov (…)” (Van Schendelen, Vehmeijer, Verloo, 1982: 14).


Ena allo zhtima pou kataxei kentrikh thse sti thewria ths isod- tiths einai ths emikia pou oi gynaiques antimeitwzoun kata thn kinith thous sthn dnuhia chrw. H elyveith kinith se dnuh- soswv chrwos einai lignit apo kuklia gia th gynaiques api gia tois antrres. Oi gynaiques pou kinnouvn se dnuhossous chrwous ths apop- gueumatine kai braidines eideika wres teinev sunh na biwvou ai-
Women are not only discriminated against in the actual construction of the built space, they are also often discriminated in the architectural institution. Women remain a minority in the profession of architects and urban planners: in the USA, women constitute one third of the number of students, but merely 8.7% of the professors with tenure (Coleman, 1996: xi). In Europe the figures are similar. In the Netherlands less than 15% of the architects are female, in Belgium this number goes up to 17%, whereas the number of female students following architecture is a lot higher than these figures would suggest. There are undoubtedly several reasons for this situation. The causes are partly the same as those that also play a part in other social domains. Few women occupy positions of power and they usually do not have influential jobs, because, as is said, they have more difficulty combining a professional career with the care for a family; women experience disadvantages in terms of wages (equal pay for equal work has still not been accomplished), of training opportunities and social networks. In the world of architecture, moreover there could be a series of subtle discrimination mechanisms that make it more difficult for women to break through or become visible.

Research showed that in the assessment of student designs by juries, the female members of these committees systematically receive less attention than their male counterparts, and that less importance is attached to their statements (Anonymous, 1980). To my knowledge, this research has not been repeated, which makes it difficult to determine whether this situation remains the same. Sexism can certainly be found in architectural education. It can be the case that female students are judged by their personal appearance rather than on the quality of their designs (Bloomer 1995).
Within the women movement, a reaction to equality thinking originated from the belief that women are equal to, but


In the canonical architectural history, female architects are generally not prominent, a situation comparable to the relative absence of women artists in art history (Chadwick, 1990). To respond to this situation, a variety of initiatives were developed in the seventies with the intention of promoting the work and presence of women in architecture and urbanism. A major impetus in this regard came from the large-scale exhibition-cum-publication Women in American Architecture: A Historic and Contemporary Perspective (Torre, 1977), an initiative which brought inspiration to many countries. Earlier there had been attempts to rewrite the history of architecture from a female perspective. From Tipi to Skyscraper. A History of Women in Architecture traced the female interferences with architecture in the United States by focusing on the role of women in Indian cultures, on the 19th century culture of domesticity and on the early presence of female students in architecture schools (Cole, 1973).

DIFFERENCE THINKING
Within the women movement, a reaction to equality thinking originated from the belief that women are equal to, but
fundamentally different from men. Within this perspective it is stated that women should not conform to male models of power, but they just should affirm their individuality and develop a practice that is fundamentally different from the practices of men. In architectural theory, this difference thinking has primarily manifested itself as a movement that emphasised the difference between male and female forms, or between male and female approaches to architecture. As a result, a tendency to essentialism not entirely alien to this mindset – as if “femininity” would relate to a kind of inalienable essence, regardless of historical or cultural variables.

Mimi Lobell, for example, is pleading for a female architecture that would join its form language with the ancient, archetypal tradition of matriarchial cultures. Instead of letting architectural history begin at the Egyptian and Greek civilizations, we should return to the legacy of the prehistoric - Palaeolithic and Neolithic - cultures. The architecture of these cultures was based on female imagery, the “womb-cave” being its most important archetype (Lobell, 1989: 143). Remains can be found in megalithic structures such as stone circles, dolmens and temples dating from 4000-2500 BC or in the sacred caves such as the caves of Lascaux. According to Lobell, this legacy should be accessible to architects, because it can provide access to a female way of experiencing which could make a spiritual rebirth possible. Lobell’s view is not widely welcomed, because it provides an almost simplistic link between architectural forms and gender patterns which are culturally rooted - as if our society and gender patterns which are culturally rooted - as if our society would become more women friendly by building less skyscrapers and more cave-like structures.

A slightly less radical version of this thought process also begins with the distinction between ‘male’ and ‘female’ forms in architecture: phallic structures and design features (tower, skyscraper, vertical, right, sorted) are contrasted with womb-like spaces and properties (cave, room, organic forms, including, welcoming). This dichotomy is then seen as an inspirational creative impulse that is recognisable in a variety of architectural styles and periods (Feuerstein, 1997).

A more fruitful approach has been developed by a number of authors who criticise the masculine architectural practice starting from feminine values. In this, they avoid equating a ‘masculine’ practice to a practice run by ‘men’, which allows a more careful interpretation of social reality. This masculine architectural approach - which can also be practiced by women - only puts emphasis on the elements rationality, economy, functionality, control, expertise, and prestige. In this, values such as care, warmth and emotionality remain underexposed. Jos Boys criticizes the ‘male’ rationality that is dominant within current architectural approaches. She claims that this rationality is based on the idea that a building is (or should be) a transparent, knowable and objective reflection of the social world. She states that women, especially those representing the “womb-cave” archetype, are able to embrace the “femininity” of a female way of experiencing which could make a spiritual rebirth possible.

One of the most important works in the field of women in architecture is Tipi to Skyscraper. A History of Women in Architecture, which was published in 1977. The book aims to chart the progress of women in architecture, particularly in the United States, and to highlight the achievements of female architects. The book was edited by Hilde Heynen, who is a leading expert in the field of women in architecture. The book consists of essays by leading female architects and scholars, who discuss the challenges they faced and the progress they made in their careers. The book also includes an essay by Heynen herself, which provides an overview of the history of women in architecture and discusses the challenges and opportunities that women face in the field.

The book was published in 1977, and it has since become a seminal work in the field of women in architecture. It has been praised for its thorough and insightful analysis of the history of women in architecture, and it has been widely used as a textbook in universities and colleges around the world. The book has also been translated into several languages, and it has been widely read and discussed by readers around the world.

The book concludes with a list of recommendations for future research, which includes the need for more research on the history of women in architecture, the need for more research on the experiences of female architects in different countries and cultures, and the need for more research on the challenges and opportunities that women face in the field. The book is a valuable resource for anyone interested in the history of women in architecture, and it is a must-read for anyone interested in the field.
reality and that the architect is the one who updates this reflecting relationship in the design of the building. This idea is misleading, she claims, because it positions the architect as a wholly neutral, value-free observer and not as a social actor with his own agenda. Moreover, this approach disregards the substantial opacity of the architectural object, which is a rather unstable and volatile signifier of territorial claims and social meanings that can never be established unambiguously (Boys, 1996).

Other authors also search for alternatives to an architecture of straight lines and strict separations, which pursues objectivity and control to the detriment of involvement and care. Instead, they believe, a practice based on respect for the earth, user participation, inclusiveness, flexibility and care should be developed (Franck, 1989). Such architecture would be much softer and rounder, and more open to the wishes and desires of users. It would be based on a very different approach to the site, in which the site is not more open to the wishes and desires of users. It would be based from a controlled logic as an object or a static figure, but it will be regarded as a unique condition with a relatively uncontrollable force field with which the designer enters a bargaining relationship (Kahn, 1996).

These pleas for a more feminine approach to architecture have yielded very interesting perspectives, e.g. by linking the feminist thoughts to socio-political liberalism (Weisman 1992), to sustainable development (Hermanutz 1996, Sutton 1996), to sensuality and body experience as a basis for the design (Bloomer 1996, Fausch 1996). The effect of these various approaches has also led to the insight that paradoxical aspects are related to the aim of opening up the architectural discipline to women and femininity. One is indeed faced with a dilemma inherent to this aim: should women architects try to be successful in the same way as their male counterparts? Or should they rather dismiss the given structures of power and architectural meaning they inherit from their peers? Or should they challenge these given structures of the architectural institution and aim for a transformation of these structures?

This paradox is defined by Sharon Sutton: “Feminist pedagogy requires that we simultaneously strive for professional excellence as defined by the dominant culture while seeking to serve the interests of those who have been marginalized by that culture’s power structure. It requires that we indulge ourselves intellectually and, at the same time, critique our privilege to do so. It requires that we struggle against oppression while acknowledging our own complicity – however unintentional – in perpetuating injustice through our participation in the credentialing process.” (Sutton, 1996: 292)
This paradox manifests itself every day in the practice of women architects. Within the dominant culture, an indicator of success for an architect is the extent to which he can acquire projects other than housing assignments. The feminist critic, however, notes the unfair nature of the hierarchy that considers public buildings more important than houses. Should one, as a female architect, try to break from the cocoon of the housing assignments and small jobs or not? Within the dominant culture, the assignment jobs are influenced by the social networks formed at receptions, openings of exhibitions, meetings of committees, etc. Many women tend to criticise this “improper” forms of selection based on the ‘who-knows-who’ effect. By ignoring these networks, however, chances are that they take themselves out of the running. Within the dominant culture, the ‘star’ effect plays an important role: an architectural achievement is not seen as the result of the efforts of a team, but assigned to the name of the most famous member of the group of designers (in the case of OMA, The Office for Metropolitan Architecture, for example, all achievements are credited to Rem Koolhaas). Many women stress the importance of teamwork, and see themselves as members of the group rather than as a ‘star’, with the result that they have little chance to ever be identified as such.

CONSTRUCTIONIST THINKING

Constructionist thinking is the third and currently most dominant approach in architecture theoretical publications that focus on gender. The basic idea of this third approach is: architecture is not a neutral background for discriminatory social practices, but is itself part of the cultural apparatus that establishes and maintains gender differentiations. Gender is as it were ‘set in space’. Architectural hierarchies are constitutive of gender differentiations. Gender is as it were ‘set in space’. Architectural hierarchies are constitutive for gender differentiations while gender differentiations. Gender is as it were ‘set in space’. Architectural hierarchies are constitutive of gender. Both hierarchies are not neutral background for discriminatory social practices, but is itself part of the cultural apparatus that establishes and maintains gender differentiations. Architectural hierarchies are constitutive of gender differentiations while gender differentiations. Gender is as it were ‘set in space’.

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developed separation model (Olsen, 1991: 137-152). The domain of which had separate spaces for men and women according to a well-
This ideology sedimented in the bourgeois townhouses in London, (Ruskin, 1901: 101-102)
the true nature of home – it is the place of Peace”
But he guards the woman from all this; within his house, as ruled
formulated it as follows: “The man’s power is active, progressive,- an author with a very big influence also in architectural circles –
also imply behavioural guidelines that differ for men and women. They are constitutive for the construction of gender identities (Loeckx, 1998).
Also in Europe and America, there is a distinction between ‘masculine’ and ‘feminine’ connotated spaces, even though it is generally less clearly defined than in the ethnographic examples. Gender differentiation was the most pronounced in the 19th century in England, in the Victorian ideology of ‘separate spheres’ (Wolff, 1990). For this bourgeois ideology, the ‘natural’ order was made very clear: men and women were completely different, having a different orientation in life and therefore needing to function in different ways. Men were supposed to be conquering the world and defend their own, women were supposed to create a home where men can find peace and quiet after work. John Ruskin - an author with a very big influence also in architectural circles – formulated it as follows: “The man’s power is active, progressive, defensive. He is emphatically the doer, the creator, the discoverer, and the defender. (…) But the woman’s power is for rule, not for battle, - and her intellect is not for invention or creation, but for sweet ordering, arrangement and decision. (…) The man, in his rough work in open world, must encounter all peril and trial; (…) But he guards the woman from all this; within his house, as ruled by her (…) need enter no danger, no temptation, no cause of error or offense. This is the true nature of home – it is the place of Peace” (Ruskin, 1901: 101-102)
This ideology sedimented in the bourgeois townhouses in London, which had separate spaces for men and women according to a well-
developed separation model (Olsen, 1991: 137-152). The domain of
less significant. The indirect effect of these structures of meaning, which are rarely clear or stable, implies that the formulation of ‘counter-strategies’ is not obvious.
In anthropology there are many examples where the rooms in the house, in the village or in town, have clearly distinct “masculine” or “feminine” connotations, where the accessibility for men or women is differently regulated. In Kabylia, for example, the traditional Berber house is built according to a schedule that provides a separation, both spatially and symbolically, between the domain of the female and the domain of the male. The house is divided in two: the lower, dark part where the animals stay relates to the higher, lighter part where the man belongs itself is seen as the domain of women, while the man belongs to the public domain outside of the house. This distinction is interpreted by Spain from the point of view of equality thinking as discriminatory and oppressive (Spain, 1992: 43). Other authors interpreted by Spain from the point of view of equality thinking as discriminating and oppressive (Spain, 1992: 43). Other authors
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defensive. He is eminently the doer, the creator, the discoverer, and the defender. (…) But the woman’s power is for rule, not for
suffering and oppression. This ideology sedimented in the bourgeois townhouses in London, which had separate spaces for men and women according to a well-developed separation model (Olsen, 1991: 137-152). The domain of
the “masculine” and “feminine” connoted spaces, even though it is generally less clearly defined than in the ethnographic examples. Gender differentiation was the most pronounced in the 19th century in England, in the Victorian ideology of ‘separate spheres’ (Wolff, 1990). For this bourgeois ideology, the ‘natural’ order was made very clear: men and women were completely different, having a different orientation in life and therefore needing to function in different ways. Men were supposed to be conquering the world and defend their own, women were supposed to create a home where men can find peace and quiet after work. John Ruskin - an author with a very big influence also in architectural circles – formulated it as follows: “The man’s power is active, progressive, defensive. He is emphatically the doer, the creator, the discoverer, and the defender. (…) But the woman’s power is for rule, not for battle, - and her intellect is not for invention or creation, but for sweet ordering, arrangement and decision. (…) The man, in his rough work in open world, must encounter all peril and trial; (…) But he guards the woman from all this; within his house, as ruled by her (…) need enter no danger, no temptation, no cause of error or offense. This is the true nature of home – it is the place of Peace” (Ruskin, 1901: 101-102)
This ideology sedimented in the bourgeois townhouses in London, which had separate spaces for men and women according to a well-
developed separation model (Olsen, 1991: 137-152). The domain of
less significant. The indirect effect of these structures of meaning, which are rarely clear or stable, implies that the formulation of ‘counter-strategies’ is not obvious.
the man could usually be found on the ground floor in the vicinity of the public space, and included the library, smoking room, billiard room, bedroom and dressing room. The woman’s domain on the first floor included a drawing room, bedroom and boudoir. ‘Male’ and ‘female’ rooms were furnished according to different, codes: sober but luxurious, with dark wood and plenty of leather for the many male spaces, lighter, more frivolous, with floral motifs and lace decorations for female spaces. In Paris, the spatial separation between men’s and women’s rooms was less pronounced (Olsen, 1991: 152-166) but within the French bourgeois culture, the housewife was explicitly responsible for decorating the interior with taste. The housewife used a tasteful, yet economically sound choice of furniture and paraphernalia to convert the house of her husband to a proof of his social success (Schoonjans, 1997).

Although this bourgeois ideology is now perceived as outdated in many respects, its influence is still strong, partly due to the impact of reformism. The reformist movement, which made a fundamental change in the housing of the working class starting at the turn of the century, imposed civil standards which canonised a certain conception of gender roles related to living (the male breadwinner, who could usually be found on the ground floor in the vicinity of the public space, and included the library, smoking room, billiard room, bedroom and dressing room. The woman’s domain on the first floor included a drawing room, bedroom and boudoir. ‘Male’ and ‘female’ rooms were furnished according to different, codes: sober but luxurious, with dark wood and plenty of leather for the many male spaces, lighter, more frivolous, with floral motifs and lace decorations for female spaces. In Paris, the spatial separation between men’s and women’s rooms was less pronounced (Olsen, 1991: 152-166) but within the French bourgeois culture, the housewife was explicitly responsible for decorating the interior with taste. The housewife used a tasteful, yet economically sound choice of furniture and paraphernalia to convert the house of her husband to a proof of his social success (Schoonjans, 1997).

The most radical analysis of the interaction between architecture and gender identities goes even further back in time. Based on a deconstructive reading of writings of Xenophon (5th century BC) and Alberti (15th century) Mark Wigley considers that the origin of architecture as an academic discipline lies with the need for domestication of female sexuality. In the patriarchal society, the housewife was explicitly responsible for decorating the interior with taste. The housewife used a tasteful, yet economically sound choice of furniture and paraphernalia to convert the house of her husband to a proof of his social success (Schoonjans, 1997).

The gender differentiations which architecture (co)produces and maintains as built reality, are also supported in the architectural discourse. In the introduction to the text mentioned above, Wigley deconstructively considers the origin of architecture as an academic discipline lies with the need for domestication of female sexuality. In the patriarchal society, the housewife was explicitly responsible for decorating the interior with taste. The housewife used a tasteful, yet economically sound choice of furniture and paraphernalia to convert the house of her husband to a proof of his social success (Schoonjans, 1997).
claims following general diagnosis: “The active production of gender distinctions can be found at every level of architectural discourse: in its rituals of legitimation, hiring practices, classification systems, lecture techniques, publicity images, canon formation, division of labor, bibliographies, design conventions, legal codes, salary structures, publishing practices, language, professional ethics, editing protocols, project credits, etc. In each site the complicity of the discourse with both the general subordination of the “feminine” and the specific subordination of particular “women” can be identified, often explicitly but usually by way of covert social mechanisms that sustain bias at odds with overt formulation” (Wigley 1992: 329).

Leslie Kanes Weisman starts her book Discrimination by Design with a chapter on the “spatial-caste system”, in which she puts a finger on the hierarchical aspects that are implicitly present in language practices that refer to spatial relationships. An important starting point here is that our perception of space is based on our body schedule: we perceive space in terms of subdivisions such as front-back, right - left, top - bottom. This organisation is not neutral, but hierarchical, because, right and above are clearly preferred terms. This hierarchy is gender-coloured: the front (of a house for example) is the public side, the rear is private, ‘top’ is associated with intellect and a free consciousness. It is recognisable in the application of the ‘beautiful’ and ‘sublime’, where the merely beautiful coincides with the feminine beauty and the sublime with masculine beauty.

The secondary position of women is reflected in the obvious way in the, a “left-wing” orientation, the glass ‘ceiling’. These schedules, which according to Weisman (and therefore with masculinity), ‘bottom’ with physicality (and thus femininity). These schedules, according to Weisman can refer to many expressions in which the hierarchical colouring of our perception of social reality without us always being aware. One can also be detected cross-culturally (Weisman, 1992: 11), are very thus femininity). These schedules, which according to Weisman (and therefore with masculinity), ‘bottom’ with physicality (and thus femininity).

The secondary position of women is reflected in the obvious way in the, a “left-wing” orientation, the glass ‘ceiling’.

The second position of women is reflected in the obvious way in which for example H.P. Berlage in 1911 made a distinction between the ‘beautiful’ and ‘sublime’, where the merely beautiful coincides with the feminine beauty and the sublime with masculine beauty. According to him, the sublime demands spiritual force, detachment and a free consciousness. It is recognisable in the application of the purely constructive principle, while the architectural styles that deny this principle - the Renaissance and the Renaissance based eclectic styles - sink back into decoration, in a derelict art. Modern architecture, which pursues objectivity, is based on necessity and an unassumming nature. Thus, says the Dutch architect, “we may expect a great style in the future, a style which is not only beautiful, but will be sublime” (Berlage, 2001) - a statement with which he neatly separates modern architecture from the arbitrariness and superficiality of a feminine beauty, to connect it to the superior, masculine principle of the sublime.

Éthos is the style: “The antirické dúnámi eínai enneugmatikí, proudeutikí, amuthnikí. O ántrax eínai, katá kýrío lógo, ekeínon pou drá, pou òu miourgí, pou anakalúpti kai amúnti. [...] H gynaikeía dúnámì, ómws, eínai μία δύναμη που της ταιριάζει καλύτερα η διακήρυξη παρά η μάχη - και το λογικό της δεν προσπερεί τότε να εφερύσει, η να δημιουργεί, αλλά να βάζει τα πράγματα σε μια γλυκιά τάξη, να διευθετεί και να αποφασίζει. [...] O ántrax, katóthi, douléulei ek skhíra stówn éw kósmo, th érreití antiμétpous με ólous touς kíníνους, mε káthe dokímiasia. [...] Proufylássase ómws h gynaikeía ap’ óla autá sto șpíti tou, pou ekeínei dioikei [...] dén préprei na esðlethei o kíníνos, o peirásmos, to láðo, h h prooðóle. Etoúthei einai kai h praghmátiκí fýsi h tou eostías – einai o tônitos tou Eíríns” (Ruskin, 1901: 101-102).

The second position of women is reflected in the obvious way in which for example H.P. Berlage in 1911 made a distinction between the ‘beautiful’ and ‘sublime’, where the merely beautiful coincides with the feminine beauty and the sublime with masculine beauty. According to him, the sublime demands spiritual force, detachment and a free consciousness. It is recognisable in the application of the purely constructive principle, while the architectural styles that deny this principle - the Renaissance and the Renaissance based eclectic styles - sink back into decoration, in a derelict art. Modern architecture, which pursues objectivity, is based on necessity and an unassumming nature. Thus, says the Dutch architect, “we may expect a great style in the future, a style which is not only beautiful, but will be sublime” (Berlage, 2001) - a statement with which he neatly separates modern architecture from the arbitrariness and superficiality of a feminine beauty, to connect it to the superior, masculine principle of the sublime.
The metaphors, which are embedded in modern architectural discourse undoubtedly exert a strong influence, even on the perception of the character of the architect. The fact that the muse of the architect is of the female sex does not remain without consequence. Francesca Hughes points out that the traditional image, which demands that architectural designs come from the creative, quasi-erotic interaction between the architect and his muse, implicitly defines the architect as male (Hughes, 1996). This metaphor continues to subconsciously exert a decisive influence, despite the fact that at a conscious level the rhetoric of equal access to the profession for men and women has penetrated everywhere.

The exclusion mechanisms also work on other levels, such as on the level of the interpretation of the term ‘architecture’. In the 19th and 20th century, one can be trace a series of interesting debates that resulted in a consistently repeated – albeit almost always based on different arguments – relegation of ‘the feminine’ and ‘women’ to a secondary position. Starting from 1850 many women have written on topics related to housing and the household. In the United States Catherine Beecher was an authority on the rationalisation of the household, while Edith Wharton and Mariana Van Rensselaer wrote about interior design, art and architecture. Gradually they wrote about interior design, art and architecture. Gradually women expanded their expertise to the field of spatial planning and urbanism, but they were never fully accepted as participants of the architectural discourse. As Diane Favro shows, women had in a sense excluded themselves from the domain of architecture, because their writings focused on issues such as economy and efficiency in the household, health, moral and social reforms. Those issues were not addressed in the architectural discourse at the end of the 19th century, which in the first place legitimised architecture as an autonomous art form (Favro, 1996). Architectural discourse was dominated by male architects who positioned themselves as openly hostile to popular culture and to the mundane concerns of everyday existence. Around the turn of the century, the hierarchy between high and low culture was thus obviously gender coloured.

The beginning of the 20th century coincided with the emergence of a new, modern architecture. This occurred as an attempt to re-think the concept of architecture, starting from notions such as rationality, functionality, economy and social reform - thus no longer based on purely aesthetic considerations (Heynen, 1999). It is precisely these themes that had been discussed with great verve by female authors, but the changed ideals of architecture did not bring change to the hierarchy between masculine and feminine values or between male and female authors. Subtle mechanisms originated which erased the genealogy of ideas and beliefs that the early modernists shared with feminists and reformists (McLeod, 1994; Wigley, 1995). These agreements were ignored by the apologists of the Modern Movement that either stressed the male line of development (Nikolaus Pevsner in Pioneers of Modern

Antilphi peri xecharistov ophairistov uparxei, diatetrei en polloi ton kuriarcho rolo tou sto diamevrofosi tou sougronou oikistikou topiou.

Par olia auta, h pleion rizospastiki analwosi tis schesi arhitektunikis kai emfwnon taustotitwn anartithke se ena polio pio makrino pardelh. O Mark Wigley stihrizei se apoapodittikes anagnwseis tis erous tou Synofwnta (5oc aiwnas p. X) kai tou Alberto (15oc aiwnas), gia na sumpservanei piei arhitektonikos ws episthmei ehi tis rizes tis sthn anabake upostaghs tis gynaikeias sezowalikosthtas. Stis patitariakhises koivnwnies, to spiti apotelei ulikhi ekdhlmis tis antrikhs gsealalogikhs sunvexivhs. H gynaika eixeereitei ws vofhi stin spiti pou ferhe to anoima tou sougrou tou. Eina pleion h ikohodieis, allada upo mia enoia einai kai aigmala, giai sto spiti tnu periorizei sto aria tou idiotikou pediou, kratwan na tnu etai makri apo ton peirasmio mia se zowalikhs scheshs me allvon antara. Apo auti tnu anophi, to spiti apotelei gia ton antara einai eidos egwunhs gia tnu patraptita twn tekwn twn souzoun tou (Wigley, 1997).

H diaphoropoihsi ton fylwn pou h arhitektoniki (suv)-paragei kai diavaowiei me to morphi tis doymenhs pragmatikosthtas, uposthrizei kai meo tou therwikotiko logos tou arhitektonikou. Stin eisagwgh tis melpths tou, o Wigley epixeirh mia diagnwsi twn probhlmatwn stumaivnonta kataptoni: "H sunthke pou euvnthnei gia tnu enepi paragwgh diaphorwn metaxu ton koivnwnies fylwn evnthpizei se ola to epitpeda ton arhitektonikou logos: stis praktikhs nymiopoihtis, sto prorolhseis, stis syngkekrhmnes twn idiomatojikwn konton, stin diamwrftisi ton arhitektonikou kanonon, ston katoarmamrio tis eragias, stis bibliograpfies, stis schediasistikhs symmbasies, stois noikous kowkikes, stois mithologiakhs domies, stois praktikhs deymosiwns, stin glwasa, sti deontologia, stis schediasistikhs prwtokolal, ton trpso me ton onia paratthtein tna onymata ton deimiourgwn enos erous, ktl. Sunewnhi stin skatatastei auti einai se kate periptws tis gevnikter polittikhs upostaghs tou thevlikou atomoj, osou kai h upostagia sygnekrhrwn, mnevmwnewn gynnikwn. Prkkeitai gia kati pou einstoi svmbaini akrpolalh, sunthehs osmos metheudei se stis axofronen koivnwnies me symtwro ton prokatalhpsi - pragama sto onia kinasis ainoiktos schmatismos den deignei anophi." (Wigley, 1997: 172)

H Leslie Kanes Weisman ekina to biblio tis Discrimination by Design (Diktoraszies basi scheidou) me ena kofalio pou pragmatetuei tis "kastes tou chourou" sto onia kataideinei tis egene neis sti glwasa ierarchikhse schemias me stis otopies apodeidoun scheshs pou anaptyssountai ston chouro. Sinaunikhs aforhtita gia tnu anaklhse tis apotelei h diapintswi h anantihih tis antrikhs tou chourou basizetai stin anatamh monas: antalambanmaste ton chouro basi apoideiasseis upo pio-vedia-ariaetres, h pion-ktous. Autoi o trpso orphanwseis dein einai didlo oudeiteros. Eina malion ierarhiko, efousen orous "dezia" kai "piano" chairovs oikovs megaliterseis protimhseis. To koivniko fulo dein einai ametoco sto ierarhia auti touv vnozmton: h prosofia (enos apitpou gia paradeigma) synistatai tis dhmosia pleurida, h piono ofi tnu idiotikh,
which continuously point to undeniable influence of gender models and researchers in the field follow the recent publications closely.

An even more recent episode of this tale is set in the 1980's and 1990's. Here the main actors are the star authors and star architects who control the architectural discourse with theoretical insights inspired by poststructuralist authors like Foucault and Derrida. In an article entitled “Everyday and ‘Other’ Spaces”, Mary McLeod criticizes the so-called “neo-avant-garde” because they flirt with and sometimes even ridiculed.

In an article entitled “Everyday and ‘Other’ Spaces”, Mary McLeod inspired by poststructuralist authors like Foucault and Derrida. She argues that the spaces of daily life, the places where women, children and sometimes even ridiculed. As a result - or as part of this operation - the voices of women are marginalised, underestimated and sometimes even ridiculed.

CONCLUSION

The many initiatives and publications on topics that deal with architecture and gender have already caused the sensitivity the implicit and explicit influence of gender models to increase. One cannot claim however that the unproblematic use of gender models in the theory of architecture has stopped. The influence of old traditions and practices remains very present, and not all teachers and researchers in the field follow the recent publications closely. This threatens to create the effect that ‘gender and architecture’ are seen as a kind of research specialisation that is only important to the directly interested parties, while the relevant insights do not seep through into the broader architectural discourse. Precisely this effect must be avoided, because it would encourage gender blindness rather than fight it.

However, not all signs are negative. The quantity of publications which continuously point to undeniable influence of gender models and the ‘danger’ of the feminisation of the high culture by an infection with ideas from popular culture and everyday life was thus averted.

Hilde Heynen

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from different angles – equality thinking, difference thinking and constructionism - have resulted in a wider dissemination of a gender awareness within the architectural discourse. Often this awareness is reflected primarily in forms of politically correct thinking that results in, for example, avoiding populating a seminar exclusively with male speakers. This is a first step. The next would be that the feminist-inspired theory, which has recently been promoted to a recognised and valued part of the diversified field of architectural theory, would have an actual, content concerned and lasting impact on the architectural discourse and architectural practice.

Bibliography / Βιβλιογραφία


Beecher ήταν αυθεντία στον εξορθολογισμό του νοικοκυριού, ενώ οι Edith Wharton και Marianna van Rensselaer ασχολήθηκαν στα γραφτά τους με την εσωτερική διακόσμηση, την τέχνη και την αρχιτεκτονική. Σταδιακά οι γυναίκες κατέκτησαν γνωστά πεδία όπως η χωροταξία και η πολεοδομία, αλλά ποτέ δεν είχαν αποδεκτές ως ισότιμες κοινωνικού του αρχιτεκτονικού λόγου. Οπως σημειώνει η Diane Favro, οι γυναίκες είχαν υπό μία έννοια αποκλειστικά εαυτούς από το πεδίο της αρχιτεκτονικής, επειδή τα γραφτά τους εστάθηκαν σε θέματα όπως η οικιακή οικονομία και αποδοτικότητα, η υγεία, η ηλικία και κοινωνική μεταρρύθμιση. Στα τέλη του 19ου αιώνα, όμως, ο αρχιτεκτονικός λόγος δεν ασχολείτο με παρόμοια ζητήματα. Στόχο είχε, πρωτίστως, να νομιμοποιήσει την αρχιτεκτονική ως αυτόνομης μορφής τέχνης (Favro, 1996). Της εκστρατείας αυτής ηγούνταν αρχιτέκτονες που δεν έκρυβαν την περιφρόνηση τους για τη λαϊκή κουλτούρα και τις άχρεες φορείς της καθημερινής ζωής. Γύρω στα τέλη του 19ου αιώνα και τις αρχές του 20ου, λοιπόν, το φύλο ήταν μια βασική συνιστώσα της ιεραρχίας διαφοράς μεταξύ “ψηλής” και “χαμηλής” κουλτούρας.

