BEING, PLACE, DWELLING.
The ontological sense of space.

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The setting of houses, cafes, the neighborhood
that I’ve seen and walked through years on end.
I created you while I was happy, while I was sad, with so many incidents,
so many details.
And, for me, the whole of you is transformed into feeling.

“In the same place”, C. Cafafy
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The light, the man and the building,  
the nature and the building,  
the man and the nature.

The truth of life, completely reveals in any place where man worked together with nature and created culture. Cultural landscapes. Where the earth is treated with care and wisdom, there is a beautiful union of human work and nature. Where the need and the sense, the spirit and the purpose led him to collaborate with the earth, to strain for the earth, to harmonize with its elements and to create his works on which his life is established.

Man creates a building as a special presence of form, as a self-evident and self-confident hereness. Man generates a place only by consiously placing a building, a house, a street, in an existing environment. The way that an "architectural object" stands, its back and its front, its left and its right, the inside and the outside, the closeness and the distance, all these modify the landscape and the result is a new environment.

We, as human beings, have to do justice to the landscape we are working in. We have to take some things into account in order to highlight it. We have to look hard at the landscape, at the animated surface of earth, at the mountains, the rocks, the trees, the leaves and then develop a feeling of love for the beauty that we see in order to find a way of not hurting it. We must try to find the right measure, the right quantity, the right size and the right shape for the desired creation. The result is attunement, harmony and sometimes even tension between nature, man and building.

The building as human sign,  
as living matter within the landscape,  
under the light,  
interacting with the passing of time,  
of seasons, of years.
Nature, Man, Building.

But how do we find the right measure? Possibly, we find it when we trust our sensual perception. When we envision the senses that are created. And when the physical substance of what will be built resonates with the physical substance of the area. Material and construction have to relate to the place, otherwise the landscape will not accept the new building. Buildings in the landscape have to be able to age beautifully.

Without a delight in topography and the synthesis of materials, there is no form. This is why precise and clear-cut forms look beautiful in the landscape. They look like self-evident bodies, essential for the landscape. Buildings that stand like sculptures.
It is a bliss to see beautiful self-contained objects everywhere: a church, a whole village, a castle-like villa, a little shed within landscape. How sharp and pointed these small or large monuments are. And even when they are gigantic, they do not disturb the landscape but they celebrate it.

It is possible to place a building in the landscape without this outshining its surroundings, but on the contrary by emphasising on the majesty of the landscape.
Building and being.

The building "result of many efforts, stains and longtime patience, is not just a technical work but partakes in the whole mystery of existence".

N. G. Pentzikis

We look like the buildings we live in.
We are the space in which we build our life.
Ourselves are reflected in the work of our hands.
And just as we ourselves combine body and spirit in one being, the building as a thoroughly human product serves body and spirit at the same time.

The action of building means that somebody directs all his attention to the union that satisfies the body and the spirit.
To build, in order to live your life in a specific way, is not something simple.
According to Plato, "After the food, first comes the house and afterwards the clothing."

We spend the biggest part of our lives inside buildings. And this is because we are not able to live unprotected within the nature. Hence, consider how our existence is linked to the buildings in which our life passes.
People have consistently structured their environment as a means of establishing their "place" in the world. In this context, the structure, organization and articulation of these places has served as a legible place that expressed and communicated values associated with human existence.
A house made according to human measures.
Here, the spaces of the house appear as the extension of man.
An entrance space, with a mantel next to the door, which belongs to the house and to the street at the same time.
A space to welcome the visitor, to say goodbye and to protect the dweller, the neighbor, the visitor.
A high wall that protects the privacy of the residents, as high as to intensify a feeling of mystery.
A courtyard behind the wall that gathers people and strengthens the socialization of life in the house.
The living spaces on the ground floor and the more private ones upstairs. The openings arranged in such a way that enough light can enter and the residents can be able to communicate with the life that surrounds them.
Building and life.

The building is a vessel for life. That vessel in which life evolves.
"That thing, big or small, where human being is able to stand in its places and experience whatever constitutes a reality in a certain place and time of a life". This quote of Aris Konstantinidis, concerning the building as a vessel for life, is not just a theory but quite the opposite. It is a proven practice which some of us have realised and felt, due to the buildings in which we had the opportunity to live. It is a personal experience in buildings that are able to reveal and manifest in which way, those residing, see life.

