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*TUM and NTUA students of architecture,
landscape architecture and urbanism
discuss the topic of*

INNER URBAN AT HENS - MUNICH LAND SCAPES

1 . s p r i n g . 2 0 2 1

sustainable urbanism
NACHHALTIGE ENTWICKLUNG VON STADT UND LAND

Acropolis

TUM



Photo: Mark Michaeli

Cover graphic (edited): M. Gioseffi, L. Malenfant, I. van Mol

*TUM and NTUA students of architecture, landscape architecture and urbanism
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INNER-URBAN LANDSCAPES

ATHENS - MUNICH

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Photo: Tasos Roidis

EDITORIAL

Approaching inner-urban landscapes from multiple perspectives

**Joint urban research and design laboratory
TUM + NTUA 2020-2021**

Cities may be understood as ever-changing constructs where different and contradictory interests, uses, goals and possibilities intersect. Some changes become materialised and take the form of physical structures, some remain on the level of relations. Both material and relational aspects, shape the ways we perceive, understand and use urban spaces. Because cities are changing in different, and often, unexpected ways, we need to constantly revise our conception and knowledge of urban conditions.

In this magazine, students of the Technical University of Munich (TUM) and the National Technical University of Athens (NTUA) jointly explore, analyse, and theorise different ways of conceptualising the city and emerging urban phenomena. The contributions are grouped around the notion of “inner-urban landscapes”. The students’ work is related to an ongoing research project at the Chair of Sustainable Urbanism (TUM), which includes a research and teaching collaboration with the Gennadius Library of the American School of Classical Studies in Athens, as well as the School of Architecture at NTUA. The project is sponsored by the Schwarz Foundation in Munich and Athens.

The cities of Athens and Munich provided the backdrop for the students’ observations and theorising. In this way, they could either conduct research at their doorsteps or draw on work and experiences made during previous field trips. The combination of direct, personal experiences and digital communication defined the working process for the production of this magazine.

The contributions presented here originate from three different study projects. An international group of TUM students, accompanied by Professor Mark Michaeli, Tasos Roidis and Norbert Kling, visited Athens in October 2019 and developed design proposals for the Metaxourgeio neighbourhood. Extracts from their site investigations and analytical work are reproduced on the framed pages. In addition

to this, two seminar-based study projects explore the theoretical and conceptual perspectives. During the winter semester of 2020/21 students of TUM developed a series of personal research topics related to inner-urban landscapes. At NTUA, students engaged with the evolution of city plans in a seminar led by Professor Panayotis Tournikiotis. Contributions from both seminars are reproduced in this magazine. The latter is conceived as an instrument of critical reflection, exchange of ideas and debate.

Since we formulated initial tentative conceptualisations for inner-urban landscapes it has become evident, that on the one hand, we are dealing with highly complex problems that are difficult to grasp, and on the other hand, the significance of, and the pressure on inner-urban landscapes are both on the rise. The covid-19 pandemic demonstrated that the processes enabled through the interrelations of publicly accessible, shared spaces and urban activities play a fundamental role for both individual wellbeing and public life. These processes contribute significantly to the economic and social success of cities, as well as to the quality of urban life.

The students engaged with different aspects of this complex interrelationship. They enquired about the connections between the past, the present and the future, about the ‚making‘ of history, about ways of perceiving and reading space, about the significance of diversity for public life, about the potential of artistic interaction, or about specific spatial typologies that support urban activities. To this extent, they convey the many facets of inner-urban landscapes in cities.

The editors would like to thank the students for their contributions to this magazine and for sharing their insightful ideas and thoughts. Many thanks also to those who have kindly supported the Athens design studio and the seminars as hosts, sponsors, lecturers, guest critics, or expert guides.

Prof. Mark Michaeli, Tasos Roidis, Norbert Kling

Munich, May 2021



Photo: Norbert Kling

appropriation, demarcation, overlay

(re)planning strategies of the Inner Urban Landscape

If we conceive of Inner Urban Landscapes (IUL) as multi-layered spaces to which people may connect and attribute meaning in different ways and through different times, how are they influenced by historicising tendencies in urban planning? What can we learn from the complexity of multi-layered spaces?

text & images by Raphael Marius Schall

Many urban spaces and elements have grown over time. While walking through cities, chances are high that we encounter a multitude of buildings, squares, decorations, infrastructures from different eras. However, some of the buildings and elements are not historically authentic. They may be reconstructions of earlier structures or based on design ideas that work with historical reference.

The process of engagement with the existing, be it as part of the ordinary renewal of the urban fabric, as design intent, or as 'planned' transformation, creates multi-layered spaces with direct and indirect superimpositions of meaning.

The following investigation looks into the reasons for historicizing practices in urban planning, explains the phenomena of appropriation, overlay and demarcation in this specific context, and deals with the sociological background.

Appropriation of ideas

The study of appropriation as a specific practice in urban development is deeply linked to the phenomena of contemporary and culturally recurring elements in urban space.

Even though appropriation certainly also has a physical component (especially by the users), the following consideration refers to the appropriation and development of an urban identity, the transfer of a city's character, a

non-physical intervention through the physical and architectural strategies of "reference" and "reconstruction", as described in the following argumentation.

European cities are places of physical memories

translated, from (Siebel 2004: 202)

The question of the motivation for the phenomena of contemporary and culturally recurring elements in urban space begins with an examination of reference and reconstruction.

'Reconstruction' describes the architectural process of rebuilding/ reproducing a building according to a historical model. This is usually done on the original site in its original form, construction and decoration. The resulting architecture does not claim to create something new, but rather places itself in the context of what existed before. (EKD 2018: 2)

'Reference' refers to taking up existing ideas, individual elements and design principles, or establishing a relationship with them in terms of content. In the field of urban design or in the discussion of the IUL, the term tends to refer to design elements and single principles, rather than to functional systems/ infrastructures, which work independently of design in the large-scale context of the city, such

as transportation, utility services and supply.

As architectural strategies, reconstruction and reference are not new. Discussing the possible motivations behind reconstruction, Winfried Nerdinger, a German architectural historian, suggests that reconstruction (of buildings) is often not directly related to monument preservation, but comes from the social interest of epoch- and culture-specific memory. It is about the reconstruction of images and symbols, of ensembles or urban spaces.

In these processes, human beings (or society) seem to want to place themselves in a continuity through the reconstruction and reference of past planning. Through reference, the cultural self-understanding of a place is strengthened. According to Nerdinger, it becomes a „contemporary cultural self-construction“ (Nerdinger 2019: 313-325)

This definition is primarily related to architectural buildings, but I suggest that it can be applied to urban space and thus to IUL as well. It is here that the concept of urban identity becomes important, through contributing towards and shaping the epoch- and culture-specific memories.

Urban identity is space-related and depends on both the physical and the cultural context. According to Erich Raith, cultural information is always stored when „placing objects“ in a physical space. This presupposes that changes in space (the placing) always

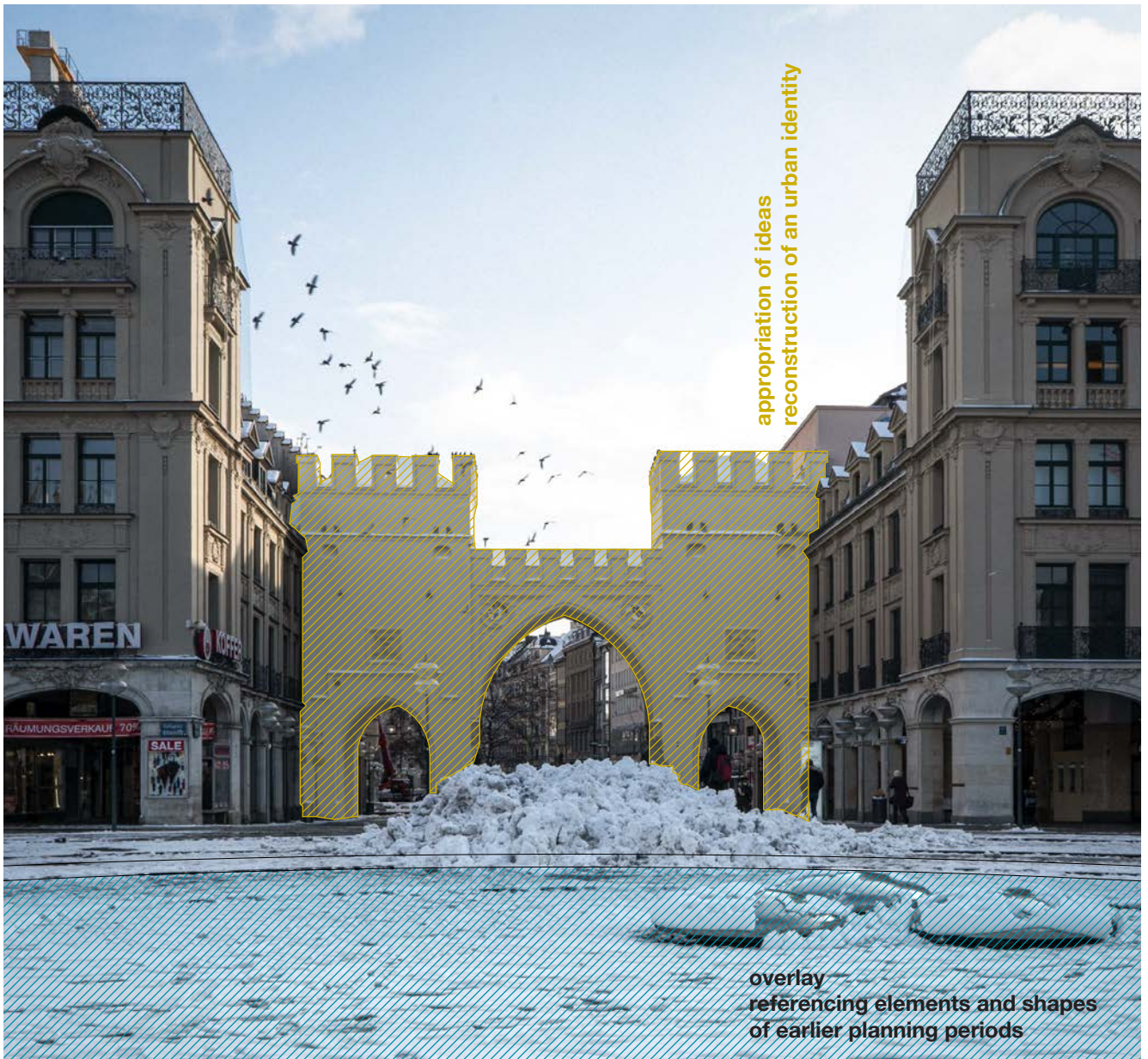


Photo: Raphael Marius Schall

take place in the (historical) context of cultural developments (OPK 2016: 8 ff.) If one follows this idea, a piece of cultural and social history is added to the IUL with every spatial change. Through these superimpositions of individual elements of cultural history, a kind of cultural memory is created. With the progression of time and the associated changes in society, uses and structural conditions change, but there are always residuals of the past, that contribute towards the identity formation of a place. In some situations, the referencing or reconstructing of previously placed elements play a major role in this process.

Overlay

Historically, the requirement for re-planning inner-city areas is often paralleled by social change, in the sense that there is a shift in the values shared by the members of a society. The resulting overlay/ the evolved and multi-layered IUL thus becomes a memory of information showing past societal developments.

The search for the historical past in city planning starts in the era of classicism and the planning of residential cities and cities of representation, which marked a clear breaking point from medieval and renaissance practices in city building.

In the course of urban expansion due to population growth and influx into the cities, large-scale urban restructurings were undertaken, squares, axes and promenades were cut out of and integrated into the medieval city. The basic urban planning ideas of this period are still visible in the layout of the city today, as most of the subsequent planning epochs were based on these restructurings and preserved the layout of the city.

The strong population growth of industrialization with an increasing focus on technological improvements in the field of infrastructure and supply as a social development shapes the IUL from squares and places of representation to places of mobility with public transport. The period of rationalization and modernization of the 1920s, influenced by the idea of the functional city

according to the CIAM doctrine, saw the separation of functions and the emergence of mono-functional urban spaces and areas (housing, commercial districts, industrial areas).

After the destruction of many European cities of the Second World War, the functionalist ideas that had been developed prior to the war were taken up in the course of reconstruction. Some cities, like Hannover, were completely remodelled, while other cities, like Munich, were more closely reconstructed

Many things remain visible. Older buildings stand next to newer ones [...] building lines jump back and forth. Some cities [...] are marked by interventions of changing guiding principles or phases of modernisation

translated from (Rüthers 2018)

along the pre-war city layout.

The strong economic and social rise of the 1960s led to a further reshaping of the urban landscape, the de-centralized urban planning approach with its focus on vehicular traffic, unhindered mobility and large-scale traffic flows replaced the zoned and functionally separated city reconstructed from the ideas in the 1920s.

The negative effects of highway construction in densely built urban areas, the gentrification of inner-city neighbourhoods, as well as the raising awareness for environmental issues resulted in a general shift in planning policies. The ensuing revitalisation of city centres in the 1980s and 1990s with the implementation of pedestrian zones, the modernisation of public transport and the creation of heterogeneous mixes of functions in the centre led to large-scale changes in the IUL. (Rüthers, 2018)

Demarcation

The phenomena of demarcation occur as a consequence of the described change in values of society and the overlaying of different designs and planning ideas. Physically, the demarcation can be experienced as distinguishable visible thresholds and edges within the IUL.

Since the overlaying is mainly changing the functional aspects of the IUL, these thresholds can be primarily seen between different areas of use. They change the character of the space, separate areas, and alter the accessibility and experience of individual users.

Transfer and comparability in the context of the European city

Although the previous argumentation emphasises the uniqueness of each city and process of identity forming, it may be possible to draw parallels between different situations and come up with more general statements if one sees the IUL in the European urban development context. Because we could claim that post-war reconstruction and other periods developed relatively simultaneously in Europe and created a sense of shared urban identity. Urban planning decisions are often based on similar cultural and social changes. It is not surprising, then, that we find similar CIAM-informed urbanism, similar post-war reconstruction approaches that privilege individual mobility, and similar strategies for the revitalization of city centres in most European cities.

But can the initial assumption of the IUL as a multi-layered space, a result of ongoing engagement with the already existing, be transferred to Athens and explained with the parallel city development in the context of the European city?

Or do the leftovers of ancient Greek culture surpass the modern city planning phases, creating a different multi-layered space compared to the one in cities founded later in history?

And does the different approach on dealing with antique buildings as memorial ruins and historical ensembles rather than reconstructions also change the approach of appropriation by rebuilding an urban identity?



demarcation
thresholds created
in between of different plannings

Case Study Karlsplatz

The Karlsplatz, located in the centre of Munich serves as the area of investigation for the assumptions of appropriation, demarcation and overlay, as described in the text.

The Karlstor (and the later Karlsplatz) was a city gated integrated in the fortifications (medieval wall and later the Renaissance fortification with twin ramparts) around the old town of Munich. At the end of the 18th century, with the removal of the fortification for the urban expansion of the Neustadt (Maxvorstadt), Karlsplatz was laid out as a square and became part of the ring of open and green spaces around Munich's Old Town, which followed the former fortification line. The rebuilt Karlstor was integrated into the newly developed, surrounding buildings. This first reconstruction can be described as a symbolic reconstruction of the gate as an entrance portal to the city centre.

With the expansion of the railway station and its establishment as the main station around 1850, Karlsplatz, which lies in the axis between the main station and the city centre, became increasingly relevant for traffic. Around 1900, the square was further developed into a transport hub and became an important part of the tram network for Munich. In the course of the tram line extension through the Neuhauser Straße, the Karlstor was reconstructed in a widened form to allow the trams to pass. This second

reconstruction can be described as a functional reconstruction.

During the reconstruction after the Second World War, Karlsplatz was largely reconstructed and changes were made to support individual traffic. The Karlstor was also rebuilt in its original form. In the mid-1960s, Karlsplatz is one of the busiest squares in Europe.

In the course of preparations for the 1972 Olympic Games, the first lines of Munich's underground transport system were constructed with Karlsplatz serving as transport interchange. The Karlstor became part of Munich's pedestrian zone (planned by Bernhard Winkler) and received its current design with fountain. The architectural example of Karlstor illustrates the concept of the appropriation of an urban idea, the urban identity. Although the representative building is not functionally connected with the various planning phases of the last 200 years and merely supports the local identity for Karlsplatz (and for Munich), it has always been rebuilt and functionally adapted.

The later replannings by Karl Meitinger and Bernhard Winkler illustrate in an exemplary way the phenomena of urban reference and how design and functional ideas for Karlsplatz were adopted, adapted and superimposed from earlier eras.

The idea of the node, the distribution centre, is taken up again in Meitinger's spatial translation of Karlsplatz as a roundabout. Winkler later transformed

this element into the circularly shaped fountain. The idea of the green ring also reappears through the framing plantings of the inner ring. (see diagram)

The superimposition of partial overplanning such as Winkler's pedestrian zone created clear demarcations from previous planning and developed physical thresholds and boundaries between the planning perimeters at the same time (see image).

Siebel, Walter (2004): *Die europäische Stadt*. In Eckardt, Frank (eds.): *Handbuch Stadtsoziologie*. Wiesbaden: SpringerVS, 202.

Originales Zitat: „Europäische Städte sind Orte steingewordener Erinnerung“

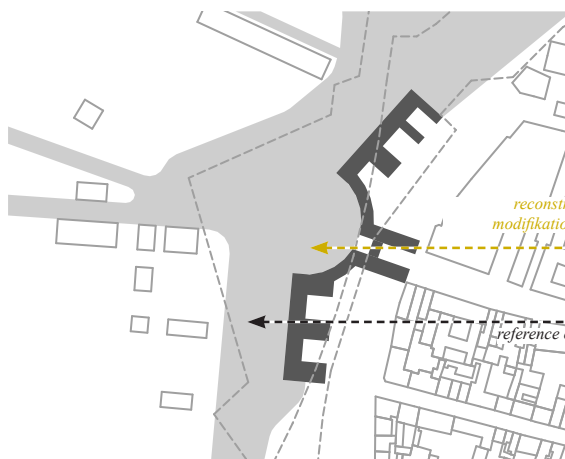
Eidgenössische Kommission für Denkmalpflege EKD (2018): *Rekonstruktion und Wiederherstellung. Grundsatzdokument*. Bern: Schweizerische Eidgenossenschaft, 2.

Nerdinger, Winfried (2019): *Rekonstruktion in historischer und aktueller Perspektive*. In Illies, Christian (eds.): *Bauen mit Sinn*. Wiesbaden: Springer VS, 313-325.

Offenes PlanerInnenkollektiv OPK (2016): *Raum und Identität*. Wien: Stadtentwicklung Wien, 8 ff.

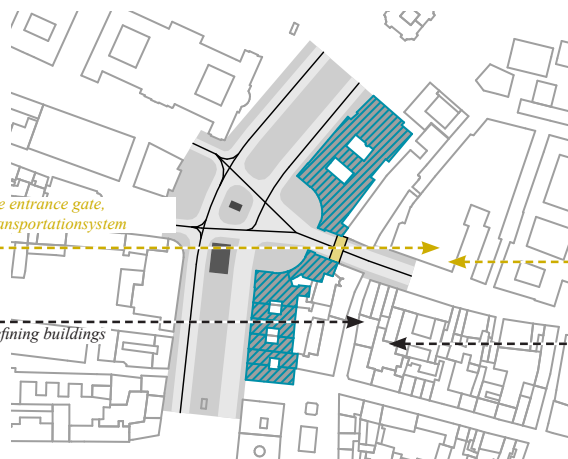
Rüthers, Monica (2018): *Städte im Wandel. Städte als Gesellschaftsentwurf und Geschichtsspeicher*. <https://www.bpb.de/politik/innenpolitik/stadt-und-gesellschaft/216894/geschichte-der-stadtentwicklung>, Access: 26.01.2021

Original Quote: „Manche Städte sind zerklüftet, tragen Wunden und Narben früherer Zerstörungen, sind gezeichnet durch Eingriffe wechselnder Leitbilder oder Modernisierungsschübe“



Karlsplatz, around 1800

city expansion
removal of fortification



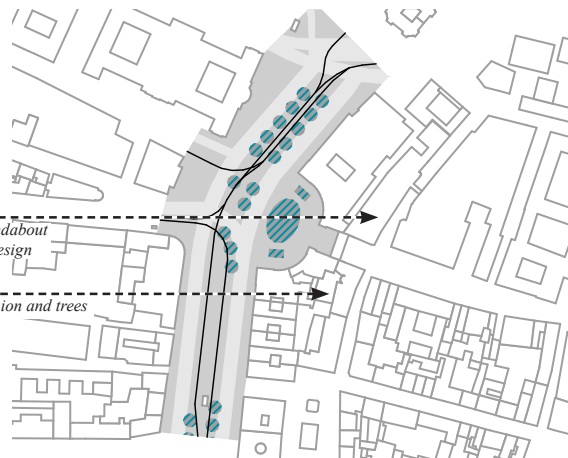
Karlsplatz, around 1900

industrialization and modernism
focus on transportation
functional city layout / CIAM



Karlsplatz, 1945

Meitinger Plan
WW2 destruction
rebuilding the city in the city layout of past epochs
focus on individual traffic/ car-friendly city



Karlsplatz, 1972

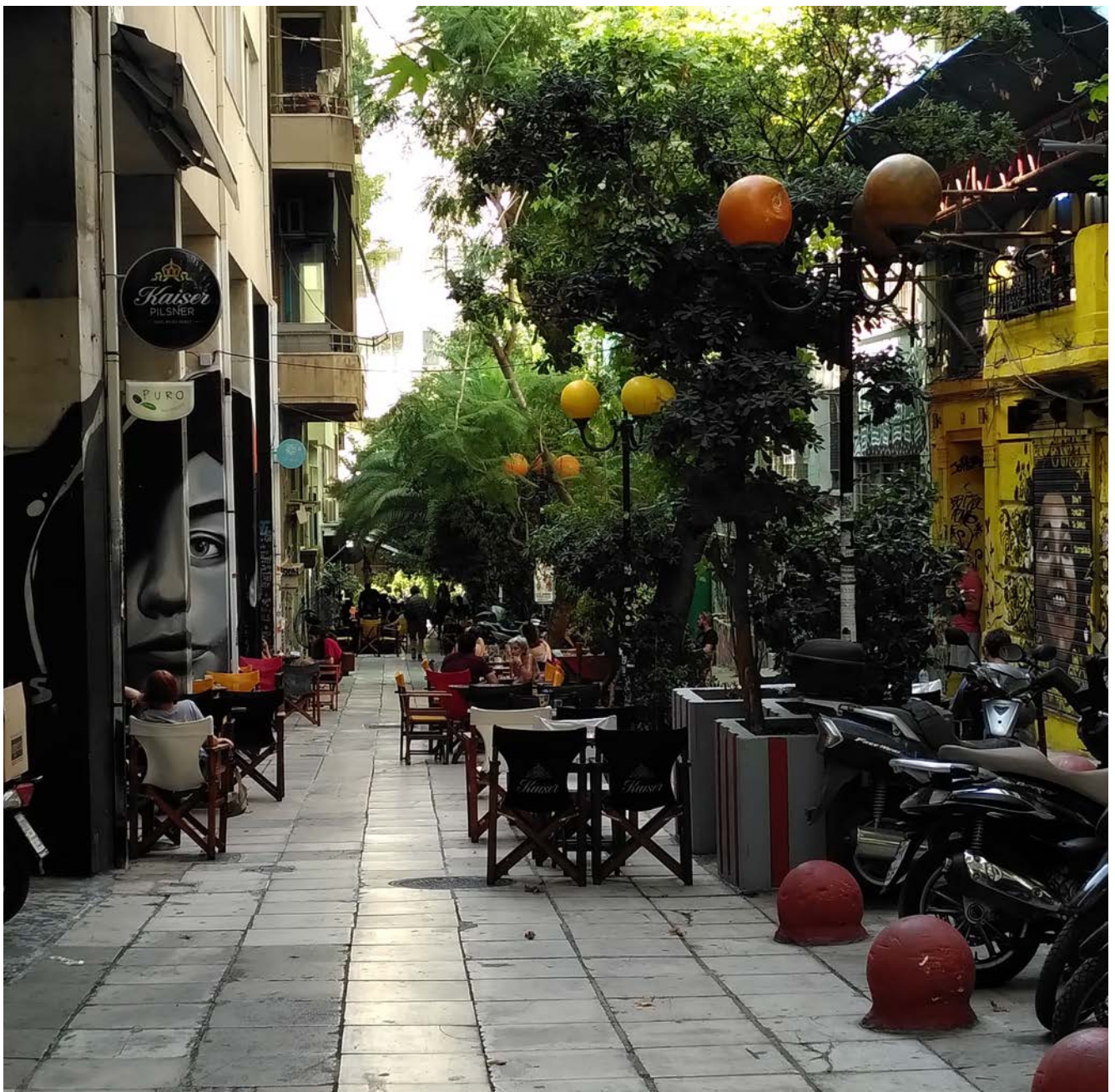
Bernhard Winkler
modernity, Olympic Games Munich
pedestrian areas

Urban Dialogue

An interaction between the city and its inhabitants

The interaction between the city and its inhabitants is at the very core of the everyday life. How is it translated in the urban space? Could we use these at time fragile connections for creating better urban spaces?

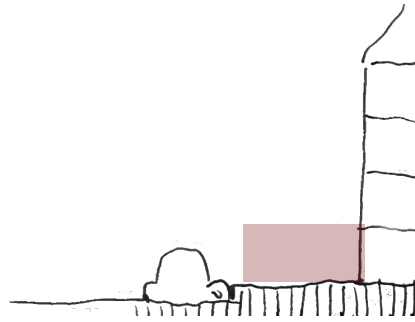
text & images by Alix Gelabert Y Nuez



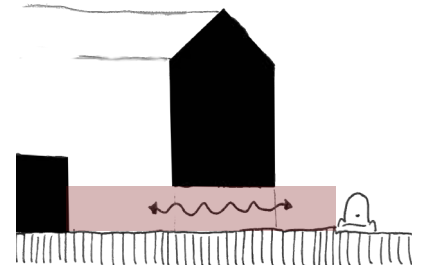
Valtetsiou street, Exarchia, Athens



Elevated ground floors, eg. Housing building
Grades of porosity in the Hohenzollernstraße



More transparent ground floors, eg. shop ...