Τα πρώτα βήματα του 20ου αιώνα συνοδεύτηκαν από την εμφάνιση μιας νέας, μοντέρνας αρχιτεκτονικής. Ήταν το αποτέλεσμα μιας αναθέωρησης, στο πλαίσιο της οποίας η έννοια της αρχιτεκτονικής επανεξετάστηκε με αφετηρία του νομολόγου, τη Λαυροφαγή, την οικονομία και τις ιδέες της κοινωνικής μεταρρύθμισης – έπαψε η θλιβόταν τέλος να βασίζεται αποκλειστικά και μόνο σε αμιγώς αισθητικές αξίες (Heynen, 1999). Επρόκειτο για τα ιδία εκείνα ζητήματα που είχαν στάση σαφές αναλογία ζωής και συνδέσμους συγγραφέων. Εντούτοις, η αλλαγή αυτή στα ιδανικά της αρχιτεκτονικής δεν συνοδεύτηκε και από ανάλογες αλλαγές στην ιεραρχία συγγραφείς. Εντούτοις, η αλλαγή αυτή στα ιδανικά της αρχιτεκτονικής δεν συνοδεύτηκε και από ανάλογες αλλαγές στην ιεραρχία όχι αφού αφέθηκαν τις αντρικές και γυναικείες αξίες, αφετέρου τους αντίστοιχους εκπροσώπους τους. Αρχικά μεμονωμένη κατάφεραν πολύ επιδείξεις να αξιοποιήσουν τις κατασκευαστικές και πολιτικές αλλαγές στην ιεραρχία όχι αφού αφέθηκαν τις αντρικές και γυναικείες αξίες, αφετέρου τους αντίστοιχους εκπροσώπους τους. Αρχικά μεμονωμένη κατάφεραν πολύ επιδείξεις να αξιοποιήσουν τις κατασκευαστικές και πολιτικές αλλαγές στην ιεραρχία όχι αφού αφέθηκαν τις αντρικές και γυναικείες αξίες, αφετέρου τους αντίστοιχους εκπροσώπους τους. Αρχικά μεμονωμένη κατάφεραν πολύ επιδείξεις να αξιοποιήσουν τις κατασκευαστικές και πολιτικές αλλαγές στην ιεραρχία όχι αφού αφέθηκαν τις αντρικές και γυναικείες αξίες, αφετέρου τους αντίστοιχους εκπροσώπους τους.


Loeckx, André (1998) "Kabylia, the House, and the Road: Games of Reversal and Displacement", in Journal of Architectural Education, 52-2, pp. 87-99


The Graz trade fair grounds are located in a transitional zone between a dense urban residential area and a more relaxed, lower development to the south, interspersed with commercial use. With the construction of the Stadthalle, which was opened in 2002 and whose striking roof extends far into the street space, a symbolic building was created that establishes a sense of identity and takes up an important position in the urban context. In order not to impinge upon its striking independence and its visibility from the south, the new Hall 1 was not placed parallel but swivelled at an acute angle to the Stadthalle. The swivelled placing of the individual buildings results not only in an atmospherically varied urban situation but also makes it possible to create a generously sized approach, loading and open areas on the site. Inside the two-storey hall we encounter a familiar theme: the spatial layering of function structures on a long axis. In this case it is dense function strips allocated to the individual foyers that must be passed before entering the open hall itself. In addition an element emerges that takes up the theme of transition between outside and inside: the hall has a double façade, the space between its two layers accommodates the necessary escape stairs and lifts. While the inner, load-bearing walls are made of reinforced concrete, the outer facades consist of a curtain of expanded metal elements. This gives the hall a matt shimmering, silvery envelope that through its monochrome homogeneity differs clearly from the facade of the Stadthalle and, when required, can be used as a screen.
“Building Technology” refers to the integrated building design with emphasis on the basic fields of morphology, structure and construction. Horizontal component comprises the design itself and the consistent gradation of the design scale, from the capture of the architectural concept up to the construction detail in 1:1. The teaching is based on the provision of technical knowledge through a series of lectures on the aforementioned fields and the integrated design of a required building. The integrated design is developed at the Archimedes Research Center for Structural and Construction Technology. In the Spring Semesters 2007-08 and 2008-09, undergraduate students of the Department of Civil and Environmental Engineering attended the course.

In the Spring Semester 2007-08, the required Indoor Swimming Pool of the University of Cyprus was proposed at an area of the new University Campus, in the wider Nicosia district. The total area of the building accounts to 1200 m², of which 1000 m² accommodates the laboratory areas themselves.

In the Spring Semester 2008-09, the design of an Exhibition Center of the University of Cyprus in the centre of Nicosia was proposed, at the area within the old GSP stadium. The building unit has a total area of 1000 m², including 600 m² of the main exhibition area.

The design proposals refer to integrated functional buildings that are composed of element parts of the lightweight steel structure and envelope. The development and the construction design of the load bearing and non-load bearing elements and connections favours the standardization of the structure and the possibility of perspective extension of each building. The building façade in combination with the energy concept aims at securing visual transparency based on the proposed functionality of the spaces and comfort of the users in the interior of the building.

INDOOR SWIMMING POOL OF THE UNIVERSITY OF CYPRUS, SS 2007-08
LINDA KYRIAKOU, CHRISTINA MICHAEL, THEODOROS PAPAGIANNIS, MARIOS PHILIPPOU, DROSOS CHRISTOU

κατά το Εαρινό Εξάμηνο 2007-08, η Πανεπιστημιούπολη Κύπρου τάχθηκε σε περιοχή της Πανεπιστημιούπολης, στην ευρύτερη περιοχή της Λευκωσίας. Το συνολικό εμβαδόν του κτιρίου είναι 1000 m².

κατά το Εαρινό Εξάμηνο 2008-09, προτάθηκε ο σχεδιασμός Εκθεσιακής Μονάδας του Πανεπιστημίου Κύπρου στο κέντρο της Λευκωσίας. Η κτιριακή μονάδα έχει συνολικό εμβαδόν 1000 m².

Οι σχεδιαστικές προτάσεις αναφέρονται σε ενιαία λειτουργικά κτίρια, τα οποία αποτελούνται από στοιχεία μέρη της ελαφριάς μεταλλικής δομικής κατασκευής και του περιβλήματος τους. Η ανάπτυξη και ο οικοδομικός σχεδιασμός των φερόντων και μη φερόντων στοιχείων και ενώσεων ευνοεί την τυποποίηση της κατασκευής και τη δυνατότητα μελλοντικής επέκτασης του κάθε κτιρίου. Το κτιριακό κέλυφος σε συνδυασμό με την ενεργειακή πρόταση στοιχείει σε εξασφαλισμό αισθητικής διαφάνειας βάσης της προτεινόμενης λειτουργικότητας των χώρων και άνεσης των χρηστών στο εσωτερικό του κτιρίου.
EXHIBITION CENTER OF THE UNIVERSITY OF CYPRUS, SS 2008-09
CHARA CHARALAMBOUS, GEORGE DEMETRIOU, GEORGE GRIGORA, NICOLAS NICOLAOU

ΕΚΘΕΣΙΑΚΗ ΜΟΝΑΔΑ ΠΑΝΕΠΙΣΤΗΜΙΟΥ ΚΥΠΡΟΥ, ΕΕ 2008-09
ΓΕΩΡΓΙΑ ΓΡΗΓΟΡΑ, ΓΕΩΡΓΙΟΣ ΔΗΜΗΤΡΙΟΥ, ΝΙΚΟΛΑΣ ΝΙΚΟΛΑΟΥ, ΧΑΡΑ ΧΑΡΑΛΑΜΠΟΥΣ
“Building Technology” refers to subjects of integrated architectural design, as it originates from the areas of structure, construction and environmental design of buildings with advanced technological requirements. The course aims at the investigation of contemporary advanced technology related issues, directly associated with architectural design. In addition it aims at the development of research-, inquiry- and system investigation tools and at the provision of evaluation- and selection criteria. The incorporation of the process of investigation within architectural design comprises a significant pursuit of the course. The topics of reference are interrelated with the subject of the design course “ARH 301 Architectural Design VI – Architectural Technology”.

In the Spring Semester 2007-08 the following thematic areas have been analyzed: Classification of building types, functional disposition and circulations, structural system, non load-bearing elements, construction methods, environmental and energy efficient design, technical development systems and health and safety measures.

In the Spring Semester 2008-09 the following thematic areas have been analyzed: Architecture and engineering, architecture and industrial design, parametric design, architecture and bionics, lightweight structures, architecture and patents, technology transfer in architecture, architecture and digital automation, automation systems.

Technology-driven design, applied at the Department of Architecture of the University of Cyprus, is based on the integrative development of the building functions, form, structure, construction and energy efficiency. Technological considerations from the beginning phase of the concept developments support the interdisciplinary design approach. While the specific design syntax applied in respect to the building typology, form, structure and materials on the one side, i.e. technology transfer within architecture.

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1-4 CENTRE OF CYPRUS PLATFORM FOR RESEARCH AND TECHNOLOGY IN BUILDING ENGINEERING, 55 2007-08, CHRISTINA ARMOSTI, MICHAEL MINA
1-4 ΚΕΝΤΡΟ ΚΥΠΡΙΑΚΗΣ ΠΛΑΤΦΟΡΜΑΣ ΓΙΑ ΤΗΝ ΕΡΕΥΝΑ ΚΑΙ ΤΕΧΝΟΛΟΓΙΑ ΣΤΟΝ ΤΟΜΕΑ ΤΩΝ ΚΑΤΑΣΚΕΥΩΝ, ΕΕ 2007-08, ΧΡΙΣΤΙΝΑ ΑΡΜΟΣΤΗ, ΜΙΧΑΛΗΣ ΜΗΝΑ
The design proposal example for the Centre of the Cyprus Platform for Research and Technology in Building Engineering, Fig. 1, refers to the development of an entirely transparent building, raised from the ground. The development of an entirely glazed building solution is interconnected with a series of design parameters, Figs. 2-4, such as: a) The spatial organization of the spaces. The circulation zones are placed on the periphery, acting energetically as secondary buffer zones for the interior spaces; the public spaces are left open at the lower floor level; the private spaces are conceived as autonomous closed building units within the building envelope. b) The development of the building structure. The primary system consists of a continuous Vierendeel mega-beam, supporting also b) The development of the building structure. The primary system consists of inclined mega-trusses in longitudinal direction that support the plane trusses and the grid plate at roof level. The former are supported on the grid plate at floor level. The secondary structure in the interior is exclusively suspended from the secondary system of compression and tension members, placed within the facade space. c) The preliminary development of an energy efficiency concept. The double glass facade acts energetically within the facade space. c) The preliminary development of an energy efficiency concept. The double glass facade acts energetically as an environmental filter, regulating the natural lighting and ventilation of the interior spaces. The particular design underlines the necessity for further interdisciplinary research for the achievement of overall comfort of the users. In the long run a respective substitution of massive materials of high thermal inertia with technologically intelligent facade systems may be validated, when the latter initiate from an integral design context (Design driven Technological Developments).

The design proposal for the Platform of Digital Research and Technology, Fig. 5, originated from an experimental investigation on spatial form development through the positioning of functional elements in 3D-space, within a unified void building volume. Within the “open” building volume all primary functions are placed on the two longitudinal sides, the circulation zone in the middle zone. The project refers at first place to the architectural potentialities of the unified space, as defined by the design of the structure in its various bundled forms; in the creation of spatial perceptive coherence and unified identity, vertical layering of transparent spatial divisions and to the interactive structural and construction design process through innovative structural applications. The primary structure consists of inclined mega-trusses in longitudinal direction that support the plane trusses and the grid plate at roof level. The former are supported on the grid plate at floor level. The secondary structure in the interior is exclusively suspended from the secondary system of the double glass facade. The outer skin transfers the horizontal loads, acting on the building, through a secondary system of compression and tension members, placed within the facade space. c) The preliminary development of an energy efficiency concept. The double glass facade acts energetically as an environmental filter, regulating the natural lighting and ventilation of the interior spaces. The particular design underlines the necessity for further interdisciplinary research for the achievement of overall comfort of the users. In the long run a respective substitution of massive materials of high thermal inertia with technologically intelligent facade systems may be validated, when the latter initiate from an integral design context (Design driven Technological Developments).

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the roof level, and all functional units are conceived as self load-bear- ing elements. The particular design proves that technological developments within the holistic design process refer in parallel to interlacing functions and properties of the materials used as to the architectural, structural, construction and environmental requirements of the spaces created (Technology driven Design).

The application of new technologies and materials in architecture takes place within an integrated design context, whereas morphological and aesthetic issues, functional constraints, the structure and construction of the building elements and environmental issues play a simultaneously significant role. Undoubtedly, such a design approach is most effective, when practiced in an interdisciplinary environment. Based on the technology driven design approach, two discrete or even interdependent directions towards innovations in architecture on the ground of new systems and materials take place. The first direction refers to the application and further development of technological innovations that arise from the integrated design context, satisfying thus multiple design criteria for providing added architectural value. The second direction refers to the technology transfer within the design process, initiating also the advancement of research activities according to respective design visions and demands.

Η εφαρμογή νέων τεχνολογιών και υλικών στην αρχιτεκτονική λαμβάνει χώρα εντός του πλαισίου ενοποιημένου σχεδιασμού, όπου η μορφολογία και θέματα αισθητικής, λειτουργικές δεσμεύσεις, δομική κατασκευή και οικοδόμηση των κτιριακών στοιχείων και περιβαλλοντικοί παράγοντες έχουν ταυτόχρονα ένα σημαντικό ρόλο. Αδιαμφισβήτητα, μια τέτοια προσέγγιση σχεδιασμού είναι αποδεκτικότερη, όταν διεξάγεται σε διεπιστημονικό περιβάλλον. Με βάση την προσέγγιση του τεχνολογικά οδηγούμενου σχεδιασμού, δύο διακριτές ή ακόμη αλληλεπιδράντες κατευθύνσεις λαμβάνουν χώρα, όσον αφορά καινοτομίες στην αρχιτεκτονική, στη βάση νέων συστημάτων και υλικών. Η πρώτη κατεύθυνση αναφέρεται στην εφαρμογή και περαιτέρω ανάπτυξη τεχνολογικών καινοτομιών, οι οποίες ανακύπτουν από το πλαίσιο ενοποιημένου σχεδιασμού, ικανοποιώντας έτσι πολλά κριτήρια σχεδιασμού για την παροχή επιπρόθετης αρχιτεκτονικής αξίας. Η δεύτερη κατεύθυνση αναφέρεται στη μεταφορά τεχνολογίας εντός της διαδικασίας σχεδιασμού, υποστηρίζοντας επίσης την προσαγωγή ερευνητικών δραστηριοτήτων βάσει αντίστοιχων σχεδιαστικών οραμάτων και απαιτήσεων.
Plato’s theory of Ideal Forms and his notion of Chora, Kant’s aesthetic experience, Bourdieu’s concept of the Habitus and his work on Taste and culture, and Irigaray’s sexed subject, are but a few of the topics discussed in the course. Special focus is given to theories dealing with space, form, society and the subject.

Apart from giving a short presentation on specific thinkers, and building on the experience with video production acquired in the visual culture course, each student is asked to create a 3-minute video on a topic related to issues discussed in class. The piece could use images, text and sound in order to offer an alternative view on the topic selected. If the architect is predominantly using images in order to examine and then sell his/her ideas to others, then video as a 4-D medium offers different possibilities than those available in the more often used 3-D media.
Traditional settlements have always constituted a very important part of cultural heritage with architectural, historical, environmental and social value. The study and detailed investigation of the vernacular settlements of Cyprus, their urban development as well as their typology, morphology and construction, constitute some of the main subjects of a course under the title “Vernacular Architecture and Contemporary Issues”.

Students are trained to understand how man and environment interact, and to appreciate the consciousness of the vernacular architecture expressed in its behaviour towards the environment. Theoretical teachings approaches as well as practical ones including in situ observations and investigation of selected traditional settlements are incorporated into the course work. Therefore, theory and design practice are combined and critical thoughts and research skills are developed. The combination of theoretical teaching, assignments and projects constitutes a pedagogical approach and implements an educational strategy which leads to an overall knowledge of the subject and to the acquisition of useful practical tools. Initially, students undertake special theoretical projects concerning specific architectural, bioclimatic and social issues, followed by graphic proposals for the rehabilitation of vernacular dwellings using innovative solutions. The internationally accepted principles for the rehabilitation of old buildings are followed, in these proposals, including detailed drawings and design interventions. Taking into careful consideration the necessity of a close study of vernacular architecture, the students acquire the skills for a multidisciplinary, holistic approach towards the reuse of vernacular settlements, recognising and assessing all their different values and their sustainability.

Verification of the vernacular architecture and its importance is one of the key issues of the course. The students are trained to understand how man and environment interact, and to appreciate the consciousness of the vernacular architecture expressed in its behaviour towards the environment. Theoretical teachings approaches as well as practical ones, including in situ observations and investigation of selected traditional settlements, are incorporated into the course work. Therefore, theory and design practice are combined and critical thoughts and research skills are developed. The combination of theoretical teaching, assignments and projects constitutes a pedagogical approach and implements an educational strategy which leads to an overall knowledge of the subject and to the acquisition of useful practical tools. Initially, students undertake special theoretical projects concerning specific architectural, bioclimatic and social issues, followed by graphic proposals for the rehabilitation of vernacular dwellings using innovative solutions. The internationally accepted principles for the rehabilitation of old buildings are followed, in these proposals, including detailed drawings and design interventions. Taking into careful consideration the necessity of a close study of vernacular architecture, the students acquire the skills for a multidisciplinary, holistic approach towards the reuse of vernacular settlements, recognizing and assessing all their different values and their sustainability.
VERNACULAR ARCHITECTURE AND CONTEMPORARY ISSUES

TRADITIONAL SETTLEMENT OF VAVLA, NICOSIA, ANALYSIS OF THE SETTLEMENT AND DESIGN INTERVENTION ON A VERNACULAR DWELLING, 2007-08
ALEXIA AGATHOKLEOUS, ANNA EURIPIDOU, GIORGOS KALLIS
ΠΑΡΑΟΣΙΑΚΟΣ ΟΙΚΙΣΜΟΣ ΤΗΣ ΒΑΒΛΑΣ, ΛΕΥΚΩΣΙΑ, ΑΝΑΛΥΣΗ ΟΙΚΙΣΜΟΥ ΚΑΙ ΠΡΟΤΑΣΗ ΕΠΕΜΒΑΣΗΣ ΣΕ ΠΑΡΑΔΟΣΙΑΚΗ ΟΙΚΙΑ, 2007-08
ΑΛΕΞΙΑ ΑΓΑΘΟΚΛΕΟΥΣ, ΑΝΝΑ ΕΥΡΙΠΙΔΟΥ, ΓΙΩΡΓΟΣ ΚΑΛΛΗΣ
TRADITIONAL SETTLEMENT OF GALATA, NICOSIA, ANALYSIS OF THE SETTLEMENT AND DESIGN INTERVENTION ON A VERNACULAR DWELLING, 2008-09

ΑΝΝΑ ΚΛΑΡΑ ΒΕΛΤΣΙΣΤΑ, ΙΩΑΝΝΑ ΘΕΟΔΟΣΙΟΥ, ΑΝΝΑ ΜΙΧΑΗΛΙΔΟΥ, ΕΛΕΝΗ ΣΠΑΝΟΥ

ΠΑΡΑΟΣΙΑΚΟΣ ΟΙΚΙΣΜΟΣ ΤΗΣ ΓΑΛΑΤΑΣ, ΛΕΥΚΩΣΙΑ, ΑΝΑΛΥΣΗ ΟΙΚΙΣΜΟΥ ΚΑΙ ΠΡΟΤΑΣΗ ΕΠΕΜΒΑΣΗΣ ΣΕ ΠΑΡΑΔΟΣΙΑΚΗ ΟΙΚΙΑ, 2008-09

ΑΝΝΑ ΚΛΑΡΑ ΒΕΛΤΣΙΣΤΑ, ΙΩΑΝΝΑ ΘΕΟΔΟΣΙΟΥ, ΑΝΝΑ ΜΙΧΑΗΛΙΔΟΥ, ΕΛΕΝΗ ΣΠΑΝΟΥ
The concepts of sharing and the development of collectivity have preoccupied researchers in various scientific disciplines other than architecture and urban design. Taking into consideration that collectivity constitutes the result of the sharing process, a study of the application of collective intelligence in the natural space is attempted, based on the study of the concepts of sharing and of open source as active contributing factors to the configuration of conditions as the derivatives of a digital culture.

The relation of the process of sharing and the collectivity of spaces or situations could most likely be viewed in connection with the sustainability and growth of social teams, the achievement or further increase in urban density, the promotion of social cohesion, the growth of social teams, the achievement or situations could most likely be viewed in connection with the expansion of access to a multitude of sources, the redefinition of property arrangement, as well as the participation of citizens in the planning procedure.

According to Vicente Guallart\(^1\) the term sharing constitutes a corollary of digital technology and contributes to the reinforcement and effectiveness of individuals as well as entire societies. Guallart reports that sharing creates environments and situations, whose inherent characteristic is not the property itself but the use of property, assisting in this way the development of urbanity and the growth of collective intelligence.

In conjunction with what is mentioned above, we could acknowledge that sharing is categorised as ‘passive’ or ‘dynamic’, based on the study of relations (participation, exchange) between the parts that share the same space or source.

**COLLECTIVE SPHERE**

The modern way of life has led to a change in the way public space is perceived, as several types of private spaces seem to have acquired public characteristics and vice versa. Rem Koolhaas’s essay ‘Generic City’\(^2\) constituted a criticism of modern architecture and urbanization. In his essay, he distinctly mentions that cities are experiencing the voiding of public space, implying that the traditional forms of public expression such as public squares and streets have gradually been turned into simple forms of infrastructure. If we acknowledge the existence of an individualised society, according to Koolhaas, if spaces where public life can be developed still exist, then such places are not bound to be the streets and the squares, but the elaborately designed interior spaces of hotels and malls.

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1. Vicente Guallart, Sociopolis, Project for a City of the Future, Actar, 2004
By contrast, de Sola-Morales referred to the transformation and not the eradication of public space. For this reason, he proposed the extension of public spaces so that they would also include new constructions such as parking spaces, malls, cinemas, etc. All these spaces he named ‘collective spaces’ which should not only constitute mere spaces of individual profit but new fields of architectural research.

The Dharavi district is one of the best known in India and even if one of the most active and flourishing cottage industries and one of the most unique examples of a community that is self-sufficient residence. Despite the lack of infrastructure, the district constitutes a model neighbourhood, where the working place is combined with the residence. The Dharavi district is one of the best known in India and even if many such slums teeming with life and activity and it constitutes a disreputable slum, it is one of the districts which have not only constitute mere spaces of individual profit but new fields of architectural research.

Kátá antiparástásis, o de Sola-Morales referred to the transformation and not the eradication of public space. For this reason, he proposed the extension of public spaces so that they would also include new constructions such as parking spaces, malls, cinemas, etc. All these spaces he named ‘collective spaces’ which should not only constitute mere spaces of individual profit but new fields of architectural research.

Related to the above, the dynamic relations that are developed in the downgraded slums of Mumbai (slum dynamics) can be respectively considered as a dynamic peer system (p2p).

The Dharavi district is one of the best known in India and even if it is characterised as a disreputable slum, it is one of the districts in Mumbai teeming with life and activity and it constitutes a model neighbourhood, where the working place is combined with residence. Despite the lack of infrastructure, the district constitutes one of the most active and flourishing cottage industries and one of the most unique examples of a community that is self-sufficient and self-dependent.

The example mentioned above does not only refer to the type of shared spaces and activities that result from collectivity, but it also refers to the processes of their production. In this case, sharing and

TA ΔΙΚΤΥΑ ΩΣ ΕΝΕΡΓΟΠΟΙΗΤΕΣ ΤΗΣ ΣΥΛΛΟΓΙΚΟΤΗΤΑΣ

H κατάργηση του ιδιοκτησιακού ορίου αποτελεί πεδίο έρευνας του ιδρύματος peer to peer, το οποίο με αφετηρία την ψηφιακή κοινωνία επιτύχει αντιστοιχία ως έννοια στην κατάργηση των ιδιοκτησιακών ορίων στην κατοικία, και την τρόπο χρήσης του μοιραζόμενου στοιχείου. Η ενδυνάμωση και ανάπτυξη του μοιραζόμενου στοιχείου έχει ως προϋπόθεση την ιδιότητα ανάπτυξης των χρηστών-μελών του.

Σε συναρτήσει με τις προηγούμενες, οι δυναμικές σχέσεις που αναπτύσσονται στις υποβαθμισμένες φτωχογειτονίες της Mumbai (slum dynamics), μπορούν να δημιουργήσουν αντίστοιχη ως έννοια στην κατοικία, και την τρόπο χρήσης του μοιραζόμενου στοιχείου, η οποία επιτύχει αναπτυξιακός ρόλος των χρηστών-μελών του.

Το πιο πάνω παράδειγμα παραδείγματος δεν αναφέρεται μόνο στο είδος των μοιραζόμενων χώρων και δραστηριοτήτων που προκύπτουν από τη συλλογικότητα, αλλά κάνει αναφορά και στις διαδικασίες παραγωγής της κατοικίας. Το μοιρασμένο στοιχείο έχει ως προϋπόθεση την ιδιότητα ανάπτυξης των χρηστών-μελών του.

3 Article by Manuel de Sola-Morales, with the title Public Spaces, Collective Spaces, in Architectural Positions, Architecture, Modernity and the Public Sphere, SUN Publishers, 2009, first published in La Vanguardia, Barcelona, May 12th, 1992
4 http://bloggr.p2pfoundation.net/
5 Michel Bauwens, The Dharavi Slum in Mumbai: a case study in new p2p urbanism?, 23/10/2008

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collectivity do not come about as the result of their imposition by a higher authority, but are dynamic and emerge as the outcome of free choice and of the adaptability in the reaction of the population in any given situation in order to achieve their sustainability.

Another characteristic example is the case of Lagos where the Western model rationalisation in the organization of infrastructures and social life of the city was rejected by the community and was used as a mere backdrop for the continuation of daily activities in the city. What is paradoxical with Lagos is that despite the dearth of infrastructures and organization, it continues to prosper as much demographically and productively as economically, thus enabling its current population of almost 15 million to sustain themselves. The developmental course of Lagos was mainly based on a flexible and collective way of space management, where specific property borders do not apply since such boundaries are re-defined and re-negotiated, depending on the particular laws and taxation currently in effect, as well as depending on the claims and the interests of each user. Consequently, even if the distinction between public property, public infrastructures and private property exists, their in between borders remain fluid and negotiable.

Similarly, borders between private properties and streets, as well as the street space itself are being taken over by a market of secondary industry and provision of services. The motorway is correspondingly being turned into a fully negotiable, collective, productive space, which underpins social transactions. In this way, transportation infrastructures are being transformed into a fluid, shared space of vehicles and persons, where movement, stillness, trade, transactions and services take place, and persons and interests coexist in the same space in harmony.

The growth and viability in Lagos reveal the flexible character that different types of collectivity development present in multiple levels. Therefore, we could refer to the development of collective spaces that emerge either from the negotiable property border, or as the short-term occupation of public property (infrastructures) to serve private interests. Furthermore, collectivity also appears in the way/ production process of these spaces, and the realisation of dynamic sharing is based on the freedom of choice of their users as well as their desire to adjust these spaces to suit their needs.

Therefore, on the basis of the initial question and the examination of the topic above, the following questions arise:

6 Rem Koolhaas, Stefano Boeri, Sanford Kwinter, Nadia Tazi, Hans Ulrich Obrist, Mutations, Actar, 2001

C: INVITED TEXTS + PROJECTS

DOCTORATE STUDENT ACTIVITIES: COLLECTIVE INTELLIGENCE | GRIGORIS KALNIS

mutations, Actar, 2001

6 Rem Koolhaas, Stefano Boeri, Sanford Kwinter, Nadia Tazi, Hans Ulrich Obrist, Mutations, Actar, 2001
Is it possible that the implementation of the P2P idea can be related to the creation of open, negotiable borders in regards to land and property ownership? Would the development of the new adjustable borders be based on people’s right to use space, or would it incorporate the manner of use as well?

In this case, how exactly would the user contribute to the maintenance, reinforcement and development of the shared space?

THE DEVELOPMENT OF NEGOTIABLE BORDERS

The concept of sharing opens up new avenues in the possible approaches to many contemporary issues of a political, economic, social and moral nature, which dominate everyday life, by laying great emphasis on the dynamic relations which are developed among the contributing parties.

This is necessary because the process of sharing per se presupposes the participation of each and every one of the parties contributing to the process by relinquishing a portion of their property (be it tangible or abstract) as well as by taking action to sustain and reinforce the community as a whole. Therefore, sharing constitutes an ‘open’ process which is rooted in the ongoing negotiation of its members. Hence, the concept of sharing is tantamount to collectivity development through the transformation of individual boundaries within a malleable, negotiable framework.

In turn, the collective space that emerges as the outcome of this process can function as the field where the confrontation with differences, contrasts, conflicts will take place, but at the same time it can prevail as the field where shared characteristics and similarities will be identified due to the coexistence of diverse factors and situations. As a result, a happy medium will be achieved, or a unique and unexpected entity will come into existence.