For example, this house shows that the life that it hosts or proposes, is a simple, wise and thrifty one, private and social at the same time.
A simple life organised by specific spaces. It is obvious that the destination of a house is not confined in an enclosure that protects the body from the natural environment. Here is shown how the functions of a simple life take shape and how the "inside" and the "outside" are organized as a single union.
These houses are the proof that a building can become the crossroad of dreams, of illusions, of death, of birth, of celebrations, of rituals, of conflicts, of hatred, of anger, of memory, of desires, of wounds, of intimacy, of cry, of revival, of cold, of flesh, of morning, of day, of light, of expectation, of night, of spring, of winter, of summer, of autumn, of fire, of metamorphosis, of flowers, of smells, of wind, of sun, of stars, of isolation, of protection, of emptiness, of sky.
Building and reality.

What constitutes a reality? A reality which the building reveals or with which the building is able to communicate. First and foremost, reality is the mystery of nature.

Pikionis in his “sentimental topography” describes that mystery as:

the endless interplay of the three dimensions of the space.
A cloud that is passing up in the sky and can change the space.
the harmony of the whole.
the perfect attunement of the ground’s clothing to the rhythm of the seasons.
the natural forces.
the geometry of earth.
the quality of light. The light that reveals the material world to our corporeal eyes. The light that comes and goes, producing the day and the night.
the mobile geometry that the seasons create.
the infinite world of form and colour.
the harmony of light and shadow.
the harmony of the contours.
the harmony between the hour and the form.
the universal laws which a sense of beauty reveals to us.
Architectural signs that obey to these laws.
Rocks and stones that are transformed into shelters and earth that colours walls.
the sound of nature, the echo of eagle and the voices of children playing in the fields.
the mystery of time that at specific moments becomes one with the mystery of space.
mysteries of space that are revealed.
opposites held together in perfect balance. The space where the opposites meet.
Their joints. The joints as the climax of the mystery. The coldness of the marble merged with the warmth of the sun.
the way that the winter and the summer light rest on the shapes.
the days when wind blows from north or south, the days when Apeliotes, the east wind blows.
the ‘suffering’ and the transformation of form and space within the element of time.
the days of spring, summer, autumn and winter.
Building and reality.

A sentimental topography | Dimitris Pikionis
Reality
Nature gives also the opportunity to us to perceive another reality. That is the mystery of life, our human life.

Because in the deepening of nature's mystery, the soul undergoes a process, an experience, a "passion" in the depths of which lies our understanding. In our attempt to find a meaning for this enigmatic world, we use the art, including architecture, as the means to create a dialogue and communicate with everything that surrounds us. It is as if we are trying to find the perfect words in order to communicate with somebody. Therefore, the space that man creates on earth reflects his superior ability of creation or recreation and of course the ability to imitate in a critical way the natural space. We build and create buildings in order to establish our life and our relationships, since the entire world has been created in a unique type of a relationship.

And if sometimes, buildings or in general human space is enigmatic, it is because they communicate with an enigmatic world.
The mystery of life.

The sense of mystery in space creates our desire to know and understand the world, it helps man in the process of understanding life. In this way life tends to a spiritual enrichment.

De Chirico, "Delights of the Poet," 1913

The strange angular perspective of De Chirico, the distorted views, the west evening light, the yellow-brown and the green-blue colors, the sharp shadows, the train in the background, the clock, the man and the fountain in the middle, all these contribute to an enigmatic place.
Luis Barragan, Las Arboledas, North of Mexico City (1955–1961)

The same strangeness and sense of mystery the spaces of Barragan have.
Similarly to the painting, the space is formed through the relationships that exist there. It is the relationship of the creator and the wall, a wall that was build in order to accept the shadow of the tree and the black waters that through their reflections manage to connect the earth and the sky.
The mystery of life.

shape, form and texture to abstract notions.
beauty
joy
light
colour
magic
silence
intimacy
> The mystery of life.

The inside and the outside space designed as being one. In and out merged in one union. The exterior space is also a room open in the world. There is an invisible boundary between the two different conditions created by the hidden window frames, the interior floor that extends to the garden and the control of the natural light.
The hidden light source allows for an indirect illumination of the space. The violent introduction of light in space is forbidden because only the quiet sun movements are able to give a certain atmosphere to that space.
The terrace is the house turned over on itself. Few walls, few colours, the sun, the fleeting clouds, the stars and the sky. Part of the cosmic is inscribed in a hollow. A rooftop that ensures a supremacy and a facade to the sky is created.
The mystery of life.

