

Design Research

Interrogating the legacy of the Katakouzenos House Museum

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Performing Architecture



Design Research Report

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The paper will outline a process of studying and interrogating the Katakouzenos House Museum in Athens. The purpose of this research is to develop a process of examining the qualities of the house and its influential artistic collection of paintings which have been collected over the years by Angelos and Leto Katakouzenos. It studies the story of the so called 30's Generation and their influence and re-invention of the meaning of contemporary Greece in the 1960's.

The research is divided into two chapters. Purpose of the first chapter is to uncover the hidden story of the house and its collection through applying the technique of expanded surface drawing and designing a process of interrogating the art. It is done with a particular focus on colour and the meaning of colours to the people that took upon the 'stage' of the literary salon that the Katakouzenos House became in the 20th century.

Second chapter looks at creating a process of displacing the findings of the first chapter by applying colour to an architectural surface. It is an attempt to transpose the ideas of what the 30's Generation dreamt of contemporary Greece becoming which have not manifested in the real built environment. It is seen as a speculation of a utopian scenario where colour is the mode of surface decoration.

The paper documents a process designed by the author and is not in any way suggesting that this is the only way of conducting the research. The final drawings that were produced by applying the process can be iterated further to show or achieve different results.

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Christopher Frayling's multilateral categorisation of research (into, for and through design) is the integral starting point of this paper. (1993) This research project will be conducted through the method of researching through design by creating a process of interrogation and displacement of findings through experimentation and iteration. It will be concerned primarily with research processes rather than outputs as is also outlined by the AHRC. (Crispin, 2019)

This paper will discuss the role of House Museum in the cultural discourse of Greece. It focuses on the Katakouzenos House Museum in Athens and its formalistic collection of art and objects. The integral part of this research is designing a process of interrogating the house museum, collecting information and transcribe them into a formalistic drawing to uncover the hidden stories of the people that lived there and performed on the space.

The paper is separated into two main chapters, each focusing on part of the designed process and each chapter introduces a research question:

Chapter 1: Can the process of interrogating formalistic art collection of the Katakouzenos House Museum help reveal the hidden stories and qualities that made up the dream of contemporary Greece in the 1960's?

Chapter 2: How can an abstracted territory of an intellectual dream be re-projected into an opsis representing the current condition of Athens through the application of colour to architectural features?

The processes that explore the research questions are accompanied by sections that introduce theoretical context and thinking by other academics. The key themes that are introduced throughout this paper include the concept of a house museum, drawing developed surface, deterritorialisation as defined by Deleuze and Guattari, use of polychromy by Semper as explored in the writings of Mitsoula and the work of artist Julian Opie.

All images in this report were produced by the author unless stated otherwise in the image description.

Aims & Objectives

The aim of this research paper is to explore the way intangible characteristics can be traced within a particular space with specific conditions. Focusing on the collections in the Katakouzenos House Museum, one can trace the stories and memories behind the different art pieces, furniture, and the architectural qualities of the house itself. These are the stories that are told and remembered and can only be seen when one explores the place.

Initial aim of this research is to establish a way of uncovering the stories behind the artworks within the collection and find a way of deconstructing the qualities of the art that can tell us about its influences.

The research will further focus on expanding on the collections and create a way of re-projecting the findings and qualities of the art into a new architectural territory surrounding the location of the House Museum.

The research will be executed through the following objectives:

- Conduct a literature review and desk research in order to gather information about the Katakouzenos House Museum, its collections and influence on Greek culture.
- Visit the Katakouzenos House Museum.
- Through iterations and testing, develop a drawing or series of drawings that tell the story of the House Museum and its collections.
- Create a method of deconstructing paintings and observing their qualities with connection to colour.
- Through iterations, interrogate the findings from deconstruction of paintings across media via a digital projection.
- Develop a process of re-drawing the interrogation within a new territory.
- Record the process of iterations and testing.

Methodology

The research methodology is based on experimentation and investigation through design. In this scenario, the design is a way of defining processes that will aid me to interrogate a series of artworks within a house museum space; and processes that will then help to de-territorialise the stories hidden within the artworks into an architectural composition understood as an opsis.

The research is undertaken subjectively with my own understanding of the interrogations and experimentations. Due to the research being of qualitative nature and through my involvement in designing the processes, there will always be an element of subjectivity in the findings. (Damaskinidis, 2017) This is not necessarily a bad thing, and specifically in this project, presence of subjectivity will aid me to fulfil the objectives set out at the beginning of the project and create a process that can be further iterated by others to create variations of outcomes from this research.

Methods:

- Data gathering through online research, site visit, case studies supported by theoretical context and studies of others in similar field.
- Exploration of representation techniques and digital drawing.
- Application of iterations and experiments through consultation across media.
- Translation of findings into architectural drawings.

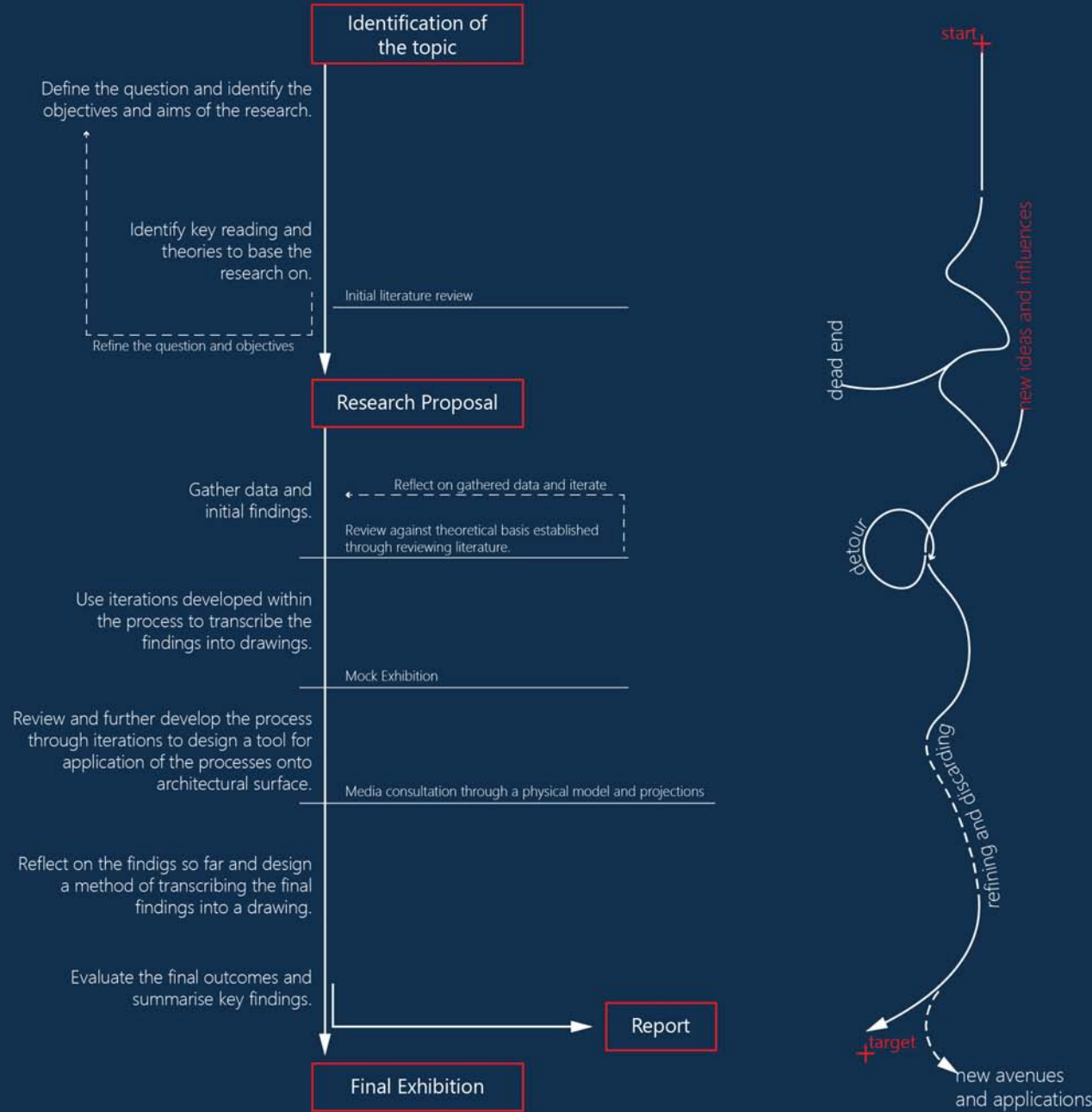
Ethical & Practical Implications

There was one visit to the property in January 2023 that was arranged as part of a UWE study trip to Athens. As the research and decision to focus this paper around the Katakouzenos House Museum Collections was made based on the visit and working with facts and my observations, there are no ethical implications.

The research is conducted by studying the artwork and apartment virtually from photos and videos taken during the initial visit, Polycam scan of the space, and any additional material found online. All information about the house, the people that used to live there and visit and the stories behind the collection was sourced from the tour of the house at the initial visit conducted by the curator of the museum Sophia Peloponnisou.

As the research idea and question was developed after visiting the museum with no opportunity to return to Athens to collect better data and photographs, there are several practical implications that affect the results of the project: Photographs and videos taken during the only visit have not been taken with this research project in mind and not all artwork and elements of the apartment were documented. As most of the artwork within the apartment was made directly for the couple that lived there and stayed only in the apartment, there are limited resources online about some specific pieces of art.

Research process and strategy diagrams



House Museums

The concept of a house museum can be seen as a place that bridges the time and where the collections of art, antiquity and stories are frozen to create a space of memory and reflection of its prime time. As Furjan summarised it, it [a house museum] ‘could function as a mediation or continuity between the past and present.’ (1997) Since the end of the 18th century, house museums have started to emerge within our western society fuelled by the Modernist movement throughout the 20th century generating many places of value within the urban fabric of our cities and the events in our society. As Young argues in her paper, the reason why western cultures tend to “museumise” houses is driven by their social function to focus ideological projections of heritage and cultural identity. She states that ‘museums and heritage are particularly efficacious as national identity representations, or local identity representations. House museums are a subset of museums with the notable characteristic of bringing the domestic domain of private life into the public sphere of attention and discourse.’ (Young, 2012)

To help narrow the focus of this research, I examine the house museum as a conveying of the private lives of people living there in the past into the greater narrative of the national and local context of that time. This perspective of the function of a house museum informs the way national (and local) prestige and power is enhanced and carried through the time. (Young, 2012)

In the context of the Katakouzenos House Museum, we have to define the parameters of what the definition of a house museum means. House museum can be perceived with the rhetoric of a ‘home’, which ends up working for many places that have served as homes at points in time. However, I look at house museums from the perspective of the people that lived there and made them a home. In this context, it becomes a more focused point of view that perceives the stories and memories of particular moments that add

a cultural or intellectual value to the place and its surroundings. The house museum can be looked at from two different key perspectives to help distinguish what type of museum the Katakouzenos House is to inform the way I study the space. The two outlooks are laid out by Young as two ways of interpreting and presenting the museum. The first one is houses that are made into museums for their internal or external architectural qualities. She argues that these are more similar to artworks and should be restored into conventional museum standards to display their qualities. (2012) The second interpretation, in this case more applicable to the studied house museum, is a house of cultural significance and identity. They can hold the aura of a sacred place and according to Young should be preserved to retain the character of the place and its original elements. (2012) This interpretation can be seen, for example in The Freud Museum, which Sophia Peloponnisou juxtaposes with the Katakouzenos House Museum to understand the way a house museum can be created and run. She argues that The Freud Museum is a ‘fine example of how a house museum should function,’ and uses it as a case study to inform the creation of the Katakouzenos House Museum. (Peloponnisou, 2001)

Site Visit

The initial and only visit to the Katakouzenos House took place in January 2023. It is worth noting that during the visit, I did not yet intend to focus my design research on this topic and all collected information including videos and photos have been gathered for the purposes of developing my Design Studio B project. However, throughout the visit and during more online research about the house, the stories and art, I developed a specific direction for this research project that would make the Katakouzenos House and its art collections the primary focus.

The decision to focus this research on the house emerged from the immense amount of interesting memories and stories that are hidden within. At first, one can struggle to understand the cultural significance of this place; however, once explored, there is a clear idea of how important the role of this house was in the 1960's Greek society.

The visit itself was conducted in a form of a talk by the curator of the museum Sophia Peloponnisioiu about the house, its cultural and intellectual impact, the people that lived there and visited and the vast collection of art, poetry and stories that emerged from this place. It was then followed by a guided tour of all spaces with commentary by the volunteers who work there.

In the next section of this paper, I try to summarise the information collected at the visit and through additional online research post-visit.

'Its importance lies not only in its collections of paintings, books and furniture. It is the spirit of the people that have inhabited it, its invisible side that makes it so important.'

- S. Peloponnisioiu

The Katakouzenos Couple

Angelos Katakouzenos, originally from Lesvos, studied medicine in France after he decided to become a psychiatrist and psychologist. He became popular amongst the people he interacted with during his studies, especially Greek students. As he spent a significant time in Paris during his decade-long time abroad, the city had an intellectual influence on him. This can be seen in a variety of drawings and paintings referencing the city.

He became one of the most influential people within his field and received multiple job opportunities in France and the United States which he refused due to his love for Greece where he later returned and established one of the first psychiatric clinics in Athens. (Peloponnisious, 2001)

He was also a writer and was deemed as ‘a man of intellectual calibre’ (Peloponnisious, 2001) who became very influential in Athens. Despite all his achievements and expertise, and the love of his patients and the public, he never received official recognition by the institutions he was involved with

Leto Katakouzenos was born in Piraeus and had family ties to the royal families of Greece and Italy. (Peloponnisious, 2001) She, just like Angelos who she ended up marrying, spent a significant time of her younger years abroad where she gained a reputation for beauty and intellect that carried with her for the rest of her life. She had tendencies to break the norm and live an activist life that led her to be a part of the resistance during Nazi occupation.

She became the hostess in their marriage and in their house hosted many influential people of the 30's generation. She survived her husband and kept the legacy of his work and achievements alive for the rest of her life. (Peloponnisious, 2001)



Archival photographs of the couple, source: Angelos and Leto Katakouzenos Foundation



The 30's Generation

The couple belonged to a cultural movement of people born at the beginning of the 20th century - called the 1930's generation. This group of intellectuals was characterised by people that left Greece to study abroad and returned back home with new ideas, ideologies and influences from around the world. They were the prominent group of artists, poets, writers and thinkers during the 1960's where Greek society was trying to re-invent themselves and what it means to be Greek. The Katakouzenos House became a meeting point of this generation and a literary salon for an intellectual exchange. As Peloponnisious writes, ‘The Katakouzenos House preserves the spirit and intentions of people who deeply influenced Greek identity in the 20th century.’ (2001)

The generation was looking to re-invent their national identity. Their point of reference became ancient Greece and influences of classical architecture. However, as the new times of the modern era brought new thinking and the influences of cultures from abroad arrived in Greece, they began to look for the ‘real Greek soul’ and what it means to be contemporary Greek. They saw this in nature and landscape which is featured in many pieces of art of this generation. One of the most prominent elements that featured in many paintings, and was seen as truly Greek, was the blue colour of the Adrian Sea. As Peloponnisious says, ‘they were trying to find a new identity based in tradition but not in a conservative way, but to aspire for something new.’ (Peloponnisious, 2023)



Archival photographs of the 30's generation meeting in the Katakouzenos House, source: Angelos and Leto Katakouzenos Foundation



A fireplace and main sitting room - a favourite place of many.

The House

The Katakouzenos House is located in central Athens, in an apartment building with its main salon overlooking the Hellenic Parliament building at the top of Syntagma Square. This relationship is already setting out an interesting conversation between the place of political power and the intellectual power house that the Katakouzenos and 30's generation were.

The apartment itself is made of two neighbouring flats in two separate buildings where after the couple moved here in the 1960's, they connected them and created a private and social space in the front and Angelos's office in the back with its own separate entrance. The focus of this research will concentrate on the main living room area and adjacent dining room. It is these areas that tell the stories I am attempting to uncover.

The house preserves the spirit and intentions of people who had a deep influence on the Greek identity in the 20th century. The objects kept in the house, particularly the art of important Greek artists of the last century, were not purchased but given to the couple as gifts, tokens of friendships and gratitude. They include portraits of the couple and paintings that refer to them, their lives and interests. They hold great artistic importance but also an emotional value and have a symbolic power for the inhabitants of the house. (Peloponnisou, 2001)

Peloponnisou makes an argument that supports the importance of the Katakouzenos House within its local and social context. She argues that Athens seems to be losing its recent landmarks that create pockets of history showcasing the intellect, thinking and stories of the 20th century. She states that 'The Katakouzenos House is one of these landmarks, a place of memory full of meaning and charm, a lived place open to contemplation and calling for thoughtfulness.' She then concludes her argument by saying that '...modern metropolises do not only need brand new cathedrals of culture and power; they also need small chapels of inspiration and intimacy, where the past can be relived and the future anticipated.' (2001)

'The modern visitor to the house leaves it with an enduring impression that the minds of several great men have met here.'

- N. Nicolson



Top: Paintings by Spyros Vassiliou and Giorgos Gounaropoulos with a glimpse of a bureau by Avril.
Bottom left: Series of paintings with reference to Paris.
Bottom Right: The dining room with French furniture.



Set of furniture that belonged to Louis XVI.



Daybed which belonged to the King of Greece and ended up in the house with Nikos Hadjikyriakos-Ghikas painting above.

Pieces of furniture are as much part of the collection as the paintings themselves. If not showcasing the sentimental value to the couple, they point at the power the house holds in the 20th century as many pieces of the furniture come from the households of the royal elite of Europe.



Set of mahogany doors painted by Nikos Hadjikyriakos-Ghikas.