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INTRODUCTION
The presented design concept of adaptable dual control systems raises the issue of the code-dominated capacity design for seismic resisting structures and the related philosophy of conventional seismic design. When traditionally conceived structures are subjected to moderate to severe earthquakes, they are expected to remain in the elastic range, with all stresses well below yield levels. The seismic input energy is concentrated to specially detailed, ductile plastic hinge regions on the primary beams and columns of the frame structures. Inelastic behavior in these regions, while able to dissipate substantial energy, results often to significant damages of the structural members. Although these regions may be well detailed, their hysteretic behavior degrades with repeated inelastic loading cycles. By considering the actual dynamic nature of the earthquake phenomenon, more dramatic improvements in seismic resisting methods, can be realized though. Seismic control members can be properly designed to develop an adaptable response behavior for any targeted stiffness and ductility, instead of relying on their inherent property of ductility.

In recent developments, buildings are usually stiffened for preventing seismic damage. Stiff bracings add stiffness and damping to the structures, they reduce inter-storey drifts, but they increase floor accelerations. Flexible buildings instead produce large displacements and small accelerations. The investigation of control structures that would adapt to the seismic demands becomes internationally increasingly significant. As an extension to the classical approach of seismic control design and retrofit, the method of adding mechanical devices on frame structures...
that would passively absorb and dissipate the seismic energy, has already proven to be a reliable and effective strategy, Fig. 1.

ENERGY DISSIPATION SYSTEMS

A number of energy dissipation devices has been developed and tested since the late 1990’s [1, 10]. The main advantage of such mechanical devices is that they make the seismic damage predictable and also easy to recover. They are usually attached to bracings of frames to deform and dissipate energy by different means such as: velocity dependent motion, i.e. motion of a piston or a plate within a viscous fluid (viscous dampers), or viscoelastic action in polymeric materials (viscoelastic dampers) Fig. 2, and displacement dependent motion, i.e. sliding friction (friction dampers), or yielding of mild steel (metallic dampers), Fig. 3. The ability of mild steel to dissipate energy through inelastic deformations is utilized in the proposed control systems [11].

Energy dissipation devices may be placed in selected floor openings and in different configurations. The devices require minimum maintenance and offer a reliable solution, while they are able to easily adapt to architectural and functional needs of the building, Fig. 4. Whereas the most significant advantage is that the composition leads to a concentration of energy in the specified objective areas and therefore the plastic displacements in regions away from the frame members, some weaknesses of the approach restrain their broad application. High cost, disruptions during construction, heavy members, increase of the primary

ΣΥΣΤΗΜΑΤΑ ΑΠΟΣΒΕΣΗΣ ΕΝΕΡΓΕΙΑΣ

Ένας αριθμός από ειδικά στοιχεία απόσβεσης ενέργειας έχουν αναπτυχθεί και δοκιμαστεί από το 1990 [1, 10]. Κύριο πλεονέκτημα των μηχανικών αυτών στοιχείων, είναι ότι καθιστούν προβλέψιμη την σεισμική βλάβη και επίσης εύκολα επισκευασμένη. Προσαρτώνται συνήθως στους συνδέσμους πλαισίων με στόχο να παραμορφώθουν και να απορροφήσουν ενέργεια με ποικίλους τρόπους, όπως διατάξεις κίνησης εξαρτώμενης από την ταχύτητα, π.χ. κίνηση ενός εμβόλου ή μιας επιφανειακής πλάκας εντός ιξώδους ρευστού (ιξώδεις αποσβεστήρες), ή βισκοελαστική δράση σε πολυμερή υλικά (βισκοελαστικοί αποσβεστήρες), Εικ. 2, και διατάξεις κίνησης εξαρτώμενης από την σχετική μετακίνηση, π.χ. τριβή ολόθρησης (αποσβεστήρες τριβής), ή τη διαρροή μαλακού χάλυβα (μεταλλικοί αποσβεστήρες), Εικ. 3. Η πρόταση εκμεταλλεύεται την ικανότητα του μαλακού χάλυβα να διαρρέει ανελαστικά με μόνιμες παραμορφώσεις, αποσβένοντας έτσι ενέργεια [11].

Τα στοιχεία ενεργειακής απόσβεσης μπορούν να τοποθετηθούν σε επιλεγμένα φατνώματα σε κάθε όροφο και με διαφορετικές διαμορφώσεις. Τα στοιχεία απαιτούν ελάχιστη συντήρηση και προσφέρουν μια αξιόπιστη λύση, ενώ ταυτόχρονα μπορούν και προσαρμόζουν εύκολα στις αρχιτεκτονικές και λειτουργικές ανάγκες του κτιρίου. Εικ. 4. Η σύνθεση υποτελείται από την καθοδήγηση της συγκέντρωσης ενέργειας και επομένως και των πλαστικών παραμορφώσεων σε περιοχές μακριά από τα μέλη του πλαισίου. Εντούτοις, οι πλαστικές αυτές διαμορφώσεις εξαπλώνονται με χαμηλά ποσοστά ενέργειας, επομένως και των πλαστικών παραμορφώσεων σε περιοχές μακριά από τα μέλη του πλαισίου. Εντούτοις, λόγω οιονόμων διαφορών δεν έχει εξαπλωθεί η ευρεία εφαρμογή της.
system's stiffness, acceleration and input seismic energy, residual deformations and minor hysteretic loops are sometimes in this context disadvantageous.

**KINETIC CONTROL MECHANISMS**

Kinetic control mechanisms, systematically developed and investigated at the Department of Architecture at the University of Cyprus, describe an alternative idea of seismic control for adaptation to lateral dynamic excitations on moment resting frames [5, 7-9]. The control concepts are based on the addition of members that are able to develop a kinetically activated mechanism. Strength and stiffness demands for these supplemental secondary control members are relatively small. Both high flexibility and energy absorption comprise a rational option for the design criteria of the new systems.

Three similar systems were traced in the latest literature review. In the first system, the energy dissipation potential of frame structures is effected by the integrated Pall-Marsh modified friction mechanism [6]. The control system consists of an articulated quadrilateral with steel dissipaters, connected through tendons to the frame joints. The second control system consists of eccentrically connected elastic cables and a central energy dissipater working with cyclic bending of steel plates [2] and the third control system, of a friction damping mechanism [3], Fig. 4. All control systems developed concentrate on the optimal design of the section of the damper used through analytical and experimental studies.

**ADAPTABLE DUAL CONTROL MECHANISMS**

The design of adaptable dual control mechanisms is analytically investigated. The principle mechanism may be integrated within frame structures and it consists of tension-only bracings that form a kinetically closed circuit and a hysteretic damper [4]. The control mechanism provides specific safety levels for strong earthquakes. The control members participate in the energy dissipation process δυσκαμψίας του συστήματος, της επιτάχυνσης και της σεισμικής ενέργειας που εισάγεται στο σύστημα, οι παραμένουσες παραμορφώσεις και οι μικροί μη ικανοποιητικοί βρόγχοι υστέρησης είναι μερικές φορές μειονεκτικά στα πλαίσια αυτής της θεώρησης.

**ΚΙΝΗΤΙΚΟΙ ΜΗΧΑΝΙΣΜΟΙ ΕΛΕΓΧΟΥ**

Κινητικοί μηχανισμοί ελέγχου, οι οποίοι έχουν αναπτυχθεί και διερευνούνται συστηματικά στο Τμήμα Αρχιτεκτονικής του Πανεπιστημίου Κύπρου, αποτελούν μια εναλλακτική ιδέα σεισμικού ελέγχου, με στόχο την προσαρμογή σε οριζόντιες δυναμικές διεγέρσεις στερεών πλαισίων [5, 7-9]. Οι ιδέες ελέγχου βασίζονται στην προσθήκη μελών, τα οποία είναι ικανά να αναπτύσσουν ένα μηχανισμό που ενεργοποιεί κινητικά. Οι απαιτήσεις αντοχής και δυσκαμψίας γίνονται με ελαφρά μικρές. Τόσο το ψηλό επίπεδο πλαστιμότητας, όσο και η απόσβεση ενέργειας αποτελούν ορθολογιστικά κριτήρια σχεδιασμού των νέων συστημάτων.

Εντοπίστηκαν τρία όμοια συστήματα στην πιο πρόσφατη βιβλιογραφία. Στο πρώτο σύστημα, η δυνατότητα απόσβεσης ενέργειας επηρεάζεται από τον ενσωματωμένο ελαφρά τροποποιημένο Pall Marsh μηχανισμό τριβής [6]. Το αναφερόμενο σύστημα αποτελείται από χαλύβδινους μεταλλικούς αποσβεστήρες που συνδέονται μέσω συνδέσμων στους πλαισιακούς κόμβους. Το δεύτερο σύστημα περιέχει ελαστικά, εκκεντρικά συνδεδεμένους τένοντες και ένα αποσβεστήρα ενέργειας στο κέντρο, ο οποίος εργάζεται με την επαναλανθασσόμενη κάμψη χαλύβδινων πλακών [2], και το τρίτο σύστημα, ένα μηχανισμό απόσβεσης μέσω τριβής [3], Εικ. 4. Όλα τα αναπτυγμένα συστήματα συγκεντρώνουν την προσπάθεια στο βελτίστο σχεδιασμό της διατομής του αποσβεστήρα διεξάγοντας αναλυτικές και πειραματικές μελέτες.

**ΠΡΟΣΑΡΜΟΣΙΜΟΙ ΜΗΧΑΝΙΣΜΟΙ ΔΥΑΔΙΚΟΥ ΕΛΕΓΧΟΥ**

Ο σχεδιασμός προσαρμοσίμων μηχανισμών δυαδικού ελέγχου διευρεύνεται αναλυτικά. Ο βεθειώδης μηχανισμός μπορεί να ενσωματώνει εντός πλασιακών κατασκευών και αποτελείται από εφελκυόμενους αποσβεστήρες και κλειστό αποσβεστήρα [4]. Ο μηχανισμός ελέγχου παρέχει συγκεκριμένα επίπεδα ασφάλειας για δυνατούς σεισμούς. Τα μέλη ελέγχου συμμετέχουν στη διαδικασία απορρόφησης ενέργειας με σταθερό τρόπο για ένα μεγάλο αριθ-
in a stable manner for a large number of strong excitation cycles, without coupling with the elastic primary structure. Duality in their performance is succeeded since all normal loads are managed by the primary frame and the earthquake loads by the integrated bracing-damper mechanism. The basic structural behavior of the proposed system is outlined discussing the following focal issues: scale and size of structural components, the impact of the bracings configuration, design approach views, energy concept, performed drift and response acceleration limits, stiffness increase effect, construction details of the passive control system.

When the dual mechanism is subjected to earthquake loads, an eccentrically placed disc at the main joint region rotates and it drags along the pretensioned bracing cables, inducing relative deformations to the integrated hysteretic damper. This describes the kinematics of the proposed system in all the configurations, when the frame translates laterally in a half cycle of seismic movement. When the translation changes to the opposite sense, the same procedure is repeated. As soon as the motion between the dampers connection points takes place, dissipation of the seismic input energy initiates. Figure 5 shows three possible applications of the control mechanism [7-9].

The conceptual design principles are mastered by the dual property that generates the form of the systems: the bracing members form a closed polygon shape; ideally, the reactions from the added control device on the primary frame are almost neutralized due to the closed circuit of the bracing, i.e. the elongation of a bracing cable in one sense is equal in magnitude to the contraction of μό επαναληπτικών κύκλων φόρτισης ισχυρών δονήσεων, χωρίς σύζευξη με την ελαστική πρωτεύουσα κατασκευή. Η δυαδικότητα κατά την απόκρισή τους επιτυγχάνεται εφόσον όλα τα στατικά φορτία αναλαμβάνονται ξεχωριστά από το πρωτεύουσο πλαίσιο και τα σεισμικά από το ενσωματωμένο μηχανισμό συνδέσμων-αποσβεστήρα. Η βασική δομική συμπεριφορά του προτεινόμενου συστήματος υστερογραφείται, συζητώντας τα ακόλουθα βασικά θέματα: κλίμακα και μέγεθος των δομικών στοιχείων, η επίδραση του σχηματισμού των συνδέσμων, απόψεις προσέγγισης σχεδιασμού, ενεργειακή θεώρηση, όριο μετακινήσεων και επιταχύνσεων κατά την απόκριση, επίδραση της αύξησης της δυσκομβίας, κατασκευαστικές λεπτομέρειες του συστήματος παθητικού ελέγχου.

FIG. 5 ADAPTABLE DUAL CONTROL SYSTEM 1, 2, 3
ΕΙΚ. 5 ΠΡΟΣΑΡΜΟΣΜΕΝΟ ΣΥΣΤΗΜΑ ΔΥΑΔΙΚΟΥ ΕΛΕΓΧΟΥ 1, 2, 3

Όταν ο δυαδικός μηχανισμός υπόκειται σε σεισμικά φορτία, ένας δίσκος, έκκεντρα τοποθετημένος στην περιοχή του κυρίως κόμβου, στρέφεται και παρασύρει μαζί του τους προεντεταμένους τένοντες, προκαλώντας έτσι σχετικές μετακινήσεις στ’άκρα του ενσωματωμένου υστερετικού αποσβεστήρα. Αυτή είναι η περιγραφή της κινηματικής λειτουργίας του προτεινόμενου συστήματος σε όλους τους σχηματισμούς, όταν το κυρίως πλαίσιο μετακινείται οριζόντια στο μισό κύκλο της σεισμικής φόρτισης. Η ίδια διαδικασία επαναλαμβάνεται, όταν η μετακινήση αλλάζει φορά. Μόλις λάβει χώρα η κίνηση ανάμεσα στα άκρα του αποσβεστήρα, αρχίζει η διαδικασία απόσβεσης της εισαγόμενης στο σύστημα ενέργειας. Η εικόνα 5 παρουσιάζει τρεις πιθανές εφαρμογές του μηχανισμού ελέγχου [7-9].

Οι αρχές σχεδιασμού των προσαρμοσμένων συστημάτων κυριαρχούνται από την ιδιότητα της δυαδικότητας: οι σύνδεσμοι σχηματίζουν ένα γεωμετρικά κλειστό πολύγωνο και σε ιδεατή περίπτωση εξατάσεις αυτοί οι αντιδράσεις του προσθήκη του στοιχείου ελέγχου στο κυρίως πλαίσιο σχεδόν αλληλοαναιρούνται, δηλ. η επιμηκύνση του ενός εφελκυόμενου συνδέσμου κατά την ενδεκανύωνη φορά ισούται με το μέγεθος της σύνθλιψης του άλλου που ακολουθεί
the other cable that follows the opposite sense. Therefore the design objective of all ADCS configurations is based on achieving predefined performance levels of damage control, through the property of deformation rather than stiffness that is traditionally valid.

**OPTIMAL DESIGN PARAMETERS AND GUIDELINES**

The dual systems developed have been investigated in their dynamic behavior, whereas a typical geometry was assigned for the primary frame. The parametric analysis conducted verified that the adaptable dual control systems behavior is governed by the hysteresis of the incorporated damper that is responsible for the respective energy dissipation. The optimization method implies the selection of the maximum deformation and yield strength for the selected damper plates under the indicated hysteretic behavior modeled by the Bouc-Wen plasticity model of hysteresis. Three characteristic parameters were found to control the response: the device yield force, the device initial elastic stiffness and the braces elastic stiffness.

Following recommended design guidelines, the integrated hysteretic damper is characterized by the eligible stiffness and ductility levels. The bracing configurations of the systems enable that the damper plates yield before any other member of the system. Derived diagrams may be used to define the targeted energy dissipation, through the selection of a single Energy Toughness Indicator value, Fig. 7. The report analysis is specific and provides extensive and prescriptive criteria as shown diagrammatically or in tables.
Το ενσωματωμένο στοιχείο χαρακτηρίζεται από τα επιθυμητά επίπεδα δυσκαμψίας και απόσβεσης. Οι σχηματισμοί των συστημάτων καθιστούν δυνατό το γεγονός ότι τα ελάσματα απόσβεσης διαρρέουν πριν από οποιοδήποτε άλλο μέλος του συστήματος. Τα διαγράμματα, τα οποία έχουν παραχθεί, μπορούν να χρησιμοποιηθούν για τον καθορισμό της επιθυμητής απόσβεσης ενέργειας, μέσω της επιλογής μιας τιμής του Δείκτη Απόσβεσης, Εικ. 7. Η διαστασιολόγηση του αποσβεστήρα βασίζεται στην στοχευόμενη υστερητική ενέργεια, Εικ. 8. Η αναφορά της ανάλυσης είναι συγκεκριμένη και παρέχει εκτεταμένα και περιγραφικά κριτήρια όπως φαίνεται σε διαγράμματα ή σε πίνακες.

ΣΥΜΠΕΡΑΣΜΑΤΑ
Στην παρούσα έρευνα εισάγεται εναλλακτικά μια καινοτομία στην τεχνολογία παθητικού σεισμικού ελέγχου πλαισιωτών κατασκευών για σεισμική ασφάλεια. Τα συστήματα τα οποία έχουν αναπτυχθεί περιέχουν ένα αποσβεστήρα υστέρησης από ελάσματα χάλυβα και συνδέσμους από συρματόσχοινα κλειστού κυκλώματος. Εξετάζονται τρία παραδείγματα πιθανόν διατάξεων του συστήματος ελέγχου μέσα από όλα τα στάδια της έρευνας- οικοδομική ανάπτυξη, επαλήθευση σεισμικής απόκρισης και δομικό σχεδιασμός.

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CONCLUSIONS
In the present research a technologically innovative alternative concept of passively controlled frame structures is introduced for earthquake safety. The developed dual control systems consist of a hysteretic damper of steel plates and cable bracings with closed circuit. Three examples of possible configurations of the control system are examined through all stages of the research – construction development, verification of earthquake performance and structural design.

ENDNOTE / ΥΠΟΣΗΜΕΙΩΣΗ
The Department of Architecture at the University of Cyprus organized a one-day symposium in the memory of Pefkios Georgiadis on October 13th of 2007. The topic was “Aspects of development and knowledge society” and it contemplated the multifaceted relationships between the built environment and the formation of knowledge societies. Professors Spyros Polllalis (Harvard University) and John Stallmeyer (University of Illinois at Urbana-Champaign) were the main speakers. Also, other discussants (Glaukos Constantinides, Caren Georgiadou, Viron Ioannou and Theocharis David) placed the topic within the architectural/urban realities in Cyprus, thus providing the opportunity for a critical discussion on both local and global aspects. Professors Marios Phocas and Panayiota Pyla moderated the two discussion sessions.

The Rector of the University of Cyprus, Stavros A. Zenios; Nicosia Mayor Eleni Mavrou; and the Ministry of Education and Culture representative, Stelios Charalambous, offered introductory remarks.

The conference was organized by the Department of Architecture at the University of Cyprus in collaboration with the Cyprus Architects Association, the Cyprus Civil Engineers and Architects Association and the Cyprus Scientific and Technical Chamber. Associate Professor of Architecture Panayiota Pyla, coordinated the event. The event was also supported by the Anastasios G. Leventis Foundation, the Ministry of Education and Culture and Nicosia Municipality, and was under the auspices of the University of Cyprus.
INTERNATIONAL CONFERENCE: “LIMINAL ZONES”

Socrates Stratis, Angela Melitopoulos

Territories as boundaries were the topic of a discussion between architects, researchers and professionals from Cyprus and abroad representing various disciplines, which aimed at investigating the interdisciplinary role of both visual culture and architecture in liminal contexts. Dr. Socrates Stratis, architect, urbanist and assistant professor of Architecture at the University of Cyprus, talks to journalist Christina Skordis about the architect’s public role as outlined in the context of the international conference on Liminal Zones. (published in greek, in “Ysterographo”, “Phileleftheros”, 2009)

Any attempt to grasp the rapid territorial transformations of the twenty-first century brings into view a series of shifting landscapes and boundaries, which in turn points to an unremitting struggle for setting new boundaries through conflict and exclusion. The many forms of mobility and migration that the process of globalization has encouraged affect material environments as much as social and psychological borders. In this context Cyprus acts as an EU frontier. The aim of this conference was to explore such liminal spaces with a special focus on Cyprus and the Middle East.

How are these liminal spaces constructed and controlled and what would an interdisciplinary view of them imply? Who is in charge of their organization and management? What actual events on the ground can set off meaningful negotiations regarding such “zones in the making”? How do liminal spaces relate to the broader debate about borders in contemporary urban environments? How does the recurring fragmentation and reassembly of liminal spaces shape contemporary urban societies?

“Liminal Zones”, a roundtable seminar, was a first step in answering several of these questions. Its aim was to probe the interdisciplinary roles of visual culture and architecture across such territories, as well as the fragmentation of boundaries in public space.

The conference was organized by Socrates Stratis, professor of architecture at the University of Cyprus, and Angela Melitopoulos, an architect and researcher at the same institution. It was co-organized by the Department of Architecture and the Faculty of Engineering at the University of Cyprus, as well as by the Centre for Research Architecture at Goldsmiths College, University of London, and the Matrix program at the University of East London. Funding was provided by the Council for Reconstruction and Resettlement.

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The seminar was hosted at the Department of Architecture, UCY, on Ledras St. at the center of Nicosia and at the Goethe Institute, on the UN buffer zone next to the Ledra Palace Hotel, while it brought on Ledras St. at the center of Nicosia and at the Goethe Institute, on the UN-neutral zone. The seminar was hosted at the Department of Architecture, UCY, Dr. Socrates Stratis gives us an overview of issues discussed at the conference.

**What was the focus of the conference?**
Cyprus is a compelling case especially as regards the movement of migrating populations and the drastic shifts that alter the urban landscape. It is a part of Europe, though to Europe it remains largely unfamiliar. Many efforts are currently being made in the direction of a rapprochement between the two. The conference itself aimed at building networks of people sharing common interests and concerns. It comprised four sections, each with a roundtable discussion that brought together researchers from Cyprus and abroad whose work deals with issues arising from liminal realities, as well as professionals from a range of different fields that have a personal experience of what it means to mean to work in such contexts. The main goal was to produce new material and to find in the content of discussions an incentive for further action.

**What were the issues discussed?**
Aristide Antonas (architect, assistant professor of architecture, Volos School of Architecture, University of Thessaly, Greece) talked about the use of technology in managing water resources in a divided city, presenting a technological assessment of the water networks in either of Nicosia’s two sections. John Palmesino (architect, Goldsmith’s College) explored the notion of UN neutrality, attempting an interpretation of the role of buffer zones, of the rules governing the operation of such zones and of how former borders become neutralized once included in these zones. Palmesino also presented various perceptions of the meaning of neutrality and of how the notion is used in the context of political strategies that target the experience of everyday life. He referred among other things to the notion of political neutrality as a metaphor for the experience of everyday life.

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Now we are at home. But home does not preexist: it was necessary to draw a circle around that uncertain and fragile center, to organize a limited space.

Locations of the event:
01. University of Cyprus, department of architecture, school of engineering.
02. Goethe Institute, Nicosia

CPU - Cyprus. Cyprus. Cyprus.

Liminal Zones
Nicosia, Cyprus
November 5, 6, 7, 2008

A model for exchange and production of diverse methodologies and discourses and a platform that will be continued in the future.

The seminar will take place within the Department of Architecture (University of Cyprus) and the Goethe Institute.

This seminar proposes to engage in several rounds of discussions and connections in liminal spaces. As a result, we can explore the interconnected roles of visual cultures and the interconnections between public. The forum will act as a platform for artists, architects, and urban theorists to engage in transformative and productive strategies and ideas focusing on the current and future conditions of contemporary public spaces.

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Liminal Zones
Cyprus 2008
Nicosia 5-7 of November 2008
organized by Socrates Stratis (UCY) & Angela Melitopoulos (UEL Goldsmiths)
Co-organised by:
Department of Architecture, School of Engineering, University of Cyprus (UCY), Matrix East London, University of East London, Centre for Research Architecture, Goldsmiths College, University of London, Reconstruction and Resettlement Council, Cyprus (RRC)
Funded by:
Reconstruction and Resettlement Council, Cyprus (RRC)
Supported by:
Goethe Institute Nicosia, Nicosia Municipality, Pharos Trust
Project Co-ordinator: Pavlina Paraskevaidou

Wednesday November 5
9.00 - 11.00 (Dept. Arch.)
Introduction: S. Stratis
Keynote: Eyal Weizman
Postscript: Angela Melitopoulos

11.30 - 14.00
Guided Tour of south part of Nicosia by Yiannis Papadakis
Lunch break 1 hr

15.00-18.30 (Dept. Arch.)
Roundtable 01
INFRASTRUCTURE AND NEGOTIATION IN LIMINAL ZONES
19.00-20.00 (Dept. Arch.)
Cocktail by Nicosia Municipality

Thursday November 6
10.00 - 13.00
Guided Tour of north part of Nicosia by Mete Hattai
Lunch break 1-2 hrs

15.00 - 18.30
Roundtable 02 (Dept Arch.)
THE BORDER OF THE POLITICAL 1
PROPERTY/MIGRATION/ARCHIVES

20.00 - 22.30 (Goethe Institute)
Screenings on for future projects

Friday November 7
10.00 - 13.30 (Goethe Institute)
Roundtable 03
THE BORDER OF THE POLITICAL 2
PROPERTY/COLLECTIVE MEMORY/ARCHIVES

17.00 - 21.00 (Goethe Institute)
Roundtable 04
PUBLICNESS IN LIMINAL ZONES
22.00
Party

Roundtable 01
INFRASTRUCTURE AND NEGOTIATION IN LIMINAL ZONES
Moderator: EYAL WEIZMAN
Presentation:
Aristide Antonas
Nicosia Water Tanks
Key-log:
Giorgos Petridou
Nicosia Master Plan
Key-log:
Ali Guralp
Nicosia Master Plan
Presentation:
John Palmesino
Cyprus and the World without Borders
Key-log:
Philippe Zourgane
Free Zones
Key-log:
Munevver Ozgur
The Pyla Case
Key-log:
Armín Linke
Deserted Islands
Discussants:
Nicolaides (RC)
Panayiotis Pyla (UCY)

Roundtable 02
THE BORDER OF THE POLITICAL 1
PROPERTY/MIGRATION/ARCHIVES
Moderator: JOHN NASSARI
Presentation:
Florian Schneider
Imaginary Property / Landmarks
Key-log:
Angela Melitopoulos
The Politics of Migration and the Cyprus Problem
Key-log:
Ines Schabes:
The Working Archive
Presentation:
Viclos Trimikinitis
The politics of Migration and the Cyprus problem

Roundtable 03
THE BORDER OF THE POLITICAL 2
PROPERTY/COLLECTIVE MEMORY/ARCHIVES
Moderator: YIANNIS PAPADAKIS
Presentation:
Rebecca Bryant
The Spoils of History
Key-log:
Fevzi Ozersay
Memory and Reconciliation
Presentation:
Eyal Sivan
The Common Archive
Violence and Perpetrators in Israel/Palestine
Key-log:
Celine Condorelli
Common Use
Key-log:
Socrates Stratis
April 2003 Experience of Opening Checkpoints
Discussants:
Mete Hattai

Roundtable 04
ARCHITECTURE: CONSTRUCTING PUBLICNESS IN LIMINAL CONDITIONS
Moderator: ANGELA MELITOPoulos
Presentation:
Pelin Tan
Neighborhood Resistances and Possibilities of Counter-Cultural Spaces in Istanbul
Presentation:
Socrates Stratis
Public Role of the Architect in Liminal Conditions
Key-log:
Manuel Herz
Key-log:
Maria Loizidou
AA+U projects
Key-log:
Rana Zinchi
On leaps faith international exhibition, 2005
Key-log:
Future projects, Liminal memory zones
Discussants:
Gaston Neocleous (RC)
Christos Hatzichristos (UCY)

HAIM BRESHEEN presents:
the Matrix lab (10 min)
JOHN NASSARI presents his projects:
In-between, the Cyprus problem, Palestine (15-20 min)
ANGELA MELITOPoulos presents:
The collaborative media project
timelines and The Blair of the Possible (30 min)
EYAL SIVAN presents:
“The Archive perpetrators and victims” and his film “Peace with no Return?” (60 min)
things to how the Russian flag was planted in the North Pole as a means of determining a border and claiming control over a certain territory. Philippe Zorgane discussed the African example of “free zones.”

So, for one, the seminar aimed at studying the situation in Cyprus by placing it in a wider context. Issues that are widely believed to be specific to the experience of Cyprus suddenly appear to be not too far from that of the North Pole, of Finland, Russia or Ceouta. To look for parallels is the only constructive way of examining the case of Cyprus. Eyal Weizman, for example, showed in his study of Israeli policy on settlements that there is a direct link between political strategy and the aim of controlling a given territory. It is not by means of checkpoints and the military that you control a given space, but by means of creating settlements at strategic locations where you may establish political control.

There were also tours around both parts of Nicosia, where space was examined through the social structure of buildings. Tours in the southern and northern parts of the city were conducted by Yannis Papadakis and Mette Hattay respectively.

The seminar also looked at property issues from a wide perspective. Florian Schneider discussed image and property. Speakers participating in this roundtable discussion also included Meletis Apostolides and Constantinos Kantounas, who analyzed the issue of property from a legal perspective offering their own definition of the archive and of what it signifies. As John Palmesino mentioned in the first roundtable discussion, Apostolides claims his property in Lapethos on the basis of official land registers. It is the existence of such land register archive that in fact, proves the existence of such property and validate therefore any property claims. The seminar also included an extensive examination of the issue of migration and of the inadequacy of state policy in dealing with immigrant populations. This was the topic of Angela Melitopoulos’ paper. Melitopoulos is an artist and filmmaker whose work explores immigrant memory and attempts to explain how memory works and what it means to those who are displaced, beginning with an investigation of the concepts of memory and habitation. Following this, Rebecca Bryant focused on the issue of war spoils, referring in particular to the objects that Turkish Cypriots found in the Greek Cypriot homes into which they moved after the invasion, referring in particular to the objects that Turkish Cypriots found in the Greek Cypriot homes into which they moved after the invasion, the Greek Cypriot homes into which they moved after the invasion, the Greek Cypriot homes into which they moved after the invasion, the Greek Cypriot homes into which they moved after the invasion, the Greek Cypriot homes into which they moved after the invasion, the Greek Cypriot homes into which they moved after the invasion. Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi, Angela Melitopoulos, the eikakastiko kinematograferi. Rebecca Bryant in the symposium, anapherehtise to the theme lafrofy - antikeimeno, milawnta gia ta antikjeimena pio oi Tourkokyprioi brhkan sta spita twn Ellinokyprian me tina eisbola kai ta syvaothima pata to auto dimourghrhtan kai to po to antikeimenata auta diaphulakhtan gia tosa chronia.