Within the black, mirror-like waters, the lively colours, the sound of the water source, the close distance of the walls, their height and the sun signs on them, silent moments are captured and the silence is created.
The mystery of life.

A bit of colour in the water. A colour is formed in the shape of a column and the right proportions and composition of space is made. Space and colour as one thing.
The mystery of life.

Numerous thin layers of colours one over the other, allowing portions of lower layers to appear in the last. The space is inserted in the colour and the effect of light is rising from the painting.

Mark Rothko
> Past and present.
Reality also is the Past and the Present together.

We see past in space. The rustle of history that passes through the stones of the ruins. Traces, sculpted shapes, faded colours and worn walls. In the present we discover the relics of the past, that healthy parts of the past where seeds of virtues are still alive.
And since sometimes the absence of something is a presence for something else, at the present we are able to learn the deepest essence of something that had been and fragments of it still are.
In which way the present and the past are related? What do we keep from the past in order to make something appear for the present and that will be the past of the future?
In space, the past can coexist with the present only with the premise that these two have a common reference point, a common place to meet, a common speech. Sometimes tradition is that place. It is a relationship that liberates because is able to reveal truths. Matisse’s view is that "One feels more free when he becomes aware that his attempts are confirmed by traditional elements, no matter how old they are."
A building for present is fundamentally based and stands as real only when it leans on something that has already been.
> Past and present.

Mosaic floor | Iviron monastery.

Four basic rocks, four basic colours.
Deep red marbles, ochre,
white limestones,
green-black granites.
Geometrical patterns.
Nikos Alexiou | The end.

Installation and Representation.
Replacement of the basic colours with basic ones of the modern printing. Magenta, blue, yellow and black. Pure colours without impurities.
The celebration of the Euclidean geometry.

Future creations often owe their power to the ones made in past years.

Observing both pictures, one feels as if nothing new has invented able to overcome these. We find these old shapes in the modern world without any attempt to be imitated. They return as something that human nature already knows. Because they constitute archetypes seen again in the modern design. Again we find patterns that date years back. Circles, triangles, squares. Three basic shapes which their repetition builds a world.
Past and present.

The formation of the hill was made on the traces of ancient paths, following the formulates—carved rocks that already existed.

The new pavement is created through a collection of fragments. Fragments of texts, ornamental motifs from the local traditions, materials from former demolitions, ancient clay, marble and stone artifacts found in the wider region.

It is a collage of past and present.

For the new intervention, a collection of heterogeneous fragments from different periods is used as compositional tool.

The Walker, being there, perceives the dialogue of the myths and the history of the place with the natural landscape and the modern history. The connection with the contemporary history is done within the use of modern materials like concrete.
The new museum respects and preserves the essence of site’s history. The new grey brick appears to unite the destroyed fragments of the site. Fragments including remaining pieces and stone ruins from different periods. The perforated masonry, the high columns, the diffuse light, knit together the old with the new and create a new body and atmosphere for the present building.
Real is the Matter.

The Matter is perceived with our senses due to its interaction with the elements of nature. Matter is not something dead. It is alive and becomes also visible through the relationships of the materials. Every single material helps in order to make perceptible the existence of another. Kyriakos Krokos’s point of view about Matter is that the matter itself proves that “Nothing exists on its own, everything is part of a total harmony. And we can apprehend one thing only through the intermediary of everything else.

If we take a single stone for example what will we see? We see that the fire moulded its divine shape, water sculpted it and endowed it with this fine covering of clay, that has alternating patches of white and rust, with a yellow tinge. It is visible the harmony of its contours, the way hollows and protrusions, light and shadows, balance each other on its surface. Turning around the stone in our hands, we study the way that the universal laws are embodied and fulfilled in it— the laws, which according to Goethe, would have remained unknown to us, had not an innate sense of beauty revealed them to the poet and the artist.

And if we take a stone wall what will we see? We see the articulation of the stones, the way that the one supports the other, the rhythm that their distance and the voids between them create, the multiplicity of the shadows that their different shape, size and grades of colour create. And we see how it is transform during the day or after the rain, with the rain water that makes it shining and having a pleasant scent.
The way in which the matter is ordered. How a construction beyond the architectural purpose that serves is able to "talk". The surface, through the wrinkling of the material can talk about the adventure of matter, for its past. How the matter detached from the earth, was transformed and took shape in the molds that it was put. Simply, it is expressed the matter of the shape.
The prismatic volumes, that in the plan may just look like triangles scattered in space, when built, manage to stand as entities in space, due to the gravity that the matter of the concrete gives.