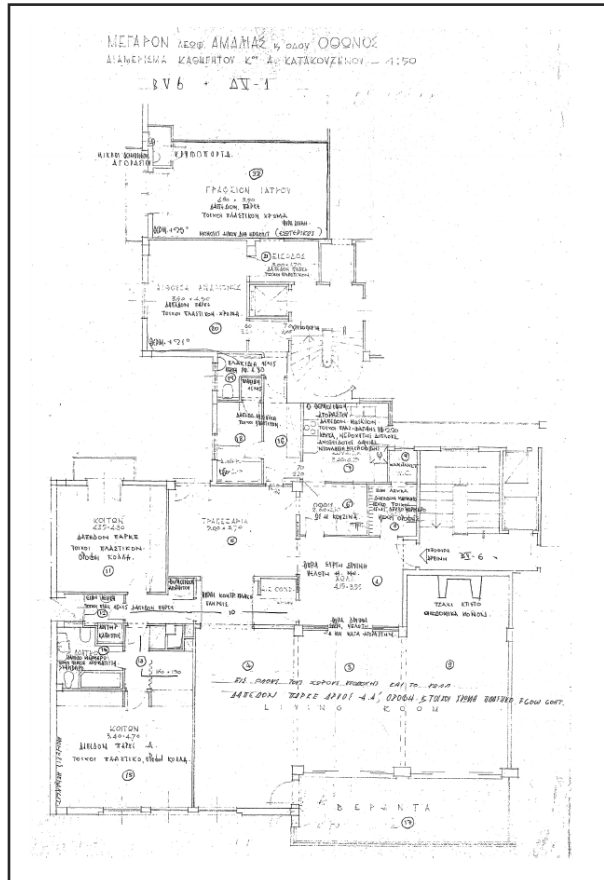
Understanding the Layout



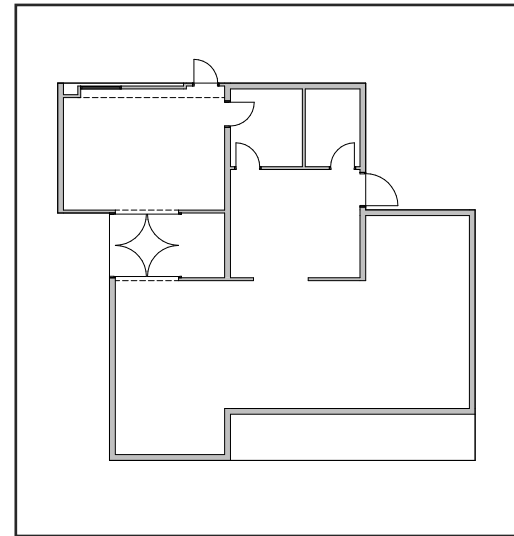
During the visit to the house, a Polycam scan of the main space was made and transformed into a Sketch-up model. This was the first step to clearly understand the layout of the main living room, dining room and entrance hall and the location of different art pieces on the walls and furniture within the space.



Images developed from a Sketch-up model by the author. Scan of the space taken by Matthew Hynam during the site visit.

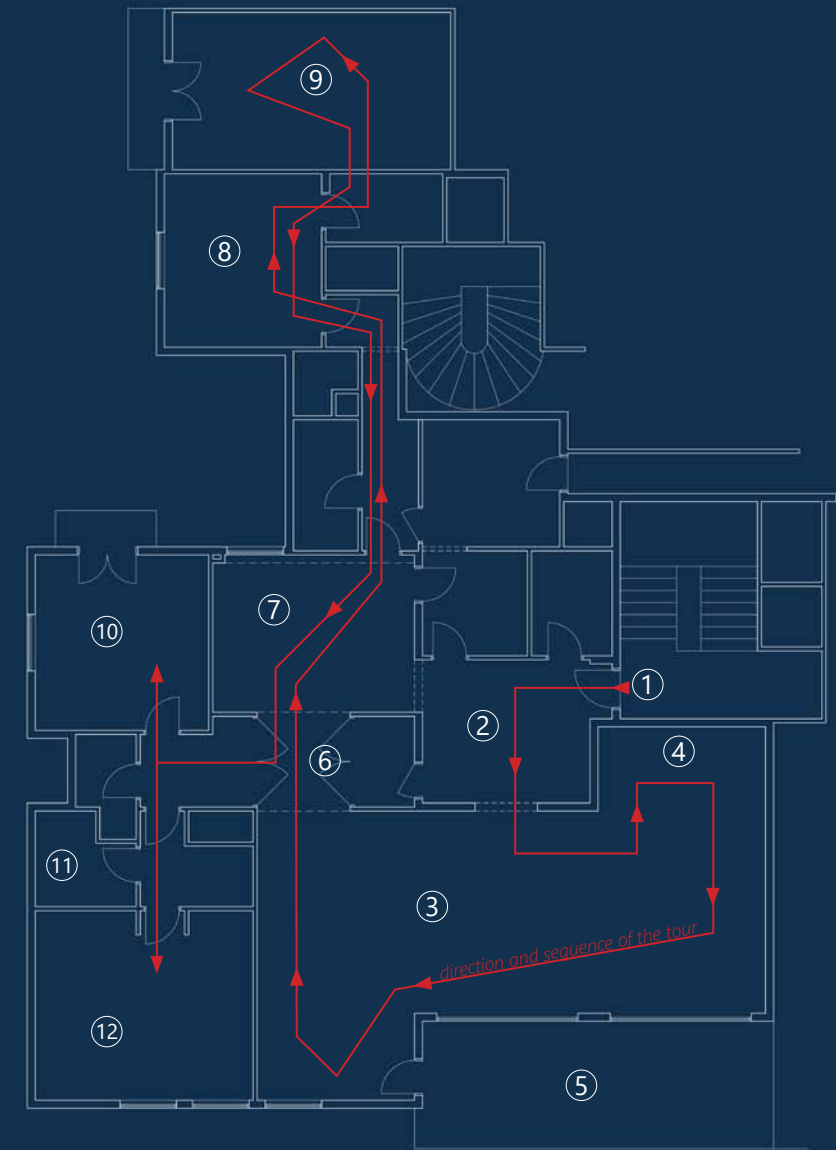


Original floor plan from around 1958,
source: Irini Pico, 2010



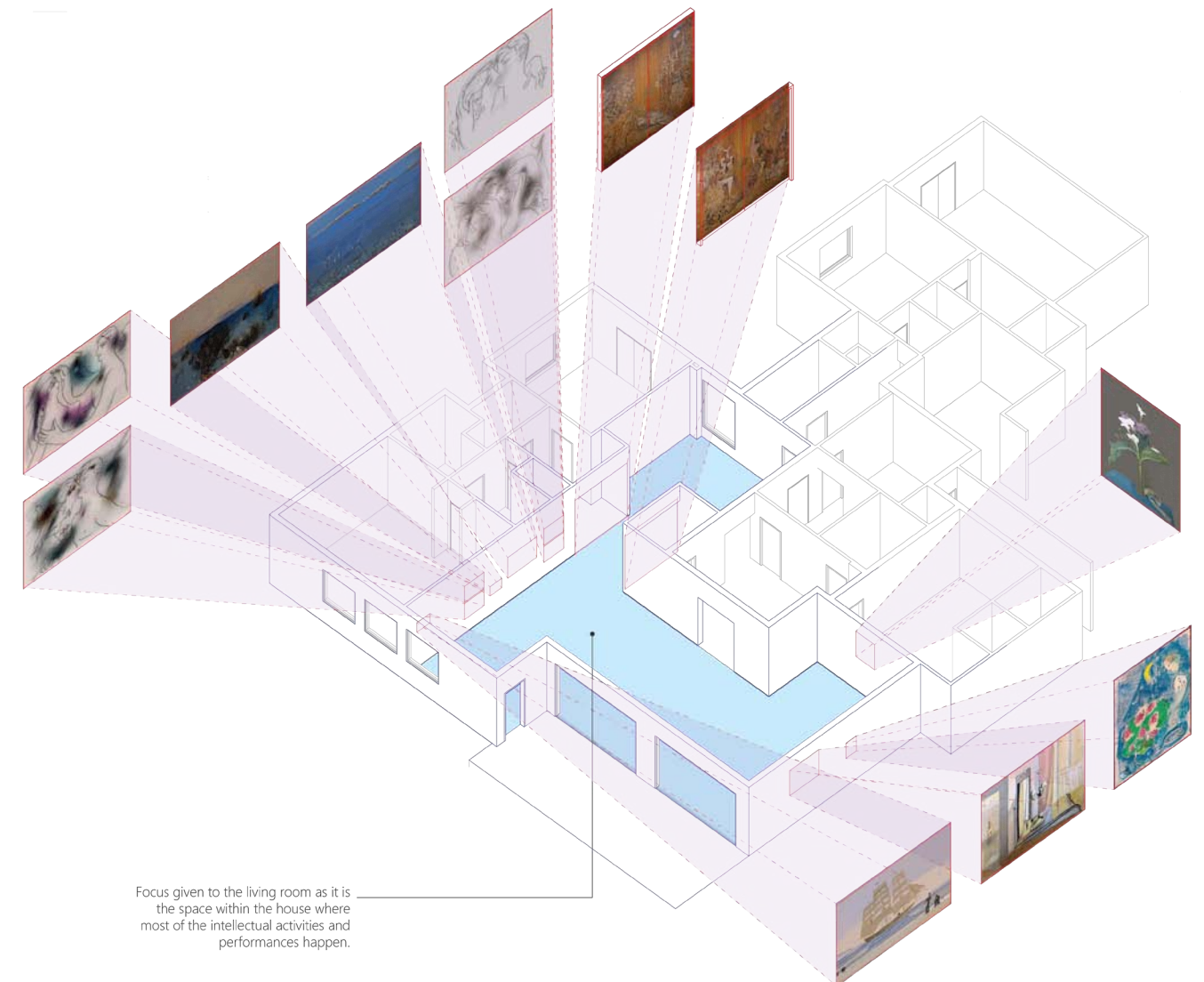
Initial attempt at drawing the main living room and estimating the size based on the original drawing of the apartment and measurements from the Sketch-up model of the apartment scan.

- 1: Entrance from the main stair lobby - serving as the main entrance into the 'living' part of the house.
- 2: Entrance hall - transition space between the outside and the main gathering area.
- 3: 'Literary Salon' as described by Peloponnisou - main space where events and gatherings happened.
- 4: Fireplace and sitting area - Letos' favourite place.
- 5: Outdoor terrace overlooking the Hellenic Parliament.
- 6: Transition space with set of two double doors by Ghikas.
- 7: Dining room - more private space where only the closest friends of the couple sat together.
- 8: Patient waiting room - transformed into the couple's original living room from their previous house.
- 9: Angelos' office with a view of Acropolis in the 60's.
- 10: Second bedroom - currently turned into a library for the collection of more writings hidden in the house spanning history of Greece from the 1930's until the 1980's.
- 11: Main bathroom with mosaic art by Vassiliou
- 12: Main bedroom - the couple's most intimate and private place. Currently turned into an archive for the house collections of written pieces and photographs.



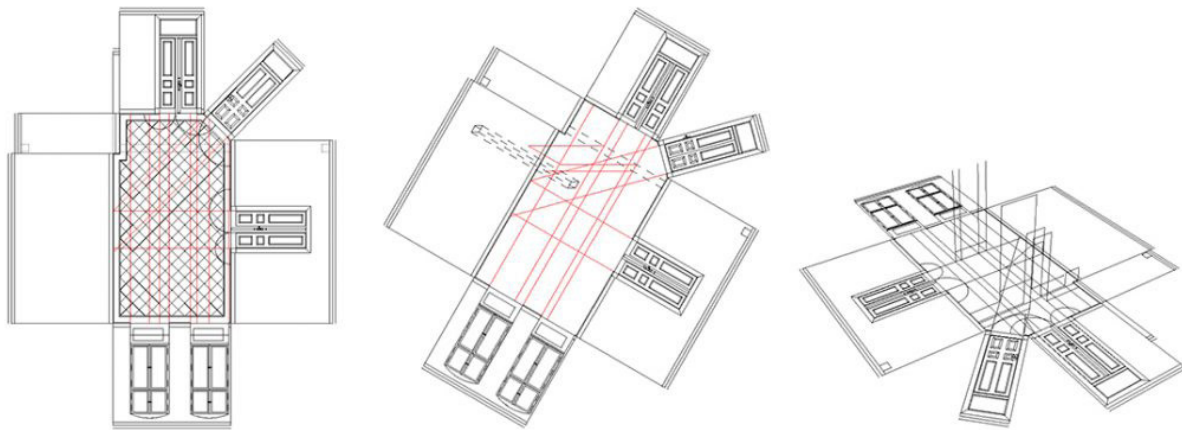
Key Art Selection

The open plan living room contains a large portion of the history, aura and magic of this house. There is the favourite corner of many people that visited, a terrace overlooking the Hellenic Parliament and is surrounded by the most important pieces of art by influential artist of the 30's generations - Spyros Vassiliou, Yannis Tsarouchis, Giorgos Gounaropoulos, Nikos Hadjikyriakos-Ghikas or Marc Chagall. The presence of such prominent artists and their stories has helped to narrow the focus primarily to the main salon.



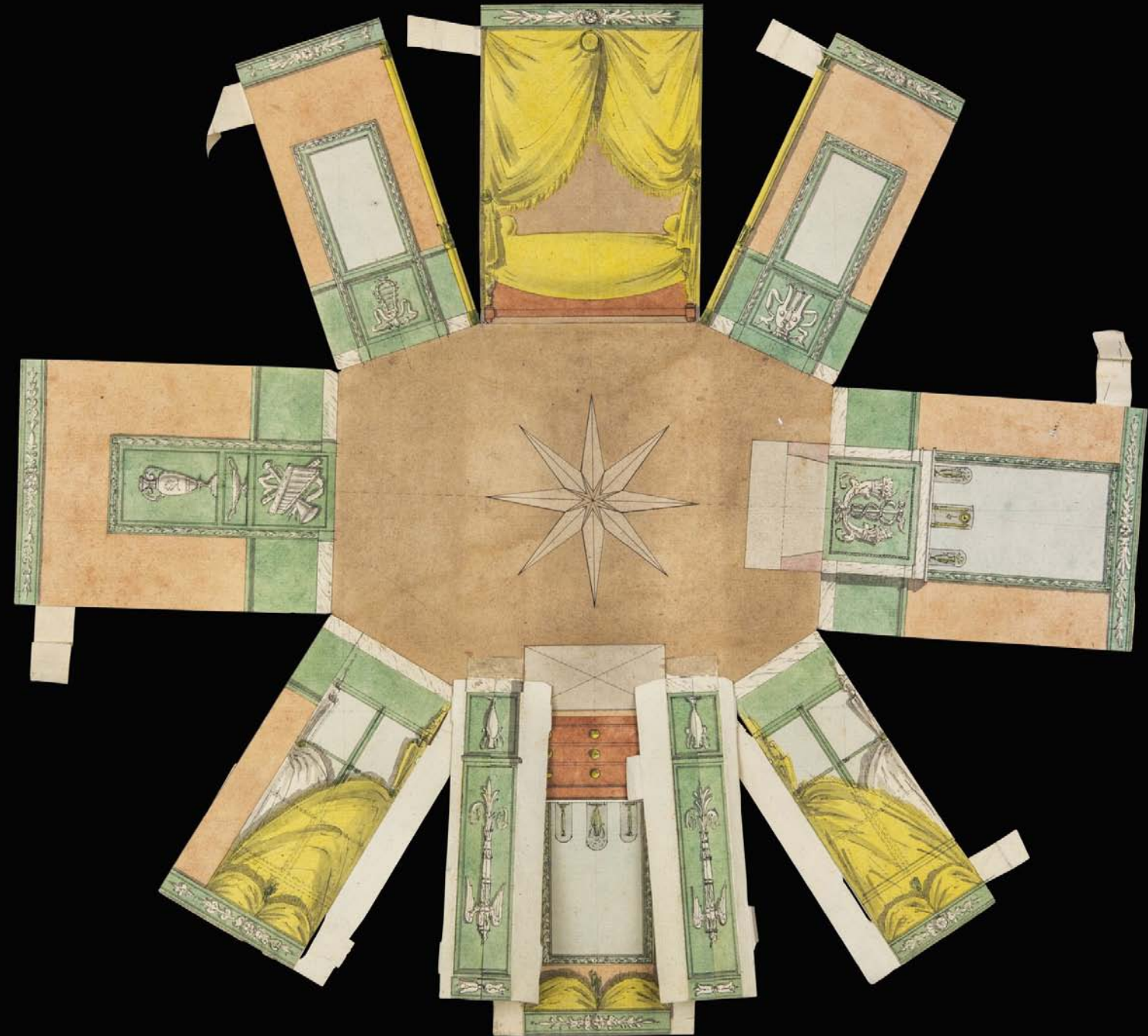
Developed Surface Drawing

The approach to tell the stories of the house and its collection through a developed surface drawing was adopted as a way to examine the interior qualities of the space. The developed surface drawing was a technique of drawing interior spaces in 18th century Britain. This new way of representing interiors was merely another way of representing rooms that became popular amongst many architects such as Gillows and Co. and Thomas Sheraton. (Hougaard, 2016) This drawing technique became a new way of 'flipping architecture inside out' and focusing purely on the qualities of individual rooms. (Evans, 1944) The approach to draw a plan and unfold elevations of different rooms allowed to design (and experience) individual rooms within a drawing. Evans used this technique to argue that architectural drawings like these 'make it possible to see some things more clearly by suppressing other things.' (Evans, 1944) In this instance, the drawing allows one to see the interior elevations of the rooms and furniture in a way that a conventional section or a plan doesn't. It however loses the ability to show the spatial layout of multiple rooms in a continuous way, walls need to be cut at corners and the observer has to visualise what the room would look like in three-dimensional space. (Evans, 1944)

