

Design/Arts/Culture

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ARTS CULTURE DESIGN



CONTENT

ARTICLES

The journal accepts submissions of original research articles including all the topics described below, but not limited to them, as: Aesthetics, Semantics, History, Continuity of cultural heritage, Methodological approaches, Social-Cultural Aspects of Design, Visual Studies Culture, Design and Material Culture, Identity and Heritage, Criticism, Creativity, Innovation, Arts, Audiovisual sequences, Sustainability, Learning strategies and pedagogy, Expertise in design, Visual techniques in the design process, Design tools and Experiential approaches concerning Interior Architecture, Furniture Design, Product Design, Graphic Design, Illustration, Animation, Visual Communication Design, Photography, New Media and Digital Imaging, Preservation of Cultural Heritage, Conservation and restoration, Technologies in Art and Design, Creative and Innovative Media Arts Concepts. All submissions are double peer reviewed.

PORTFOLIO & PROJECT SUBMISSIONS

The journal accepts submissions of artist's portfolios and project presentations primarily related but not limited to painting, drawing, printmaking, typography, sculpture, architectural design, photography, graphic design, graffiti, animation, art installations, public art and audiovisual media. We are mainly interested in artwork that addresses the broad concept of space, both as a cultural convention and as encapsulating physical environment and the formative role of the art media and processes within. All submissions are double-blind peer reviewed.



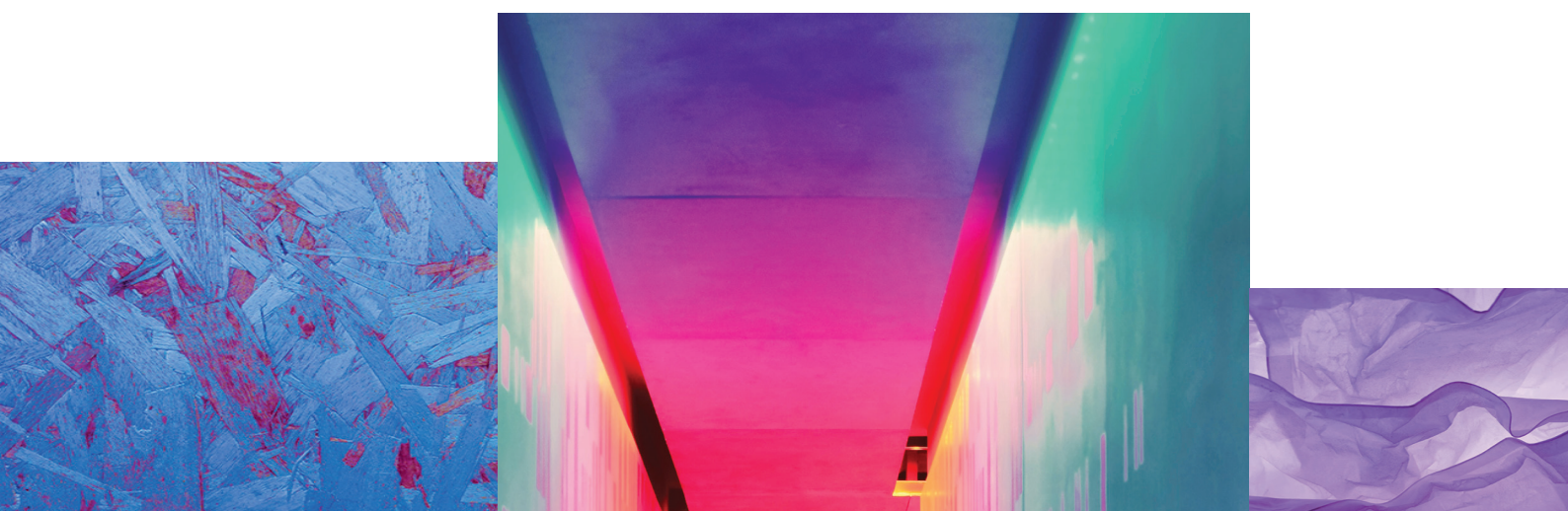
BOOK REVIEWS

The journal also dedicates a permanent section of the journal's content on book reviews and criticism. Consistent to common academic practices, these book reviews will not have the form of a simple informative and/or promotional report on new publications that are relevant to the scientific, artistic and academic community. Instead, this section will attempt to become another integral part of the dialogue and reflective thinking fostered in this journal – in a sense, a parallel methodological tool for exploring aesthetic, theoretical, and ideological themes that are related to design, art and culture within a broader sense.

Therefore, the featured articles will be texts of critical analysis, they will have a scientific framework and they will attempt to introduce a theoretical framework related to the current thematic of the journal.

STUDENT WORKS

The journal accepts submissions of student works, such as essays and final projects, including portfolios related but not limited to the fields and topics covered by the journal's scope and content. All submissions are double-blind peer reviewed.



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EDITORIAL NOTE

The International Journal Arts | Culture | Design is a digital open access and peer-reviewed multi-disciplinary journal, published by Design, Interior Architecture and Audiovisual Documentation lab of the Faculty of Applied Arts and Culture of the University of West Attica Greece in cooperation with the: University of Nicosia Cyprus, ESAD Porto Portugal, ESD Madrid Spain, National University of Arts Bucharest Romania and Academy of Fine Arts Gdansk Poland.

Following the successful launch of Vol.1 which was focused on the topic "The entrancement of Ruins", Vol. 2 is an open-themed issue that aims to cover a broad spectrum of academic research on arts, culture and design, exploring the dynamic and ever-evolving interdependencies between act and artefact, human and society, identity and community, technological advancement and heritage, academic practice and professional trade.

THE PERTINENCE OF A NEW JOURNAL ON DESIGN | ARTS | CULTURE

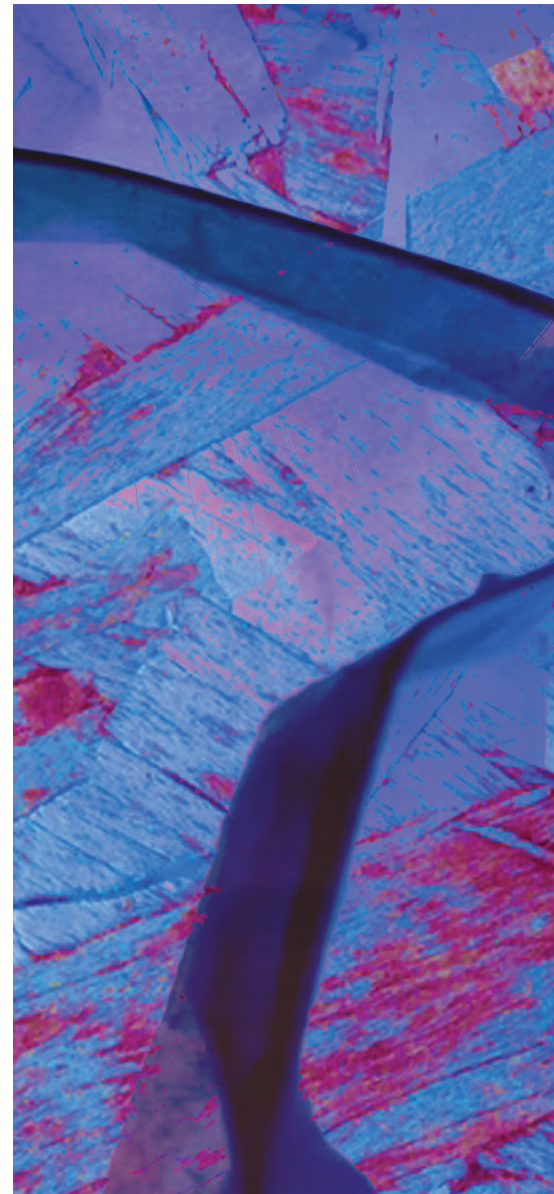
The meaning of design within the parameters of social, economic, political, and natural systems has changed dramatically, especially during recent decades. In the post-industrial society era, an interdisciplinary discussion may occur about the notion of design under a unifying outlook, building something more than a common ground; there is, rather, a need to accumulate the common wealth that stems from the will to acknowledge not only the multifaceted instances of the complex challenges in the process of design, but also the interdependencies between them and their final results. We have to admit that cultural diversity is a dominant feature in postmodern societies, reinforced by the use of digital technologies and based on the forced or voluntary movement of large groups of people. This process entails many challenges and creates new conditions for the rapid growth of multicultural societies, establishing conditions of cohabitation with collective or ephem-

eral characteristics. This intercultural interaction, along with the relationships between different groups of people, give new meanings to design introducing new interpretations, redefining forms, or imposing places that may exclude large groups of people. Accordingly, as Irwin et al. (2015:1) suggest, "fundamental change at every level of our society is needed to address the issues we have to confront in the 21st century".

Taking into account the idea that "design is not a profession, but an attitude," as László Moholy-Nagy (1947: 42) has noted, new academic, critical, and interdisciplinary approaches could emerge from educators and students who aspire to address innovative design with all the requirements of proper academic rigor. Creative design processes and skills that powerfully contribute to social challenges, societal participation, and collaboration can be identified as essential for the meaningful participation of future designers in society.

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Design is not a profession, but an attitude.

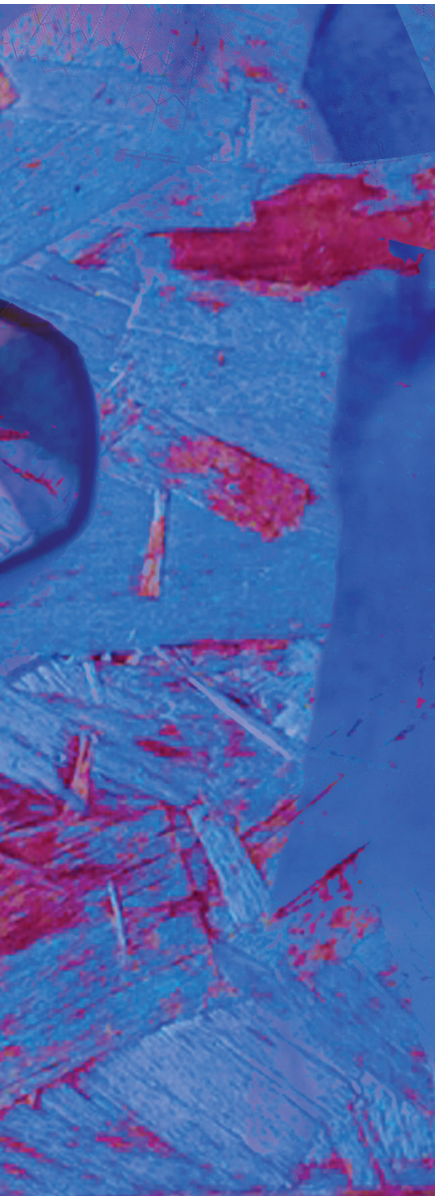
László Moholy-Nagy (1947)

CURRENT ISSUE

Following the successful launch of Vol.1 which was focused on the topic "The entrenchment of Ruins", Vol. 2 is an open-themed issue that aims to cover a broad spectrum of academic research on arts, culture and design, exploring the dynamic and ever-evolving interdependencies between act and artefact, human and society, identity and community, technological advancement and heritage, academic practice and professional trade.

With this outlook, authors were invited to submit research papers, portfolios, book reviews or projects that comply with the stated objectives of the journal, namely

- to connect theories, aesthetics, processes, social approaches and actual products from related areas of applied arts and design.
- to point out human aspects and culture, as central issues through interdisciplinary approaches
- to offer a platform for high-quality research, arts, practice and education.
- to support the dialogue between academics, researchers and professionals of similar fields concerning culture
- to highlight learning strategies and educational methods in design and applied arts fields
- to highlight new developments, practices and tools
- to highlight experiential approaches and creativity





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ARTICLES



THE SECOND LIFE OF EVERYDAY OBJECTS IN BARRY FELDMAN'S WORK

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ABSTRACT

The following text makes special reference to the transfer of common industrial objects from the category of utility or even waste, to autonomous work of art. The concept and image of the industrial object as garbage, by-product or as a thing without value, has occupied the artists of Cubism, Dada, Pop Art, Fluxus and Conceptual Art more recently (Cornell, Schwitters, Duchamp, Arman, Rauschenberg, Oldenburg, among many others). Barry Feldman, a New York artist and art historian, discovered through the permanent collection of MoMA avant-garde art and when he moved to Greece, his New York experience remained alive for his work. Every industrial object finds its place in some of his three-dimensional compositions which he categorizes as boxes, portables, portholes and rockets. In wooden boxes, salvaged or made by him anew, the worthless objects of our world are recycled and return to their autonomous existence.

Keywords: common object, avant-garde art, readymade, conceptual art

1. THE EVERYDAY INDUSTRIAL OBJECT IN AVANT-GARDE ART

"Art" is an abstract term. Works of art contain art as a property, and this property distinguishes them from other human works. It is not enough, as Martin Warnke writes, for the creator of such a work to define himself as an artist and his product as art, but a number of competent stakeholders, or institutions, must agree on that as well. Gombrich (1994: 15) begins his book *The Chronicle of Art* with the phrase "In fact art does not exist. There are only artists". Goodman (2006: 378-379) asks the question "When is an object a work of art?" and replies that an object becomes a work of art because it functions as a symbol. Respectively, John Carey in his book *What Good Are the Arts?* (2006) concludes that "anything can be a work of art." "What makes it a work of art is that one considers it a work of art."

In the attempt of artists, after cubism, to unify art with life and to challenge the aesthetic autonomy of the work of art, Marcel Duchamp responded by creating a new kind of art where objects of everyday use were presented as they are, not as part of a composition on canvas, and selected not as aesthetic objects but as indifferent, suggesting that they do not need to have specific properties or characteristics to be considered works of art, as long as they are selected by the artist to be considered as such. In his readymades, Duchamp extracted various humble, industrial objects of everyday use, objects that had no artistic value from their functional and commercial context, and presented them as works of art, giving them a conceptual dimension. His first works *Bicycle Wheel* (1913) and *Bottle Rack* (1914), reminiscent of abstract art, Duchamp rendered them as useful, simple commodities, forcing us to consider the relationship between utility value, exchange value and aesthetics. At the same time, he considered naming, that is, attributing a name to an art object, as equivalent to creating art. The most famous of his readymades is undoubtedly the *Fountain* (1917), a urinal basin which he chose, placing it so that its useful meaning disappears under the new title and the new point of view, thus creating a new thought (B. Wood, *Blind Man Magazine*, op. Cit. In Foster et al. 2009: 129).

Duchamp, along with Picabia and Man

Ray, joined Dadaism in 1918, criticizing Cubism for reinforcing the notion of art as a producer of valuables, which in turn became part of the established system of values that had struggled to change from the beginning. For Dada, true art is anti-art; it does not want to create works of art, but to "express" itself through chain interventions, arbitrary, unpredictable, irrational, and paradoxical. The Dada artist proposes actions aimed at turning society against its own methods by using things it values in an irrational and contradictory way (Argan, 1975: 393). Duchamp's readymades are inspired by the principles of Dada, although in art history their affinity with surrealism has recorded them in as early examples of surreal objects.

Surrealists turned their attention to the common object when surrealism began to transform from a literary movement to a visual one and to focus on material representation instead of text. The surreal object was the result of Duchamp's readymade just as the surreal image was the result of Dada's collage (Foster et al. 2009: 251). Two works by Man Ray, *The Enigma* by Isidore Dickas (1920) and *The Gift* (1921), as well as André Breton's *Poème-Objet* (1936), explicitly characterize this transition. The classification of objects by surrealists began with the subjective, dreamy desire to find objects revealing subconscious processes that could incorporate the subject into the object. The main categories are *objets rêvé* (dream objects), *objets trouvés* and "normal" surreal objects. Duchamp's readymades, although most belong to the category of *objets trouvés*, are perhaps considered as a category in themselves (Lehmann, 2007: 25-37). Surreal objects were not meant as original constructions constituting a complete composition but as a combination of existing objects and material elements. The autonomy of the artwork does not lie in its removal from the industrial production process but instead in its attachment to it and in a subversive reversal through the confrontation of readymade elements (Lehmann, 2007: 35).

The surrealist assemblage of mundane objects was perhaps expressed most effectively in the work of Joseph Cornell. He started to make collages when he encountered surrealism in the early 1930s, inspired by Max Ernst's collaged novel *La Femme 100 Têtes* that introduced him

to the idea that art was not necessarily a matter of applying paint to canvas, but could also be made from real objects, estrangely combined. He also started to assemble what he called dossiers on his favourite subjects, categorizing them into topics such as Advertisements, Butterflies, Clouds, Fairies, Figureheads, Food, Insects, History, Planets etc. Soon afterwards he started creating his wooden shallow boxes, readymade cases at first, which he moved to build by himself later on. They came out in series characterized by their dream-like imagery and interest in childhood memories, like the Medici Slot Machine, melancholy marvels in which composed princesses and slouching princes gaze sorrowfully from simulacra of vending machines, the Aviary series, lithographs of parrots cut from books and perched in cages are decorated with watch-faces or arranged as if for a shooting gallery or the Hotels and Observatories, celestial lodging places for travelers passing between worlds.

The assemblage of common objects was also in the interest of another great Dada artist, a prominent figure of the 20s avant-garde, Kurt Schwitters. He started collecting items that had been found by chance and had caught his attention for some reason: buttons, strings, corks, tram tickets, letters. He placed them on a kind of pillar, a totem which he named *Merzbau*, an environment for his personal use, a nest, a grotto, a protected space, a complete art environment: a *gesamtkunstwerk*. It was the first form of installation, a work constantly evolving as new objects were added forming cavities, many of which were dedicated to his favorite artists (Arp, Gabo, Lissitzky, Malévich, Mies, van Doesburg and Richter) including even personal objects and anything related to the lives of these persons - sometimes objects stolen from them - even tufts of hair (Hans Richter, 1965: 152). In the 1950s, the fascination with the elements of street life, store windows, graffiti, advertisements, trash, and an awareness of the sculptural possibilities of these objects led to a shift in Pop-art artist Claes Oldenburg's interest from painting to sculpture. He created *The Store* (1960-61), a collection of painted plaster copies of food, clothing, jewelry and other items, and the following year in an actual store he rented, a series of happenings - experimental presentations involving sound, movement, objects, and people.

Like other Pop-art artists, he chose as his subjects the banal products of consumer life, especially objects with close human associations, such as bathtubs, typewriters, light switches, and electric fans. In addition, his use of soft, yielding vinyl gave the objects human, often sexual, overtones (as in *Giant Toothpaste Tube* [1964]). *The Store* was a significant forerunner of the concerns of a loose confederation of artists forming the Fluxus movement, working in performance, painting, sculpture, poetry, experimental music, and even correspondence art (art sent through the postal service). Fluxus was the first cultural plan of the post-war period that acknowledged that the collective attempts of identity constructions and the social relations are in adversely affected, mainly and globally, by the manufactured objects of mass consumption. And if Duchamp had foreseen in the mid 60s that in the near future the whole galaxy of objects would be considered as an inexhaustible source for readymades, it was the Fluxus movement that shifted this paradigm to an aesthetic of a global performance. With Fluxus, the systematic destabilization of visual objects launched by the readymades, would find its correspondences in the theatre. Fluxus art involved the viewer, relying on the element of chance to shape the ultimate outcome of the piece. The use of chance was also employed by Dada, Duchamp, and other performance art of the time, such as *Happenings*. Fluxus artists were also heavily influenced by the ideas of John Cage, who believed that one should embark on a piece without having a conception of the eventual end. It was the process of creating that was important, not the finished product. Fluxus was one of the few art movements to use humor consistently and extensively. Despite their playful attitude, Fluxus artists were serious about their desire to change the balance of power in the art world. Their irreverence for "high art" had an impact on the perceived authority of the museum to determine what, and who, constituted "art." (Foster et al. 2009: 458).

In 1960 the art critic Pierre Restany (1989) aptly analyzed in the manifesto of the *Nouveaux Réalistes* movement in Europe the social development of this period and its impact on art (Klein, Arman, Cesar, Spoerri, Tinguely, Christo and many others, among them many Greek artists living in Paris at the time). The *Nouveaux*

Réalistes use "materials" of the city such as machines, plastics, paper posters and all kinds of industrial objects. Influenced by Dada and Duchamp, they turn these into original and unique objects that Restany called *objet-plus*. Additionally, the integration of these objects in art expresses the general tendency to question the epoch, the consumer way of life, the socio-political dimension of art. Art starts from the beginning and everything can be art.

2. THE EVERYDAY INDUSTRIAL OBJECT IN BARRY FELDMAN'S WORK

Barry Feldman was born in New York City and studied Art History at Swarthmore College. As a teenager he took frequent advantage of his parents' membership at the Museum of Modern Art. Soon MoMA became a kind of second home, where he discovered the permanent collection in detail, while also attending many of MoMA's groundbreaking shows during the course of the 1960s (Greenberger, 2019). These included the 1960 MoMA Garden installation, "Homage to New York", by Swiss sculptor and kinetic artist Jean Tinguely, but especially the historic 1961 exhibition "The Art of Assemblage" (MoMA, 1961 & Seitz, 1961), bringing together some 140 artists and featuring, among other elements, 35 collages by Kurt Schwitters; 13 works of Marcel Duchamp; and major exposure for Joseph Cornell's constructed boxes. Cornell's bi-

ographer, Deborah Solomon, called the exhibition "a great salute to the scavenging instinct" (Solomon, 1997: 353).

The university Feldman attended was close to Philadelphia, and the Philadelphia Museum of Art became a fertile place for his artistic sense to flourish, and for his grasp of the great European and American visual artists of the nineteenth and twentieth centuries to develop. Part of his immersion included repeated visits to the museum's permanent collection of Marcel Duchamp's drawings, paintings, prints and other works on paper, and of course the Duchamp readymades that are headliners in the museum's holdings: *Comb*, *Fountain*, *With Hidden Noise* and *Why not Sneeze*, *Rose Sélavy*?

Meanwhile, for a livelihood to help support his studies, he patrolled streets and neighborhoods for discarded items he could sell at weekly flea markets, while also accumulating pieces to use in his own painting and constructions. Feldman cites a particular moment in 1967 or 1968: "There it was on the street. A small wooden box, one end of which was filled with hard rubber bicycle pedals, neatly arranged, end out, with the several round mounting holes forming a distinct geometric pattern accentuating the lozenge shape of the pedal ends themselves. It was quite literally an *objet trouvé* with an intrinsic value on an entirely other scale from its original function. This was something different – the sheer beauty of the thing itself, the combination of the box and its contents. It was the very next day that, having picked up a few other small throwaways that would normally



Figure 1, 2: *Fountain* (1917), *Why not Sneeze*, *Rose Sélavy*? (1921) (wikipedia.org)

have been passed over as uselessly non-saleable, I removed a few of the pedals from the box and inserted a small plaster knick-knack bust into that empty space. In turn, I added a small, broken, plastic wedding cake bride and groom in formal attire, no doubt having served its original purpose and being dutifully disposed of, to face the bust. A discarded shaving brush acted as the final creative touch, not only balancing the composition as a whole but also adding an associative depth and air of mystery to what might be aptly described as a Cornell-like box” (2020, interview with Barry Feldman). It was a revelation for Feldman and the beginning of his passion for creating box constructions in tandem to his painting.