Passways to the courtyard

The concept of Inner-Urban-Landscape challenges that separate the ‘hardware’ of the city, like streets, buildings, infrastructures, from the ‘soft’ components of the city, like everyday activities and the ways people are using and reading urban space.^[1]

In the following analysis, I shift the focus to the relationships between the material and the social, the hard and the soft elements of the cities. If we conceive of the ‘dialogue’ between them as a catalyst for a special urban quality, what are its patterns, or ‘codes’, that could help us create better urban spaces? I take my observations of Hohenzollernstrasse in Munich and Exarchia in Athens to engage with this question.

Hohenzollernstrasse is a street of Munich’s district of Schwabing. As the long street crosses a big part of the city from west to east, it is used as a daily route for a lot of people. It is also a street where people like to take walks, to shop and to interact.

In this street different functions and uses meet and interact following the everyday needs of the users. In my observation I could distinguish the city components influencing the everyday life in different categories.

First, the architectural elements, or hard components, and their position and orientation create different levels of porosity in the city’s urban fabric.^[2] The functions in the ground floors are often correlated to the built elements. They can emphasize the porosity and transparency of the buildings, or otherwise act as barriers. For instance, buildings with only housing functions are more closed

on the street side. Raised ground floors (in German: Hochparterre) are very common, as they offer more privacy for the inhabitants. Looking at the street frontage and their permeability, we see higher and lower degrees of porosity between the inside and the outside, but also between private and public. Where does the public end and where does the private begin?

Second, the way the streets intersect each other, depending on their typology and how the buildings are placed at corners, drew my attention. Indeed, the crossings with smaller streets – for the most part with housing purposes – create deeper free spaces. Some are arranged with benches or other street furniture, whereas some others are left empty, and people use them as they want or need. Crossings with bigger streets integrate the linear street with the other directions. They become a kind of mobility hub with several transportation facilities.

Therefore, the Hohenzollernstrasse offers punctual points of interest, they can be seasonal or permanent. Their position and their function structure the urban space according to the everyday life of people but also to the flow of people using the Hohenzollernstrasse as a mobility axis. For example newspaper boxes are often implemented by benches or bus stops.

Last, non-planned elements can be observed. People use the urban space as a communication area, for example by putting stickers with different messages to lamp posts and traffic signs. The stickers may address basic problems in Munich, like the lack of housing. People may advertise their small businesses or

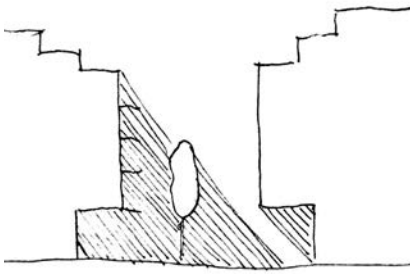
want to offer something. The culture of stickers could be conceived as a particular form of urban appropriation. There are more ways to communicate in and with urban space. Some Lego ramps caught my attention at the entrance of some shops. They were implemented by a woman in a wheelchair, who in this way shows that the urban space has barriers for some people.

These observations suggest that there could be a kind of spatial pattern that influences, or is part of, the interactions in Hohenzollernstraße.

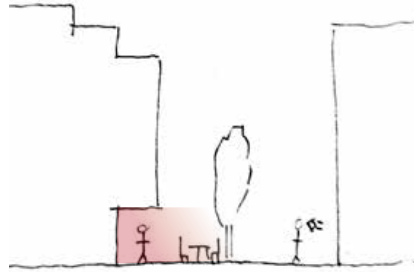
Could we say that there is a set of generic elements, a kind of code, influencing the ‘dialogue’ between the ‘hard’ and ‘soft’ components of the city? Could we use the dialogue to create better spaces? Where is the urban interaction most visible? Is this interaction a pre-condition for successful urban space?



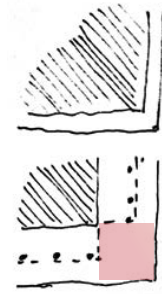
Stickers and notices on traffic lights



Narrow streets and Polykatoikia, as shadow generator



Polykatoikia and porosity



Corner of the Polykatoikia

Observation of Exarchia, Athens

After my observation in Munich, I wanted to observe the district of Exarchia in Athens and understand how the 'urban dialogue' takes place there. Exarchia was constructed as a bourgeois quarter of the Greek capital. Its urban pattern shows a neoclassical influence, with an orthogonal grid and compact blocks, deriving from the first plans of the city. It depicts the ideas of order and hierarchy of the new Greek State in the 19th century.

While Exarchia still looks similar from the aerial view, today the quarter is known for anarchist orientations and offers an extraordinary social and cultural diversity. For my observation of Exarchia I focused on the patterns of the 'urban dialogue' between the material and social.

Like in the most parts of Athens, the Polykatoikia is the predominant building typology in Exarchia, too. Its ground floor usually has arcades creating an intermediate space between the street and the inside of the building. A restaurant will set tables there, people will have a break there ... Depending on the uses of the ground floor, this space will have different functions in the city life.

In this space, the inside and the outside overlap, making us aware of the strict division of the private and public in other places. This blurring of the public/private dichotomy creates and offers a place in-between that invites people to use the urban space as an extension of

the inside. Sometimes this overlapping goes even further and invades the whole width of the street.

The Valtetsiou street, leading to Exarchia square, is a good example for this phenomenon. Indeed, restaurants and cafés set up tables up to the middle of the street, using the trees for more shadow. Furthermore, some decorative lights are hung between the façades creating a kind of link between the buildings, as if the street was part of them.

In his work Stavros Stavrides takes the idea of porosity beyond the physical characteristic of a place and emphasizes its social capacity. He suggests that "urban porosity [...] can become a form of experience that activates relationality rather than separation". (Stavros, 2018) So, the typical arcades of the Polykatoikia foster the urban dialogue, creating an

intermediate space between in and out. The ways people can use it are multiple and are influenced by the functions of the ground floor. The arcades become deeper entrances for buildings and emphasize the porosity, referring to the Ancient Greek etymology of the word porosity that means passage.

Moreover, the arcade typology generates natural shadow in the city. As a Mediterranean city Athens has a comfortable climate almost throughout the year, but the hot summers are really frequent. People will appreciate a city walk better if shadow can cool the atmosphere. So, spaces under the arcades are a good meeting place for people. Again, we concede that this architectural element fosters not only the spatial, but also the social porosity, according to the idea of Stavros Stavrides.

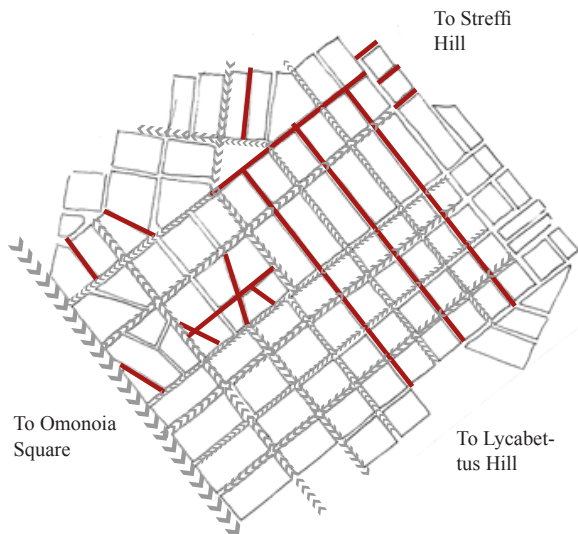
The Polykatoikia

The polykatoikia is the typical multi-storey housing apartment in the Greek capital and many other Greek cities.

World War II and the Greek Civil War left the country devastated. During the post-war period, the polarization between rich and poor became more present than ever and the Polykatoikia has to be seen in the context of social, economic and political change in Greece.

'Born' in the interwar period to meet the needs of the greek bourgeoisie, the Polykatoikia was planned by a group of young architects—Kyriakos Panayotakos, Vassilios Douras, Georges Kontoleon, Thucydides Valentis—considered as pioneers of the greek modern movement inspired by the Dom-ino system from Le Corbusier.

Its standardized structure allows an easy construction and repetition that can be adapted to the existing urban block, for low costs. The priority of the state was to ensure an affordable commodity for everyone and foster the construction of new housing buildings (Oikonomou, 2016; Dragonas, 2014)



Pedestrian streets in a car-dominated environment

Furthermore, the layout of the corners in the Polykatoikia typology offers small spaces to implement more nature and for people to meet. Thinking about Athens, 'green' is not the first word we have in mind. The unsealed surfaces might be rare in Exarchia; however, a lot of trees and plants give the street a nicer atmosphere, livelier, sometimes almost wild.

Street hierarchy

The urban grid of Exarchia is very strict, with narrow one-way streets only, and compact urban blocks. The nearer the streets are to Omonoia square, the wider they are.

Besides, pedestrian streets are implemented regularly in the district. In the dense urban fabric of Exarchia pedestrian streets provide a respite from the car-dominated traffic in the city. However, cars are parking in the pedestrian street with less public functions and are thus disturbing and repulsing the pedestrian flow.

If living in the city center has a lot of advantages, people are still looking for a nice park to have a walk or just to have some fresh air. The pedestrian street network in Exarchia links the surrounding green spaces to each other, Lycabettus Hill, Streffi Hill and Pedion Areos.

These pedestrian streets meet to the center of the quarter, the triangle shaped Exarchia Square, where people can meet in the several cafés and bars, but also for demonstrations and social events.

Additionally, as the space is free of cars some people use the street as an extension of the interior: café terraces or even plant pots can be often seen in the pedestrian streets, through these functions social interactions increase.

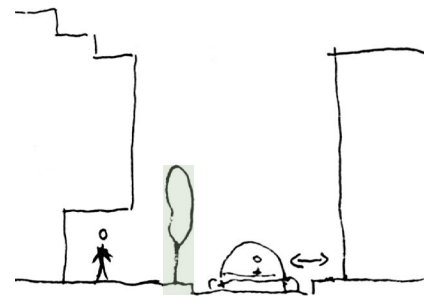
But looking closer, we can see an unequal distribution of functions in the streets. The pedestrian streets are more numerous while passing Exarchia square to Streffi Hill. However, it doesn't mean that the activity increases. Streets such as Dervenion or Methonis become almost mono-functional and are emptier and don't offer comfortable sidewalks. In these streets, the border between the inside and the outside, the private and public is very present: windows and showcases are closed, thus the buildings seem abandoned. This very strict separation between private and public combined to the emptiness of the street gives the uncomfortable feeling of hollow streets.

Around Exarchia Square these streets become more diverse and attractive with terraces, more shops and less abandoned buildings. Indeed, some functions can reinforce the idea of permeability and porosity.

For example, restaurants, cafés, and bars always attract people, but I think this social characteristic can also be found elsewhere. This bookshop on the picture looks like it's going to invade the street with tons and tons of books, the open door catches the attention of the people going through the Emmanouil Benaki Street.



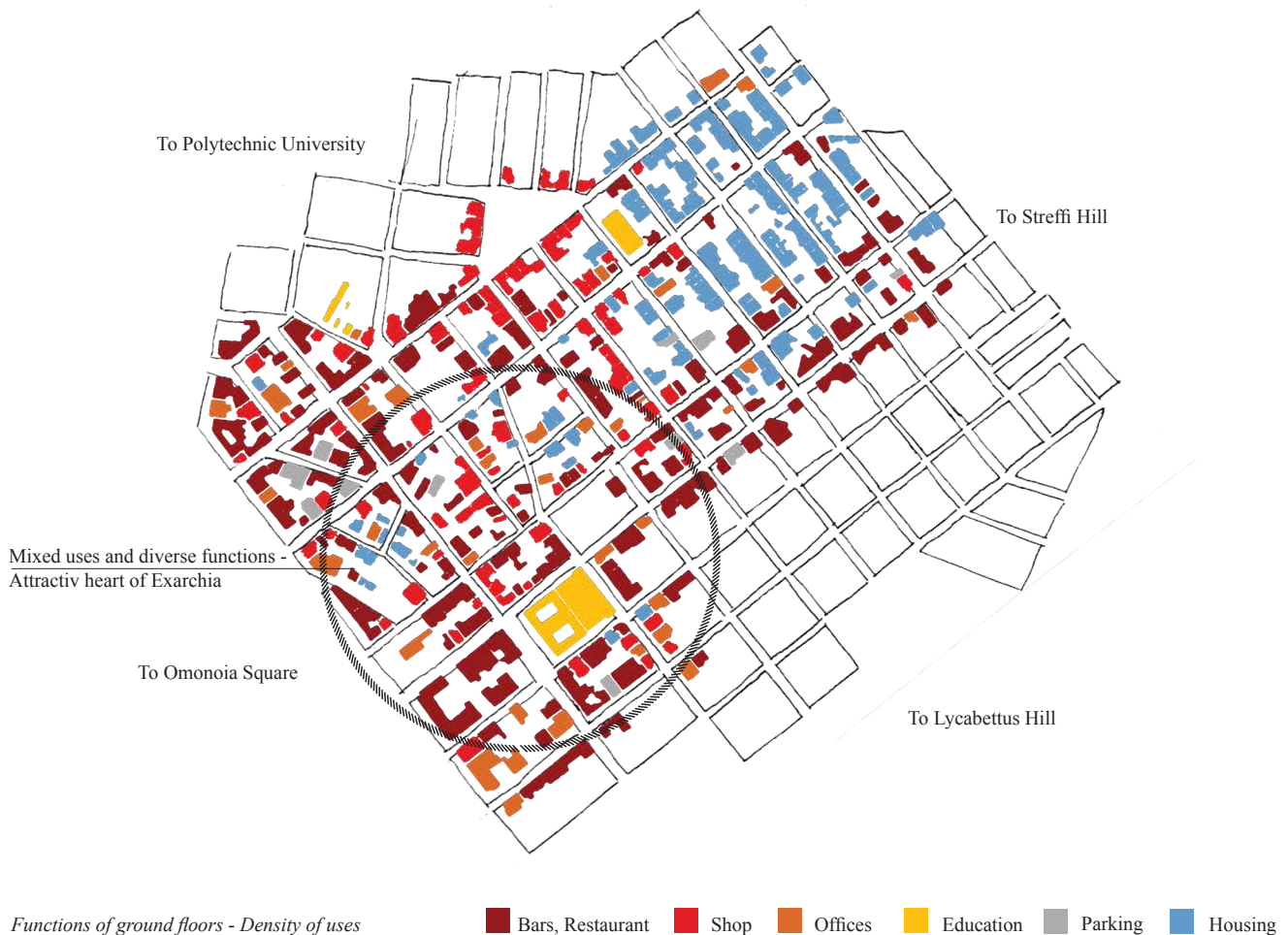
Pedestrian streets as a link between green spaces



Urban Green as a filter between pedestrian and car traffic



Open book store on Emmanouil Benaki Street



Appropriation

If the built structures didn't change much in Exarchia until now, the social and cultural context shifted substantially. Nowadays, the former bourgeois quarter is a low- to middle-class district and the largest part of its population is between 25 and 34 years old. (Cappucini, 2018) Exarchia might be one of the most appropriated quarters of Athens by the population. Its strict urban fabric is used as a canvas for people to express themselves and is well-known for its informal street art. Here, people express their ideas and how they feel, the graffiti is the expression of deeper struggles of the city and the country. Street art attracts people from different cultures and creates a special atmosphere, where we can see and feel human life.

We can observe the same phenomena in the Sternschanze district in Hamburg, with more and more people going there, because of the atmosphere influenced by art and wild nature, where the order and rules are less present. Currently, this quarter of Hamburg is becoming

one of the most popular areas for young people and also attracts tourists who want to visit some places outside the principal tourist attractions of the city. These places such as the Sternschanze or Exarchia showcase the diversity and multiculturalism of Hamburg and Athens. Big café chains or touristic shops have no place there, thus they contrast with the main touristic sites and offer a more specific perspective on the city.

Due to their unstable situations, these areas often experience price drops leading to some investment opportunities and consequently to a gentrification phenomenon. In these regards, it is important to point out the gentrification issues that Exarchia might face, such as homogenization and loss of cultural and social diversity or pricing issues for the residents. However, the specificity of the multi-ownership system of the Polikatoikia could slow down the gentrification process.

In Exarchia it seems like people want to be more involved in the creation of the city and the urban space. For example, the Navarinou park is a self-managed

place in the heart of the quarter, that illustrates this idea. The inhabitants of the neighborhood have a place, which is used as a playground, but also for gardening, for social interactions, for organizing events. People realize the benefits of cooperation and several resident initiatives take place in Exarchia, as experiments for a better life. People reclaim the urban space and start to act together in order to shape it to their everyday life. Cappuccini mentions some residents' initiatives and organization that take place in the pedestrian street of Tsamadou in Exarchia, such as the Social solidarity network or the Steki Metanaston supporting respectively the rights of the residents and the integration of refugees. (Cappucini, 2018) It seems that solidarity and community life might become a mainstay for the neighborhood of Exarchia to overcome social issues, violence or prejudices. Thus, cultural diversity and mixture will be preserved. The citizens sort of take the responsibility from government institutions and work together in order to create and organize public urban spaces. These bottom-up



Street art by WD (Wild Drawing), in Exarchia - The Expression of social struggles

processes are set in a more sustainable development of a city; where the inhabitants take part in the creation of their daily environment and thus feel attached socially to their neighborhood. To conclude, in Munich and Athens I tried to find some patterns that create or foster a dialogue between the hard and soft, the material and social components of the urban space, that could help make better public urban places. Indeed, there are places where the interactions between the urban components are very deep, creating a lively atmosphere that fosters activity in the urban space. In Athens, the near surroundings of Exarchia square are more popular than the rest of the quarter. We can see a correlation with the functions presented in the different areas, but also with the human presence, illustrated by non-planned interventions and appropriation of space. The proposed concept of 'urban dialogue' seems to be linked to the level of the porosity in the city, which influences ultimately how people will use the open public space. With

the example of the mono-functional pedestrian streets, I showed that a totally hermetic environment between in and out, private and public seems to prevent urban dialogues to happen, and the places are less used as a consequence. In both cities I could observe recurrent codes of the dialogue, such as porosity, building typology, or the diversity of uses and cultures that can improve or diminish the quality of urban space. The dialogues, as in everyday language, are adapted to the local specificities and ways of living in the city. It is the compilation of different urban components, their overlapping or juxtaposition, that establish a kind of communication between them and that actually 'make places'. After analyzing these two popular places in Munich and Athens, where mixture and diversity are clearly visible, and where the urban dialogue is very present, we can underline the necessity of interaction and juxtaposition of uses, spaces and social groups for successful and well-functioning inner-urban landscapes.

[1] Referring to the work of Kevin Lynch, Thomas Sieverts speaks in his book 'Zwischenstadt' about the interrelatedness of the 'hardware' and the 'software' of the city, and how their joint study provides a fuller and better understanding of the city (Sieverts 1998 p.114)

[2] In its article "Cities in Suspension" Sofia Dona, defines the porosity as a "passage from one side to the other". Here I follow the idea of passage or transition from the inside to the outside, the private to the public. She bases her definition on the Ancient Greek etymology of the word 'Porosity' (Dona, 2018)

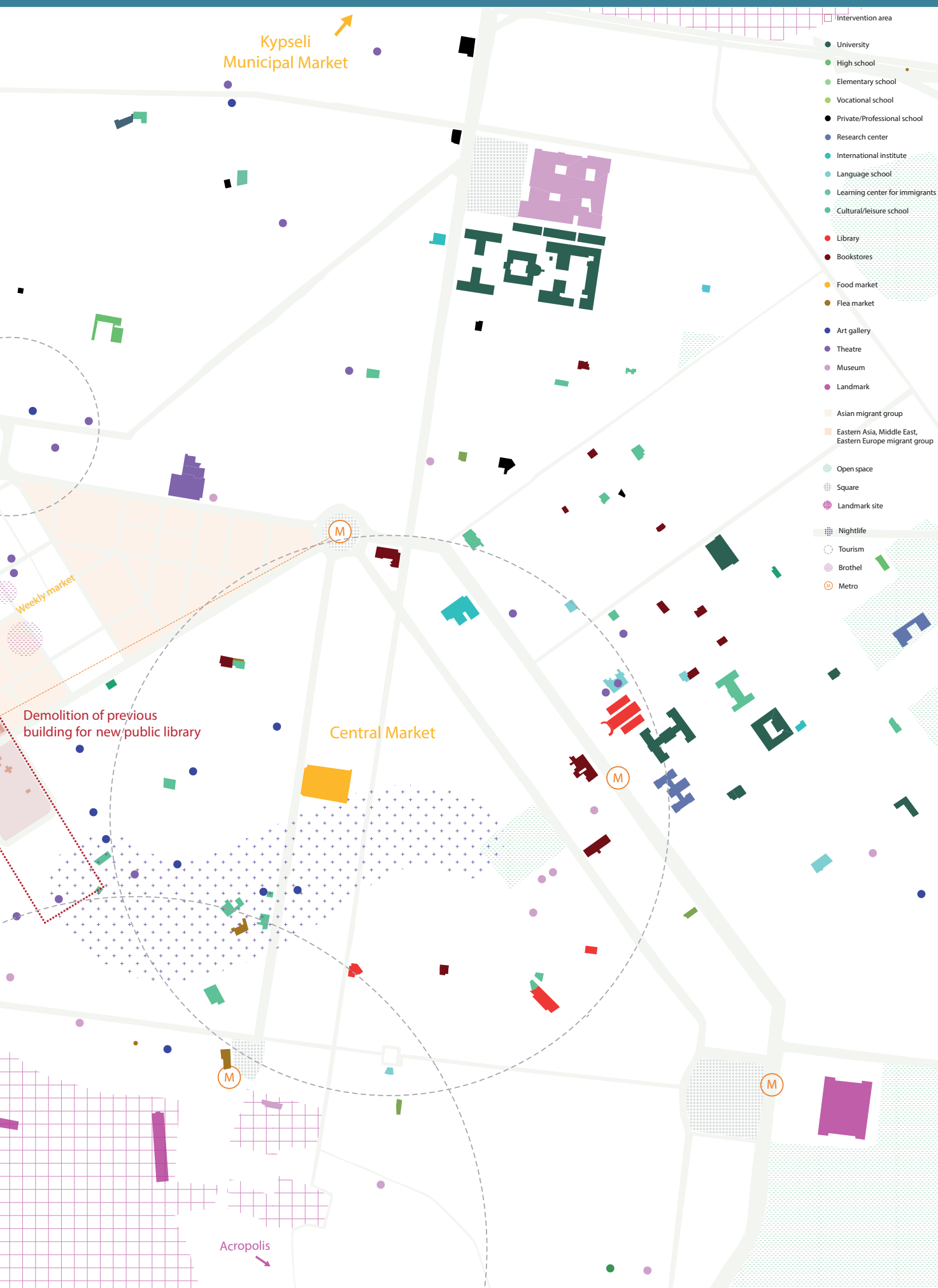
- Cappuccini, Monia (2018) "From Exarchia to Syntagma Square and back", *Ethnologia Europaea* 48
- Dona, Sofia (2018) "Cities in suspension", in *Porous City: From metaphor to urban agenda*
- Dragonas, Panos, (2014) Essay by Panos ,retrieved from <https://www.mascontext.com/tag/polykatoikia/> (Accessed on: 28.01.2020)
- Oikonomou, Maria. "The Greek Urban Block since the Establishment of the Greek State in 19th Century – A Chronicle about Morphology and Urban Form". In Carola Hein (ed.) *International Planning History Society Proceedings, 17th IPHS Conference, History-Urbanism-Resilience, TU Delft 17-21 July 2016*
- Sieverts, Thomas (1998), *Zwischenstadt: zwischen Ort und Welt Raum und Zeit Stadt und Land*
- Stavrides, Stavros (2018) "Urban Porosity and the Right to a Shared City", in *Porous City: From metaphor to urban agenda*