Luis Barragan,
Torres de Satelite, Mexico City, 1957–58
Stone stripes as the covering of concrete volumes. Equal in width, diverse in length. The result of them is far from being just a covering. The small pieces of stone, in the end, manage to become entities, become heavy big rocks with a presence in space.
Detriment as reality.

Time cannot pass without leaving traces on buildings. For these reasons, time is one of the elements of architecture.

Andrei Tarkovsky in “Sculpting in Time” refers to the Japanese beauty. Japanese find a particular beauty in aging. What attracts them is the gray shade in the trunk of an old tree, the worn stone and even a torn photo that its edges show that many people have looked at it. They call all these signs “Wabi-sabi”, which literally means “rust”. Hence, wabi-sabi is that natural detriment, the beauty of the old, the patina of time. Wabi-sabi is element of beauty and embodies the link between art and nature. One could say that the Japanese are trying to tame time as an art material.

The same position is found in the Greek ideals and aesthetic values of beauty concerning buildings and space. Aesthetic values centered on the acceptance of transience and imperfection. In this way, there are some qualities of space or experiences of space that only the detriment and the wearing effect of time can offer. Therefore, the building should not try to deny life, it has to accept time since time is not a defect but a basic element of the physical substance of the architectural space.
"Architecture, when is completed,
is surrender to time.
And this marks the beginning of a process of decay.
But decay and detriment mean something paradoxical about architecture.
It means "humanisation", since by the decay,
time invades the technical work and through time,
the nature and the memories are also instilled in there,
and then,
as if by magic,
the hardness softens,
the shadow strengthens the secrets of the matter,
the texture faces the imperfection,
which is a sign of the human presence."

Martin Heidegger, "Opposed to the oblivion of Being"
Abraam Pavlidis, photograph from the collection “The last gaze”
> Detriment.

Brion Cemetery | Carlo Scarpa

marks of time on the building.
the temporal quality of water and its wearing effect on materials.
What is to dwell?

What does dwelling mean?

How does a building belong to dwelling?
To dwell in a building, does not mean that we inhabit them but to dwell means merely that we take shelter in them. According to Heidegger, "To be a human being means to be on the earth as a mortal, it means to dwell.". Man 'is' insofar as he 'dwells', as he cherishes and protects, as he preserves and cares for both himself and for the earth.

When we speak of dwelling we usually think of an activity that man performs alongside many other activities, as if we work here and dwell there. But in fact dwelling is not an activity. Dwelling is the manner in which we humans "are" on earth.

We do not dwell because we have built, but we have built and build because we dwell.
If we realise this then we can understand that apart from performing on a functional level, a building also exists on many other layers of interpretation and it is this multiplicity that its lasting qualities lie. Therefore, the way in which somebody dwells is not conformed in a specific housing program, limited to a certain level of actions. To the contrary, the way of living is what makes the space and creates the building.
The house is among the first things man needs to maintain his existence in nature. With the house it is a matter not just of the contact between our feet and the ground but of the meeting of our whole being with the total natural environment.

The house is the completion of nature and as the architect Hans van der Laan supports “whereas the sandal is fastened on the foot to complete the body and enable it to bear the hard ground, the house must be seen as an addition to nature, by which natural space is completed and habitable for us.”. Between the two extreme terms—man and nature—the house appears as a reconciling element that enables man to maintain himself in nature. The space that a house creates brings a completion to natural space that allows it to be brought into relation with our experience-space. At the same time it allows our specifically human space to be assimilated into homogeneous order of nature.

Sometimes, structure and landscape fuse, grow together and establish an inimitable place. The aura of such places means home.
> House and function.

If you ask someone what they require of a house, they will usually embark on a long list of functional specifics.

But the house should be a potent reminder that what is truly important is nothing like so tangible, but has to do rather with somehow "intangible" qualities, like the beauty, the surprise or the visual comfort.

The material function of a building is in most cases the shortest lived. The quality of beauty for example, on the other hand, is much more important in as far that it outlives the materialistic use of the building and elevates it to the realm of art.