We can compare this account with the account of how Joseph Cornell’s idea of creating box construction occurred to him: “It came to him on one of his walks through Manhattan. Passing an antique shop, he noticed a pile of compasses in the window. ‘I thought, everything can be used in a lifetime, can’t it, and went on walking,’ Cornell told David Bourdon of *Life* magazine in 1967. ‘I’d scarcely gone two blocks when I came on another shop window full of boxes, all different kinds.... Halfway home on the train that night, I thought again of the compasses and the boxes. It occurred to me to put the two together.” (Solomon, 1997: 109-110) For Feldman, Cornell’s epiphany means that “One plus one equals two is mathematics; one plus one equals three is art.”

The artist arrived in Greece in 1989 and settled in Thessaloniki. At first, he lived on the large agricultural campus of the American Farm School outside the city. This proved to be a treasure trove of dis-

carded machine parts, farm equipment, tools, building and packing materials – of all descriptions – that were destined to take their places in his constructions. The cornucopia of these discarded objects and materials was a prelude to the artist’s discovery of the daily bounty that awaited him on the streets of Thessaloniki. In 2010 he moved to a studio space at the commercial heart of the city and began to collect from the abundance of his downtown environment. While continuing to make landscape and still life paintings, his box building grew at a rapid pace. The move to town seemed to engender a more refined and curated sense of what objects to work with and how to put them into play. In addition to scores of individual, stand-alone boxes, he created series called Portholes; Rockets; and The Portables.

2.1 THE PORTHOLES

Finding a mass of cast-off circular ceiling light fixtures, he selected their stainless-steel rims whose shape and material reminded him of a ship’s portholes. He built a series of 24 boxes to a uniform size (26 x 24 x 13 cm) made of pine or ash wood from disused boards, flooring, shelving and furniture, and populated them with small objects of vinyl, plastic, glass, wire, metal, wood, etc. These Porthole boxes also made the artist think of 1950s era television sets. Through portholes, or early TV screens, he invited the viewer “to eavesdrop on the shipboard intrigues, domestic dramas, and moments of calm in the lives of his beloved objects.” (Feldman, 2021)



Figure 3, 4: Porthole #19, 26 x 24 x 13 cm, Porthole #20, 26 x 24 x 13 cm

2.2 THE ROCKETS

These objects consist of ten swim floats made of white industrial plastic, each with a clear acrylic compartment in the center for the user to gaze at the sea floor while swimming, and which provided a convenient container for housing choice



Figure 5: Rocket #9, 51 x 49 x 13 cm gure

small objects. They reminded him of space capsules launched into outer space, so he christened the series "Rockets".

2.3 THE PORTABLES

The Portables Series is Barry Feldman's salute to (and sometimes parody of) the painters and sculptors who are makers



Figure 6: Lichtenstein Portable: A brush is a brush is a brush, 63 x 54 x 12 cm

and shakers of the 20th and early 21st century European and American art world. The containers, as with those for the Portholes, are built to a uniform size in almost every case (63 x 54 x 12 cm) of disused pieces of pine or ash wood. The handles that make these boxes portable consist of a section of a metal rod designed for clothing closets. The materials for the contents of each box give specific reference to each artist. For the Pollock Portable, multicolored electric wire is used to create the drip paintings of Jackson Pollock anew. Graded shades of rusted metal recreate a Mark Rothko painting. Two discarded mallets – one wooden, one hard rubber – add up to a Brancusi sculpture. In the Lichtenstein Portable, a piece of Pirelli rubber flooring gives us the Ben-Day dots we know make a Roy Lichtenstein painting.



Figure 7: Duchamp Portable: Checkmate, 63 x 54 x 12 cm

In the Duchamp Portable, we have the ink roller that references Duchamp's involvement with printmaking. The box's background is a panel of shattered glass, evoking Duchamp's sculpture *The Large Glass* in the Philadelphia Museum of Art. And the floor of the box is a chessboard, echoing Duchamp's (unfulfilled) vow to give up the life of an artist and instead play chess.

In an interview, Feldman sketched out

his approach to working with abandoned objects and materials: "What I make are constructions. I like things, very often broken and discarded things, which frequently figure in my still life paintings. Still life, nature morte are unfortunate terms. I like to think of my still life painting as 'things'. Often enough, I find myself admiring and holding onto some silly little something that has no possibility of adding anything structural to a possible painting, but I love it anyway, even more, as it is completely non-useful. And then I use it- in one of my constructions! To answer your question, I am constantly collecting all these things, all this garbage, and I have a separate studio for them. All the time I am painting I am also collecting, almost always by chance, these things and bits of things and it finally reaches the point where I can hardly squeeze into my construction studio, no less work there. That's when I know it is time to build – to use up some of the stuff and move the constructions to another space – one of my many all-important storerooms. I work like this, slowly making room, for several weeks, and then I stop and return to painting. To use an analogy, I like to think painting is the air in which I live, and construction is the wonderful sea into which I take very refreshing dives." (Gogades, 2002).

3. THE BOXES

For the most part, Feldman's boxes present themselves as one-off individual pieces, though there are many that come in a unifying series (as we have seen with the Portholes and the Portables). One-off pieces are just that, usually inspired by a specific object that is then placed in an

environment along with other objects of various forms, colors and textures and, when recognizable, of widely differing usage and former lifetimes. There is usually a playful use of juxtaposition of the objects; but there is always an overriding concern for the staging and composition in search of an inherent harmony, or aiming at a certain frisson – which is another kind of dynamic of the ensemble, similar to the use of enjambment in a line of poetry. The artist often describes his boxes as small theater sets, or as poems with objects in the place of words.

When the box constructions come in series, these series suggest themselves fundamentally from the availability of same-sized containers. In the case of the Small Box Series (27 x 35 x 18 cm), the containers are small wooden crates from a local wine shop that, once the wine bottles are removed, are passed along to the artist. Together with the creative challenge of what goes into them, there is the engineering aspect of preparing the boxes for their new incarnation, structurally as well and visually.

The Large Box Series (80 x 66 x 22 cm) began by chance and coincidence. One of the original fabric stores in the artist's neighborhood went out of business and several walls' worth of long, wide, solid pine shelving was left behind for discard. Coincidentally, the artist was given a small circular table saw by a friend who no longer found it useful. Up to this point, all cutting for box construction had been done with a hand saw. Sizing these massive pine boards into useful dimensions would have been daunting. With the table saw, it was do-able. There have been large individual boxes throughout



Figure 8, 9: First Box, 20 x 24 x 10 cm, Abacus, 42 x 39 x 15 cm



Figure 10: Fall of Ikarus, 80 x 66 x 22 cm,

the years, but for the first time, there is a series of them as such. One obvious advantage of this size is that larger pieces of found objects can be utilized, and there is a more expansive space within the box to play with them. There is no one idea binding them together as a series, no simple variations on a theme, though the 'weight' of their size does act that way. The series ranges in topics (officially titled or not), from one with the focal point on a soldier's rucksack that is dedicated to Ford Maddox Ford's wrenching tetralogy of novels about the First World War, *Parade's End*; to another which is addressed to the ignominious Fall of Ikarus, to the tongue-in-cheek Celebration of a Fictional Epic Starting with the Letter E.

Much of the artist's work over the years, including the recent Large Box Series, evokes a palpable kinship, or empathy, with the Cornell idiom of narrative. One of Feldman's early boxes with brass faucet, dominos, and two small metal figures symbolizing Joseph Cornell and his younger brother whom he took care of his whole life, is titled *The Heavens Wept for Joseph*.

The Small Box Series reaches further back in time, to Duchamp's revolution-

ary readymades, focusing on a single object. The first in the series of twelve is an oddly shaped fiberglass fragment from a broken planter found across the street from the artist's studio. Says Feldman, "in color, shape and texture, what I discovered is uniquely beautiful and elicits profound feelings of joy, wonder and mystery. A 'voila' moment, as with a Duchampian bottlerack". He cites another case, when a locksmith came to replace the lock on the door to his studio. Having finished, the locksmith put the broken mechanism he had removed into the artist's hands for him to discard. "I couldn't do that," Feldman explains. "The mechanism plays a solo role in one of my new small boxes. And, like many things in my constructions, it's kinetic – the mechanism moves!"

Other small boxes house a piece of rope, with different gauges knotted together; a curved section of a sheet-metal drainpipe with a lovely spotting of rust; an old-fashioned electrical mains switch removed from its marble insulation mounting; a fishing reel. The objects are presented virtually on their own as worthy of both wonder and contemplation.



Figure 11: Celebration of a Fictional Epic Starting with the Letter E, 80 x 66 x 22 cm



Figure 12: The Heavens Wept for Joseph, 34 x 24 x 11 cm



Figure 13, 14: Box with Fragment, 27 x 35 x 18 cm, Box with Lock, 27 x 35 x 18 cm

4. CONCLUSION

We are at the time of "the end of grand narratives," as described by Lyotard. We are already in the constellation of meta, in the post-industrial, post-political, in this very post-theory, as Eagleton points out in his book, *After theory* (2004). The emerging cultural theories do not reflect on the large scale but focus on everyday life. Since Roland Barthes wrote *Mythologies* in 1957 and Jean Baudrillard *The System of Objects* in 1968 the world of common objects radically changed. Since then, the world of objects has expanded so much that a new analysis is required, qualitatively and quantitatively different from modernism's narrative which explains the industrial age. Our relationship with objects is never straightforward but a mixture of knowledge and innocence. Objects are far from being as innocent as Berger suggested, in his book *Ways of Seeing*, and that is what makes them too interesting to ignore. (Sudjic, 2008: 9)

Barry Feldman's work, within the span of a career of more than fifty years to date includes constructions of many descriptions – sculpture, free-standing installations, in situ works, and box constructions; landscape, still life, and portrait easel paintings in oil on canvas; 3D paintings in oil on woven canvas; watercolors on 3D constructed paper; and photography. However, the common object always plays an important role in his career. He used objects he found on the street to create sculptures, giving those items a second life. He still strolls through the Bit Bazaar flea market, discovering things that will find their way into his constructions. In addition to the objects, he puts a lot of thought in his work. He puts in his work equally objects and theories of art.

In this post-metaphysical age, theories of culture seem to be the only place of utopia, the place where contemplation becomes "a truly sensual pleasure" (Brecht). Thought does not interpret the work in this way but becomes a work itself, an aesthetic event. The great contribution of cultural theories is this kaleidoscopic look at history. Beyond any pragmatic and utilitarian enjoyment, cultural theories capriciously focus on the eccentricity of their points, on the transcendence of the gaze, on this scene of seduction. "Everyday life," says Roberts (2006), "always contains a deceitful truth that escapes law or abstract knowledge."

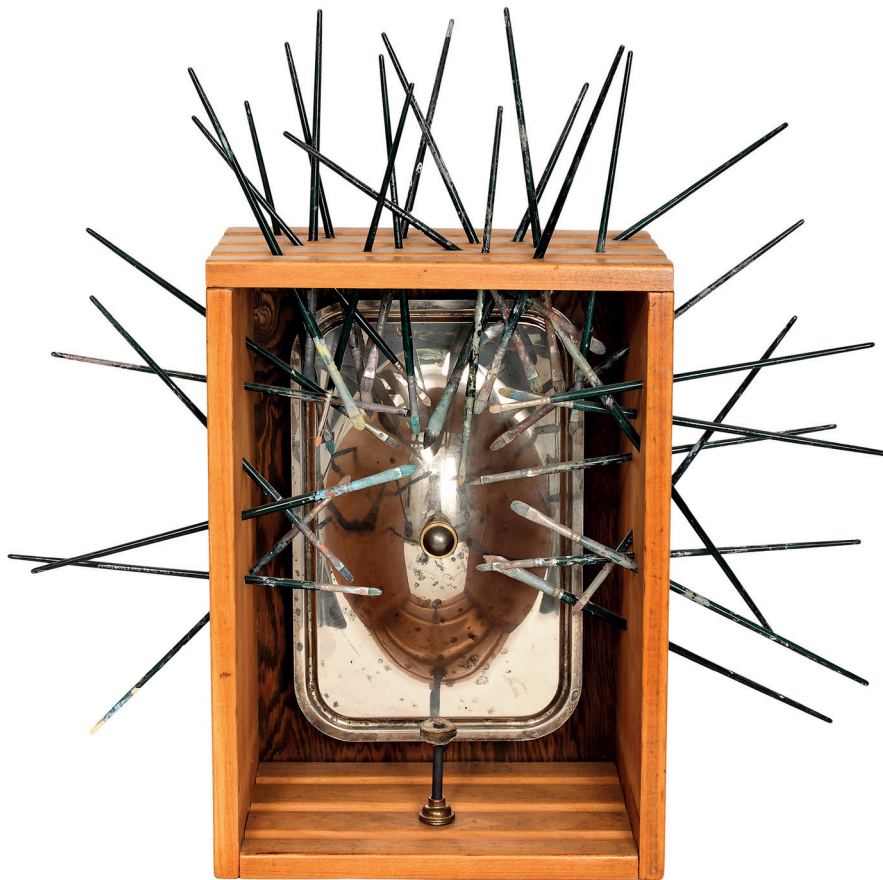


Figure 15: Portrait of the Artist, 66 x 68 x 22 cm

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First Box / Barry Feldman, Abacus/ Ingo Dunnebier, Porthole #19 / Theofilos Stoupiadis, Rocket #9 / Theofilos Stoupiadis, Lichtenstein Portable / Theofilos Stoupiadis, Duchamp Portable / Theofilos Stoupiadis, Fall of Ikarus / Theofilos Stoupiadis, Celebration of a Fictional Epic Starting with the Letter E / Theofilos Stoupiadis, The Heavens Wept for Joseph / Theofilos Stoupiadis, Box with Fragment / Theofilos Stoupiadis, Box with Lock / Theofilos Stoupiadis, Portrait of the Artist / Ingo Dunnebier



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KPT Sphero





THE EVOLUTION OF THE GRAPHICAL USER INTERFACE: FROM SKEUOMORPHISM TO MATERIAL DESIGN

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ABSTRACT

Graphical user interfaces are an evolution of the command line user interfaces of the past. Graphical user interfaces allow users to interact with devices while using the metaphor of a desktop surface. As technology evolves, user interfaces become more elaborate, going through various design phases such as skeuomorphism and modern flat design. User interfaces have become more simplified and use fewer non-essential design elements. This also allows for easier cross-platform development. Due to the widespread adoption of technology, clear user interfaces that put usability first are of great importance. We present the very beginnings of the GUI, its evolution through the years and finally focus on modern graphical user interfaces while also going over various problems.

Keywords:

Interface design, Skeuomorphism, Material design, Flat design

1. INTRODUCTION AND BACKGROUND

A Graphical User Interface, or GUI, is a type of user interface that enables a user to interact with an electronic device through the usage of graphics, icons and audio cues. Graphical user interfaces serve as replacements to the command line interfaces of the past. A graphical user interface allows a user to control an application without extensive background or knowledge. In today's world, GUIs also use various commonly adopted and agreed-upon concepts such as warning sounds, the trash bin, the so-called "hamburger menu" of modern design, or the ubiquitous compact disc or diskette as an image for saving. The graphical user interface can be found today in every electronic device. Due to our everyday lives being strongly connected to electronic devices and the internet, graphical user interfaces have become equally important. The Graphical User Interface has evolved with the times. Cleaner, higher resolution images are used, sharper graphics and text is displayed. Despite exponential advances in computing power and display, the graphical user interface's goal has remained the same. Its goal is to adequately display and convey information in a clean and organized manner. As expressed in the classical Garret's diagram, the visual design of the interface surface is the space where the interaction between digital and people happens (Garret, 2010).

The aim of this paper is to present the evolution of the modern user interface from its very beginnings (the command line user interface) to the familiar form that we know today (flat design and material design). Furthermore, we shall highlight important stages in the evolution of the user interface, as well as the reasons behind the adoption of various design languages and elements that are seen and used to this day. Finally, we shall examine the way that user interfaces reflect the evolution of our society and technological advancement and how those same interfaces can be used to aid people from different age groups and backgrounds. The main contribution of this paper is to help designers understand the areas of UI design and allow them to make informed decision as to which design approach to use when creating their own designs.

2. THE EARLIEST BEGINNINGS OF THE GUI (GRAPHICAL USER INTERFACE). XEROX, APPLE, WINDOWS.

Despite common misconceptions, the modern user interface did not begin with Apple or Windows, but rather a printing company. The Xerox Corporation was the first to come up with the idea of the desktop metaphor back in 1973. Instead of using a command line user interfaces (Jones, 2011), the Xerox Alto was designed to operate using a graphical user interface (Wadlow, 1981). The desktop metaphor aimed to make interaction with a machine easier by using a computer's monitor as a desktop and the items placed on top of it as design elements. These could then be opened in a window. An icon depicting a piece of paper when pressed, opens a user's documents. The icon of a pocket calculator opens a calculator application. The rubbish bin, or "trashcan" serves as a way to "get rid of" or delete data. Over the years with countless iterations from various developers, the look of the desktop interface has changed considerably, but the logic behind it reminds largely the same.