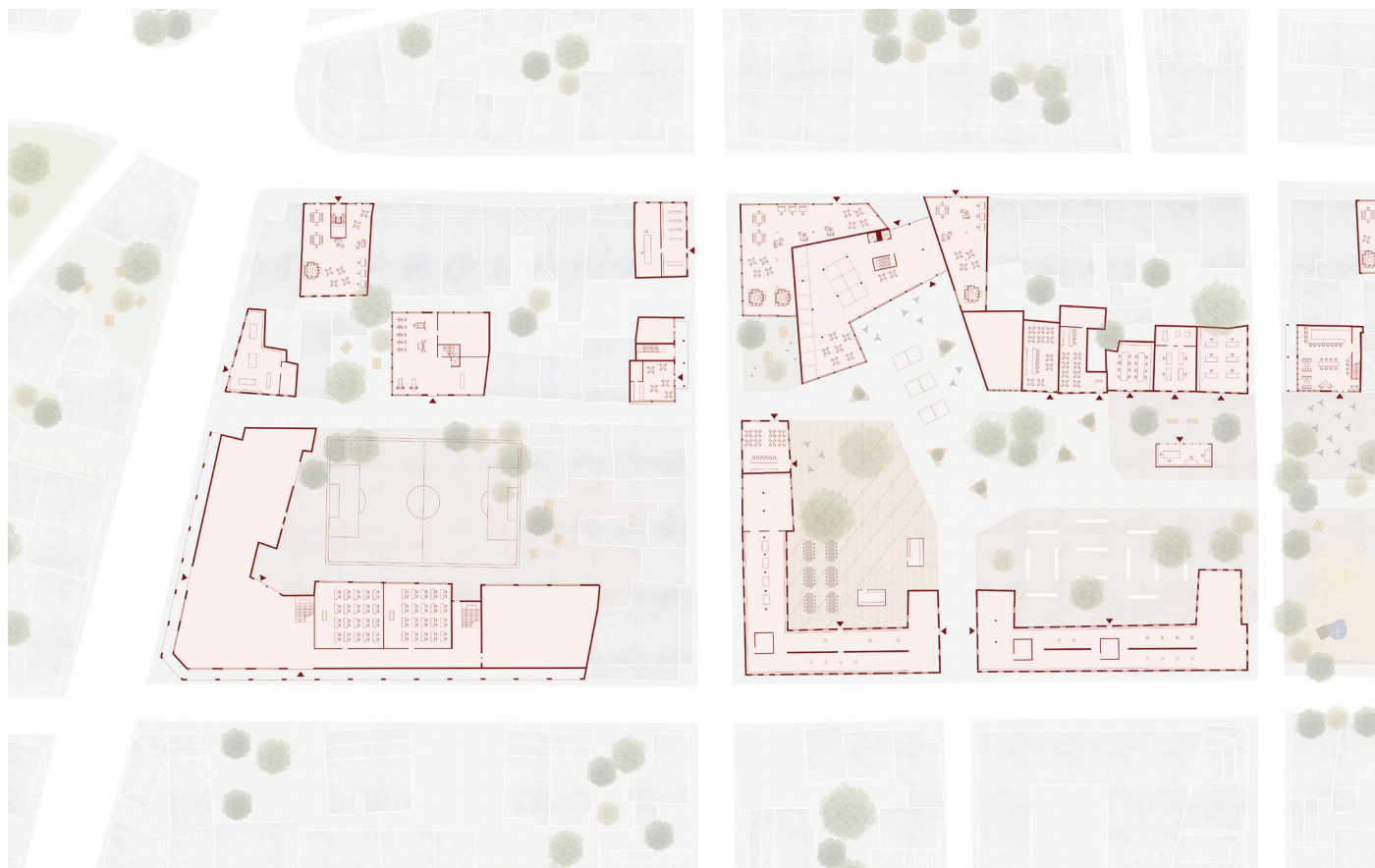
(ad)ressing the greek salad

OVERWRITING THE UNUSED

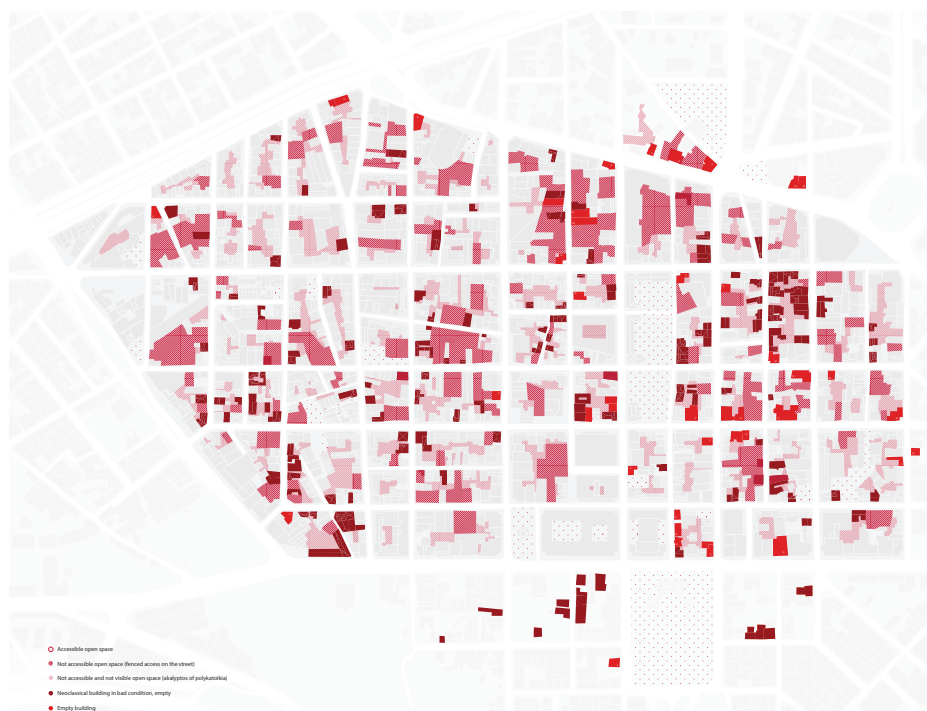
Starting from Metaxourgeio's high concentration of empty buildings and unused / underused open spaces, we suggest an intervention that deals with its lack of affordable housing. Three theoretical, general strategies were developed for the neighborhood in order to solve the housing shortage. These base on the different building typologies and their related issues.

For the implementation of the generic strategies we concentrate on a specific area, considering it pivotal for the neighborhood: the so-called 'strip'. In the middle of a strongly segregated neighborhood, this area can work as threshold for Metaxourgeio, becoming hotspot for the community. It hosts already important public buildings and public open spaces. Nevertheless the implementation of the generic strategies itself causes a small-scale impact, it solves thus just the housing matter.

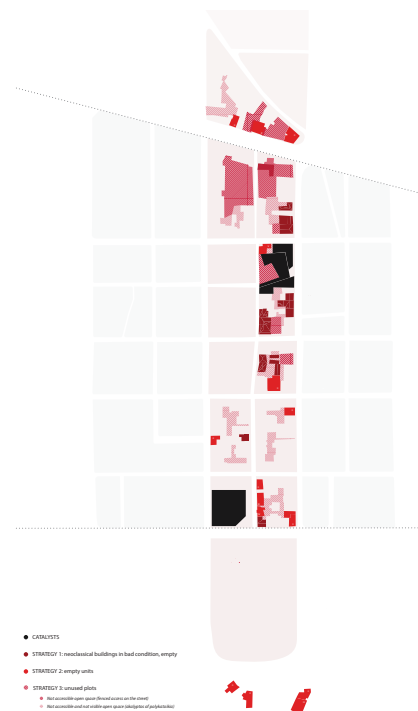




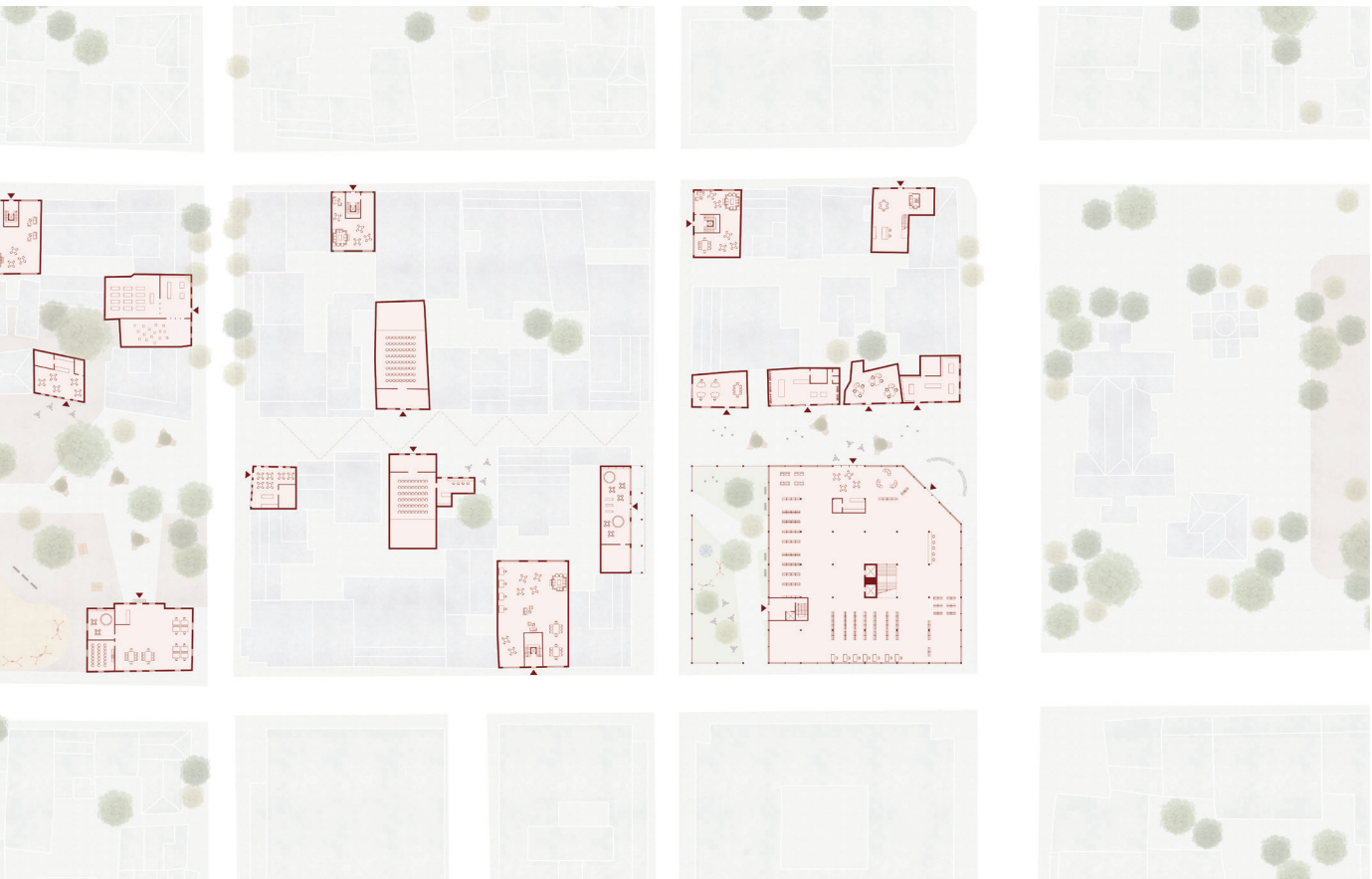
Intervention area and qualities of the open space



Analysis open spaces and empty buildings



Strategies on intervention area

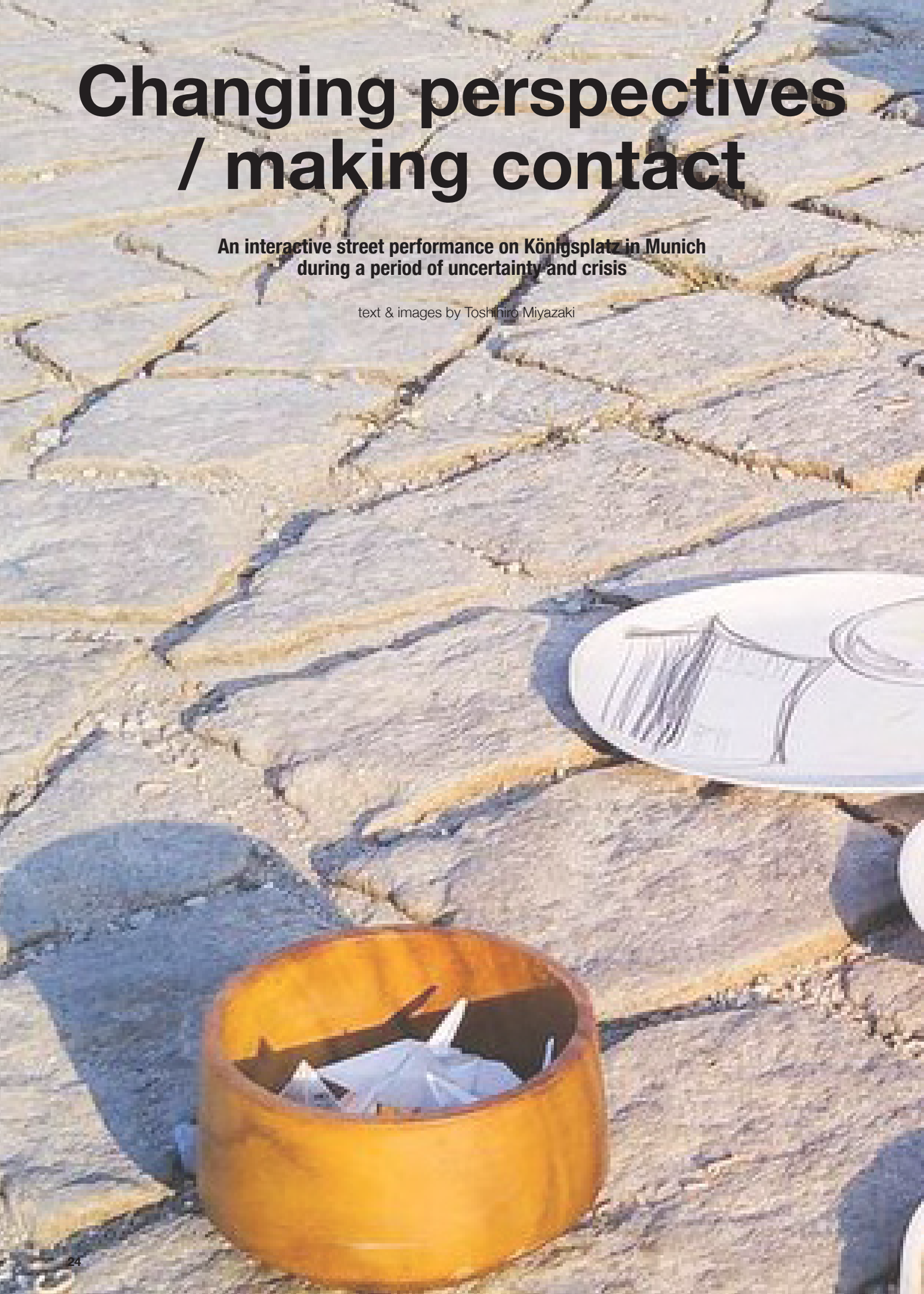


Daily schedule in 2040

Changing perspectives / making contact

An interactive street performance on Königsplatz in Munich
during a period of uncertainty and crisis

text & images by Toshihiro Miyazaki







Social distancing and funfair during the pandemic, Königsplatz Munich, summer 2020



Perspective of 'der Streuner', sketchbook

*When you miss HOM-E, where would you go?
You would probably find yourself on the Street or Square
where you can find other LonelySouls.*

Street performance on Königsplatz

During summer 2020, the municipality of Munich set up a series of events and funfairs in the city. Because of the pandemic, many people could not follow their daily routines or go on holiday. Munich's inhabitants spent more time outdoors. They discovered new leisure activities; they learned to appropriate places in new ways. The extraordinary situation of the pandemic changed people's perceptions and habits. At the same time, social distancing created a new kind of loneliness.

The performance on Königsplatz engages with this ambivalent situation. The workshop-like situation which I arranged on the pavement created curiosity. Passers-by stopped, they started to talk or engage with the items I brought to the square. They changed their perspective like I had changed mine.

Sometimes during the pandemic summer I thought of a 'streuner' – a stray cat, that makes new contacts and discovers new places by moving around the urban landscape without having a definite aim.



Making contact, Königsplatz Munich 2020

codes of a city

information in appearance

Information on urban structures can be read in the appearance. That is because the city speaks. It speaks via code-sequences stored in and generated through urban structures. The basis of the assumption is Alexander's (1979: 348) statement that his every city can be read by a visitor on the basis of universal structures.

text & images by Laura Stoib

Urban areas store information in their appearance. Be it materiality, familiar forms or characters; architecture and open space communicate and take on a mediating role towards the user. They convey information about the past, current use or greater functional/social context. A conglomerate of material and form and the resulting information also reveals, on visual inspection, a coherence of buildings as an existing urban city district. In the conglomeration of structures of the inner urban landscape, information on use, history, functionality but also intensity of use or attractiveness can be read.

Self-test I

In order to test one's own ability to recognise a city or even a country on the basis of pictures, two pictures of cities

are shown to the right of the text. The task is to identify them. We are now testing the visual ability to identify specific structures for cities, coupled with one's own memories. In order to simplify the test a little, let us say in advance that each of the two pictures is of a Bavarian or Greek city. Then record the result on the following two lines or in your memory:

The longer & closer you look at the images, the more physical structures you notice that are specific to certain places.

city I

city II

From Code to Code-Sequence

The code of a city is based on the basic understanding of urbanism and thus a common code in combination with individual code sequences, dependent

on local conditions. Universal/common code sequences refer to basic city structures that are common throughout Europe. The emergence of general structures and the perception of these lies in the evolution of humankind. Visual, physically perceptible, but also olfactory perceptions such as certain scents carry information about a particular place. The reception of information from the environment is, according to Lynch (1960: 12 - 13), a process of perception & 'finding one's way' between the observer and the visible/perceptible of an environment characterised by structures. Munich and Athens are both European cities that contain generic structures in their fabric. Like Munich, Athens developed from a former village into a cultural metropolis.

Both cities are subject to approximately the same understanding of social



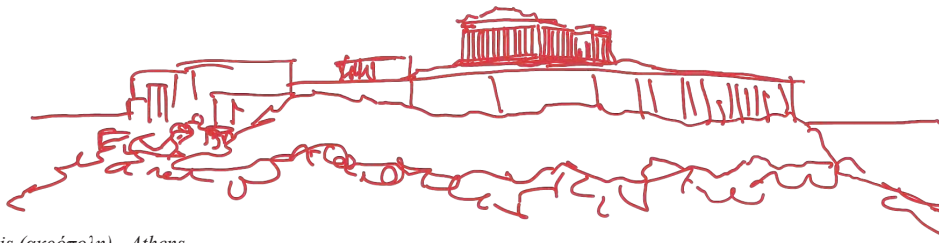
city II

©T. Karatzas



city I

©immoscout24



Akrópolis (ακρόπολη) - Athens



Bavarian state parliament - Munich

development and influences through urban planning and architectural styles, due to an evolutionary progression.

However, each city has its own recognizable code, written through code sequences of structures of the physical anatomy of a location, both universal and local ones.

The Network of Code-Sequences results in the overall code of a city and carries the information in the combination of structural, physical and metaphysically perceptible. The recognisability of a city lies in the readability of information from its surroundings, generating an individual image in each viewer's mind. Since perception of built structures is linked to the memory and experience of the viewer, an individual image of a city can arise. Cullen (1964: 10) describes it in such a way that only the combination of the elements of a place such as buildings, trees, nature, water, traffic, etc. creates a situation. The basis of a code of a city is therefore the built and thus physical anatomy of a place and its situation and relation to each other (code sequences).

Information in appearance – legibility from a human perspective

On the scale of the city, codes are an all-encompassing information gathering - agglomeration of code sequences, each one carrying information that is specific or fundamental to the city. From the

human perspective, functions, former usage or events that take place at a location can be read in a vertical as well as horizontal way from structures in the city.

The reading of structures depends on

architecture and open space communicate and take on a mediating role towards the user.

subconsciously known base structures, the location itself (climatically, cultural) and one's own experience in connection with one's own identity and meaning (Lynch 1969; 16). *Codes are an all-encompassing information agglomeration*

In relation to the scale of the city, the physical anatomy combined with functional and social connections are described as structures. Depending on the observer, variations can nevertheless be generated by individual perception and the information drawn from it in a code sequence. The following distinction between vertical, horizontal and non-physical structures is based on the theories of Kevin Lynch (1960: 12). It could be seen as a fundamental system through which information in the

environment is perceived (see graphic 'horizontal and vertical legibility' on next page):

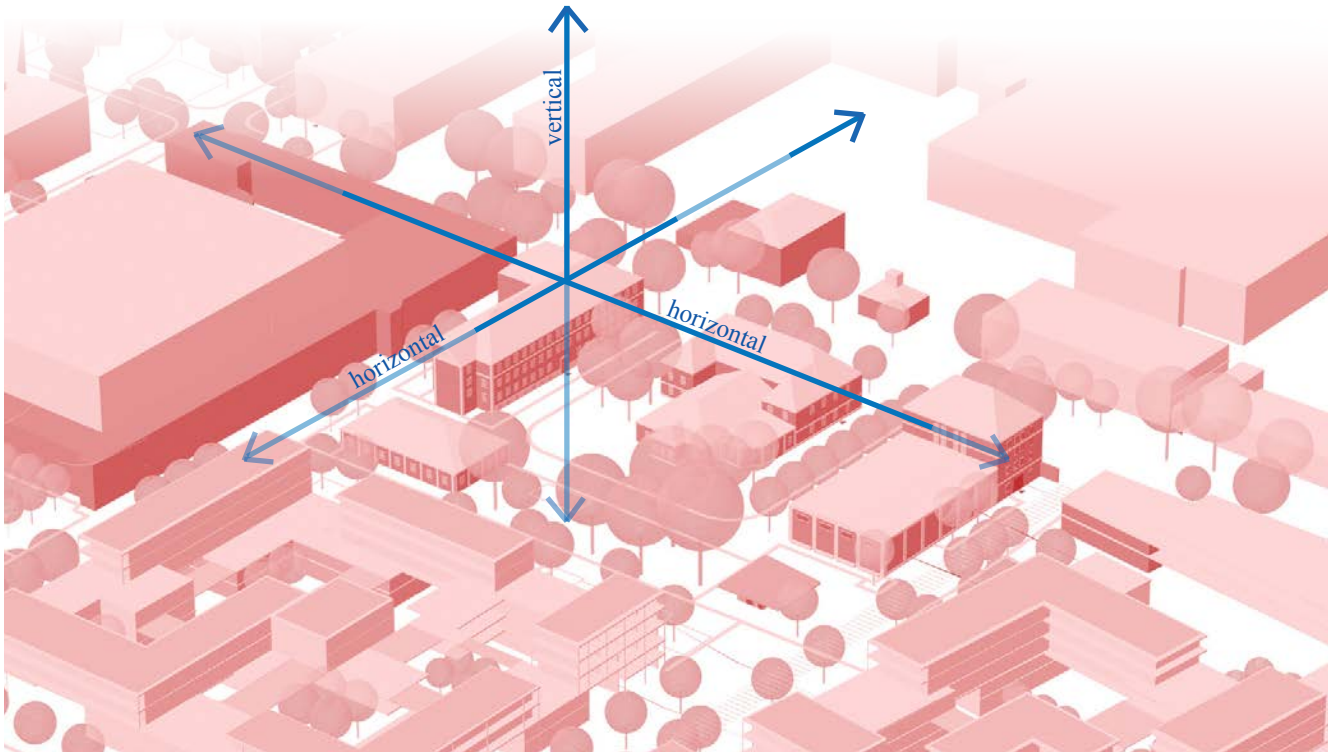
Vertical

Vertical structures are structures that are located in the vertical position or line. Basic descriptive features of an object structure are read along the vertical position. Physical and organic structures, as in geology, are considered to store information. When observing vertical structures, i.e. structures along the y-axis of a coordinate system, visual „samples“ are taken and compared with the knowledge of the observer. These „samples“ result from the visible combination of material, shape, size & condition and thus make information about the object readable.

Horizontal

The horizontal, i.e. the layer or line parallel to the horizon, takes up the structures lying in the vertical and links them on the horizontal plane. In the horizontal, the physical/organic (vertical) structures then gain in importance. The overall view of the combination of vertical structures is the foundation for the perception of coherent (horizontal) structures. They represent certain functions or social constructs depending on the combination and thus convey an associated information.

Horizontal structures result from the conglomeration of vertical structures that belong together at one moment. The coherence at this moment depends



Horizontal and vertical legibility

on the observation or perception. Purely physical connections can be perceived visually. According to Lynch (1960: 115), networks, whether they are socially or functionally related, are perceived through the lines of movement (kinaesthesia) that are visually noticeable in free space and are additionally supported by one's own experience and memory.

Non-physical

Human perception is also influenced by categories that are non-physical and in this sense neither vertical nor horizontal, like the distribution of smells. Olfactory perception seems to define a more fluid yet important basis for urban codes. According to Hahn (2007), the sense of smell is „still an indispensable sense of orientation in the living world of humans“. For „a smell that evokes memories in us ... recalls images and situations stored in the subconscious“ (Morris 1993: 50ff).

Combinations of vertical and horizontal structures (shape, colour, material, associated events), as well as non-physical structures (like smells), give rise to code sequences that evoke memories

or images of a specific city/country and its atmosphere.

Coherence

Vertical and horizontal structures are consequently always connected and interdependent (Alexander, 1979: 329). Vertical structures can radiate a perceptible and visual coherence on the horizontal level through colours or haptics. According to Lynch (1960: 115), varying incidences of light, haptics of textures on floor & side walls, spatial relationships of object and open space facing each other, as well as sounds, also evoke a sense of cohesiveness in space. The type and weighting of structures carry information about the function of a place and depend on pre-existing conditions. Depending on which combination of structures is required and thereby comes about, dependent uses or also events, will initiate. Even if functions are subject to certain generic/universal structures, the variants of the structure combinations are still individual and dependent on the location. A code sequence as an information carrier consists of the interrelated

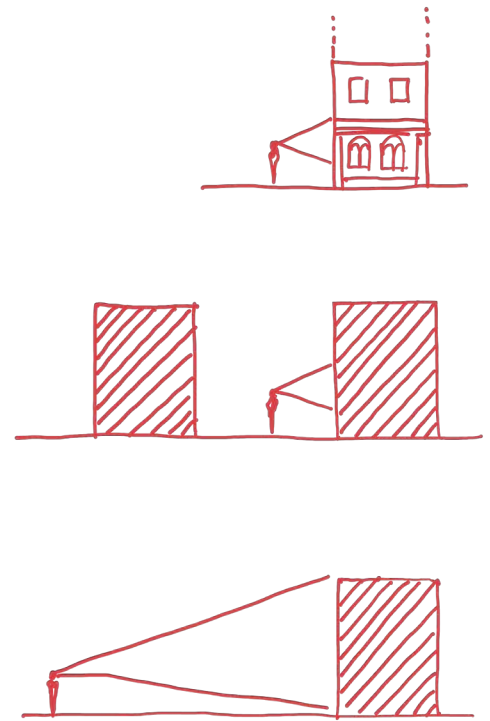
observation of vertical and horizontal structures influenced by the experience of the observer. The image that is evoked by the memory is therefore individually dependent on a person.

The structure combinations within a code sequence are, however, never the same in their weight/number. According to Alexander (1979: 82 - 83), they repeat themselves on the physical/geometric level in endless variations, but always contain specific structural combinations that initiate a function and thus an event.

