REFLECTION
RESEARCH | DESIGN

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The research dealt with the "non-functional" elements that a building might have. These elements which attribute them an ontological character and which through their synthesis the building manages to have a presence in space.

Through particular references, not only architectural ones but references from a wider field as well, like sculpture, painting or graphics, the way in which a space can be related with anything that constitutes reality was searched for. A reality that involves issues like that of life itself, of time, of matter and detriment.

Consequently, a deeper and closer examination of these examples revealed that abstract notions can be expressed spatially, having shape, form or texture. Notions like mystery, beauty, joy, light, color, magic, intimacy, serenity and silence.

The conclusions arise from the attempt to understand and personally explain in each case what is it exactly that contributes to a certain sensual quality of a space. It is the matter of the relationships of light and shadow, of inside and outside, of mass and void, of materials, of oldness, of emptiness and of certain views. And despite the contradictions of the conclusions, all together are summarised in one. That the built space constitutes the material evidence of the mystery of life, regardless of how romantic this outlook might seems. But for this reason a building, through the action of onsite building, only following this as a central axis manages to have a substance avoiding being just a scenography in space through visual effects.

Subsequent to the conclusions, the design aims at continuing the research and sometimes even to proceed together with it. Initially the point at which the research and the design are met is the idea of dwelling. For the sole reason that dwelling is an act with which human being is trying to understand the meaning of its existence. Therefore, the intervention concerns the design of a house with a studio which works as the spiritual vessel for life itself. And it is no coincidence that the intention from the beginning was the intervention of the dwelling to be placed in an area that has stopped being inhabited.

Spatial qualities, atmospheres and and a certain sensuality were sought. Sometimes, some quests spatially accomplished, some failed or new ones were revealed, through the drawing and the model explorations. And of course no planned method existed for the research and the design procedure. Just work with open mind and heart in order to receive and express a position towards life, emotions and feelings, through the creation of space. The material of inspiration was gathered with pleasure from texts, personal visions and memories to humble pieces of art.

However, one intention that only partly achieved was the new building not to stand as an individual one within a social context, but on the contrary to stand with dignity next to the past and for the future, showing at the same time that it is created at a different time for different needs in order to live within the history of the area. Of course the project has already a lot of mistakes, exaggerations and extreme treatments. But this imperfection appears because the project still tries to pose questions since its goal is to adapt life and propose a way of dwelling. Probably, till the end it will remain imperfect. Even so, many answers to spatial quests have presented and certainly new ones will arise in order to be used for a next project.

Finally, despite the mistakes, the desire to delve for the first time into things like materiality and experiment with how a shape manages to have a matter, has already accomplished. Through this project and the specific studio in general, the given opportunity was to come closer to senses of space and matter, without this meaning that they were done in a good or a bad way. However, if there is something satisfying arising from the whole process is the liberation from the constraints that vainly sometimes the anxiety of an impressive project creates.