Nearly 10 years later the Apple LISA was released in 1983, with the aid of members who worked on the original Xerox Alto's user interface (O'Grady, 2009). The LISA featured a user interface that was extremely forward-thinking at the time (Freiberger, 1981). It utilized the concept

```

Starting MS-DOS...

HIMEM is testing extended memory...done.
C:\>C:\DOS\SMARTDRV.EXE /X

MODE prepare code page function completed
MODE select code page function completed
C:\>dir

Volume in drive C is MS-DOS 6
Volume Serial Number is 40B4-7F23
Directory of C:\

DOS             <DIR>             12.05.20    15:57
COMMAND.COM     54 645 94.05.31    6:22
WINA20          386    9 349 94.05.31    6:22
CONFIG.SYS      144 12.05.20    15:57
AUTOEXEC.BAT    188 12.05.20    15:57
               5 file(s)             64 326 bytes
               24 760 320 bytes free

C:\>_

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Figure 1: The command line user interface of MS-DOS 6.0, released in 1981

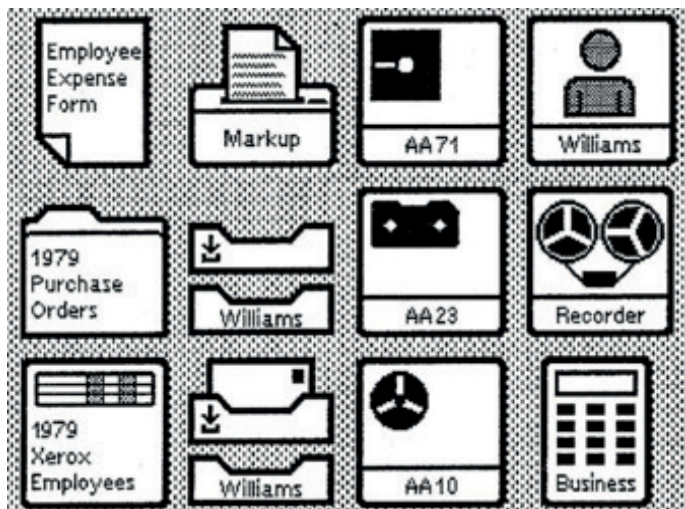


Figure 2: The graphical user interface of the Xerox Alto, released in 1973. The first instance of the desktop metaphor in a user interface.

of multiple windows, thus allowing the user to launch and operate multiple applications simultaneously. The limited capabilities of the machine, however meant that true multitasking was out of the picture. It was the first mainstream graphical user interface. It was later refined by Microsoft and their Windows 1.0 OS (Markoff, 1983). An operating system that could multitask properly. In their early days, graphical user interfaces were simplistic, often monochromatic. This was due to the low computing power of computers of the time. As time passed however, color was gradually introduced.

The color selection of the interface served to maximize legibility. The characters

were almost always white with a red, green or even blue background in order to increase their contrast. Later in the development of interfaces different shades were introduced as a way to differentiate between different layers of the interface (such as the selected or deselected parts of the screen). The color depended on the technology of the monitor that was used, often in the form of amber or green phosphor displays.

In the future, the early utilization of color in computers of the time allowed for shading and color tones. The tradeoff was that resolution was sacrificed in order to achieve color depth. It would be some time before color and devices that could fully support it would come to play a more important role in regards. The more colorful the picture, however, the less detailed it was, and vice versa. A colored screen often meant a full redesign of the elements of a user interface, while also having to keep in mind that different display adapters of the time had vastly different architecture. Designers and software engineers often rendered the user interfaces they designed in one or two modes, keeping them as simple as possible (IBM CGA, 1981). They were almost always monochromatic and high-resolution. Ideal for work and spreadsheets, but not much else. Design flourishes such as ASCII symbols were used as scroll bars or loading indicators, but creativity was always constrained by the technology of the time.

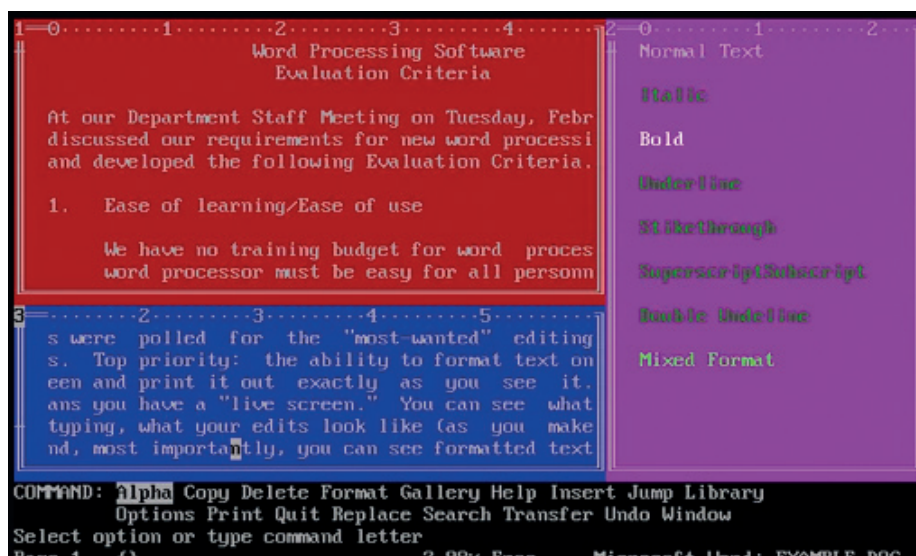


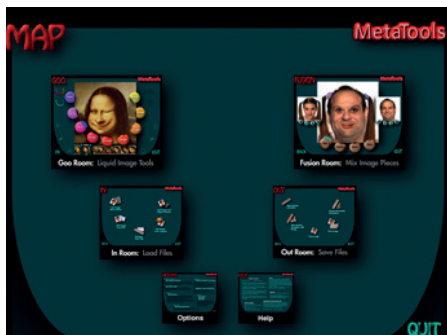
Figure 3: 1984's Word 1.0. While almost completely a command line interface, small design touches such as borders or highlighted text are visible. It also offered color as a way to differentiate between different menus.

3. THE ADVENT OF WEB 2.0 IN THE BEGINNING OF THE 21ST CENTURY. THE NEED FOR A CHANGE IN LOGIC AND DESIGN PRINCIPLES FOR THE GUI.

In the late 20th and early 21st centuries, computers were starting to become widely available to consumers. This availability in combination with the rapidly improving skills, toolsets and training for the average user, meant that content was becoming available to more users. This



Figure 4-Figure 5: “kai’s power tools” and “kai’s power goo” by kai Krause ,1992. The distinct design language and user interface helped the software stand out in a sea of many similar looking plugins for adobe’s photoshop.



large influx of users and user-generated content led to the creation of the term “Web 2.0”. A term that emphasized the evolution of computing and the World Wide Web. Through this revolution, computing would become available to more. This large change in computing brought a change in the characteristics and design philosophy of the era with it. Gone were the limited color palettes of the past. They were replaced with vibrant colors,

rounded shapes, and smooth shading (Müller-Prove, 1998), (Nicol, 2006). Since a large amount of the content in web 2.0 would be user-generated, a clean and professional look meant little to the average user. In order to attract more users, interfaces were designed to be first and foremost attractive. Transparencies and organic shapes with intense contrasting colors became the norm for programs geared to an ever-growing user base (Curtis, 2015).

One of the largest inspirations of the web 2.0 style was none other than Kai Krause. The German designer’s extremely distinctive style was incorporated into many an interface. The rounded corners and abstract “biological” look meant that the design language lent itself easily to adding and removing buttons and features. The “Kai’s Power Goo” and “Kai’s Power Tools” programs were many people’s first contact with the new wave of interface design and inspired many to create more elaborate and visually interesting content.

It was then that the graphical user interface and its design became a selling point. This prompted many developers and UI artists to create good looking, colorful and informative interfaces. More complex programs meant that new design elements were also used. Transparencies, shading, drop shadows and reflections were used in abundance. The futuristic aesthetic of the early 00s, more commonly known as the “Y2K aesthetic” made stark white spaces and glossy tabs the norm for years

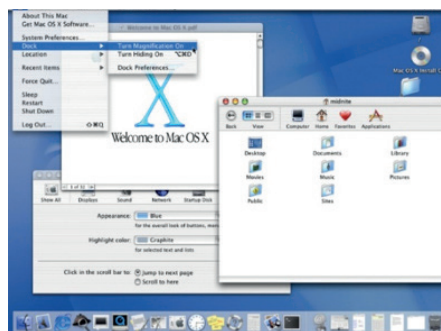


Figure 6: Apple’s Mac OSX user interface (2001). Note the rounded shapes, transparencies, and detailed iconography on the desktop.

to come (Nguyen, 2020). These interfaces would be considered overbearing and cluttered by today’s standards.

Later Web 2.0 interfaces would become more conservative in their design. Colorful elements would give way to a more subdued and easier to read user interface. The iterative design process would eventually mature into the cleaner, flatter designs of more modern times.

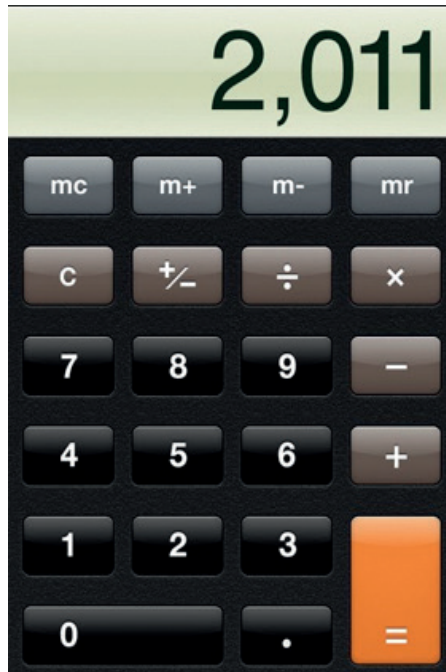
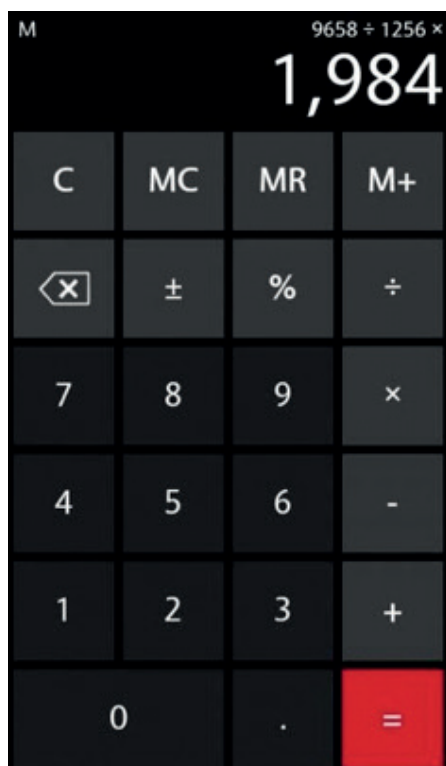


Figure 7- Figure 8: Two versions of the “calculator” app for iOS 5.0 (left) and Windows Phone (right). A stark difference in design languages.



4. SKEUOMORPHISM – THE COMBINATION OF ABSTRACT CONCEPTS WITH THE ACTIONS OF OUR EVERYDAY LIFE AND THE LOGIC BEHIND IT

One of the biggest stepping stones in the design of the user interface was “Skeuomorphism”. Skeuomorphic design follows the principle of making design elements resemble their real-world counterparts (Norman, 1999), (Spiliotopoulos et al., 2018). Skeuomorphism has been used in many design fields, including architecture, interior design and even jewelry and ceramics. A wooden texture on a plastic wall, a cloth-like mesh effect on a bracelet or even the act of painting something to resemble metal or brick or even concrete are good examples. Expanded as a concept, skeuomorphism can also include sound as well as texture into its design.

In UI and web design, Skeuomorphism attempts to replicate the look of a 3D object on a 2D surface (Baker, 2017). It imitates analog elements such as sliders, knobs or switches. In a graphical user interface, it takes the aforementioned desktop metaphor even further, using icons and elements that resemble real objects and their functions. The buttons of a keypad symbolize numerical inputs. Switches symbolize something being active or inactive. Sliders and knobs are used to control functions such as intensity and volume.

Skeuomorphism also remedies lack of tactility through visual feedback, providing the user with finer control over their actions. This was especially effective in the mid to late 2000s, where users were being introduced to touch screen surfaces. Having just come to grips with touch-screen technology, Skeuomorphism was invaluable for users having come from a desktop experience. Due to its archetypical design principles and widespread adoption, it proved very useful for graphical user interfaces. Skeuomorphism was adopted by almost every hardware manufacturer and software vendor into their interfaces, marking one of the few instances where design language would be unified across platforms. The modern-day equivalent would be “flat design.”

Skeuomorphism was often criticized as being too cluttered. Having to insert a lot



Figure 9: The UI of Re-Birth, an iOs application for the Apple iPad. An example of skeuomorphic design in action.

of information and interactive elements meant an almost complete lack of negative space. A conscious effort was made to further streamline these types of interfaces. The trend toward a flatter design was inevitable however, and later skeuomorphic interfaces would often find themselves adopting flatter elements.

Skeuomorphism would eventually take a back seat to more modern design principles. A cleaner and simpler design language would take its place. Skeuomorphism would follow user interfaces well into the mid-2010s, albeit with a rather dated look to them. Simplicity became the norm and skeuomorphic elements were often relegated to the enthusiast or professional market. Skeuomorphic design is still sparingly used to this day. Certain design cues were incorporated into modern flatter designs. Toggle switches and sliders are still used but often depicted in a more abstract style. Often found in wearables, they are used to depict analogue devices such as watch faces. Usually as a stylistic flourish or design choice (Brownlee, 2014).

5. THE RISE OF MOBILE COMPUTING, SMART TECHNOLOGY AND THE NEED TO KEEP THINGS SIMPLE

Modern user interfaces are clean, bright and lack any unnecessary features or flourishes. Usability is at the forefront. They are presented in bright, high contrast colors or dark grey with simple fonts and soothing pastels as accents. Icons are simple and lack extraneous detail. They are often referred to as “flat” (Spiliotopou-

los et al., 2018), (Burmistrov et al., 2015). A modern user interface will only present the user with what is strictly necessary. Further navigation happens through expandable tabs, scrollable lists and easy to navigate buttons and shortcuts. It can be argued that the trend of moving away from skeuomorphism and visual textural metaphors was the increased resolution of displays. Flat design is built on the principle of completely stripping the interface of visual elements that we use to help us interact.



Figure 10: The evolution of the “save” icon. As time passes, iconography moves from detailed, skeuomorphic designs to flatter, more abstract ones

The main reason toward this shift in aesthetic is modern cross-platform app development. Due to the popularity of smart devices and their expanding user base, multiple platforms need to be considered to ensure smoother development. (Hall, 2021). A simple user interface is much easier to scale and edit for different screens and aspect ratios.

Along with the clean and minimal presentation of the iconography, Modern user interfaces also emphasize smoothness when it comes to interaction. Smooth animations and transitions are used to move between windows and screens without snapping or rough motions. The loading icon, the swipe between windows, or the “bounce” of an app drawer are small design cues that can enhance the user experience. This smoothness should not be allowed to interfere with usability and the application cannot be slowed down in order to display animations for no particular reason.

Technology and its adoption have been made synonymous with our daily lives (Müller-Prove, 1998). The widespread use of electronic payments, online marketplaces, and even education programs means that scalable and easily graphical user interfaces are essential.

As user interfaces move toward a more unified look, terms such as “material design” or “fluent design” are often used. This terminology often serves more as marketing and doesn’t illustrate a no-

table shift in sensibilities. If anything, we should expect design interfaces to become even more similar and indistinguishable from each other in the future. Along with software, hardware is also becoming more difficult to distinguish between. The formerly distinct categories of smartphones, tablets and desktop computers have started to blur together, and a unified and fluid user experience has become increasingly important.

6. FRAGMENTATION OF USER INTERFACES

Fragmentation occurs when the design elements of a user interface are too complicated and different from each other. By performing certain actions, we expect the user interface to behave in a certain manner. When expectations are not met, we have fragmentation in our UI.

top parts of the screen as a location for the “back” button. This was due to the user interface not being updated even after the company’s mobile phones became too large and unwieldy to control by one hand. A one-handed phone user could easily reach the top parts of the screen in order to perform tasks such as moving between pages or manipulating the status bar. Not so when the phone is over 6 inches in size. Another notable example is the location of the “menu”, “back” and “multitasking” button. In most Asian countries, the direction of reading is right to left, and as such, the “virtual manipulation” of a page turning backwards happens from the right side of a screen. In the West, since the reading directions are flipped, the “back” button is almost always located on the left side of the screen. Similarly, user interfaces designed in Asian countries will have most interactive elements on the left side, and Western developed interfaces have them on the left. Since both markets are so large, however, it’s often prudent to have an option to flip or change these elements.

Most user interfaces will offer shortcuts or gestures as a way to mitigate these issues. Through simple design and the use of commonly accepted elements (Cox, 2017), this problem can be sidestepped. Design elements such as certain shapes, graphics and symbols are used to convey a similar message through various user interfaces, often ones that are designed for different applications. The “hamburger menu” (Usability.gov, 2020) conveys the idea of a list. The “meatballs” or dots convey something is in the process of happening. It is often seen when a message or conversation is being written. An animated circle indicates loading or data transfer. The return button is usually situated on the bottom left of the screen and means “back”, whereas the floating tiles on the bottom right of the screen indicate “expansion” or “multitasking”. All these graphics have been widely used and almost always carry the same meaning.

Due to the public being exposed through many interfaces and devices to these design elements, they have come to expect the same result when interacting with

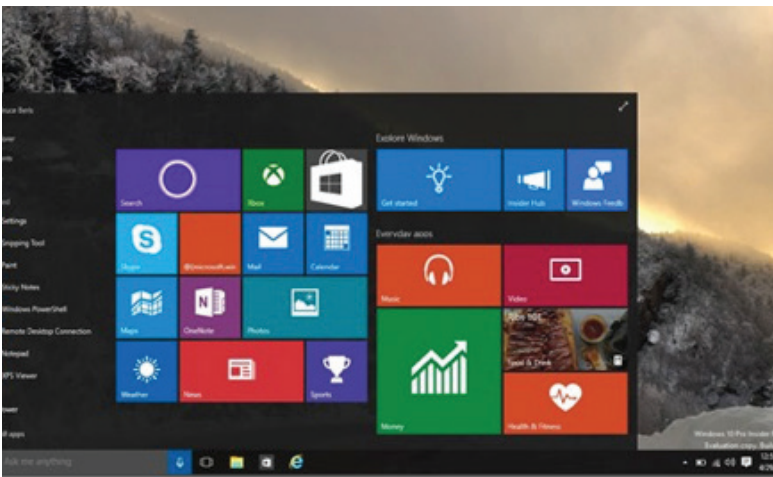


Figure 11: An example of UI design becoming fragmented. Large tiles in combination with small icons are used. The interface is not cohesive and offers too many options with too little explanation and doesn’t guide the user organically.

A fragmented user interface is difficult to comprehend and get accustomed to. The user experience can devolve from something contiguous and simple to something that can be very unintuitive (Kapadia, 2017).

Another factor that contributes to a fragmented design interface is the “design relic”. Design relics are a byproduct of user interfaces being developed in isolation from each other. Hardware also plays an important role. A good example of this is Apple’s insistence on using the

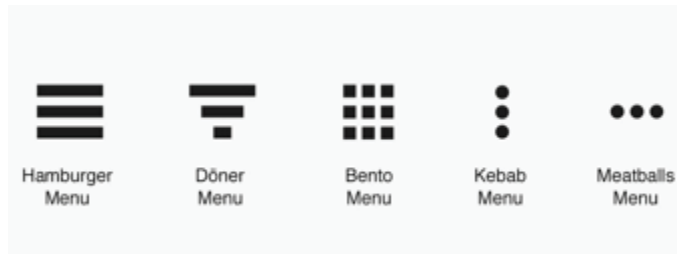


Figure 12: Widely accepted and used graphical elements in modern UI designs. They are used in almost every program and their function is to provide an abstract representation of their function. E.g. hamburger menu = list, kebab menu = options.

them. Thus, these shapes have adopted a certain meaning for the average user.

The design of a simple user interface that can be considered “airtight”, however difficult, can prove beneficial in the long run. A designer’s job is often to reduce the possibility of something going wrong, or a user having an unwanted in-

teraction through their inputs.

Different brands and different software vendors have started to incorporate these commonly accepted design cues into their design language. This creates a type of unspoken language between the designer and the user.

7. CONCLUSION

As technology evolves further and comes within reach of more people, user interfaces will prove invaluable to its widespread adoption and usability. While design trends may change from year to year, a simple and clean user interface will aid users from different age groups and backgrounds and help them to fully utilize their software and devices. User interfaces have moved from being eye-catching to being more mature and understated. As the abilities of programs and devices improve over time, a user interface that can filter out extraneous information and allow the user to focus on a few things at a time will be of great importance.

Over the years and through countless iterations the look of the desktop interface has changed considerably. The logic behind it however, remains largely the same. Even on multiple platforms today, icons, interactions and multitasking via windows on top of a non-interactive background have scarcely changed. This is testament to how enduring the desktop user interface and metaphor have been, and how important the role of a well-designed user interface is to the average user.

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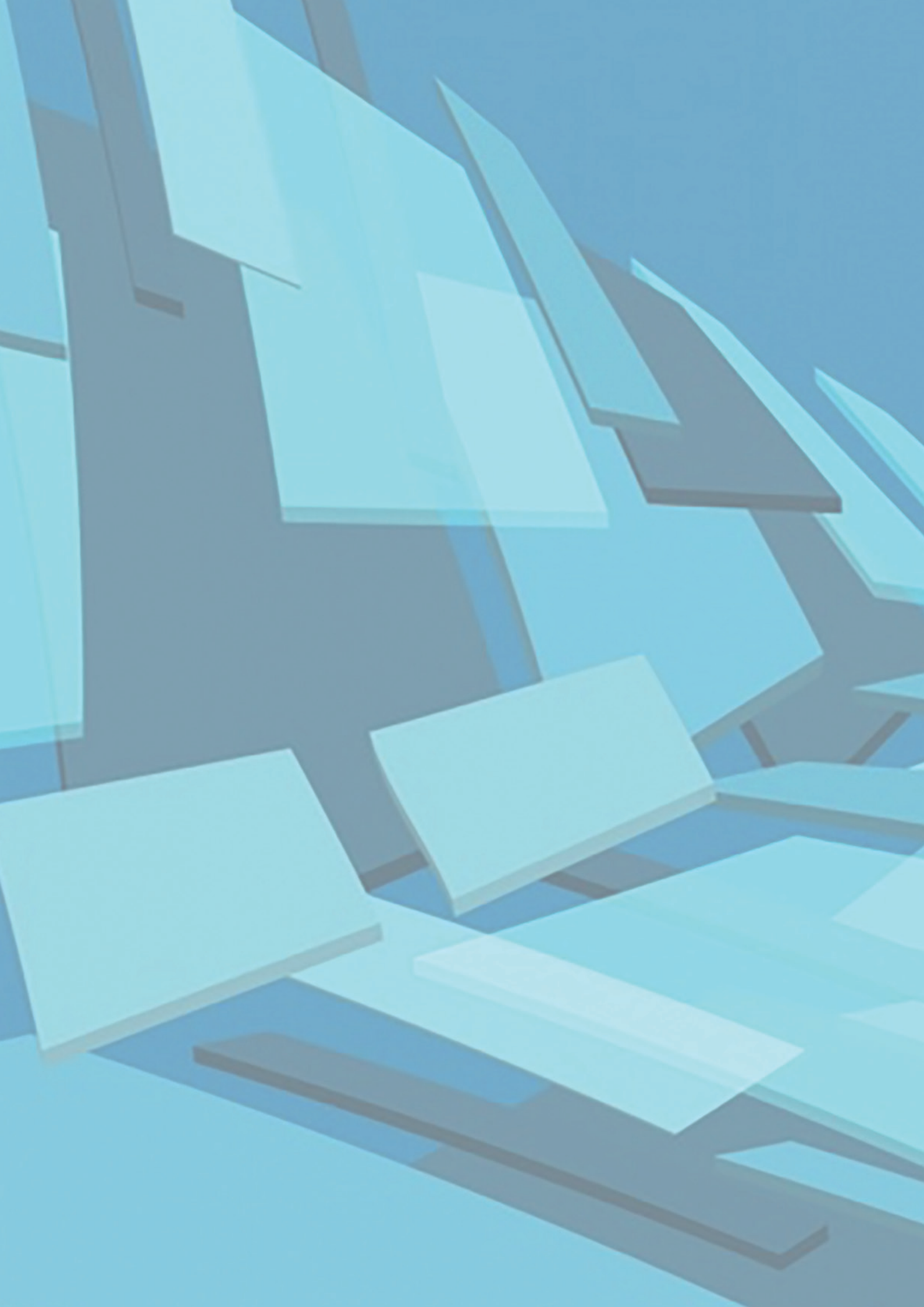
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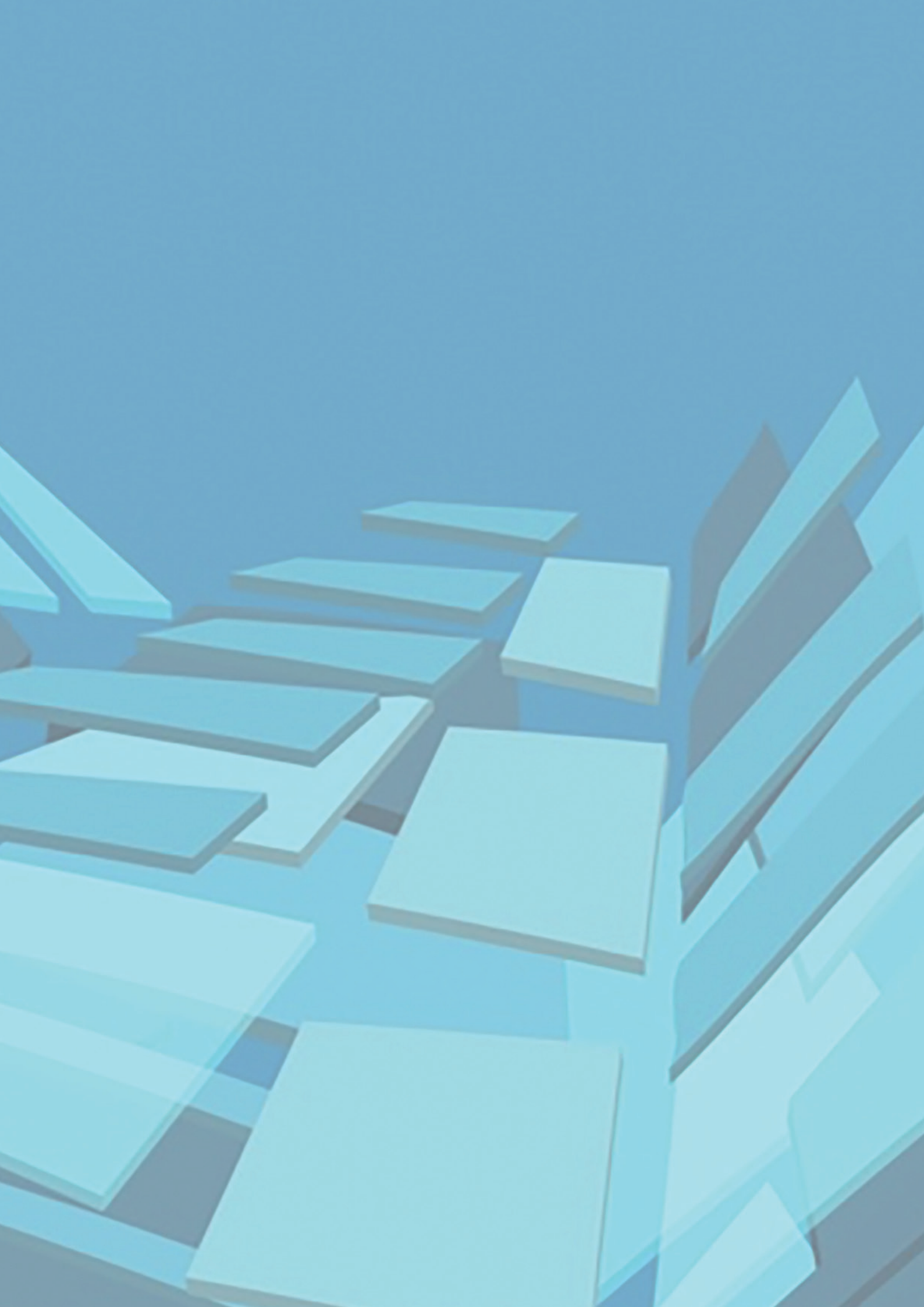


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THE CHALLENGE OF THE EMERGENCY REMOTE TEACHING IN THE EDUCATION OF ART CONSERVATORS. EXPERIENCES AND REFLECTIONS

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ABSTRACT

COVID-19 pandemic and the measures to constrain it have influenced, among others, every dimension of the cultural heritage; from research, conservation and preservation projects to training and education. The closure of training buildings and campuses, the cancellation of face-to-face classes and labs and other learning experiences forced a shift to emergency remote teaching. This created a special impact on art conservators' education, especially since the field of heritage conservation is powered by art history, technology and science, and therefore any deceleration has an important impact on it. Moreover, conservators are considered as having to be in contact with the actual object of their studies i.e., to be physically present in the archaeological sites, to interact with the material of the monuments and generally work very close to them as per the field's tradition. The closure of the education domain deprived conservation students from the physical contact with their objects of study, but fostered the digital transformation of the heritage sector, as well as the academic conservation education. The goal of this paper is to discuss advantages and weaknesses of emergency remote teaching comparing to face-to-face and online teaching, as well as to record the experience of remote teaching in the Department of Conservation of Antiquities and Artworks and the opportunities emerged for the curriculum of the Department.

Keywords:

art conservation, high education, emergency remote teaching, online teaching, cultural heritage

1. INTRODUCTION

The wide-ranging impacts of the COVID-19 pandemic and the measures to constrain it have taken a considerable toll on all aspects of our life and living environment. COVID-19 crisis has influenced every dimension of the cultural heritage as well: from research, conservation and preservation projects to public outreach, training and education.

Museums, archeological sites and libraries were closed; many conservation projects have been suspended, resulting in the suspension of laboratory visits and internships; The synergy between professionals and students has been disrupted; the dissemination of scientific knowledge has been hindered; scientific events, conferences and live scientific dialogue have been canceled; Heritage sites themselves faced risks of decay by the suspension of maintenance; Lending and borrowing artworks among museums, and consequently the exhibitions, was totally suspended; Volunteers in the heritage sector, and many students among them, had to halt their activities. With the ban of travel, international student exchange programs, like Erasmus, have also slowed down, and the list goes on.

As far as financial implications on culture heritage sector are concerned, it is worth noting, that according to the report "COVID-19 & Beyond, Challenges and Opportunities for Cultural Heritage", published by Europa Nostra on October 2020 [Europa Nostra, 2020] in Italy the cultural sector was expected to lose 3 billion EUR in the semester from April to October 2020, whereas in Spain, almost 980 million EUR just in April. According to the European Commission report titled "Europe's moment: Repair and Prepare for the Next Generation" [European Commission, 2020] activities relying on crowded workplaces, like cultural events, festivals etc., will be more affected by the crisis. Preliminary Commission estimates show that tourism, the social economy and the creative and cultural ecosystems could see a more than 70% drop in turnover in the second quarter of 2020. Actually, the 2021 Annual Single Market Report [European Commission, 2021a] explains that '...museums lost revenues up to 75-80% (in popular touristic regions)'. Moreover, according to the results of a survey conducted by the ICOM in 107 countries, across five continents, between 7 April

and 7 May 2020 nearly one third of the museums will downsize and more than one in ten may be forced to close permanently [ICOM, 2020]. Furthermore, in UNESCO's report "World heritage in the face of COVID-19" [UNESCO, 2021a] it is noted that at the height of the crisis, 90% of countries were forced to close or partially close their World Heritage sites. In 2020, a 66% drop in site visitations and a 52% decline in revenues at surveyed sites were reported. 13% of sites surveyed noted that staff have been laid off as a result of COVID-19, with an average of 40% of permanent staff and 53% of temporary staff made redundant [UNESCO, 2021a]. In Greece, due to lockdown restrictions, it was estimated that unnecessary consumption, which includes culture, will contract by 23,6% for the period March-April 2020 [Hellenic Parliament Budget Office, 2020].

Moreover, the pandemic has also posed serious social challenges. Isolation has a negative impact on people's mental health and well-being. Since cultural heritage has a key social role, suspension of interaction, learning and exchange of experiences through cultural heritage has a serious effect on people, and particularly for young people [Creswell et al, 2021].

According to the Europa Nostra Report [Europa Nostra, 2020] COVID-19 crisis has made clear how necessary culture and cultural heritage are for people and communities across Europe. At a moment where hundreds of millions of people remained physically apart, cultural heritage appeared, more than ever, as a crucial instrument to bring people together. UNESCO also underlines the power of culture and knowledge to strengthen human fabric and solidarity, at a time when so many people around the world must keep social distance and stay at home [UNESCO 2021b].

Among this unpredictable reality, education, both formal and non-formal, which constitutes a significant element in the value chain in the field of culture, has been dramatically influenced. This is even more emphatic for art conservators' education, which is directly related to the cultural environment in a very particular way: as the field of heritage conservation is powered by art history, technology and science, any deceleration has an important impact on it. Moreover, conservators have to be in contact with the actual