Size ratio

Size ratios in the relationship of structures to each other also play a role in the transmission of information. The distance between the observer, the object and its spatial relationship is crucial. According to Lynch (1960: 131), the reason why important communication centres are clearly highlighted in the context of the city, is to support this communication of groups coming together and in this way support the associated further development of the city.

The position of an object in the city, a certain amount of space surrounding



*Legibility from a human perspective
and Importance by distance*

the object and thus the possibility of a greater distance between the person and the object can provide information about the importance of the object. Information about function of the building then can be read by the vertical design of the facade in combination to the horizontal circumstance. Shape, colour & material, as well as the position of the building then reveal information about the purpose, as well as the economic situation of the ‚developer‘.

Centres, which are thus connected to important processes, often have wide boundaries, which are particularly considerable in their extent when two different phenomena come into relationship in the urban context; A zone of interaction. Special forms often form a prominent centre and a clear boundary to the surrounding area. Art and science in particular, according to Leitner (2007: 50-52) define boundaries in the city, both methodologically and spatially/structurally. Both types of realisation belong to the structures of the special form, as they also have a special status in society.

The agglomeration of vertical and horizontal structures results in code

sequences that create a certain atmosphere based on the place as well as the individual. Changing or adding structures within a code sequence can lead to new random atmospheres.

Atmospheres, however, can also be delocalised and appear in a remembered place as a feeling or inner image. This can be because the spatial structure, smells, colours, shapes and weather conditions and the resulting atmosphere are attached to a place. „Uniformity and variety [...] bring a place to life“ (Alexander 1979: 191)

sounds can also evoke a sense of cohesiveness in space.

Universal structures

The basic knowledge rests in evolution. The landscape as a framework on which a social life influenced by culture developed (Lynch 1960:14), as well as

the climate influence the appearance & will always influence it (Alexander 1979: 347). Universal structures emerge through experience, are subject to commonly known principles or, as Alexander (1979: 229) describes it, a common language to function-specific structures within the city.

This common language of a social living plays a role in global networking and consequently enables the easy transmission of knowledge. From this exchange emerges a common understanding of function-dependent structures and consequently code sequences that are subject to universal basic structures. Functions are dependent on the event planned at a location and are based on basic structures that are needed for this (Alexander 1979: 83).

As a city changes and develops, however, these basic structures are constantly adapted. „As people exchange ideas about the environment, and exchange patterns, the overall inventory of patterns in the pattern pool keeps changing“ (Alexander 1979: 345). Common basic structures that Athens and Munich have in their inner urban landscape are, for example, a compact form of the inner



Street site of Athens with local structures



Street site of Munich with local structures

city and a grid-based development outside the old city. Structures are therefore adapted to the human needs as well as general conditions of time. Be it the day-dependent light conditions or the year-dependent weather conditions. These also initiate the implementation of universal structures in order to adapt to universal conditions.

The setting of rooms for example depends on its lightning conditions therefore on the sun exposure. The day is spent with the course of the sun. Accordingly, rooms have been arranged coherently with the adjoining open space according to the function depending on the sun. Universal structures therefore are, as Alexander (1979:75) suggests „always interlocked with certain geometric patterns in the space [...], they are the atoms and the molecules from which a building or a town is made“.

Local structures

Precise structures referring to a particular location are also called local structures. Local structures refer to the location itself. They are dependent of pre-existing materials, condition of environment, climate, the prevailing culture or landscape structures in the region (Alexander 1979, 253). An example would be the warm climatic conditions of Athens as a big city and therefore dependent structures. In the inner city you will find the so called „stoas“; A network of shaded

passages enabling shopping and chance encounters during heat waves or rainy days. Certain compositions of structures give rise to codes within a city that are particularly perceived from the human perspective and consequently associated with a city, just remember Self-test I. These shape the cityscape and are usually seen as landmarks or as a code sequence representing the city. Cities thus acquire their representative character through the agglomeration of concise code sequences consisting of spatially defining structures. C. Alexander mentions in his book ‚The Timeless Way of Building‘ (1979: 95-96) that cities get their characteristics and life through their own structures within their patterns (code sequences). Athens and Munich also consist of code sequences that are specific to them, which bring the information of characteristics and atmosphere together with a specific location, consequently the connection and thus comprise each city in an individual way.

Self-test II

The following is a descriptive example of a physical structure-generated atmosphere of a code sequence. Try to keep the image generated in your mind which city or country came to mind:

„Two significant building structures, vertically with the same sand-coloured stone and in terms of condition and form architecture from historic times,

horizontally in a larger open space structure with a change of cover in the central area, which is bordered at the edge by smaller town houses with façades characterised by ornaments and warm natural colours and shopping function mixed with modern and old-established shops on the ground floor‘.

In my view, this could be a larger town square in a southern European country such as Italy. However, this is also an individual assumption, as my memories evoke images of Italian marketplaces and town squares. It may well have generated a different image in them, as their memories evoked images of countries and cities they frequently visited. This was more of a general description of structures, which are, so to speak, universal structures for city squares. If the description were even more precise, i.e. if one were to go into the form of the architecture, the materiality, the type of function and the nature of the soil as well as the topography or the climate, then one would be describing structures that lead back to the exact place (cf. local structures).

Changes in structures

Changing or replacing structures, vertically or horizontally, will also change the perception and thus the existing atmosphere of a location. Adding or changing a structure within a code sequence changes or adds information within it. The addition of structures

also simultaneously implements a new function in the context and a dependent event that influences the location and creates a new atmosphere in it. The city is „the product of many builders who are constantly changing its structure.“ (Lynch 1960: 11). It adapts to social and functional changes and evolves. „It is therefore necessary to keep changing the buildings, according to the real events that actually happen there.“ (Alexander 1979: 480). Depending on the relevance, structures are implemented that have the basic

structures for the required function and react to the environment and the prevailing conditions there. The generic code of a city is therefore always subject to a small transformation in its entirety, a process of further development and change of the city. Somehow a sudden occasion of a combination of structures could occur a not planned event and therefore give the location an unexpected atmosphere. Also, planned structures for functions not always come out as thought and initiate therefore a new spontaneous event in the inner urban landscape.

Alexander, Christopher (1979): *The Timeless Way of Building*. New York: Oxford University Press.

Hahn, Julia (2007): *Der Geruch - Der Einfluss der olfaktorischen Wahrnehmung auf die sozio-kulturelle Lebenswelt des Menschen*. München: Grin Verlag.

Leitner, Helmut (2007): *Mustertheorie: Einführung und Perspektiven auf den Spuren von Christopher Alexander*. Graz: Nausnaer & Nausner.

Lynch, Kevin (1960): *The image of the city*. Cambridge, MA: The M.I.T. Press.

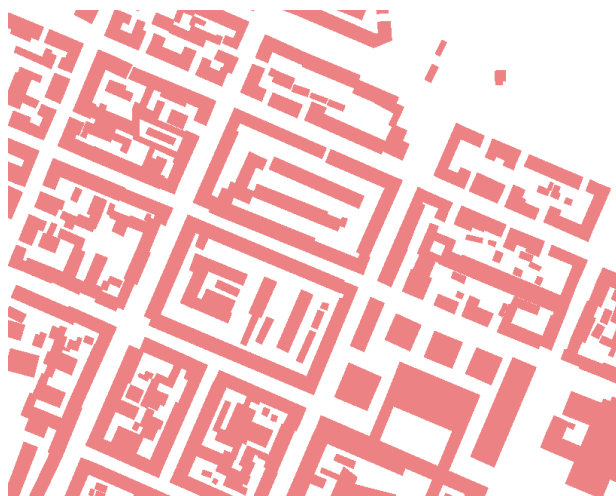
Morris, Edwin T. (1993): *Düfte*. Düsseldorf: Patmos.



Munich



Athens



Munich



Athens

regenerative territories

THE CASE OF IASONOS STREET

A territory can be understood as a stabilized assemblage; while an assemblage, according to Deleuze and Guatarri, is a complex gathering of objects, bodies, expressions, qualities and areas that come together in order to form new functions. Desire is the main force of an assemblage's creation. Therefore, a territory is a delimited area that has both physical and non physical elements that together produce a certain kind of order and identity. It can be implied that the above mentioned elements of a territory are contained in uses and activities, since they include bodies, objects, expressions, qualities and areas.

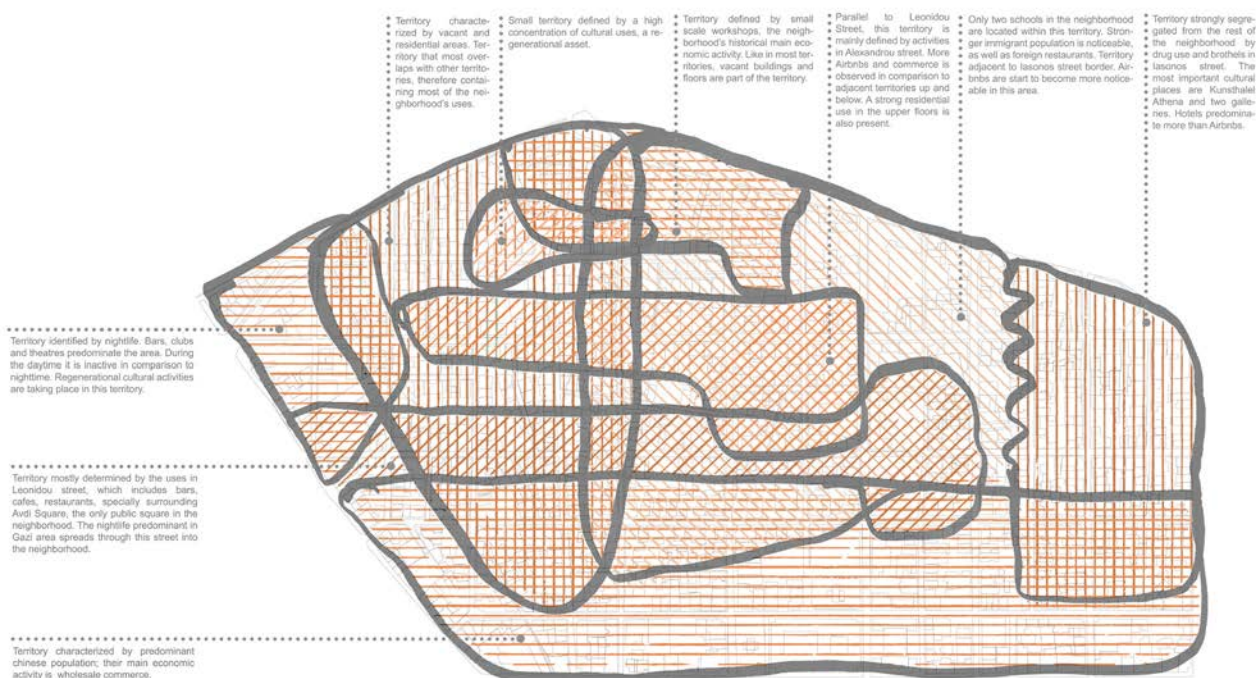
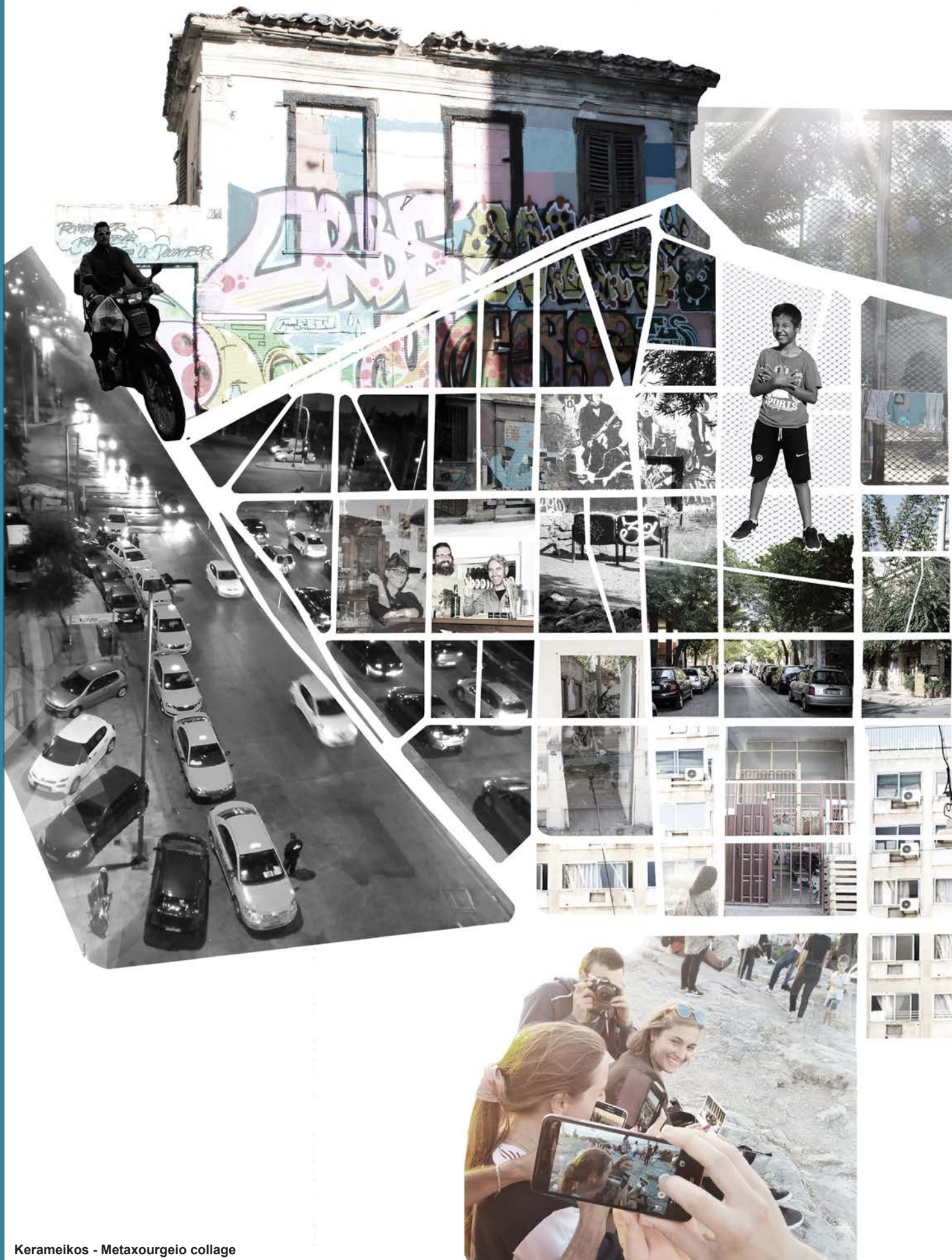


Diagram of Territories



Conceptual collage of Iasonos street



Kerameikos - Metaxourgeio collage

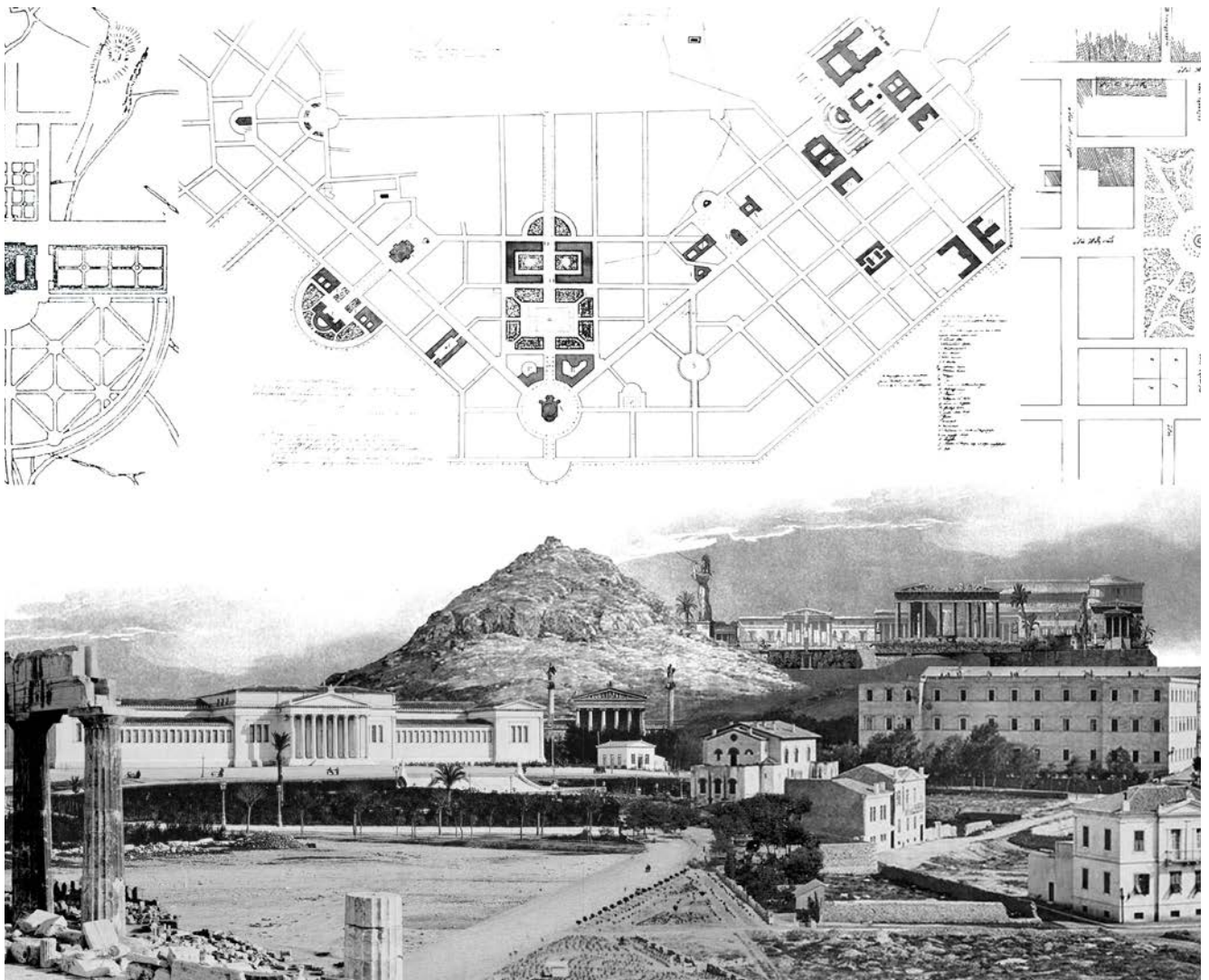


From *Spatial* to *Network*

The “construction” of the city of Athens

This article is about Athens in 2034 and the process of “constructing” the city’s spatial configuration and networks. The narrative begins in 1834 – when Athens was declared the capital of the Greek nation, and moves on to the 1960s – when Athens’ urban geography was redefined along the principles of the network through spatial planning, before it finally envisions a new urbanity which we may find in the year 2034.

text & images by Marena Konstantinidi Manessi



Collage: Spatial “construction” of the city of Athens: From 1834 to interwar period (1918 - 1939)

Spatial “construction” of the city of Athens.

In January 1833, Othon I, King of Greece, and the Bavarian council settled in Nafplio. During this period, a great deal of reflection began on the location of the capital of the Greek nation. (Biris 1966, 21) Athens was chosen as the capital of Greece, as it possessed the ideological authority to embody the center of the scattered Greek ethnicity, contributing to the consolidation of national consciousness. (Panagiotopoulos 1985, 93 – 94)

From 1831 the architects Stamatis Kleanthis and Eduard Schaubert began to plan their proposal for a new capital city in the area of Athens. (Biris 1966, 26; Travlos & Kokkou 1977, 512 – 528) The first urban plan was prepared by the two architects in 1832 – even before Athens was declared the capital of the Greek nation in 1834. It marked with its main choices the center of Athens, guided by the most advanced and modern organizational concepts of spatial city planning. In particular, the proposed urban tissue was characterized by an apt combination of rectangular axes

and radial connections between central points, as well as large open spaces.

However, it is characteristic of this period that the majority of the proposed interventions and proposals for the reorganization of urban space in the city of Athens were not implemented.

The period 1864-1909 is defined by the development of industry, which contributed to the emergence of Athens and Piraeus as the dominant economic cores of the country. (Agriantoni 1985, 25 – 37)

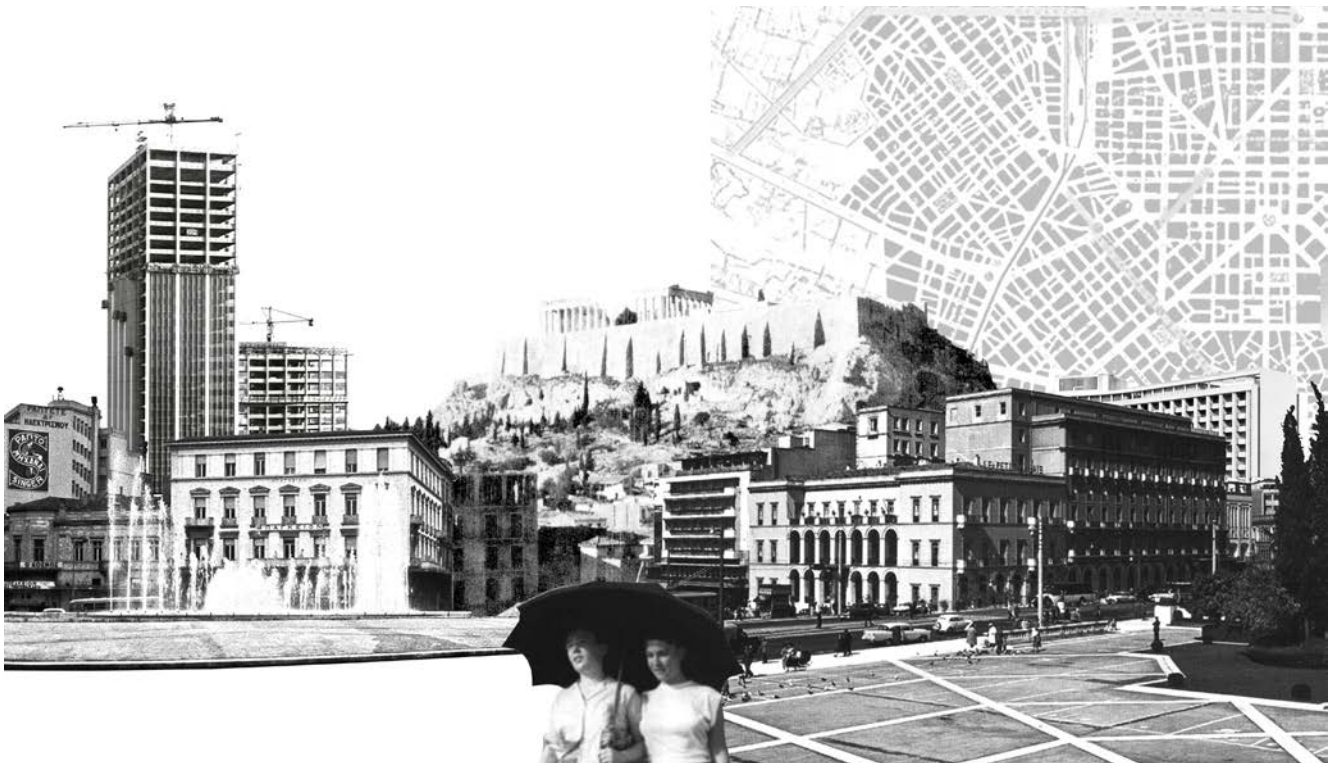
The plans drawn up from 1864 until the rise of Venizelos to government (1909) and the First World War (1914), continued to follow the spatial approach in city planning. This approach is focused on the design of places and contrasts with approaches that are based on more holistic urban planning principles. The plans were basically continuations of the previous plan and included proposals like the narrowing of roads and the removal of open spaces. (Biris 1966, 191) Amendments of this type were meant to extend the urban tissue ad hoc, without seeking a design unity with the city. (Biris 1966, 163)

The three wars - Balkan Wars, World War I & Greco-Turkish War - and the great international economic crisis of 1929 defined the period 1909-1940 and made Athens the focus of economic, social and political developments in Greece. (Vergopoulos 1978, 330)

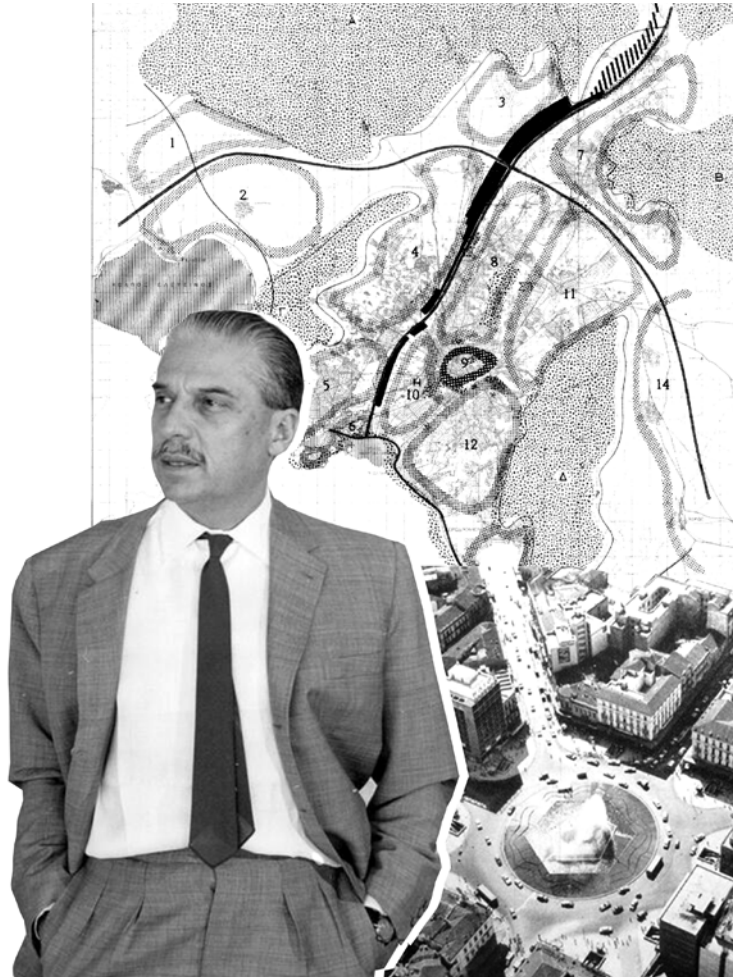
Throughout this deranged period, even during the wars, many Greek and foreign technicians or architects continued to draw up and propose urban plans for Athens.