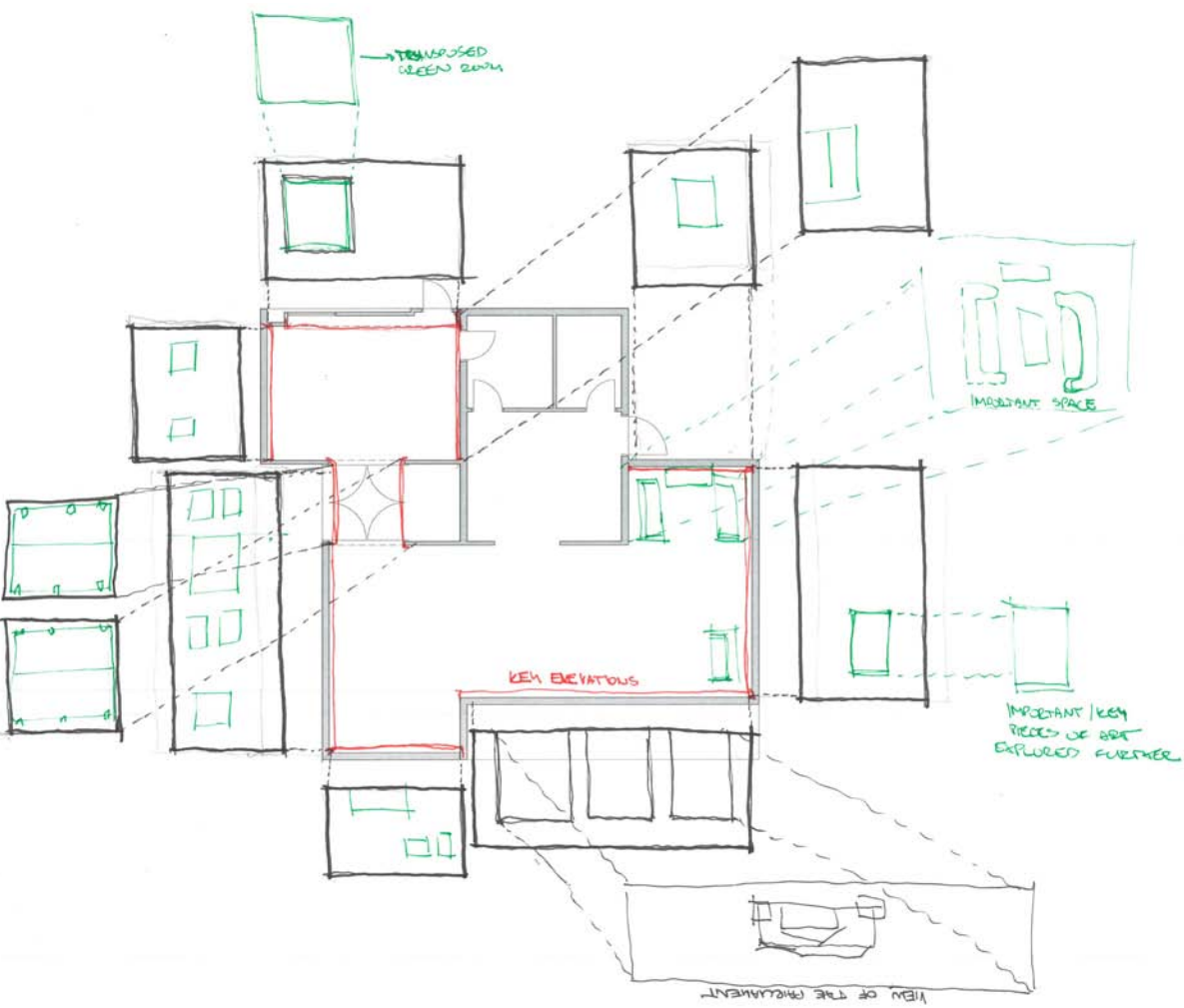


A living room drawn with the developed surface drawing technique, Hougaard, 2016
source: www.annahougaard.com

Drawing model for a Music Room, Fontaine (1762-1853),
source: www.drawingmatter.org

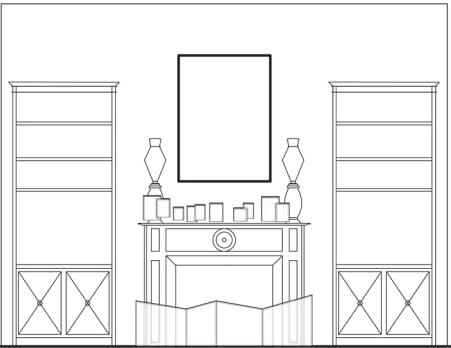
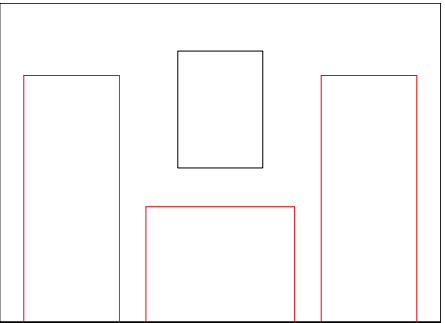


Developed Surface Drawing

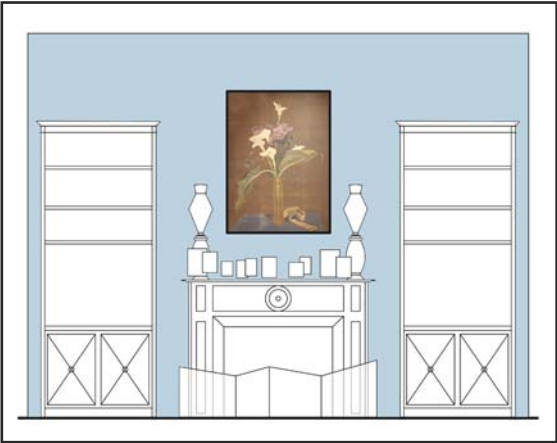


This sketch is the initial attempt at building the developed surface drawing of the Katakouzenos House. It sets out what internal elevations are the key ones and how they can be positioned in relation to the floor plan.

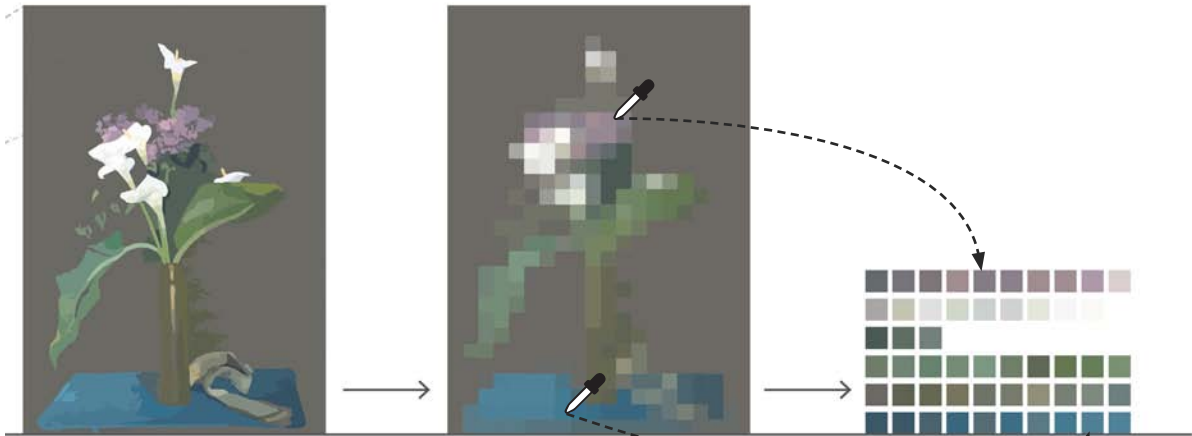
Internal Room Elevation



The next steps entailed translating the imagery collected on site into two-dimensional elevational drawings with the key elements and characterisations that, based on the information collected from earlier research, were deemed as the key qualities to tell the story. I used the 3D scan model of the house to collect key dimensions of pieces of furniture and artwork and applied those to a 3D model from which I generated a simple line drawing. This was then enhanced and detailed with use of Illustrator and images of key art and colours added to the final result. This process was tested several times to achieve the best level of detail and applied to the rest of the elevations.



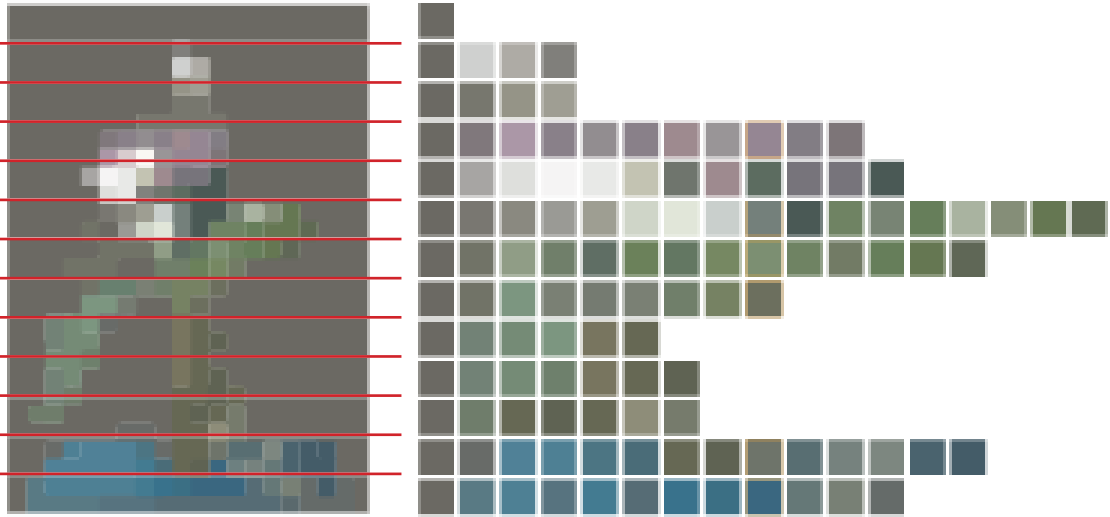
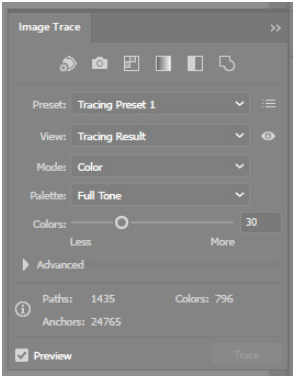
Extracting Colour



Photograph or digital version of the artwork taken through the 'Image Trace' tool in Adobe Illustrator to simplify the shapes and colour tones within the artwork to 30 different colours.

The simplified image was then pixelated in Photoshop by using the 'Pixelate' tool.

Colours were extracted into rows to and an attempt to sort them according to the image was made.