artefacts they treat, to be physically present in the archaeological sites, to interact with the material of the monuments and generally work very close to them as per the tradition of the field. Yet, while the shutdown of the heritage and education domain deprived conservation students from their hands-on physical contact with the object of their studies, it also fostered the digital transformation of the whole heritage sector, as well as the academic conservation education that is the heart and soul of art conservators' training. The goal of this paper is to record the experience of remote teaching in the Department of Conservation of Antiquities and Artworks and contribute to a dialogue on taking better advantage of online teaching in the curriculum of the Department.

2. ONLINE TEACHING VS EMERGENCY REMOTE TEACHING

Today, digital technologies make up for a large part of the way people communicate, work and interact. However, in the field of learning, at least before the pandemic, nothing similar has ever been—at least to a large extent—the principal object of preoccupation. According to the National Documentation Center of Greece [National Documentation Center, 2013], this was the case either as students or professors were not familiar with the practice of distance learning, or they did not have access to digital facilities and the appropriate equipment. The Europa Nostra report [Europa Nostra, 2020] also states that almost 60% of the respondents had not used distance or online learning at all before the pandemic, while between 50% and 80% in European Union countries did not use digital textbooks, exercise software, simulations or other digital educational media. In addition, although the majority of educators (around 70%) recognized the importance of digital media assistance, only 20% of students were taught by teachers using digital media. On the other hand, 95% of the respondents, today, believe that the pandemic marks a turning point regarding the use of technology in education and training.

Before recovering from the shock and fully understanding the real effects of the pandemic, the academic community

was forced to adapt to this unpredictable situation. Ministries of education in different countries have recommended or made mandatory to implement online learning at all school levels, universities included. This decision was supported, among others, by UNESCO [UNESCO, 2020], which has developed a COVID-19 Response Toolkit in Education to support countries in their educational response to COVID-19 by providing practices and examples, specially focused on the topic of remote learning. UNESCO has additionally provided a list of free educational platforms and resources that can be used for online learning according to the needs of each educational institution, providing social care and interaction during education closure.

Although it was imperative to stay physically apart, it was necessary to remain close together and safeguard the continuity of the educational process, regarding the participation of the students in it and providing their support too. Closure of training buildings and campuses, cancellation of face-to-face classes and labs and other learning experiences forced a shift to emergency remote teaching. With little notice and creativity using readily available tools, remote “classrooms” were created to transfer traditional classroom interaction in a distance learning environment until the crisis passes.

Dealing with the challenge of distance learning was immediate and urgent, with unknown implications. New questions raised, like whether the academic space itself and the universities were shaped for tele-working conditions and how the relationships within the university community, between students and professors or within each category might be affected. Reflections came up concerning the consequences of distance learning to the studies, the research interests, the employment and daily survival of the students as well as about the ways the academic community must deal with all this. In fact, as far as the University of West Attica is concerned, the short time of three semesters run under remote teaching did not permit the elaboration of extensive surveys regarding the questions posed previously, except a survey for the students of the School of

engineers [Photopoulos et al, 2021].

It is important to clarify that emergency remote teaching is quite different from online teaching [Anohina, 2005]. Online education, including online teaching and learning as an alternative to face-to-face educational systems, has consistently been a focus of education research for over twenty years [Branch and Dousay, 2015; Means et al, 2014]. Many researchers have tried to explore the terminology around online teaching, because even though it is often defined, it has a wide range of meanings attached to it [Singh and Thurman, 2019; Moore et al, 2011]. According to Oxford Dictionary, online learning is a system of learning that uses electronic media, typically over the internet [Oxford Advanced Learners Dictionary, 2020]. It is often referred to as “e-Learning” among other terms. However, online learning is just one type of “distance learning” - the umbrella term for any learning that takes place across distance and not in a traditional classroom. The target of online courses is to build virtual courses aiming to produce a learning experience that does not depend on being face-to-face with the instructor. Classroom courses, however, are designed to capitalize on real-time interaction between the students and the instructor in a group setting.

The design of different types of learning environments can depend on the learning objective, target audience, access (physical, virtual and/or both) and type of content [Moore et al, 2011]. Effective online learning results from careful instructional design and planning, using a systematic model for design and development. The design process and the careful consideration of different design decisions have an impact on the quality of the instruction [Hodges et al, 2020]. Most often, moving to online teaching is a process that takes resources –human, intellectual, technical–, as well as time: it is estimated that adapting a typical course to online teaching (including planning, preparation and development) takes between six and nine months [Iglesias-Pradas et al, 2021]. On the other hand, emergency remote teaching describes a situation that demands the transition from face-to-face teaching to remote teaching, the whole process being carried out using online platforms and the internet, while the instructors

and the students are in quite different geographically places.

Online courses are specifically designed for asynchronous learning. In this case, the educational material is delivered to students at different times considering that different students have different schedules in mind [Barker, 2020]. For example, some students may work a little bit each evening, while others will devote weekend stretches to their studies. Online courses accommodate asynchronous learning by engaging students in ways that do not depend on real-time interaction. So online courses have to be designed with regards to flexibility, and to take into consideration the particular student profile. On the opposite side, teaching in face-to-face mode means that the instructor interacts with all students at the same time. Students interact also with each other and share in real time the same educational experience. Discussions in vivo, working in teams, questions as they arise and immediate answers by the teacher are all characteristics of the synchronous teaching. Instructors design their classes relying on real-time interaction.

In face-to-face teaching the learning experience is powered by the teacher. Teachers might act in accordance to the learning conditions of the audience; enrich a lecture with knowledge checks, questions group activities such as solving a problem on a whiteboard with class input, extra resources such as videos etc. Especially in the case of face-to-face conservation labs, these interactions are very important as they may influence the learning process, not only because the students have the possibility to know various case studies but also because they have the possibility to know the artwork itself, with the particularities it actually presents. Since the whole class experiences the artefact at the same time, these interactions allow for deep and thorough understanding of its material condition.

Emergency remote teaching stays in between online teaching and face-to-face teaching. During COVID-19 crisis, instructors tried to maintain the accessibility, the participation and the engagement of the students using digital media and the internet, and to recreate a synchronous learning experience

through video conferencing or, alternatively, they tried to accommodate asynchronous materials by posting video lectures to convey the lessons. Either option may present challenges for both instructors and students.

As far as the educational material is concerned, in an online course, the material is created in such a way that a systematic and well-organized path is formed to introduce them to the learning process [Barker, 2020]. The provided material could comprise of online simulations, embedded quizzes, online lab exercises, forum discussions and they are all set up ahead of time and placed at key checkpoints to enhance the understanding of the curriculum.

When converting a class to emergency remote teaching, instructors will find ways to deliver the lectures and materials, but without the normal interactivity of the classroom. At this point, they will likely find holes in their usual teaching methods. For instance, an instructor may schedule one-on-one discussions with students to respond to questions, but other students will miss hearing that discussion. Anticipating and accommodating these needs takes foresight and experience [Barker, 2020].

Concentration, engagement and active participation of the students are meaningful and important aspects of the learning process. The role of the lecturer in the online environment proved to be more complex than in face-to-face teaching. Besides the use, of the appropriate online tools to transfer the knowledge, remote teaching also requires that the teacher watches and motivates students to participate, creates opportunities and organizes interaction with each other, sets rules and standards for communication and participation simultaneously. The lecturer also has to verify the functionality of all of them, be flexible, very explanatory and patient, take immediate decisions and be sensible not to overload students.

At the same time, although digital technologies enabled many students to continue studying, it also proved a major barrier for others when access, equipment, connectivity or skills were lacking. Students with disabilities faced several challenges: from access to technology and digital educational

material to the teacher competence on disability and accessibility matters. Unfortunately, teachers who had to convert quickly to emergency remote teaching are starting themselves from various levels of digital familiarity. They may not have the technological expertise or be aware of the best learning platforms for online education. Therefore, the learning curve is steep for academic staff and students alike, and student-learning experiences may be vastly inconsistent. Universities have tried to support their academic staff to respond to this emergency learning situation by providing platforms and organizing intensive courses for training their staff to remote teaching. According to the authorities of the University of West Attica [Lakasas, 2020], the academic staff responded fast to this emergency. More than 95% of the undergraduate courses were taught by remote teaching although the vast majority of educators and learners had little, if any experience, in teaching and learning online or in the different pedagogical approaches needed for this.

Moreover, the digital transformation in education is being favored by the technological progress in connectivity, the widespread use of devices and digital applications, the need for individual flexibility and the increasing demand for digital skills. For example, Eurostat data for 2019 indicates that access to broadband internet ranges across the EU from 74% of households for the lowest-income quartile to 97% in the highest-income quartile [European Commission, 2021b].

3. ADVANTAGES AND OPPORTUNITIES OF THE ONLINE LEARNING

This massive and unprecedented use of technology for learning, however, also revealed many opportunities. For example, it came up clearly that organizing teaching in a different way, interacting with students on a more personalized basis, focusing on their specific needs, working in small groups and assigning specific learning objectives was welcome. It was also evident that distance teaching could not work on a mass scale. The remote teaching experience at the Department has shown that the need to form smaller groups in the case of distance teaching

is even more necessary than that of face-to-face, especially when laboratory exercises are concerned. This is mainly valid for courses focusing on the chemical content of physical artefacts, as well as for conservation laboratory courses, where, traditionally, the contact with the physical object is necessary.

In order to preserve the physical contact of the students with the physical objects of their study as much as possible, in some conservation laboratories, such as the paper conservation laboratory, the following practice was adopted [Choulis, 2021]: the professor, with the help of university services, produced a complete set of audiovisual presentations through which the laboratory exercises were demonstrated and explained. The students were then divided into small groups and were guided remotely to work on a kit comprising of suitable material (physical objects and/or mock-ups) that was sent to them by post at their residences. This practice was also adopted by academic departments such as the Department of Conservation, University of Gothenburg, Sweden [Golfomitsou, 2021] and the MA Conservation of Cultural Heritage, Lincoln University, United Kingdom [Smirniou, 2021]. The production of audiovisual material was an important aid for distance learning, not only for conservation laboratories but also for science courses [Boyatzis, 2021], as it has enabled the professor to present the experimental procedures, to focus on specific important points, but also to give the students the opportunity to participate in the process, triggering dialogue and real interaction between them.

On the other hand, it is of no doubt that the increase of the workload in order to transfer materials and methods from face to face to remote teaching is dramatic.

Technology can be a powerful and engaging tool for collaborative and creative learning. It can help learners and educators access, create and share digital content. It can also allow learning to take place beyond the walls of the lecture hall, classroom or workplace,

providing more freedom from the constraints of physical location and timetable. It offers the opportunity to address, at the same time, students who are not necessarily geographically close, even students from all over the world, who can work together creating new student communities. Students can learn in different learning environments outside the formal education process, for example in places such as their home or work as well as in their free time. The abolition of spatial and temporal limitations could provide an opportunity for more people to study. It could also prevent students from dropping out and make easier to complete a study program. It is no coincidence that distance learning has significantly increased the number of students who attended the courses, as well as the rate of successful evaluation in the exams. However, the quality of the educational process and the achievement of learning objectives has yet to be proven. For students, convenience and flexibility may prove to be the most attractive characteristics of the online classes [Ferri et al, 2020]. Nevertheless, there are constraints too; using the screen all day, impacts on concentration and can be also a burden on mental well-being [Twenge and Campbell, 2018].

The development of collaborations between the teaching staff coming from different scientific fields or following different educational systems it is more possible. Professors from foreign institutions can more easily participate remotely in the educational process to offer undergraduate and postgraduate courses.

Conservation Departments now have to examine seriously the opportunity to organize study programs for students from abroad or expatriates, improving its recognition and attractiveness, domestically and abroad, in the field of cultural heritage, where, Greece has undoubtedly comparative advantages.

4. CONCLUSION

Digital technology, when deployed skillfully, equitably and effectively by educators, can fully support the agenda of high quality and inclusive education and training for all learners. It can facilitate more personalized, flexible and student-centered learning, at all phases and stages of education and training.

The Covid-19 crisis put the academic staff for the first time in a situation where there was no other choice but use digital technologies to provide education and training. The difficult circumstances of the pandemic meant that this happened hastily and, possibly, in an unplanned manner. A very important experience on the matter has been gained and many professors, students and families faced a steep learning curve. This pandemic also exposed the shortcomings that need to be tackled in order to integrate digital technologies successfully in education and training systems. Apart from fully online mode, learning can happen in a blended mode too, according to the needs of the educational environment, as different pedagogical approaches are needed when teaching online. We need to develop the skills and knowledge for this different mode of learning.

Crisis has forced us to rethink how education and training for art conservators could meet the demands of a rapidly changing and increasingly digital world, how the curricula and the academic environment could be transformed to combine traditional and modern ways of learning. Finally, it gives us the opportunity to define a strategic and longer-term approach to digital education and training.

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NOTES

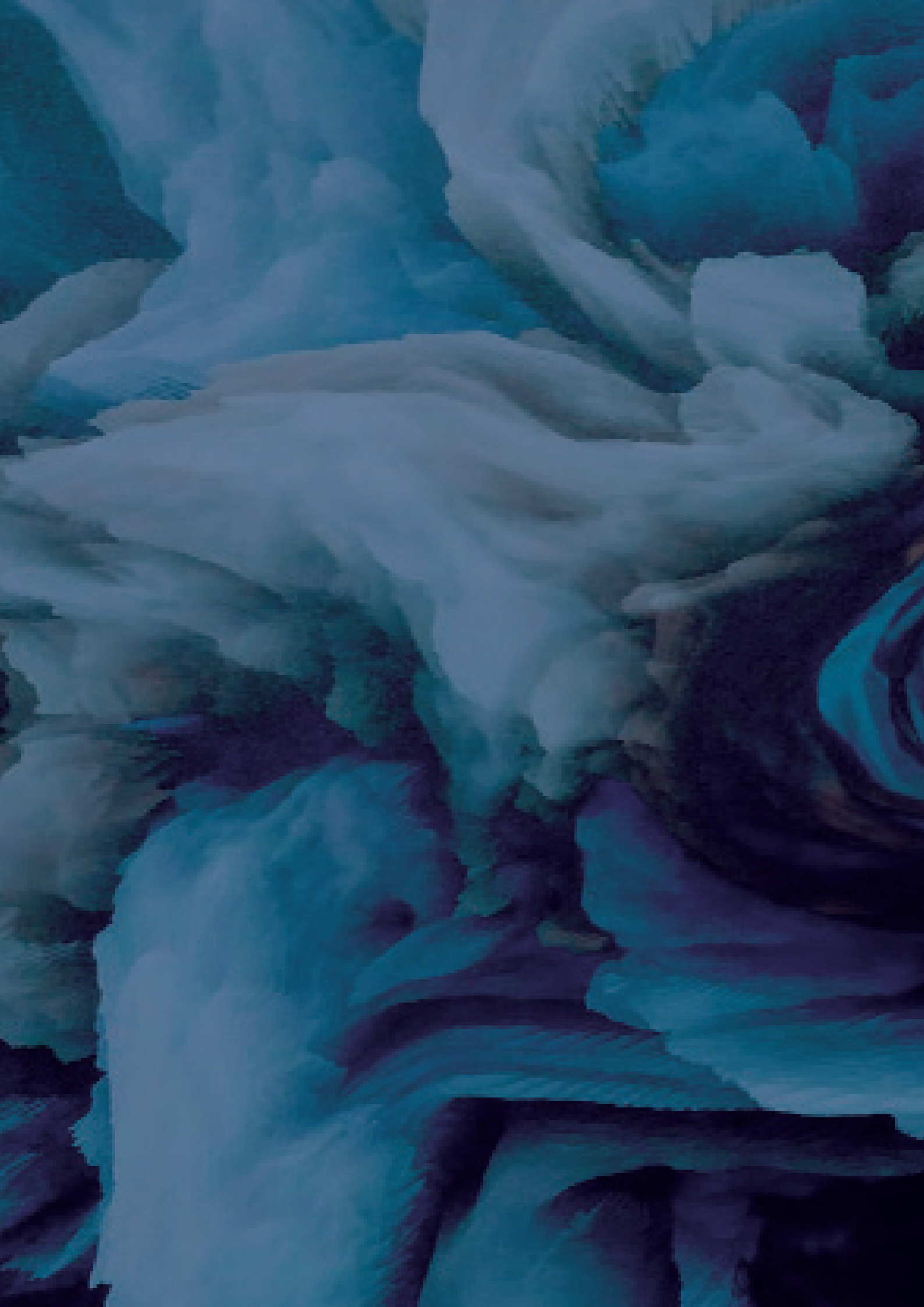
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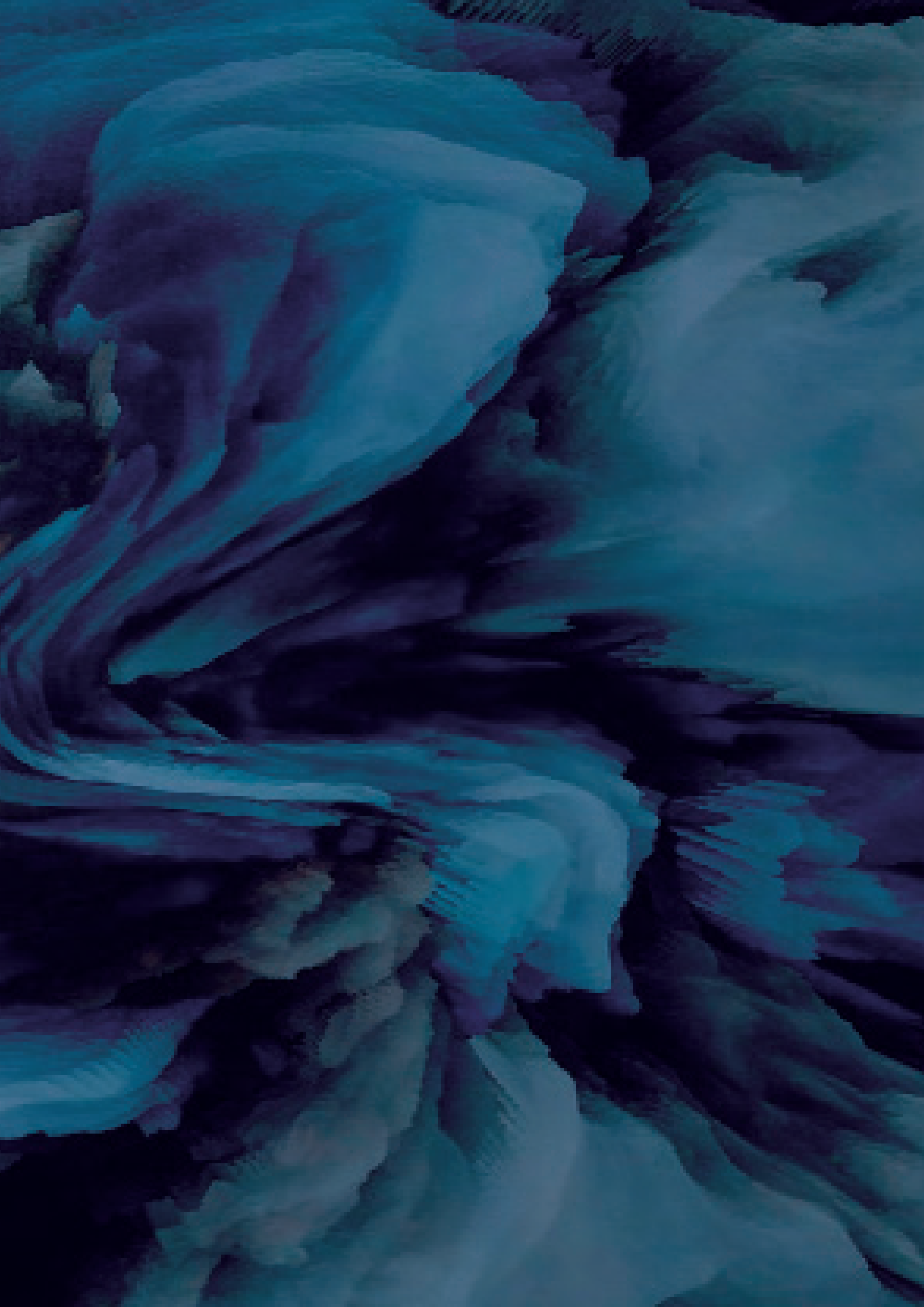


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THE INTERMEDIATE SPACE

THE GARDEN, THE ARCHITECTURE, THE ART OF “NON FINITO”

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“A real work of art never ends”

P. Valery

ABSTRACT

Starting from the question of why things have a form, we develop the concept of the “Intermediate Space” as a procedure during which the “thing” assumes its form as a word or as a picture. However, this intermediate space can constitute itself its final form.

Looking, firstly, into the concept of the “Intermediate Space” as a basic structural function of psychopathology, we then focus on three examples which we base our outlook on, namely

1. the Garden as the “Intermediate Space” of the divisions between countryside-city/nature-civilisation and unconscious-conscious

2. Architecture as the “Intermediate Space” between matter and spirit as for its agony to be art.

Following our initial observations, we examine the concepts of “rurbain” and the “ladder”, as well as “non finito” in art where the route of the “thing” to its form as art crystallizes before its final shaping. Towards this account, we look into different appearances of art and expand on relevant philosophical comments.

In the final part of our study we attempt, through a series of questions, an elevation of the human's life to a “Non finito” work.

The “thing”, as far as this study is concerned, has to be heard in the concept of the lacanian topology and the freudian “Das Ding”

Keywords:

Intermediate space, “thing”, symbolic, form, garden, architecture, spirit, art, ladder, rurbain, “Non finito”, “Ars moriendi”

1. INTRODUCTION "PROLEGOMENA"

Why do the things have a form? Because it is not enough to wonder, like Leibniz, "why is there Something (the World) and not Nothing?" but why this Something, since it exists, has a form.

Things have a form because otherwise they would not exist. Things exist through their form. The content of a thing is nothing but the unfolding and the emergence of its form. The essence of a thing—if there is something like that, so that Nietzsche (2009) doesn't laugh with us—is the form without which it wouldn't exist.

Let's imagine for a moment, things without a form, essentially without a limit. They would be a vast undefined soup. Whether this concerns the universe and the stellar world or the human's psyche or the Logos.

God in Genesis essentially creates the world, giving form through words ("and he said...") to the pre-existent undefined.

The human is a "subject of Logos" of the signifier, exactly because the diffused state of the drive that inhabits him is delimited-formed, even if in psyche, as well as in the universe, the "thing", the amorphous, the disastrous, the madness, the "ineffable", the "unimagined", continues to be latent; whereas in form, however, it conveys the world, the meanings within which we inhabit and move. That's why Lacan said that the human is not only a subject of the signifier but also a subject of the "real", of the irrational.

Nonetheless, from the moment that the "thing" comes into the word, into the picture, it stops being the "thing" that it was. It is a "thing" immobilized to death, even though it might be breathing for centuries, just like a work of painting or a temple whose breath we feel when we find ourselves close by. A word is always going to be a word, a picture is forever going to be a picture and the "thing" from now on is going to be the word or the picture that conveys it, while at the same time the word or the picture is going to be its prison. Thus, J. Koons' (1991) tongue over his mistress's body will re-

main forever immobilized, as the tongue of gargoyle (Daemon) in Nôtre Dame will remain eternally petrified. Whatever they had to express they expressed it then, as much as they continue to express it still within a present progressive or a historical present.

The form is the immobilization of the "thing". It is the death of the undefined state of the universe and the psyche albeit, at the same time, the life of the universe and the psyche in form, begins.

The Kantian pure reason, the Lacanian "sinthome" and the Topology could advocate in favour of our view if the extent of this text allowed it.

To conclude, we would say that the form is the beingness of the things whether it is about a rock, a temple, or a text.

The world is the world of forms.

The sign is equivalent to the signifier, the signified being absorbed by the signifier. The subject is led unknowingly by the supremacy of the signifier, it doesn't own the signification, it is possessed by it; it does not speak the language, it is spoken by it. The semantic abyss of the subject's historicity, the ontology of the past, is one of the signifier. An excellent example of the sign's complete formation by the signifier is L. Hjelmslev's and U. Eco's non-signified sign.

So, the nature of the things is their form.

The essence of the things, their hypostasis, their being, their existence, their entity, their content itself—if we suppose that there is such— is their form and their form alone.

Certainly, the form of each "thing" is different, a fact which means that the way of being of each "thing" is different.

Thus, even if it is the form that always exists within language as a word or picture, it is the "thing" that dictates as a sublingual.

2. THE "INTERMEDIATE SPACE"

The "thing", during its course to the decrystallization of its form, occupies what we would call "Intermediate Space".

The motion of the “thing” towards the symbolic field, its expression where it is expected to assume a form through successive but not necessarily straight crossing points, does not yet belong to the symbolic field, although it is that which will shape its form. It is about an intermediate motion that concerns the before-the-final-form space and time, independent of the final form. As an example, we could refer to cinema where the movement of succession of the 24 images per second to accomplish the required result, namely, the motion picture, is not a movement of the pictures themselves, although this movement comes from their own “Intermediate Space” as time constitutes the relation among them.