If human existence was purely material like that of a piece of wood or stone, it could be protected by a material form that encloses it tightly, as a precious gem is kept in a paddex box. But an animate existence that shows itself in spontaneous movement needs a shelter that leaves over enough space for moving about in. And movement is guided by senses, which also impose certain demands, demands that bring our existence in contact with the spatial datum of nature.
For example, if this bedroom wanted only to serve a single function, then just a bed and a small opening for some light would be satisfying. But what we discover in Tarkovsky’s rooms is something more than an image of a bedroom. We see the atmosphere of the room, the image of light, matter and slowed time. It tends to be more than a place to sleep. It is a space for the soul to be soften and mold.
A place where man is etched into his spatial settings, where man and space are one.
Thoughts for a place.

What kind of criteria does somebody consider in order to choose a location, a place to settle? Maybe with similar criteria that a conqueror chooses a place to conquer.
Hence, initially the thoughts move around the idea of a place which is part of the Greek countryside. But then, which is the explanation for this attraction to the Greek countryside?

What constitutes a typical Greek countryside?

It is the strong geometry of the earth and the regularity of its landscape, the cyclical, concerning time and seasons, alternations of its form and its use, the presence and the intensive work and care by the people that live there. It is the high mountains and the fresh-plowed fields under the autumn sky, the olive trees that sway by the north winter winds, the spring meadows full of impressionistic colours and the joyful harvest of the late summer.
Certainly, the landscape of the countryside is not only limited to a visual stimuli but rather to a completeness of stimuli. Therefore, landscape is also the gurgle of a water source, the smell of the summer cobs, the rustling of the wind heard in a recess of a hill.
> The place.

Greece | Crete
Consequently, the thoughts focus on a village which owns the name of the "crying tree". Etia. The beautiful landscape of Etia and its perfect climate led it, in the past, to the Venetian, Arabic and Turkish conquerors. At present, the same place has been left to the abandonment and its history that the ruins still maintain.
The place.
> The place.
So, what does this place and these stones narrate?
Which are these elements that make it worthy to revive and be inhabited again?
The place.
First of all, it is the fact that it never existed as a landscape-scenery. And this is the reason why despite being abandoned now, there are still alive parts. Etia is a place, which its built environment evolved together with the nature and the man. For this reason, the buildings there express the existence of a set of life. They stand as the proof that architecture gives form to the functions of life, that they are not just images but life and action. They are that space where the body and the spirit can be in peace. They reflect a way of living.

For example, it is no coincidence that the courtyard, despite its size and its form, constitutes for the house a basic space for the greek way of living. It reflects a way of corporate coexistence that eliminates the individual and the completely private lifestyle. Specifically, whilst this high wall that surrounds the courtyard seems to prevent any kind of sociability, in fact it makes the house to have a more social behavior than another one that its big windows, unblocked, reveal the internal life, leaving it exposed to the public life and space.
The place.
In addition, from such a place, somebody can learn what does view mean, or opening, how we respect the environment and our neighbor and how we participate in a whole.

The way that a house humbly appears in front, or next to or behind another one. Somebody learns the different way in which the materials become old, the way that the unavoidable ravages of time are marked on space, reminding our mortality.

How the stone thresholds are smoothed due to the human walk and how some apparently rickety walls still stand, denying gravity, because of the perfect articulation of the stones.

This place bears a tension.

But it is not clear if this tension is due to its beauty, to the shapes that time formed, to the traces of its use or to its oldness.
The truth is that everything has materially been inscribed in the body of the buildings and the open space. Even the people that left and abandoned the village, somehow are still there. And for this reason the traces of the human occupancy do not give the sense of dirtyness and damages to the landscape but on the contrary, as beloved signs.
The village can be inhabited again in the same way that gradually it started being abandoned.
The intervention.
> The intervention.

Until the complete abandonment, the settlement used to be built out of available materials of the area. Either were these tree trunks from the cypresses, or stones both from the rocks of the mountains and from the ruins that the conquerors were leaving behind. In the same way that the new church of the village was built from the ruined first floor of the Venetian villa.

Therefore, the new intervention will appear to relieve the nostalgia of the past. It will be created with fragments of the past, either materialistic or idealistic ones. It will be created and then it will be left to time, to nature and to their marks. It will appear as a means for a good life to be built. As space and time, proposing a way of living. It will be a studio-house for a common sculptor, able to live in the countryside within the ruins of an abandoned village, creating the conditions of living and working together, able to put the first keystone in order for this place to be inhabited again.
The intervention.
In order for the studio-house to work as a vessel for life, it should entirely behave as a laboratory, as a box of surprises.