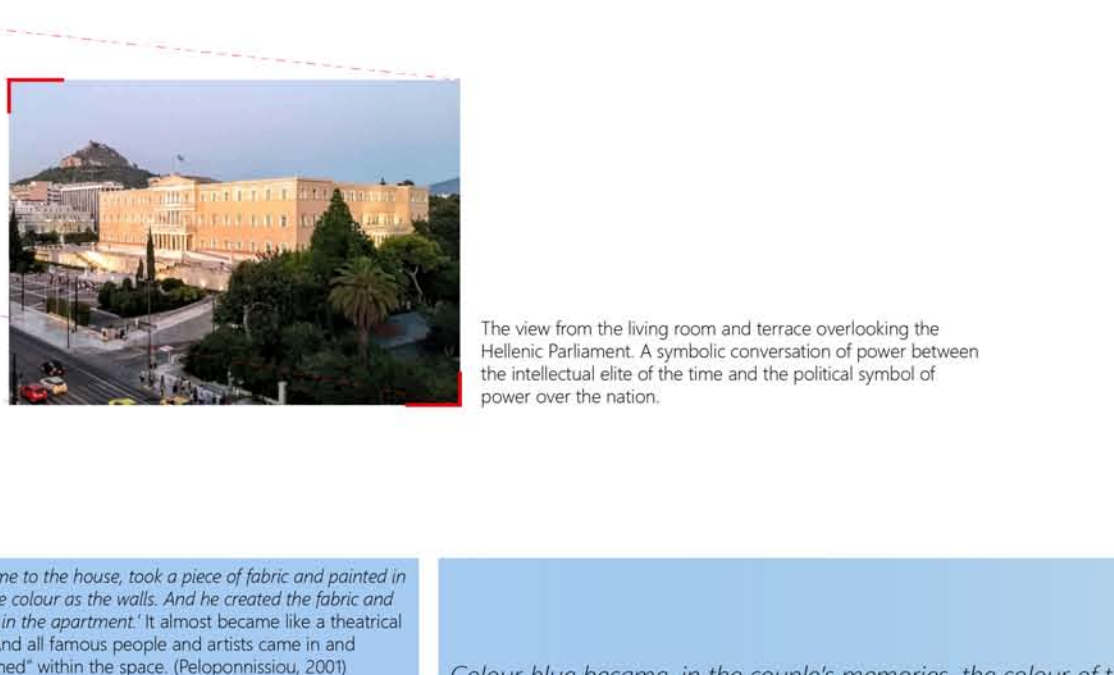
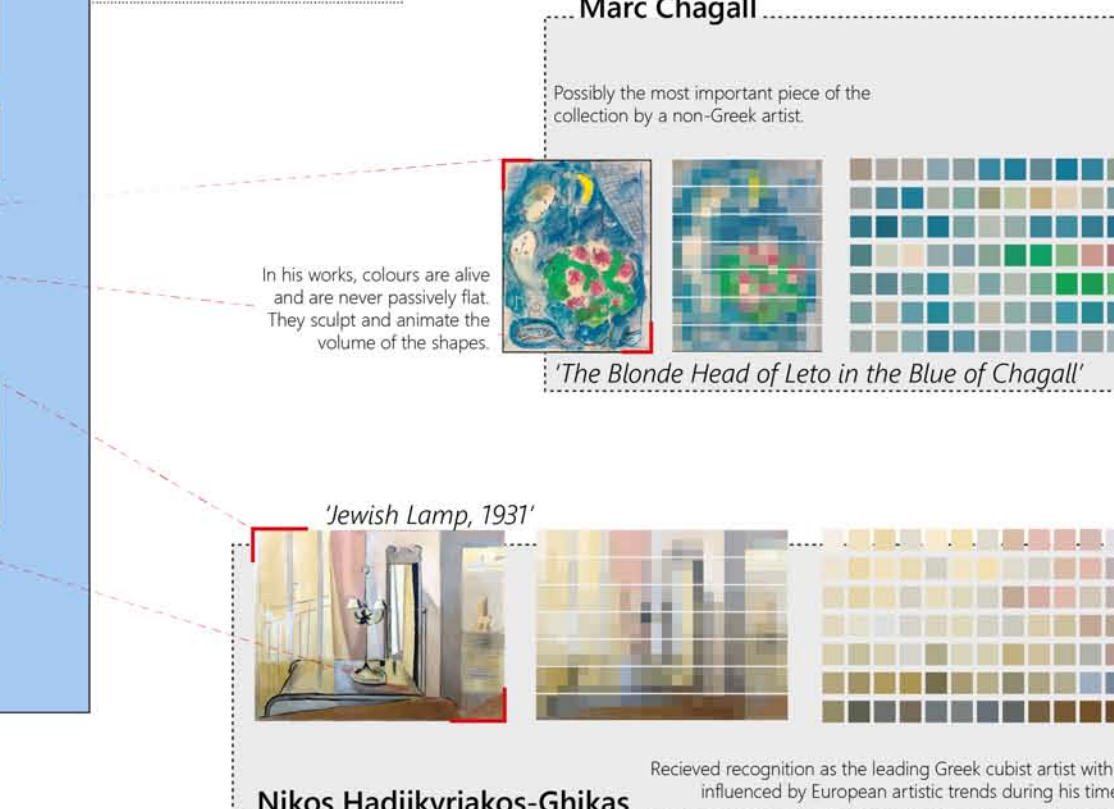
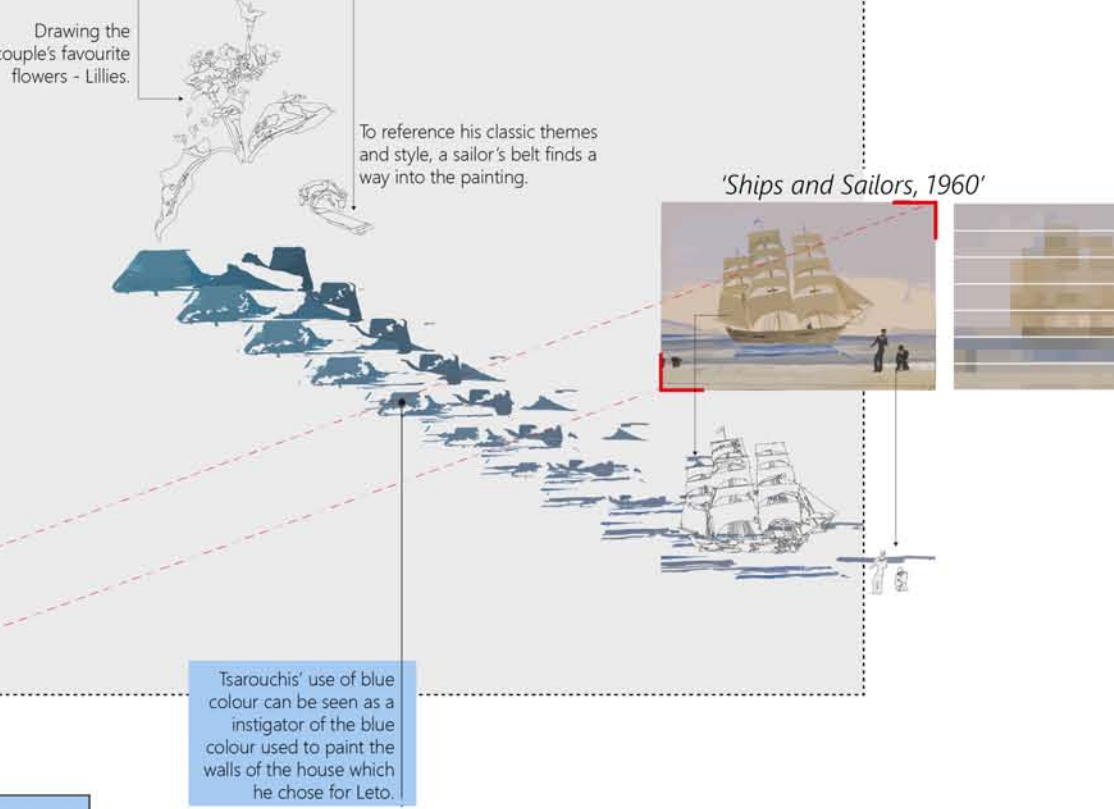
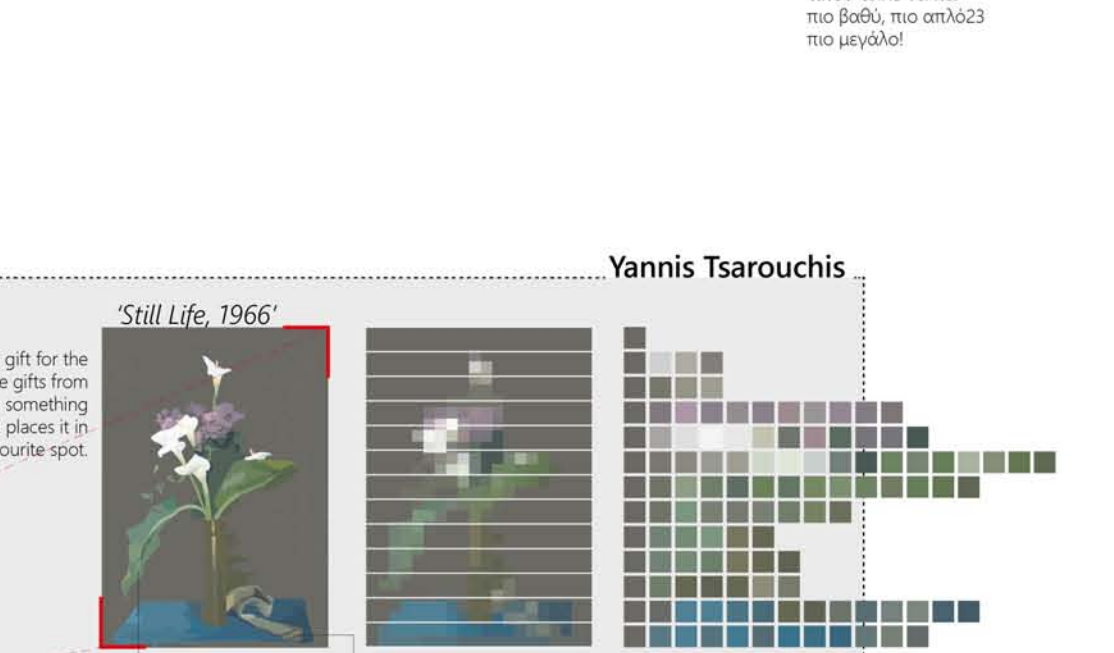
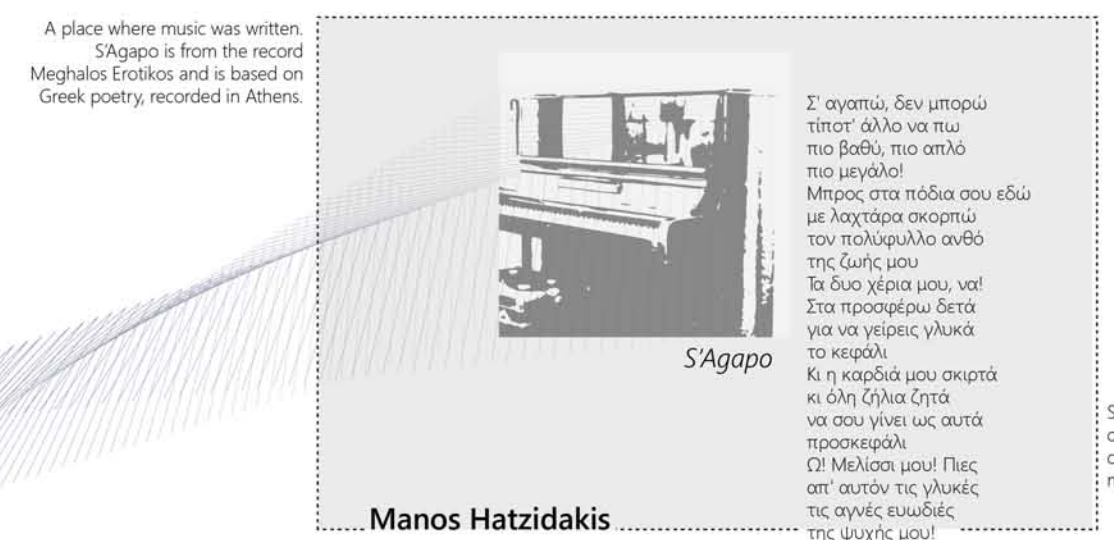
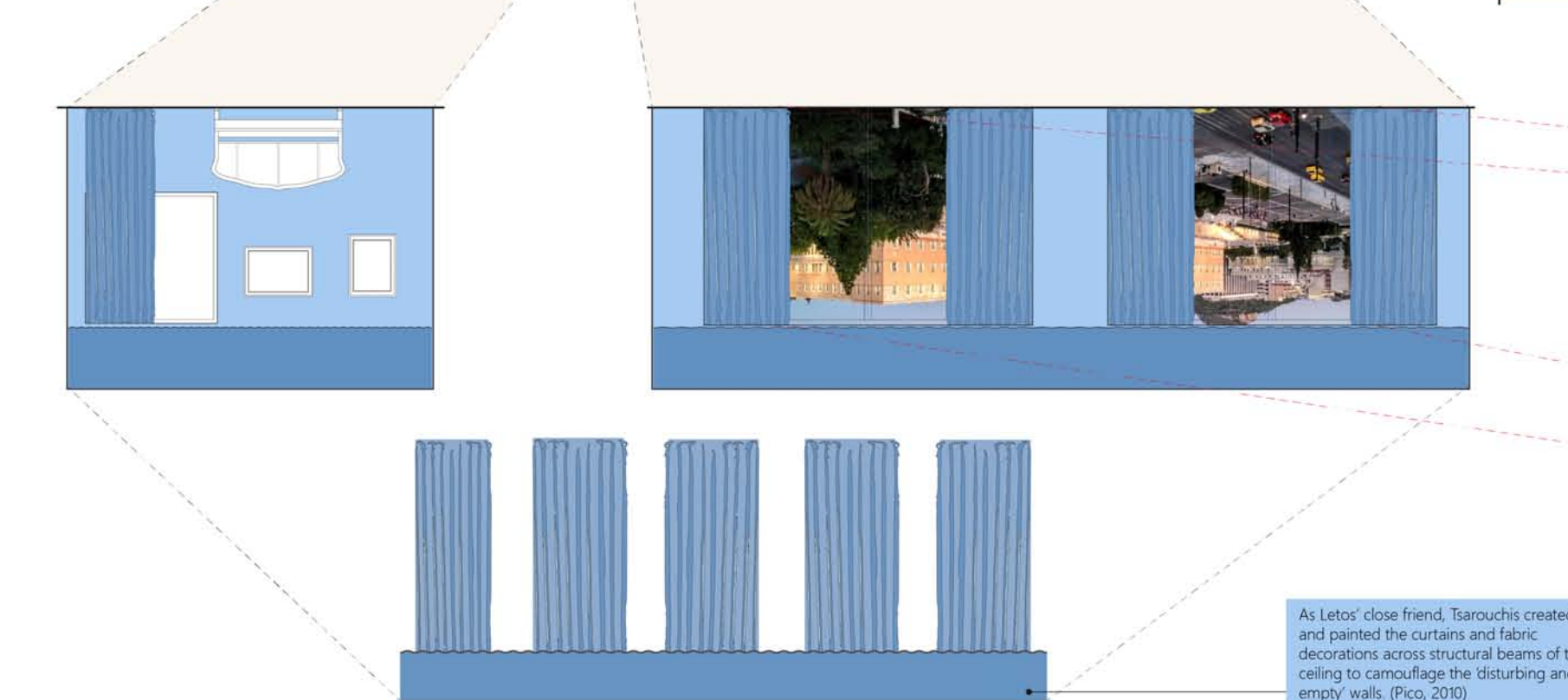
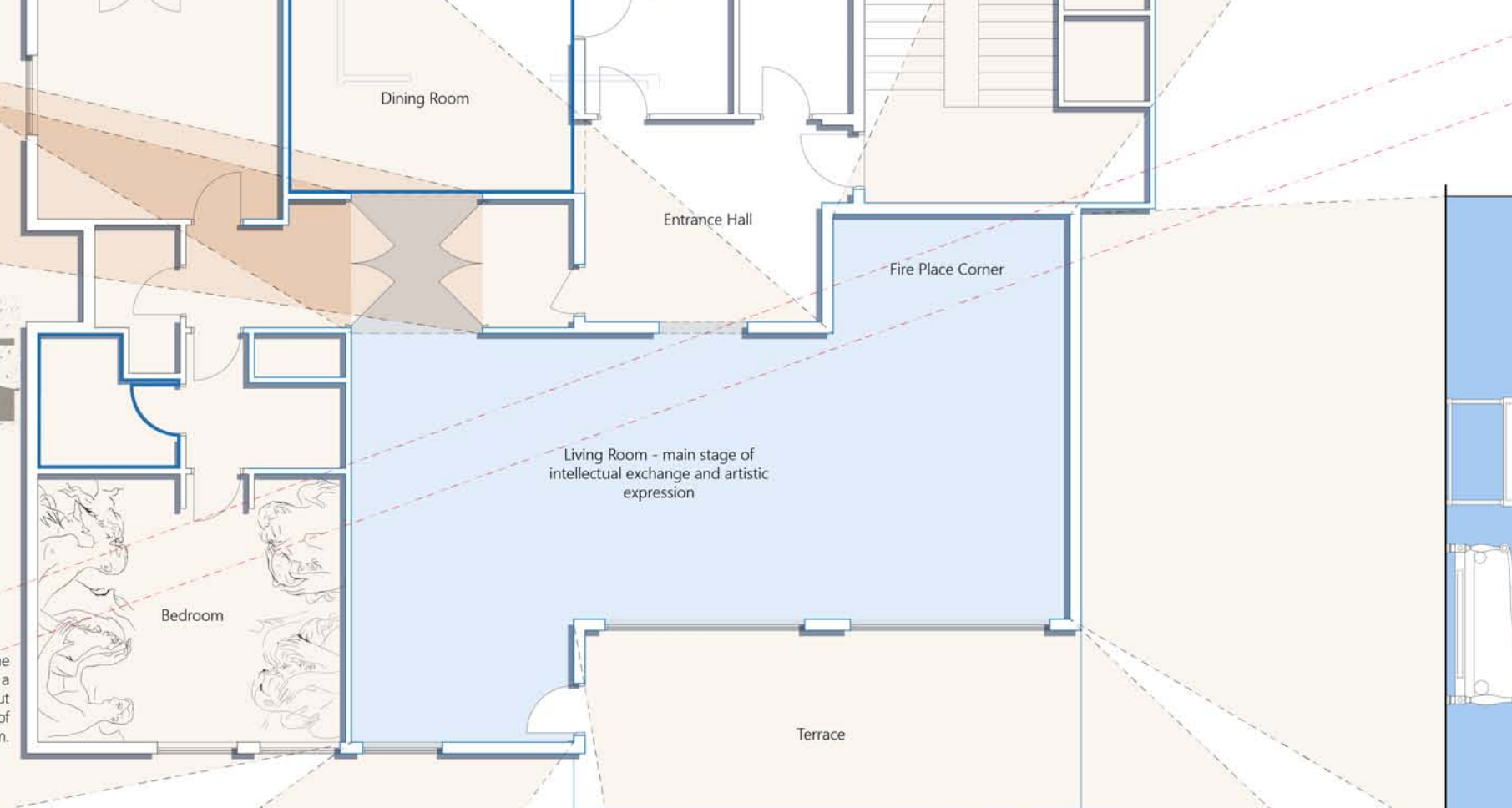
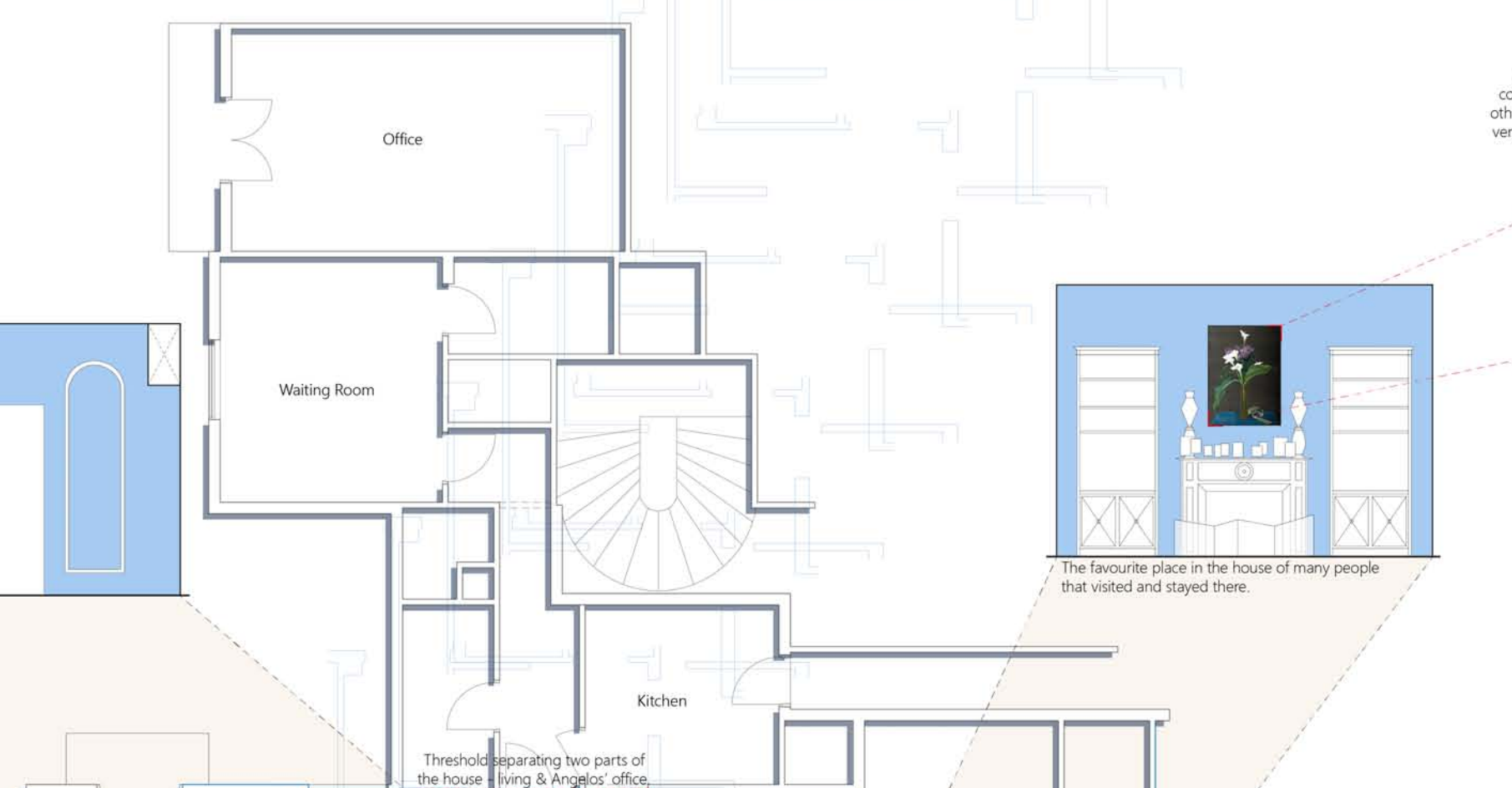
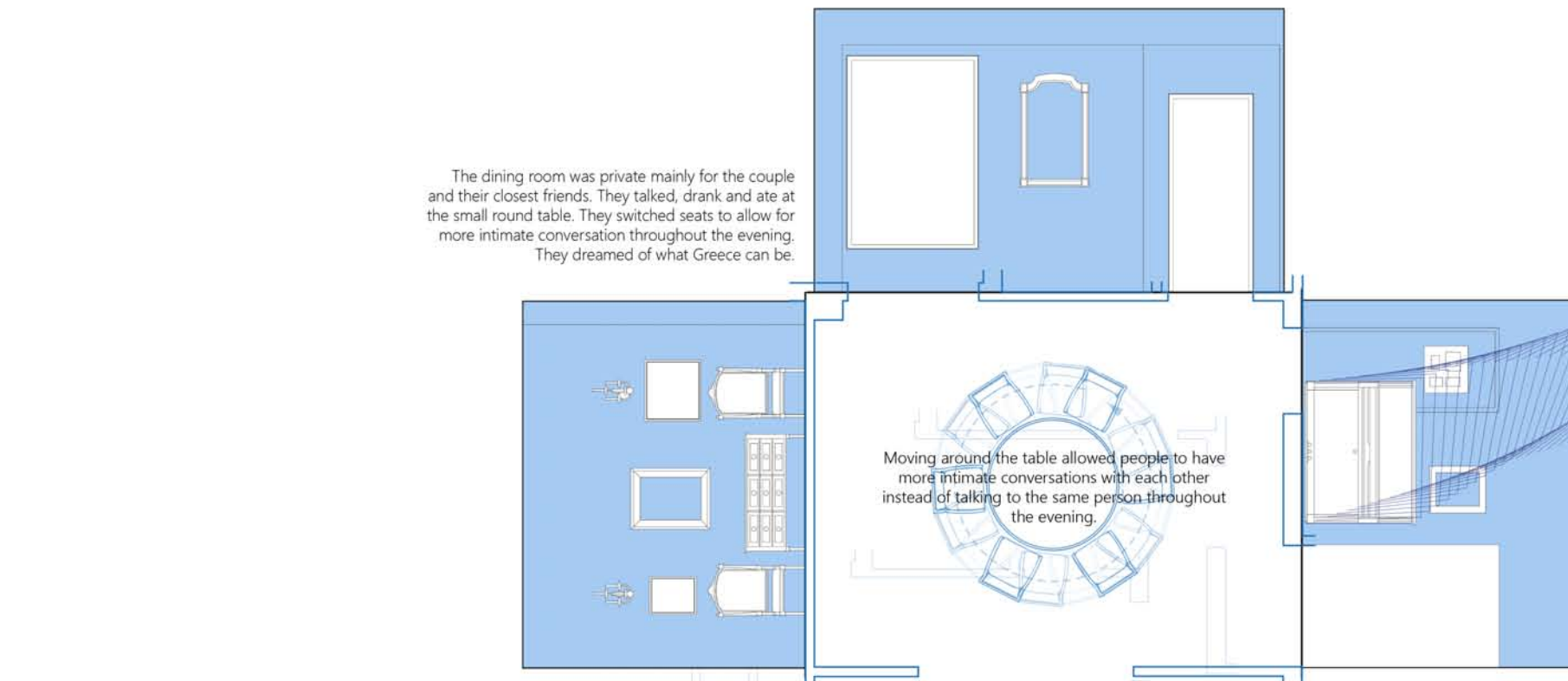
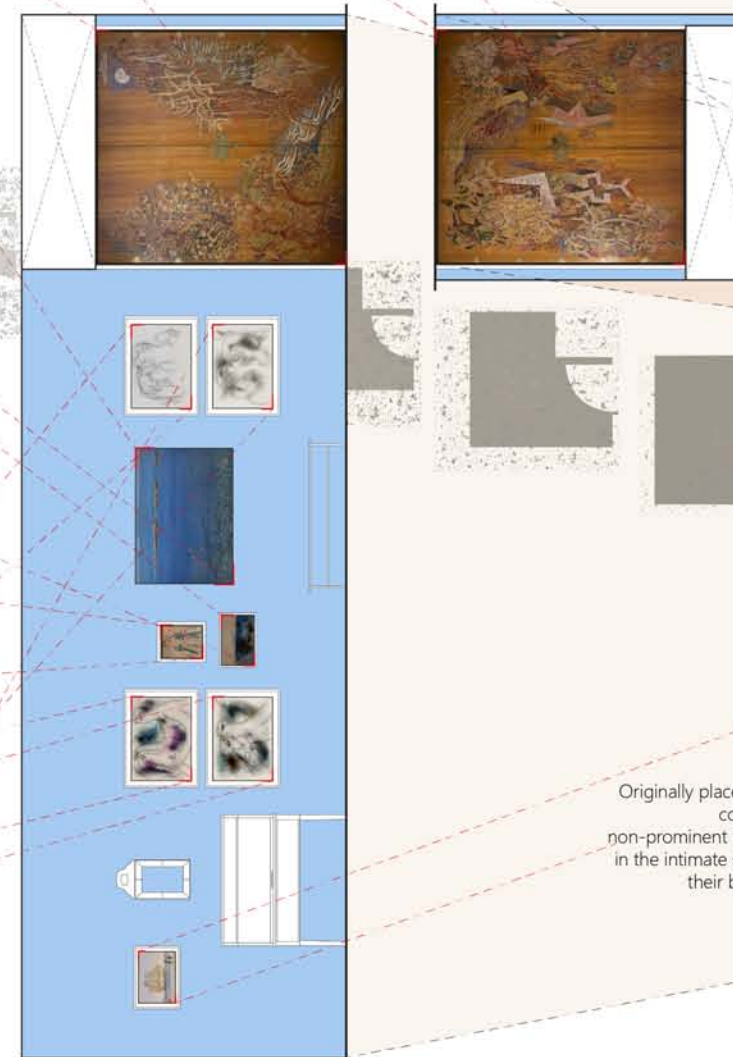
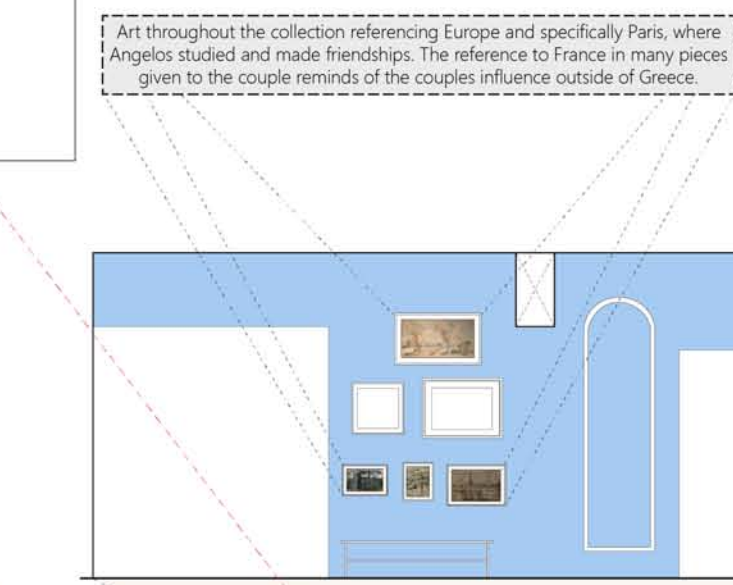
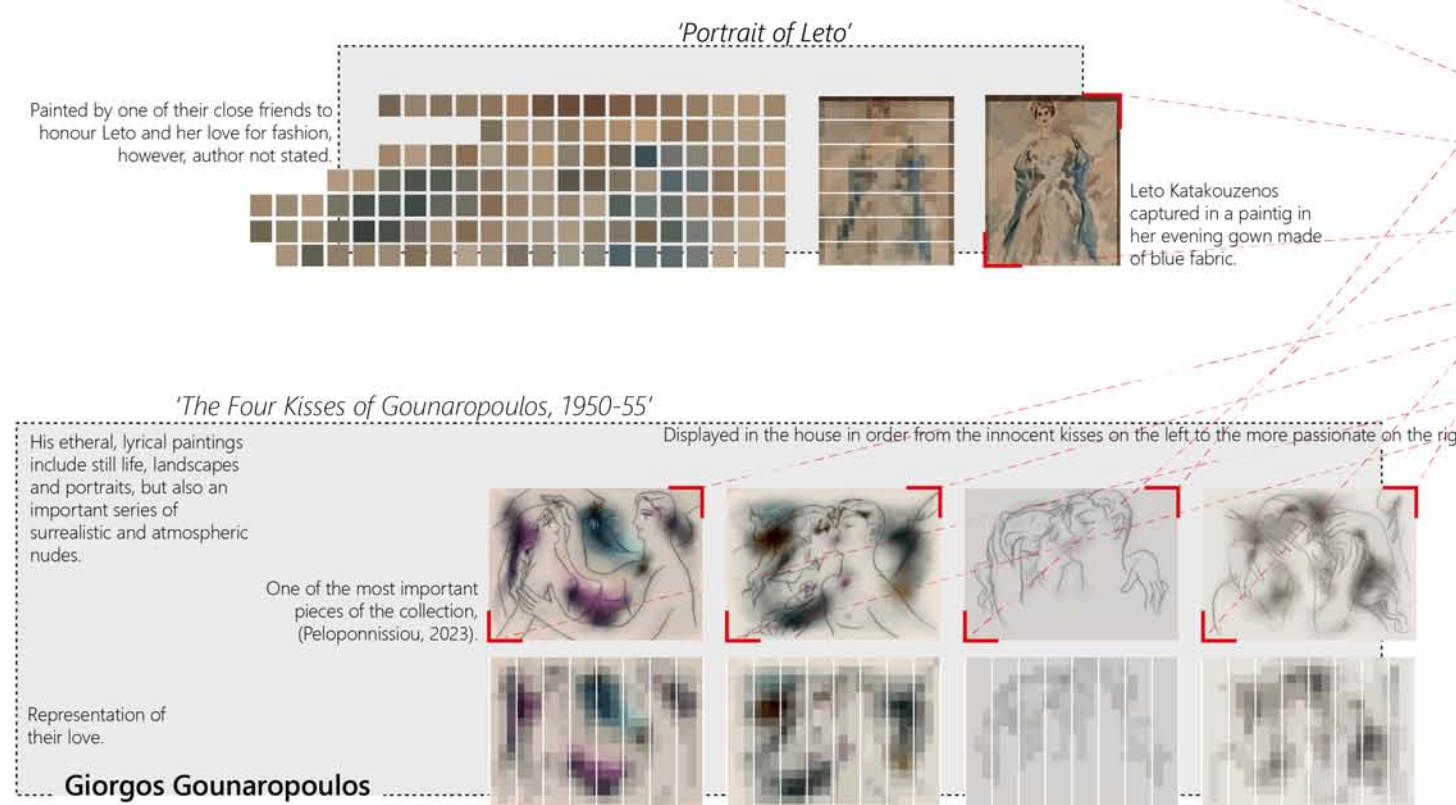
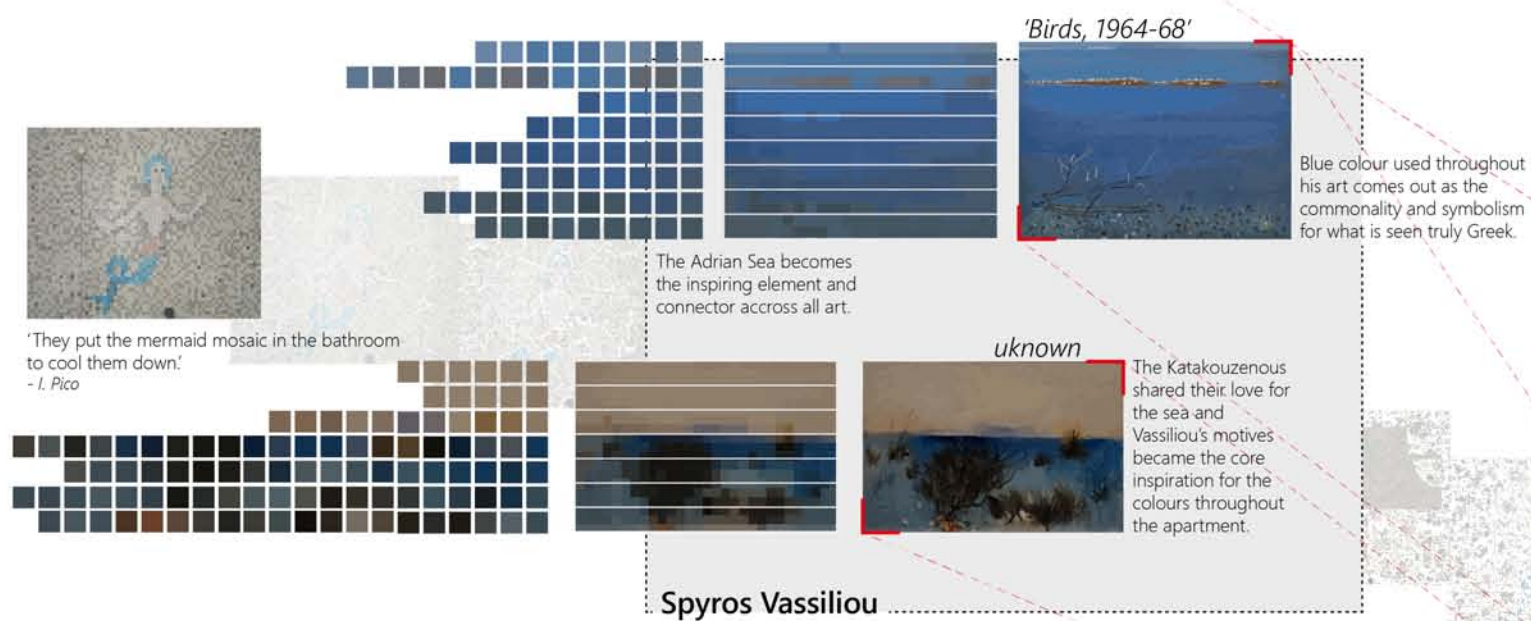
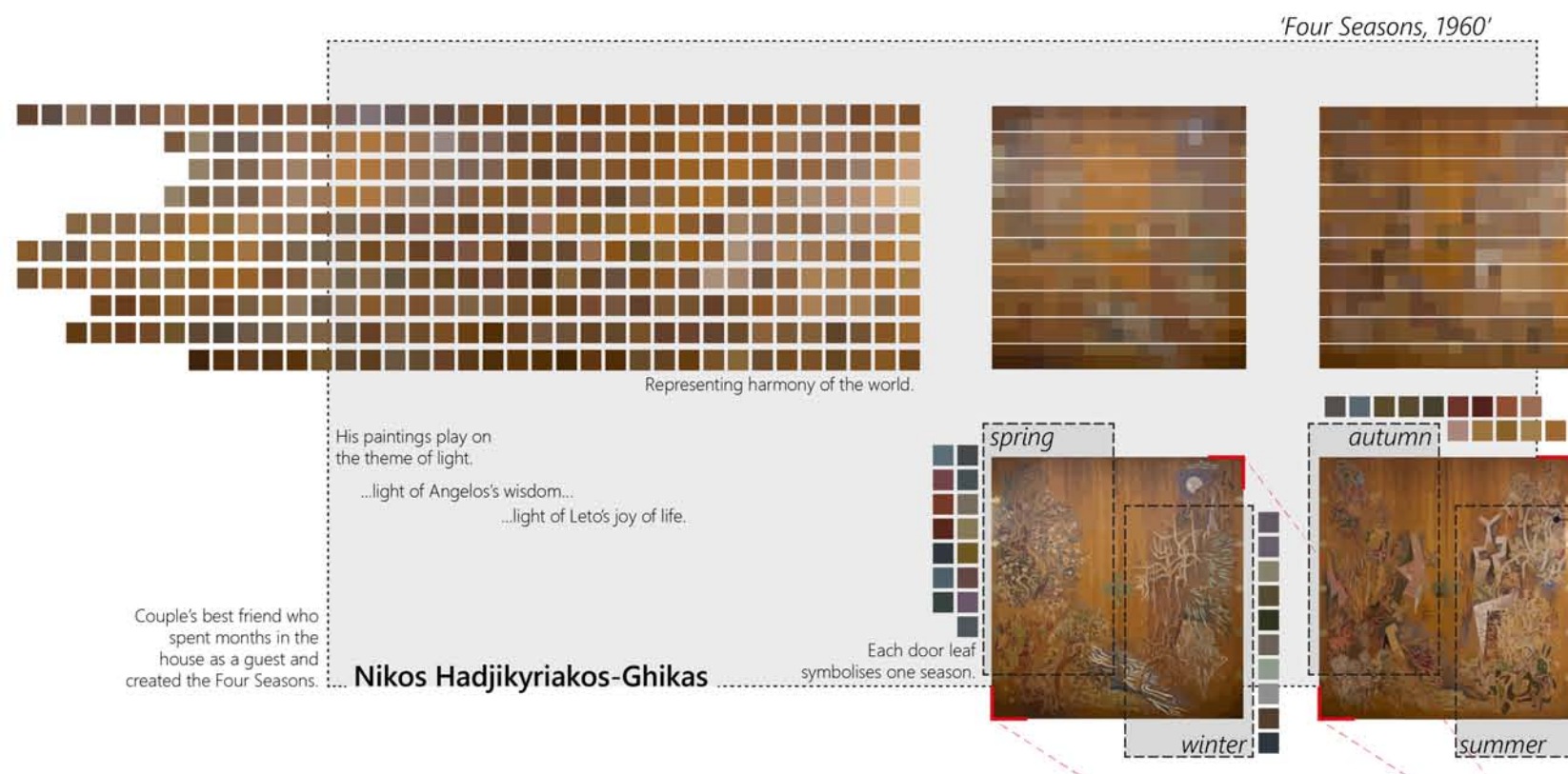