The “Intermediate Space” is visualized by successive intermediate spaces, starting from the “real” (the space and the dynamics of the “thing”) towards the symbolic field, the form. The movement “from-to” means successive spaces of specification, successive moments.

Exactly like how Zeno's arrow moves.

We would compare the “Intermediate Space” to the concept of Derridean “difference” (Derrida: 2003): a perpetual abeyance of the signifier which is a signifier just because it soars inconceivably within reading. The signifier denotes because it denies its definition, its final place. It is found within an intermediate state, between no-read and read, between the ‘thing’ and the symbolic; it is defined by what does not define.

An absolute case of “Intermediate Space” is Marx, as the entirely dissociated subject of Modernity. Although Marx is the creation of Enlightenment and Right Reason, he draws from Romanticism (the Hegelian “thing”) to express his philosophy.

The “Intermediate Space” is what is defined by its non-limits, such as the wetland, the beach, Tiresias, Persephone, Artemis, the etymology of a word, the ornitorinc.

Frequently, the “Intermediate Space”

is defined by the ambiguity of limits between neighboring countries, the Purgatory or even the form in the Baroque, as noted by Wölfflin (2007). Vernant, as well, has given us excellent examples of intermediate spaces-borderline states from mythology meeting Spinoza when he had already said: “Omnis determinatio est negatio / every definition is a negation”.

“Intermediate space” is also the space that intervenes, or is introduced, or is established, in people's relationships; the space that obstructs people from knowing the Other, except as a projection of their own self, a relation of narcissistic projection, or hatred.

The suspended step of the stork is a complete step.

3. THE EQUIVALENT IN PSYCHOPATHOLOGY

The “Intermediate Space” found cordial welcome in psychopathology as “Borderline”, “États limites”. This was mainly manifest in Bergeret's monumental study: neither neurosis nor psychosis, there is a fluid dynamic that moves in the “Intermediate Space”, and it is exactly this space that gives the possibility of a nosological entity. Clinically, we could also include “crepuscular” and “dreamy” states as well as phenomena of depersonalization and accompanying syndromes. In a broader sense, we would also include space-time continuum within the poles of bipolar disorder as the respective one between schizophrenic recrudescence, as well as the mourning process time in reactive depression. In the Lacanian clinic, which is a clinic of structure, this space does not exist: the subject is either neurotic, psychotic, perverse or not. However, lately, the discussions about ordinary psychosis and “sinthome psychosis” and their possible relation to “as if” states (Deutsch, 1934), “Cold Psychosis” (E. Kestenberg, 2001) or “White Psychosis” (A. Green, 1973), probably tend to a reconsideration of the concept of structure. We would say that

nothing stops the signifier from moving to an “Intermediate Space” in the form of a delusional metaphor, or in the form of obsessive defenses, or a psychosis with perforated neurotic engravings of depersonalised elements, such as elements of hysteria with oral origin (i.e. eating disorders), as well as in the form of perversion with obsessive references or psychoformed regression (Apollinaire: “Eleven thousand rods”, 1907, de Sade: “Justine”, 1791, etc.).

But doesn't every failed “sinthome psychosis” reflect a “Borderline” state? Or, to put it differently, isn't a “Borderline” symptomatology the emergence of an incomplete or failed “sinthome”, just like a delirious idea that never formed into an organized delirium or like a psyche that never dared to be happy nor surrender to repetition, reminding us N. Christianopoulos' (2007) verse “I want neither to die / nor to heal. / I just want to settle within my destruction”?

4. THE “INTERMEDIATE SPACE” AS GARDEN, ARCHITECTURE, “NON FINITO”

Let's highlight three distinctive paradigms.

The first and the second paradigm concern the Garden and Architecture respectively examined as an “Intermediate Space” between nature and civilisation, nature-countryside, unconscious-conscious.

The third paradigm, the one of the Art of “Non finito” where the “thing” freezes during its emergence towards its final form, before its final form.

An excellent case of “Intermediate Space” is the sanctuary of the Temple, seen as an “Intermediate Space” between invisible-“thing” and visible-form.

In this part of the text, we will briefly focus on the paradigm of the Garden and of Architecture as art and extensively on the example of “Non finito”.

4.1 THE PARADIGM OF THE GARDEN

In the critical question that concerns the garden entity, namely the submission of the “thing”-nature to form-civilization (as showcased in the work of F.L. Wright and Tadao Andô) or vice versa, we can see that the Garden, as much as it wants to be in contact with the “thing”, the nature, subordinates the natural element to civilization through the form that nature takes by the human hand, as it happens with the allegedly unruly liberal English garden in juxtaposition to its conveniently crafted ‘ha-ha’ features, or the perfectly ordained Zen garden — or the French baroque garden, being the total expression of this submission.

In terms of psychology, there is a superiority of the conscious even though it is the unconscious that dictates its submission by the conscious as the only possible way for its appearance.

A garden ought to anticipate utopia, immateriality, the complete liberalization of desire as a synonym of nature; fact, yet impossible and inconceivable.

Adorno has expressed that, in saying that this state constitutes art's utopian imperative (the garden as landscape architecture is art, q.v. Bacon, Kant, Hegel, Thoreau...) the work tends to be immaterial, mere spirit. The work moves within the negativity of its matter. Similarly, Kandinsky, Malevich and others assert that the object damages art. Nevertheless, in Architecture as well, we meet Gaudi's and Hudertwasser's analogous opinions or the one of the exceptional gardener and theoretician Kent on the straight line: nature despises straight lines. We could also, detect here Foucault's opinion on heterotopia: the garden belongs nowhere, it moves like a ship in the “Intermediate Space”.

In that sense, the garden is a movement towards utopia, not towards one of the future, but towards one of the past, a prelinguistic state, towards the ineffable, the absolute, a return to the immaterial desire which is the lack of reality, that is the mother's hug in which the human

resorts to, so as to avoid the civilization's noise, dystopia—in spite of the fact that, as we said before, the garden is definitely itself part of the civilization; it owes its existence to civilisation. It is in this hug, however, that the Heideggerian “dasein” turns to for reflection, relaxation, a kiss at a random bench: out of/within the civilisation, without the awe of a complete regression, even though it regresses in this, ever green, maternal hug.

The garden specifies the “Intermediate Space” of nature-civilisation, city-country, dystopia-utopia, being a heterotopia.

4.2 THE PARADIGM OF ARCHITECTURE

Is it possible that the main problem of architecture is connected to the relation between the “thing”/form and the “Intermediate Space”?

What does architecture seek? To become spirit. As, for instance, a temple or a tomb. But, in order to become spirit, it will have to surmount what it is. And, what is it? Matter, land, water, building materials, materials of the exemplary axis which in the syntactic axis will have to stop being what they are: they will have to transform into spirit so as to express what they want to say. Nonetheless, if they become spirit, don't they then distance themselves from the nature of architecture which is to remain rooted and motionless on earth, so as to be architecture? Doesn't the motion that architecture desires so as to be integrated within the hegelian self-actualisation of the spirit, cancel what it is and, as a result, cancels its desire since just from the position where it is, it can desire what it is not?

What is the essence of a temple, or generally, what problem is form called to resolve in architecture so as to be what it wants to be, that is, architecture? Because, before the solution of the problem we mentioned, it wants to be, but it isn't yet, architecture. A construction site is not yet architecture. In order to achieve that, it resorts to the other arts, it borrows elements from

sculpture, painting, music, dancing, from arts that do not touch the earth steadily, and express more actively the spirit's course to its self-realisation.

Thus, the problem of architecture is that, in order for it to be what it is, it has to negate its being, its matter. Its matter must transform into a non-matter, into spirit, immateriality, absoluteness, into utopia. The “thing” has to negate its nature so as to take a form, to meet its negativity, Adorno would say. And, indeed, it negates it from the moment it enters meaning, from the moment it is meaning. From the moment it negates its burden (not the symbolic burden, like the one of a Bank or of the hitlerian architecture, but its ontological burden) and its immobility.

So, here is the paradox: to be firmly rooted to the earth (even if in present-day Clément (1991) tends to negate the recourse to the earth by constructing flying gardens), its materials to be earthly, destructible and finite while the architecture itself is called through these materials to their exceedance, so as to surpass its burden and its immobility; so as to become spirit. Simply put, matter must contribute to its immateriality, the brick to transform into spirit, mud into word of the immaterial text God, in the case of the Temple. In other words, from architecture as a building site, through the “Intermediate Space”, it turns into the “miracle”, architecture as art.

That is what made Hegel place architecture in the last grade of arts as forever rooted to the earth, as unable to follow the course of the spirit to its self-realisation. But, it is what made Tadao Andô say that the building should be a Zen meditation and A. Isozaki (2011) say that architecture is invisible.

In architecture, just like in the other arts, sometimes the “thing” prevails—that is the archaic expression of the “thing”—while other times we have the prevailing of the covering of the “thing” with the form-meaning.

Architecture, thus, becomes a way of expression, a “figure of speech” since

the “thing”, though out of speech, must be found inside speech in order to be expressed, to such an extent that we could wonder whether the “thing” is, or said. Hence the “thing”, despite escaping its definition (every time we try to define the “thing” we find ourselves in front of a word or a picture or the void), produces the definition, the meaning, the world, the signifier, in form.

When the human got tired by the “thing's” subordination, namely civilization, rules, convention, he wanted to allow the “thing” to have space. The revolutionary movement of Romanticism in the 19th century owes its existence to exactly that: “No more truth. More magic.”

It is then that the human gave space to the “thing” in arts and, of course, architecture through the introduction of nature, since nature without a limit and a form is the “thing”.

As a characteristic example we observe gardens as part of the architecture of modern mental hospitals: the mental hospital, a primary place for the “thing” to be as well as its subordination to take place, makes provision during its construction to give plenty of space to the garden as a sterilised blessed bread to the castration of wild desire, human's nature, madness (e.g., mental hospitals of Nuuk Greenland, Vejle Denmark, Friedrichshafen Switzerland, ...)

Otherwise stated, civilization in its narcissistic certainty allows a regression to its starting point, the “thing”, which in architecture is identified with nature and its materials.

However, in each case, this regression is controlled in favour of civilisation, in favour of cogito.

Hence, while F. L. Wright's Fallingwater house (1935) seemingly puts civilization to coexist harmoniously with the river — the “thing”—the stakes ultimately are not about a harmony of civilisation-nature but about the river's subordination to architecture's plans, to human's plans. What we admire is civilization's force to subordinate nature, instead of the supposed harmony between them.

It is about nature's humiliation and the emergence of human's dominance, not as part of nature himself but as part of civilization: a fountain is water's humiliation, being forced to do acrobatics like a trained animal so that the subordination and the excellence of the civilisation can emerge, like a surfer who dominates over Pacific's waves. F. L. Wright captivates the water from the river in the same way that medieval architects captivated the sun and vitraux makers captivated the light. This lies in contrast to Tadao Andô who, following a different philosophy, subordinates, where possible, construction to nature.

We would therefore say that architecture's essence moves in this “Intermediate Space”; it is the “Intermediate Space” of soil and water, from the passions of materials to the transcendence in “rosette” form.

4.3 “RURBAIN”

A characteristic example of “Intermediate Space” concerning the meaning of space itself are the suburbs of inner cities, which although organically belonging to the city, they consider themselves nature. “Intermediate Space” are cottages and slums, a residence between a house and a tent.

“Intermediate Space” is the provincial population that inhabits the city. Also, the village itself, as lying between symbolic-nature, city-countryside, rural-urban which Lefebvre calls with the neologism “rurbain”. Nature, Lefebvre says, becomes a ghetto of recreational areas, the urban loots the country; a possible intermediate space. Which is why for E. Dühring, permanent social structure would be the permanent separation between countryside and city.

In a city, “Intermediate Space” is the one between the districts of rich and poor economic classes.

The whole of “New Urbanism” movement (1980) could belong to the “Intermediate Space”.

A characteristic example of “Intermediate Space” were the famous Galleries of Paris

in the 19th century, that Baudelaire and Benjamin (2020) adored.

"Intermediate Space" are corridors in apartments, shafts of blocks of flats, or, as Benjamin says, the living room as an in-between the public and the private. He also notes that only in Luis-Philippe's time (1773-1850), the "private citizen" was born as a result of the intermediate space between the living and the working space. Such a case of our encounter with the "Intermediate Space" is the doorstep, seen as a place where the "inside" meets the "outside"; a Freudian "proego" where architecture stands as the embodiment of this meeting.

"Intermediate Space" are the streets, the cathedral's "Via Sacra", "Transway Kalahari", the sand in Noyaxot's or Honiara's roads where municipal street cleaners, like Sisyphus, sweep the sand from the rudimentary pavement when the whole town is an intermediate space within the beach, the undetermined boundary of the city of Timbuktu in relation to the desert, the whole of the country of N. Somalia in relation to nature, Bujumbura trying desperately to imitate a capital, the jungle between Orinoco and the Amazon, the whole of the Amazon as an intermediate space between Iquitos and Macapa, the airports, the highways close to the city centers and the gas stations on motorways, lit with vivid neon colors all through the night.

The "Intermediate Space" in every one of these cases is so intense and complete, that only utopian philosophers like Owen or Fourier would come to request the elimination of the boundaries between countryside and the city. The same applies to sociologists like Lefebvre, who imagines the ideal city as the meeting point of utopianism's maximum with realism's excellence. And, architecturally, only El Lissitzky ("Proun": plan of affirmation of the new, 1919-1927), came to develop a completely utopian model of creative formations of space for a better world, through the transcendence of painting and engineering. For El Lissitzky, space and materials constitute a metaphor for the visual attribute of the world's radical transformations, we

would say, equivalent, to the one which started the erection of the "Tower of Babel" hubris.

Foucault's "heterotopias" are also exquisite examples of the "Intermediate Space".

Another characteristic case, as Winckelmann captures it, are ruins, the beauty of which is attributed to the fact that the structure can match effortlessly with the free forms of the surrounding nature, convincing the spectator that he belongs to the visual set. Something which is inconceivable for the complete picture of a building not destroyed. This constitutes, in a way, Piano's philosophy for the Centre Beaubourg (1977): "We wanted the museum to be open to the city".

An absolute "Intermediate Space" that could belong to either the place of heterotopia or utopia equally is the island of Rurutu in the S. Pacific, territory of the French Polynesia: a whale that was stranded and gradually decomposed in the shore so that its skeleton could live in eternity, carving a non-border between the elements of nature and the marriages of French soldiers to Gauguin's women.

4.4 THE STAIRCASE/ LADDER

An exceptional instance of procedure with regards to the concept of "Intermediate Space" is the staircase.

No staircase ends in the final step whether of ascent or descent. The final step is a conventional ending. Every staircase continues indefinitely, we would say, towards the sky and beyond, or towards the bowels of the earth. For example, Saint John Sinaites' (Saint John Climacus') "The Ladder of Divine Ascent" (5th to 6th century A.D.) does not terminate in God. It is halted by God just like a work of art is halted by the conventional finishing touch, note, or movement. The 30 steps of the Ladder begin from "About withdrawal" only conventionally, as they do not end at "About love, hope and faith": the

Ladder continues to the ineffable, to the unimagined. The same applies to Jacob's "The Road to Heaven Ladder" "through which" divinity descends and worldliness ascends.

The same applies as well to the materialized dimension of the staircase. In "Battleship Potemkin" (Eisenstein: 1925), the Odessa steps, though referring to the events of 1905, they definitely "escalate" towards the events of 1917. When the "Joker" (Philips: 2019) goes down the 132 steps in Bronx, we don't know how many steps he has already climbed down before the moment we actually see him starting to do so. Similarly, do we know when the visitor is lost when he ascends or descends the granite baroque steps with the eight symbolical fountains in "Bon Jesus do Monte" (Braga, Portugal, 1373, 1627, 1725, M. P. Vilalobos)? —or, where the kings and the priests of Maya were lost when they ascended the steps in the Yucatan pyramids, or the respective officials in the Copán pyramids? Doesn't the ladder in a dream symbolise sexual intercourse (Scala Paradisi), Freud tells us, so as for the lover to ascend to the seventh heaven and to find himself when he wakes up descended on earth? And let us also remember "The sleeping beauty in the wood" (Perrault C., 1697), when she ascends the staircase to enter the forbidden room.

No one knows where one goes when they ascend or descend a subway staircase.

And the interior pine wooden staircase in the two-floor house at 90 Pipinou street in Athens consisted of 26 stairs up to the first floor and 21 stairs from the first to the second floor (S. Zervos, 1927) is certain to end conventionally in the mosaics at the top of the stairs. It continues even after the second floor, exceeding the roof, indefinitely, as, besides, do the 8 steps of the staircase which lead to the basement and continue beyond underground space, I would say, beyond the foundations, beyond whichever conventional principle.

Every ladder is the materialisation of an invisible ladder which ascends or

descends indefinitely.

Every ladder is a "Non finito" of the history of the world, that is, the human's world.

5. THE PARADIGM OF "NON FINITO"

5.1 "SFOUMATO"

A characteristic case of "Intermediate Space" that develops chronologically (Heidegger: "Temporality regulates from within every ontology") through the flux of the "thing" towards an expression over the symbolic is found in art's "Non finito", which is, however, already a form of expression "finito" as a form of art; as it happens, for instance, in Rembrandt's final self-portrait "Self-portrait with beret and turned-up collar" (1659).

As examples of "Non finito" could be considered Schubert's "Unfinished Symphony", No. 8, D759 (1822), Musil's "The man without qualities" (1930) or Büchner's "Woyzeck" (1913) as well as Rubens' hyperbole as the possibility of imperfection, of "Non finito", as Delacroix points out. Delacroix, notes that only the mediocre is perfect since he is never out of self. Degas is exceptionally cutting concerning a complete work of art, extremely detailed, yet considering it as nonexistent: "it may have finished, but it definitely hasn't begun".

Rubens continued to work on his "Adoration of the Magi" 20 years after its beginning, first with small corrections. Later on, he added new details. At the non-end of his work, Rubens has added two big frames to the initial work. He adds himself in a prominent position among the pilgrims in the manger. But, although the work as a whole has changed a lot over the twenty years that it traversed along with him, he pictures himself as not having changed at all. Obviously, he himself is "Non finito", unfinished and eternal as the One he kneels before.

An exquisite example of academic "Non finito" art can be found in Rodin's works "Eternal idol" (1893), "The tempest" (1898)

and most prominently "The fallen angel" (1890) and "The thought" (1895) in which C. Claudel's face can be recognised: a complete amalgam of "thing" (stone and madness) and symbolic (art). Here, "the statue is not liberated from the stone", as Plotinus proclaimed a statue must do in order to be. But it is for this reason that the statue demonstrates the captured "Non finito" motion, same as a photograph petrifies motion in posture, as L. Mulvey (2005) notes. This applies the same with Caravaggio's "Basket of fruit" (1599): the rotting of the apple will stay unfinished forever, the time is frozen and incomplete. Like every photograph, every "Still Life" is a "Non finito" work, a magical moment of immobility of the time flux, before the theme of the painting dies, before the end of time.

Characteristic cases of these "Non finito" works of art are the ones of Donatello and Michelangelo, who, out of all his works, only signs his Pietà (1498). An exceptional work of "Non finito" art, though with a different perspective, is A. Canova's "Endymion sleeping" (1822). In this work the spectator can wait forever for Ekati's presence, since the myth is inextricably linked to her relationship with Endymion. Ekati is announced through the rays that bathe Endymion's body, with Ekati herself never appearing. The spectator is found in a futile standby. We can better see the "Non finito" impression of this work by contrasting it with A. L. Coronet's counterpart in which the goddess is present.

"Non finito" is also found in children's art, graffiti, and "Street art". We often meet a version of "Non finito" in folk art, in which the artist has given a final form to half of his material while the rest, rock, wood, etc. remains unprocessed material. Indian "mandala" are equally found in a "Non finito" procedure since the sand that reflects the image is poured straight onto the eternal volatility of the water.

As "Non finito" we could equally consider Gauguin's incomplete drawings, Christo's work "Pontneuf Wrapped" (1975) or the recently exhibited "Arcdetriomphe Wrapped" (2019), every performance visual or not. Definitely, "Land art".

Of course, the same applies to the techniques of "Sfumato" and "Tenebrismo", especially the one of "Tenebrismo barroco" as a capture of shapes without contour.