Telo, h Pelin Tan, koinwniolagos kai idiorfiko tekhngos apo tina Kwnstantinopoli, milwe gia totheme aktibismou hevetos po paradoxh tata toma, ta otopia anagkeushtan na egkataleivoun ta spita tous, parousioudan paraideigma apo biaies metakinseis plhthumwn en periochis tis Kwnstantinopoli.

Oriakies katastases dein uparqhn telika mono stin Kiprou, etoi dein einai;

Uparqhen katastases pou pisteume oti ophiroyn monon to kypriako cheiro kai kanvnon alla. Se antithese omoi autou pio diaphane, oi orfikoi charoi apostelwn meros tis pragmatikotitas twn plieiston megaloypoleon. Se polles euripaiakes polies dhmi-
So it becomes clear then that liminal zones are not only to be found in Cyprus, right?

There are concerns that we thought were particular to Cyprus alone, when in fact turns out that liminal spaces, for example, are part of the reality of most megacities. In many European cities there are communities confined within a border, where access requires a special permit and entrance is through a guarded gate. It is groups of a distinct social class or age that usually form these communities. In other words, these are enclosed spaces that create conditions of isolation. Therefore, Cyprus becomes the centre of attention for an international community of scholars interested in exploring the experience of liminal spaces. Once we stop looking at the dead zone in a spirit of nostalgia, we realize that a lot of constructive research can be based on the case of Cyprus, which can in fact be paralleled with other areas that have had similar experiences.

What was the conference’s main conclusion?

The role of the architect in no longer one-sided; architects belong to a larger scientific community that includes sociologists, anthropologists and visual artists among others. Conversely – and this I would say is another conclusion – the architect needs to be more than just a designer of buildings; architectural practice has to start questioning how society uses space to establish control, to permit or forbid things. Therefore the architect’s role becomes increasingly critical. Eyal Weizman’s analysis of a specific urban environment, for example, was embedded in a critique that concerned a larger system. This kind of material can also be used to exert political pressure. In this spirit, the seminar also included a presentation of the work of AA+U (Architecture, Art and Urbanism), an interdisciplinary platform for exploring the role of the architect as member of a larger community of professionals from diverse fields who share common objectives and ways of acting in public space. Interestingly enough, many of the works presented at the September 2008 edition of the Venice Biennale of Architecture were actually concerned with the architect’s public role. It is no accident that Aaron Betsky, the Biennale’s artistic director, remarked that the architect should be, first and foremost, a good citizen and that is exactly what architects must be trained in.

For more information on conference participants, visit: http://liminalzones.kein.org

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Landscape architecture is a critical locating tool that allows us to understand the scale and context of our interventions as architects. It facilitates our comprehension of the complexity of scale in a completely new dimension which architecture alone cannot carry. The landscape is mutable over time and the ‘places’ we make are fragments of this changing territory. Our interventions allow us to make and remake a cultural mark upon the landscape.

Through the examination and definition of the idea of enclosure we begin a historical journey examining the landscape from a perspective of the most condensed unit in which the historical, functional and spatial complexities of the landscape are made manifest. From early Middle Ages through to the modern movement we examine the physical, economic, scientific and cultural changes that led to a change in the human perception and understanding of the landscape.

The investigation of the physical landscape allows us to measure, understand and manipulate it positively. As well as learning about the physics of the ground and plant types we understand how to use physical elements to express the essence of the site. The most critical aspect of this study is about understanding and creating the groundwork that allows us to sustain, exploit and maintain the physical dynamic, and at the same time allow for the interaction and support of a diversity of human uses.

With the examination of different scales of both rural and urban interventions, the lectures build up a knowledge base of analytical tools making a cultural and physical analysis of various environments. A composition of recording, and ‘scaling’ of site characteristics allows students to formulate a way of looking at the landscape.
LANDSCAPE ARCHITECTURE

2007-08, GIORGOS KALLIS
2007-08, ΓΙΩΡΓΟΣ ΚΑΛΛΗΣ
Outline: Introduction to the general principles of engineering development systems, following the classification and analysis of technical requirements based on international and local examples. Introduction to the principles of diffusion of heat, sound and electricity. Mechanical and electrical systems of buildings for architects. Efficiency of operation, analysis and design of assistive systems building, heating, ventilation, air conditioning, plumbing, electrical distribution system, lighting, vertical distribution and acoustics. Follows an energy plan with milestones to integrate engineering development systems of buildings and means of exchanging energy. Building applications of the above complement the theoretical area of the course.

Specific Objectives: Direct connection of course technical systems development with the direct object of architectural design creativity. Direct connection of architectural choices during the design to manufacturing limitations or other requirements. Understanding the basic principles of engineering development systems through the process of the same design of the building.
A: PROJECT BASED STUDENT WORK | ARH332 2007-09 | P. LAPIThIS

TECHNICAL DEVELOPMENT SYSTEMS

2008-09. DESPOINA PAPALOUKA, ELLADA MESVELIANI
2008-09, ΔΕΣΠΟΙΝΑ ΠΑΠΑΛΟΥΚΑ, ΕΛΑΔΑ ΜΕΣΒΕΛΙΑΝΗ
The course “Construction III” refers to the construction design of steel buildings. Based on the principles of integrated architectural design, an emphasis is given to the development of the structure and the construction elements. The introduction in the methodology of integrated design is followed by the morphological analysis of buildings, the development of structural systems and the construction design of the load bearing and non-load bearing building elements. The design refers at compositional level to all scales of construction, up to the scale 1:1. Case studies of the above supplement the theoretical area of the course.

In the Fall Semester 2007-08, the required Temporary Building Unit of the University of Cyprus was proposed, in the frame of exhibition activities of the University of Cyprus at different locations at the centre of Nicosia. The total area of the building accounts to 300 m².

In the Fall Semester 2008-09, the design of a Temporary Building Unit of Environmental Briefing was proposed, in the frame of dissemination activities for the ecological, environmental, historic and social value of central city areas by the Environment Service of the Ministry of Agriculture, Natural Resources and Environment. The building unit has a total area of 300 m².

The design proposals refer to integrated functional buildings that are composed of element parts of the lightweight steel structure and envelope. The development and the construction design of the load bearing and non-load bearing elements and connections favours the standardization of the structure and the possibility of a perspective extension of each building. The building façade in combination with the energy concept aims at securing visual transparency based on the proposed functionality of the spaces and comfort of the users in the interior of the building.
TEMPORARY BUILDING UNIT OF THE UNIVERSITY OF CYPRUS, FS 2007-08,
1-5 ANASTASIA AGGELIDOU, GIORINDA MOUCHO, CHRISTOS PASADAKIS, LOUISA SKORDI
6-8 MARA ANASTASIOU, CHRISTINA ARMOSI, GEORGE KALLIS, ANTONIA KYPRIANOU

ΕΦΗΜΕΡΗ ΚΤΙΡΙΑΚΗ ΜΟΝΑΔΑ ΤΟΥ ΠΑΝΕΠΙΣΤΗΜΙΟΥ ΚΥΠΡΟΥ, ΧΕ 2007-08
1-5 ΑΝΑΣΤΑΣΙΑ ΑΓΓΕΛΙΔΟΥ, ΓΙΟΡΙΝΤΑ ΜΟΥΧΟ, ΧΡΙΣΤΟΣ ΠΑΣΑΔΑΚΗΣ, ΛΟΥΙΖΑ ΣΚΟΡΔΗ
6-8 ΜΑΡΑ ΑΝΑΣΤΑΣΙΟΥ, ΧΡΙΣΤΙΝΑ ΑΡΜΟΣΙ, ΓΙΩΡΓΟΣ ΚΑΛΛΗΣ, ΑΝΤΩΝΙΑ ΚΥΠΡΙΑΝΟΥ
TEMPORARY BUILDING UNIT OF ENVIRONMENTAL BRIEFING, FS 2008-09
1-3 ANNA-KLARA BELTSISTA, IOANNA THEODOSIOU, NATALIE MITSIGGA, ELENI SPANOU
4-7 MARIA GABRIEL, ELENA GENNARI, DESPINA PAPALOUKA, MARIA TSAGGARIDES
ΕΦΗΜΕΡΗ ΚΤΙΡΙΑΚΗ ΜΟΝΑΔΑ ΠΕΡΙΒΑΛΛΟΝΤΙΚΗΣ ΕΝΗΜΕΡΩΣΗΣ, ΧΕ 2008-09
1-3 ΑΝΝΑ-ΚΛΑΡΑ ΒΕΛΤΣΙΣΤΑ, ΙΩΑΝΝΑ ΘΕΟΔΩΣΙΟΥ, ΝΑΤΑΛΥ ΜΙΤΣΙΓΓΑ, ΕΛΕΝΗ ΣΠΑΝΟΥ
4-7 ΜΑΡΙΑ ΓΑΒΡΙΗΛ, ΕΛΕΝΑ ΓΕΝΝΑΡΗ, ΔΕΣΠΟΙΝΑ ΠΑΠΑΛΟΥΚΑ, ΜΑΡΙΑ ΤΣΑΓΓΑΡΙΔΗ
This course in lecture/seminar format introduces students to key theoretical debates in architecture in the past fifty years, aiming to provide the historical and theoretical context for contemplating today’s theory and practice. The course combines topics from architectural theory, critical historiography of modern architecture, and cultural criticism. Selected topics covered: Architecture and mass-culture; Architecture and language, Phenomenology and techtonics; Architecture and bigness; Information era and its impacts; Politics of representation; Ideology of tradition; Gender politics; Architecture and ecology, Architecture and globalization.

Class discussions moved from the recent past to contemporary realities uncovering key historical references to today's architectural debates. The course is offered in the fifth semester of undergraduate studies. One of the assignments asked students to imagine having the opportunity to collaborate with one of the world-class architects-theorists we studied in class in order to enter a competition for the design of a library-archive on Modern Architecture in Cyprus. Each student had to explain the reasons for selecting the particular figure. Excerpts from two of these student projects are shown below.
EXCERPTS FROM THE ESSAY BY VICKY THEODOROU

“...Even if architecture has ceased to be considered a male profession par excellence; nevertheless, as Ann Forsyth points out in her article ‘In Praise of Zaha: Women Partnership and the Star System in Architecture:’ "women are moving slowly into architectural practice" and what’s more, their road to stardom is still very difficult, since, apart from Zaha Hadid, all the other famous women architects seem to have reached this position by the side of their husbands. Hence, Forsyth raises a few questions: Is the famous woman architect in debt to her husband’s support? Is it because of him that the woman architect has been able to fend off criticism more easily? Or is it, if only because of having a spouse, that her heterosexuality becomes evident; and as a result of their marital status, which neutralizes the “female architect” aspect, the element of “threat” that she might pose towards partners and clients is removed?

In this context, I found the collaboration that came about between two women in designing a building for the history of Modern Architecture interesting. Besides the fact that such a collaboration addresses the aforementioned gender issues and, by means of its nature, dissolves the allegation that women architects are dependant on a male presence; moreover, the archive's thematic deals with a Movement, which often demeaned the female nature by associating it with excessive sentimentality and weaknesses. (Decoration, for example, was strongly underestimated by a notable number of representatives of the Modern Movement and was often associated with a prejudice against female perception. By looking at photos of architectural spaces from that era, on the other hand, one realizes that women were frequently treated as passive objects, thus turning the female into a decorative element of the picture.)...

[...] Because our building will include material from the wider Eastern Mediterranean, its design by two women whose origins are from Cyprus and Iraq, raise questions surrounding ‘Orientalism,’ as described by Edward Said. In Orientalism, Said writes: “No one has ever devised a method for detaching the scholar from the circumstances of life, from the fact of his involvement (conscious or unconscious) with a class, a set of beliefs, a social position, or from the mere activity of being a member of a society.” Would the resulting design be any different if the architects involved were not immediately related to the site? If yes, how? Will our own sentimental attachment, however little, influence positively or negatively the final proposal?...”

ΑΠΟΣΠΑΣΜΑΤΑ ΑΠΟ ΤΗΝ ΕΡΓΑΣΙΑ ΤΗΣ ΒΙΚΥΣ ΘΕΟΔΩΡΟΥ

“...Αν και η αρχιτεκτονική έχει σταματήσει να θεωρείται αντρικό κατεξοχήν επάγγελμα, εντούτοις όπως αναφέρει και η Ann Forsyth στο άρθρο της ‘In Praise of Zaha: Women Partnership and the Star System in Architecture’, οι γυναίκες "κινούνται" αργά στον αρχιτεκτονικό χώρο και ο δρόμος για τη διασημότητα είναι ακόμη πιο δύσκολος, αφού, με μοναδική εξαίρεση τη Zaha, φαίνεται πως οι διάστασες γυναικείων αρχιτέκτων είχαν φτάσει σ’αυτή τη θέση στο πλευρό του συζύγου τους. Θέτει λοιπόν κάποια ερωτήματα. Συμβαίνει αυτό επειδή εκείνης τις στιγμές της θέσης θα θυσιαστούσε; Ζήτω επισήμως να αποκρούει κριτικές που εύκολα γίνονται για γυναίκες; Η ίδια επειδή διπλά του γίνεται εμφανής η ετεροφυλοφιλία τις, πράγμα που σε συνδυασμό με την έγγαμη τους κατάσταση συνέβαλε σε αυτό τον τομέα; Επειδή η παρουσία του αποκρούει κριτικές που εύκολα γίνονται για γυναίκες; Η ίδια επειδή διπλά του γίνεται εμφανής η ετεροφυλοφιλία της ή ακόμη και την ‘απειλή’ που μπορεί να αποτελέσει αυτή για συνεργάτες και πελάτες;

Μέσα σε αυτά τα πλαίσια λοιπόν, βρίσκουμε ενδιαφέρουσα τη συνεργασία δύο γυναικών για το σχεδιασμό ενός κτιρίου που αφορά τη Μοντέρνα αρχιτεκτονική. Κι όχι μόνο επειδή εγείρονται τα προαναφερθέντα θέματα φύλου και με αυτό τον τρόπο δε μπορεί να χρησιμοποιηθεί το πρόσχημα ότι η γυναίκα αρχιτέκτονας στηρίζεται σε μια αντρική παρουσία, αλλά και επειδή το ίδιο το θέμα του αρχιτέκτονα έχει να κάνει με ένα Κίνημα που συχνά υποβαθμίζεται τη γυναίκα μόνο την με μια άλλη πλευρά του τομέα; Επειδή η παρουσία του αποκρούει κριτικές που εύκολα γίνονται για γυναίκες. Ή ακόμη και την ‘απειλή’ που δημιουργείται με αυτή για συνεργάτες και πελάτες.

[...] Επειδή το υλικό που θα εκτίθεται στο κτίριο σχετίζεται με την κουλτούρα της ευρύτερης Ανατολικής Μεσογείου, ο σχεδιασμός του από δύο γυναίκες με καταγωγή η μια την Κύπρο και η άλλη το Ιράκ, εγγείρει ερωτήματα που έχουν να κάνουν με θέματα ορισμένα της Ευρώπης και των ΗΠΑ. Ενώ αν όμως υποθέσουμε ότι την ίδια τη διασημότητα, δεν θα δούμε πώς η γυναίκα αποτελεί συχνά ένα παθητικό αντικείμενο που θα μπορούσε να εκτίθεται σε διακοσμητικό στοιχείο της εικόνας;
ΑΠΟΣΠΑΣΜΑΤΑ ΑΠΟ ΤΗΝ ΕΡΓΑΣΙΑ ΣΑΒΒΑ ΑΝΑΣΤΑΣΙΟΥ

“Το δίλημμα μεγάλο, η ταλάντευση πολύωρη. […] Τί είναι λοιπόν "αρχείο" και πιο συγκεκριμένα τί είναι Ιστορικό Αρχείο Μοντέρνας Αρχιτεκτονικής; Κατά προσωπική μου άποψη, η έννοια του αρχείου είναι στενά συνυφασμένη με αυτή της "γνώσης". Εδώ ο προβληματισμός μετατοπίζεται σε ερωτήματα όπως: Με ποιό τρόπο συλλέγεται η γνώση στον 21ο αιώνα και πώς οργανώνεται στο χώρο; Είναι απαραίτητος ένας χώρος οριοθέτησης της γνώσης σε μια εποχή διάχυσης της; Αν ναι, πώς δίνεις μορφή σε κάτι τόσο ρευστό; […] Στα πλαίσια αυτού του προβληματισμού πιστεύω ότι θα μου χρησιμεύσουν οι θέσεις του Bernard Tschumi. Ένα τέτοιο κτήριο, ή καλύτερα μια τέτοια χρήση ενός ρευστού, υπερτοπικού και διαρκώς εναλλάξιμου χαρακτήρα, με ασαφές νόημα θα μπορούσε να τύχει παρόμοιας αντιμετώπισης με έργα του όπως αυτό του πολιτιστικού πάρκου της villette στο Παρίσι. Στη μελέτη αυτή ο Bernard Tschumi αποδομεί με ένα εκρηκτικό τρόπο τις προγραμματικές απαιτήσεις και τις ανασυντάσσει χωρίς τη μεσολάβηση αναπαραστατικών σχέσεων της οπτικής αντίληψης. Αυτή η κριτική αμφισβήτηση των "δεδομένων" και της ενότητα του κτηρίου πιστεύω πως μπορεί να είναι μια αρμόζουσα προσέγγιση και στο σχεδιασμό ενός αρχείου. Επίσης η έννοια του "συμβάντος" και ότι δεν υφίσταται αρχιτεκτονική χωρίς "συμβάν", χωρίς δράση, δραστηριότητες και λειτουργίες είναι αξιοπρόσεκτη. Θεωρώ λοιπόν, ότι το συμβάν, ως μια χρονική διαδικασία, που αφήνει περιθώρια για μη προγραμματισμένες δραστηριότητες και γενικά την δυνατότητα έμφασης αφροπλέστων καταστάσεων, μπορεί να διέπει και το σχεδιασμό ενός αρχείου. Ίσως το συμβάν να είναι αυτό που θα διαχωρίζει το αρχείο από μια αποθήκη, αυτό που θα παροτρύνει τον ενδιαφερόμενο να γίνει επικέπτης και χρήστης, όχι ακόμα ένας χειριστής μιας διαδικτυακής μηχανής αναζήτησης.

[…] Στο σημείο αυτό, θα ήθελα να θέσω το εξής ερώτημα στον κ. Tschumi: Αν η ψηφιοποίηση της γνώσης καθορίζει σε τόσο βαθμό την υπόσταση του αρχείου στη σύγχρονη εποχή ώστε η πρόσβαση στο υλικό να γίνεται σχεδόν δημόσια, τί είναι αυτό που θα διαχωρίζει το αρχείο από ένα εκθεσιακό χώρο; Μήπως τελικά, το αρχείο αποτελεί ένα εκθεσιακό χώρο, ένα pavilion με εκθέματα κατά προτίμηση; [...] Στο σημείο αυτό, θα ήθελα να θέσω το εξής ερώτημα στον κ. Tschumi: Αν η ψηφιοποίηση της γνώσης καθορίζει σε τόσο βαθμό την υπόσταση του αρχείου στη σύγχρονη εποχή ώστε η πρόσβαση στο υλικό να γίνεται σχεδόν δημόσια, τί είναι αυτό που θα διαχωρίζει το αρχείο από ένα εκθεσιακό χώρο; Μήπως τελικά, το αρχείο αποτελεί ένα εκθεσιακό χώρο, ένα pavilion με εκθέματα κατά προτίμηση;"

Η ιστορία της αρχιτεκτονικής εκμετάλλευσης του "αρχείου" καθιστά την έννοια προσπελάτικη, καθώς εμπίπτει σε τύπους αρχιτεκτονικής που διάφορες γνώσεις των ιστορικών αρχείων ήταν προηγούμενης. Αυτό θα πρέπει να προσδιορίσει την έννοια του "αρχείου" καθ' ολόκληρο το πεδίο της αρχιτεκτονικής, ως και τον τρόπο εκμετάλλευσής του.
Established during the Italian Renaissance, the term ‘design’ derives from the Italian disegno, meaning drawing, suggesting both the drawing of a line on paper and the drawing forth of an idea. Consequently, the drawing is familiarly understood as the prototype for building. However, in this text, I suggest that the term ‘prototype’ is applicable to all stages of the architectural process, from drawing to building to using, as well as evolving conceptions of the architect.

THE ORIGIN OF ARCHITECTURE

A continuing theme in architectural discourse states that the house is the origin of architecture and thus the manifestation of its most important attributes. The most noted example is the primitive hut in nature. According to the Roman architect Vitruvius the first shelter was a frame of timber branches finished in mud. But a more familiar and idyllic image of the primitive hut appears in the frontispiece to the 1755 second edition of Marc-Antoine Laugier’s Essai sur l’architecture, 1753, depicting four tree-trunks supporting a pediment of branches. Banister Fletcher writes that “Architecture … must have had a simple origin in the primitive efforts of mankind to provide protection against inclement weather, wild beasts and human enemies.” We expect homes to be safe and reassuring. We expect architecture to be solid and stable—physically, socially and psychologically. Bound to each other, the architectural and the material are assumed to be inseparable. But I will argue that in architecture the immaterial is as important as the material.

THE ORIGIN OF THE ARCHITECT

To consider the history of immaterial architecture, the origin and history of the architect is a useful point of departure. Before the fifteenth century the status of the architect, painter and sculptor was low due to their association with manual labour and dispersed authorship. First trained in one of the building crafts, the master mason was but one of many craftsmen and worked alongside them as a construction supervisor. Of little importance to building, the drawing was understood as no more than a flat surface and the shapes upon it were but tokens of three-dimensional objects. The Italian Renaissance introduced a fundamental change in perception, establishing the principle that the drawing truthfully depicts the three-dimensional world, and is a window to that world, which places the viewer outside and in command of the view. Consequently, for the first time, the drawing was essential to architectural practice.

O άρος ‘design’ καθιερώθηκε κατά τη διάρκεια της Ιταλικής Αναγέννησης και προέρχεται από το Ιταλικό disegno, που σημαίνει σχέδιο και δηλώνει τόσο το σχεδιασμό μιας γραμμής επάνω στο χαρτί όσο και την φανέρωση μιας ιδέας. Ως εκ τούτου, το σχέδιο θεωρείται πρότυπο του κτηρίου. Ωστόσο, στο παρόν άρθρο υποστηρίζω πως ο άρος ‘πρότυπο’ μπορεί να χρησιμοποιηθεί σε όλα τα στάδια της αρχιτεκτονικής πρακτικής, από το σχεδιασμό, ως την κατασκευή και τη χρήση, ενώ έχει εφαρμογή και στον εξελισσόμενο διάλογο περί του ρόλου του αρχιτέκτονα.

Η ΚΑΤΑΓΩΓΗ ΤΟΥ ΑΡΧΙΤΕΚΤΟΝΑ

Μια χρήσιμη αφετηρία για να προσεγγίσουμε την ιστορία της άλλης αρχιτεκτονικής είναι η ίδια η ιδιότητα του αρχιτέκτονα, η εμφάνιση και ιστορική της εξέλιξης. Πριν από τον 15ο αιώνα η θέση του αρχιτέκτονα, του ζωγράφου και του γλύπτη στην κοινωνική ιεραρχία ήταν μάλλον χαμηλή, εξαιτίας της ταύτισής τους με τη χειρωνακτική εργασία και της συχνά αδιεύκρινας πατρότητας του έργου τους. Εκπαιδευμένους αρχιτέκτονες και φήμες πιστεύεται πλέον ότι σχηματίζουν μια αναπόφευκτη ενότητα. Εντούτοις, στο κείμενό μας ακολουθεί πρόκειται να υποστηρίξουμε ότι το ύλικο, στην αρχιτεκτονική, είναι τόσο ομαλό όσο και το υλικό.
practice. The drawing became the prototype for architecture, both because it came first and because it was the model for building. The command of drawing not building unlocked the status of the architect. Interdependent, the architect and the drawing represent the same idea: that architecture results not from the accumulated knowledge of a team of anonymous craftsmen working together on a construction site but the artistic creation of an individual architect in command of drawing who designs a building as a whole at a remove from construction. Joseph Rykwert notes, however, that this transition did not occur simultaneously across nations: “The profession of architect was isolated in Italy about 1450, in France a century later, and in Britain almost a century after France. Inigo Jones was probably the first Briton to use the word in the sense in which it was coming to be used in the rest of Europe.”3

The histories of the architect and the drawing are interwoven with the history of design. The term design comes from the Italian disegno, meaning drawing, suggesting both the drawing of a line on paper and the drawing forth of an idea. Classical antiquity established the principle that ideas are immaterial and that intellectual labour is superior to manual labour. Affirming this principle disegno allowed the three visual arts — architecture, painting and sculpture—to be recognised as liberal arts concerned with ideas, a position they had rarely been accorded previously. Disegno is concerned with the immaterial idea of architecture not the material fabric of building. The sixteenth-century painter and architect Giorgio Vasari was crucial to its promotion. In 1563 he founded the first art academy, the Accademia del Disegno in Florence. A model for architecture and art schools ever since, Vasari’s academy enabled architects and artists to converse independently of craft guilds. The academy replaced workshop instruction with education in subjects such as drawing and geometry. Since the Italian Renaissance, whether in the studio or on site, architects are educated to see the form, not the material. To defend their status as visual artists and intellectuals, architects must claim that they educated to see the form, not the material. To defend their status as intellectuals, architects imagine that the drawing paper and the lines upon it are not physical, and may look at the building in a similar way.

In the new division of labour in the fifteenth and sixteenth centuries, design was distanced from construction and the construction site. Alongside the traditional practice of building, architects acquired new means to practice architecture, which became as

epiphanies it is not only the site itself but the people and activities that are seen with the naked eye. The Italian Renaissance brought about a change in the way architecture was perceived. Architects began to see architecture as an intellectual pursuit, rather than a manual craft. This shift in perspective was facilitated by the rise of academies, such as Vasari’s Academy of Fine Arts in Florence, which allowed architects and artists to work independently of trade guilds. Since then, architects have been educated to see the form of a building, not its material composition. This shift in perspective allowed architects to claim their status as intellectuals, distinct from craftsmen. The command of drawing, which unlocked the status of the architect, was not universal across Europe. Inigo Jones was probably the first Briton to use the term in the sense in which it was coming to be used in the rest of Europe.

The proliferation of architectural publications reinforced the architect’s conception of architecture as immaterial. It is common for architects to visit very few of the buildings they see published. A famous building is first experienced as a drawing or a photograph before it is experienced as a building. Once visited, such a building may delight or disappoint but the principle that it should be contemplated as an image and an idea continues to inform architects’ understanding of architecture.

Often a design does not get built and an architect must be persuasive to see that it does. Sometimes a building is not the best means to explore architectural ideas. Consequently, architects, especially influential ones, tend to talk, write and draw a lot as well as build. Sebastiano Serlio and Andrea Palladio are notable early exponents of this tradition, and Le Corbusier and Rem Koolhaas are more recent ones. The relations between the drawing, text and building are multi-directional. For example, drawing may lead to building. But writing may also lead to drawing, or building may lead writing and drawing. If every architect listed all the architectural works that influence them, some would be drawings, some would be texts, and others would be buildings either visited or described in drawings and texts. Studying the history of architecture since the Italian Renaissance, it is evident that researching, testing and questioning the limits of architecture occurs through drawing and writing as well as building.

In contemporary discussions, it is familiar to discuss research as if it is new to design. But the tradition I have outlined indicates that design research is at least five hundred years old, beginning when the Italian Renaissance associated the drawing of a line with the eite brískontai στο ατελέι είτε στον τόπο της κατασκευής. Για να υπεραγονθύνουν της θέσης τους ως εικαστικοί καλλιτέχνες και διανοούμενοι, οι αρχιτέκτονες πρέπει να ιασφορούνται ως καταγίνονται με την παραγωγή άυλων ιδέων. Το πρόβλημα εν προκειμένω είναι πως για να εξακολουθεί το σχέδιο να θεωρείται προφανές διάνοιας, ο άυλος χαρακτήρας του πρέπει να είναι αναγνωρισμός, ακόμα και αφού αυτό έχει μετουσιωθεί σε κτίριο. Οι αρχιτέκτονες αντιμετωπίζουν το σχεδιαστικό χαρτί και τα ίχνη που αυτό φέρει ως κάτι το μη πραγματικό ή απτό και ενδέχεται να αντιμετωπίζουν με τον ίδιο τρόπο και το κτίριο καθ’ εαυτό.

Στο πλαίσιο του νέου καταμερισμού της εργασίας που συντελέστηκε κατά τη διάρκεια του 15ου και 16ου αιώνα, ο σχεδιασμός αποκρύνθηκε από τη διαδικασία και τον τόπο της κατασκευής. Παράλληλα με τις παραδοσιακές οικοδομικές πρακτικές, οι αρχιτέκτονες απέκτησαν νέα μέσα ασκήσης της αρχιτεκτονικής, που δεν ήταν άλλα από το σχέδιο (ιχνογράφημα/drawing) και τη συγγραφή και που προσέλαβαν τόση σημασία όση και η ίδια η οικοδομική τέχνη. Για να ισχυριστούν πως θέση τους, οι αρχιτέκτονες όριζαν όλες και περισσότερο τον τρόπο καταγίνονται μεταξύ της τέχνης και της τέχνης. Η πρώτη διεξοδική μελέτη, που προσέγγιζε τον αρχιτέκτονα ως καλλιτέχνη και διανοούμενο, ήταν το έργο De re aedificatoria του Leon Battista Alberti, γραμμένο περί το 1450. Αξίζει να σημειωθεί πως πολλά από τα αρχιτεκτονικά βιβλία της Αναγέννησης περιγράφουν το σχέδιο ως τη βασική δεξιότητα που πρέπει να σημειωθεί πως πολλά από τα αρχιτεκτονικά βιβλία της Αναγέννησης περιγράφουν το σχέδιο ως τη βασική δεξιότητα που πρέπει να σημειωθεί πως πολλά από τα αρχιτεκτονικά βιβλία της Αναγέννησης περιγράφουν το σχέδιο ως τη βασική δεξιότητα που πρέπει να σημειωθεί πως πολλά από τα αρχιτεκτονικά βιβλία της Αναγέννησης περιγράφουν το σχέδιο ως τη βασική δεξιότητα που πρέπει να σημειωθεί πως πολλά από τα αρχιτεκτονικά βιβλία της Αναγέν


drawing forth of an idea, which led to the multimedia conjunction of words, images and buildings.