As the first iteration of the process seemed successful, I decided to make another attempt to use the same process of pixelation and extraction of colour into individual isolated pixels. During this attempt, I established a series of horizontal lines splitting the image into a one directional grid which then helped to control the arrangement of isolated pixels. The process of isolation and arrangement was conducted with more rigour and attention was made towards the amount of different shades of colours within each row. This lead to creating a more dynamic isolation of pixels where the amount of pixels in each row correlates with the respective colours of the grid.

'The Latent Syntax'

Existing but not yet manifested... ..structure of statements'

This drawing takes inspiration in the technique of the developed surface drawing. As the focus is given predominantly to the internal walls and their contents in form of artworks, furniture and colour, this approach is deemed to be ideal for the purposes of uncovering the stories of the house. Nevertheless, in its conventional form, the adopted drawing technique takes away some elements that are only readable from conventional architectural drawings. To allow the drawing to show the overall layout of the apartment without it being broken by the internal elevations of individual rooms, act distancing the internal elevations from the floor plan to make space for the conventional layout to be read in the middle. This detachment of elevations from their 'base' creates an opportunity to investigate the walls and their contents in the form of artworks and at the same time keep the representation of the internal layout intact.



As Leto's close friend, Tsarouchis created and painted the curtains and fabric decorations across structural beams of the ceiling to camouflage the disturbing and empty walls. (Pico, 2010)

he came to the house, took a piece of fabric and painted in the same colour as the walls. And he created the fabric and curtains in the apartment. It almost became like a theatrical scene. And all famous people and artists came in and 'performed' within the space. (Peloponnisou, 2001)

Colour blue became, in the couple's memories, the colour of their dream of contemporary Greece.

The pixelation of each key piece of art within the studied area of the house combined into a linear strip of colours that creates a journey through the art and forms an abstracted story of the Katakouzenos House collection.



Art Interrogation

'Four Seasons, 1960'




Representing harmony of the world.

His paintings play on the theme of light.
...light of Angelos's wisdom...
...light of Leto's joy of life.

Couple's best friend who spent months in the house as a guest and created the Four Seasons.

Nikos Hadjikyriakos-Ghikas

Each door leaf symbolises one season.



spring *autumn* *winter* *summer*



Aims to focus on the harmony and purity of Greek art and deconstruction of the Greek landscape and intense natural light into simple geometric shapes and interlocking planes.

'Jewish Lamp, 1931'




Recieved recognition as the leading Greek cubist artist with his work being influenced by European artistic trends during his time spent in Paris.


Nikos Hadjikyriakos-Ghikas

Art Interrogation

'Birds, 1964-68'




Blue colour used throughout his art comes out as the commonality and symbolism for what is seen truly Greek.



'They put the mermaid mosaic in the bathroom to cool them down.'
- I. Pico

The Adrian Sea becomes the inspiring element and connector across all art.