And certainly, the forms of "Outsider art" and "Art brut", places principally of the "thing" but dressed in the carnival costumes of the symbolic. Every "Art brut" work is a metaphor of Rabelais' "Gargantua and Pantagruel" as Bakhtin (1984) introduces it to us, as a work desperate and at the same time festively liberating, of a fiery "thing" that burns the symbolic's official suit. "Art brut" is essentially nothing but the materials' liberation from the form, always within a form, the "thing's" desperate attempt for autonomy or at least for a not complete submission to the symbolic. "Art brut" obviously integrates itself in the dimension of "Non finito" since it will never accept its final surrender to the symbolic field.

In architecture, apart from the same fact of Architecture as we saw it previously, an excellent example of "Non finito" is "Saint John of the rock" constructed by the Czech Kilian Ignaz (1730). It reminds us exactly of the micro-sculptures of Buddhist monks in southern Sri Lanka of which the form seems to exit and to continue to exit the wood without a pause, even though the work has finished. The shape is prefigured based on the material, which, as "thing", dominates the form that it gradually allows for to emerge. It also refers to the incomplete Moai on Easter Island.

And if we agree with Duchamp (Cabanne: 2008) that the work of art is co-created with the spectator, that it is created within the spectator's gaze, ("two people are required for a work of art"), then from the moment that the spectator leaves and takes it with him and reflects on it indefinitely, doesn't the work of art cease to end without ending, since the spectator and the era continually reconsider it, they review it, they add emotion or thought? If a work of art ended definitively, then there wouldn't be any new essay on art or on new aesthetic theories. Let's not be

mistaken by the material part of the work of art, the marble or the colour which, indeed, however not always, seems to be completed, because the work of art is not its material equivalent. Whoever sees just that, Gombrich (2011) said, then he does not see it at all. Accordingly, Benjamin (2013) would talk about the “aura” of the work of art and Weber about the removal of maguery from the world.

5.2 COMMENTS

Merleau-Ponty's (2016) agony is obvious when he wonders: How can something be truly presented to us since its composition is never completed? “How could I know the world, since none of the representations of the sensory perception I have of this cannot deplete it and the horizons always remain open?” This ambiguity does not express an imperfection in nature, in existence, in conscience. It is its definition itself. “The world”, Merleau-Ponty says, “is an incomplete work”. As Bakhtin said, the final word of the world for the world has still not been said. Klee pointed out that “the world is dynamism without a beginning or an end”.

We would say that the human seeks to create art, build or occupy space, because he considers his previous work as incomplete and, therefore, seeks to complete its insufficiencies so as to mirror himself complete in it —a characteristic example being the three religions that developed successively in the Mediterranean basin.

Laclau (1997) says that the self-determination of the subject is carried out through procedures of identification, since there is a lack of being. This self-determination does not express a fixed essence of the subject, it is always under formation.

The same “ego” is unsound and incomplete, since it cannot define itself. The subject is not found in its name. Guattari said that: “the unity and autonomy of ego represent the subject's imagined substitution of the symbolic dissociation”. They represent

the subject's lack.

Bourriaud (2015) said that contemporary art does not present the result of a work. It is constituted by the work in process itself, or the promise of a work; a fact that C. Bishop notes, when she says that what is observed in curators like Lind, namely the pursuit of a continuous flux of the work of art and not a closedness, is nothing but the emphasis of the work of art's goal of a non-end.

It is what U. Eco called “open work” while Bourdelle, some centuries earlier, said: “in order to be able to judge a work, some years from its ending must have passed”.

Art as a whole could be considered as an “Intermediate Space” in the sense of specification from what is left in the pure fields of science; essentially, what is not told. The artist and the poet, as Heidegger says, remain in the intermediate / “das Zwischen”, between the world and the earth, between presence and present, between being and existence.

A fact that Baumgarten had already pointed out, when he said that there is an osmosis between art and science.

Generally, we could consider every century of art as “Non finito”, since the coming of the one following doesn't allow the one previous its possible development, even though the one previous has to have ended evidently, because of the coming of the next one. However, even if we consider the emergence of the next one as a consecutive development of the previous one, then we find ourselves still in front of a continuous “Non finito”.

If Plato had already noted that the work of art never resembles the idea, meaning that it is perpetually under representation in the concept of expectancy for identification, then we deserve to wonder whether we can embrace Hegel's and Marx's thoughts, from a different origin (Hegel: when the spirit will have self-actualised, it will not need art, philosophy, religion; Marx: in socialism, the human will not need art because he will be happy), resulting, nonetheless, in the same conclusion about the end of art. On the same

note, we could disagree with Lukács' similar reasoning ("art will not have a reason to exist because life itself will have become a work of art") or Debord's concern ("art will be eliminated from the social celebration"). Similarly, we would disagree with Adorno's pessimism ("does art have a meaning after Auschwitz?"), as well as with Heidegger's ("art's character as an unfolding of the world is threatened by the spirit of technique of

the contemporary world").

We would thus offer as conclusion to the present section Schelling's (2015) perfectly suited remark about the incomplete border of art, of "Non finito": "As classic art we mean the dimension of the infinite within the finite, while as a christian one we mean the dimension of the finite within the infinite".

6. CONCLUSION

"ARS MORIENDI" - IS THERE A PROPER TIME TO DIE?

Could what we say about the incomplete in art also be said for words, relationships, life, science, or knowledge?

But what is this, that does not finish? What else but the "thing" and the threat it poses, against which no mound is enough. Scientific achievements are proven wrong one after the other, new knowledge is needed, new mounds, new excavations, new walls.

The "thing", undeterred, obliges the human to consider from the beginning its life as "Non finito", even if there isn't a convention of a new desire, since death becomes another way of managing the unknown, a place that must be covered with explanations, knowledge or religion, namely words.

Is life endless, like Leibniz's folds of the gothic cathedral or the folds in the "Pietà's" gown (1497-1499) as Arnheim emphasizes, although it's already finite within the gaze? Spengler claims similarly that the gothic style symbolizes "Faust's" spirit to the infinity (1828).

Enhrenberg characterizes the fact of madness itself as a "Non finito" fact, in the sense of a work of creation that didn't work out.

Lukács already said that art gives form to the founding tragedy of human existence, as it presents the constant, diachronic drama of someone who realizes that life is an anarchy of chiaroscuro, that nothing completes to the full. That's why, there is never a proper time to die, since nothing ever comes to its end.

We are amphibians, Ferry (2011) adds, we belong to the earth and the light. One part of ourselves dreams of the house, the other travels to the unknown. One seeks "the beautiful", the other "the sublime".

The parts of ourselves as "Non finito" turn, possibly in vain, to what promises completion.

"The incomplete knows something that the perfect ignores. The perfect is closed, sometimes it is so perfect that it cannot be seen. As a result, the crack is needed for things to be brought to view, as well as for the possibility—or the necessity—of the mistake to exist". With this sentence, film director V. Papavasileiou meets Gadamer when he asserts that human's nature is not the answer but the question.

Besides, isn't the human's labor on earth what distinguishes life from death, one's labor to wonder, just because imperfection is the human's nature?

In conclusion, we could wonder whether what is happening in architecture, arts, in the garden, but also in nature or the universe, is nothing else but the manifestation of the subject's dissociation as a subject of Logos and as a subject of the "thing". That is, a projection of the human's world on to the world itself. Still, we could ask ourselves whether nature's dissociation to an uncontrollable "thing", on one hand, and to a deeply rooted form on the other, concerns the human psyche so as to exist as the dissociated subject we mention above. That is to say, the "Intermediate Space" as a "B 2 IN": Between, a double "in", within which the human lives. Is it nature, within its own dissociation, that inhabits the human and dissociates him so as for his work to have this imprint? Or is it the opposite, that it is the human who transfers his

dissociation into the creations of his thought, art, philosophy, religion, considering accordingly the forces of nature?

In any case, pay attention to the conclusions, the full stops, the punctuation marks, the realisation of desires, the silence.

Especially punctuation: it constitutes a mound to the "thing's" domain, like a shortened Lacanian session, but also a manipulation, at times suffocating, of the "thing" with the consequences that this might have.

Won't the whole of human's history ever cease to be written and rewritten like a "Non finito" work which is completed by the next generation? Doesn't the whole of a human's life undergo a continuous reconsideration based on a last thought, isn't it defined by the-each-time final point from which we gaze at the past ("How come I hadn't thought of that?"), of a final incident, last night's dream? The "point de capiton" (Lacan: 2013) always lurks in the end. "Is the end, a time before the beginning?", P. Brooks asks himself.

And, if the meaning of life is the whole of our desires through which we won and, at the same time, lost our lifetime, through which we were led towards that which we wanted to avoid (how else to live but chronologically approaching your death?), then isn't the meaning defined by the fulfillment or the cancellation of the chronologically, yet not necessarily significantly, defined final desire?

Pay attention to the full stops. That's why I wonder: Could "Non finito" be a way of not accepting the end, the death; and isn't just the modern human who is indebted to death, since "Non finito" is exactly the negation of the end, a negation disappearing in the depth of present time?

Could we possibly say that "Non finito" is equivalent to the ephemeral, just like life? And, is it possible that we cannot see the "Non finito" dimension as a general view of the world so as to avoid seeing the ephemeral dimension of our life? So as to avoid seeing a place that will remain vacant, empty or, rather, incomplete, however many answers it will receive? A signifier in a structural hole that remains abysmal, regardless of what is thrown inside to fulfill it, however much money, knowledge, sex, fame or however much misery.

A place that the subject never reaches.

Is 'eternity' a synonym of the ending, since only when something dies it enters the dimension of eternity, where it dies no longer? And if the one who dies knows that, then won't he ever die since he knows that he will have to die so as to be immortal?

Is there an intentional tendency towards "Non finito" since, possibly, no moment is withstood unless there is a moment next? Is the expectation of the 'next time', the desire for the 'next trip', what makes the present time bearable? What is the meaning of "Quartet for the end of time" (O. Messiaen, 1941) if the continuous noise from the "Helicopter string quartet" (K. Stockhausen, 1995) is not heard? What meaning could Gioconda have if Beuys' coyote doesn't exist?

Could Zeno's paradox, where the arrow never reaches its target, be in effect? Don't we ever get anywhere?

Is "Non finito" the fact of life itself, seen as an acceptance of a lack that no one ever accepted?

Is existence defined by the fact that it waits? Like Zama in Benedetto's narrative?

Is the human being defined as "a being who waits" regardless of whether Godot (Becket:1994) exists or not?

The human, a finite no-end, a perpetual "Non finito"?

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ABSTRACT ART IN GREECE: THE PIONEER ARCHITECTS

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ABSTRACT

The early years of the 20th century is a period of deep intellectual reappraisal as well as social and intellectual change. The modern painters' experiments have come right to the forefront of artistic attention. Modernism was the point when the idea of radical and innovating arts, the experimental, technical, aesthetic idea reached a formal crisis, leading to abstract art. Modernism predicates the origins of post-war art as Post-Modernism adds to the abundance of versions of Modernism. After World War II abstract expressionism achieved international influence.

On the contrary, in Greece during the first half of the 20th century, abstract art was absent. It actually appeared in the 1950s, but it became dominant in the 1960s. In the post-war period, there were many talented Greek architects such as, Marthas, Xenakis, Proveleggios, Tsingos, Fatouros who became interested in painting, following the contemporary art tendencies. This paper focuses on abstract painting in Greece both in the early years of the 20th century as well as in the 1950s and 1960s. In this context, the contribution of Greek architects as pioneer visual artists in the 1950s and 1960s to the gradual establishment of abstract painting in Greece is probed, using as a methodological tool mainly artworks and written sources of that period. It is argued that Greek architects with their artworks and their wide range of activities in the field of visual arts express the modern consciousness and pave the way for abstract art in Greece.

Keywords:

abstract art, architects, Marthas, Xenakis, Proveleggios, Tsingos, Fatouros

1. INTRODUCTION

Abstract art was the dominant mode in visual arts during the 20th-century. It was adopted, although to a different extent, by all movements of modernism and gained international culmination after the Second World War in both Europe and the United States. On the contrary, in Greece abstract art appeared after World War II and reached its peak in the 1960s, when it had been already established internationally. In the early years of the 20th century, it seems to be absent, except for a few abstract artworks, which were created much later than their European counterparts.

The particular political and social context in Greece provide a valid explanation for this delay. According to Loizidi (1992: 10), Greece, being in the margin of modern culture and a place of problematic reception of modernism, has passed into the postmodern era without having actually experienced the adventure of the modern. The exposure to abstract art in the 1950s and the 1960s would be a real revolution that would renew visual arts in Greece, as Greek artists approached contemporary art movements with a sense of experimentation.

Abstract art in Greece hasn't been studied enough, given that only a few monographs, essays, articles about visual arts in the 1950s and 1960s have been published. This paper attempts to fill some of this gap. It examines the role of architects such as, Takis Marthas, Kosmas Xenakis, Aris Proveleggios, Thanos Tsingos, and Dimitris Fatouros as pioneer visual artists and their contribution to the gradual establishment of abstract painting in Greece.

Specific artworks and written sources such as bibliography, scientific journals, catalogues of solo and group exhibitions, articles from the press, and mainly art magazines of that period, "Zygos", "New Forms", and "Epitheorisi Technis", are used as the primary methodological tools. Through their publications, they provide reliable information to the research about the starting point of the new tendencies in the early 1950s and the stages of the evolution process towards abstract art until its final acceptance and adoption in the 1960s.

2. ABSTRACT ART IN EUROPE IN THE EARLY YEARS OF THE 20TH CENTURY

The art of the 20th century didn't develop directly from the art of the 19th century. A number of historical, political, and social factors, such as the industrial revolution, the capitalist organization of society, and the bourgeois civilization, led to an abrupt break with all tradition (Hauser, 1984) and the appearance of Modernism which had a great influence on the form and character of visual arts.

Modernism was a metropolitan, cosmopolitan and international movement and a focus of many different intellectual aesthetic endeavors and moods which reached their peak in various countries at various times. The term has been used to cover a wide variety of movements subversive to the realist impulse (Impressionism, Post-Impressionism, Cubism, Fauvism, Futurism, Expressionism, Suprematism, Constructivism, Neoplasticism, Dada, Surrealism) (Bradbury & McFarlane, 1991). Modernism was also part of the disturbed, transformational period of European history, and contained the deep intellectual and social changes, incorporating the sensibility of transition and the rising sense of crisis. The revolution of physics brought into question the whole picture of the physical universe. Freud questioned the accepted views of psychology, Max Weber was laying the foundations of modern sociology, anarchy was rising. (Bullock, 1991).

In Modernism era, artists continued the romantic quest for the self and for sincerity and emotional authenticity. The greatest value was placed on risk-taking and the adventure into the unknown. Therefore, the artists' sense of alienation and the need for individual expression led to a redefinition of their role within the society (Loizidi, 1992). Artists adopted the practice of political parties dreaming political changes through art. They issued manifestos and they acquired a utopian, messianic vision for art and society. Abstract art would be the vehicle

for that utopia in the early years of the 20th century.

However, its revolutionary mood, its vision for social changes through art, its experimentation with form, along with the use of techniques that drew attention to the processes and materials used in creating works of art didn't correspond with the Greek visual arts of that period, resulting in the delayed appearance of abstract art in Greece.

3. ABSTRACT ART AFTER WORLD WAR II

After World War II, the world was different. Europe was battered and exhausted. The United States was a dominant power attempting to spread its world domination in the cultural field as well. (Shapiro & Shapiro, 1990). Abstract Expressionism, the also known as the "New York School", marked an important historical shift. It was the first specifically American movement to achieve international influence and put New York at the center of the Western art world, a role formerly filled by Paris. The art critic Clement Greenberg was the leading figure of the movement (Greenberg, 1982). He befriended several abstract Expressionists and presented them as the vanguard of new American art, transforming the USA into the world's cultural leader. So, in 1948 he declared with pride that the main premises of Western art have at last migrated to the United States (Shapiro & Shapiro 1990; Anfam, 1996).

The post-war abstract movements laid their roots deep in the rich soil of modernism. They represented a resifting and re-evaluation of forms and ideas that were already known before the war. Lucie-Smith (1979: 7) has written: "The art we now see being created by our contemporaries seems to me late modern". The contribution of European modernism in the post-war USA art was confirmed by Jackson Pollock, who upon being asked in 1944 whether there could be a purely American art he said (Anfam 1996: 51): "The idea of an isolated American painting, so popular in this country during the thirties, seems absurd".

But most of these artistic "revivals" differ from the pre-war originals in that they develop and exaggerate the borrowed form while playing down the content. In the post-War World II period the basic

myth of modernism, the revolt against what was established and accepted (Shapiro & Shapiro, 1990), has changed, while altering also the relationship between post-war art and the social and artistic establishment and consequently affecting the international character of post-war abstraction.

After World War II most artists depend their success on what has been called the "the dealer-critic system". Lucie-Smith (1979: 14) wrote: "In America, especially, a successful artist during the post-war years has tended to become a "product", packaged and promoted as such". Ambitious exhibitions were usually staged in museums and for the most part under government or other official sponsorship (Arnason, 1995; Read, 1978). The State became one of their principal patrons and the great international art fairs (Venice Biennale, the Biennale des Jeunes in Paris, the Sao Paulo Biennale, the "Documenta" exhibitions in Kassel) were soon a matter of national prestige (Lucie-Smith, 1979). Art dealers, art critics, literary scholars, collectors, museums, private galleries, and the Stage supported and promoted abstract art in different ways, spreading it quickly throughout the USA, in lesser art centers of Europe such as Greece.

4. ABSTRACT ART IN GREECE IN THE FIRST HALF OF THE 20TH CENTURY

During the first half of the 20th century, Greece had major political, social, economic, and institutional changes and its priorities were different from those of the other European countries where modernism appeared (Alivizatos, 1985; Mouzelis, 1978; Tsoukalas, 1999), affecting how Greek artists understood the concept of Modernism.

In the interwar period the so-called Generation of the '30, a group of Greek writers, poets, artists, intellectuals, critics, and scholars who made their debut in the 1930s, introduced modernism in Greek art and literature. They abandoned the previous nationalist ambitions and transformed them into cultural ones. They had the vision to create artworks that would reflect the universality of Greek culture through the centuries, combining

Greek folk tradition with Modern art (Tziouvas, 2011). As a result, they established a new dogma, "Greekness" (Hellinikotita), that would aestheticize their Greek-centered opinions, attitudes, and symbols, and foster a new national identity, with certain criteria in art (Tziouvas, 1989).

The ideology of "Greekness" and the orientation to the tradition were major factors that led to a selective adoption of specific movements of modernism and the exclusion of abstract art in the early years of the 20th century (Sarakatsianou, 2008). Artists through "Greekness", refined and rejected the abstract forms of Modernism that seemed to threaten the identity of Greek art with their revolutionary vision and their social perspective. So many abstract movements that had flourished in Europe in the modernism era and were the major precursors to abstract expressionism and post-painterly abstraction after World War II, such as Kandinsky's paintings of the period of "Der Blaue Reiter", Surrealism, Suprematism, Constructivism, De Stijl, Orphism, Purism, were excluded from Greek art (Sarakatsianou, 2020).

This had as a major consequence both abstract expressionism and the tendencies of geometrical abstraction that appeared in post-World War II Greek art not to be part of an evolutionary process that had begun in the first half of the 20th century, as happened abroad.

5. ABSTRACT ART IN GREECE IN 1950^s AND 1960^s