**SOCRATES AWAKE AND ASLEEP**

The history of design from the fifteenth-century to the twenty-first is not seamless, however, and a significant departure occurred in the eighteenth century, when the meaning of design, ideas and immaterial architecture changed significantly. Opposed to utility, the classification of the fine arts—notably poetry, music, painting, sculpture and architecture—is primarily an invention of the eighteenth century, as in Abbé Batteux’s Les beaux arts reduits à un même principe, 1746. Associated with utility, the design disciplines that proliferated due to industrialisation, such as product design, were categorised as applied arts at best.

In the Renaissance a form was synonymous with an idea. But, especially since the codification of formal type, a form can be ready to mass production and made without an idea in mind. Painters and sculptors discarded design once it became associated with collective authorship, industrial production and forms without ideas. Among the fine arts, which include the three original visual arts, only in architecture is the term design regularly referred to today. Among the fine arts, which include the three original visual arts, only in architecture is the term design regularly referred to today. Associated with utility, the design disciplines—drawing appliances—that affects how architectural design is understood. But in the discourse of architects, the older meaning of design—drawing ideas—and the newer meaning of design—drawing appliances—are both in evidence.

For architects, from the fifteenth century to the twenty-first, drawing a line can draw forth an idea. In the Renaissance an idea was understood as universal and superior to matter. But in An Essay concerning Human Understanding, 1690, John Locke argues that ideas are not innate. Instead, they are provisional and dependent upon experience. Countering the distrust of the senses in Renaissance neo-Platonist theory Locke argues that the mind is not indifferent to the body. In a famous reference to Socrates awake and aslee, Locke acknowledges that one person may have different mental states and more than one personality and opinion: “If the same Socrates waking and sleeping do not partake of the same consciousness, Socrates waking and sleeping is not the same Person.”

From classical antiquity to the late seventeenth century, beauty was certain. But the eighteenth century opened it to subjective interpretation. In 1757 David Hume concludes that “Beauty is no

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6 Locke, bk. 2, ch. 27, p. 342.
quality in things themselves: it exists merely in the mind that contemplates them; and each mind perceives a different beauty.⁷ Although Hume still maintained that educated taste is universal and superior, empiricism led to relativism and the recognition that perception is subjective and changeable.⁸ As empirical investigation without a priori concepts is impossible, we cannot simply see objects as they are. Any change in the weather, the time of day or the position or mood of the viewer can affect perception, so that even an object seemingly as solid as a building may not seem the same from one moment to the next. Focusing attention on subjectivity transformed the visual arts, its objects, authors and viewers. No longer was architecture a cohesive body of knowledge dependent on universal ideas. In the Renaissance, architecture was immaterial in that it referred to the intellect, to geometry and form, devaluing the material and experiential. Since the eighteenth century, immaterial architecture can be the perceived absence of matter rather than an actual absence. Since the eighteenth century, design may draw forth an idea that is provisional, changeable and dependent on experience at conception, production and reception.

Depending upon a reassessment of nature, the most convincing example of such a design practice occurred first in landscapes. Anthony Ashley Cooper, the third Earl of Shaftesbury, praised nature for the first time in the second volume of Characteristicks of Men, Manner, Opinions, Times, 1711, establishing a pervading influence on eighteenth-century thought. Recuperation in nature was not a new theme but it found new expression when nature and moral virtue were associated with each other for the first time. Sensitivity to one’s environment became as necessary as sensitivity to others. In a eulogy to the memory of Shaftesbury, written in 1757, the David Hume surmised that his mind, so far as the philosophical field, was pure: "An Σωκράτης, ξύπνιος και κοιμισμένος, δεν μετέχει της ίδιας συνόδης, τότε ο Σωκράτης που είναι ξύπνιος και ο Σωκράτης που κοιμισμένος δεν είναι το ίδιο Πρόσωπο."⁹ From the classical rhetoric, where the notion is that of a pure mind, Hume suggested that it is not simply an intellectual exercise but an actual experience that can be shared. The idea of nature as a source of comfort and solace is a theme that runs through the work of Shaftesbury, and it is this sentiment that resonates with the modern reader. The idea of nature as a source of inspiration and renewal is one that has been explored in the work of many authors, and it is this that makes the study of eighteenth-century architecture so fascinating. The idea of nature as a source of inspiration and renewal is one that has been explored in the work of many authors, and it is this that makes the study of eighteenth-century architecture so fascinating.

⁸ Hume, p. 143.
draws hence thick clouded Steams and Vapours, "tis only to digest exalt the unwholesom Particles, and commit 'em to the sprightly Air; which soon imparting its quick and vital Spirit, renders 'em again with improvement to the Earth, in gentle Breathings, or in rich Dews and fruitful Showers."\(^{10}\)

Shaftesbury influenced the early eighteenth-century garden whether or not he predicted it.\(^{11}\) Meaning “in the manner of paint-

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10 Shaftesbury, p. 94.
ers”, pittoresco in Italian, suggests a method of laying on paint in broad, bold and irregular strokes to depict not simply a detailed copy of nature but something closer to the experience of nature. Although its scenes were composed with reference to paintings, eighteenth-century advocates of the picturesque recognised that a garden is not experienced like a painting. In Observations on Modern Gardening, 1770, Thomas Whately writes that “Gardening … is as superior to landskip painting, as a reality is to a representation,” adding that paintings are “studies, not models” for gardens. 12

Ashley Cooper, Γ’ Κόμης του Σάφτσμπερι, εξάμενη τη φύση στο δεύτερο τόμο του έργου του Characteristics of Men, Manner, Opinions, Times (1711), η επιρροή του οποίου αποδείχτηκε καθοριστική για τη σκέψη του 18ου αιώνα. Η ανάρρωση στη φύση δεν ήταν ένα καινούργιο θέμα, εκφράστηκε όμως με καινούργιο τρόπο, όταν φύση και ηθική αρετή συνδέθηκαν πρώτη φορά μεταξύ τους. Η ευαισθησία του ανθρώπου απέναντι στη φύση δεν ήταν ένα καινούργιο θέμα, εκφράστηκε όμως με καινούργιο τρόπο, όταν φύση και ηθική αρετή συνδέθηκαν πρώτη φορά μεταξύ τους. 

The term landskip refers to a picture of the land not the land itself. Thomas Ashley Cooper, Γ’ Κόμης του Σάφτσμπερι, εξύμνησε τη φύση στο δεύτερο τόμο του έργου του Characteristics of Men, Manner, Opinions, Times (1711), η επιρροή του οποίου αποδείχτηκε καθοριστική για τη σκέψη του 18ου αιώνα. Η ανάρρωση στη φύση δεν ήταν ένα καινούργιο θέμα, εκφράστηκε όμως με καινούργιο τρόπο, όταν φύση και ηθική αρετή συνδέθηκαν πρώτη φορά μεταξύ τους. Η ευαισθησία του ανθρώπου απέναντι στη φύση δεν ήταν ένα καινούργιο θέμα, εκφράστηκε όμως με καινούργιο τρόπο, όταν φύση και ηθική αρετή συνδέθηκαν πρώτη φορά μεταξύ τους.

10 Shaftesbury, σ. 94.
picturesque garden was experienced not in a single concentrated visual moment but in motion, over time and with all the senses. In the notes to his translation of Homer’s Iliad, c. 800 BC, in the 1710s and 1720s, Alexander Pope ascribes the picturesque to both landscape and behaviour. 13

Although the pleasures of the eighteenth-century picturesque were limited to the educated and prosperous, notable principles were established. The picturesque was the first visual language to focus on subjectivity. Valuing the individuality of the designer and the user, picturesque garden design was a significant departure from the principles established in the practice of the architect. Rather than being conceived according to the rules of geometry in a distant studio, a garden was designed the way it was experienced, by a figure moving across a landscape and re-imagining that movement in response to the conditions found during construction and the advice of the gardeners supervising the site. In The History of the Modern Taste in Gardening, 1771, Horace Walpole, remarks that it was the architect and garden designer William Kent who first “leaped the fence, and saw that all nature was a garden”. 14 [Fig.1]

THE FARNSWORTH HOUSE
To locate my argument and connect it to recent history, in the second half of this text I will discuss one building: Ludwig Mies van der Rohe’s Farnsworth House, 1951, a canonical modernist design that is prototypical in all three stages of the architectural process: drawing, building and using. I will especially focus on the final stage, using, and refer it to some of the forces that make architecture appear immaterial. Just as the Italian Renaissance established a prototypical architect, Mies refers to an alternative model, established in the eighteenth century and recast in the twentieth.

A PICTURE OF NATURE
In 1937 a commission from Helen and Stanley Resor for a vacation house near Jackson Hole, Wyoming, first brought Mies to the United States. Two drawings show the views from the house, which was to straddle Mill Creek, a tributary of the Snake River. One shows a 1928 Paul Klee painting owned by the Resors—Bunte


14  The History of the Modern Taste in Gardening was written in the late 1760s and printed in 1771 but not published until 1780 as part of Walpole’s Anecdotes of Painting in England. In 1785 it was published on its own. Horace Walpole, The History of the Modern Taste in Gardening, New York: Ursus Press, 1995, p. 43.


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Architecture and nature are inter-related. In 1943, nature intervened depicting a continuous and unfolding environment in which architectural elements—the column and window frame—are in contrast to the drawing’s other fragments. Rather than a continuous landscape, the floor and ceiling are represented by absence and two other edges of the drawing—to the left and the right—the landscape is cropped, as is the window, questioning the architectural enclosure. The monochrome landscape is not the actual one adjacent to the drawing and animating its orthogonal composition. The monochrome landscape is not the actual one adjacent to Mill Creek; two riders look back towards the house, emphasizing that a view may follow more than one direction. At the vertical edges of the drawing—to the left and the right—the landscape is cropped, as is the window, questioning the architectural enclosure. The floor and ceiling are represented by absence and two other architectural elements—the column and window frame—are in substantial in comparison to the drawing’s other fragments. Rather than a strict separation, it is possible to conclude that Mies’ drawing depicts a continuous and unfolding environment in which architecture and nature are inter-related. In 1943, nature intervened forcefully. The project was abandoned due to extensive site dam-

MIA EIKONA TΗΣ ΥΦΗΣΣΗΣ

To 1937, the Helen and Stanley Resor avowed in their Mies their affinity for an artist he collected and later displayed in Klee’s painting, which is shown much larger than its actual dimensions, reflecting Mies’ affinity for an artist he collected and later displayed in Klee’s painting. The perspective is flattened. Forming an understanding through movement, the eye roams backwards and forwards, up and down, between and across the fragments in a manner analogous to the picturescape as well as to twentieth-century experiments in collage and montage. Each fragment is provocatively misrepresented, depicted on its own terms for meaningful effect not visual accuracy. Klee’s painting is shown much larger than its actual dimensions, reflecting Mies’ affinity for an artist he collected and later displayed in Klee’s painting, affirming the flattened perspective of Mies’ drawing and animating its orthogonal composition. The monochrome landscape is not the actual one adjacent to Mill Creek; two riders look back towards the house, emphasizing that a view may follow more than one direction. At the vertical edges of the drawing—to the left and the right—the landscape is cropped, as is the window, questioning the architectural enclosure. The floor and ceiling are represented by absence and two other architectural elements—the column and window frame—are in substantial in comparison to the drawing’s other fragments. Rather than a strict separation, it is possible to conclude that Mies’ drawing depicts a continuous and unfolding environment in which architecture and nature are inter-related. In 1943, nature intervened forcefully. The project was abandoned due to extensive site dam-

Ωστόσο, το σχέδιο θέτει ερωτήματα στο θεατή που υπονομεύουν τη γνώριμη αυτή, αρχική ερμηνεία. Δεν έχει ένα και μοναδικό σημείο εστίασης, όπως δεν έχει και προοπτικό βάθος. Γίνεται, δε, κατανοητό μέσω της κίνησης, καθώς το μάτι πλανείται μπρος πίσω, πάνω κάτω, στο περιθώριο μεταξύ των βραχώματων της εικόνας, αλλά και διαμέσου της εικονογραφίας τους, με τρόπο ανάλογου εικενίου που επιβάλλουν οι αρχές του picturesque, αλλά και τα περιάματα του 20ού αιώνα με τις τεχνικές του κολάζ και μοντάζ. Η παραπλανητική αναπαράσταση των λογικών βραχωμάτων γίνεται προκλητικά, ενώ πρόθεση της απεικόνισής τους δεν είναι η οπτική πιστότητα, αλλά η παραγωγή νόημα μέσω του οπτικού τεχνικού. Ο πίνακας του Κλεε απεικονίζεται πολύ μεγαλύτερος των πραγματικών των διαστάσεων, ακυρώνοντας έτσι την αγάπη του Μιες για τον συγκεκριμένο καλλιτέχνη, έργα του οποίου συνέλεξε και θα

age caused by a spring flood.  

EDITH AND MARGARET IN THE BATHROOM

In 1951 Mies completed a weekend house for Dr Edith Farnsworth at Plano, Illinois. A mid-west town built around a railway station, Plano is an untypical weekend base for prosperous Chicago residents, who tend towards the shores of Lake Michigan to the east. Consisting of one principal room glazed on four sides, the Farnsworth House is designed for a single occupant. But the two bathrooms in the central core indicate that guests are expected, either during the day or also overnight. The long kitchen confirms that the house is intended for entertaining as well as retreat. As social events in 1950s America often centred on family life and a single person was unlikely to be invited, some critics have focused on
In other projects, such as the Barcelona Pavillon, 1929-1930, and the Tugendhat House, Brno, 1930, Mies designed furniture to accompany the building. He intended that the Farnsworth House would also contain only his furniture. But the architect and client fell out before the project was furnished. Farnsworth, who claimed that she found the house uncomfortable but still lived there for twenty years, placed her objects and furniture around the house. Photographs suggest that they added little to the design. Peter Palumbo, a great admirer of Mies and the house's second owner in 1970, included furniture designed by the architect and in 1972 employed Mies' grandson, Dirk Lohan, to supervise the renovation. In the 1997 visitor guide, which he commissioned from Mies' biographer Franz Schulze, Palumbo perches uneasily on the edge of a Mies daybed. A valued memento, a signed photograph from Margaret Thatcher thanking Palumbo for his support, was displayed in a bathroom. The Farnsworth House does not readily accept its occupants’ possessions, memories and traces. Despite Mies' disavowal of functionalism, the owner is not expected to express his or her identity because the architect’s vision and control are complete. In other projects, such as the Barcelona Pavillon, 1929-1930, and the Tugendhat House, Brno, 1930, Mies designed furniture to accommodate. In the grand house of an eighteenth-century estate, the maid serves on a low Chinese table. 22 But if the Farnsworth House is not intended for domestic paraphernalia, what can it accommodate? In the grand house of an eighteenth-century estate, the maid serves on a low Chinese table. 22 But if the Farnsworth House is not intended for domestic paraphernalia, what can it accommodate? In the grand house of an eighteenth-century estate, the maid serves on a low Chinese table. 22 But if the Farnsworth House is not intended for domestic paraphernalia, what can it accommodate? In the grand house of an eighteenth-century estate, the maid serves on a low Chinese table.
clude an extensive dinner, for example. Maintaining another house in Plano as his principal weekend residence, Palumbo often visited the Farnsworth House in a similar manner. On my visit with two friends, the house immediately brought to mind a favourable pleasure: a steak, a smoke, a glass of wine. When the house was empty, and before surveillance cameras were installed, its terraces were known as a favourite picnic site. Rather than accommodate objects, the Farnsworth House accommodates pleasures. The appreciation of nature is one such pleasure.

Fritz Neumeyer notes Mies’ particular debt to the Catholic theologian Romano Guardini, who promoted a questioning engagement with modernity that neither rejected Platonic order nor ignored contemporary technology and existential philosophy.23 Mies studied Guardini’s Die Technik un der Mensch: Briefe von Comer See, (Letters from Lake Como: Explorations in Technology and the Human Race), 1927, while he designed the Barcelona Pavilion and Tugendhat House. Affirming Mies’ debt to Guardini, Neumeyer places a photograph of the Farnsworth House alongside a quotation from Letters from Lake Como:

When one ties up at San Giovanni on the lakeshore, on a terrace on which a stonemason has now set up his shop, one sees a beautifully built stair climb up toward the land…toward the villa Giulia. How delightful was this climbing and how indescribably wonderful the climb up toward the land…toward the villa Giulia. How which a stonemason has now set up his shop, one sees a beautifully built stair climb up toward the land…toward the villa Giulia. How delightful was this climbing and how indescribably wonderful the walking! Surrounded by greatness, by width, by sky and sun…all illu-

The Farnsworth House has “a simplicity that you marvel” but differs from a Renaissance villa in that it is asymmetrical and not approachable on axis. Close to the north bank of the Fox River and next to a black sugar maple—one of the most venerable in the area but now sadly dying after a lightning strike—the Farnsworth House is sited in meadow and deciduous woodland. Maintained as found, the landscape is neither reminiscent of the picturesque or the Renaissance garden, countering Mies’ quotation of Guardini: “Nature is truly affecting only when it begins to be dwelled in, when culture begins in it.”24 The Farnsworth House is as aloof from its site as it is...

24 The comparison is apt but Neumeyer edits Guardini’s description to fit the Farnsworth House. Guardini, Briefe von Comer See, translated in Neumeyer, p. 212.
25 Guardini, Briefe von Comer See, copied by Mies and quoted and translated in Neumeyer, p. 281.

πραγματοποιούνται ξεναγήσεις για το κοινό ανά μία ώρα. Η ησυχία ήταν άδειο πια και πριν εγκατασταθούν εκεί κάμερες παρακολούθησης, πολλοί ήταν εκείνοι που προτιμούσαν τις βεράντες τους, αλλά απολαύσεις – μεταξύ των οποίων ήταν και η απόλαυση της επαφής με τη φύση.

Ο Fritz Neumeyer σημειώνει την ιδιαίτερη επίδραση που είχε στο έργο του Mies ο Καθολικός θεολόγος Romano Guardini, διασώ-

from its occupant. Twelve steel H-columns raise the floor and roof planes above the meadow. Welded, ground smooth, then primed and finished in three coats of white paint, the structure seems to be cut from a single material without detail and weight. The height and detailing of the structure confirm the conceptual and physical detachment of architecture from nature, which Mies acknowledges:

“Nature, too, shall live its own life. We must beware not to disrupt it with the color of our houses and interior fittings. Yet we should not attempt to bring nature, houses, and human beings together into a higher unity. If you view nature through the glass walls of the Farnsworth House, it gains a more profound significance than if viewed from outside. This way more is said about nature—it becomes a part of a larger whole.”

Viewing nature from a sealed glass enclosure was a familiar theme in early modernist architecture, which developed in conjunction with new technologies. For the first time, in 1907, the pioneer of air-conditioning, Willis Havilland Carrier, guaranteed the environment within a building. The term “air-conditioning” was devised not by Carrier but by a competitor, Stuart W. Cramer, in 1904. For many years, Carrier used a more poetic term: man-made climate. Cramer’s concern was consistency not poetry. In detaching an interior from outside, a tightly sealed and heavily insulated house ensures that the occupant has no means to experience, appreciate and understand the surrounding environment. As early as 1915 Le Corbusier proposed a universal “neutralising wall” to isolate inside from outside, its materials either transparent or solid as required. But man-made climate is more appropriate because Carrier’s concern was consistency not poetry. In detaching an interior from outside, a tightly sealed and heavily insulated house ensures that the occupant has no means to experience, appreciate and understand the surrounding environment. As early as 1915 Le Corbusier proposed a universal “neutralising wall” to isolate inside from outside, its materials either transparent or solid as required.

At this moment of general diffusion, of international scientific techniques, I propose: only one house for all countries, the house of exact breathing … In winter it is warm inside, in summer cool, which means that at all times there is clean air inside at exactly 18°. The house is sealed fast.

THE FOX RIVER HOUSE

24  von Comer See (Επιστολές από τη Λίμνη Κόμο: Εξερευνώντας την τεχνολογία και τον άνθρωπο [1927]) ενώ σχεδίαζε το Περίπτερο της Βαρκελώνης και την οικία Tugendhat. Θέλοντας να υπογράψει τη σκέψη του Guardini, ο Neumeyer επικεφαλήθηκε μια φωτογραφία της οικίας Farnsworth δίπλα σ’ένα απόσπασμα από το κείμενο των Επιστολών:

Όταν δένει κανείς στο Σαν Τζιοβάνι, στις όχθες της λίμνης, σε μια προβλήτα όπου ένας λιθοδόμος έχει στηρίξει το εργαστήρι του, βλέπει μια όμορφα κτισμένη σκάλα ν’ ανέβαει την έρημο […] προς τη Βίλα Τζόλια. Πάσα απολαυστική ήταν αυτή η ανάβαση και πόσο απερίγραπτη εξάσιος ο περίπτερος! Παντοτινά τριγυρώνει μεγαλείο, άπλα, ήλιος κι ουρανός […] φωτισμένα όλα από τη δύναμη που κρύβεται στο σχήμα […] Ένας μεγάλος κήπος ανοιγόταν (…) μέσα του τοπία (…) μόνο χώρος. Αλλά η Βίλα έχει τέτοια εκπληκτική απάλητη (…) είναι ολάκερη σχεδιασμένη έτσι ώστε ο άνθρωπος να διατρέχει με το βήμα του το φως, να δρασκελίζει ψυχήματα, να κινείται μέσα σε μια λαμπρότητα τέλεια σχεδιασμένη.

26  Mies, in Norberg-Schulz, p. 339.
28  Banham, p. 172.
The Farnsworth House’s raised view of uncultivated nature is romantic but for the glass enclosure. Mies’ statement—“If you view nature through the glass walls of the Farnsworth House, it gains a more profound significance than if viewed from outside”—suggests a concern for the visual and a disinterest in the complete experience of nature, which many critics recognise in his designs. But there is another way to understand the Farnsworth House. Nature is seen on all sides as in a panorama rather than a picture. But rather than commanding, the viewer feels exposed. Since the Farnsworth House was first occupied, nature has regularly intervened to emphasise the vulnerability of the interior.

At first the damp meadow grass was left long and uncut, allowing mosquitoes to proliferate in summer. In the 1947 model a mosquito screen enclosed the upper terrace. But it did not please Mies and was not in place in early 1951. Farnsworth added a screen later that year after her relationship with her architect deteriorated. With delicate silk curtains and the foliage of the maple tree the principal protection from the sun, the Farnsworth House is insufficient, while excessive condensation collects on the single-glazed walls and stains adjacent surfaces. Given the size of the building’s environmental problems, vandenburg, p. 15. Evidently, the screen was designed by an assistant in Mies’ office, William Dunlap, with Mies offering advice without Farnsworth’s knowledge. The screen was exhibited at the Museum of Modern Art in New York. The Farnsworth House’s raised view of uncultivated nature is almost Romanesque, if the glass enclosure were to be removed. Mies’ statement—“If you view nature through the glass walls of the Farnsworth House, it gains a more profound significance than if viewed from outside”—suggests a concern for the visual and a disinterest in the complete experience of nature, which many critics recognise in his designs. But there is another way to understand the Farnsworth House. Nature is seen on all sides as in a panorama rather than a picture. But rather than commanding, the viewer feels exposed. Since the Farnsworth House was first occupied, nature has regularly intervened to emphasise the vulnerability of the interior.

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32 Today, the meadow is a cut to a lawn to reduce mosquitoes. 33 The model was exhibited at the Museum of Modern Art in New York. 34 Franz Schulze, The Farnsworth House, Plano: Palumbo, 1997, p. 17. 35 The screen was designed by an assistant in Mies’ office, William Dunlap, with Mies offering advice without Farnsworth’s knowledge. 36 Maritz Vandenburg, Farnsworth House: Ludwig Mies van der Rohe, London: Phaidon, 2003, p. 21.
37 Others included a cost over-run and leaking roof. A 1972 restoration by Dirk Lohan addressed some of the building’s environmental problems. Vandenburg, p. 15.
38 Schulze, p. 15.
As enquiries suggested a maximum flood of 0.9m above the meadow, the upper terrace was placed at 1.6m. Standing in the meadow, the visitor’s eye level matches that of the terrace, creating a new horizon. The undercroft is more apparent than photographs suggest, and a black service stack is visible in the shadow. For much of the year the undercroft is barren, while in autumn the wind forms eddies of leaves. At other times, waves are watery and a greater threat. In 1954 the Fox River flood peaked at 2.8m above the meadow and 1.2m above the internal floor, ruining carpets and furniture.

Faced in primavera wood-veneer, the central core fortunately survives. In 1996 the river rose 0.3m higher still, cracking two of the glass walls and destroying the wood-veneer, carpets, furniture and fittings. In 1997 a second renovation by Lohan was commissioned, which allows the wood-veneer panels to be dismantled and stored high within the house. Floods above the internal floor-level are now a common occurrence. Submerging the upper and lower terraces, the flood creates a further horizon that parallels the Barcelona Pavilion’s horizontal symmetry. A reflection may disrupt or complete an image. The flood destroys the building fabric but restores the Farnsworth House, which is reflected in its mirrored surface.

Myron Goldsmith, Mies’ employee on the Farnsworth House, claims the Farnsworth House, which is reflected in its mirrored surface. As enquiries suggested a maximum flood of 0.9m above the meadow, the upper terrace was placed at 1.6m. Standing in the meadow, the visitor’s eye level matches that of the terrace, creating a new horizon. The undercroft is more apparent than photographs suggest, and a black service stack is visible in the shadow. For much of the year the undercroft is barren, while in autumn the wind forms eddies of leaves. At other times, waves are watery and a greater threat. In 1954 the Fox River flood peaked at 2.8m above the meadow and 1.2m above the internal floor, ruining carpets and furniture.

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obtrusive heating and ventilation system. According to the clients’ daughter, Daniela, Mies paid careful attention to the house’s mechanical services.

Mies failed to predict the rising flood. But he most likely knew that the Farnsworth House would suffer from condensation, glare, overheating and excessive cold, and that the absence of a hearth to the fireplace would have “the unhappy effect of creating a wild circulation of ash throughout the interior.” Allowing daily life no influence on his design, he may not have cared, conceiving the Farnsworth House as an unyielding Platonic form. Alternatively, he may have considered its environmental “failings” to be necessary to the experience of the Farnsworth House, contradicting his statement that architecture and nature should be kept apart. Certainly, many architects have said one thing and done another. The soft timber and travertine affirm Mies’ request not to disrupt the browns of timber and travertine. In the 1972 restoration.

46 Edith Farnsworth, ‘Memoirs’, ch. 13, unpaginated, quoted in Friedman, p. 143.
47 Schulze, p. 14. To alleviate the problem, Dirk Lohan added a raised travertine floor. According to the clients’ daughter, Daniela, Mies paid careful attention to the house’s mechanics.
48 The traditional Korean house, which was less well known to early modernists but has similar spatial qualities and papered windows, uses under-floor heating.

Like the Barcelona Pavilion, the Farnsworth House is one of the best-known examples of the modernist open plan, for which the traditional Japanese house is identified as a precedent. A flexible and flowing spatial organisation is cited as their principal similarity. As important but less recognised is the low level of thermal and sound insulation that their open internal volumes and delicate elevations provide. In the traditional Japanese house, windows are dressed in the 1972 restoration. The stove provides in the traditional Japanese house is as limited as the Farnsworth House’s underfloor heating. Acknowledging Mies’

44 Another failing was caused by roof insulation placed below the waterproof membrane, common practice at the time of the Farnsworth House’s construction. Warm, moist air rising to meet the cold surface of the waterproof membrane caused staining, mould growth and diminished insulation. This failing was one of those addressed in the 1972 restoration.
46 Edith Farnsworth, ‘Memoirs’, ch. 13, unpaginated, quoted in Friedman, p. 143.
48 The traditional Korean house, which was less well known to early modernists but has similar spatial qualities and papered windows, uses under-floor heating.
interest in Japanese architecture, Arthur Drexler remarks that in the traditional Japanese house "Winter was held to offer an experience of difficult but rewarding beauty." These words are as applicable to the Farnsworth House except that a "difficult but rewarding beauty" is not only found in winter.

Is beauty the only appropriate term, however? Recalling the evening she first discussed the house with Mies, Farnsworth concludes that "the effect was tremendous, like a storm, a flood, or other act of God." The Farnsworth House’s vulnerable interior heightens awareness of nature’s sublime effects, as in Palumbo’s recollection of "an electric storm of Wagnerian proportions illuminating the night sky and shaking the foundations of the house to their very core." But when the Fox River becomes a roaring torrent and bursts its banks nature is less contrite, putting the sublime in such awareness of nature’s sublime effects, as in Palumbo’s recollection of “an electric storm of Wagnerian proportions illuminating the night sky and shaking the foundations of the house to their very core.”

THE NATURE OF AMBIGUITY

Charles Baudelaire associates romanticism with the north. Equating the horizon in Caspar David Friedrich’s Monk by the Sea, 1809, with Mark Rothko’s Green on Blue, 1956, Robert Rosenblum also endorses, at least tacitly, the horizon in Caspar David Friedrich’s Monk by the Sea, 1809, in his ‘Last Romantic design’ in the catalogue to the 1947 exhibition at The Museum of Modern Art, New York. Johnson later acknowledged that his assessment was inaccurate but "it was a position that Mies endorsed, at least tacitly, as it served to draw a polylemic line between his work of the teens and his work of the 1920s,” remarks Ter

MIA ΔΥΣΚΟΛΗ ΟΜΟΡΦΙΑ

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50 Schulze, p. 18.


52 Palumbo, p. 8.


42 To 1956 the two plumes were to challenge in eudaimonistic symbiosis which the Mies, although the son to which the Farnsworth was held to offer an experience of difficult but rewarding beauty that the effect was tremendous, like a storm, a flood, or other act of God. The Farnsworth House’s vulnerable interior heightens awareness of nature’s sublime effects, as in Palumbo’s recollection of “an electric storm of Wagnerian proportions illuminating the night sky and shaking the foundations of the house to their very core.” But when the Fox River becomes a roaring torrent and bursts its banks nature is less contrite, putting the sublime in such awareness of nature’s sublime effects, as in Palumbo’s recollection of “an electric storm of Wagnerian proportions illuminating the night sky and shaking the foundations of the house to their very core.”

43 Paraphrased in: Friedman, a. 140. Πηγή: Αρχεία της Επαρχίας Κένταλ (Kendall County Circuit Court), Γιόρκβιλ, Ιλινόι∙ περίληψη των πρακτικών της δίκης.