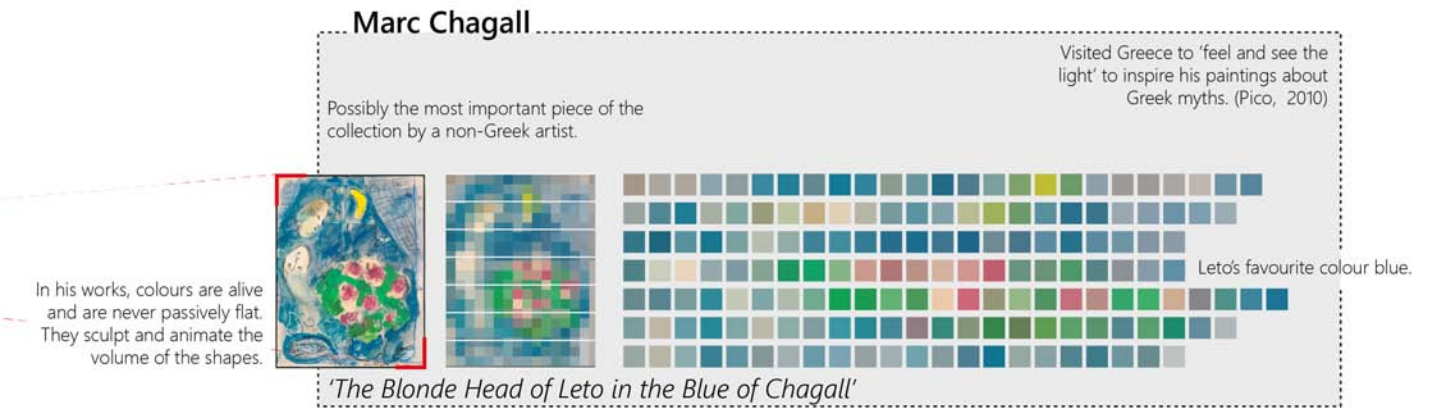
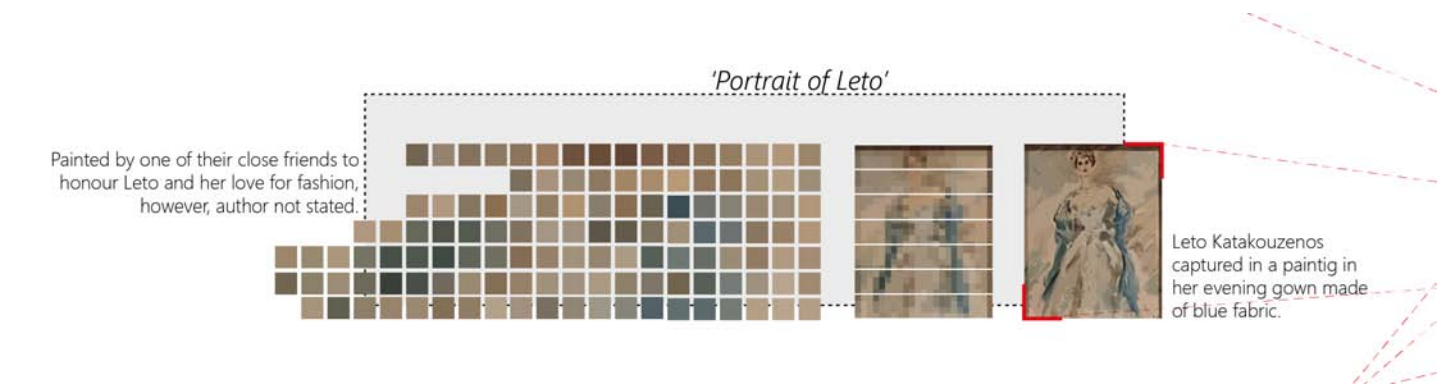
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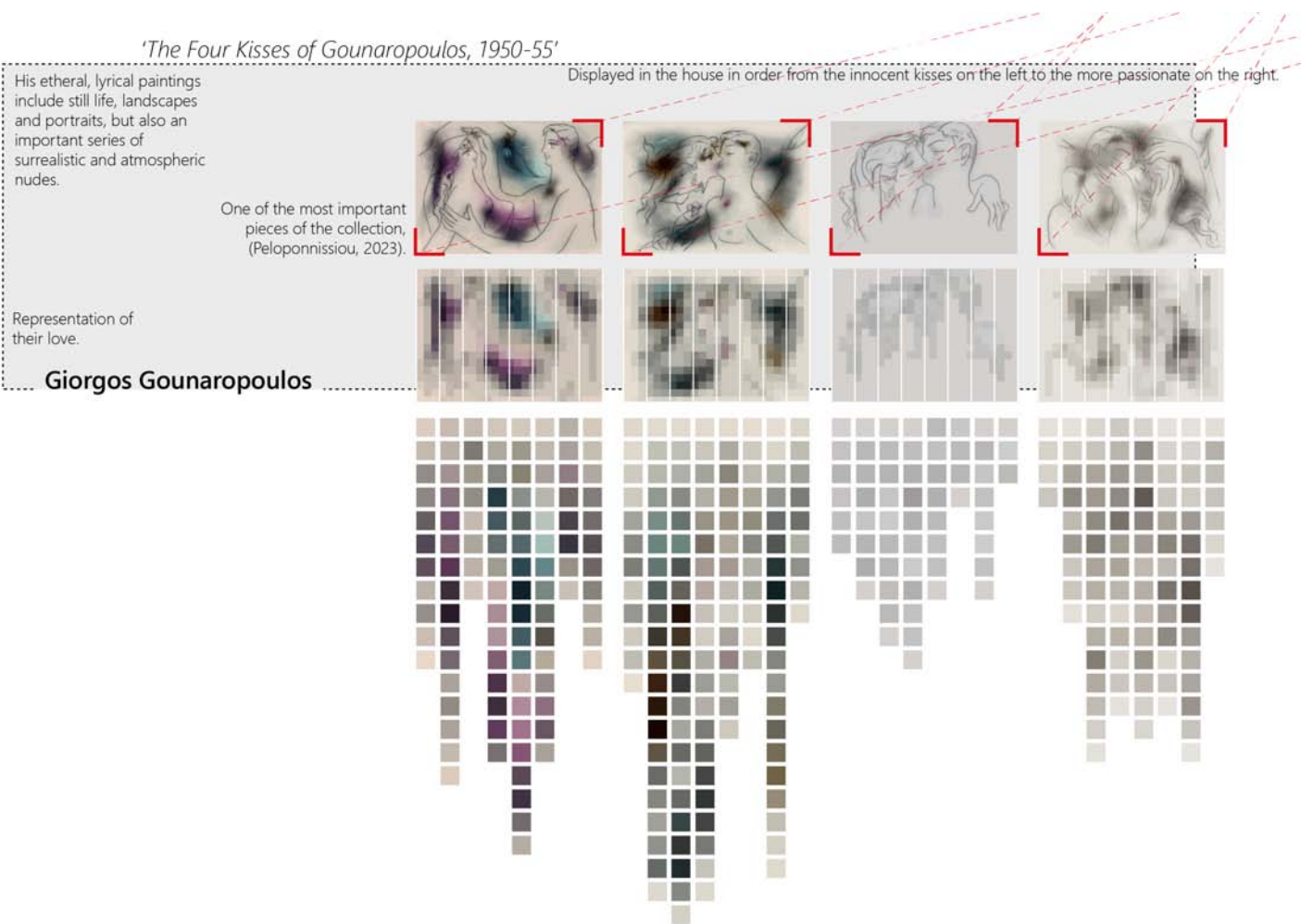
The Katakouzenous shared their love for the sea and Vassiliou's motives became the core inspiration for the colours throughout the apartment.

Spyros Vassiliou

Art Interrogation



Art Interrogation



Art Interrogation

Yannis Tsarouchis

'Still Life, 1966'

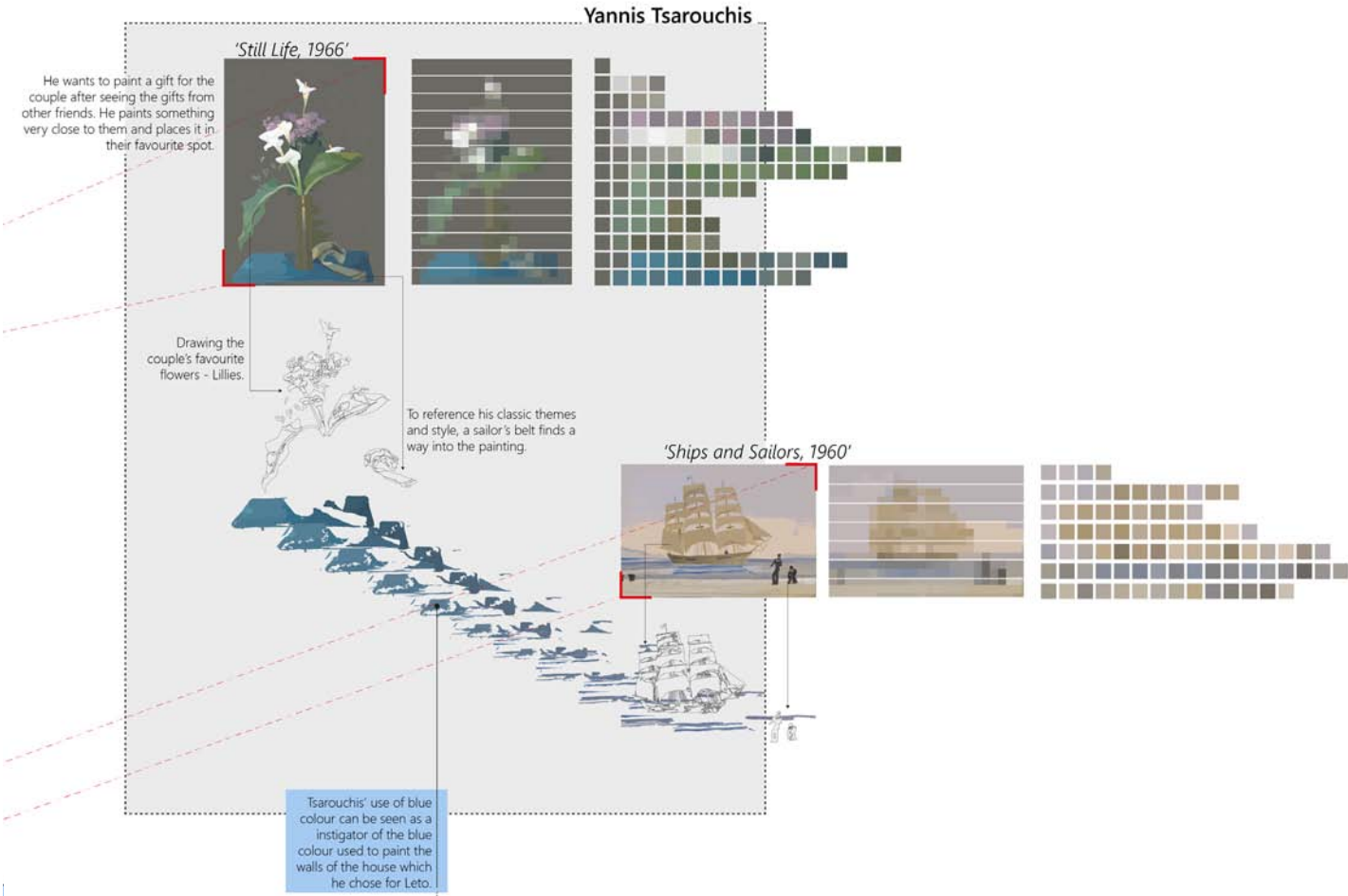
He wants to paint a gift for the couple after seeing the gifts from other friends. He paints something very close to them and places it in their favourite spot.

Drawing the couple's favourite flowers - Lillies.

To reference his classic themes and style, a sailor's belt finds a way into the painting.

'Ships and Sailors, 1960'

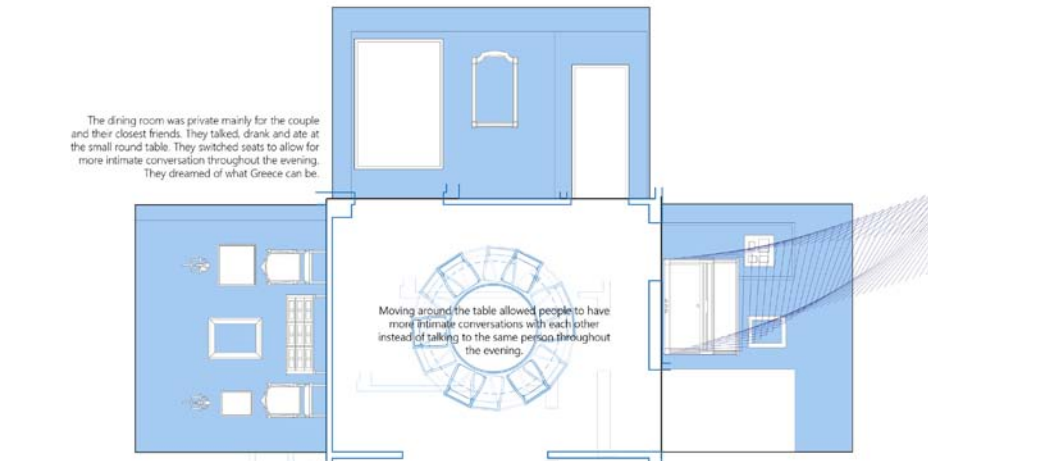
Tsarouchis' use of blue colour can be seen as an instigator of the blue colour used to paint the walls of the house which he chose for Leto.



Art Interrogation

The dining room was private mainly for the couple and their closest friends. They talked, drank and ate at the small round table. They switched seats to allow for more intimate conversation throughout the evening. They dreamed of what Greece can be.

Moving around the table allowed people to have more intimate conversations with each other instead of talking to the same person throughout the evening.




A place where music was written. S'Agapo is from the record Meghalos Erotikos and is based on Greek poetry, recorded in Athens.

S'Agapo

Manos Hatzidakis

Σ' αγαπώ, δεν μπορώ τίποτ' άλλο να πω πιο βαθύ, πιο απλό πιο μεγάλο! Μπρος στα πόδια σου εδώ με λαχτάρα σκορπώ τον πολυφύλλο ανθό της ζωής μου Τα δυο χέρια μου, να! Στα προσέφερω δετά για να γείρεις γλυκά το κεφάλι Κι η καρδιά μου σκιρτά κι όλη ζήλια ζητά να σου γίνει ως αυτά προσκεφάλι Ω! Μελίσσι μου! Πιες απ' αυτόν τις γλυκές τις αγνές ευωδιές της ψυχής μου! Σ' αγαπώ, δεν μπορώ τίποτ' άλλο να πω πιο βαθύ, πιο απλό πιο μεγάλο!

S'Agapo (I Love You) was first played on the piano in this house and became one of key influential pieces of Greek music from the last century.



Chapter 2

How can an abstracted territory of an intellectual dream be re-projected into an *opsis* representing the current condition of Athens through the application of colour to architectural features?

Opsis in architecture "is the drawing of an elevation of facade and even more generally can be understood as any material surface."

- Mitsoula, 2016

Deterritorialisation

Deterritorialisation is defined by Deluze and Guattari as a process of disattaching the territory of an existing establishment which allows for frontiers to be opened up and show differences. (Crispin, 2019) It can be understood and used as a description of a cultural process in which the interruption between the social and geographical indicates a new era of unplaced human interplay. (Elden, 2004) For the purposes of this research, I look at deterritorialisation and re-territorialisation, which according to Deluze and Guattari directly correlate with each other in order for one that leaves the territory to form a new territory elsewhere (Petersen, 2005), as a process of displacing elements from one place and re-territorialising them in another.

Deteritorrialisation of the Dream of Greece

I decided to use the process of deterritorialisation to transpose the findings of the 'Latent Syntax Drawing' into a built environment outside of the apartment. The idea was to create a connection of the artworks of prominent artists of the 30's generation that are encapsulated within the constraints of the Katakouzenos House with the everyday environment of Athens. As suggested earlier in this paper, the common denominator of the group of intellectuals and artists that performed within the house was the desire to re-invent themselves as Greek and to dream about new Greece. This then leads to a hypothesis that all the stories and ideas embodied within the apartment can be re-territorialised within a different environment to suggest a utopian scenario where the dream of Greece in the 1960's materialises in the architectural fabric.

Syntagma Square

The first step in the second part of the research was to identify the area of focus and scale for the process of re-territorialisation. As the Katakouzenos House is located in an apartment building within the city centre of Athens, it made sense to remain within this area and apply the process here. Initial ideas involved possibly including the Leof. Vasilisis Amalias streetscape as the new territory as it is the street where the main entrance into the Katakouzenos House is located. However, after several idea iterations, the better area to apply the process to was determined as the surrounding streets of Syntagma Square. This still has a very strong connection to the apartment (the patient entrance was located at Othonos Street), and conceptually the square itself can be perceived as a reflection of the function of the house. They both were places of gathering and social interaction and exchange. The house a place for the intellectual elite of the time, the square a place for the people of the city.



Mitsoula defines an opsis as 'the architectural drawing of the orthographic representation of a scheme as it appears externally from one side.' (2016) Taking this definition to understand it as an elevation of the façades around Syntagma Square helped to define the parameters and scale of the new territory.

Syntagma Square & Polychromy

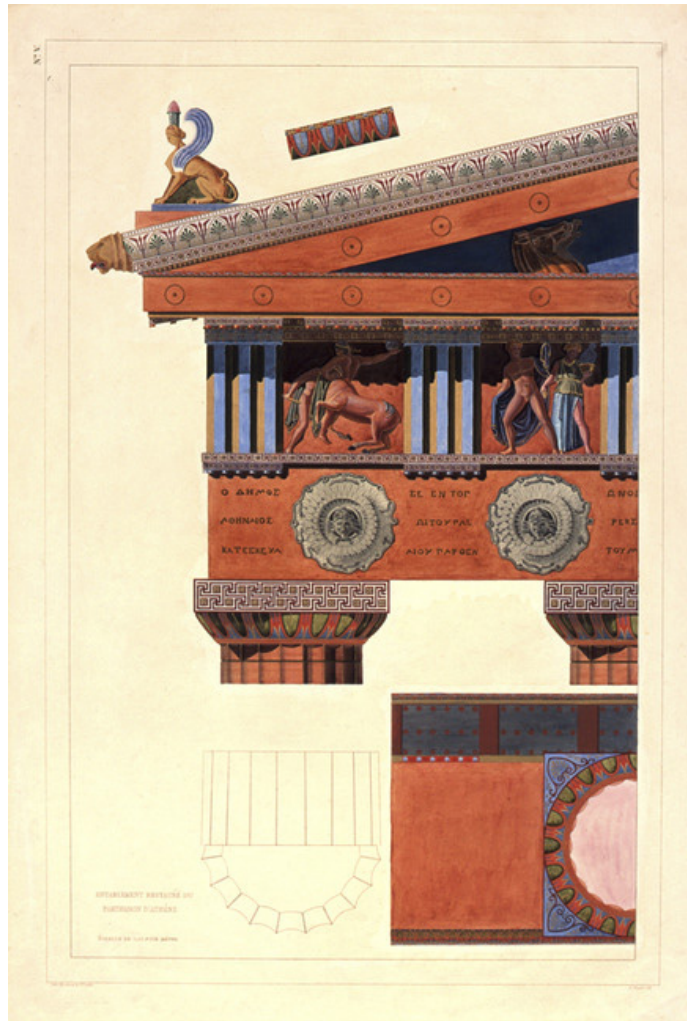
Since 2008 when the global financial crisis began, Syntagma Square has been a centre point of persistent political disputes driven by the presence of the Hellenic Parliament at the top of the square, standing as a symbol of political power. (Mitsoula, 2016)

The square becomes a stage - an Opsis - for an elaboration of the political forces and power instigating change within Athenian life. Syntagma square can be perceived as a mirrored image of the Kantakouzenos House; however, rather than providing a stage for intellectual and artistic exchange and a place where one can dream of what Greece can be, it has created a stage for social and political exchange of power. This contrasting, yet similar function was the key reason for selecting the square as the new territory for the 'Dream of Greece' that the Kantakouzenos House represents.

The façades around the square are a prime example of the whiteness and cleanliness of the material (in most cases marble) being perceived as the 'nice' material and with buildings not using colour to establish their importance and elegance next to the Hellenic parliament building that features original marble and stones on its facade, literally representing the power it holds over the territory it occupies.