For this reason certain spatial qualities will be seek. Atmospheres which will make it be a safety vault of visions and memories, a clear outlook from which the future can be seen with tranquil hope, an unrepeatable place on earth where one can watch time pass and friends arrive, navigate among loves, work through memories, inquire into books and things, cultivate with nearness a few trees and plants, cherishing in this way the reticent and joyful hope of life.

The tools for this venture will be the accumulation of elements in a unite body. Elements like that of silence, the sound of water or of the wind in the branches of a tree, the sure intimacy of confined spaces, the essential refinement of materials and objects arranged with the most laborious naturalness and carefully determind colors and textures.

These atmospheres aim at transfiguring the monotony of the passage of time into a joyful celebration of life.
The used language and the elements of design. A vocabulary of a language composed by mass and void, in-between space, angle and material. Description and representation, through abstract schemes, a design method. How a way of thinking takes shape. Shapes of an architectural expression. Personal thoughts that become forms.
> Mass and Void.

Mass and shape define form. Mass refers to the volume defined by a structure relative to its surroundings and to its solidity and weight. Shape is the composition and complexity of the surface planes. Mass and void create space. The void is the “extracted” material which is replaced with volumes of light and air. Emptiness and fullness create the experience of the immensity of the space.

Mass and Void.

The plot as a mass.
The way of going into this mass.

The core of the mass.
A courtyard.

The courtyard and the entrances.

The open and the close space of the building.
Mass and Void.

The void. How is the void created. The built void.

The void defined by what surrounds it.
what defines a void.

the sky.

the space around.

the buildings standing around.

the walls.

a tree.

the floor of the void.

shadows.
Establishing an in-between realm.
The inbetween space is the place where two worlds are simultaneously present, where two different worlds interpenetrate. It is an inhabited boundary. How is the spatial formation of such a space and what elements does it try to handle?
> Inbetween.

The in-between space that handles the light.
The in-between space that handles the view.
The angle hints the absence of the matter. Through the angle it is perceptible what is missing. It is that absence that allows the presence for something else. The angle in space is a strong statement because it draws the attention of somebody to see, to feel to come closer, to observe.
> Angle.

The angle creating a mysterious space, a parenthesis, a compressor of time.
The angle as a turn, a twist that directs the body, the eye, the light.
Materiality is more than decoration. Materiality is what gives to the space the appropriate weight, it makes it have a substance, it makes it talk and not be silent, because materials are not dead things applied on a surface. Materials are live and are able to give life to the shapes.
> Materials.

Shapes.
Materials.

The matter of the shape.
“In its final, constructed form, architecture has its place in the concrete world. This is where it exists. This is where it makes its statement. Models of as yet unrealized architectural works represent an attempt to give a voice to something, which has not yet found its place in the concrete world for which is meant.”

Peter Zumthor | Thinking Architecture
Space explorations for the studio-house.
How local materials, existing fragments and traditional elements, compose a new space in a modern way. Stones from the ruins of the area when being within a new frame can create a new floor.
> Explorations.
The floor can also be seen as a wall.

A wall out of stone and concrete.
The stones come and fill the gaps of the concrete framework.

The small stone, the bigger one, the medium one, the gray, the brown, the white stone, the clean one, the other with the marks of time on it, the new stone, the one that just detached from the rock, the worn or polished stone, the distance between them, their recesses and their protrusions, the smooth, the rough and the old concrete.

All these together can create a new wall.
> Explorations.

The earth and the sky.
The earth warm, the sky cold. The building on the ground and in relation to the sky at the same time.

A courtyard that stands on earth.
A tree, that the yard hosts, rooted in the ground. The relation of the tree with the high walls which surround the courtyard. The branches of the tree that are protruding from the walls, intensify the mystery of space that one observes from outside.

A terrace. The elevated courtyard. The yard is not standing anymore on earth. The distance from the ground does not allow a tree to stand there anymore. The position of the tree is now replaced by the void of the terrace. A void that creates a clear dialogue with the sky.
This recession of the matter reveals the surprise, the time for something unexpected.
Approaching that space, an atmosphere is sensed because suddenly something starts to emerge.
Explorations.

The way in which the building communicates with the surroundings. The changeable perspectives and the volumes’ dialogues.
The time effect on space. Contrasts of the matter. Rough and smooth matter. The construction method revealed on the matter. Traces of wood detached from the concrete.
> Explorations.