In World War II and during the Occupation of Greece by the Axis Powers, art depicted the harsh reality of war (Kotidis, 2015). The idea of "Greekness" was emphasized as an element of resistance to the conqueror and heroism. This resulted in the complete dominance of "Greekness" in painting (Kotidis, 2015; Vakalo, 1983).

After World War II, Greek art was gradually liberated from the need for a kind of art with a national identity, while at the same time fading the utopian vision of resistance in the Western culture, so Greek artists approached Europe, seeking communication, inspiration, and fruitful dialogue with contemporary art (Spiteris, 1983). The official support of abstract expressionism by the State and its promotion in great international art fairs has given the movement a universal character, facilitating its spread in lesser art

centers of Europe and provincial countries such as Greece (Lucie-Smith, 1979).

In the early 1950s, Greek artists' experiments with contemporary art provoked initially strong controversies. Once again, the idea of "Greekness" opposed art movements that threaten to alter the character of Greek art (Vakalo, 1983), and the dilemma "Modernism or Tradition" appeared at that time. In this context in 1956 Zygos magazine posed the question "Are there common points between Greek art and Modernism?", trying to relate the international tendencies in visual arts to the national situation. Many distinguished artists accepted the challenge, revealing, judging by their response, a developing antagonism between adherents of abstract art and figurative painting.

Among others who took part in these ideological controversies attempting to release the visual arts in Greece from the idea of "Greekness" and defending the contemporary tendencies, were also five talented Greek architects, Takis Marthas, Kosmas Xenakis, Aris Proveleggios, Thanos Tsingos, and Dimitris Fatouros. They turned their interests towards painting and as visual artists, through their artwork and their active presence in the artistic life of their era, contributed to the gradual establishment of abstract painting in Greece in the 1950s and 1960s.

Although they found it difficult to use abstract expressionism as a starting point as the American and European statement had a completeness of its own, their radical, innovative, as well as experimental artwork renewed visual arts in Greece, which, in turn, revealed those architects as part of the pioneer visual artists in abstract art, in Greece.

6. TAKIS MARHTAS (1905-1965) 1960s

Takis Marthas was an architect and a pioneer visual artist in abstract art in Greece. He studied in the School of Architecture at the National Technical University of Athens (1924-1929). Although he never studied painting academically, he gradually developed his personal style through

Gallery" with paintings from his last twenty years' production is distinguished by a lyrical spirit and echoing influences of fauvism or expressionism and is considered as the last presentation of traditional figurative painting in his overall work (Vakalo, 1981). Two years later Marthas exhibited his first attempts towards abstract art in Pan-Hellenic Art Exhibition 1957 and in 1958 he had his second one-



Figure 1: Takis Marthas, "Cyclades", 1959, Mixed Media on Styrofoam, 103 x 87 cm. National Gallery - Alexandros Soutzos Museum (Donated by the Ministry of Education)

continuous experimentation in materials, means and techniques. His participation in the 1st Pan-Hellenic Art Exhibition 1948 at Zappeion Megaron with artworks that seemed increasingly remote from the traditional forms, was a prelude to his further orientation towards contemporary art (Spiteris, 1983; Spiteris, 1979). In 1955 his first solo exhibition at "Adel

man exhibition at "Zygos Gallery" where his orientation towards abstract art was undeniable. He tried to increase the materiality of the painting surface and the sense of relief, so he used cheap materials such as paper, cork, wood, plaster, fabric, cement. His aim was to reconstruct the space of the painting surface and detect the third dimension which is generally

absent in the abstract painting. As he has written emphatically (Kyriazi, 1992: 9-10): "I left myself free in color, shape, dream, fairy tales and I followed my soul and my heart...". [Figure 1].

Soon the use of dark colors was limited and replaced by vivid colors in an almost gestural manner at his work, entitled "Myths", which was presented at a solo exhibition at "Hilton Gallery" in 1963 (Spiteris, 1978). His aim was to articulate the deepest levels of experience, without destroying the solid structure and the internal discipline of the painting surface. The spirituality of his painting was expressed through the combination of structural-rational elements with emotional sensitivity.

After 1963 Marthas abandoned abstract expressionism and returned to more geometric compositions, attempting a new interpretation of the visual space through the balanced use of color along with geometric discipline. The abstract meaning of space itself became a field of continuous experimentation. Those artworks were presented at the 8th Pan-Hellenic Art Exhibition in 1965 (Vakalo, 1965), which according to Vakalo (1981: 90) was "the last official manifestation of the bloom of abstract art in Greece".

Marthas had a vivid presence in the artistic life of the country, participating in numerous group exhibitions devoted to abstract art. In August 1958 he took part in the first group exhibition of abstract art in Greece organized by "Kouros Gallery" and he was favorably reviewed (Vakalo, 1958; Evangelidis, 1958). In September 1960 participated in a group exhibition at the "New Forms Gallery", aiming to present the abstract tendencies in Greece to the general public (Vakalo, 1960a). He also took part in the 6th Pan-Hellenic Art Exhibition 1960 (Byzantios, 1960; Vakalo, 1981) with abstract works and then in the 7th Pan-Hellenic Art Exhibition 1963.

It wasn't long before his contribution to the establishment of abstract art in Greece gained recognition. In 1960 he was elected professor of Freehand Drawing at the School of Architecture (Xydis, 1976), and his artworks were included in the first book devoted to the significant Contemporary Greek Artists published by "Zygos Gallery" in 1961 (Christou, 1962). Professor Ch. Christou in his extensive and highly informative review about a group exhibition in "Zygos" magazine typified Marthas among the most impor-

tant representatives of abstract expressionism in Greece (Christou, 1963). In 1964, a year before his death, the Museum of Modern Art in New York recognizing the quality and the innovation of his artwork honored him by purchasing one of his paintings (Kyriazi, 1992).

Mathas' radical, innovative, experimental artwork renewed visual arts in Greece, and he is nowadays classified as a pioneer visual artist in abstract art.

7. KOSMAS XENAKIS (1925-1984)

Kosmas Xenakis was an architect and a significant visual artist of geometric abstract tendencies in Greece. He studied at the School of Architecture of the National Technical University of Athens (1942-1948) and he worked as an architect and urban planner for many years. During his studies, he had his first contact with painting, encouraged by his teachers, Dimitris Pikionis and Nikos Hatzikyriakos-Gikas to attend painting classes at the School of Fine Arts (1942-1943) (Maragou, 1990). Like other painters of his generation, his first paintings echoed the idea of "Greekness" and the influence of Giannis Tsarouchis, Diamantis Diamantopoulos, Nikos Nikolaou, and Theofilos (Christou, 1999; Christou, 2002; Kalligas, 1962).

During the period 1955-1956, he became acquainted with abstract art in Paris and he decided to abandon the aesthetics of "Greekness", following the contemporary tendencies, experimented with new materials and techniques. He used non-artistic materials, such as roll papers and newspapers and although the outline of the object was still present in his early work, the background was flat, and the details were limited. These paintings were presented at his first one-man exhibition at "Pein Galley" in Athens in 1957. (Spiteris, 1957a).

In 1960 he had his second one-man exhibition at "Armos Gallery" in Athens (Vakalo, 1960b), and at the same time, he attempted to relate concrete architecture with sculpture, creating a series of reliefs (Lydakakis, 1981). These works were presented in 1966 at "Hilton Gallery" (Xydis, 1962; Petris, 1966)

His business trip in Iraq during the pe-



Figure 2: Kosmas Xenakis, "Composition", before 1965, Oil on canvas, 120 x 120 cm. National Gallery - Alexandros Soutzos Museum

riod 1957-1959 played a definitive role in his decision to turn into abstract art. His starting point was abstract expressionism but gradually he gravitated towards geometric abstraction, obviously influenced by his architectural knowledge on geometric design. The painting surface articulated from end to end by rhythmic rectangular shapes, giving a sense of ordered harmony. The study of light played an important role in his work. Measure, balance, and rhythm were always present in his art (Xenakis, 1962; Christou, 1962). [Figure 2].

Xenakis had an active presence in the field of culture. He has published articles on issues related to abstract art. He was a founding member of "Art Group a'" (1961-1967) (Kouloufakos, 1962) [1]. He believed

in the educational and social role of art and he organized with the cooperation of the other members group exhibitions, events, and open discussions about abstract art in Athens and the suburbs, aiming to communicate with the general public, outside the conventional art spaces. He also participated in artistic group "Tomi" (1963), organizing group exhibitions, and presenting contemporary tendencies in visual arts. Like Marthas, Xenakis is included in the first book devoted to the significant Contemporary Greek Artists published by "Zygos Gallery" in 1961 (Christou, 1962).

Xenakis is known as one of the pioneer visual artists of abstract art in Greece, creating a geometric abstraction with lyrical elements (Spiliadi, 1976).

8. ARIS PROVELEGGIOS (1914-1999)

Aris Proveleggios was a distinguished architect completing a lot of works in the field of architecture and he is also considered a pioneer of abstract art in Greece. He studied at the National Technical University of Athens (1931-1936) and in 1945 he arrived in Paris on a French Government scholarship where he stayed for more than a decade. During that period, he became acquainted with contemporary art and he started painting in 1954. Proveleggios (1982: 17-18), in a statement written in 1982, declared: "I studied at two different schools. The one was typical, the Sorbonne Institute of Urban Planning (1948-1951). The other was the substantial one, the co-called "University of Life", the real "Open-Free University" of the everyday life in the city of Paris 1945-1960".

His first works had a geometrical structure, and the painting surface as articu-

lated with small brushes of vivid color. Soon he came in touch with "tachisme", the European parallel of the American "action painting" which was dominant in Paris that period, and he absorbed abstract expressionism in an attempt to get rid of traditional techniques and figurative painting and express the new and more freely abstract way of seeing things. [Figure 3].

In 1957 he returned to Greece, and he was confronted with the destruction of the Attica landscape by the extensive constructions. Deeply disappointed he gave up painting with oil colors and began to use markers. Proveleggios (1982: 19) has written: "In those years I painted many drawing blocks with markers [...]. The nervous and kinetic design with the markers comforted me from the division of my life and the deprivation of an atelier". He never stopped experimenting and renewing his techniques and materials. During the period 1960-1962, he used typographic inks and monotypes on glass or copper plates, creating abstract works with black and white colors. The inserted red, yellow, and blue touches mitigated the strictness of the structure (Tamvaki, 1982). This work was presented in his one-man exhibition at "Klio Gallery" in Hydra (Proveleggios, 1982) [Figure 4].



Figure 3: Aris Proveleggios, 1956, Oil on canvas, 80 x 60 cm. National Gallery - Alexandros Soutzos Museum (Bequest of Catherine Proveleggiou)



Figure 4: Aris Proveleggios, 1962, Monotype on paper, 68.5 x 86 cm. National Gallery - Alexandros Soutzos Museum (Donated by the artist)

Proveleggios had always a leading role in the establishment of contemporary tendencies in Greece. In August 1958 he took part in the first group exhibition of abstract art in Greece entitled "Modern Art", organized by "Kouros Gallery" (Vakalo, 1958). The exhibition made quite an impression, provoking strong controversies about abstract art. Proveleggios took part in these ideological discussions, defending abstract art with passion. He didn't hesitate to respond to the engraver Tassos (Petris, 1958) and he also accused George Petris [3] of empathy, dogmatism, and inaccuracies in his writings about modern art (Proveleggios, 1958).

Aris Proveleggios is one of the pioneer visual artists of abstract expressionism in Greece and an important defender of contemporary tendencies. He was always a dreamer of a better world with the power of art. In 1982 at his retrospective exhibition, the painter (Proveleggios1982: 9) described himself: "I think that what I did not accomplish, what was left as a vision, as a wish, as a willingness, was better than what I was able to accomplish ...

9. THANOS TSINGOS (1914-1965)

Tsingos was an architect and one of the pioneer painters in the abstract expressionism of his time. He studied in the School of Architecture of the National Technical University of Athens (1931-1934) and he adopted the wild lifestyle of the bohemian artists of the modernism era, embodying the myth of "artiste maudit"

(cursed artist).

His adventurous life began with World War II. He served in the Middle East front, he fought in El Alamein, he got involved in the Middle East coup and was sentenced to death at first, then to life imprisonment. In 1946, on the recommendation of Le Corbusier, he went to Brazil, where he worked on the studies and designs for Brasilia, participating in the reconstruction program of the new capital of the country. During that period, he had his first contact with painting.

In 1947 he went to Paris where he abandoned architecture and gradually devoted himself to painting and stage design. In Paris he felt under the influence of "art informel" and adopted its highly gestural technique. For Tsingos expressionism was a way of living. He transformed his feelings into visual fact through the bodily gestures of abstract expressionism and he created works feverish in style. He got further away from the usual painter's tools, preferring sticks, knives, dripping fluid, and creating a heavy impasto. He had no fears about making changes, destroying the image. His wife Christina Mavroidis described him: "He was not only tall, slender, masculine and handsome, but above all, there was something about him that set him apart from everyone else. Later I realized what it was, his courage, his passion for truth, for freedom" [4]. In the middle 1950s, he started painting "flowers" which would become the most characteristic motif of his work. [Figure 5]

Soon he gained international recognition. His first solo exhibition was held in



Figure 5: Thanos Tsingos, "Flowers", 1960, Oil on canvas, 35 x 70 cm. National Gallery - Alexandros Soutzos Museum 3

Paris in 1950. More solo and group exhibitions followed in France and other European countries. Tsingos sold his works in Europe, America, and Canada. In 1953 the famous art critic Charles Estienne reviewing his one-man exhibition in Studio Facchetti, has written: "According to what I feel today, Tsingos is among the five or seven painters, the so-called Tachistes, who count" [5].

In 1961 he settled permanently in Greece and his first one-man show in Athens was held at "Architecture" (Andreadi, 1981), where he presented his large-scale works from his production in Paris. Although his main motif was flowers, the figurative elements had been discarded and most of his works were gestural and completely abstract. In 1963 he had his last solo exhibition at "Zygos Gallery" in Athens and his work was presented in a retrospective exhibition in 1965 at the Technological Institute of Athens. Unfortunately, the freedom and boldness of his painting style were not duly appreciated in Greece on time. He felt a lack of financial support from the public during his living years and he died destitute in 1965. Later, his paintings became very popular.

Tsingos is considered a pioneer visual artist of the avant-garde movements of the time. Pierre Restany (1991: 13), the internationally known French art critic and cultural philosopher, reviewing his retrospective exhibition described his work as "a hellish lyricism that flows from the depths of time".

10. DIMITRIS FATOUROS (1928-1920)

Dimitris Fatouros is known as a distinguished architect and professor at the School of Architecture of the Aristotle University of Thessaloniki, but he was also a painter creating significant artworks from the late 1940s until 1966 when he decided to finish his painting activity (Marinos, 2017).

He became one of the pioneer visual artists of the first post-war generation who turned his interests towards contemporary art. He also participated in the ideological controversies of the 1960s and contributed to the transition of Greek art from figurative painting to abstract art.

After his graduation from the School of Architecture in 1952, he gradually drifted

away from the influences of his teacher, N. Hadjikyriakos-Ghikas (Pavlopoulos, 2020), attempting to be released from the dominance of the "Greekness". The starting point of these changes was his meeting with Thanos Tsingos in Paris in December 1955. He was impressed by the bodily gestures in Tsingos' work and his embodied emotional force, so he adopted "tachisme" himself. In November 1957 he presented his solo exhibition at "Pein Gallery" with abstract artworks characterized by the logical structure of the shapes and the processing of the paint with thick successive layers (Spiteris, 1957b).

His election as a professor at the School of Architecture of the Aristotle University of Thessaloniki in 1959 gave a new perspective to the artistic life of the co-capital. Fatouros had always a leading role in the diffusion of abstract painting in Northern Greece along with Christos Lefakis, Nikos Sachinis, and Nikos Svoronos (Vakalo, 1981).

After 1960 like other Greek painters, he gradually moved on a more constructive approach of the painting surface. Using color as a viscous texture and other materials, he created relief surfaces (Kotzamani, 1965).

Fatouros took part in the ideological discussions about abstract expressionism. He defended abstract art with passion, and he contributed to the acquaintance of the general public with contemporary art (Fatouros, 1960; Fatouros, 1961a; Fatouros, 1961c). In August 1958 he also took part in the first group exhibition of abstract art in Greece entitled "Modern Art", organized by "Kouros Gallery" (Vakalo, 1958) and in 1961 he participated in the conference of the International Association of Art Critics (A.I.C.A.) held at Benaki Museum, where he (Fatouros 1961b: 23) expressed his belief that "Today's art exists as a great and true event. It is a universal truth and expresses a historical necessity".

Fatouros had always a leading role in the adoption of contemporary tendencies in Greece. He is also one of the pioneer visual artists who with his artworks and his wide range of activities expressed the modern consciousness and paved the way for abstract art in Greece.

11. CONCLUSION

Abstract art was the dominant mode in visual arts in the Modernism era. However, in Greece in the first half of the 20th century, there was a selective adoption of forms and techniques by the modernism movements and an explicit exclusion of others. This factor played an important role in the time of the appearance of abstract art in Greece. The idea of "Greekness" proved in many cases extremely restrictive, leaving out forms and techniques that would appear later.

After World War II the perspectives of the post-war abstraction have been differentiated internationally. In this new context, five talented Greek architects, Takis Marthas, Kosmas Xenakis, Aris Proveleggios, Thanos Tsingos, and Dimitris Fatouros, turned their interests towards painting and as visual artists attempted to shift from the idea of "Greekness" and the figurative painting, which was considered outdated and obsolete towards the contemporary tendencies. Their exposure to abstract art in the 1950s and the 1960s was a real revolution that renewed visual arts in Greece, contributing to the formation of the identity of abstract art in Greece.

Although it is difficult to classify them into groups, the artists mentioned above had a leading role in the configuration of the basic tendencies of abstract painting in Greece. Thanos Tsingos and Aris Proveleggios were characterized by their energetic and more gestural manner. Takis Marthas' and Dimitris Fatouros' artworks were more structural and tranquil. Kosmas Xenakis created a geometrical abstraction with lyrical elements.

Marthas, Xenakis, Proveleggios, Tsingos, Fatouros through their radical, innovative, experimental artwork and their wide range of activities in the field of culture contributed to the gradual establishment of abstract painting in Greece in the 1950s and the 1960s. Their role in the renewal of visual arts was decisive so they are considered pioneer visual artists in abstract art in Greece.

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NOTES

- [1] Artists such as D. Kokkinidis, G. Maltesos, P. Sarafianos, G. Haines took part.
- [2] Artists such as A. Kontopoulos, D. Kokkinidis, L. Arlioti, T. Stefopoulos, G. Hainis, Ch. Karas, K. Koulentianos, K. Loukopoulos, and the art critics A. Xydis and E. Vakalo took part.
- [3] George Petris was the editor of the visual arts column of "Epitheorisi Texnis" magazine from June 1956 until February 1967.
- [4] It is quoted from his solo exhibition catalogue: "Tsigos." AD Gallery, 9-26 January 1991, p. 4.
- [5] It is quoted from his solo exhibition catalogue: "Tsigos." AD Gallery, 9-26 January 1991, p. 4.



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ΒΡΑΧΕΙΑ

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RUINS NARRATE THE HISTORY OF THE ISLET OF AGIOS GEORGIOS IN SALAMIS THROUGH A CULTURAL ROUTE

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ABSTRACT

This paper deals with ruins and deliberate abandonment, through the “experience” of a cultural route that will bring back memories from the dark pages of history, where “mourning” awakens social consciences so that future generations can have a better future. The research took place in the islet of Agios Georgios, in historic Salamis. Rich photographic material captures a haunted landscape that through its endless silence, the echo of the wilderness is heard, whispering towards Perama and Paloukia unknown stories of the people who lived, were abandoned and left their last breath there.

The proposed cultural route consists of nine thematic stops, which narrate the daily routine in a lazaretto quarantine island. Each stop connects the ruins with their past. Each building illustrates traumatic memories contributing to an interpretation of our history, highlighting and raising awareness of the character of this dark heritage. The ultimate goal and vision of this cultural route is to be included in the tourist map of Greece, inspiring respect, not only for the martyrdom events but also for the natural and architectural landscape of the islet of Agios Georgios.

Keywords:

Salamis, lazaretto, quarantine, trauma, ruins

INTRODUCTION

"Modernity has a particular problem with forgetting, and the result has been an accelerating entry into a mindset that promotes cultural amnesia [...] The tendency to forget a past that no longer speaks to us directly, has ironically sparked scholarly interest in what it was that our predecessors were so intent upon remembering."

Paul Connerton (as cited in Hutton, 2011: 98-99)

Without knowing anything about the course of Salamis in history through time, except having, deeply engraved in my memory, the famous Naval Battle, I visited the island, for the first time, in 2016. When, by chance, I saw the ruined and time-worn buildings in a strip of land, hiding the Navy Station facilities, I suddenly heard the "silence" of the place. This fateful encounter was the trigger for a research process, with the ultimate goal of discovering another aspect of Salamis, unknown to most of us [1], an aspect detached from its ancient past, an aspect that makes it more accessible to the younger and more nostalgic to the older ones.