This perspective that Mitsoula lays out became the driving force to use colour as the common denominator of the process of transposing the qualities of the artwork in the apartment into the city. Based on the work of the German architect Gottfried Semper during the 19th century, the notion of seeing the architectural opsis as an ornament or a surface with adorning qualities becomes vital to the progression of the project. Semper moves away from the concept of a 'primitive hut' with creatively enclosed spatiality through patterns and colours. (Mitsoula, 2016)

Semper argues that colour plays an integral part in creating an architectural opsis and it can be seen in some of his works of polychromatic renderings of antiquities - particularly the Athenian marbles and ancient structures. He argues that polychromy in the form of 'non-decorative material' arrived in Greece from the Eastern

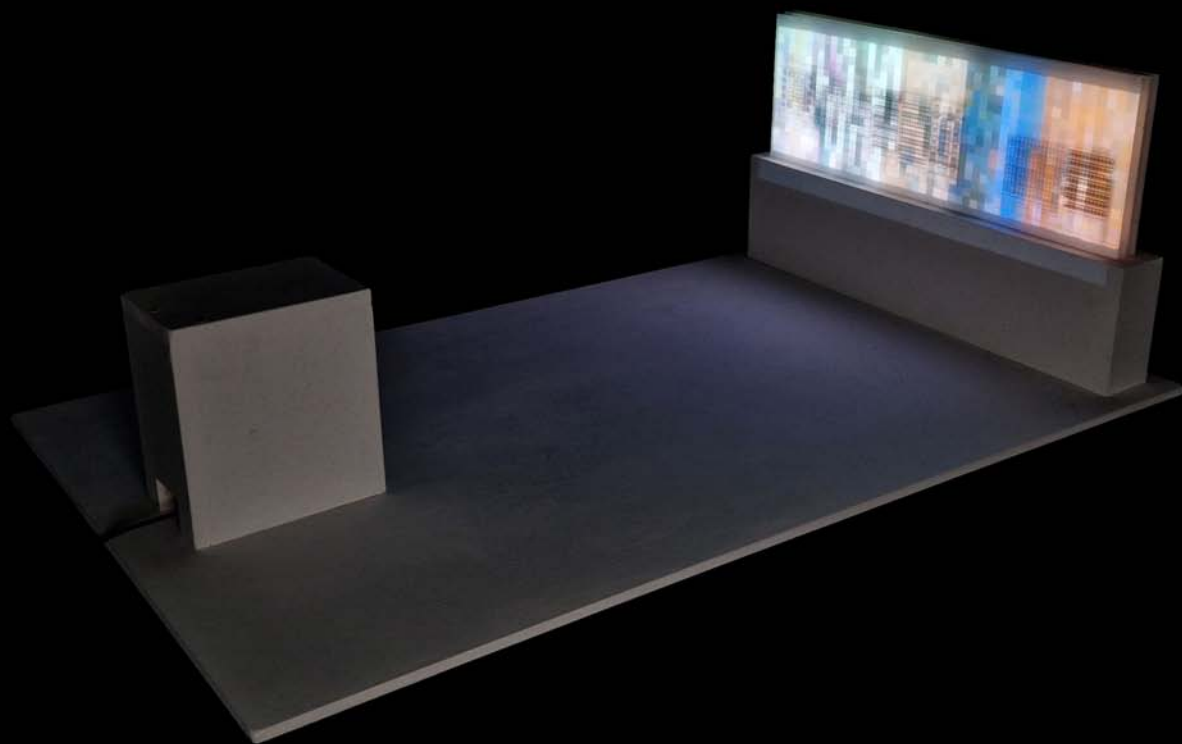


Detail of the Parthenon Temple, Gottfried Semper, 1836
 source: Maria Mitsoula, *Athen's Image-Opsis*

cultures. His and other archaeological findings also suggest evidence that there are traces of presence of paint on several ancient monuments in Athens. Semper then makes an argument that based on the evidence, the ancient architectures are now 'naked'. (Mitsoula, 2016)

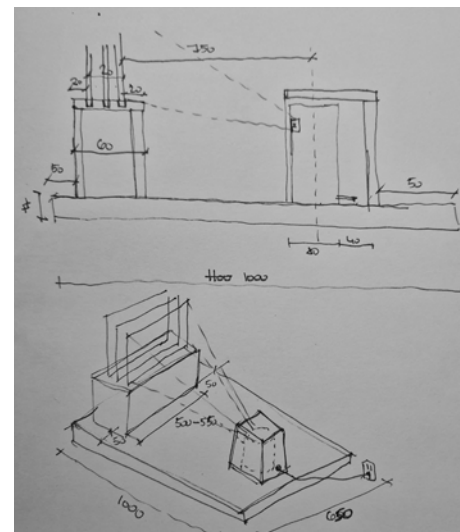
I believe Semper's theory of polychromy being used as a mode of surface decoration can be applied in the process of re-territorialising the Katakouzenos House into the architectural opsis of Athens. We can also look at the surrounding buildings of Syntagma Square in a similar way as Semper found the ancient monuments to be - a series of neo-classical and Modern architectural elements that are 'naked' in the context of colour and what Greece was going to be for the 30's generation. This then allowed me to free myself from the constraints of the existing conditions and use the architectural opsis of the current buildings as a blank canvas to transpose the Katakouzenos collection.

Reprojection Model

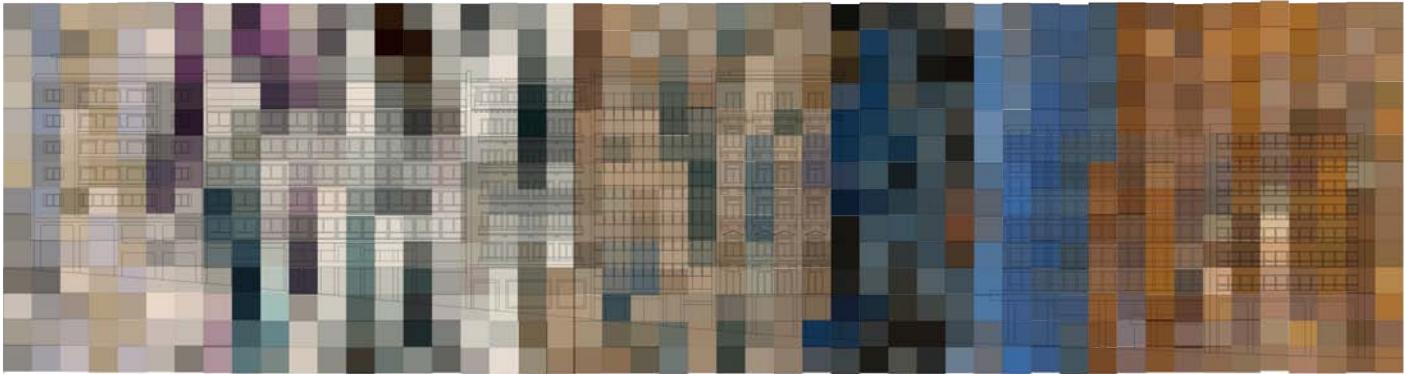
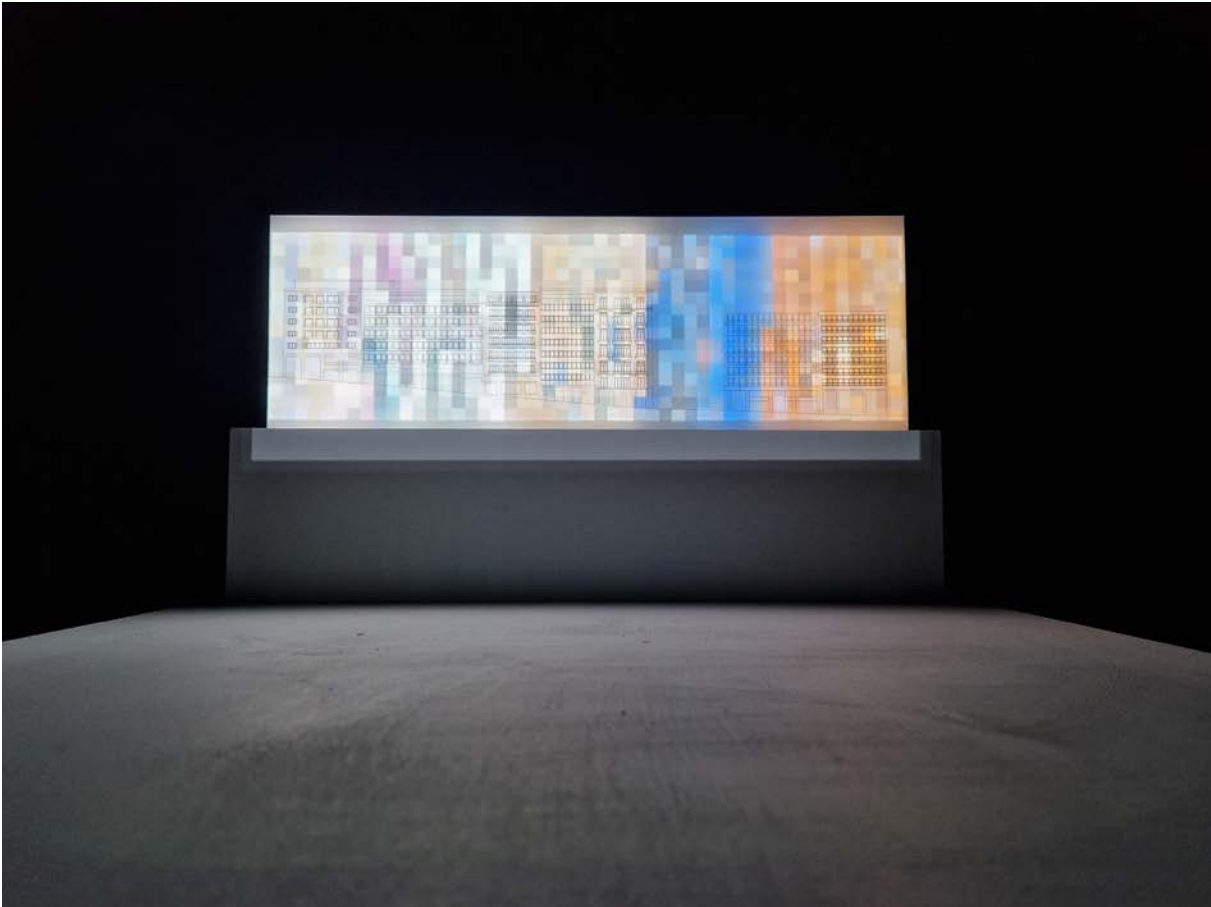


The development of the architectural opsis began by assembling a physical model that I would use as a device to project the abstract pixelation of the art of Katakouzenos Collection onto a two-dimensional architectural surface.

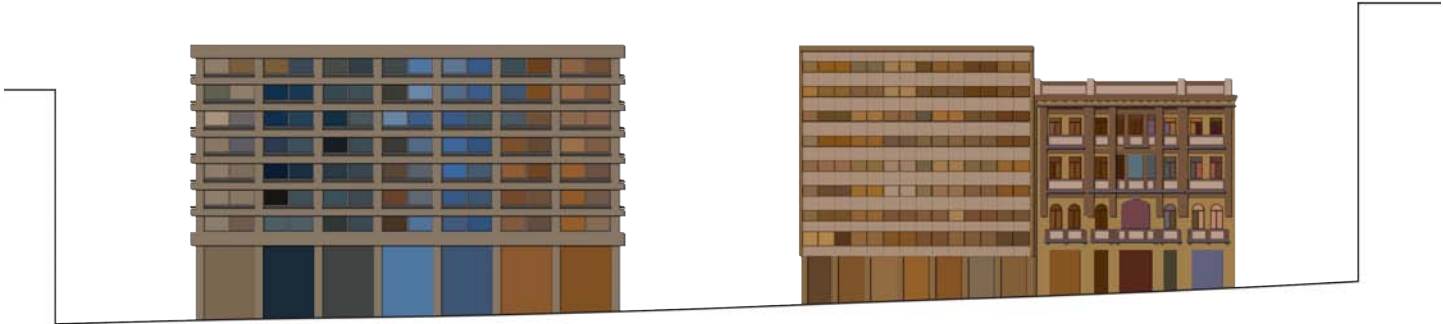
This model becomes a tool to create the final architectural drawings and understand how the projection could be used in different ways.



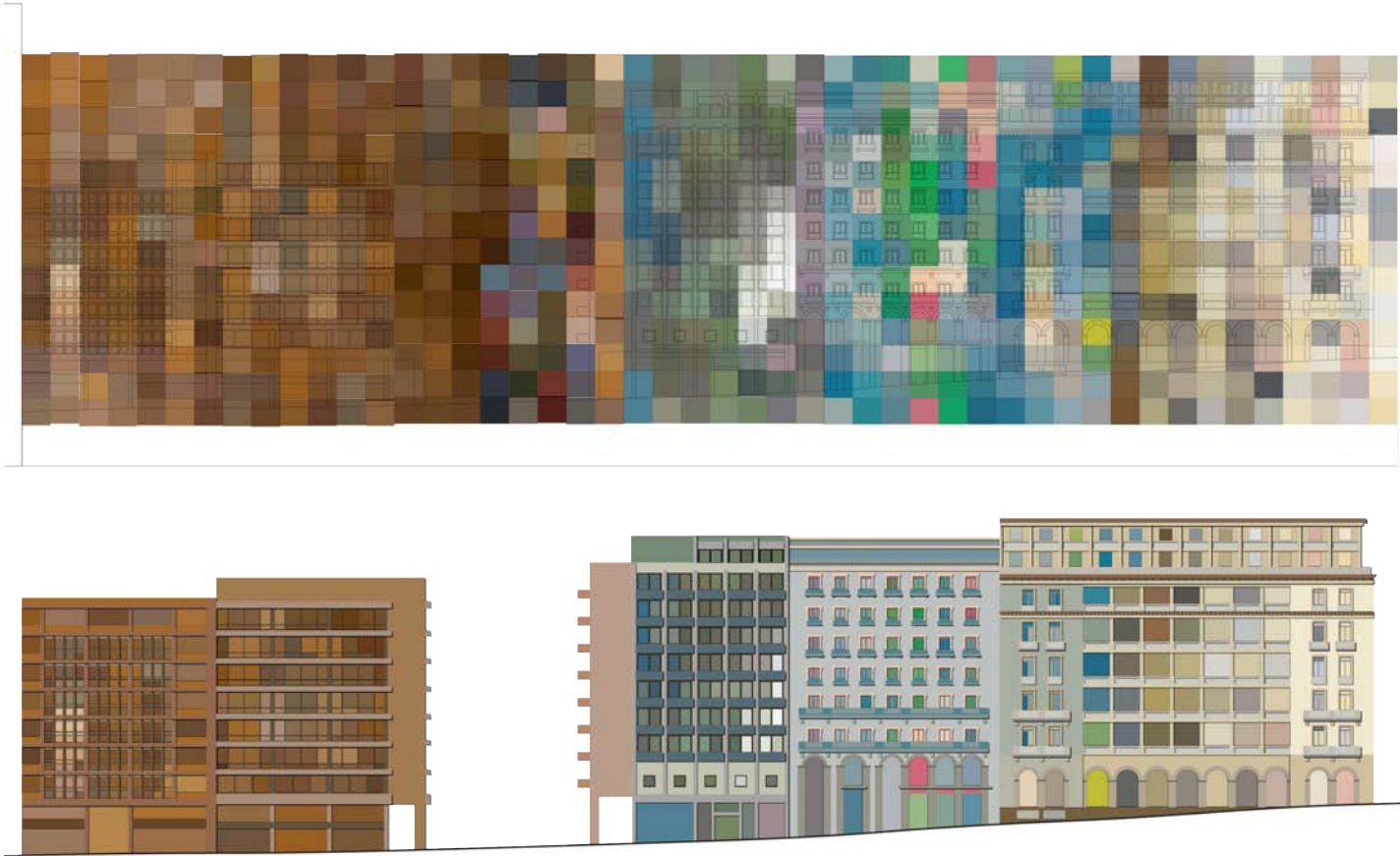
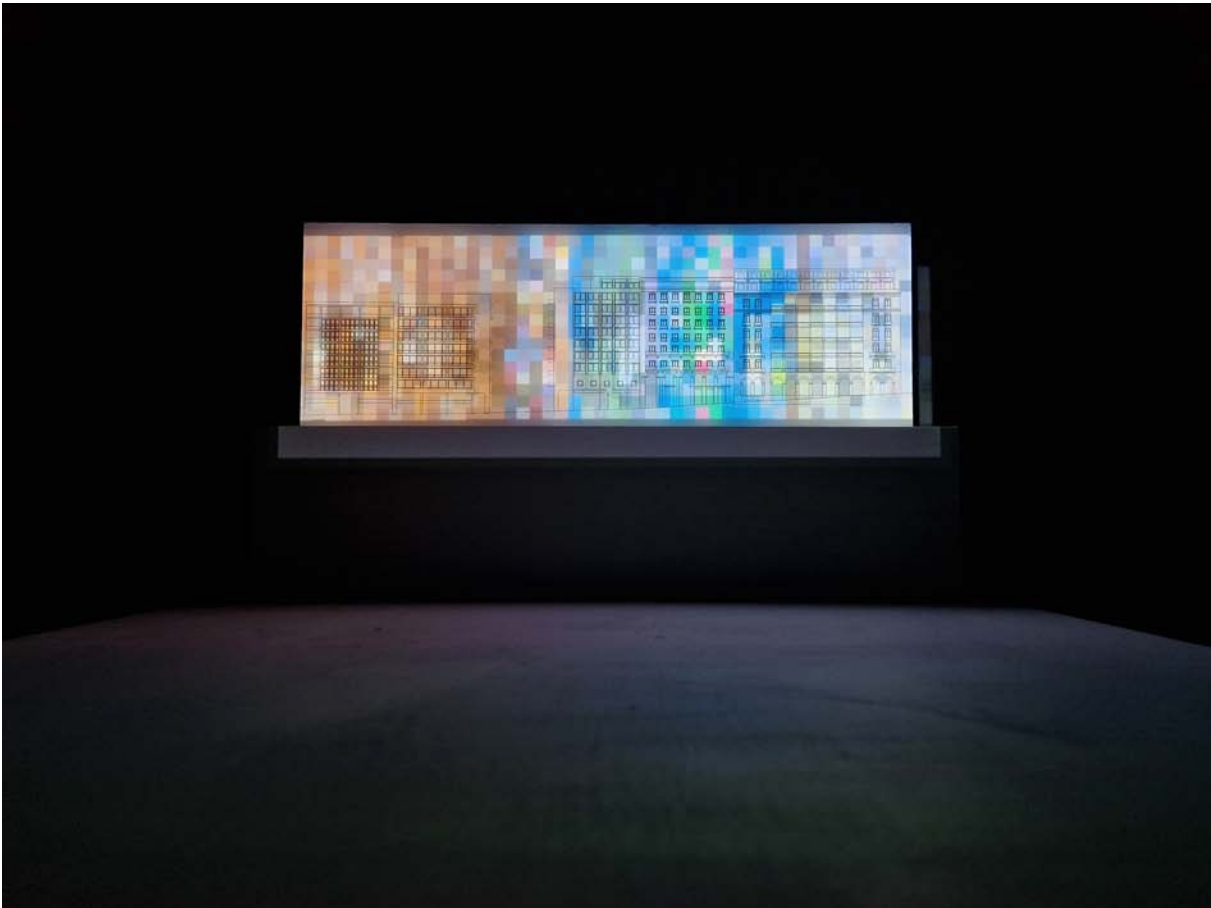
Reprojection to South Elevations