During this period the emphasis in planning is generally on fragmentary interventions rather than a comprehensive approach to the city, with avenues, roads, squares or other open spaces springing up according to Western standards for a capital. However, there had been a tragic contrast between planning intention and practice, as the interventions usually produced negative effects on the size and organization of public space.

These fragmentary interventions in the city of Athens tend to be based on the scale of the „local“, albeit without any connection to the overall urban plans. To a certain degree they took up modern, or innovative, western standards and ideas,



Collage: Network “construction” of the city of Athens: From the post-war period of Greek Reconstruction to the 1960s



Collage: Proposal by Konstantinos Doxiadis for the capital of Athens and its future

and constituted the beginning of the approach, design and construction of the city of Athens between 1834 to 1940.

Network “construction” of the city of Athens: From the post-war period of Greek Reconstruction to the 1960s.

In the period after WWII, masterplanning in Europe prevailed as a regulatory means of public intervention, aiming at development and long-term production planning, with an emphasis on industry and the rationalization of the city. Programs land use plans were drawn up in accordance with the principle of separation of functions, traffic studies, etc.

Since the 1960s, the debate about the city and the involvement of planning had become more systematic. The architect and urban planner Konstantinos Doxiadis in 1960 dared to talk about „our capital and its future“.

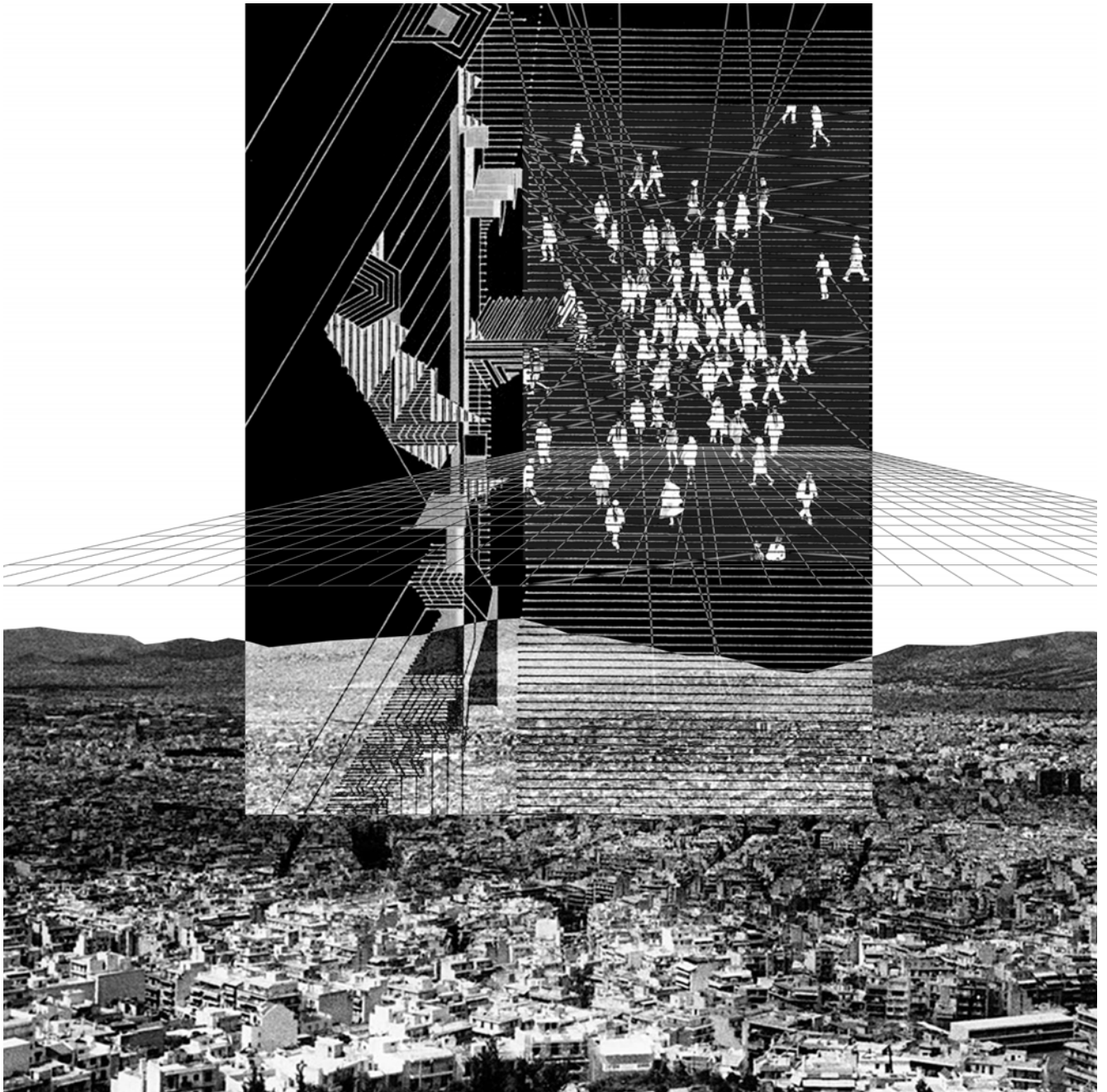
In his book with the homonymous title Doxiadis raised the question of the Repair or Reformation of the capital. Thus, examining the issue in a purely analytical and scientific way, he proposed for the reformation of the Capital, the theory of Dynapolis, a city that can be developed in the future with respect to the past. Dynapolis allows both the center and the state to grow continuously. Referring to the above theory, Doxiadis suggested that a new center should be created in the city of Athens that would decongest the existed saturated city center. (Doxiadis 1960, 52 – 54)

Except for the definition of a new center near Parnitha, Doxiadis put forward a series of detailed proposals for shaping the Greek capital. Doxiadis’ endeavor was a private and not a public initiative. It may never have been institutionalized, but in fact Doxiadis’ plan has not left the city of Athens and this is very important to realize within the macroeconomic

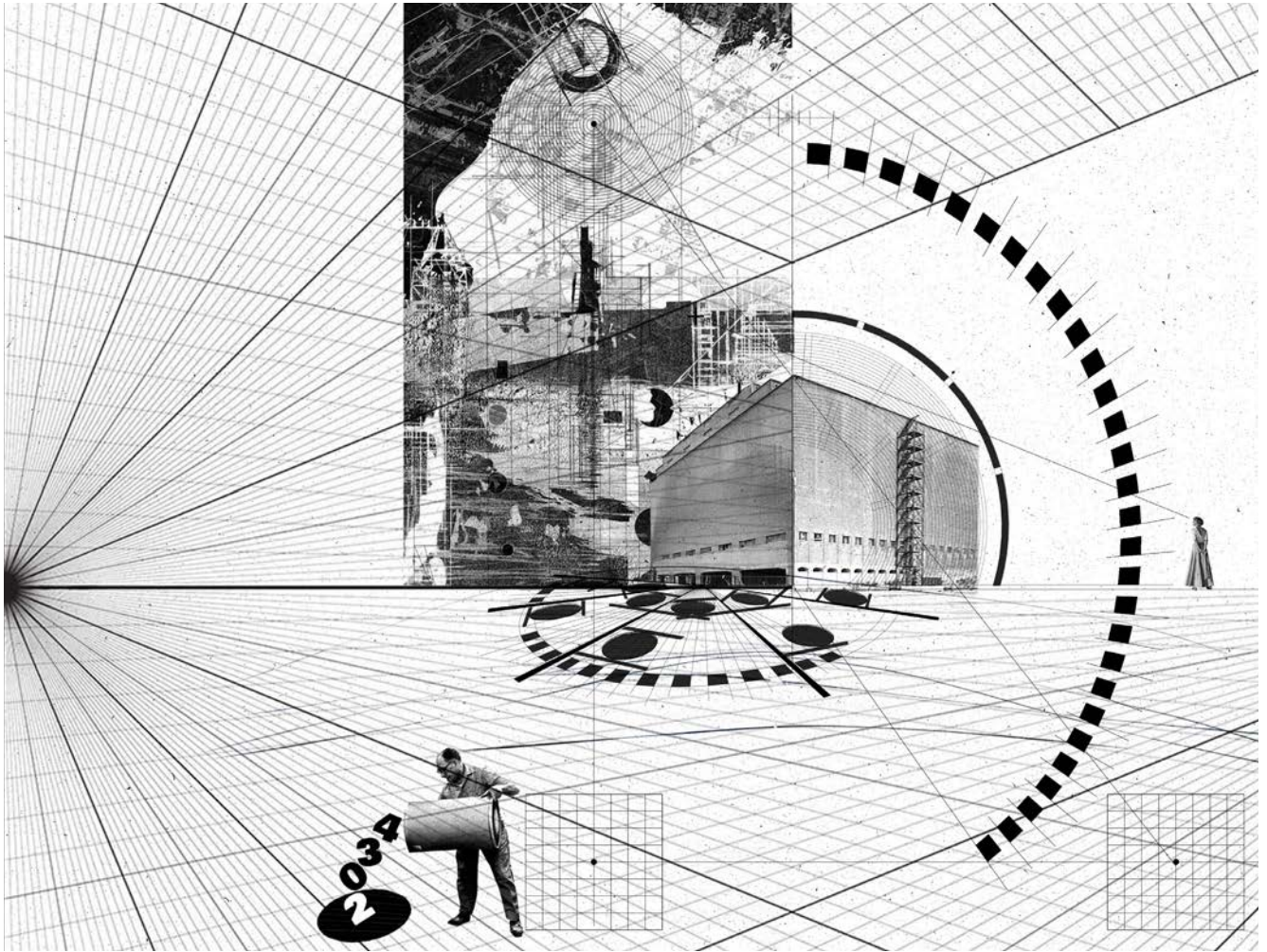
structures of the area. (Doxiadis 1977, 17 – 34)

Overall, it was an impressive proposal which, however, provoked two counter – proposals. One was by architect George Kandylis , who claimed that the administrative center should not go high on Parnitha (1960) but “in the water” of the Saronic Gulf. Thus, he designed the famous proposal with the floating administrative center in Faliriko (1962). Although the morphological analysis of space and the phenomena of urbanization revealed many commonalities with Doxiadis’ study, Kandilis’ proposal for the location of the capital developed the idea of a bipolar city, based on the relationship „land port-sea port“, with north-south orientation. In this way, the city looked to the sea, creating a network of exchanges with the Greek islands and other countries of the eastern Mediterranean. (Cofano 2014, 4)

Of course, Kandilis’ proposal cannot



Collage: The HyperSurface of the Network and its users



Collage: The "construction" of the city of Athens in 2034 with forces & flows

be considered exactly a city plan corresponding to Konstantinos Doxiadis, given the inability to access basic analytical data, at the macroeconomic and demographic level, as well as at the level of traffic and "ekistic" direction. In 1969, the architect Takis Zenetos published the original and prophetic thoughts about „Electronic Urbanism“ in the magazine „Architectural Issues“ (Zenetos 1969, 114 – 125), which was actually a response to the proposal of K. Doxiadis.

With „Electronic Urbanism“, T. Zenetos proposed the introduction of the technological means to the regulatory plan of Athens which are necessary for the implementation of his innovative ideas. According to Zenetos, the increase of the urban population would be served by the increase of the number of units

and not by the continuous expansion of the big urban centers. All the cities of the country should be developed into equivalent centers, with the capital only differing in specialty.

Zenetos' approach proposed the application of a flexible system both in the design of each phase of the urban tissue and in the individual elements. Zenetos integrated digital technologies and the contemporary version of the internet into the design of the city, making it a flow space where the power of boundaries is redefined. In this proposal, the use of technology allows multiple interfaces, making the city a globally distributed city that is constantly changing according to the needs and desires of its inhabitants. The human body-building-city relationship acquires a new dimension, which is based on

the „dematerialization“ of human transactions and physical movement in the city, offered by digital technologies. (Zenetos 1969, 114 – 125)

In conclusion, the above theories were a series of proposals that, within a decade and marginally before the dictatorship (1967-1974), redefined Athens in a new urban planning, where the network organization dominated the space and the importance of the spatial interventions became negligible. Konstantinos Doxiadis, George Kandylis and Takis Zenetos were people of the networks. Their logical and design approach is reflected in the words of sociologist Manuel Castells, who in his book with the title „The Net and the Self“ noted that “societies are increasingly structured around the bipolar opposition of the Net and the Self” (Castells 1996,

3). Thus, based on the above words, we could say that the design of the city, after the World War II, shifted from the space of places to the space of flows. This new approach to the city, whose boundaries are constantly changing and expanding, is not based on density (as in the case of historic metropolises), but on the mobility offered by networks and the maximum possibility of choices and changes. The network approach of the city has a decisive influence on the perception and design of the space, at all scales. (Castells 1996, 556)

Visioning Athens of 2034

In the midst of the current pandemic Covid19 - which began in 2019 and continues to plague the world at the present - intangible networks were spreading internationally, aiming at „e - working“, „e - communication“, „e - education“ etc. Networks are now an integral part of modern reality, making the „stream - network“ visions of the 1960s urban planners more relevant than ever. „Urbanization of real space“ is transformed into „urbanization in real time“, with a new form of urban planning based on the logic of computers and the screen. The concept of physical distance is annulled, demystifying the vastness of the world. The historical time is replaced by the real time of the computer screen and the TV, where everything is displayed immediately.

In the era of technological „explosion“, with the networks and the internet, the need to redefine the components of urban space appears to be more urgent than ever. The city is beginning to be a complex and dynamic system where the diffusion of scale is inevitable. The difference between small and large scale is gradually being eliminated. The international becomes local at the same time, as the well-known hierarchy ‘local-regional-national-global’ is weakened. The scale is beginning to become “generic”. (Koolhaas & Mau 1995, 1255)

In his article „The Overexposed City“ Paul Virilio (1985) quoted an excellent approach to the dematerialization of urban planning, achieved through the rise of technologies, which offer increasing

connectivity and allow people to interact from wherever they are in real time. He observed that the city-countryside and center-periphery hierarchies become indistinguishable, merging the different parts of the city into an extensive urban mass. He stated that, “Where the polis once inaugurated a political theater, with the agora and the forum, today there remains nothing but a cathode - ray screen, with its shadows and specters of a community in the process of disappearing. This “cinematism” conveys the last appearance of urbanism, the last image of an urbanism without urbanity, where tact and contact yield to televisual impact...” (Virilio 1985, 546 - 547)

The expansion of urban space beyond the recognizable boundaries of cities is tantamount to reducing the importance of densely populated urban centers, „metropolises“, and the worldwide spread of new forms of urban agglomeration. The new urban form that „transcends and encompasses“ a historic metropolis was defined by the architect Rem Koolhaas with the term „generic city“. Koolhaas, in particular, claimed that “if there is to be a new urbanism it will not be based on the twin fantasies of order and omnipotence, it will be the staging of uncertainty, it will no longer be concerned with the arrangement of more or less permanent objects but with the irrigation of territories with potential [...] it will no longer be about meticulous definition, the imposition of limits, but about expanding notions, denying boundaries, not about separating and identifying entities, but about discovering unnamable hybrids”. (Koolhaas & Mau 1995, 1255)

The new model of a fluid space, a „smooth“ ever-expanding flow surface based on network infrastructure, becomes key to understanding the new urban condition. The nodes of the networks organize emblematic areas of services, housing and communication networks within the existing cities. (Ascher 1995, 34) The spaces, at all scales, are characterized by the articulation of a local and a network component. Felix Stadler refers to this articulation as „structural schizophrenia“, where collective social groups, living in a particular place,

experience the supra-local hegemony of the flow space. (Stadler 2006, 141 - 146) The architectural object can no longer be treated as an independent entity - an approach that prevailed in the pre- World War II construction of Athens . It is now part of a larger unit and holistic design, which takes the form of a „field of activity“, a network. This is the definition of the new „urban landscape“, which offers the overall, complex meaning and assigns the individual meanings to its parts. The landscape architect James Corner wrote, „The emphasis shifts from object appearances to processes of formulation, dynamics of occupancy, and the poetics of becoming“. (Corner 1999, 159)

According to Manuel Castells, the cities in the space of flows are made of complex organizational infrastructures and are characterized by homogenization and the absence of contradictions. (Castells 2002, 344 - 347) These new urban forms suggest a fantastic situation that is very similar to the idea of „smooth space“ described by Deleuze and Guattari. (Stickells 2008, 255) „Smooth space is filled by events or haecceities, far more than by formed and perceived things. It is a space of affects, more than one of properties“. (Deleuze & Guattari 1987, 478 - 479) It is a dematerialized space that offers absolute proximity. Form and materiality are not a purpose in themselves, as they are weakened. The architectural object emerges as an indirect active node.

The role of the architect is the virtual programming and his main tools are the computer and the Internet. The design purpose is the creation and invention of the interface, as a mediator, so that the architecture can meet the requirements of real time and each user (peer - to - peer). Space is marginalized by time. The importance of ‚local‘ is eliminated, while the large scale of networks dominates. Sociologist Saskia Sassen points out that the local is no longer just a hierarchy of scales below the regional, below the national, below the international. It is a fact that it can be reshaped on a scale that can belong to the international. (Sassen 2000, 142)

The design of the city of flows is addressed to network users according to

a procedural rather than representational logic. This design is based on the greatest degree of freedom of the object and the maximum possible adaptability. The Canadian philosopher Brian Massumi states that it is necessary to postpone the image, to suspend the recognition or decoding of a final and fully predetermined content by building dynamic hesitations. (Massumi 2004, 322 – 331)

The potential and the unpredictable are key design principles of digital urbanity. The treating of architecture as a fluid and perpetually extending interactive environment, requires adaptive features. (Marti & Lund 2005, 40) Architecture through the interconnection and integration of digital technologies becomes „cybrid“. This term was used by the architect Peter Anders in order to describe the condition of simultaneous performance of functions in physical and virtual space. (Papalexopoulos 2002) The network interface compiles and carves a new geography and urban planning of desire, a digital geography which depends on time and not on space. In the introduction to the book of Paul Virilio entitled „A landscape of events“,

architect Bernard Tschumi says that „Conveyed by media culture, events are less here than now.“ (Tschumi 2000, 9) Today, in the midst of a pandemic Covid19, the city is increasingly moving from the space of places to the space of flows. Could a new approach to the city, in this case Athens of 2034, be based on the flexibility and speed offered by the networks, creating the bases of a changeable, constantly expanding flow space? The city of networks is not determined by the spatial distinctions in neighborhoods, walls and gates, public squares and ritual processions that take place in them. The boundaries of the historic city are erased. Paul Virilio characteristically stated that „The old agglomeration disappears in the intense acceleration of telecommunications, in order to give rise to a new type of concentration: the concentration of domiciliation without domiciles, in which property boundaries, walls and fences no longer signify the permanent physical obstacle“. (Virilio 1997, 363) The terms „city of flows“ or „digital city“, seem to outline a new – unprecedented urbanity, but without the complete abolition and deletion of the pre-existing

city. New technologies do not cancel the function of the existing urban tissue but redefine it. As a consequence of the dominance of networks, there arises the demand for a „new urban planning“ and „new architecture“, in which the design will not study forms, but forces. So, we seem to be facing a new urban landscape, which should be approached by contemporary architects and urban planners as a network, who, ultimately should find answers to the question:

How do you build with strength and flow?

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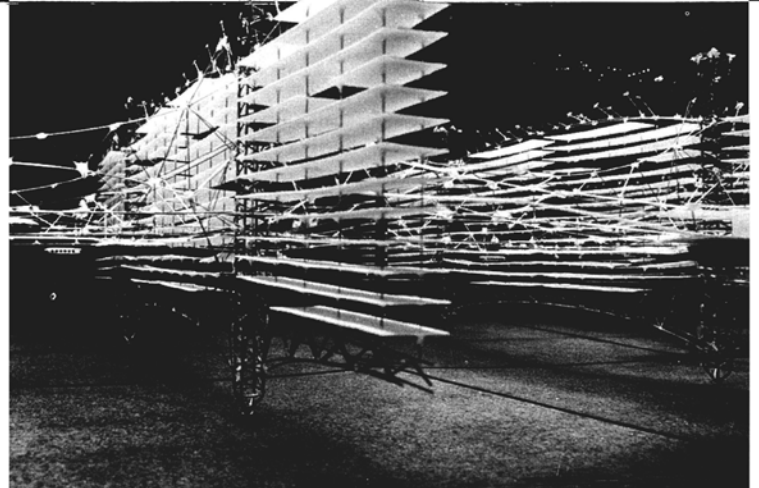
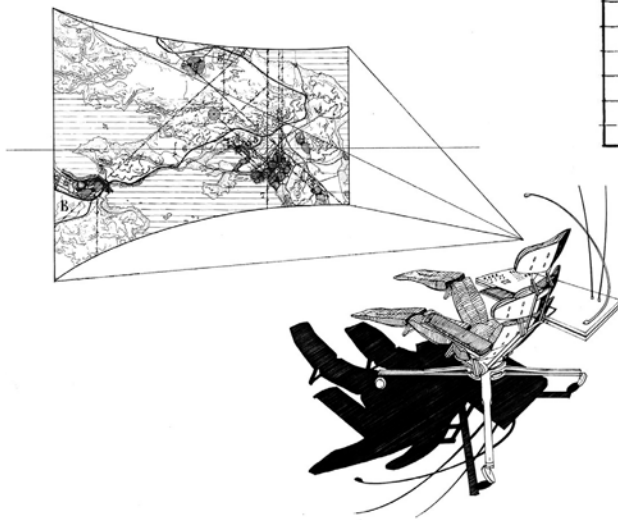
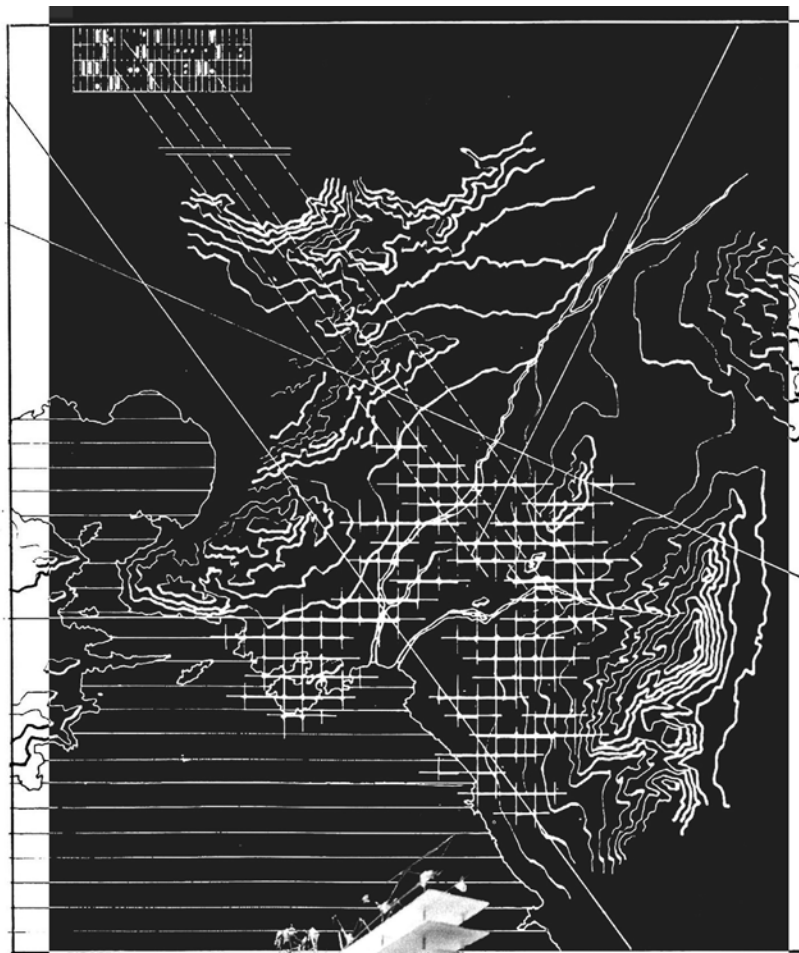
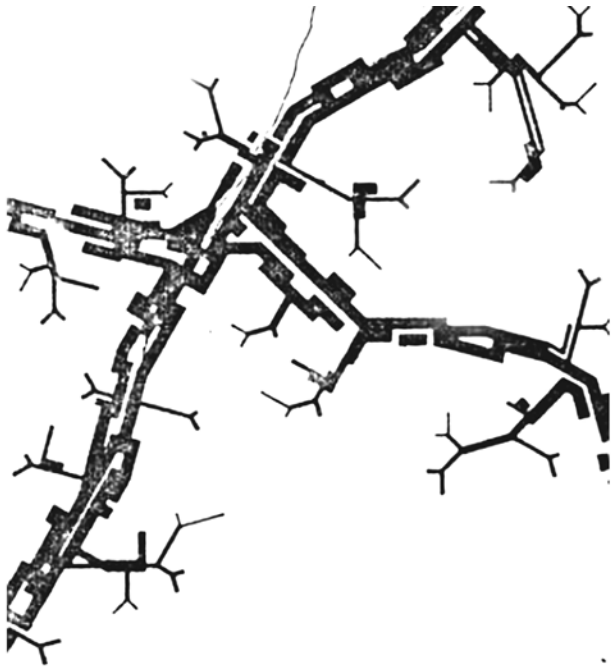
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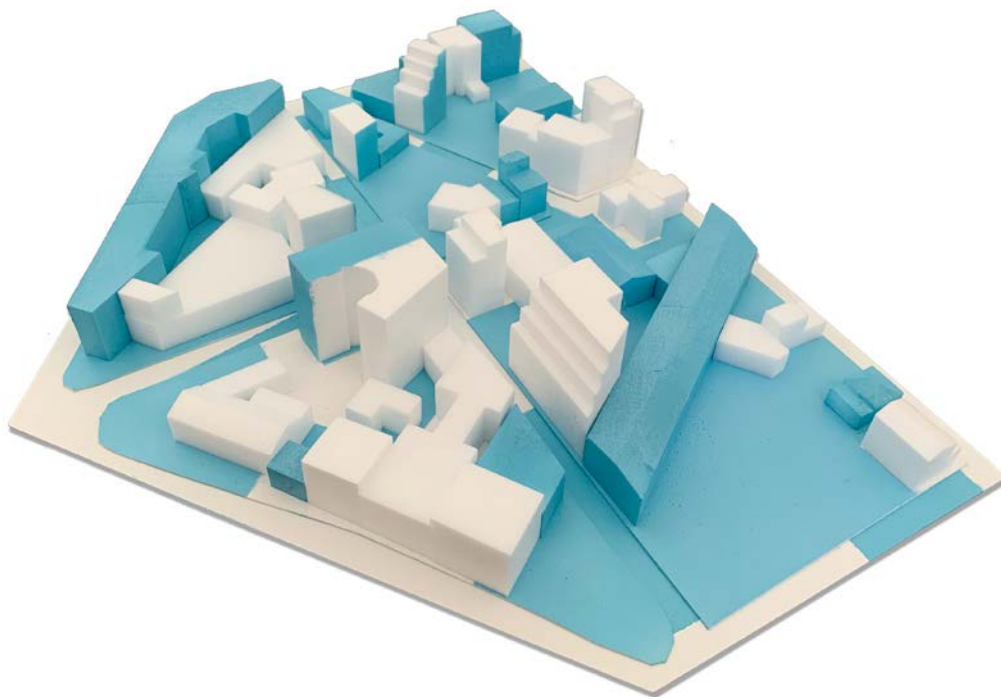
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Collage: Kandylis' proposal & the „Electronic Urbanism“ by Zenetos

the hidden area

ACTIVATING POTENTIALS



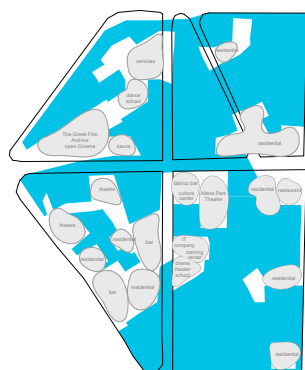
Riemer T., Sel P., Attar M. - Model of potential areas, Scale 1:1000

The area of Kerameikos and Metaxourgeio is adjacent to the historical center, however, it didn't participate in the rapid growth of Athens from the 70s to the 90s like the neighboring districts. Although it lies on the edge of the historical triangle, the area had a light-industrial character until the 1980s, when the industry was removed from here. In addition, many empty listed buildings and unused plots are to be found in the wider area., which is surrounded by wide avenues, making the access more difficult. As such, the area can be read as an island on the map.