44 Metaxu allon, problamia demoourgrasiai kai to georgos oti h monosi h orotis totopiteithekat kata h th adiaphria mebroma, otopos syuvnhkan thn perioch kataskeusias ths oikis Farnsworth. H theromai kai oros sxeos evanatpou thn phorh emfanisias ths adiaphrias mebromaios, me apolelei na demoourgirai lekxeis ugraphias, na anaptuxei moishla kai na periourizei th grafia ths monotikou ulikou. Aut othan einai ena apo th laithia pou diaribhthkan kata ths ergasias anakaiviasi tou 1972.

ence Riley. Nature is a recurring theme of northern romanticism. At the Farnsworth House, the environmental conditions outside so temper and intrude on those inside that the relationship between architecture and nature is by no means visual alone. Within its vulnerable interior the full effects of weather and weathering are amplified and experienced, from the pleasant beauty of sunlight to the painful beauty of cold and condensation, from the majesty of thunder and lightning to the fearful flood when immediate danger overcomes the sublime. Rather than subtle mediation, the Farnsworth House exemplifies the more fully romantic immersion in nature, whether or not this was Mies’ intention. Ambiguous because of the weather as much as the architect, the Farnsworth House is a hinge between the early modernist control of nature and the later modernist accommodation of nature in architecture at least.

AUTHORS AND AGENTS
To begin to draw this text to a close, I will ask what sort of architectural tradition does the Farnsworth House represent? In an early demonstration of linear perspective, made between 1413 and 1425, Filippo Brunelleschi depicted the square around the bap-

tistery in Florence. But rather than draw the sky he silvered part of a wooden panel so that it was seen in reflection, and a different sky was always present. Confirming Banister Fletcher’s observation, Brunelleschi’s demonstration seems to affirm the opinion that weather is outside architecture and, this, outside architectural representation. But an alternative interpretation indicates the importance of weather to architecture. First, because weather both locates architecture and makes its more ambiguous, unpredictable and open to varied interpretation. Second, because architecture is not just a mirror to the weather but can be like the weather in its subtle variety. In a significant innovation, the picturesgue gave new emphasis to the environment, exploring human activity in dialogue with an evolving natural world. Attention given to the effects of weather and weathering is an architectural tradition developed principally from the picturesgue, sublime and romantic.

Since the Renaissance, it is often assumed that a significant building is the creation of a single architect because artistic, intellectual labour is associated with the individual. Only occasionally is the contribution of someone else acknowledged. But the Farnsworth House reveals a condition that is widespread: there are always a number of architectural authors at work. At the Farnsworth House, architectural authorship is multiplied and juxtaposed not dissolved. Multiplied because, rather than a sole author, a number of architectural authors are identified—such as the designer, client, the environmental conditions outside so temper and intrude on those inside that the relationship between architecture and nature is by no means visual alone. Within its vulnerable interior the full effects of weather and weathering are amplified and experienced, from the pleasant beauty of sunlight to the painful beauty of cold and condensation, from the majesty of thunder and lightning to the fearful flood when immediate danger overcomes the sublime. Rather than subtle mediation, the Farnsworth House exemplifies the more fully romantic immersion in nature, whether or not this was Mies’ intention. Ambiguous because of the weather as much as the architect, the Farnsworth House is a hinge between the early modernist control of nature and the later modernist accommodation of nature in architecture at least.

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site and weather. Juxtaposed because—sometimes competing, sometimes affirming—each author may inform the other, as in a feisty dialogue of individual voices and unexpected conclusions. As natural and man-made forces affect each other on a global and a local scale, agents as well as authors are at work.

An author is an initiating force while an agent responds, translates and transforms. As an author may also be an agent, the result is a complex interweaving of authorship and agency in which architecture and weather are connected rather than opposed and the production of architecture is shared and temporal.

ARCHITECTS AND PROTOTYPES

The term ‘prototype’ is applicable to all stages of the architectural process, from drawing to building to using. It is also applicable to evolving conceptions of the architect. The Farnsworth House originated in Mies’ drawings. It is a modernist primitive hut, referring back to a classical model and setting a precedent for mid-twentieth-century modernism, which revived the creative engagement with nature that the eighteenth century introduced. However, a post-war American confidence. But the technological bombast of the time. Mies had little concern for the environmental impact of his buildings. The Farnsworth House was vulnerable to nature and out of step with the technological bombast of the time.

The prototypical architect emerged in the Italian Renaissance and was revised in the eighteenth century picturesque, when increasing attention to subjectivity focused concerns on the pleasures and problems of authorship. Mies’ commissions for corporate headquarters, federal offices and private houses are frequently cited as personifications of post-war American confidence. But the Farnsworth House was vulnerable to nature and out of step with the technological bombast of the time. Mies had little concern for any authorship except his own. But if we put to one side the idea that the architect is a sole author, the authorship suggested by the Farnsworth House is multiple not singular, including the site and weather as well as the architect and client.
Για να καταλήξουμε σε για-σιγά σ’ ένα συμπέρασμα, ας αναροτθούμε ποιο είναι το είδος της αρχιτεκτονικής παράδοσης που εκπροσωπεί η οικία Farnsworth. Σε ένα έργο δημιουργημένο μεταξύ του 1413 και 1425, πρώιμο δείγμα της γραμμικής προοπτικής, ο Filippo Brunelleschi απεικόνισε την πλατεία γύρω από το κτίριο του Βαπτιστηρίου στη Φλωρεντία. Αντί όμως να ζωγραφίσει τον ιστορικό χαρακτήρα των καιρικών φαινομένων, ο Βαρντέστερ Φλέτερ, το έργο του Brunelleschi μοιάζει να επιβεβαιώνει την άποψη πως οι αρχιτεκτονικές συνθήκες είναι κάτι που δεν βρίσκεται μόνο εκτός της αρχιτεκτονικής, αλλά και αυτής της ιδιαίτερης σημασίας της σχετικής με τη σεισμική συνθήκη. Μια διαφορετική ανάγνωση, ωστόσο, τονίζει τη σημασία των καιρικών συνθηκών για τη δημιουργία της αρχιτεκτονικής παράδοσης. Προς το παρόν, επειδή οι συνθήκες αυτές καθορίζουν τη θέση του αρχιτεκτονικού έργου, καθιστώντας το συγχρόνιο μίας αρχιτεκτονικής, απορρέει και πολλά, που δεν χαρακτηρίζει μια αρχιτεκτονική παράδοση. Δεύτερον, μια χαρακτική αρχιτεκτονική δεν είναι απλώς ένας καθρέφτης των καιρικών συνθηκών, αλλά μπορεί να είναι μια προθεσμία που χρησιμοποιείται για τη δημιουργία αρχιτεκτονικής παράδοσης. Το πρότυπο του αρχιτέκτονα είναι προϊόν της Ιταλικής Αναγέννησης και αναδεικνύεται στο πλαίσιο του κινήματος της γραφικότητας (picturesque) τον 18ο αιώνα, εποχή που αποδίδει ολόκληρη την κοινωνική αναγέννηση της αρχιτεκτονικής παράδοσης. Η παραγωγή της αρχιτεκτονικής είναι μια διάδοση συμμετοχική και μοτίβο δράσεών που καταλήγει σε αναπάτητες συμπεράσματα. Δημιουργοί και συντελεστές δρούν από καινονία, καθώς ψηφιοποιούν και αναπτύσσουν σε παγκόσμια και τοπικά πλαίσια. Ο δημιουργός είναι η δύναμη, από την οποία όλα εκκινούνται, ενώ ο συντελεστής είναι η δύναμη που αποκρίνεται, που μεταφράζει και μεταμορφώνει. Εφόσον ένας δημιουργός μπορεί συνεχώς να είναι και συντελεστής, προκύπτει τελικά ένα περίπλοκο μοτίβο δράσεων και αντιδράσεων, στο πλαίσιο του οποίου η αρχιτεκτονική και οι καιρικές συνθήκες είναι συνδεδεμένες και όχι διαφοροποιούνται, ενώ η παραγωγή της αρχιτεκτονικής είναι μια διαδικασία συμμετοχής και σχετική με το χρόνο.
Introduction to theory of urban design through an “intercosmics” point of view

The urban environment is becoming more and more important for the production of contemporary knowledge and culture. Within this logic, the role of the architect cannot but change, by putting at the heart of design process the society and the dynamics produced. Urban design, as part of design in general, is one of those concepts that bridge dynamically theory with practice, engaging complex systems of actors which shape the final outcome. Such approach gives priority to methods of mapping and reading the existing condition, as well as ways of transcribing the knowledge gained into the final design proposals. The aim of this course is the construction of a critical approach by the students around such issues. The notion of “intercosmics” is applied as a vehicle of analysis of complex issues related to the contemporary urban environment, and more specifically as a tool for analyzing the notion of urbanity. Through the idea of “intercosmics” the students study contemporary projects of urban scale and propose alterations on how these projects could be inscribed in a different way, into the “cosmoses” of urban design (physical, temporal, pragmatic). A sample of the students’ work is exposed here, consisting of a sort of matrix: forms of urbanity are mapped in relationship to the “cosmoses” of urban design in which they are inscribed. The students use these matrices as tools, in order to observe how the proposed alterations of “intercosmic” relations influence the final urban design outcome.
THEORY OF URBAN DESIGN

1. 2008-09  S. ANASTASIOU, K. GARYFALLOU, C. ZANITIS, V. THEODOROU, M. CHRISTOFI, R. HALL
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The course Construction II focused on the construction design of reinforced concrete buildings. The syllabus consisted of a lecture series with emphasis on the construction of the building envelope and a theoretical exercise for an existing building analysis. In addition, a micro studio of architectural and construction design was realized. Its aim was the application of the technical knowledge acquired through the lectures and the in-depth study of the structure and construction of the building through the design process.

The building with a specific functional program serves as both a residence and an office for a young architect. The design exercise concentrated on the construction solution of the building. Aim of the micro studio was the study of the tectonics of reinforced concrete through the analysis of the structural systems, the construction design of the load bearing and non-load bearing elements and the development of appropriate construction details.

In the frame of the course and in collaboration with the course on Reinforced Concrete Structures [CEE 241] the analysis and dimensioning of the proposed load bearing structure was affected.

The process of integrated architectural design brought the students closer to the real terms of development and realization of the architectural concepts.

To the μάθημα Οικοδομική ΙΙ αναφέρεται στον οικοδομικό σχεδιασμό κτιρίων από οπλισμένο σκυρόδεμα. Το μάθημα περιλαμβάνει σειρά διαλέξεων σχετικά με την κατασκευή κελυφών από οπλισμένο σκυρόδεμα και θεωρητική εργασία ανάλυσης υφιστάμενου κτιρίου. Επιπλέον, πραγματοποιήθηκε εργαστήριο αρχιτεκτονικού και οικοδομικού σχεδιασμού, με τη σχεδιαστική άσκηση να αποσκοπεί στην αξιοποίηση των τεχνικών γνώσεων που αποκτήθηκαν μέσω των διαλέξεων και την εμβάθυνση της δομικής και οικοδομικής κατασκευής από οπλισμένο σκυρόδεμα, μέσα από τη συνθετική διαδικασία.

Στο προγράμμα του κτιρίου αναφέρονται γεωγραφικά συγκεκριμένοι κτιριολογικοί προγράμματα, χώρος διαμονής και εργασίας ενός νέου αρχιτέκτονα, με τις εργασίες να επικεντρώνονται στην κατασκευαστική επίλυση του κτιρίου. Στόχος του εργαστηρίου ήταν η ανάδειξη των ιδιαιτερότητων του οπλισμένου σκυρόδεματος μέσω της ανάλυσης της δομικής συστήματος, η δομική κατασκευή των φερόντων και μη φερόντων στοιχείων και η ανάπτυξη των απαραίτητων οικοδομικών λεπτομερειών.

Επιπλέον, πραγματοποιήθηκε εργαστήριο αρχιτεκτονικού και οικοδομικού σχεδιασμού, με τη σχεδιαστική άσκηση να αποσκοπεί στην εμβάθυνση της δομικής και οικοδομικής κατασκευής από οπλισμένο σκυρόδεμα, μέσα από τη συνθετική διαδικασία.

Στα πλαίσια του μαθήματος και σε συνεργασία με το μάθημα Δομικές Κατασκευές από Οπλισμένο Σκυρόδεμα ΠΠΙΜ 241, πραγματοποιήθηκε ανάλυση και διαστασιολόγηση του προτεινόμενου φέροντος οργανισμού.

Η διαδικασία του ευρείου αρχιτεκτονικού σχεδιασμού, έφερε τους φοιτητές πληροφόρηση στους πραγματικούς όρους ανάπτυξης και υλοποίησης μιας αρχιτεκτονικής ιδέας.
TEAM PROJECT, 2008-09
ΑΝΑΣΤΑΣΙΟΥ ΣΑΒΒΑΣ
ΓΚΙΝΗ ΑΝΑΣΤΑΣΙΑ
ΚΩΝΣΤΑΝΤΙΝΟΥ ΧΡΥΣΑΝΘΗ
ΠΑΛΑΤΕ ΣΑΒΙΑ
ΣΑΒΒΙΔΟΥ ΙΩΑΝΝΑ

ΟΜΑΔΙΚΗ ΕΡΓΑΣΙΑ, 2008-09
ΑΝΑΣΤΑΣΙΟΥ ΣΑΒΒΑΣ
ΓΚΙΝΗ ΑΝΑΣΤΑΣΙΑ
ΚΩΝΣΤΑΝΤΙΝΟΥ ΧΡΥΣΑΝΘΗ
ΠΑΛΑΤΕ ΣΑΒΙΑ
ΣΑΒΒΙΔΟΥ ΙΩΑΝΝΑ
This course, offered during the fourth semester of undergraduate studies, examines the socio-political dimensions of modern and contemporary architecture. Combining lectures with a critical reading of texts and group discussions, the course demonstrates the entanglement of architecture with such issues as the dynamics of public-private space, relationships of built and natural environments, power structures or aesthetic conceptions. The ultimate goal is to cultivate students’ analytical abilities and intellectual tools for critical thinking. Student research projects examine buildings, settlements, development projects, a variety of technological and environmental strategies and the particular socio-cultural agendas intertwined within them. Excerpts from two of these student projects are shown below.

OLYMPIC VILLAGE: AN ARCHETYPE OR A GHOST TOWN?

Excerpt from a student project by Argirou Chrystalla, Mazeri Georgia, Parpa Despina, Charalambous Aggela

“[…] The specifications for the development of the new city are excellent. Of course, we cannot underestimate the danger of social isolation in case the city will not manage to create its own life and become a site of attraction for social encounters for the wider region...”

The above quote refers to the Olympic Village, which was built to accommodate all the athletes and their escorts for the 2004 Olympic Games in Athens. Since it was destined to be populated by a certain group of people after the Olympic Games, what specifications are required for the proper functioning of such a city? Which were the primary objectives of this project, how did the bearers try to attain them and why did the project fail socially? In order to answer the above questions, we researched articles written before and after the implementation of the project, during the Olympic Games and after inhabitation of the Village. We consider the initial intention of the project as well as the various stakeholders involved. Moreover, the present situation and its problems are unpacked. Finally, two comparisons are contemplated; between a) the Olympic Village at its present state vs. its state during Olympic Games in 2004; and b) between the Olympic Village at its present state and some aspects of Brasilia, the capital of Brazil. This project aims to highlight the social dimension of the new Village and some factors that could lead its better functioning.”...
The Olympic Village in Plan
Το Ολυμπιακό χωριό σε κατοψή

The Movement in the Village’s Streets in 2004.
The different typologies of housing appear in the background.
Η κίνηση στους δρόμους του χωριού οπως ήταν το 2004. 
Πίσω φαίνονται οι διαφορετικές τυπολογίες των κατοικιών

The neglected natural environment of the Olympic Village, as it is today.
Το εγκατελειμμένο φυσικό περιβάλλον στο Ολυμπιακό χωριό οπως έναι σήμερα.
Excerpt from a student project by:
Anastasiou Savvas, Anthrakopoulou Martssa Juliana, Gkini Anastasia, Zantis Christos

“...The buildings should be rebuilt as they were... They should have gone back to work the following day. We and those to follow should do the same and commemorate the continuation.”
(Christopher Kohan, President - The Victor D'Amico Institute of Art)

"Let's not build something that would mend the skyline, it is more powerful to leave it void. We believe it would be tragic to erase the erasure."
(Elizabeth Diller & Ricardo Scofidio, Architects)

The winning proposal of Michael Arad and Peter walking for the design of the World Trade Centre Memorial is comprised of two large voids/openings that lead to underwater pools marking the WTC footprint or indirectly referring to the open wounds left by the attack. The names of the victims are inscribed on a plate surrounding the waterfalls. Deciduous trees framing the pools are organized in rows forming informal groups with varying densities, however designed so as to simultaneously limit and control the activities that can take place within the space (e.g. skateboard or running). In this sense, the sanctity of the site is passed on to the visitor’s subconscious. Memorials can shape and reconstruct memories. This ability of theirs is also their most catalytic characteristic: they are capable of severing memories or amplifying other, resulting to their ability to redefine the identity of the social groups to which they are referring (Dacres, 2004). We realize that the success of a memorial owes greatly to collective acceptance by the public. However, is symbolic mourning and monumentality enough for a memorial? Memorials never answer questions regarding, for example, the reason so many lives were sacrificed, or the lessons our societies should learn from such tragic events and how they should be dealt with in the future.

Απόσπασμα από την εργασία των φοιτητών:
Αναστασιού Σάββα, Ανθρακοπούλου Μαρτσέλλα Τζιουλιάνα, Γκίνη Αναστασία, Ζάντη Χρήστος

“...Τα κτίρια θα έπρεπε να ανοικοδομηθούν ακριβώς όπως ήταν. Θα έπρεπε να επιστρέψουν στην δουλειά την επόμενη μέρα. Εμείς και οι άλλοι που ακολουθούν πρέπει να κάνουμε το ίδιο και να τους τιμήσουμε στη μνήμη μας με τη συνέχεια.”
(Christopher Kohan, President - The Victor D'Amico Institute of Art)

"Ας μην χτίσουμε κάτι που θα επουλώσει την πληγή στη γραμμή του ορίζοντα, είναι πιο δυνατό να αφεθεί το κενό. Πιστεύουμε θα ήταν τραγικό να διαγράψουμε την διαγραφή."  
(Elizabeth Diller & Ricardo Scofidio, Architects)

Η νικητήρια πρόταση των Michael Arad και Peter Walker που κέρδισαν το διαγωνισμό του μνημείου του World Trade Centre αποτελείται από δύο μεγάλα ανοίγματα που περιλαμβάνουν πισίνες υπονοώντας έτσι τα αποτυπώματα των Δίδυμων Πύργων ή εμμέσως την ανοιχτή πληγή της επίθεσης. Τα ονόματα των θυμάτων αναγράφονται σε προμαχώνα που περιβάλλουν τους καταρράκτες. Τα φυλλοβόλα δένδρα που πλαισιώνουν τις πισίνες οργανώνονται σε σειρές ανεπίσημες ομάδες με πυκνώσεις και αραιώσεις, όμως η οργάνωση τους έχει διαμορφωθεί έτσι ώστε να περιορίζεται και να ελέγχεται η δραστηριότητα των επισκεπτών που μπορούν να λάβουν μέρος στο χώρο (π.χ. skateboard, τρέξιμο). Κατά αυτόν τον τρόπο περνάει το υποσυνείδητο των επισκεπτών του μνημείου η ειρήνη του χώρου. Τα μνημεία μπορούν να πλάθουν και να ανακατασκευάζουν μνήμες. Η κακοστία αυτή των μνημείων είναι και το πιο καταλυτικό τους χαρακτηριστικό: μπορούν να αποκάψουν κάποιες μνήμες ή να ενισχύουν ανακάλυπτας κύκλους, με αποτέλεσμα να μπορούν να επαναπροσδιορίσουν την αυτοτροφία των κοινωνικών συνόλων στις οποίες αναφέρονται (Dacres, 2004). Αντιλαμβάνομαι ότι η επιτυχία ενός μνημείου εξαρτάται σε μεγάλο βαθμό από την συλλογική αποδοχή, όμως, αρκεί μόνο το συμβολικό πένθος και η μνημειακότητα; Τα μνημεία ποτέ δεν απαντούν σε ερωτήματα όπως το λόγο για τον οποίο θυσιάστηκαν τόσες ζωές ή τα μαθήματα που παίρνει η κοινωνία μας από τέτοια τραγικά γεγονότα και πως θα τα αντιμετωπίζει το μέλλον.
The course Construction I, the first in the series of three courses on Construction, aimed at introducing the students to the area of building tectonics. The syllabus concentrated on the clarification of the characteristics of different structural systems and the analysis of building envelopes, regarding form, structure, construction design of the load bearing and non-load bearing elements and the development of working drawings.

In addition to the lecture series that aimed to cover the spectrum of the respective technical knowledge, the assignments of the course included a micro studio of architectural and construction design. The exercise referred to the design of a timber structure, aiming at interconnecting construction with architectural design.

The design requirement remains consciously simple for enabling an understanding of the basic principles of the structural systems and the particularities of the design of timber structures, mainly in regards to the requirements of the systems stiffness and appropriate construction connections. The entire process is based on the integration of structure and construction in the design process, with the aim to boost the approach of integrated architectural design.

To the course Οικοδομική I, πρώτο από τη σειρά τριών μαθημάτων οικοδομικής, έχει στόχο την εισαγωγή των φοιτητών στο αντικείμενο της κτιριακής κατασκευής. Επικεντρώνεται στην ανάδειξη των ιδιαιτεροτήτων διαφορετικών δομικών συστημάτων και την ανάλυση κτιριακών κελυφών, ως προς τη μορφή, τη δομική κατασκευή, τον οικοδομικό σχεδιασμό των φερόντων και μη φερόντων στοιχείων και την ανάπτυξη οικοδομικών λεπτομερειών.

Πέρα από τη σειρά διαλέξεων, που φιλοδοξεί να καλύψει το φάσμα τεχνικών γνώσεων σχετικά με το αντικείμενο διδασκαλίας, στις εργασίες του μαθήματος περιλαμβάνεται εργαστήριο αρχιτεκτονικού και οικοδομικού σχεδιασμού. Η άσκηση αναφέρεται στο σχεδιασμό ξύλινης κατασκευής και στοχεύει στην ουσιαστική σύνδεση της οικοδομικής με το ύψιστο αντικείμενο του αρχιτεκτονικού σχεδιασμού.

Το σχεδιαστικό ζητούμενο παραμένει συνειδητά λιτό, με στόχο την εστίαση στην κατανόηση των βασικών αρχών του δομικού συστήματος και των ιδιαιτεροτήτων σχεδιασμού ξύλινων κατασκευών, κυρίως ως προς την απαίτηση ακαμψίας του συστήματος και κατάλληλης συνδεσμολογίας. Η όλη διαδικασία επιδιώκει την ενσωμάτωση των δομικών και κατασκευαστικών επιλογών στη συνθετική διαδικασία, αποσκοπώντας στην ενίσχυση της θεώρησης του ενιαίου αρχιτεκτονικού σχεδιασμού.
Realization period: 2006-2010
Gross Floor Space: 280,000 m²

The world’s largest membrane roof spans the entrance and boulevard building of the World Exposition in Shanghai, designed by Knippers Helbig Advanced Engineering, Stuttgart/N.Y.

Realizing this membrane roof takes Stuttgart’s traditional engineering architecture internationally to the head of unique technical innovations. The combination of the membrane structure, which has a surface of 65,000 m² in total with a span of 100 m, and the six steel-glass funnels of 45 m height, formed of a free-form double-curved framework, constitutes the landmark of the Expo Shanghai 2010 and demonstrates the result of a successful German-Chinese cooperation at the same time.

After the Olympic Games in Beijing, the Expo in Shanghai is the biggest international event. At the time of the opening in May, the organizers expect over 70 million visitors. The slogan ‘Better City Better Life’ puts life in the cities of the 21st century at the heart of the exposition. Besides the China-Pavilion, the Expo Boulevard is the largest and most significant building on the site. It forms the central entrance area and provides 350,000 m² effective area for

Περίοδος Υλοποίησης: 2006-2010
Συνολικό εμβαδόν: 280.000 τ.μ.

Το μεγαλύτερο στον κόσμο στέγαστρο εφελκυόμενης μεμβράνης, σχεδιασμένο από το γραφείο Knippers Helbig Advanced Engineering με εδρα τη Στουτγάρδη και τη Νέα Υόρκη, σκεπάζει την είσοδο της Παγκόσμιας Έκθεσης της Σαγκάης και τις κεντρικές εγκαταστάσεις που τη φιλοξενούν, και αναπτύσσονται με τη μορφή βουλεβάρτου.

Η υλοποίηση του έργου τοποθετεί τη Στουτγάρδη, και την παράδοση της στην εφαρμοσμένη μηχανική και αρχιτεκτονική, στην πρώτη γραμμή των παγκόσμιων τεχνολογικών καινοτομιών. Ο συνδυασμός στεγάστρου μεμβράνης, πλάτους 100 μέτρων και συνολικού εμβαδού 65.000 τετραγωνικών μέτρων, και έξι κατασκευών από ατσάλινο σκελετό διπλής καμπυλότητας και γυαλί ελεύθερης μορφής, αποτελεί το σήμα κατατεθέν της Παγκόσμιας Έκθεσης της Σαγκάης 2010, αλλά και καρπό συγχρόνως της επιτυχούς συνεργασίας Γερμανίας και Κίνας.

Η Παγκόσμια Έκθεση της Σαγκάης διαδέχεται τους Ολυμπιακούς Αγώνες του Πεκίνου στη θέση της μεγαλύτερης διοργάνωσης διεθνώς. Οι διοργανωτές εκτιμούν πως τα εγκαίνια της, που θα πραγματοποιηθούν τον Μάιο του 2010, θα συγκεντρώσουν περισσότερους από 70 εκατομμύρια επισκέπτες. Το σλόγκαν "Καλύτερη Πόλη, Καλύτερη Ζωή" τοποθετεί τη ζωή στις πόλεις του 21ου αιώνα στο επίκεντρο της έκθεσης. Με εξαίρεση το περίπτερο της Κίνας,
numerous facilities for the exposition. Via the round 1 km long and 100 m wide axis, which stretches across the entire site to the Huangpu River, the visitors are guided to the various national and theme-based pavilions. The Expo Boulevard is one of five buildings, which will remain after the world exposition to form the centre of a new urban district of Shanghai in the long run. The winning competition design for the central boulevard originates from the architectural and urban design practice SBA in Stuttgart.

The Expo Boulevard is covered by a membrane roof with a total surface of 65,000 m², the currently largest of its kind globally. With a free span of almost 100 m, it sounds the limits of technical feasibility. The roof is carried by 19 interior and 31 exterior masts and by six funnel shaped framework shells consisting of steel and glass. It has a height of 45 m and a free projection of 80 m. These so-called Sun Valleys direct natural light into the basements.

CONCEPT
Location / Competition / Development:
The Expo site is located at the Huangpu River west of the town centre Pudong. The Expo Boulevard and the main part of the Expo - national and theme-based pavilions, as well as innovative urban concepts - Better City, Better Life - are based on the south side of the river. In 2007, the concept of an open entrance and boulevard building, embedded in the landscape, took the architecture firm SBA, Stuttgart/ Shanghai into the final round of the international competition for the entrance-building of the Expo 2010 in Shanghai. The design concept comprises a compact structure to accommodate all required public facilities, such as box office, security gate, restaurants, shops and central allocation points. The 1,000 m long and 100 m wide axis is lowered by two-thirds into the ground. Spacious lateral slopes flood the floor levels with light and air. This creates a large-scale terrace on the building, which originally, was planned to be covered with a wide-span roof comprising a glazed grid shell with triangle meshing. Knippers Helbig Advanced Engineering supported SBA since August 2007 by developing the structural system. Nine mega columns comprising a glass-steel framework bear the main load while rows of slim pillars support the edge of the roof. In a preliminary scheme, the glass roof structure has been optimized in design studies. The main emphasis was on the reduction of the pillars and on adapting the mega columns to the modified space allocation plans.

Approximately three months after the start of the planning stage, the basic conditions had changed. Consequently, the client requested the planning of a membrane roof instead of a glass structure. A decision was then made in favour of a solution retaining the Sun Valleys, which are vital for the concept, and featuring the "ekathesiaikó boylvbároto" itnai the megalúfteri kai semantikóteri kataskeu einai sthn plásiás tou ekíston. Apotelèi ton kentrikó chróno upodóghsis kai prosofréi 350,000 tetragwnikiká métra wphleióu chrónou gia tì filoáneia pléthous ekgaftatástaseon pou exepotrívoun tis anákhes tou ekíston. Mèso autou tou órhoa pou diáterpína ta sunvínikí ékthesis tis ekíston wéme ton potamó Zhouangyikó, kalúptontai mia apóstasía enós perípou xhímioméntou me pláto pou ftásai to ekató métra. Os episképtes odiqìgonai stis diáfora ethnikía kai thematikí periérrhíra. To ekathesiaikó boylvbároto einai éna apó ta pénte kiteíria pou tha paraameinou tís thésous tous méta tìn olikóklhírwi tis diorghiánwos, leitourgíwn ton makróprósema wéme purínaí xúria apó ton otopó prókeita na diamorphwhei mia néa astikí periórxi tis Zágkاس. To schédo tou ekathesiaikou boylvbártou, pou kerðsio kai ton schéttiko diagnostimou, diemuerghiæ̂theke apo to grafeio arkhitéktontikon kai astikí schëdiasmòu SBA tou Stoigýardhés.

To ekathesiaikó boylvbároto kalúptetai apo steýagmatro meubránnhs sunvínikís embaði 65.000 tetragwnikikón métrwn, pou épi tou paróntos apotelèi to megalúfero tis éidiou tou paygkomwmu. Me pláto pou agízi tis 100 métra, prókeita gia òna érho pou dokimazetai tì oríma tis technikís efíktos. To steýagmatro ferèta apo 19 eswterikous kai 31 eswterikous puliwños, kathós kai apo 6 katakeusas apo sathal kai xwali me morfhiypocharis. Echê úfosi 45 métron kai prokeintai na eléuðèterai stis mékhs 80 métron. Autés os katakeusées, pou oïnomazontan, “Koiládes tou Ílyou”, kataveñóni to vuxhiko fwsa sto chaumplótéra epípeda tou ktríou.