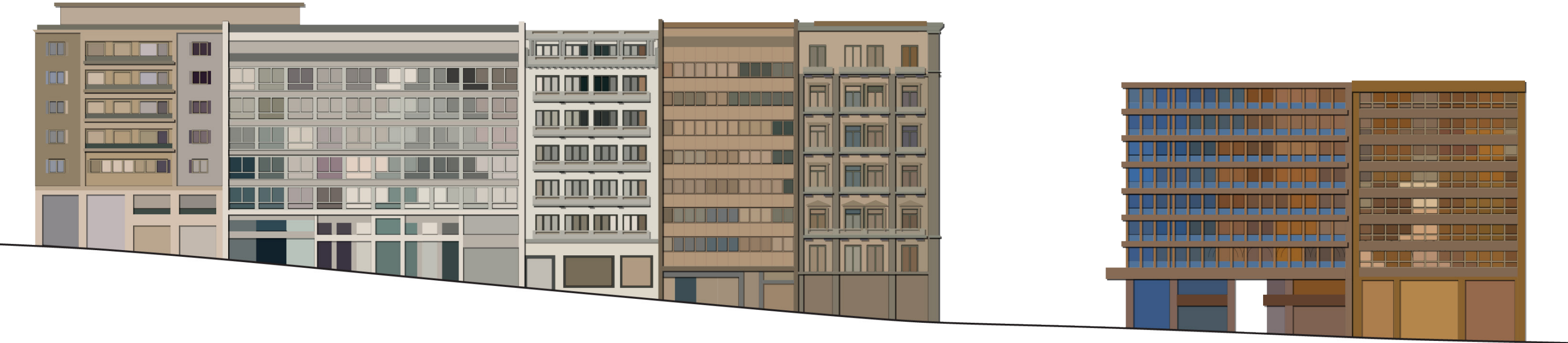
Reprojection to West Elevations



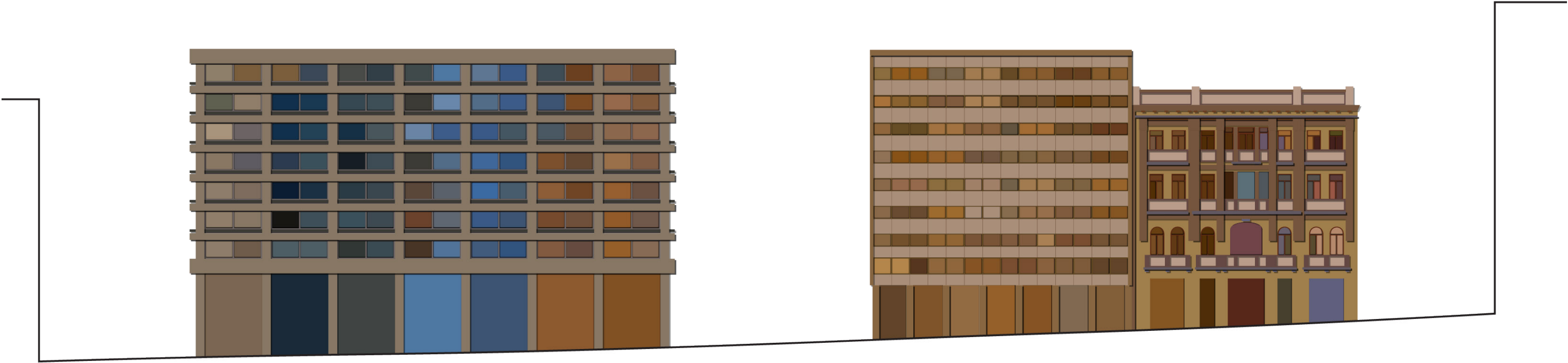
Reprojection to North Elevations



South



West

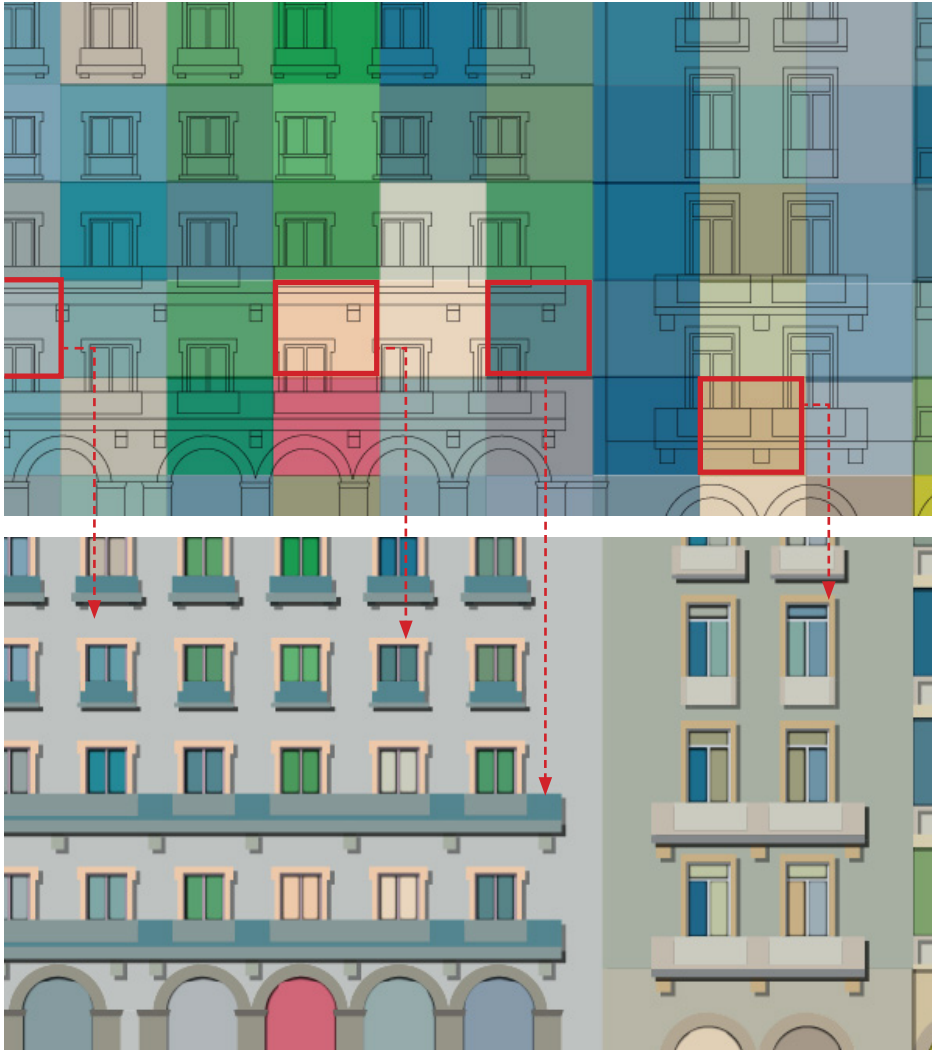




The Process

As shown on the previous pages, the process of re-projecting the pixelation on the physical planes of the model worked well to establish the position of the pixels within the frame. These were then taken back into the digital form and colours were applied to the façades.

All windows have been identified as the unifying similarity of all buildings. As each building is built in a different style with different features, there was a need to find a common element across all styles that would have the variety of colours coming from the pixelation applied to it.



All other decorative elements such as window trims, frames, or balconies had one selected colour applied to them to create a unity through the facade of each building. The same was applied to the background part of the facade. The selection of the colour was based on the tone of the colour and how commonly it appears throughout the facade as well as selecting a more toned down colours for these elements.

Key Findings

It is necessary to acknowledge that the direction and decisions made during the process outlined above were conducted subjectively by the author and there are multiple ways of achieving the final opsis and colour application.

I made the decision to adopt a technique of using colour to 'block out' elements and features of the façades, one similar to the art of Julian Opie. His work often uses a depersonalised imagery to allow the observer create their own individual imaginative journey. The toned down approach to his imagery provides a simplified visual symbolism focusing on everyday objects and experiences. (Manchester, 2002) The final opses are inspired by Opies' work, specifically a series of images of a French Village. Using only colour-blocking and removing any everyday life from the imagery above allowed me to put focus on the application of the colours extracted from the artworks of the Katakouzenos collection. The importance there was to develop a process of transposing the characteristics of the art into the architectural environment to allow for a representation of the symbolisation of what artists in the 1960's dreamt of Greece would look like - in this case, it is the 'dream' of colour and symbolism of colour within their work.



Vic Fezensac, Julian Opie, 2021
source: www.julianopie.com

Key Findings

I perceive this research as a way of designing a process of examining a specific space and its characteristics, and thinking about how these qualities can perform on the architectural environment. The process developed in the first chapter through iterations of the ‘Latent Syntax’ drawing and examination of the attributes of the drawing and the art pieces themselves represents my understanding of what a place of memory can tell us and how the stories behind this place can be brought to the surface and presented through the act of drawing. The process of examination of individual artworks through pixelation has revealed the hidden chromatic qualities of the art and the way different artists, who were friends and have influenced each other, use colour to convey the ideas of what being Greek means to them and to the people around them.

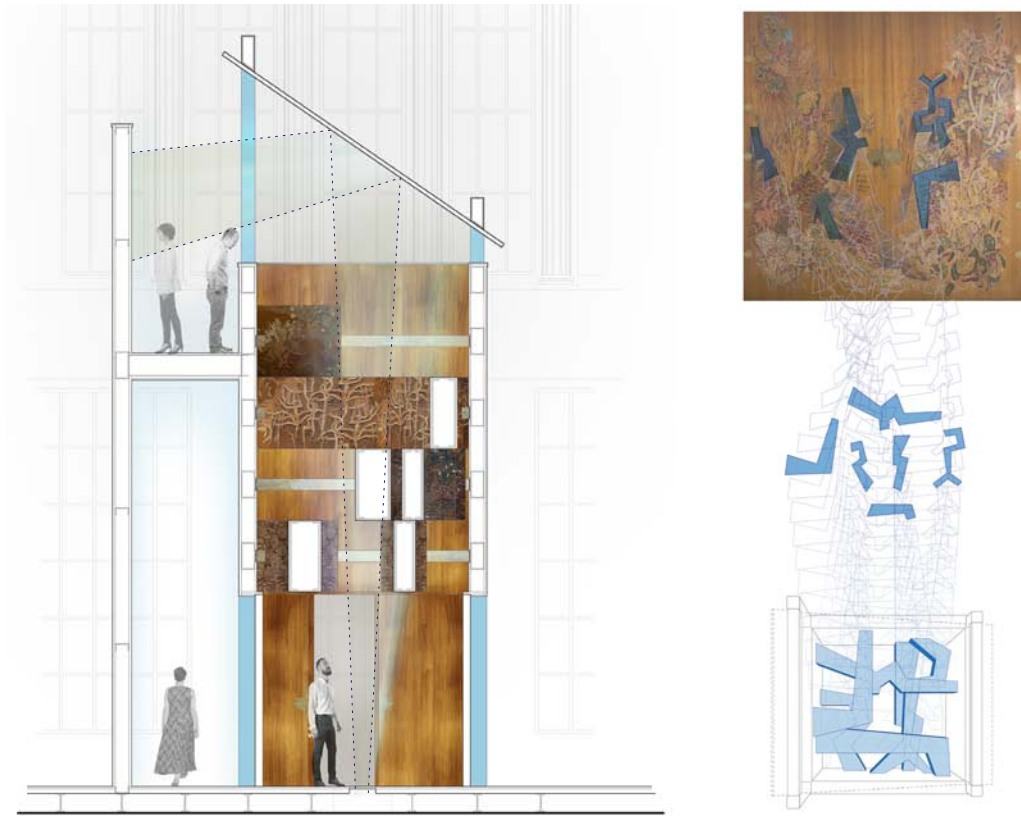
The second chapter looks at the way the pixelation explored in the ‘Latent Syntax’ drawing can be re-appropriated elsewhere. This was conducted through media consultation by projecting onto a flat surface and re-drawing the results as an architectural opsis of a different territory. This process of re-territorialisation has helped to create a speculative scenario of a way that translates the agency of people dreaming of contemporary Greece into the contemporary settings of Athenian urban landscape. The process can be interpreted as an artistic research which according to Coessens focuses on the ‘possibility of infinite variability within acts of representation and interpretation.’ (2009) The research deals with human society and attempts to embrace the aspects of knowledge that the process produces. It deals with human subjectivity as the 30’s generation was not the only group of people influencing the 20th century Greece and their way of experiencing place and time varied from others. Hence the results of this research are open ended and part of the process of creative interpretation that is relative to a specific context, values and time. (Coessens et al., 2009)

Further Development

There are multiple ways that this research could be developed further. In terms of the first chapter, there can be a deeper and more rigorous examination of the Katakouzenos House and its artistic collection to uncover even more stories and memories of the people that lived there and spent their time in those spaces. One could then gain more understanding about their personalities and the dreams of their personal and national re-invention. This would require multiple visits to Athens and interviews with the staff of the museum. The second chapter and the ideas of re-territorialisation of the intangible characteristics of the collections could be taken further by exploring more ways and options of application of the colours to the streetscapes. There would be an opportunity to re-visit Athens and create a dialogue with the people there to inform how they perceive the application of specific colours extracted form the apartment. This would make an interesting way of establishing the relationship of the place frozen in time and the people of the city in the current time.

Further Development

I decided to use some findings and parts of the outlined processes in my Design Studio B project, where the Katakouzenos House plays an integral role of establishing the context of an exchange and relationship of a space to artefacts such as everyday object and art. The concept of re-territorialisation is used to transpose the qualities of the paintings into a proposal of a physical exhibition in another territory to create an interactive exhibit while putting the Katakouzenos House into the public's eye.



Drawings expanding on the process of interrogation of the art attributes and re-territorialisation of those within an architectural and gallery environment developed in my Design Studio B project, 2023.

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DESIGN RESEARCH ETHICS CHECKLIST INFORMATION FOR SUBMISSION
Please answer all the questions and provide all the information requested highlighting Y or N

Proposed Project Title: Design Research Project - Colour as a building material within architectural compositions

Student Number: 16015853

Student Name: Jakub Raspl

A. Are human participants involved: N

If N, go onto section C.
If Y provide UWE participant information sheet
If Y provide UWE consent form
If Y provide copy of questionnaire or interview schedule or interview questions

B. Does the proposed research fall into any of the following categories?
If answering Y to any of the questions in this section full ethical review will be necessary taking a minimum of 6 weeks

Research involving potentially vulnerable groups – e.g. children and young people (*except for educational research in classroom settings where safeguarding arrangements are already in place, and where appropriate parent and pupil consent for the proposed UWE research activity is also in place), (*N.B. Applicable to UWE Education Department students only), people with a learning disability or cognitive impairment, those who lack decision making capacity or people in a dependent or unequal relationship?	N
Research involving NHS or independent hospital patients, social care (including care/nursing homes) service users or prisoners?	N
Research involving deception or which is conducted without participants’ full and informed consent at the time the study is carried out, for example studies using data from social media .	N
Research involving the collection of data, or access to data/ records, involving personal or sensitive confidential information, including genetic or other biological information concerning identifiable individual or Special Category Data under the Data Protection Act, or linkage of datasets with the result that individuals can be identified.	N
Research which would or might induce psychological stress, anxiety or humiliation, or cause more than minimal pain or distress to either participants or researchers .	N
Research involving intrusive interventions or data collection methods, e.g. the administration of substances, taking of biological samples, vigorous physical exercise or techniques such as hypnotism. This includes where participants are persuaded to reveal information they would not otherwise disclose in the course of their everyday lives or within public forums.	N

Research involving visual/vocal methods, where participants or other individuals may be identifiable in the visual images used or generated. [It is now accepted practice to anonymise participants in any visual still or moving imagery that is produced from the research in reports or published forms. It is acceptable to capture identity in source material if the data is kept on encrypted drives but this should be anonymised or destroyed as soon as possible so that imagery arising in the project protects identity]	N
Research which may involve data sharing of confidential information beyond the initial consent given, e.g. where the research topic or data gathering involve a risk of information being disclosed that would require researchers to breach confidentiality conditions agreed with participants.	N
Research on, or which may elicit information about, sensitive topics, including but not limited to sex and sexuality, security sensitive information including extreme beliefs or views, experiences of abuse or harm, religious beliefs, drug use, criminal activity, ethnicity/racism.	N

C. Does the proposed research fall into any of the following categories?

Research involving human tissue , including body parts blood, and cells. Human tissue research and teaching activities at UWE Bristol are governed by the Human Tissue Sub-Committee, please contact: researchgovernance@uwe.ac.uk .	N
Research using administrative data not in the public domain, secure data or security-sensitive data .	N
Research where data collection is undertaken or shared outside the UK, or where personal data will cross National boundaries.	N
Research involving animals (including invertebrates) or animal by-products. <i>All research and teaching activity undertaken by UWE staff or students that involves or impacts upon animals or utilises ABPs must be approved by the UWE Animal Welfare and Ethics Sub-Committee (AWESC), prior to the activities for which review is necessary before commencing. Please contact: researchgovernance@uwe.ac.uk.</i>	N
Research which might have a negative environmental impact.	N
Research involving politically and/or culturally sensitive funding sources or partners.	N
Research involving financial inducements (other than reasonable expenses and compensation for time).	N