These aspects result to reading the empty and unused areas as a new network of potentials in the city, which could activate new places in the urban realm. New actors could reside in the area and create new synergies between existing and future user groups.



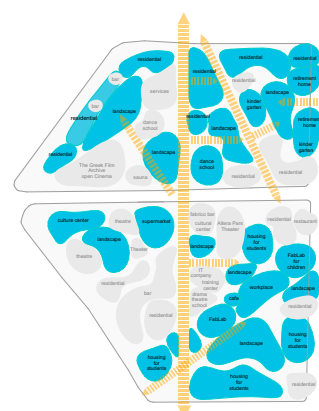
Diagram of Potential Area - 1:7000



existing functions



possible functions for
potential areas



combining all functions together

entos & ekto stoas

(in and out of a passage)

There is a plethora of urban spatial elements which contribute to porosity. Such spatial structures lead to the development of various places which could be characterized as inner-urban landscapes, since they are places where the public interlocks with the private and the official representation meets every-day life. Goal of this paper is to present one characteristic spatial representatives of this dipole, namely the network of the Athenian stoa.

text & images by Spyridon-Nektarios Koulouris

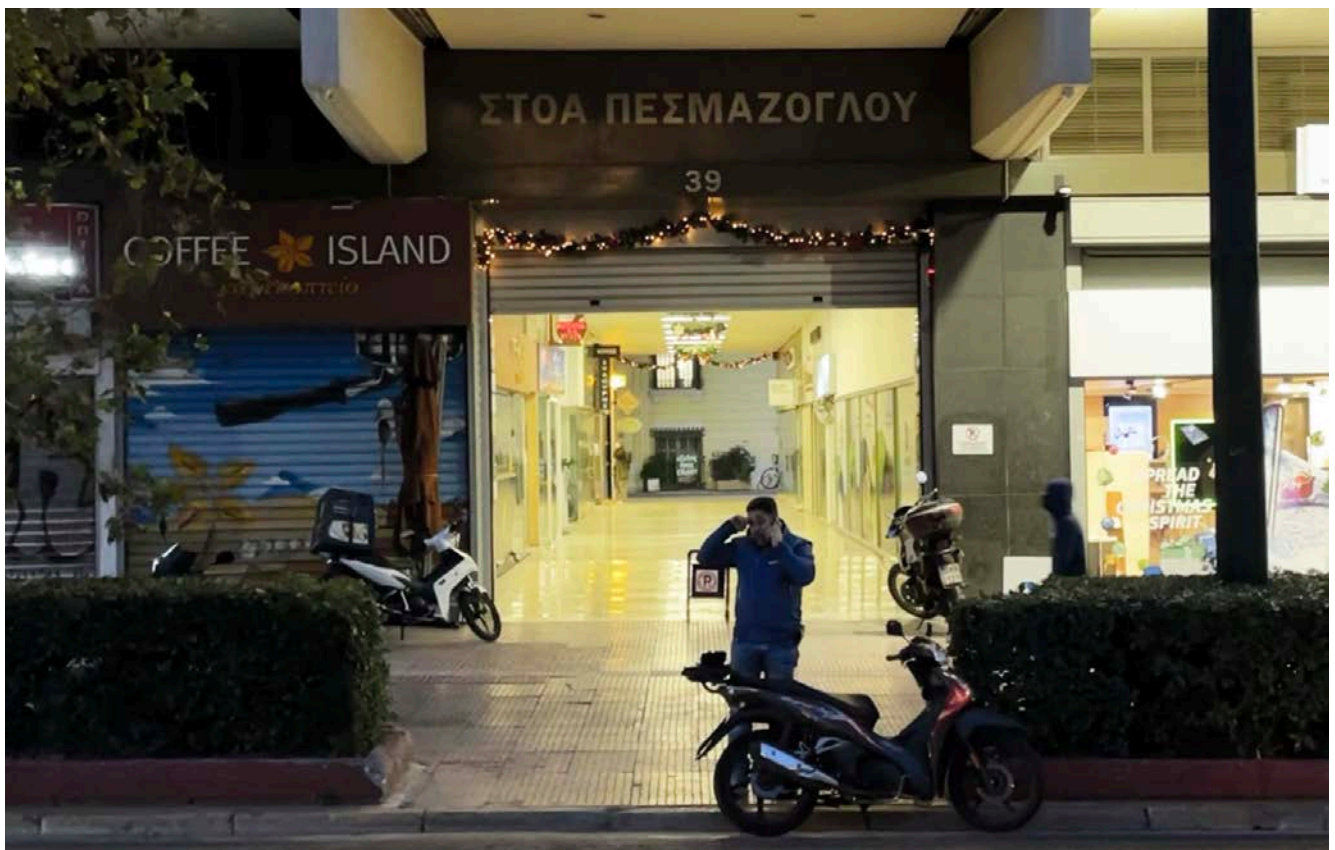
As porous as this stone is the architecture. Building and action interpenetrate in the courtyards, arcades, and stairways. In everything they preserve the scope to become a theater of new, unforeseen constellations. The stamp of the definitive is avoided.” (Benjamin and Lacis 1925, 165–66)

Since the concept of the inner-urban landscape questions the public–private dichotomy and emphasizes on relations of different realms rather than their strict division, then urban spatial porosity is one of the inner-urban landscapes’ key conditions.

According to Stavros Stavrides (2018, 32), “urban porosity can redefine the city

as a network of thresholds to be crossed, thresholds that potentially mediate between differing urban cultures, which become aware of each other through mutual acts of recognition and collaboration.”

Those thresholds are the less defined spaces “in between”, where relation can take place instead of exclusion or



The entrance of a stoa from the street

division. Instead of demarcating, they are connecting. “Hence, thresholds are spaces of passage—we are still here while being already there; we participate in two different spheres, but their relationship and presence shifts with each step we take.” (Wolfrum 2018, 62, added italics)

There is a plethora of urban spatial elements which contribute to porosity. Benjamin and Lacis refer to courtyards, arcades and stairways. Such spatial structures lead to the development of various places which could be characterized as inner-urban landscapes, since they are places where the public interlocks with the private and, the official representation meets everyday life. The goal of this article is to present one characteristic spatial representative of this dipole, namely the network of the Athenian stoa. A threshold between the private, mostly commercial space, and the public space of the street. A ‘pore’, which allows the inner world of Athens’ urban blocks to breathe, giving them (metaphorically and literally) access to urban life.

Stoa as an urban element in modern Athens

“Stoa (...) in Greek architecture, [is] a freestanding colonnade or covered walkway; also, a long open building, its roof supported by one or more rows of columns parallel to the rear wall. Stoa surrounded marketplaces and sanctuaries and formed places of business and public promenade.” (The Editors of Encyclopaedia Britannica 2013) Well known examples are the stoa of Attalos in Athens, as well as the Agora arcade of Priene.

In modern Athens, the term stoa refers to two different spatial structures, descendants of their historical ancestors. The first and most obvious structure is the ground floor colonnade of many polykatoikies in central Athens. According to R. Woditch (2009, 62), such structures can act as a frequent extension of the pavement and the commercial use of the ground floor and define the threshold between the polykatokia and urban space by positioning columns, called pilotis, along the demarcation.

The colonnades are a direct consequence of the 1955 general building law (ΓΟΚ 1955), which imposed arcades all along street fronts in the central region of Athens. The effect of this urban space has not been left without criticism. According to C. Decavalla (2015, 50), “architecturally the only item that was

representative passage spaces, designed by well-known architects, the first one being the Koniari-Mela passage on 54 Ermou street.

However, during the post-war reconstruction period, this typology of the Athenian stoa took a new turn, which made it clearly distinguishable from its



Entrance of a building inside a stoa

controlled was the respect for minimum width and height. But the regulations controlling the minimum height and width did not take into consideration any notion of correct proportions. As a result, the arcades that were imposed, far from improving the urban architecture of Athens, very often proved to be one more calamity.” Still, regardless of their architectural conception, such arcades are undoubtedly places, where the public realm intersects with the private authority. They are structures which question the division of open and enclosed space, thus contributing to a porous perception of urban space and the creation of inner-urban landscapes.

The Commercial Passage

The second descendant of the ancient stoa could be described as a kind of commercial passage, or “walkthrough”, in the Athenian dense block structure. Though the term of the stoa already existed in the ancient Greek architecture, it was reintroduced in Athens during the end of the 19th century, inspired by European counterparts, such as the high-end commercial passages. This led to the initial creation of some highly

northern European siblings. As many other urban developments in modern Greece, it seems to have been altered by private interests and commerce, as well as other facets of Greek urban life. “The structure and the laws of urban development were fixed so as to facilitate the socio-economic development of a city in which small businesses, usually of a family nature, primarily flourish and prosper. These are the businesses which build the city simply by juxtaposing small units (...) as if they were pawns on the huge board of urban development.” (Rebois 2018 [2001], 91, 93) The plethora of such activities seeking their place on the ground floor made retail space scarce and valuable, and shaped therefore a new character of the stoa, which was practically an “extension” of the retail and commercial street-level zone.

Athens was not (only) in need of large, representative shopping spaces. Unlike the northern countries’ ground-bound commercial activities, where “the scale of programs is bigger and more concentrated” (Christiaanse 2018, 75), the central areas of Athens house(d) a variety of smaller commercial activities,

. According to Lila Leontidou, they are necessary for the city's urban life and public realm: "Retail and artisan establishments, kiosks and workshops of the informal economy are scattered in small local centres (...)" (Leontidou 1990, 13). Though this fact might be interpreted as a haphazard or reminiscent of the workshop structure of the preindustrial city, he suggests that it is "actually very modern indeed, and reproduced in the course of capitalist development" (Leontidou 1990, 13), where the spatial urban form of the city is in tune with the real estate market's needs. In that sense, creating a stoa has been a tool used in order to multiply the value of a building, since street-level shops were sought after by a variety of users. Once again, the contemporary Greek city can be seen as an attempt to achieve "the best possible balance between money, geometry and law (probably in that order)". (De Martino 2018, 96)

Accordingly, as it can be observed in the following example (floor plan), the ground floor level does not only provide normal, medium-sized shops on the street front, but it also extends in the form of a stoa deeper into the block's interior. There, one can find much smaller commercial spaces (4-59m², usually with a semi-floor used as storage space), which can be used as workshops, offices or small shops, and are rentable at a much more adequate price than their street-side siblings. They may not have the best "address" and visibility, still they are located in a central polykatoikia facing a commercial square.

Stoa as a condition for Porosity

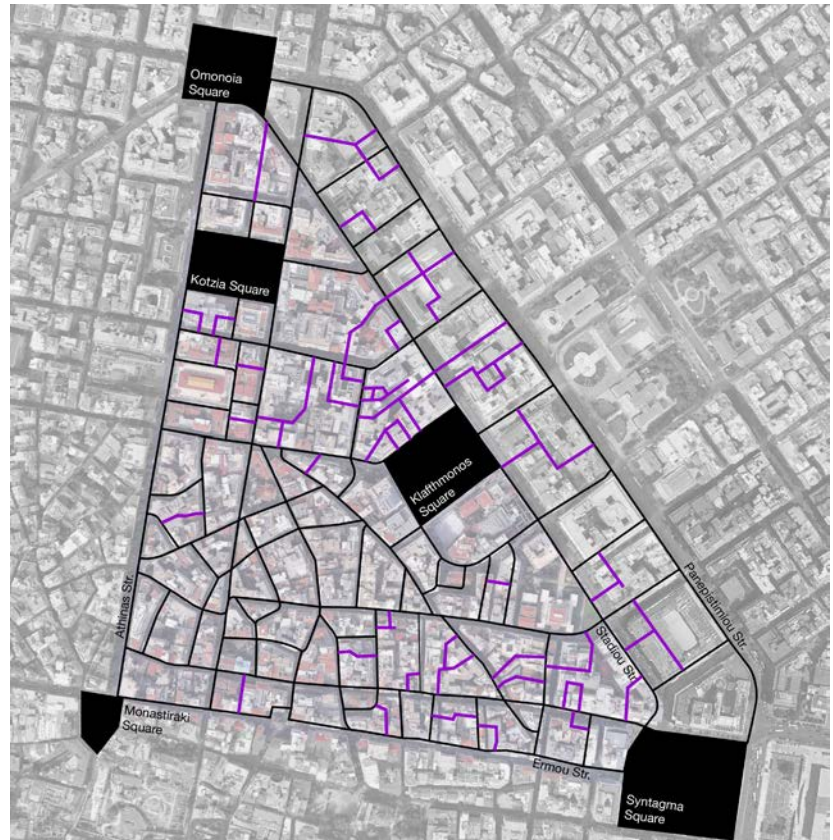
Furthermore, this very stoa is extended in front of the ground floor commercial space in the form of an arcade defined by rectangular columns, which connects all the buildings of the block on ground floor level. Thus, different scales and structures of space-enclosing elements define different zones of an inner-urban landscape. **The street, the colonnade and the stoa are not really demarcated spaces, and yet as thresholds they convey different spatial perceptions.** They create a fluid/flowing urban

landscape and are able to divide sectors and scales for transportation, commercial activities and places to stay/sit.

Addressing the activities taking place in public outdoor enclosed spaces (such as arcades), Christopher Alexander, Sara Ishikawa and Murrey Silverstein suggest in "Pattern Language", that "because of the diverse and casual nature of these activities, they require a space which has

(Aesopos 2018, 199, 201)

However, the stoa does not affect urban space solely in a building- or block scale. Examining the context of the so-called commercial triangle in Athens (defined by Syntagma square, Omonoia square and Monastiraki square) one notices that the stoas create a secondary network of pedestrian paths through the block structure. (map)



Stoas as a secondary urban network (Adopted from Pappa 2015, drawing by the author)

a subtle balance of being defined and yet not too defined (...)" (Alexander 1977, 349) The porous Athenian ground floor zone fulfills this condition.

"(...) ground level stoas and pilotis (...) operate as physical tools for the realization of a fragmented urban facade, a soft border between public and private. The sense of spatial flow between interior and exterior, private and public, goes hand-in-hand with programmatic flow: private life spills into the street and its sidewalks, partially occupying them, appropriating them, transforming them, destroying them, becoming public life; public life expands into the buildings, exploring them, peeking into their interiors, revealing private life."

The function of the stoa as an urban element is not only limited to providing a threshold between commercial and public space. It also functions as an alternative way of movement, preferred by Athenians not only because it acts as a shortcut, but also because it often offers a much more pleasant environment to walk in (less noise, no cars, shade, interesting shops to look at)

The form of each stoa and its pattern of movement is not always strictly geometric. One can find stoas which are straight or built at right angle, or others whose shape is more complex. This is a logical consequence of the property fragmentation in Athens. Seldom would one whole block belong to the same

owner. One can understand that it is far from easy to plan a stoa which passes through several properties, which are built (and re- built) during different times. However, the most important factor for the form of each stoa seems to be the geometry of the urban grid. Each entrance and exit are always placed perpendicular to the street, thus resulting in various angles inside the stoa, when

the experience of the in- between space between the city and the building. Inside the stoa, the rigid urban block becomes transparent through full- size glass fronts and generous entrance doors. “The stoa works with the design principle that people walk to and from city functions everywhere - in particular, where the functions within a building can profit from opportunities to come

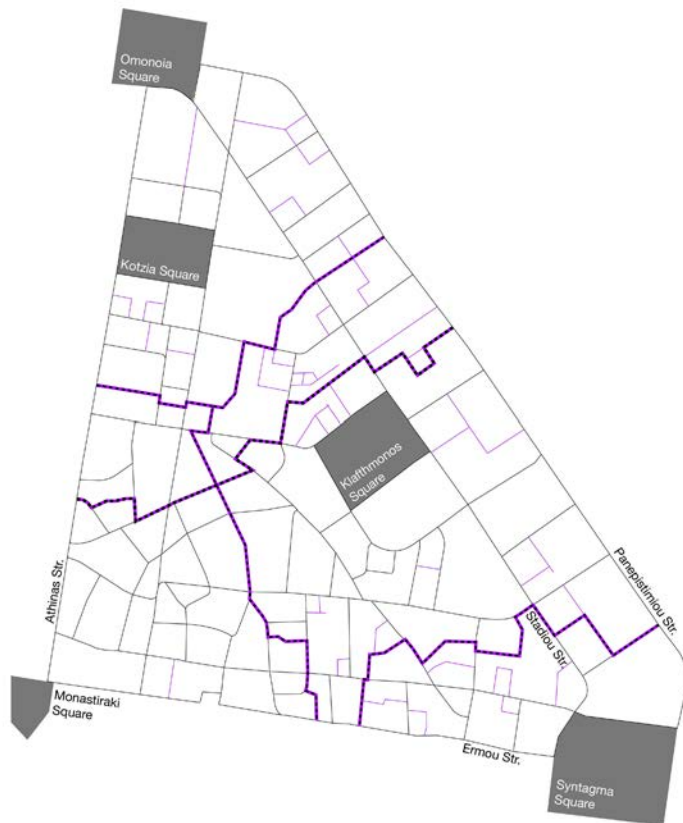
with a new wave of (mostly touristic) gentrification, these developments lead to a change of usage for the stoa. Artisans and small workshops become insignificant to urban life and are thus rapidly disappearing. Their spaces are either left empty or occupied by new users. Depending on the location of each stoa, this leads either to its conversion to an urban space dedicated to shopping, or to its abandonment.

This ongoing transformation has been a source of inspiration for young architects. During the studio “Labour, City, Architecture”, held in the Berlage Institute in 2012, students developed a series of proposals based on Athenian spatial and morphological typologies such as the stoa or the polykatoikia.

Among other, they proposed that “in strategic points, all the non-load-bearing elements of the ground floor of the polykatoikias could be removed, revealing a continuous Platform (...), an irregular field of columns and cores that could be repaved with a consistent material becoming an urban interior. In this way, the fragmentation of the current stoas would give way to a block-wide stoa that fosters social activities and reveals the generic character of the polykatoikia system.” (Pier-Vittorio Aureli, Maria Shéhérazade Giudici, Platon Issaïas 2012, 317)

Other proposals included adding an additional layer of stoa in front of the current facades in order to re-configure the vehicular and pedestrian network. “The impact of this project in the existing blocks, apart from unifying them in a series of framed zones, is also readable in the forms of occupation of the spaces in contact with this new collective structure.” (Issaïas 2014, 289)

However, one could doubt if Athens is in the need of new spatial structures. I would rather say, the risks and chances lie in the correct utilization of the already existing material rather than in its (often rather violent) spatial transformation. Accordingly, the transformation of the stoa as an inner- urban landscape should neither happen in an exclusively architectural way, nor through touristic gentrification, but through a new programmatic conception, based on the



Possible routes through the urban tissue (Streets & stoas)

the block structure is not rectangular. The usual placement of the stoa is roughly in the middle of the block. When the block has a rectangular shape, it usually connects the sides that are the furthest apart, functioning as a shortcut for getting to the other side as well. Obvious examples of this typology are most stoas connecting the Panepistimiou and Stadiou central arteries.

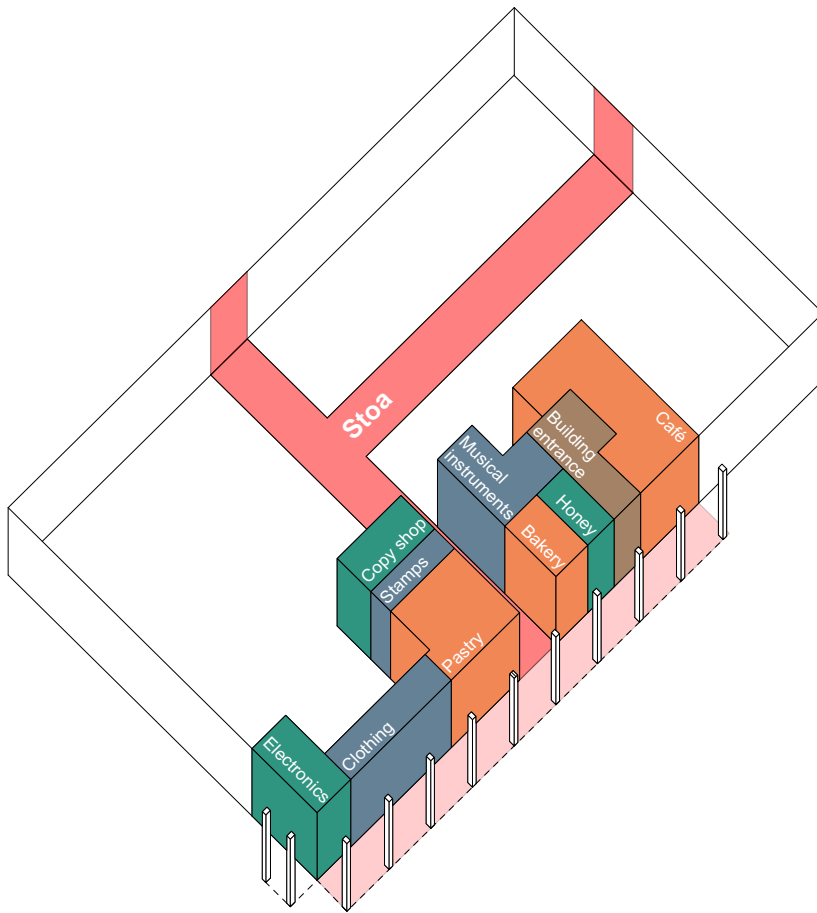
Stoas make the rather large (for Athens) blocks between these two streets “transparent” to the passer by, and provide him with a diversified serial vision, if one decides to walk through them.

Apart from being protected from sun and rain, the visitor is confronted with

outdoors. Good connections between indoors and outdoors combined with resting places of bars and restaurants in front of the buildings are a matter of course.” (Woditch 2009, 283 – 284) This expansion of every- day, “indoor” uses to a spatially well- defined outdoor space is one key condition for inner-urban landscapes and a very valuable utilization of spaces in between the private and the public realm.