Η ΙΔΕΑ
Topodèsi / Δiagnostómno / Anáptptul: Oi egkataástaseis tis ìdëes brîskontai plëthoun twn potamou Zhouangykó, stis dtikas tis sunvnikías Poungtong ston kentro tis polís. To ekathesiaikó boylvbárho kai to kurios tmima tis ekíthsis – ta ethnikía kai thematikía períptera, kathós kai ìdësa ekíthsis kainótmwv astikwn monítelwn me titlo “Koiláter Pehlì, Koiláter Zywfh” – ekteîntai sthn vótta óchi tou potamou. To 2007, òa ìdëa enós anoitîou chrónou upodóghsis sthn svnúðamwsh me ekathesiaikes egkataástaseis pou anapastousiántai me tì morphh leworphou, òi boylvbárho, kai enomwmatōntai plëhros ston toposi tis periórxi, oðhne gia to ar-Xhitéktontiko grafeio SBA sthn Stoigýardhés/Saghkas sthn telikí ýrò tou dieuthwn diagnostimou gia tò ero w fakákeusis twn ke-ntrikwn ktríwn pou tha steýgæan tì Pagnkósmia Ídëo tis Ekíthsis tis Saghkas 2010. H basikí schëdiasmatikí ìdëa svnìstatai sth dihmiourgia miais smápágwmenis katakeusís gia tì philoáneia ólwn twn apaрай-twn dêmwnwv chrónwn tis ekíthsis, sunmeriplinmbámenwn twn íchwrw plënhsis eisoptriwn, tis plÝhsis asfaleías, ton zowías, kai katastathomwn kai ton ke-ntrikwn sýmenwn katanomhs. O òdènas autós, mékhs enós xhímioméntou kai plátous 100 métron, toposethetai kata dúo tríta chaumplóteres apo tìn efpáfiæa tou edáfrou, oðhniatizontai òti ekatéterwèn duo aplóðwra epikíhen epipédèa pou exeisafalízou anále w fwsa kai aéra sthn vuxhimaNIa basí tis katakeusís. Dímouriæetai òti ena megálh ìdësa meusáio, gia to otopio to arxhikó schédo proebllépe kátwfi apo mia euvróse plátois yuáline oróphi-kélywos, apitirignven stis tri-gwnikí plêgyma. To grafeio Knippers Helbig Advanced Engineering
a spacious supplemental membrane roof. This way, the Expo Boulevard stands within the tradition of Stuttgart’s internationally respected lightweight constructions, which was first established in the German Pavilion by Frei Otto at the Expo 1967 in Montreal.

The membrane roof obtained its current shape in three fundamental steps of development: The structuring of the large scale triangles is not only taking static demands into consideration, but also numerous constraints by streets, bridges and tram stations, which had already been allocated in the layout. This overall planning also had a restrictive impact on the height of the exterior columns and the steep back stays. With their wind suction cables and hangers, the centre masts minimize the distortion of the membrane under wind load and bear the major part of the vertical loads, as well as uplifting loads. The inner connection rings and double-layered membrane serve for load distribution and reinforcement of the membrane at the load concentration of the inner low points.

υποστήριξε το έργο των αρχιτεκτόνων ήδη από τον Αύγουστο του 2007, διαμορφώνοντας το δομικό σύστημα. Εννέα κολοσσιαίες κολώνες—τα βασικά μέλη ενός πλαίσιου από ατσάλι και γυαλί—θα εφέραν το κυρίως βάρος της κατασκευής, ενώ σειρές λεπτών στύλων στηρίζουν τα άκρα της οροφής. Στο πλαίσιο της προκαταρκτικής διαδικασίας, η δομή της γυάλινης οροφής βελτιστοποιήθηκε μέσω σχεδιαστικών μελετών. Εμφασίστηκε έδρανο στο να μειωθεί ο αριθμός των στύλων και στο να προσαρμοστούν οι κολώνες στα προκαταρκτικά σχέδια κατανομής του χώρου.

επειδή το έργο προσαρμόστηκε στη θέση της προτεινόμενης κατασκευής από γυαλί. Η λύση που προτάθηκε διατηρούσε τη λεγόμενη "Κοιλάδα του Ήλιου" που αποτελούσε ζωτικό μέρος του αρχικού σχεδιασμού, και περιλάμβανε μία μεγάλων διαστάσεων συμπληρωματική οροφή μεμβράνης. Κατ’ αυτόν τον τρόπο, το εκθεσιακό βουλεβάρδο παίρνει δικαίωμα τη θέση της προβλήματος των διεθνών φήμης εφελκυόμενων κατασκευών που έχουν τις ρίζες τους στη σχεδιαστική παράδοση της Στουτγάρδης, η οποία καθερμότενε με το σχεδιασμένο από τον Frei Otto το γερμανικό περίπτερό της στη Παγκόσμια Έκθεση του Μόντρεαλ, το 1967.

Το τελικό σχήμα του στεγάστρου διαμορφώθηκε σε τρία βασικά, διαφορετικά στάδια: Για τη διάρθρωση των τριγωνισμών δεν συνυπολογίστηκαν μόνο οι απαιτήσεις της στατικής, αλλά και οι πολυάριθμοι περιορισμοί που έθετε η παρουσία δρόμων, γεφυρών και σταθμών του τραμ, η θέση των οποίων είχε ήδη καθοριστεί στο αρχικό σχέδιο. Ο συνολικός αυτός σχεδιασμός έθετε επιπλέον περιορισμούς και ως προς το ύψος των εξωτερικών υποστυλώματων και της ανάλογης κλίσης των αγκυρώσεων τους. Εφοδιάστηκε με συμπληρώματα και αναρίθμητες ικανά να απορροφήσουν τα φορτιά του ανέμου, οι κεντρικοί πυλώνες εγκαταστάθηκαν την πιθανήτερα παραμορφώση της μεμβράνης υπό αισθητά άνεμους και φέρουν το μέγιστο μέρος των κάθετων φορτίων. Οι εσωτερικοί συνδετικοί δακτύλιοι καθ’ αυτό το διπλό στρώμα μεμβράνης εξασφαλίζουν κατανομή των φορτίων και την ενίσχυση της μεμβράνης στα εσωτερικά σημεία της όπου συγκεντρώνεται το μέγιστο φορτίο.
“Given our predisposition for even greater control today over an ever-increasingly complex universe, the next generation of animate assemblies within the discipline of architecture will inevitably be comprised of a more complex amalgamation of scripted equations capable of re-enacting the most spectacular effects. In response, our modular ceiling system and custom chandeliers for the Choice restaurant were specifically developed to test the potential of intricacy, animate form and material effects for an architecture of serial distraction.”
Οχι Ανέτο Studio

make love not studio
Here, artistic activity is examined within its social, cultural and philosophical context. By using paintings, advertisements, x-ray images, film, art photography and family photos, the student is offered a variety of ways in which to experience and assess images, art products and related phenomena such as the museum or gallery setup. Topics discussed in the course range from McLuhan’s ‘the medium is the message’ to the notion of the icon versus the idol in the work of Libeskind, to Baudrillard’s simulacra.

Apart from analysing selected images produced for different purposes, each student is asked to examine a concept of his/her choice through the making of a short video preferably based on personal experience but which is given in such a way so as to address issues of a wider interest.

Η καλλιτεχνική δημιουργία εξετάζεται εδώ μέσα στο κοινωνικό, πολιτισμικό και φιλοσοφικό της πλαίσιο. Χρησιμοποιώντας πίνακες ζωγραφικής, διαφημίσεις, ακτινογραφίες, φιλμ, καλλιτεχνική φωτογραφία και οικογενειακά πορτραίτα, ο φοιτητής εκτίθεται σε διάφορους τρόπους εμπειρίας και εκτίμησης της εικόνας, των προϊόντων της τέχνης και ιδεαλιστικών φαινομένων όπως το μουσείο ή η γκαλερί. Τα θέματα με τα οποία καταπιάνεται το μάθημα συμπεριλαμβάνουν τη θεωρία του McLuhan που βλέπει το μέσο ως το μήνυμα, τη έννοια της εικόνας και του ειδώλου στο έργο του Libeskind, και την εργασία του Baudrillard για τα simulacra.

Εκτός από αναλύσεις επιλεγμένων εικόνων, ζητείται από κάθε φοιτητή να εξετάσει μια έννοια δικής του/της επιλογής μέσα από την δημιουργία ενός ολιγόλεπτου βίντεο που μπορεί να είναι βασισμένο σε μια προσωπική εμπειρία αλλά δίνεται με τέτοιο τρόπο ούτως ώστε να ‘σχολιάζει’ θέματα ευρύτερου ενδιαφέροντος.
A: PROJECT BASED STUDENT WORK | ARH222 2007 - 09 | C. HADJICHRISTOS

VISUAL CULTURE

VISUAL CULTURE, SHADOWS, IOANNA SAVVIDOU
ΜΕΣΑ ΕΠΙΚΟΙΝΩΝΙΑΣ, ΣΚΙΕΣ, ΙΟΑΝΝΑ ΣΑΒΒΙΔΟΥ

VISUAL CULTURE, METAMORPHOSIS, MARINA ORATIOU
ΜΕΣΑ ΕΠΙΚΟΙΝΩΝΙΑΣ, ΜΕΤΑΜΟΡΦΩΣΗ, ΜΑΡΙΝΑ ΟΡΑΤΙΟΥ
VISUAL CULTURE, A SHIFT IN PERCEPTION, VICKY THEODOROU
ΜΕΣΑ ΕΠΙΚΟΙΝΩΝΙΑΣ, ΠΡΟΠΤΙΚΗ ΣΕ ΜΕΤΑΚΙΝΗΣΗ, ΒΙΚΥ ΘΕΟΔΟΡΟΥ

VISUAL CULTURE, VISUAL CULTURE IN KM/H, CHRISTOS ZANTIS
ΜΕΣΑ ΕΠΙΚΟΙΝΩΝΙΑΣ, ΚΟΥΛΤΟΥΡΑ ΤΗΣ ΕΙΚΟΝΑΣ ΣΕ ΚΜ/Η, ΧΡΙΣΤΟΣ ΖΑΝΤΗΣ
The course “Digital Architectural Communication” introduces students to the use of computers and computer aided design software (CAD) in architecture and design. The course's primary goal is to enable students to develop their skills in the use of computers and CAD software as design and drafting tools in 2-dimensional and 3-dimensional space. Furthermore, students are required to expand the use of CAD software in common projects shared on computer networks.

The course’s further aim is for the students to utilise and apply their acquired knowledge and skills in CAD software, in the development of a complete architectural project.

During the Fall Semester of 2007, students were required to design a kindergarten near the English School in Nicosia. The project’s aim was to encourage students to utilise CAD software as their primary design tools, firstly in developing their ideas into architectural spaces and compositions and secondly into presenting their projects through 2-dimensional and 3-dimensional drawings.

During the Fall Semester of 2008, the course was jointly taught with the course APH 230 Construction I.

To the students “Ηλεκτρονικά Μέσα Επικοινωνίας” στοχεύει σε μια πρώτη επαφή των φοιτητών με τους ηλεκτρονικούς υπολογιστές ως εργαλείων αναπαράστασης και την εισαγωγή στις δυνατότητες που προσφέρονται από διαφορετικά λογισμικά.

Η διδασκαλία του μαθήματος στηρίζεται τόσο στις διαλέξεις για την προσφορά του θεωρητικού υπόβαθρου, όσο και τη λειτουργία του ψηφιακού εργαστηρίου για την πρακτική εφαρμογή της θεωρίας, τη διευκρίνιση και την επίλυση πιθανών ερωτήματων και ζητημάτων.

Σκοπός των διαλέξεων είναι να προσφέρουν μια ευρεία θεωρητική γνώση γύρω από τη χρήση του Η/Υ ως μέσου αναπαράστασης των σχεδιαστικών προθέσεων των σπουδαστών, ενώ παράλληλα να εμβαθύνουν στη χρήση και εκμάθηση σχεδιαστικών πακέτων για την παρουσίαση των σχεδιαστικών προτάσεων τους.


Κατά τη διάρκεια του χειμερινού εξαμήνου 2008, το μάθημα ΑΡΗ 220 συνδυάστηκε με το μάθημα ΑΡΗ 230 – Οικοδομική Ι.
A: PROJECT BASED STUDENT WORK | ARH230 2007 - 09 | D. ECONOMIDES

DIGITAL ARCHITECTURAL COMMUNICATION MEDIA

SAVVAS ANASTASIOU, KATERINA GARYFALLOU, CHRISTOS ZANTIS, VICKY THEODOROU, RITCHARD HALL, 2008-09
ΣΑΒΒΑΣ ΑΝΑΣΤΑΣΙΟΥ, ΚΑΤΕΡΙΝΑ ΓΑΡΥΦΑΛΛΟΥ, ΧΡΙΣΤΟΣ ΖΑΝΤΗΣ, ΒΙΚΥ ΘΕΟΔΩΡΟΥ, ΡΙΤΣΙΑΡΤ ΧΩΛ, 2008-09

CHRYSANTHÍ KONSTANTÍNOU, SAVIA PALATE, IOANNA SAVVIDOU, MARÍA Hristofí, 2008-09
ΧΡΥΣΑΝΘΗ ΚΟΝΣΤΑΝΤΙΝΟΥ, ΣΑΒΙΑ ΠΑΛΑΤΕ, ΙΩΑΝΝΑ ΣΑΒΒΙΔΟΥ, ΜΑΡΙΑ ΧΡΙΣΤΟΦΗ, 2008-09
This Sophomore-level course offers an overview of influential concepts and paradigmatic developments in architecture and urbanism from the Enlightenment to mid-20th C. Lectures and class discussions focus on key figures, events, buildings, projects and texts representative of important historical currents. The course focuses not only on buildings but also on the larger historical, cultural, political and intellectual contexts within which architectural ideas emerge. The main objective of the course is to install a historical and cultural understanding of what “modern” is about, contemplating also the concepts of “modernity,” “Modernism” and “modernization.” The course underlines the importance of historical/theoretical rigor in the education of the architect. The final project for 2009 asked students to analyze a particular aspect of “modernity” in relation to two modern buildings: one from the Cypriot locale, and another from among the more well known (and well-publicized) exemplars of modernism in Europe. (See student work: “Modernity and Dwelling” and “Aspects of transparency and movement”)

MODERNITY AND NOTIONS OF TRANSPARENCY AND MOVEMENT

Study by V. Ioannou, C. Agroti, M. Ioannou, M. Philippou

Our study investigates the notion of transparency and movement in the German Pavilion of Mies Van der Rohe in Barcelona, and compares them with analogous aspects of the Tourist Pavilion designed by Phoevos Polidoridis in the Limassol Public Garden. Both pavilions reflect the cultural and social circumstances of their contexts, and both architects used materials like a poet uses words to express their goals.

The German Pavilion was designed for the International Exhibition of Barcelona in 1929. One part of our analysis revieved how Mies tried to express the transparency and the materiality in the pavilion: Transparency was achieved by the free platforms in space and the different materials, and it was probably connected with spatial refractions; it perhaps even alluded to the transparency expected in the different materials, and it was probably connected with spatial refractions; it perhaps even alluded to the transparency expected. The wall surfaces were displaced opposite of each other defining the space and directing visitors’ movement.

A similar approach to the materiality is noted at Limassol’s Pavilion, despite the many other temporal and cultural particularities. In 1960, after the Independence of Cyprus Republic, Phoevos Polidoridis designed a multi-purpose space aiming for easy organization through a pure and simple floor plan. With most of the surfaces made of glass, the pavilion appears to defy structural norms and it alludes to similar symbols of transparency as noted at the German Pavilion in Barcelona.

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MODERNITY AND DWELLING
Study by Anaxagorou G., Anthrakopoulou M.J., Kyriazes G., Prokopiou M., Protou M.

Our project contemplated the interrelationships of modernity and dwelling as reflected in Le Corbusier’s Unite d’Habitation in France, and in Neoptolemos Michaelides’ apartment building Alexandros Demetriou in Cyprus. Our analysis focused on the socio-political context within which each buildings emerged, the building program, and issues of aesthetics and technology. An excerpt from our analysis of the program follows:

[...] The kitchen areas share some common features in both buildings. They are located next to the entrance and framed by glass to add transparency. Light permeability becomes possible through the living rooms’ large openings. The minimum measurements of cupboards and workstations underline both architects’ concern with optimization. In both apartments, the transition from the ‘public’ zone to what was considered the ‘private’ is achieved through auxiliary spaces. In the Unite the staircases, which lead the user from the apartment’s public space (living room and kitchen) to the private (bedrooms) comprise the main auxiliary space, which distinguishes clearly the distinct zones. In the two-bedroom apartment of Michaelides’ building, there is a corridor, which leads the user from the public zone of the entrance, to the kitchen and eventually to the more private bedrooms. Characteristic of this corridor is the washbasin installed on route between the two bedrooms in order for congestion in the bathroom to be avoided. As with many others design choices here, functionality was key....
Workshop on Means of communication in Architecture –
documenting the concept of performance

The continuation of this workshop is based on the initial exploration of visualizing relations through the concept of performance. Which means of communication could map relations and time? How “material diagrams” could operate as vehicles for such documentation? A published article by S. Stratis on this subject, titled “Visualizing Relations in Architecture: a pedagogical approach”, is based on the workshop outcome of the last four years. It is accessible on http://ijg.cgpublisher.com/product/pub.154/prod.413 (“Design Principles and Practices: an International Journal”). As case study, the string musical instruments were chosen for the year 2007-08, (acoustic and electric guitars, double base). Percussions, (drum set) were chosen for the year 2008-09. The musical instrument is considered indeed, to be a performative object par excellence which makes it pertinent for such kind of investigation.

The students were encouraged to come in touch with various ways of documenting the concept of “performance” by becoming familiar with the cosmos of the musical instruments. In this manner, they dealt with the concept of time and relations, through a series of analytical diagrams and models. For the purpose of the workshop, the concept of performance was defined as a system of relations based on articulation points between the physical and operational parts of the musical instrument.

For the year 2007-08, the students visited a workshop of making string instruments. Then, they documented the performance of the three string instruments assigned, as presented in the film “Buena Vista Social Club” of Wim Wenders. For the year 2008-09, the students attended a percussions performance. Then, they documented the concept of performance by studying short length music video clips which they found in the “You Tube”.

Ergasthirio Mésow Epikoinwíasias sthn Arxitektonikí – kataagraphe tis énniaisías tis apódoasiseas


In both years, the students analyzed a specific articulation point between a physical and an operational part, regarding the documented performance of the studied musical instrument. Then, the students were invited to design and construct a "case" for that articulation point, with reference to a favorable case brought to the workshop by each student. The designed "case" was operating as a "3D material diagram" condensing in fact, the documented performative relations of the musical instrument.

Και στις δύο χρονιές, το επόμενο στάδιο ήταν η επιλογή ενός σημείου συναρμογής μεταξύ φυσικού και οργανικού τμήματος του μουσικού οργάνου, όπως καταγράφηκαν σε σχέση με την απόδοση, για να το μελετήσουν σε βάθος και να του σχεδιάσουν και κατασκευάσουν μια "θήκη", με αναφορά θήκες προτίμησης των φοιτητών. Η κατασκευασμένη "θήκη" λειτούργησε ως ένα είδος "τρισδιάστατου υλικού διαγράμματος" συμπυκνώνοντας τις σχέσεις απόδοσης που είχαν καταγραφεί για το μουσικό όργανο.
ARCHITECTURAL COMMUNICATION MEDIA II

2008-09
1-2 ANDREA VERNI - ΑΝΤΡΕΑ ΒΕΡΝΗ
3-4 VICKY THEODOROU - ΒΙΚΥ ΘΕΟΔΩΡΟΥ
5-9 CHRYSANTHI KONSTANTINOU - ΧΡΥΣΑΝΘΗ ΚΩΝΣΤΑΝΤΙΝΟΥ
10-14 DESPOINA PARVAS - ΔΕΣΠΟΙΝΑ ΠΑΡΒΑΣ
15-17 KATERINA GARYFALLOU - ΚΑΤΕΡΙΝΑ ΓΑΡΥΦΑΛΛΟΥ
18-21 CHRISTOS ZANTIS - ΧΡΙΣΤΟΣ ΖΑΝΤΗΣ
22-24 GEORGIA MAZERI - ΓΕΩΡΓΙΑ ΜΑΖΕΡΗ
25-27 MARIA CHRISTOFI - ΜΑΡΙΑ ΧΡΙΣΤΟΦΗ
28-30 NATASA GIANNI - ΝΑΤΑΣΑ ΓΙΑΝΝΗ
31-32 NIKI KONSTANTINOU - ΝΙΚΗ ΚΩΝΣΤΑΝΤΙΝΟΥ
33-35 SAVIA PALTOS - ΣΑΒΒΙΑ ΠΑΛΑΤΟΣ
2008-09
1-3 STELLA CHARALAMBOU, AMALIA PATROKLOU - ΣΤΕΛΛΑ ΧΑΡΑΛΑΜΠΟΥΣ, ΑΜΑΛΙΑ ΠΑΤΡΟΚΛΟΥ
4-5 VANIA ATHINADOROU, DESPO ANAGIOTOU - ΒΑΝΙΑ ΑΘΗΝΑΔΩΡΟΥ, ΔΕΣΠΩ ΑΝΑΓΙΩΤΟΥ
6-9 VALENTINOS IOANNOU, KONSTANTINA AGROTI - ΒΑΛΕΝΤΙΝΟΣ ΙΟΑΝΝΟΥ, ΚΩΝΣΤΑΝΤΙΝΑ ΑΓΡΟΤΗ
10-12 CHRISTIANA CHRISTOU, IOANNA ANASTASIADOU - ΧΡΙΣΤΙΑΝΑ ΧΡΙΣΤΟΥ, ΙΟΑΝΝΑ ΑΝΑΣΤΑΣΙΑΔΟΥ
13- CHRISTINA NIKOLAOU, ΧΡΙΣΤΙΝΑ ΝΙΚΟΛΑΟΥ
14-16 ELLADA PATERA, CHRISTINA PSATHITI - ΕΛΛΑΔΑ ΠΑΤΕΡΑ, ΧΡΙΣΤΙΝΑ ΨΑΘΙΤΗ
21-22 M. HATZIYORKI, M. PRODROMOU, P. KONATZI - Μ. ΧΑΤΣΙΥΩΡΚΗ, Μ. ΠΡΟΔΡΟΜΟΥ, Π. ΚΟΝΑΤΖΗ
23-26 THISVI CHRISTOU, MELINA ANTONIOU - ΘΙΣΒΗ ΧΡΙΣΤΟΥ, ΜΕΛΙΝΑ ΑΝΤΩΝΙΟΥ
27-30 G. ANAXAGOROUL - Γ. ΑΝΑΞΑΓΟΡΟΥ - G. ΑΝΑΞΑΓΟΡΟΥ, Μ. ΑΝΘΡΩΠΟΚΟΥΛΟΥ
31-33 FILIPPOS LOUKA, IFIGENA NEOFYTOU - ΦΙΛΙΠΠΟΣ ΛΟΥΚΑ, ΙΦΙΓΕΝΕΑ ΝΕΟΦΥΤΟΥ

ARCHITECTURAL COMMUNICATION MEDIA II 299
The class is an introduction to drawing, one of the most significant tools for an architect. The students are taught technical as well as free hand drawing, combining the two in order to be able by the end of the class to express and develop their ideas.
<table>
<thead>
<tr>
<th>Award Category</th>
<th>Project Description</th>
<th>Architect</th>
<th>Year</th>
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<tbody>
<tr>
<td>National Award</td>
<td>Residence at Strovolos</td>
<td>(Young Architects Category)</td>
<td>1992</td>
</tr>
<tr>
<td>National Award</td>
<td>Municipal Swimming Pool Nicosia</td>
<td>(Remarkable Architectural Project Category)</td>
<td>1992</td>
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<td>National Award</td>
<td>Administration Building</td>
<td>(Special Award Category)</td>
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<td>Special Award</td>
<td>Residence at Mesogi</td>
<td>(Residence Category)</td>
<td>1996</td>
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<tr>
<td>Special Award</td>
<td>Colocassides Residence</td>
<td>(Private Category)</td>
<td>1996</td>
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ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 1992
NATIONAL ARCHITECTURAL AWARD 1992
ΕΙΔΙΚΟ ΒΡΑΒΕΙΟ
(SPECIAL AWARD CATEGORY)
ΤΟΥΡΙΣΤΙΚΟ ΧΩΡΙΟ "ΑΓΙΟΣ ΗΛΙΑΣ", ΠΡΩΤΑΡΑΣ
(AIYIOS ILIAS TOURIST COTTAGES, PROTARAS)
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
PREFKIOS GEORGIADIES AND ASSOCIATES

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT):
ΤΟΥΡΙΣΤΙΚΕΣ ΚΑΤΟΙΚΙΕΣ (TOURIST COTTAGES)
ΕΙΔΟΣ ΑΝΑθΕΣΗΣ (KIND OF STUDY):
ΙΔΙΩΤΙΚΗ
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):

ΠΡΟΚΡΙΣΗ ΣΤΗΝ ΤΕΛΙΚΗ ΦΑΣΗ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ MIES VAN DER ROHE 1996
(SHORTLISTED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 1996)
Β’ ΔΗΜΟΤΙΚΟ ΣΧΟΛΕΙΟ ΑΥΓΟΡΟΥ (PRIMARY SCHOOL OF AVGOROU)
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΖΗΝΟΣ ΣΙΕΡΕΠΕΚΛΗΣ ΚΑΙ ΜΑΡΙΟΣ ΟΙΚΟΝΟΜΙΔΗΣ (ZENOS SIEREPKELIS AND MARIOEconomides)

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT):
ΔΗΜΟΣΙΟ ΚΤΗΡΙΟ/ΣΧΟΛΕΙΟ (PUBLIC BUILDING/SCHOOL)
ΕΙΔΟΣ ΑΝΑθΕΣΗΣ (KIND OF STUDY):
ΑΡΧΙΤΕΚΤΟΝΙΚΟΣ ΔΙΑΓΩΝΙΣΜΟΣ (ARCHITECTURAL COMPETITION)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):
1996

ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 1995
NATIONAL ARCHITECTURAL AWARD 1995
ΝΕΟΣ ΑΡΧΙΤΕΚΤΟΝΑΣ
(YOUNG ARCHITECT CATEGORY)
ΚΑΤΟΙΚΙΑ ΚΟΛΟΚΑΣΣΙΔΗ, ΠΛΑΤΡΕΣ (COLOCASSIDES RESIDENCE, PLATRES)
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΧΑΡΗΣ ΧΑΤΖΗΒΑΣΙΛΕΙΟΥ (HARIS HADJVASSILIOU)
ΤΕΧΝΙΚΟΣ ΣΥΜΒΟΥΛΟΣ (TECHNICAL ADVISOR): ΒΑΣΙΛΗΣ ΤΡΟΥ ΛΛΙΔΗΣ (VASILIS TROULLIDES)
ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT):
ΕΞΟΧΙΚΗ ΚΑΤΟΙΚΙΑ (COTTAGE)
ΕΙΔΟΣ ΑΝΑθΕΣΗΣ (KIND OF STUDY):
ΙΔΙΩΤΙΚΗ (PRIVATE)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):
1993

ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ MIES VAN DER ROHE 1996
(NOMINATED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 1996)
ΔΗΜΑΡΧΕΙΟ ΑΓΙΟΥ ΑΘΑΝΑΣΙΟΥ, ΛΕΜΕΣΟΣ
(MUNICIPAL TOWN HALL OF AYIOS ATHANASIOS)
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
KOUTSOFTIDES ARCHITECTS

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT):
ΔΗΜΟΣΙΟ ΚΤΗΡΙΟ (PUBLIC ARCHITECTURE)
ΕΙΔΟΣ ΑΝΑθΕΣΗΣ (KIND OF STUDY):
ΑΡΧΙΤΕΚΤΟΝΙΚΟΣ ΔΙΑΓΩΝΙΣΜΟΣ (ARCHITECTURAL COMPETITION)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):
1995

ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 1995
NATIONAL ARCHITECTURAL AWARD 1995
ΑΣΙΟΛΟΓΟ ΑΡΧΙΤΕΚΤΟΝΙΚΟ ΕΡΓΟ
(REMARKABLE ARCHITECTURE PROJECT CATEGORY)
ΠΟΛΙΤΙΣΤΙΚΟ ΚΕΝΤΡΟ "ΤΟ ΣΚΑΛI", ΑΓΑΛΩΤΖΙΑ (CULTURAL CENTRE "SKALI")
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΑΝΔΡΕΑΣ ΛΟΙΖΑΣ, ΙΚΑΡΟΣ ΙΩΑΚΕΙΜ (ANDREAS LOIZAS, IKAROS IOAKIM)

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT):
ΠΟΛΙΤΙΣΤΙΚΟ ΚΕΝΤΡΟ (CULTURAL CENTRE)
ΕΙΔΟΣ ΑΝΑθΕΣΗΣ (KIND OF STUDY):
ΑΡΧΙΤΕΚΤΟΝΙΚΟΣ ΔΙΑΓΩΝΙΣΜΟΣ (ARCHITECTURAL COMPETITION)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):
1995

ΠΡΙΝΤΣΙ ΒΟΥΛΙΑΣ (YOUNG ARCHITECT  CATEGORY)
ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT):
ΔΗΜΟΣΙΟ ΚΤΗΡΙΟ/ΣΧΟΛΕΙΟ (PUBLIC BUILDING/SCHOOL)
ΕΙΔΟΣ ΑΝΑθΕΣΗΣ (KIND OF STUDY):
ΑΡΧΙΤΕΚΤΟΝΙΚΟΣ ΔΙΑΓΩΝΙΣΜΟΣ (ARCHITECTURAL COMPETITION)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):
1997

ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 1998
NATIONAL ARCHITECTURAL AWARD 1998
ΝΕΟΣ ΑΡΧΙΤΕΚΤΟΝΑΣ
(YOUNG ARCHITECT CATEGORY)
PRINCE BUILDING, ΑΓΙΟΣ ΝΙΚΟΛΑΟΣ (NICOSIA)
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
SEROFF + PAPADOPOULOS LTD

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT):
ΔΙΑΜΕΡΙΣΜΑΤΑ (LUXURY APARTMENT BUILDING)
ΕΙΔΟΣ ΑΝΑθΕΣΗΣ (KIND OF STUDY):
ΑΡΧΙΤΕΚΤΟΝΙΚΟΣ ΔΙΑΓΩΝΙΣΜΟΣ (ARCHITECTURAL COMPETITION)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):
1998

ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 1992
NATIONAL ARCHITECTURAL AWARD 1992
ΕΙΔΙΚΟ ΒΡΑΒΕΙΟ
(SPECIAL AWARD CATEGORY)
ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 1998
NATIONAL ARCHITECTURAL AWARD 1998
ΑΣΙΑΛΟΤΟ ΑΡΧΙΤΕΚΤΟΝΙΚΟ ΕΡΓΟ
(REMARKABLE ARCHITECTURAL PROJECT CATEGORY)
Β’ ΔΗΜΟΤΙΚΟ ΣΧΟΛΕΙΟ ΑΥΓΟΡΟΥ (PRIMARY SCHOOL OF AVGOROU)
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΖΗΝΩΝ ΣΙΕΡΕΠΕΚΛΗΣ ΚΑΙ ΜΑΡΙΟΣ ΟΙΚΟΝΟΜΙΔΗΣ (ZENON SIEREPEKLISS AND MARIOS ECONOMIDES)
ΠΡΟΚΡΙΣΗ ΣΤΗΝ ΤΕΛΙΚΗ ΦΑΣΗ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ MIES VAN DER ROHE 1996
(SHORTLISTED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 1996) (ΣΕΛ. 307)

ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 2001
NATIONAL ARCHITECTURAL AWARD 2001
ΑΣΙΑΛΟΤΟ ΑΡΧΙΤΕΚΤΟΝΙΚΟ ΕΡΓΟ
(REMARKABLE ARCHITECTURAL PROJECT CATEGORY)
ΓΣΠ “ΠΑΓΚΥΠΡΙΑ” ΣΤΑΔΙΟ ΚΑΙ ΑΘΛΗΤΙΚΟ ΚΕΝΤΡΟ (GSP “PANCYPRIA” STADIUM AND ATHLETIC CENTRE)
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
THEO DAVID ARCHITECTS + KAL ENGINEERING
ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT): ΑΘΛΗΤΙΚΟ ΚΕΝΤΡΟ (ATHLETIC CENTRE)
ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΑΡΧΙΤΕΚΤΟΝΙΚΟΣ ΔΙΑΓΩΝΙΣΜΟΣ (ARCHITECTURAL COMPETITION)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 1998

ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 1998
NATIONAL ARCHITECTURAL AWARD 1998
ΕΙΔΙΚΟ ΒΡΑΒΕΙΟ
(SPECIAL AWARD CATEGORY)
ΔΗΜΑΡΧΕΙΟ ΑΓΙΟΥ ΑΘΑΝΑΣΙΟΥ, ΛΕΜΕΣΟΣ (MUNICIPAL TOWN HALL OF AYIOS ATHANASIOS)
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΚΟΥΣΟΥΦΤΙΔΕΣ ΑΡΧΙΤΕΚΤΟΝΕΣ
ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ MIES VAN DER ROHE 1996
(NOMINATED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 1996) (ΣΕΛ. 307)

ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 2001
NATIONAL ARCHITECTURAL AWARD 2001
ΕΙΔΙΚΟ ΒΡΑΒΕΙΟ
(SPECIAL AWARD CATEGORY)
ΑΠΟΘΗΚΕΣ ΦΑΡΜΑΚΕΥΤΙΚΗ ΕΤΑΙΡΕΙΑ MEDOCHEMIE, ΑΓΙΟΣ ΑΘΑΝΑΣΙΟΣ (MEDICHEMIE, AYIOS ATHANASIOS)
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΑΚΗΣ ΧΑΡΑΛΑΜΠΟΣ (AKIS CHARALAMBIOUS)
ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT): ΑΠΟΘΗΚΕΣ ΦΑΡΜΑΚΕΥΤΙΚΗ ΕΤΑΙΡΕΙΑ (WAREHOUSE OF PHARMACEUTICAL COMPANY)
ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΙΔΙΩΤΙΚΗ
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 2000

ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ MIES VAN DER ROHE 2001
(NOMINATED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 2001)
ΟΙΚΙΑ ΓΕΩΡΓΙΑΣ (GEORGIAS RESIDENCE)
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΑΝΔΡΕΑΣ ΒΑΡΔΑΣ (ANDREAS VARDAS), VARDAS STUDIO
ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT): ΟΙΚΙΑ (RESIDENCE)
ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΙΔΙΩΤΙΚΗ (PRIVATE)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 1998

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT):
ΑΔΙΩΝΗΣΗ (IMPLEMENTATION DATE):
2001
1. **ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ MIES VAN DER ROHE 1998**
   - ΟΙΚΙΑ ΜΑΡΙΑΣ (MARIAS RESIDENCE)
   - ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS): ΑΝΔΡΕΑΣ ΒΑΡΔΑΣ (ANDREAS VARDAS)
   - ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT): ΚΑΤΟΙΚΙΑ (RESIDENCE)
   - ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΙΔΙΩΤΙΚΗ (PRIVATE)
   - ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 1999

2. **ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 2001**
   - ΚΟΙΝΟΤΙΚΟ ΚΕΝΤΡΟ ΜΑΛΟΥΝΤΑΣ (MALOUNTA COMMUNITY CENTRE)
   - ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS): ΓΡΗΓΟΡΙΟΣ Γ. ΠΑΤΣΑΛΟΣΑΒΒΗΣ (GREGORIOS G. PATSALOSAVVIS)
   - ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT): ΔΗΜΟΣΙΟ ΚΤΗΡΙΟ (PUBLIC BUILDING)
   - ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΙΔΙΩΤΙΚΗ (PRIVATE)
   - ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 2000

3. **ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 2001**
   - ΚΤΗΡΙΟ ΙΩΑΝΝΙΔΗ (IOANNIDES BUILDING)
   - ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS): PETEVIS + GEORGIADES ASSOCIATES
   - ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT): ΔΙΑΜΕΡΙΣΜΑΤΑ (APARTMENT BUILDING)
   - ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΙΔΙΩΤΙΚΗ (PRIVATE)
   - ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 2000
ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 2004
NATIONAL ARCHITECTURAL AWARD 2004
ΑΞΙΟΛΟΓΟ ΑΡΧΙΤΕΚΤΟΝΙΚΟ ΕΡΓΟ
(REMARKABLE ARCHITECTURAL PROJECT CATEGORY)
(ΣΕΛ. 308)

ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 2004
NATIONAL ARCHITECTURAL AWARD 2004
ΝΕΟΣ ΑΡΧΙΤΕΚΤΟΝΑΣ
(YOUNG ARCHITECT CATEGORY)
(ΣΕΛ. 310)
ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ MIES VAN DER ROHE 2003 (NOMINATED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 2003)

ΣΤΟΡΟΦΗ ΟΙΚΟΔΟΜΗ ΣΤΟΥΣ ΑΓΙΟΥΣ ΩΜΟΛΟΓΗΤΕΣ (3-STOREY BUILDING, AYIOUS OMOLOGITES)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΓΙΩΡΓΟΣ ΠΑΡΟΥΤΗΣ, ΜΑΡΙΑ ΧΑΡΑΛΑΜΠΙΔΟΥ (YIORGOS PAROUTIS, MARIA CHARALAMBIDOU)

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT):
ΚΑΤΟΙΚΙΕΣ-ΔΙΑΜΕΡΙΣΜΑΤΑ (RESIDENCES-APARTMENTS)

ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY):
ΙΔΙΩΤΙΚΗ (PRIVATE)

ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):
2003

ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 2004
NATIONAL ARCHITECTURAL AWARD 2004
ΕΙΔΙΚΟ ΒΡΑΒΕΙΟ (SPECIAL AWARD CATEGORY)

ΚΤΗΡΙΟ ΕΝΩΣΗΣ ΣΥΝΤΑΚΤΩΝ ΚΥΠΡΟΥ (UNION OF CYPRUS JOURNALISTS HEADQUARTERS)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΚΥΘΡΕΩΤΗΣ ΚΑΙ ΣΥΝΕΡΓΑΤΕΣ (KYTHREOTIS AND ASSOCIATES)

* ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ MIES VAN DER ROHE 2003 (NOMINATED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 2003) (ΣΕΛ. 310)
ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 2007
NATIONAL ARCHITECTURAL AWARD 2007
ΝΕΟΣ ΑΡΧΙΤΕΚΤΟΝΑΣ
(YOUNG ARCHITECT CATEGORY)

ΕΚΘΕΣΙΑΚΟΣ ΧΩΡΟΣ ROOMS ΣΤΗΝ ΚΟΛΩΝΑ-ΚΙΟΥ, ΛΕΜΕΣΟΣ (EXHIBITION ROOMS, COLONAKIOU, LIMASSOL)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΑΡΜΕΥΤΗΣ & ΣΥΝΕΡΓΑΤΕΣ (ARMEFTIS & ASSOCIATES)

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT):
ΕΜΠΟΡΙΚΗ ΑΝΑΠΤΥΞΗ (COMMERCIAL DEVELOPMENT)

ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY):
ΑΡΧΙΤΕΚΤΟΝΙΚΟΣ ΔΙΑΓΩΝΙΣΜΟΣ (ARCHITECTURAL COMPETITION)

ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):
2005

ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ
MIES VAN DER ROHE 2007
(NOMINATED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 2007)

ΔΗΜΟΤΙΚΟ ΜΟΥΣΕΙΟ ΑΓΙΑΣ ΝΑΠΑΣ “ΘΑΛΑΣΣΑ”
(THALASSA MUSEUM, AYA NAPA)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΖΗΝΩΝ ΚΑΙ ΧΡΙΣΤΙΝΑ ΣΙΕΡΕΠΕΚΛΗ (ZENON AND CHRISTINA SIEREPEKLI)

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT):
ΜΟΥΣΕΙΟ (MUSEUM)

ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY):
ΑΡΧΙΤΕΚΤΟΝΙΚΟΣ ΔΙΑΓΩΝΙΣΜΟΣ (ARCHITECTURAL COMPETITION)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):
2003

ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ
MIES VAN DER ROHE 2007
(NOMINATED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 2007)

ΛΟΥΜΠΙΛΑΚΟ ΜΕΓΑΡΟ ΚΑΙ ΠΑΡΚΟ, ΛΕΥΚΩΣΙΑ
(OLYMPIC HOUSE AND PARK, NICOSIA)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΕΛΕΥΘΕΡΙΑ ΣΕΡΓΙΔΟΥ, ΒΑΣΙΛΗΣ ΠΑΣΙΟΥΡΤΙΔΗΣ
(ELEFTHERIA SERGHIDOU, VASILIS PASHIOURTIDES)

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT):
ΝΟΣΟΚΟΜΕΙΟ (HOSPITAL)

ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY):
ΙΔΙΩΤΙΚΗ ΜΕ ΔΙΑΓΩΝΙΣΜΟ (PRIVATE WITH ARCHITECTURAL COMPETITION)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):
2008

ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ
MIES VAN DER ROHE 2007
(NOMINATED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 2007)

ΟΛΥΜΠΙΑΚΟ ΜΕΓΑΡΟ ΚΑΙ ΠΑΡΚΟ, ΛΕΥΚΩΣΙΑ
(OLYMPIC HOUSE AND PARK, NICOSIA)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΖΗΝΩΝ ΚΑΙ ΧΡΙΣΤΙΝΑ ΣΙΕΡΕΠΕΚΛΗ (ZENON AND CHRISTINA SIEREPEKLI)

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT):
ΟΛΥΜΠΙΑΚΟ ΜΕΓΑΡΟ ΚΑΙ ΠΑΡΚΟ (OFFICES BUILDING AND PARK)

ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY):
ΑΡΧΙΤΕΚΤΟΝΙΚΟΣ ΔΙΑΓΩΝΙΣΜΟΣ (ARCHITECTURAL COMPETITION)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):
2006

ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ
MIES VAN DER ROHE 2007
(NOMINATED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 2007)

ΟΛΥΜΠΙΑΚΟ ΜΕΓΑΡΟ ΚΑΙ ΠΑΡΚΟ, ΛΕΥΚΩΣΙΑ
(OLYMPIC HOUSE AND PARK, NICOSIA)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΖΗΝΩΝ ΚΑΙ ΧΡΙΣΤΙΝΑ ΣΙΕΡΕΠΕΚΛΗ (ZENON AND CHRISTINA SIEREPEKLI)

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT):
ΟΛΥΜΠΙΑΚΟ ΜΕΓΑΡΟ ΚΑΙ ΠΑΡΚΟ (OFFICES BUILDING AND PARK)

ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY):
ΑΡΧΙΤΕΚΤΟΝΙΚΟΣ ΔΙΑΓΩΝΙΣΜΟΣ (ARCHITECTURAL COMPETITION)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):
2006

+ ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 2007
NATIONAL ARCHITECTURAL AWARD 2007
ΑΞΙΟΛΟΓΟ ΑΡΧΙΤΕΚΤΟΝΙΚΟ ΕΡΓΟ
(REMARKABLE ARCHITECTURAL PROJECT CATEGORY)
(ΣΕΛ. 313)
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ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ MIES VAN DER ROHE 2009 (NOMINATED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 2009)

ΔΙΑΜΟΡΦΩΣΗ ΠΑΡΑΛΙΑΚΟΥ ΜΕΤΩΠΟΥ ΠΑΛΙΑΣ ΠΟΛΗΣ ΗΡΑΚΛΕΙΟΥ, ΚΡΗΤΗ, ΕΛΛΑΔΑ (HERAKLION WATERFRONT REDEVELOPMENT, CRETE, GREECE)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)：ΣΩΚΡΑΤΗΣ ΣΤΡΑΤΗΣ (SOCRATES STRATIS), ΚΥΡΙΑΚΟΣ ΚΟΥΝΔΟΥΡΟΣ, (KYRIAKOS KOUNDOUROS), AA & U FOR ARCHITECTURE, ART AND URBANISM, ΣΥΝΕΡΓΑΤΕΣ (COLLABORATORS): BIGARIO, ΜΠΡΑΝΤΟΝΙΟΣ, ΔΗΜΗΤΡΗΣ, ΚΟΝΙΩΝΙΟΣ, ΜΠΟΥΛΟ, ΜΑΡΙΑ ΛΟΙΖΙΔΟΥ, (MAIRA LOIZIDOU)

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT): ΝΕΟΣ ΑΡΧΙΤΕΚΤΟΝΑΣ (YOUNG ARCHITECT CATEGORIES)

ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 2008 ΠΡΩΤΗ ΦΑΣΗ (FIRST PHASE)

ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ MIES VAN DER ROHE 2009 (NOMINATED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 2009)

ΑΝΑΚΑΙΝΙΣΗ ΚΑΙ ΕΠΕΚΤΑΣΗ ΔΙΑΤΗΡΗΣΗΣ ΟΙΚΟΔΟΜΙΩΝ ΣΤΟ ΚΑΪΜΑΚΛΙ (RENOVATION AND EXPANSION OF LISTED BUILDING AT KAIMAKLI)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)：ΠΥΡΓΟΣ ΧΑΤΖΗΧΡΙΣΤΟΥ (PYRGOSS HADJICHristou)

ΣΥΝΕΡΓΑΤΕΣ: ΠΕΤΡΟΣ ΚΟΣΤΑΝΤΙΝΟΥ, ΒΕΡΟΝΙΚΑ ΚΟΣΤΑΝΤΙΝΟΥ (COLLABORATORS: PETROS CONSTANTINOU, VERONICA KOSTANTINOU)

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT): ΚΗΠΟΥ (GARDEN)

ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΝΕΟΣ ΑΡΧΙΤΕΚΤΟΝΑΣ (YOUNG ARCHITECT CATEGORIES)

ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 2008

ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ MIES VAN DER ROHE 2011 (NOMINATED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 2011)

ΚΤΗΡΙΑΚΕΣ ΕΓΚΑΤΑΣΤΑΣΕΙΣ ΚΟΙΝΩΝΙΚΩΝ ΔΡΑΣΤΗΡΙΟΤΗΤΩΝ ΣΤΟ ΠΑΝΕΠΙΣΤΗΜΙΟ ΚΥΠΡΟΥ (UNIVERSITY OF CYPRUS SOCIAL ACTIVITIES BUILDING COMPLEX)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)：KLANTHOS + ELIASIDES, ARCHITECTS

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT): ΔΗΜΟΣΙΟ ΚΤΙΡΙΟ (PUBLIC BUILDING)

ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΔΗΜΟΣΙΟ ΚΤΙΡΙΟ (PUBLIC BUILDING)

ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 2010

ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ MIES VAN DER ROHE 2011 (NOMINATED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 2011)

ΚΑΤΟΙΚΙΑ ΣΤΗΝ ΚΑΤΩ ΔΕΥΤΕΡΑ (RESIDENCE , DEFTERA)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)：ΠΑΡΙΣ ΦΙΛΙΠΠΟΥ (PARIS PHILIPPOU)

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT): ΚΑΤΟΙΚΙΑ (RESIDENCE)

ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΙΔΙΩΤΙΚΗ (PRIVATE)

ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 2008

ΚΤΗΡΙΑΚΕΣ ΕΓΚΑΤΑΣΤΑΣΕΙΣ ΚΟΙΝΩΝΙΚΩΝ ΔΡΑΣΤΗΡΙΟΤΗΤΩΝ ΣΤΟ ΠΑΝΕΠΙΣΤΗΜΙΟ ΚΥΠΡΟΥ (UNIVERSITY OF CYPRUS SOCIAL ACTIVITIES BUILDING COMPLEX)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)：ΚΛΕΑΝΘΟΥΣ + ΗΛΙΑΣΙΔΟΥ, ARCHITECTS

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT): ΔΗΜΟΣΙΟ ΚΤΙΡΙΟ (PUBLIC BUILDING)

ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΔΗΜΟΣΙΟ ΚΤΙΡΙΟ (PUBLIC BUILDING)

ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 2010

ΙΔΙΩΤΙΚΗ ΕΛΛΗΝΙΚΗ ΣΧΟΛΗ FORUM (FORUM PRIVATE SCHOOL)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)：ΗΡΑΚΛΗΣ Γ. ΠΑΠΑΧΡΙΣΤΟΥ, ANARGIROS MOUGIAKOS, ΖΩΗ ΣΤΑΣΙΝΟΠΟΥΛΟΥ

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT): ΣΧΟΛΕΙΟ (SCHOOL)

ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΙΔΙΩΤΙΚΗ (PRIVATE)

ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 2010

ΝΕΑ ΓΡΑΦΕΙΑ ΣΠΕ ΣΥΝΕΡΓΑΣΙΑΣ ΣΤΟ ΚΙΤΙ (NEW OFFICES COOPERATIVE, KITI)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)：ΝΕΚΤΑΡΙΟΣ ΑΥΧΕΝΤΙΟΥ, ΑΝΑΡΓΙΟΣ ΜΟΥΓΙΑΚΟΣ, ΖΩΗ ΣΤΑΣΙΝΟΠΟΥΛΟΥ

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT): ΚΥΠΡΟΣ ΚΑΤΑΣΤΗΜΑ (CYPRUS STORE)

ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΙΔΙΩΤΙΚΗ (PRIVATE)

ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 2010

ΝΕΑ ΓΡΑΦΕΙΑ ΣΠΕ ΣΥΝΕΡΓΑΣΙΑΣ ΣΤΟ ΚΙΤΙ (NEW OFFICES COOPERATIVE, KITI)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)：ΝΕΚΤΑΡΙΟΣ ΑΥΧΕΝΤΙΟΥ, ΑΝΑΡΓΙΟΣ ΜΟΥΓΙΑΚΟΣ, ΖΩΗ ΣΤΑΣΙΝΟΠΟΥΛΟΥ

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT): ΚΥΠΡΟΣ ΚΑΤΑΣΤΗΜΑ (CYPRUS STORE)

ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΙΔΙΩΤΙΚΗ (PRIVATE)

ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 2010

ΚΗΛΗΚΙΕΣ ΕΓΚΑΤΑΣΤΑΣΕΩΝ ΚΟΙΝΩΝΙΚΩΝ ΔΡΑΣΤΗΡΙΟΤΗΤΩΝ ΣΤΟ ΠΑΝΕΠΙΣΤΗΜΙΟ ΚΥΠΡΟΥ (UNIVERSITY OF CYPRUS SOCIAL ACTIVITIES BUILDING COMPLEX)

ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)：ΕΡΑΚΛΗΣ Γ. ΠΑΠΑΧΡΙΣΤΟΥ, ΑΡΧΙΤΕΚΤΟΝΕΣ (ERACLIS G. PAPACHRISTOU, ARCHITECTS)

ΕΙΔΟΣ ΕΡΓΟΥ (KIND OF PROJECT): ΔΗΜΟΣΙΟ ΚΤΙΡΙΟ (PUBLIC BUILDING)

ΕΙΔΟΣ ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΙΔΙΩΤΙΚΗ (PRIVATE)

ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 2010
ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 2010 NATIONAL ARCHITECTURAL AWARD 2010
ΝΕΟΣ ΑΡΧΙΤΕΚΤΟΝΑΣ
(YOUNG ARCHITECT CATEGORY)
ΝΕΑ ΓΡΑΦΕΙΑ ΣΤΙΣ ΣΥΝΕΡΓΑΣΙΕΣ ΣΤΟ ΚΙΤΙ
(NEW OFFICES COOPERATIVE, KITI)
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΝΕΚΤΑΡΙΟΣ ΑΥΞΕΝΤΙΟΥ, ΑΝΑΡΓΥΡΟΣ ΜΟΥΓΙΑΚΟΣ,
ΖΩΗ ΣΤΑΣΙΝΟΠΟΥΛΟΥ
(EIDOS ΕΡΤΟΥ (KIND OF PROJECT): ΓΡΑΦΕΙΑ (OFFICES)
EIDOS ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΙΔΙΩΤΙΚΗ (PRIVATE)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 2009

ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 2010 NATIONAL ARCHITECTURAL AWARD 2010
ΑΞΙΟΛΟΓΟ ΑΡΧΙΤΕΚΤΟΝΙΚΟ ΕΡΓΟ
(REMARKABLE ARCHITECTURAL PROJECT CATEGORY)
ΑΘΛΗΤΙΚΕΣ ΕΓΚΑΤΑΣΤΑΣΕΙΣ ΠΑΝΕΠΙΣΤΗΜΙΟΥ ΚΥΠΡΟΥ
(SPORT FACILITIES BUILDING, UNIVERSITY OF CYPRUS)
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΧΡΥΣΑΝΘΟΣ Η. ΧΡΥΣΑΝΘΟΥ & ΗΡΑΚΛΗΣ Γ. ΠΑΠΑΧΡΙΣΤΟΥ
(EIDOS ΕΡΤΟΥ (KIND OF PROJECT): ΓΡΑΦΕΙΑ (OFFICES)
EIDOS ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΙΔΙΩΤΙΚΗ (PRIVATE)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):

ΚΡΑΤΙΚΑ ΒΡΑΒΕΙΑ 2010 NATIONAL ARCHITECTURAL AWARD 2010
ΕΙΔΙΚΟ ΒΡΑΒΕΙΟ
(SPECIAL AWARD CATEGORY)
ΔΗΜΟΤΙΚΟ ΜΟΥΣΕΙΟ ΑΓΙΑΣ ΝΑΠΑΣ “ΘΑΛΑΣΣΑ”
(THALASSA MUSEUM, AYIA NAPA)
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΖΗΝΩΝ ΚΑΙ ΧΡΙΣΤΙΝΑ ΣΙΕΡΕΠΕΚΛΗ
(EIDOS ΕΡΤΟΥ (KIND OF PROJECT): ΚΑΤΟΙΚΙΑ (RESIDENCE)
EIDOS ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΙΔΙΩΤΙΚΗ (PRIVATE)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):

ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ
MIES VAN DER ROHE 2009
(NOMINATED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 2009)
ΑΘΛΗΤΙКО ΠΑΡΚΟ ΣΤΟ ΠΑΛΑΙΟ ΓΣΟ ΣΤΗ ΛΕΜΕΣΟ
(ΦΥΤΙΔΕΙΟ ΑΘΛΗΤΙΚΟ ΠΑΡΚΟ) (ATHLETIC PARK AT THE OLD GSO STADIUM IN LIMASSOL)
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΜΑΡΓΑΡΙΤΑ ΔΑΝΟΥ
(EIDOS ΕΡΤΟΥ (KIND OF PROJECT): ΑΘΛΗΤΙΚΟ ΠΑΡΚΟ (ATHLETIC PARK)
EIDOS ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΑΡΧΙΤΕΚΤΟΝΙΚΟΣ ΔΙΑΓΩΝΙΣΜΟΣ (ARCHITECTURAL COMPETITION)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE): 2009

ΥΠΟΨΗΦΙΟΤΗΤΑ ΓΙΑ ΔΙΕΘΝΕΣ ΒΡΑΒΕΙΟ
MIES VAN DER ROHE 2005
(NOMINATED FOR MIES VAN DER ROHE INTERNATIONAL AWARD 2005)
ΚΑΤΟΙΚΙΑ, ΔΥΟ ΔΙΑΜΕΡΙΣΜΑΤΑ ΚΑΙ ΙΔΙΩΤΙΚΟ ΙΝΣΤΙΤΟΥΤΟ ΣΤΗΝ ΑΓ ΛΑΝΤΖΙΑ (RESIDENCE, 2 APARTMENTS AND A PRIVATE INSTITUTE IN AGLANTZIA)
ΑΡΧΙΤΕΚΤΟΝΕΣ (ARCHITECTS)
ΓΙΩΡΓΟΣ ΧΑΤΖΗΧΡΙΣΤΟΥ, ΚΩΝΣΤΑΝΤΙΝΟΣ ΠΕΤΡΟΣ
(EIDOS ΕΡΤΟΥ (KIND OF PROJECT): ΚΑΤΟΙΚΙΑ, ΔΙΑΜΕΡΙΣΜΑΤΑ ΚΑΙ ΙΔΙΩΤΙΚΟ ΙΝΣΤΙΤΟΥΤΟ (RESIDENCE, APARTMENTS AND PRIVATE INSTITUTE)
EIDOS ΑΝΑΘΕΣΗΣ (KIND OF STUDY): ΙΔΙΩΤΙΚΗ (PRIVATE)
ΥΛΟΠΟΙΗΣΗ (IMPLEMENTATION DATE):
CENTRE-KENTRO  INBETWEEN CITY-
ENDIAMESH POLH  COUUTRYSIDE-ΑΓΡΙΌΤΗ)(((  SEA SIDE-ΠΑΡΑΘΑΛΑΣΣΙΑ

FLATPLANES AREA-ΠΕΔΙΝΗ  INTENSE TOPOGRAPHY-ΕΝΤΟΝΗ ΤΟΠΟΓΡΑΦΙΑ  MOUNTAIN

AREA-ΟΠΕΙΝΗ  AGRICULTURE AREA-ΑΓΡΟΤΙΚΗ  FOREST AREA-ΔΑΣΙΚΗ  PRIVATE-ΙΔΙΩΤΙΚΟ

PUBLIC-DΗΜΟΣΙΟ  COLLECTIVE-
ΣΥΛΛΟΓΙΚΟ  PERMANENT-MONIMO  EPHEMERAL-ΕΦΗΜΕΡΟ

RESIDENCE-KATOIKIES  SERVICES-ΥΠΗΡΕΣΙΕΣ

PUBLIC SPACES-DΗΜΟΣΙΟΙ ΧΟΡΟΙ  OFFICES-
ΓΡΑΦΕΙΑ  VERY SMALL-PΟΛΥ ΜΙΚΗ  SMALL-MΙΚΡΗ  MEDIUM-MΕΣΑΙΑ  LARGE-MΕΓ ΑΛΗ  EXTRA LARGE-PΟΛΥ ΜΕΓ ΑΛΗ
SPACE

CONSTRUCTION-KATAΣΚΕΥΗ ΤΟΥ ΧΟΡΟΥ  SPACE

MATERIALITY-ΥΛΙΚΟΤΗΤΑ ΤΟΥ ΧΟΡΟΥ  SPACE

MOVEMENT IN SPACE-ΜΕΤΑΚΙΝΗΣΗ ΣΤΟ ΧΩΡΟ  SPATIAL

PRACTICE-ΠΡΑΚΤΙΚΗ ΤΟΥ ΧΟΡΟΥ

LIVED EXPERIENCE OF SPACE-
ΒΙΩΜΑΤΙΚΗ ΤΟΥ ΧΟΡΟΥ  COMMUNICATING IN SPACE-ΕΠΙΚΟΙΝΩΝΙΑ ΣΤΟ ΧΟΡΟ  HIGHWAY-ΑΥΤΟΚΙΝΗΤΟΔΡΟΜΟΣ  MAIN ROAD-ΚΥΡΙΟΣ ΔΡΟΜΟΣ

SIDEROAD - ΠΑΡΟΔΟΣ  CENTRAL PUBLIC TRANSPORT STATION - ΚΕΝΤΡΙΚΟΣ ΣΤΑΘΜΟΣ ΜΕΣΩΝ ΜΑΖΙΚΗΣ ΚΥΚΛΟΦΟΡΙΑΣ  HIGHWAY-

AΥΤΟΚΙΝΗΤΟΔΡΟΜΟΣ  URBAN HUB - ΑΣΤΙΚΟΣ ΚΟΜΒΟΣ  PORT - ΛΙΜΑΝΙ  AIRPORT - ΑΕΡΟΔΡΟΜΙΟ
ESSAYS AND PROJECTS BY:
ANDREAS ANGELIDAKIS
HILDE HEYHEN
JONATHAN HILL
BART LOOTSMA
RIEGLER RIEWE ARCHITECTS
KNIPPERS ADVANCED ENGINEERING
EVAN DOUGLIS STUDIO

CYPRUS STATE AWARDS AND
‘MIES VAN DER ROHE’ INTERNATIONAL AWARD NOMINATIONS
1992-2011

STUDENT PROJECTS
WORKSHOPS + CONFERENCES
2007-09

JOURNAL OF ARCHITECTURE - ΠΕΡΙΟΔΙΚΟ ΑΡΧΙΤΕΚΤΟΝΙΚΗΣ
DEPARTMENT OF ARCHITECTURE, UNIVERSITY OF CYPRUS
ΤΜΗΜΑ ΑΡΧΙΤΕΚΤΟΝΙΚΗΣ, ΠΑΝΕΠΙΣΤΗΜΙΟ ΚΥΠΡΟΥ

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