**CONCRETE | STONE**

The wood representing the concrete and the clay representing the stone.

The use of the materials in their true expression. The treatment of their surfaces which makes redundant any decorative element. Emphasis on the process of the raw concrete and the sculpting of stone in order for a poetic sensibility to be marked in space.
Abstract form of the studio
A linear ‘crack’ as an exit.

A vaulted roof for indirect light.

An angled entrance.
Abstract fragment of the house. The living room.
The hard shell of the space is created as a continuation of a local traditional architecture. The walls are erected as entities within the landscape, having a significant thickness, in order to protect the sensitive inner world of the house.
> Explorations. | Fragment of the courtyard floor
The relief floor of the courtyard.
Traces of the tree trunks and reeds, found in the area, having used in the molding process. The recession of the ground, creating the step that leads to another level, another space.
The big slabs of stone, extracted from the quarry of the close mountain.
The smoothed surfaces of the concrete parts of the floor.
The hollow part where a tree will be planted.
The models tried to explore and express my particular response to a site-specific culture, topography and history, humanistic sensualities, art and craft, light, poetics and spirituality. This explains the fact that in all these physical experiments, there is always a dialectic between ideas and materiality. The transformed matter according to specific ideas about space, express that it is not only the two dimensional vision but tactility as well. The contact between the occupants body and the matter of an architectural object. Tactile and sensory qualities of spaces that go far from form and construction. During the process, some spatial qualities accomplished, some failed or new unexpected ones were revealed. However, a significant discovery was the power and the directness that matter has. The power to reveal the truth that exists in a drawing or an idea. The revelation of mistakes and exaggerations and consequently a reconsideration about the multiple issues that a project is dealing with.
The way that the building becomes something real and alive. The way in which the working process and the construction method is visible. How a building stands on the ground, how is erected and how it ends. Here, the blocks of stone, the one attached next or above of the other, constitute the fragments from which the body of the Parthenon is created.
Raw stone.
How raw stones can be transformed.
Block of stone.
Slab of slate cut, all the way round, square in basic shape, split in two and fitted together again in the original shape.
Blocks of stone. Each of them can be seen as a piece of sculpture. Horizontal, vertical and angle divisions.

The sensual experience of its geological qualities, the subtle colouring and the traces of the working process are visible.
References.
When the quality of the material and the purity of the details are identified with the moral values of the architectural space. Here, the concrete walls are transformed into sculptural elements of a spatial shell and refrain themselves from their finite structural and functional properties.
References.

The layering effect | Bruder Klaus chapel

Peter Zumthor | The “Rammed concrete” technique
From bottom to top construction
The design
The synthesis of space.

“The synthesis and specifically the floor plan is the most fundamental virtue of an architectural work. The clarity of the arrangement of spaces, the simplicity and the basic essence. And the essence is not just a plastic morphology without having a principled control. And this is why the synthesis constitutes the main limitation and constraint for a building.”

Aris Konstantinidis
The composition concerns a studio-house that tries to hold on its own individual world, with comfort and serenity.

The final design is a result of a process that was followed. A process that includes drawings in different scales, for the whole settlement, the house itself, sections, facades, perspectives and interior views.
> Synthesis | Process.
Synthesis | Process.
Synthesis | Process.
> Synthesis | Process.
> Synthesis | Process.
> Synthesis | Process.
> Drawings.
The following drawings are trying to express as accurately as possible the aura of the building in its intended place. They constitute drawings which take on the quality of a sought-for object. The drawings, as part of an architectural work, are created in order to help for the understanding of something which has not come into being.
> Site plan
Ground floor plan
Views and elements from the existing built and unbuilt environment that are included in a specific way in the design.
a high stone wall with small openings.
Facades.
> Facades.

the view of nature,
of the sky,
the clouds,
the mountains and the valley with the olive trees.

the layering of the view.
From the olive leaves,
through a wall and then to the bell tower of a church.

an indirect view of the venetian villa.
> Facades.
> Facades.
a simple low stone wall as a boundary.
Facades.

different materials, textures and forms together.
Facades.
Facades.

shadows, implying the depth of a boundary.
> Facades.
> Facades.

a view of the end of the village, the church.
The building.
Able to stand as a ruin in the future, reflecting the essence of dwelling.

Able to reveal the need,
  the sense,
  the spirit
  and the purpose that leads man to collaborate
  with earth and create his works on which his life is established.
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