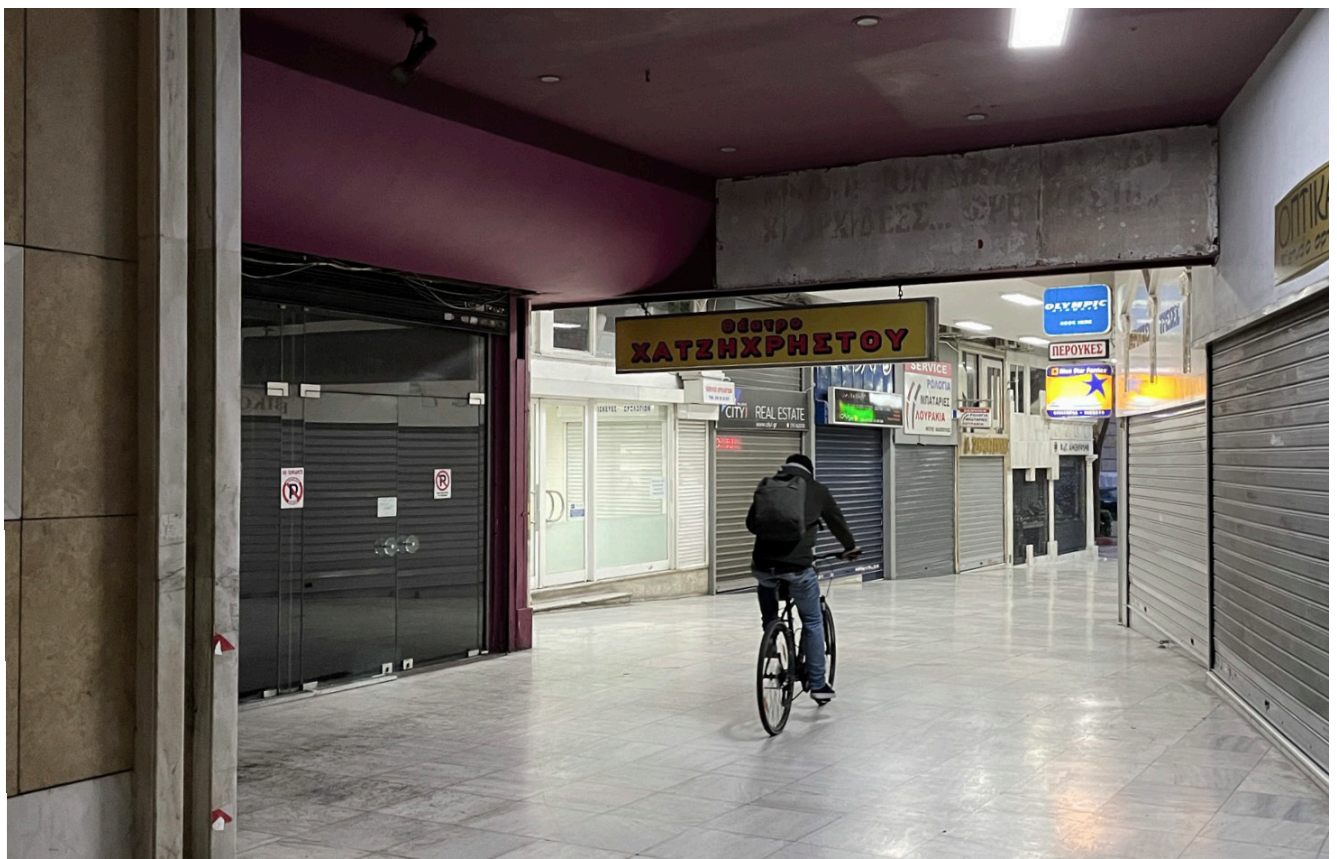
New Interpretations, Potential, Threats

Nowadays, retail activities spread through the whole Athenian basin, making the central areas lose their commercial exclusivity. Combined



The street, the colonnade and the stoa are not really demarcated spaces, and yet as thresholds they convey different spatial perceptions. They create a fluid/flowing urban landscape and are able to divide sectors and scales for transportation, commercial activities and places to stay/sit.

The stoa as a threshold and commercial cluster



Stoa as a shortcut



ώρα για
COOPER

Ανθη
φύτα

ΕΛΦΕΒΕ
237374



ΔΕΛΤΑ
Η Δέλτα της γειτονιάς

TAR
Ο φρεσκοκομμένος καφές σας

ΠΡΟ-ΠΟ
ΛΟΤΟ
COMPUTER

ΚΑΦΕΝΕΙΟ
το Στέκι

ΦΩΤΟ
ΗΛΕΚΤΡΟΝΙΚΑ

ΓΑΛΑΚΤΟΜΑ
ΑΥΤΟΜΑΤΟ

ΦΑΡΜΑΚΕΙΟ

Κομμάκια
Βισκό
ΜΑΝΙΚΙΟΥΡ ΠΕΝΤΙΚΙΟΥΡ

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Ανθρακ

ΓΡΑΦΕΙΟ



management of existing built context and users.

While observing the older commercial functions fade away, one could consider replacing them with new clusters which could light a spark in urban life: There is a new generation of artisans scattered around Monastiraki, there are new commercial functions in the city center, often bridging the gap between tourism and local users. There are numerous art galleries as well as tech startups who would be more than happy to be in the city center and at the same time have neighbors with whom they could communicate on a professional and social level.

Such users could benefit from the spatial clustering effect (putting similar uses together) in a stoa, which in turn could be dedicated to a specific “topic” and thus become a structure with its own identity (be it atmosphere, usage, target group). Spatial proximity to similar activities could only lead to positive externalities for every user of the stoa, and at the same time, it could possibly lead to a collective management of its spatial configuration.

I believe that this is the only way to unleash the stoa’s urban potential: Facing it as an entity, as a small “world”

inside the city, which needs its own micro- management. After all, this is an assumption based on the history of this very spatial element. Stoas dedicated to specific activities, such as the “book stoa” can only prove this point.

However, such handling requires a careful equilibrium between supporting private interests and maintaining a public character. For Athens and its inhabitants, the stoa has been much more than a spatial element of urban porosity. Through its characteristics as a threshold between the public and the private, it has been a place of “unconscious” inclusion. In other words, in a stoa, everybody could have a right to the city. It brought together the simple passer- by, the merchant renting a commercial space, as well as to the real estate- owner, all in one unique inner- urban landscape. The stoa as a threshold did not only connect different kinds of spaces, but also different types of urban culture. Instead of demarcating them, ^ led to their mutual collaboration and recognition.

The ongoing gentrification tends to provide each stoa with a strong identity and target group, - high or low end, exclusive or touristic - thus reducing its public character and isolating it from urban life. The proposed idea of

clustering similar functions by giving the stoa a specific identity and management could possibly lead to similar negative effects, which would contribute to an altering of the stoa’s natural public character.

One should though not forget, that gentrification and vacancies are only two of the numerous challenges for the future of every Athenian urban structure. Financial instability, crime, lack of proper management, as well as the speculation in the real estate market can equally cause a headache for every ambitious planner who is seeking to revive the spirit of the Athenian stoa.

Aesopos, Yannis (2018): *Identity Mutation*. In: Yannis Aesopos, Yorgos Simeoforidis (eds.): *The Contemporary (Greek) City*. Metapolis 2001. 2nd Edition. Athens: Domes, 196-201.

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Wolfrum, Sophie (2018): *Still Here while Being There—About Boundaries and Thresholds*. In: Sophie Wolfrum et al. (eds.): *Porous City From Metaphor to Urban Agenda*. Basel: Birkhäuser.



Urban landscape's appropriation



re-think the gap

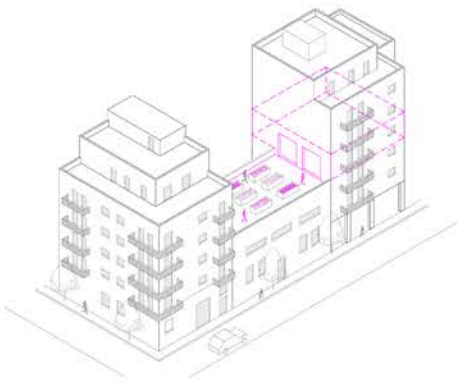
SOCIAL + SPATIAL



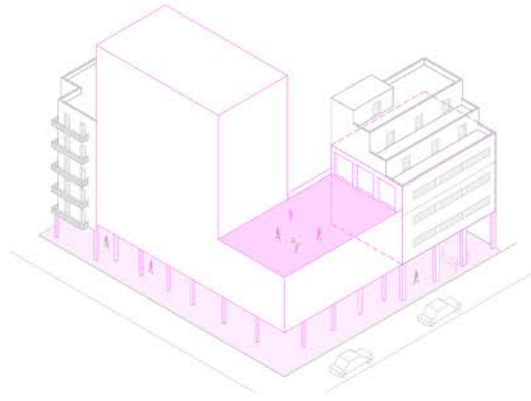
Tourists Space Analysis - 1:10000

The gap is a metaphorical concept with dual meanings of sociology and space. When two or more given fields do not touch or even exclude each other, the 'undefined' that is left between them is called gap. In our research on Metaxourgio and Kerameikos, we found that there are many physical or non-physical gaps due to historical evolution, building types and population composition.

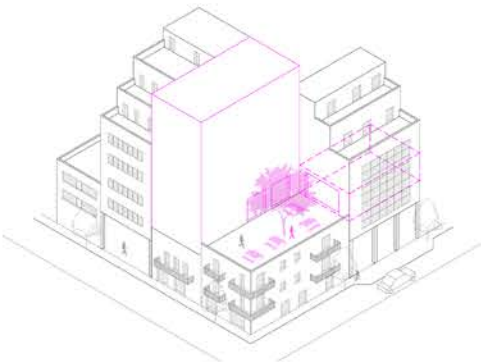
The social gaps are represented by few opportunities for different groups to communicate. This phenomenon leads to a fear among the residents and a lack of public awareness. We learned that Greeks and immigrants living in the same Polykatoikia may not have social interaction due to the vertical segregation and different timetables. Other social gaps exist in unemployment and economic decline and lack of political public participation.



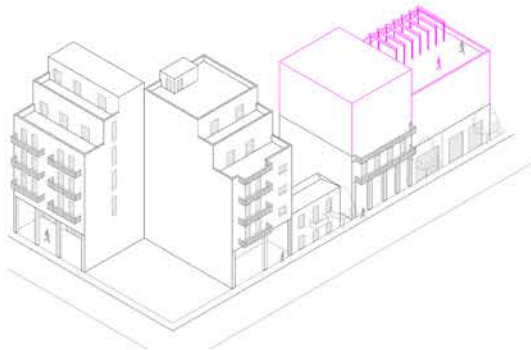
ROOFTOP USE



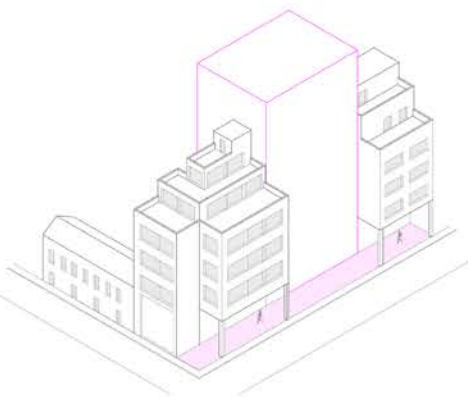
STRENGTH TO THE STOA



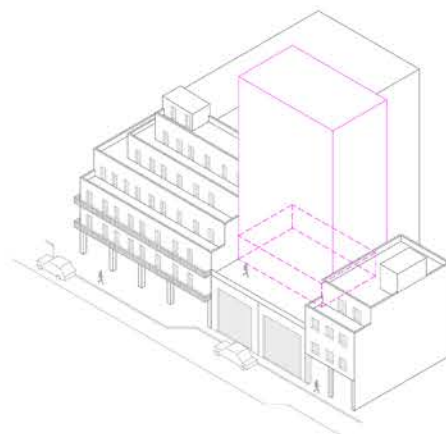
BUILDING AS CONNECTOR



ADDITIONS AS REGENERATOR



QUALITY TO THE STREET

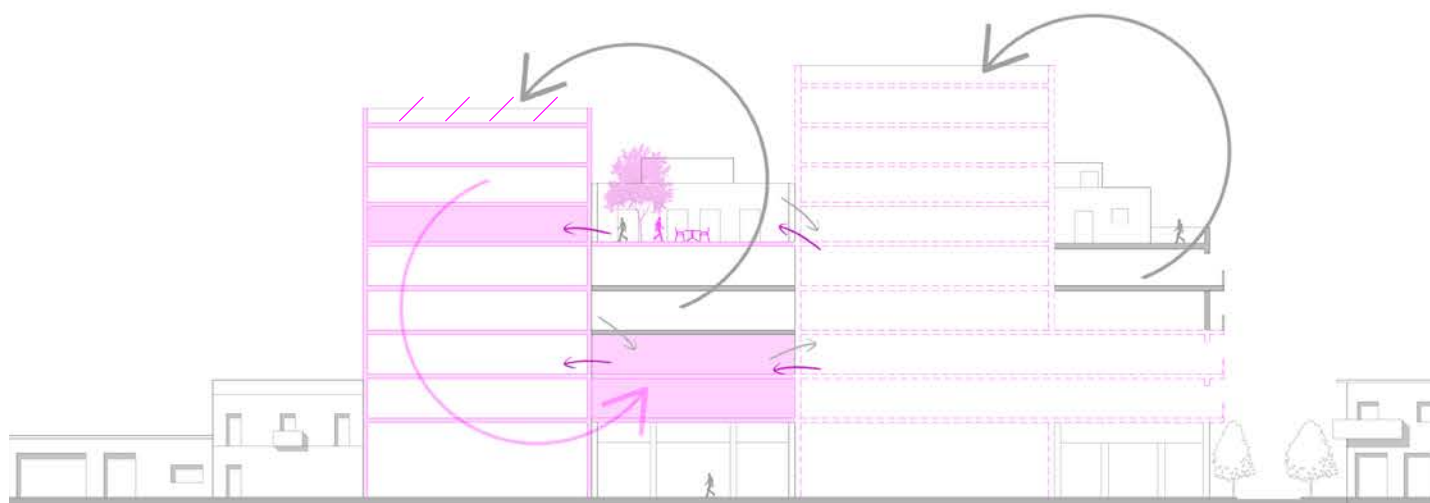


SET BACK

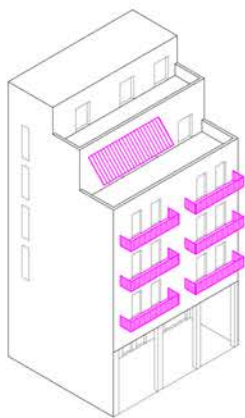
Catalogue of interventions

Spatial gaps exist in the roof top between two high-rise residential units, or in many empty plots and abandoned buildings. They have huge potential to be transformed into shared space where semi-public activities occur, regeneration also the image of the urban façade. Due to the structure of Polykatoikia, another gap exists between the public and private realm, which is shown by covered balconies everywhere. This phenomenon just illustrates the lack of transition space.

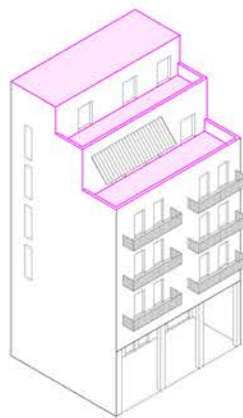
Thinking about the gaps of spatial and social significance from the urban scale, Metaxourgio and Keramikos could be considered as a gap in the city, while other closer districts like Votanikos (industrial), Gazi (entertainment) and the main historical site (Acropolis) have a clear definition and role in Athens. We can see that this area has relevant features at the border with the others mentioned above, but it shows an undefined status in general. Therefore, its identity is lost due to migration of people and old industry.



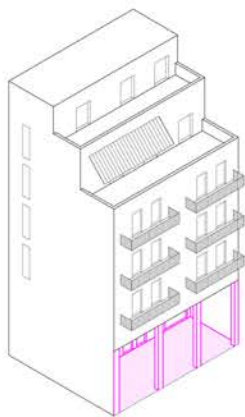
Street section - 1:1000



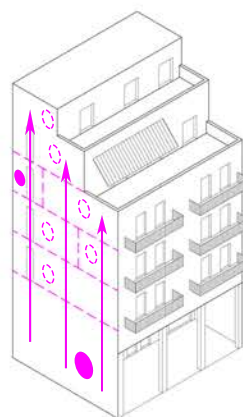
BALCONIES



SETBACKS - FLAT ROOF

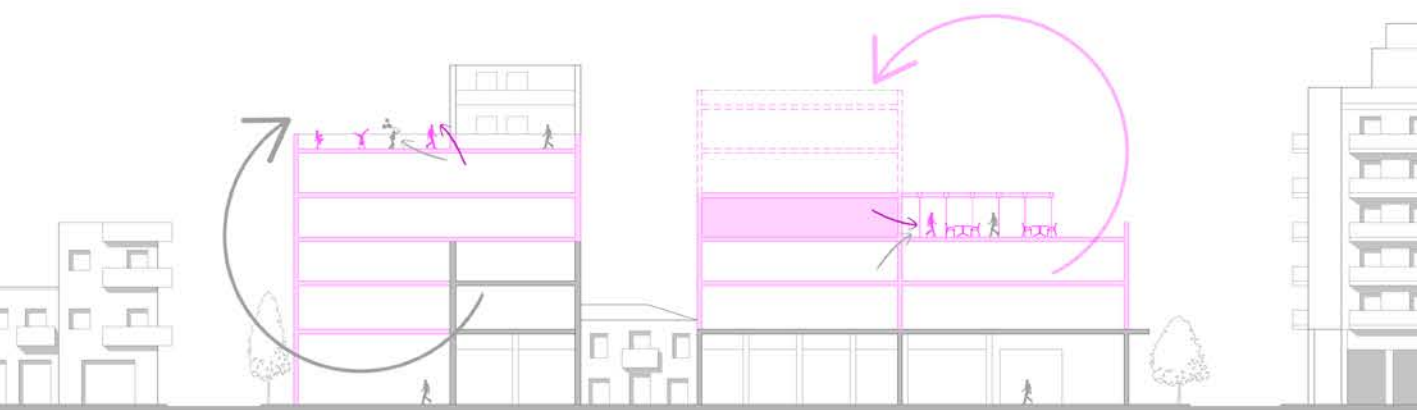


STOA



SOCIOECONOMIC HIERARCHY

Layers of intervention



Thinking of heterogeneous space

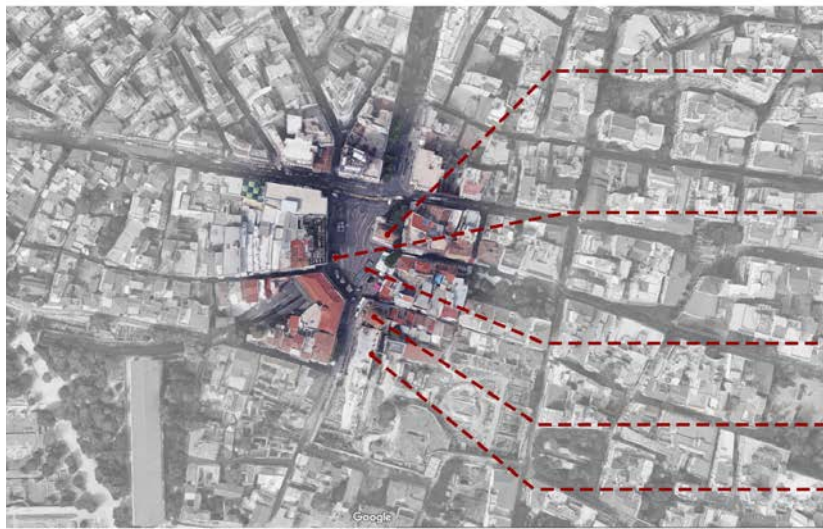
"The present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed."

— Michel Foucault (1984)

text & images by Yuzhe Zhu



Heterogeneous space of Monastiraki



The characteristic analysis of monastiraki

In the development and construction of a city, growth and change lead to many eventualities and unpredictability, making idealized ideas unsustainable and ineffective. However, some urban projects are geared towards establishing homogeneous worlds and images of an ideal social and spatial order. Accordingly, urban history features instances of simplifying visions, that, after being introduced and tested, are questioned, get under pressure and are ultimately abandoned. They tell us that losing the sight of social complexity can be misleading. Projects that cannot establish a connection with existing spatial realities and diverse social needs are not good starting points for urban development.

IUL, Heterogeneity and Monastiraki Square

IULs could be conceived as an urban resource, as multi-defined urban spaces that can carry the physical form, the social life and psychological perception of the city at different times without a clear attribute of their own; they enhance the capacity of urban spaces to respond to urban problems, provide positive energy and direction for the development of the city, and support transformative

processes and urban change. From the perspective of urban morphology, IULs could be strongly associated with the concept of heterogeneity. This concept could be discussed upon the example of Athens' Monastiraki square.

Characteristics of heterogeneous spaces

Heterogeneity is about diversity, differences in the same place, non-uniformity. Monastiraki has many of the characteristics of a heterogeneous space, and at the same time it plays an extremely important role in the urban space of Athens. It seems that Monastiraki is able to address many potential problems of the Athenian urban area. Through its specific characteristics, it generates a series of positive impacts and contributes towards the development of the city. I suggest that plasticity, complementarity, and coordination are the space's most important characteristics when we discuss its heterogeneous qualities.

Plasticity

Spatial heterogeneity can be linked to the spatial uncertainty and complexity of socio-spatial variables. The changes in the availability of resources, cultural factors, and the composition of the population, all influence the character

state and form of heterogeneous spaces. The form and visual appearance of heterogeneous spaces reflect the needs of the surrounding environment. In an urban space, heterogeneous spaces have precise and specific functions and values that change with time and along the shifts in external influences.

The analysis of Monastiraki shows that it accommodates many different functions. It is used as a traditional flea market to support the economic development of the downtown area; as a space where citizens spend their leisure time, meet and communicate with each other; as a monumental historical site to let tourists and pilgrims feel the sacred atmosphere; or as a busy transit station to guide and organize the flow of a large number of people. It seems that through this heterogeneous mix of different uses there is a high level of affinity and inclusiveness in the space of Monastiraki, just like in the ocean. The ocean exists because of the affinity of the ocean itself and its surroundings. It is a spatial metaphor that, depicts the great potential hidden within it, without having a clearly defined shape or use. Monastiraki plays an active role in promoting civic interaction, cultural integration, and financial capital production, despite its comparably small

size. Small-scale urban spaces, like Monastiraki, support people's daily lives through providing a spatial setting for social activities, commerce and culture. They foster and reflect urban social life in a city.

Each piece of the city is related to human life in one way or the other, whether it is a solemn historical site or a noisy commercial bazaar. They all have their meaning and value of existence. Meeting the future development needs of the city while being able to promote the integration of different spaces and functions in the city is the true value of heterogeneous spatial plasticity.

Complementarity

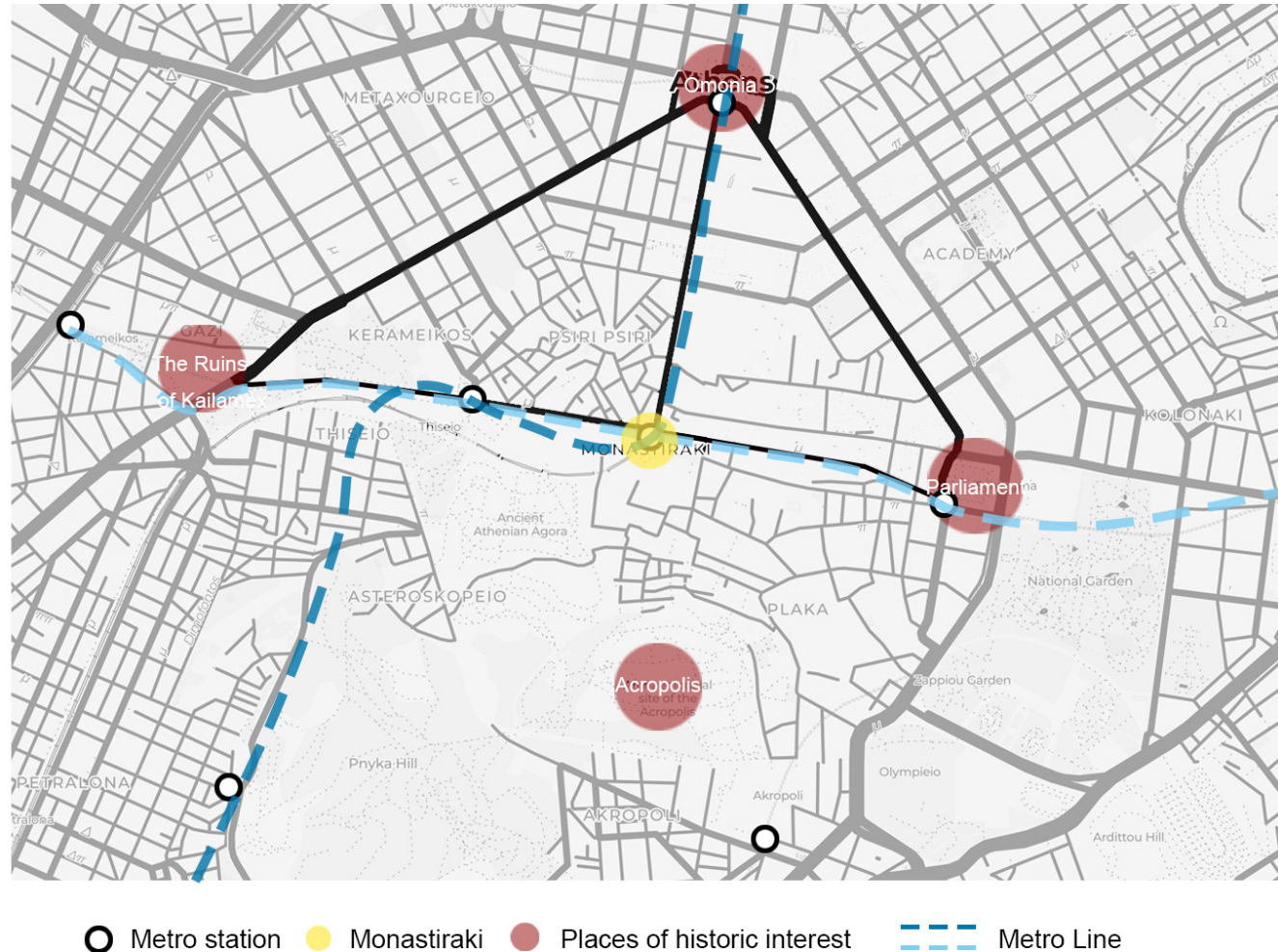
The concept of complementarity can be, perhaps, best understood when we look at the numerous signs of ‘urban

repair’ which we find in Monastiraki. The distinctive Athenian character of Monastiraki, as urban public space, is influenced by the complementary contrast of materials and colors, the complementary aesthetics of the heterogeneous urban landscape and the cultural connotations of the space. It seems that in this specific space rests a unique meaning, not only through marking a central location in the city, but also symbolically, as citizens associate the space with a sense of pride and belonging.

Monastiraki Square is connected to five streets of different widths. The design of the street space could be seen as another piece of ‘urban repair’, which makes Monastiraki not only a convergence point for multiple traffic corridors, but also a carrier for the daily activities

and social interactions of citizens. It is like a "urban interchange", providing a possibility of communication and interaction in a dignified urban center. Through the strong contrast of old and new materials and colors, it emphasizes a distinctive theme and allows everyone to participate in the stories behind it. The specific quality Monastiraki, seems to partly arise from its many deficiencies and imperfections that have accumulated over time and that make it an important place of historical memory.

Monastiraki as a multifunctional patch is able to combine the heterogeneous functions, textures, atmospheres and patterns of the current urban space, providing variety and variation to the public space of the city, guaranteeing the diversity of socialization within the urban area, thus serving different people



The spatial relationship of monastiraki



View of old monastiraki photo:Dimitra Stampoltzi

with different needs. I take up the aspect of complementarity further below, when I introduce the Foucauldian concept of “heterotopia” of the Acropolis as the complementary urban “other” of Monastiraki square.

Coherence

I suggest that the core element of urban social space construction should be centered on people. Many top-down urban plans from ancient times to the present have tended to ignore the human experience and have not integrated the human scale with the scale of urban architecture. And today's urban ideology is more about speed, function and economy.

People should not only exist in the data of city planning, but should also be included in the life of the city, embodied in the activities of different scales of neighborhoods. Different people stand in the urban areas of Athens with a mental and social map of themselves.

Not all spaces are private, nor are they entirely public. Some have a limited degree of accessibility. It is not always about inclusion or exclusion, “it is only an illusion” (Dehaene and Cauter, 2007: 21). Human comfort and well-being in the city are closely related to the coherence of urban structure and urban space with the human body, the senses and the corresponding spatial dimensions and scales. Basically, our spatial experience depends to a large extent on the nature of our surroundings. Whether we stay in or leave a space, our behavior is directly related to the nature of the environment we are in. The more natural and less intense this experience feels, the more we tend to stay in the space.

One of the strengths of heterogeneous spaces lies in their ability to mediate the effects of cold and dehumanizing spaces and to allow large scale buildings and walls to merge into small scale interactive spaces. Inner urban landscapes benefit from this integrative capacity.

Monastiraki is located in the center of the city of Athens along with many famous

monuments, but it is distinguished from the Parthenon or Omonoia Square. It is a space developed along different social and religious histories, or traditions. Monastiraki is a space, which – through its specific characteristics – is able to establish a strong connection with its surroundings, creating a relatively harmonious, yet urban atmosphere.

The Acropolis as the Heterotopic Other Monastiraki is strongly influenced by its closeness and visual connection to the acropolis. Compared to Monastiraki and the its surrounding urban network of everyday urban life, the Acropolis seems to be the “elsewhere”, a void in the urban fabric and in time. This observation takes us to Michel Foucault's concept of “heterotopia” (Foucault 1984)

Foucault's specific concept of heterotopia has to be distinguished from the broader and more widely used concept of heterogeneity. Foucault suggests that every culture has produced the “heterotopias” of unique spaces that run contrary to the dominant logic of space, because their being different and “other” is necessary to establish and maintain the normality of all other sites. According to Foucault, heterotopias are real in the real world. This distinguishes heterotopias from utopia. Foucault relates heterotopias to those who are in “crisis” or “deviated” from society. These places, or “counter-sites”, where social norms are suspended are either privileged, sacred or forbidden (Dehaene and Cauter, 2007: 18). In this sense, heterotopic spaces play a crucial role in the network of urban spaces. According to Foucault, “heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable. In general, the heterotopic site is not freely accessible like a public space.” (Foucault 1984)

The Acropolis could be understood as the “heterotopic” counter-site to heterogeneous Monastiraki square. In this sense, the Acropolis further contributes to and strengthens the heterogeneity of Monastiraki and the urban area of which it is a vital part.

For generations, the pursuit of the ideal city and ideal space has never ceased, and heterogeneous spaces act as a mirror reflecting the aspirations and utopian ideals of those urban participants who are not satisfied with the status quo, providing the necessary space for their experiments, which, if successful, will spread to a wider area and thus replace the original dominant model. Therefore, the continuous creation of heterogeneous spaces is an important tool for the sustainable development of society and cities, and an effective way to escape from the “utopian” dilemma.

For urban designers, a good urban design should be the creation of a heterogeneous space (but a heterogeneous space is not necessarily a good urban design), correcting some shortcomings of the existing dominant norms and creating new ones. To create such a space, it is necessary to fully grasp the changing social needs, analyze the existing dominant norms that do not fit with them, and conduct innovative experiments in the new space. At the same time, existing heterogeneous spaces can be parsed and studied in order to discover which reversed norms can work better.

The vitality and creativity of urban space is one of the important goals of urban renewal, and IUL, as an important potential resource in urban social space, should be pinpointed to address potential spatial problems while also being able to improve the morphology of the city. Our utilization of urban heterogeneous space is to make a proper guidance in the construction of the city, to promote the integration of urban space, and to realize the heritage of history and the continuity of the future in the real sense.

Dehaene, Michiel, Lieven De Cauter (Eds.) (2007): *Heterotopia and the city. Public space in a postcivil society*, Abingdon: Routledge

Johnson, Peter (2016): *Brief History of the Concept of Heterotopia* (revised) Heterotopian Studies <http://www.heterotopiastudies.com>

Foucault, Michel (1984 [1967]) *Of Other Spaces, Heterotopias*, in: *Architecture, Mouvement, Continuité*, vol. 5, 1984, pp.46–49, lecture ‘Des Espace Autres’ held by Foucault in March 1967, transl. by Jay Miskowiec

IMAGE IN PRINT-VERSION ONLY

History as the Epidermis of Tomorrows

The New Territoriality of Athens

Επιδερμίδα (Epidermis) noun [<anc. Greek ἐπιδερμῖς, (ἐπί, on top of + δέρμα, skin)]: The Epidermis is the outermost of the three layers that make up the skin, the inner layers being the dermis and hypodermis. The epidermis layer provides a barrier to infection from environmental pathogens.

The aim of this paper is to approach the potential of the city as if it could be reborn from its past through its own history. In this speculative perspective, the historiography of Athens is conceived as the “epidermis” of the city of tomorrow. Based on a case study, the attempt is made to conceptualize the urban history of Athens as a body that contains every possible tomorrow, with the ultimate vision of eliminating the “Lethe”¹ in any new age of the city. But which type of History are we referring to? And finally, which period of History do we choose chronologically?

text & images by Panos Niarchos



The director of the excavations Leslie Shear at the archeological site of the ancient market of Athens (1931). Market Excavation Archive, American School of Classical Studies.

The Cultural Spolia of History

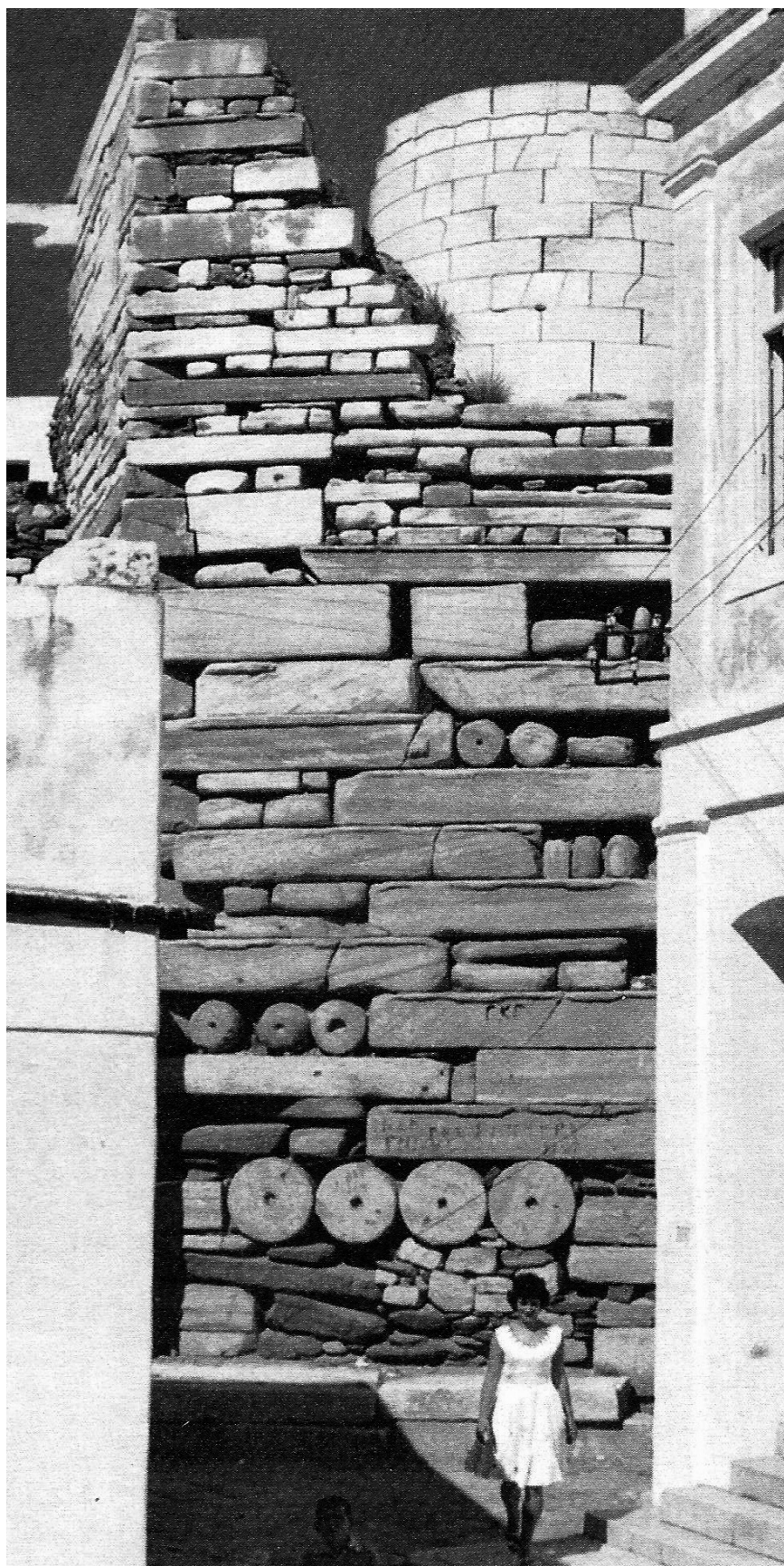
When Marcel Duchamp played chess, he said that he did not see the movements individually but the flow of movements. So, for my part, I do not see historical events in isolation, but I see them as a flow.

Historically, the Turkish occupation in Greece marks a deep rupture in the social and cultural cohesion of Athens as well as on the whole of Greek culture. From this point onwards, Greek culture is undergoing a transformation in which we may distinguish many changes in the cultural characteristics of both Athens and the rest of the country. The moment that the Ottoman Empire intervenes in the „body” of History on the sacred rock of the Acropolis is the moment when the Greek society is culturally grafted, shaping at the same time its new epidermis of the ancient city of Athens.

The cases where Spolia from the existing body of the city are used as reinforcing transplants for defensive purposes are well known. The cultural Spolia in the body of Athens appear during the Ottoman Empire for the first time, creating a field of conversation between old and new eras of the city. It is at this time that we see the projection of the city towards a future time. The moment that the projection of the future can be inhabited within the city begins with the full integration of the cultural into the rest of the city body, giving it a new cultural identity.

It is the history that conveys the remembrance of the past to the present and the future, thus giving a chronological continuity to the memory. The “body” of the history is inhabited and contained in the daily practices of the present. In this way, we are grafting the life of today with that of the past, while shaping a new reality.

Hence, life between the history often brings remembrances of the past. They may appear radically different, but are still influenced by the depths of history and memory. For example, the image of densely populated habitation which we encounter in the Ottoman Empire do we see again in an evolved form in the dwellings of the Cyclades. And again, decades later, we meet this typology in yet another form as the Athenian



The Cultural Spolia of History.
Frankish Castle of Parikia (Cardpostal, 1961). Panos Niarchos Archive



The New Section-Ground of Athens.
Collage. Panos Niarchos Archive

(Polykatoikia) way of dwelling in the middle of the 20th century.

“What is contained in the form of a city, can be its history, its so-called historical memory. A nice illustration for this content is the image of the slightly inflated land, a land above the ancient cities that just inflates and fertilizes the ruins of ancient cities.”

(Kotionis 2006, 31)

The development of a city is relatively predictable in terms of its quality characteristics. However, which parts of the city are the ones we need to highlight in order to revive the Athens of tomorrow? The answer lies in the building saturation inherent in the Attica basin. This is the epidermis of the pregnant city which is the new Territoriality of Athens.

“Because the cities of tomorrow, radically different, already exist in the cities of today, this allows us to relax our discernments and sensitivity to the

changes of the city, even if we have a specialist, a scientist, or an artist. interesting for them, we can watch them inhabiting them, as if they were unchanged, since neither is the condition of their change a condition where the city of tomorrow is already the city of today.” (ibid., 93)

The Tools of Synthesis for The Architect on the Future

One of the issues concerning the design of the city of the future refers to the eye of the subject who sees and shapes the future of a city. Pertaining to the question of who is looking at Athens in 2034, the answer brought forward may suggest that it could be an architectural eye, which can “train skills” of a historical, archaeological and surgical vision at the same time. If we suggest that in this case it is the architect who envisions the future of the city, what tools will he be called to use to design the Athens of

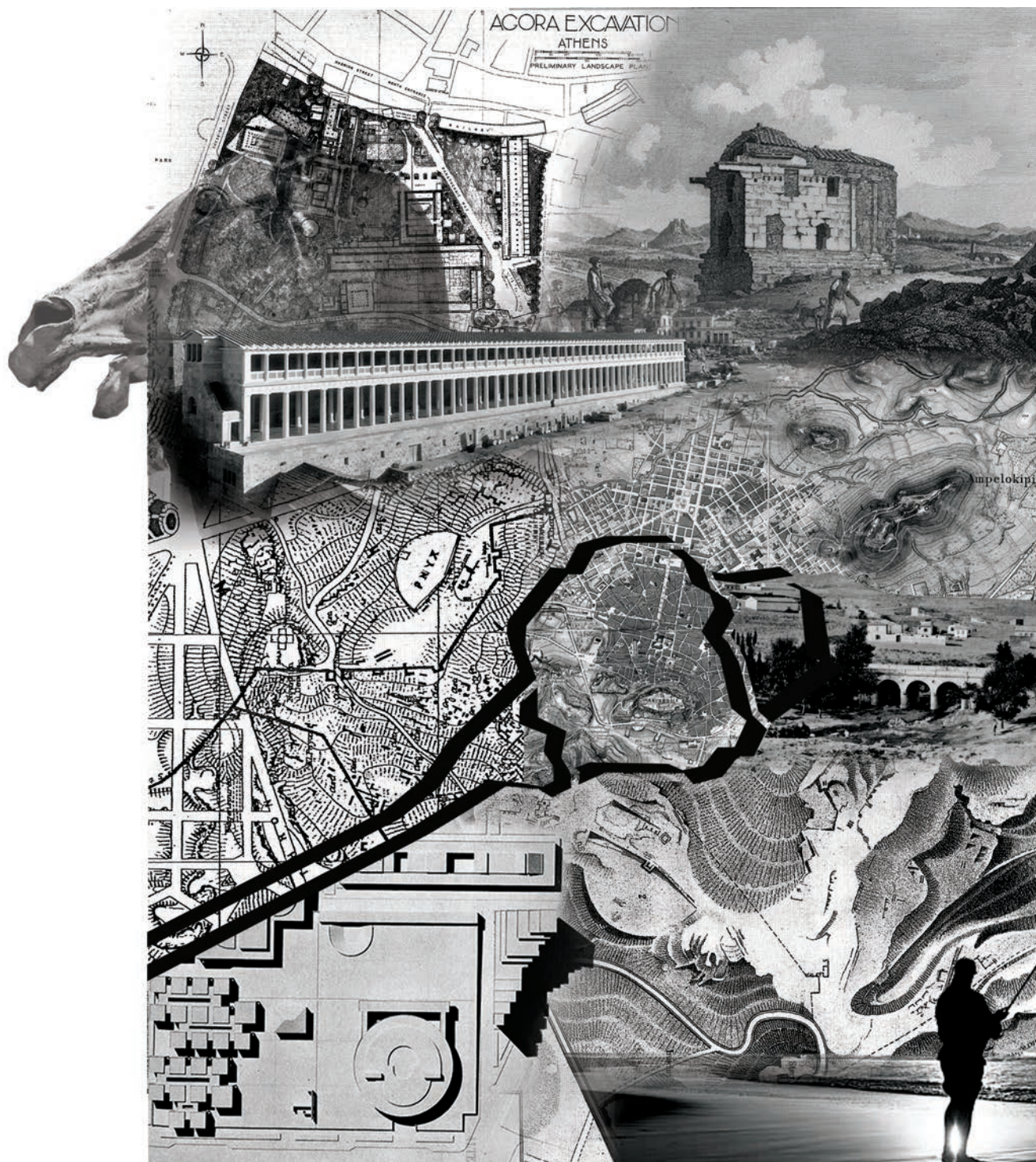
tomorrow? Which one will be selected first?

“‘Everything has a reason’ This vulgar formulation already suffices to suggest the exclamatory character of the principle, the identity of the principle and of the cry, the cry of Reason par excellence. Everything is everything that happens, no matter what happens. Everything that happens has a reason!” (Deleuze 1993, 41)

This version of Logos is sought here as an important reason in planning the future of Athens. How could the logical ability of the individual to communicate, can be constituted to assemble a tool capable of being used in the design of a city? I refer to Logos as an organized and complex system of signs, punctuation, symbols and words, where it allows us to think, write and communicate with other subjects. “In the same sense speech matters more than writing, because speech precedes writing, and because



The Body of History.
Collage. Panos Niarchos Archive



Reconstructing the past and the present together. Through the construction of a collage, I illustrate the image of a city saturated with memory and history on the body of historiography of Athens. Panos Niarchos Archive

writing is but a special case of speech.” (Kubler 1962, vii).

Essentially through the written speech we can design and construct our Logos, turning the thought of the spoken words into matter. Based on this line of reasoning, we may have considered that this form of a complex discourse could design Athens. Tristan Tzara (De micheli, Mario, 1968, 277), wanting to talk about the material of speech, writes a poem about „how to make a Dadaist Poem“. The use of the verb „makes“ to form the poem instead of the verb „write“ emphasizes the ability of Logos to design and construct things. According to Tzara, the poem is made and not written. In other words, there is a method of discourse, employed by the subject to carve out things, give plasticity and fluidity. Conversely, there is a discourse on method that defines the roughness of the material which is to be carved. Therefore, speech judges which of the tools I have in front of me and which in the end I will use. Speech contains a methodology that can be the starting point for design. In which terms can we carve the Speech in such a way as to redesigning a whole city?

The city of Athens in which we live in the 21st century is a whole and static field, clearly defined and consolidated on the Attic territory, within successive layers of the flesh of a body that once refers to the past, occasionally to the present, while at the same time expecting a future.

When a transformation is going to happen in a city there is a reason. This reason was possibly sought by Takis Zenetos with his “City Planning and Electronics” project, in order to oppose the universal way in which the „common“ eye realizes the city. He was possibly looking for a way to give the new city an extra privilege to be able to „delete“ the old and „restart“ the new era, through its temporary and ephemeral character. In a pre-existing city we inevitably find a pre-existing “speech”. It is defined by public discourse and collective memory. Hence, it is up to the architect to engage with the public discourse as part of his work of redesigning a city.

“Architecture - with or without architects - makes the city in the sense that it is a specific knowledge, a specific

understanding of the world, which leads to the formation of matter, to the form of culture that takes the flesh and bones of the city.” (Kotionis 2006, 50)

How we can define the new territoriality of Athens?

The new „ground“ of Athens acquires a genetic relationship with the body of history. With an extensive archaeological excavation, a part of the city is ceded and another part - that of history - is reborn, coming to be regenerate from darkness to light. At the same time, the experience of the public life of the city is supplemented with a locus of revival of memory and history. The part of the city that is ceded through the excavation is „collected“ and stored as a new “ground” against the “body” of the existing city, in a way to recalculate the third dimension of Athens city; towards a new Territoriality. The combination of the two is what Kotionis (2006, 105) mentions: “The Invisible and unclear border of the dramatic and painful encounter of the contemporary city with the ancient topography”.

These archaeological excavation pits reconstitute the new section of the ground of Athens on the future, while writing on the epidermis of the city with the artificial chalk of “Logos”.

The Tools of Synthesis for The Architect on the Future II

In addition to the Logos that acquires the capacity to construct, I will refer here to the second tool that can be used by the architect of the future. According to Paul Ricoeur (2004, 56), it is the Memory that has the capacity to be “exercised”. Both Logos and Memory as tools that refer to design acquire ontological characteristics through their nature, since in exile we refer to Logos and Memory as concepts that are constructed on the basis of „being affected“, as Ricoeur (2004, 66) would say. Thus, concepts are transformed into matter and acquire the capacity to shape a city, defining through their own terms how or by which method the city of the future is carved.

In the case of memory, Ricoeur discovers a series of actions and pathologies for it. It is in the “blocked memory”, for example, that in medical terms he detects the symptoms of a wounded, even of sick memory, represented by traumas,

wounds and scars.

“Memory no longer consists in recalling the past but in actualizing what has been learned and stored in a mental space. In Bergsonian terms, we have crossed over to the side of habit-memory. But this habit-memory is a memory that, according to certain texts, is exercised, cultivated, trained, sculpted.” (ibid., 62-63)

In the case of an archaeological site, memory is exercised through our necessity to live as part of history and to have within us the recollection of the acquired knowledge of history and to have within us the remembrance of the acquired knowledge of history, of those who existed before us and those who will come after us. The reason we dig inside us, but also in the city is to reconstruct our memory, not to forget in the future where we came from and where we are going. The city is reborn from the Lethe of its history, which when it emerges to the epidermis of the city is taking shape by the memory of public life and taking place in the realm of collective remembrance. As we refer to collective memory as singular noun person, Paul Ricoeur (2004, 93, 96) mentions:

“Is memory primordially personal or collective? To whom is it legitimate to attribute the pathos corresponding to the reception of memories and the praxis in which the search for memories consists? [...] First, memory does seem to be radically singular: my memories are not yours [...] is of the past, and this past is that of my impressions; in this sense, this past is my past.”

Athens of 2034 -

The exercised Memory and the removal of Lethe.

Approaching Athens of the Future

The city has the necessity to reflect its present through a past era; to eavesdrop the mistakes that are emerging from the present, before moving on to its future time. The new territoriality of Athens tries to approach through a mirror the new reality of the city, rephrasing the invisible side of the city-body through its mirror-reflection.

A city that existed and exists through memory, comes to be reborn from darkness to light. It is the pregnant city -



The New Territoriality of Athens, Masterplan - Zoom. Collage. Panos Niarchos Archive

as Zisis Kotionis would say - that brings to the epidermis of the future a reality of the past. The material that is ceded during the Caesarean section is removed from the body of the old city and placed in a new territory of Athens. Specifically, this point takes place in the wider area of Eleonas, while at the same time the artificial ground recedes to reveal the natural ground of Lethe, as part of a restored memory of the once natural and sacred Attic landscape. At the moment of the renaissance of the sacred "ground" of Athens, the Section of the city is reconstructed and the "exercised memory" reshaping the epidermis of the past by that ground of the present and the Future. And then: "When one lifts the skirt of the city, one sees its sex" (Tschumi 2015, 140).

Taking a look backwards at the past we find that Attica was born through a dipole, that of Athens and Piraeus. Historically, the Attic basin was activated

by this strong land-sea relationship. The intermediate part with the long walls that united these two poles of the city was part of the great excavation activities in Athens. The archaeological memorial pit was based on the concept of a large open-air museum arranged as a promenade. The new archaeological promenade followed the ancient axis through the basin that had once connected Piraeus with Athens. This promenade is revived in the idea of a museum corridor which refers to the scale of the city of the Attica Basin.

Perhaps the concept of the archaeological excavation in Athens is not limited to this particular area. Archaeological sites that follow the concept of "exercised memory" could appear as an archipelago of memories and remembrance scattered throughout the Attica Basin, based on excavation sites that already exist today. In a sense, with this proposal, Athens acquires its self-referentiality for the

Future, thus ensuring the removal of Lethe in a future time.

"It is to memory that the sense of orientation in the passage of time is linked; orientation in two senses, from the past to the future, by a push from behind, so to speak, following the arrow of the time of change, but also from the future toward the past, following the inverse movement of transit from expectation toward memory, across the living present." (Ricoeur 2004, 97)

From now on, the urban design of the future will activate areas of a city which will upgrade the new epidermis of her body. In this new era, the new city is established through upgrades and not through complete re-design. The new city may be understood as a sequence that already resides in the city of the present. The future city will be „excavated“ through its own history, reviving each time the power of its memory.



The New Territoriality of Athens, Masterplan. Collage. Panos Niarchos Archive

[1] In Greek mythology, Lethe (Greek: Λήθη, *Léthē*; noun) was one of the five rivers of the underworld of Hades. The Lethe flowed around the cave of Hypnos and through the Underworld where all those who drank from it experienced complete forgetfulness. Lethe was also the name of the Greek spirit of forgetfulness and oblivion, with whom the river was often identified.

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Photo: Spyridon Nektarios Koulouris

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Urban Palimpsest Athens, Design Studio - WS19-20

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Workshop Athens - special thanks to:

Prof. Panayotis Tournikiotis
Prof. Thomas Maloutas
Prof. Penny Koutrolikou
Prof. Kostas Serraos
Christos - Georgios Kritikos
Giorgos Papamattheakis
Elina Choutea

The workshop was hosted by the team
at *Romantso*. Thanks to them also.
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Photo: Tasos Roidis

Imprint

Technische Universität München

Fakultät für Architektur
Institut für Entwerfen Stadt und Landschaft

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