Jacques le Goff writes in his book "History and Memory", that history must not only correct memory but must also help it to correct its mistakes (Fatsea, 2004:53). Memories are hidden and protected in places that give them shape over the years. Place gives substance to individual and collective memory [2] by activating the memories of all those who share a common past and re-enacting the traumas of the past to third parties who have an interest in learning from them (Koutsandrea, 2016:549). Thus wounds are softened, while individuals and groups who are not related to the subject of a traumatic collective memory are sensitized and incorporate the past into their actions in and for the present (Solomon, 2012:102).

The proposed cultural route attempts to make the unknown history of the islet of

Agios Georgios known, with the ultimate goal to raise awareness with the local community, as well as public and private cultural institutions, in order to find financial resources to restore not only the history of the place but the architectural landscape as well, since the abandonment of the place can lead to disgust and cultivate anti-social behaviours with the consequence that the social structure and the "whole" of the area may be destroyed and isolated from the rest of the urban fabric (Marmaras et al., 2000: 133).

The study is structured in two parts: the theoretical part which is based on literature review and the practical application of the proposed cultural route which revolves around the planning and design of an actual field experience. The contextual development of the route was based on photographic material that was collected through field research, and articles with recorded testimonies of the time in question that were drawn from authoritative online sources. The decoding of this material determined the thematic "sections – stops" of the proposed cultural route, which respond to new visitors' expectations in a more experiential manner.

Points of interest on a route can be defined as "[...] those elements that can appeal to the visual sense and can help tell a story that is mostly structured around a clear chronological logic" (Markwell et al, 2004: 460). The route directs the visitor's gaze away from that which is

irrelevant or merely unsightly thus promoting a highly structured mode of seeing that is said to be characteristic of the tourist's experience (MacLeod, 2012: 370). Similar to a museum visit [3], the route often imposes onto the visitor a rhythm of viewing the exhibits by pausing at specific points, condensing time through narrative and provoking a nostalgia for a lost past through the feeling of simulation with an era, as if time has stopped. It is an epistemological staging that connects objects to space, the past and its meaning (Solomon, 2012:99). The historical, socio-political and ideological context in which the "experience" of the museum visit takes place is a form of interpretation, through which an ideological system of intentional or unintentional messages is promoted or interpreted (Gazi, 1999: 45-46). In this regard, places that speak of war, prison, hunger and disease, such as the Imperial War Museum in London the War Museum in Manchester, the Jewish Museum in Berlin or the Apartheid Museum in Johannesburg [4] are characterized by dark, suffocating, unpleasant spaces that work in an experiential manner much more powerfully and convincingly than an analytical explanatory text or a photograph (Chourmouziadi, 2015: 190). Similarly, yet in a reverse approach, the experiences of open spaces such as the tour of the Chernobyl site or the prison in Alcatraz or the Dachau concentration camp are enriched with seminars and educational activities, turning the visit into a living experience of their context [5].

The thematic stops of the proposed cultural route cover the time period 1864-1940, while their sequence personifies the life of the exiles on the island. Concepts such as "Clearance", "Health Office", "Laxative rights" and "Enclosure" inspire the route. A total of 20 buildings were counted.

The selection of buildings representing each stop, was based on architectural structure, the integrity of the exterior shell and accessibility.

The study is completed with proposals for the promotion of the cultural route and an appendix with additional material.

1. SITE SURVEY: THE ISLET OF AGIOS GEORGIOS (ST. GEORGE) IN SALAMIS

Leaving the port of Perama for the port of Paloukia of Salamis [6], we meet on our right, the island of Agios Georgios [7] in Salamis with the scattered single-storey or two-storey houses, a place of martyrdom with a "voluntarily" hidden history. For some, it is considered as the "island of devil" [8] or "hell" and for others as the "island of the mad". The history of the islet begins with the disinfection of the body from the epidemics of the 19th and 20th century and closes with the purification of the soul (mid-20th century).

The islet of Agios Georgios consists of an area of 1,498 square meters [9]. It has been included in the archaeological map of Salamis, with the contribution of Melina Mercouri, under the Government Gazette B' 302/1982, with the reason "because in this place the famous naval battle took place, which is the most important event in ancient Greek History" (Belavilas & Predou, 2018 : 23 ; Operational Program of the Municipality of Salamis 2011-2014, 2011 : 55). As Antonis Virvilis informs us, the initial operation of the islet as a quarantine station is not recorded in the official map of the (12) public stations in Greece, based on a Royal Decree of



Figure 1: Map of the ancient location of Salamis, based on Government Gazette 305/1982. The islet of Agios Georgios is indicated by the red arrow inside the circle. Source: <http://www.salamina.gr/Default.aspx?tabid=251&language=el-GR>



Figure 2: Map of the ancient location of Salamis, based on Government Gazette 305/1982. Source: http://www.arch.ntua.gr/sites/default/files/resource/5215_ektheseis-ergastiriou-astikoy-perivallontos/kynosoura_salaminas_envlab_ntua_june_2018.pdf

November 25th, 1845. Table 1 (see the Appendix) records the short history of the islet of Agios Georgios.

The islet administratively belongs to the Municipality of Salamis, of the Regional Unit of Islands, located in the Attica Region, according to the administrative division of Greece as formed by the “Kallikratis” program (MLP Blo – G- Spot, 2013). In order for citizens to visit the island, special consultation must be preceded with the Ministry of National Defence [ΥΠ.ΕΘ.Α.], for which a relevant request should be submitted on the official website [10].

2. CONTEXT: A “DARK” PATH

Due to the special importance of the islet of Agios Georgios from a historical perspective, a question arises whether the place recalls the dark pages of the history of liberated Greece of the 19th century or whether it is a place of remembrance for the dead. The sanatorium, as a place of death and suffering is primarily a destination for dark tourism. Lenon and Foley [11] associate it as “dark tourism” or alternatively “thanatourism” [death tourism] or “black spot tourism”, with incidents of death, destruction and horror that occurred in living memory (Light, 2017: 278). The dark past of the place is the link between morality and death. The innovative character of this proposed cultural path is to create an emotional environ-

ment in which the visitor will have the opportunity of self-reflection, review the moral and material values of his life and ultimately appreciate and respect the gift of life. There is a moral obligation on each of us, to visit places that indirectly or directly are places of worship so that we can experience the pain and tragedy of all those who lived or died there.

3. STAGING THE EXPERIENCE: THE SPACE OF THE ROUTE AND THE MAIN IDEA

Smilansky claims that “Experience” is the new currency of the modern marketing landscape because experiences are life and people talk about life every day (as cited in Conti & Pechlivanidou, 2016:49). The proposed cultural route is designed on the basis of letters and written narrations that have been collected and published by Antonis Virvilis [12], a philatelist, whose research focused on the role of sanitation and disinfection in Greece. (Kangelaris, 1982: 29 ; Hellenic Philatelic Society (a), n.d.). Stories of foreign travellers contain useful information about the structure, the living conditions and the atmosphere of the quarantine station.

This route is aimed at a general audience, aged thirteen and over. Due to the very special characteristics of the route [13] it is considered appropriate for a public that will choose it to acquire a contextual consciousness of the history of the place. The experience of the proposed cultural route is based on the theory of constructivism [14], aiming to lead the group to reflection, to search for meanings and finally, to use the knowledge outside the islet, laying the appropriate foundations for a better future (Filippopouliti, 2015: 36). Among the design objectives of the proposed project was the implementation of a cultural communication model, where a dialogue between the audience and the exhibits is sought to be developed. In this way, visitors, based on their own social and cultural experiences, “construct their own meaning” in an active way in the future (Filippopouliti, 2015: 40). Up to 15 people are allowed participate in each route for two reasons: the first is to maintain safety measures as required by the administrative authorities of the Naval Station; the second —and the most important one— is to achieve

interaction and promote discussion between participants, a goal that a larger number would make harder to achieve [15]. It is also suggested that the groups of participants be mixed in age, social and educational level, so that the interaction and the experiential approach would be interesting (Gotsis & Vosnidis, 2010-2011:64 ; Nikonanou, 2015:204).

The central idea of the route is to connect the built environment to the personal stories of the people who were locked in the quarantine station, in different periods of time. The ruined buildings 26a new place to narrate the accumulated past, to bring to the fore the inhabitants - famous and infamous - of this small "town" of 20 buildings, a city that lasted about a century. On the other hand, the written memories of Karl Krumbacher, Penelope Delta, Andreas Syggros, Le Corbusier, journalists of the time, as well as ordinary travelers, became the inspiration to reconnect physical space with its narrative content, so that the wreckage can be glued together and preserve the dark stories of the past, that had and still have an impact on people's lives. Furthermore, the photographic archive of the refugees of the 'Asia Minor Catastrophe' [16] is used as a symbolic anchor of the historical memory of the people who lived the history and participated in the journey, in order to stimulate reflection and redefine the meanings that invest our in time and place.

4. MAPPING A CULTURAL ROUTE: CONTEXTUAL ZONES AND SEQUENCES

The entrance of the group of participants in the cultural route is done from the main gate of the Naval Station, where the necessary identification check takes place. Arrival on the islet by road is made through the landfill. In Figure 3, the roads D1 and D2 that are marked with orange



Figure 3 : Cultural Route Map with digitally edited route tracing (see D1, D2, D3). Source: Google Earth



Figure 4: Satellite image of the islet of Agios Georgios (Salamis) with digitally edited thematic route stations. (Downloaded from Google Earth on July 8th, 2019)

are asphalted, thus creating the appropriate accessibility conditions for people with disabilities. Road D1 is coastal, overlooking the bay of Paloukia, the settlements of Kamatero and Perama. Along the coastal road there is a fence for security reasons of the Naval Station. Road D2 is inland with unparalleled natural beauty. The dashed line is an uphill path (altitude difference about 3 meters above sea level), a total distance of 80 meters. Road D3, marked with blue color, is prohibi-

Figure 5: View of the coastal road D1, with the marking of buildings 2-5, which are the respective stops. Photo: M. Delazanou (2020)



Figure 6: The earthen path that connects the roads D1 and D2.
Photo: M. Delazanou (2020)



tive for the citizen - visitor because there is direct visibility in the bay of the Naval Station. In Figure 4, the buildings - stops of the cultural route are numbered. Figures 5-6 show the buildings representing stops 2 to 5.

5. THEMATIC STOPS AND CATEGORIES

The thematic categories that inspired the route are drawn from the very history of the island starting from 1864 to 1940. Each thematic category converses with the historical events of the time and structures the corresponding attitude. Each thematic stop tells the story of the sanatorium of the islet of Agios Georgios. In total, nine thematic stops [17] are proposed which can be completed in 3-4 hours, depending not only on the choice of activities, but also the composition of the group of visitors. The dialogue that is sought to be achieved depends on the interests of each group, so the person who implements the cultural path should have a very good knowledge of its historical biography. Each stop will be accompanied by digital guiding material with the relevant information. The aim for each stop is to explore the thematic category not only through the pages of the story itself, but also through human experience. The route covers a total distance of 850 meters. On the following lines, we will develop the titles and the analysis of the thematic categories and stops further in detail.

5.1 STOP 1: "SURVEILLANCE CLEANSING" – THE OLD PIER

"Clearance" is an ordinance established by the states in order to protect their citizens from infectious diseases (plague, cholera, etc.) transmitted by sea (Ralli, 2019: 14). "Surveillance" is the exclusion of ships, people and animals for a period of 24 hours to (9) days, depending on the extend of suspicion (Iliadi, 2015: 25). According to the Royal Decree of November 25th (Government Gazette no. 37, 31/12/1845), "On the Regulation of the Sanitary and Quarantine Stations of the Kingdom of Greece", the supervisory disinfection suggests that people, things, and unsociable animals stay in the ships, without being cleansed by the competent authorities, as is done in real cleansing (Virvilis, 1998:1).

In 1911, during an ambitious trip to the East, Le Corbusier, returning from Mount Athos, was forced to remain for surveillance clearance in the islet of Agios Georgios. The notes he keeps, reveal, in an intense and brilliant way, the conditions that prevailed in the disinfection (as cited in Virvilis, 1998: 10-11):

The symbolic rock disappears, hidden by a cape. The sea is too closed, we bypass an island. Rage: ten, twenty ships are moored here, with a raised yellow flag! [19] The flag of cholera. That of Kavass, in the Black Sea, that of Tuzla, in the Sea of Marmara. The

one that is known to us, for sure (Virvilis, 1998: 11)!

In a small pier where the boatmen lead us, there stands a gentleman in a white cap, servile to the rich, shady, and rude to the afflicted: an employee, a bureaucrat! Barbed wire separates the stumps... The quarantine! [19] (Le Corbusier, 1987)

"Surveillance Cleansing" is chosen to be performed at the old pier. The route starts from the remains of the old pier, from the point where the passengers of the downstream ships disembarked. The pier is not accessible and can be seen through the fencing of the coastal road, overlooking the settlement of Kamatero in the background Figure 7. Here the visitor can gaze at the bay of Paloukia, which is the sea boulevard that connects Salamis to Piraeus, with intense mobility of small and large ships.



Figure 7: View of the pier from the coastal road D1 of the islet. Photo: M. Delazanou (2020)

Giovanni Bussolin [20], director of San Bartolomeo's lazaretto in Trieste, states that it was very difficult to disembark in the quarantine station of Agios Georgios and for people as well, due to the slightly sloping ground towards the sea and the lack of a point of approach (Virvilis, 1998 appendix 1).

5. 2 STOP 2: "HEALTH OFFICE"- BUILDING 1 (RECEPTION AREA)

The internal regulations of the Greek sanatoriums stipulate that for the safety and order in the quarantine stations and the facilities of the patients, there must always be an order of soldiers and gen-

darmes which will be under the commands of the director or the deputy. The supervision of the quarantine stations was in the hands of local police authorities, who decided on their internal operation (Iliadi, 2015, pp. 26, 33).

By Royal Decree of December 8th (Government Gazette no. 36, 31/12/1847), a house was built in Ambelaki [21], as a residence of the employees who served the moored ships and performed all the paperwork (such as confessions of masters, receipt and smoking of letters, etc.), so that the competent employees from the Piraeus Health Centre do not come every day, due to the weather. By another Royal Decree of March 7th (Government Gazette no. 20, 07/03/1866), "On the establishment of Sanatoriums and on the determination of their staff", among others, Agios Georgios Quarantine Centre is recommended to be stated on the island of Salamis, and to be appointed to its service, a foreman, a doctor, a chief constable and up to two guards. (Virvilis, 1998:2).

Free disinfection services were not provided in the quarantine centres. According to the newspaper «Αἰών» ["Aeon" meaning "Century"], in the sheet of August 8, 1884, according to the "Regulation on Sanitary Principles" of 1845, in order to stay in the disinfection centers, one has to pay money in addition to the laxative rights for his stay, for necessary furniture of the room, the necessary visits of the doctor, his food, etc. This resulted in the abuses of those in charge and the indignation of the visitors of the sanatorium (Virvilis, 1998: 5).

In the newspaper «Μέλλον» ["Future"] of September 11th, 1873, the noble I. Minotos comments that the rooms were completely naked, with no furniture, no utensils, no bedding for the poor and needy (Virvilis, 1998:18,28). The banker and national benefactor of Greece, Andreas Syggros, in order to improve the conditions of his establishment on the islet from December 31st, 1871, to January 10th, 1872, returning from Istanbul, describes in his Memoirs:

I wrote to a friend in Athens about my decision and I begged him to take action so that on the day of cleansing I do not suffer. He acted and the deserted place "Agios Georgios" near Salamis, designated for cleaning, obtained two ground floor rooms (If we can call them rooms), which I rented, and

transferred there the essential furniture, the bed, the table, the seats, kitchen utensils, etc. even a carpet, generally a whole "home" of a middle class family, and announced to me that everything is ready (Virvilis, 1998: 2 ; Syggros, 1908).

The "Health Office" was chosen to be simulated in Building 1. The building of Figure 8, is different from the other buildings of the islet, but also the most modern. It was built by the Germans during World War II while the island was serving as an Admiralty. This building is bordered by stairs, is elevated by the coastal road and was probably the base of the Governor's Office (Malagoniari, 2016). During the German occupation 1940-44, the islet was the accommodation of the highest military personnel. The commander of the Fleet was Völkam and the deputy commander

the route, to the responsible of the tourist destination.

5.3 STOP 3: "CORRESPONDENCE" – SPECIAL PURPOSE POST OFFICE

It is unknown, at this time, when the post office was built. German scholar of Byzantine history Karl Krumbacher was the first to report the existence of a post office on the island. By the Royal Decree of November 1st (Government Gazette AD, no. 345, 12/11/1910), the post office was re-constituted, just to be abolished in June 1910. However, because the needs of the quarantine station were increasing, a post office of third class was re-established at Agios Georgios in the Municipality of Salamis under the Royal Decree 690 / 4-11-1911 (Government Gazette AD, no. 218 09/08/1911). The Post Office served the travelers who remained in the Centre for disinfection (Virvilis, 2016: 272-276).

The period that the post office was abolished is yet unknown, but in 1931 it no longer exists. For the disinfection of these letters "they were taken with tongs, which had been previously immersed in vinegar, placed in a certain place and they were smoked on burning straws for a quarter of an hour" (Pandi-Agathokli, 2011: 23). According to Virvilis, "Greece stopped disinfecting correspondence in 1893, ten years after the discovery of Robert Koch [23] and eight years after



Figure 8: View of the building from the coastal road.
Photo: M. Delazanou (2020)

was Videise. After their departure (October 12, 1944), its facilities were looted. Building 1, is the reception area, a place where visitors can obtain a map with the proposed route, photographic material and publications related to the history of the islet. The visitors, in order to experience the journey on the islet, should pay a symbolic fee of three Euros, which corresponds to the "laxative rights"[22]. Their "enclosure" will be sealed by wearing a yellow silicone bracelet, such as the flag of quarantine, on which the logo and the name of the destination will be printed, as well as the date of the visit. Finally, each visitor or pair of visitors will have a tablet with all the digital information, which will be returned at the end of



Figure 9: Building 3, as seen from the coastal road D1.
Photo: M. Delazanou (2020)



Figure 10: Letter with stamp details of the Post Office which was a V-type two-wheeler with the inscription inside: "ΑΓ. Γεώργιος (ΔΟΙΜΟΚ)" (Source: (Varelas, 2016))

the Paris Health Conference (1885) which acquitted correspondence of the disease carrier and abolished its disinfection" [25] (as cited in Iliadi, 2015:35).

"Correspondence" is revived in Building 3, as it is shown in Figure 9.

Digital printing of the letters was recommended, in kappamount material [26], to replace the appearance of selected existing windows and to dramatize the 3rd stop. In this position, letters are read in analogue or digital form and are commented on.

5.4 STOP 4: "FOUR WALLS" – THE HOUSE OF THE UNKNOWN X

According to descriptions by Giovanni Bussolin, in the quarantine station of Agios Georgios the structure of the facilities followed the system of "kiosks" (see Figure 11) i.e., units of smaller size, where the sea played the role of fencing and isolation from the social environment (Iliadi, 2015:28). Each kiosk consists of two houses, ground floor rooms having separate entrance, without toilets. These buildings are either wooden or brick. In total, there are ten complexes and therefore twenty houses. The maintenance condition of the buildings is almost non-existent (Virvilis, 1998:21).

In the newspaper «Μέλλον», of August 31st, 1873, in the article entitled "The cleansing of Piraeus" by Aristides Dosios, it is mentioned that all the rooms

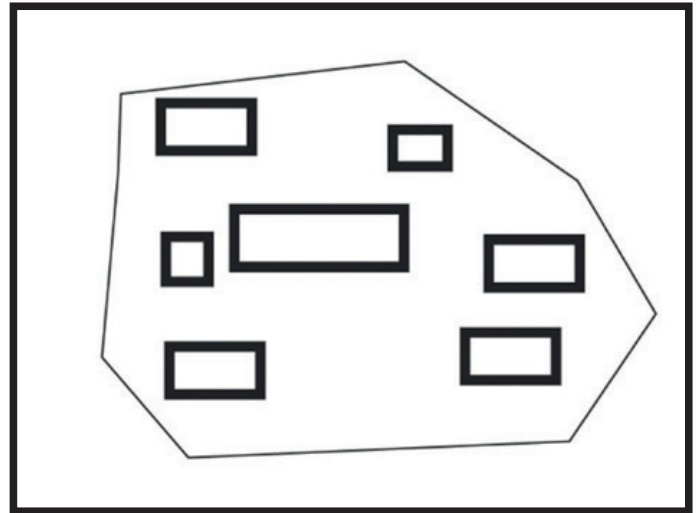


Figure 11: Typology of "kiosks" on an island (Source: (Iliadi, 2015:27))

of the sanatorium presented with four deserted walls without any bed, no table, no stool, and no other general necessary things (Virvilis 1998: 18, 24). The Lasaret of St George Salamis was the only one which had rooms for the guest visitors that were rated class A, B and C (Virvilis, 2016: 27).

Antonis Virvilis describes the furniture of class A', B' and C' rooms as follows (Virvilis, 1998: appendix 8):

Furnishing of class A' room

Each room should include two beds. Two beds of good quality, two mattresses, two headrests, two woolen headrests, four linen headboard cases made out of linen, two cotton bed sheets, four woolen bed linen, two marble tables, two urinals, two water bottles with glasses two seats, oil-painted wooden washbasin, two basins coated after their containers, two containers for soap, a container for dirty water, a container for washing water, a mirror, a wooden table.

Furnishing of class B' room

Each room should include three beds. Three iron beds, three mattresses, three headrests, three woolen headrests, cotton swabs, nine cotton sheets, three cotton linens, six woolen linens, a wooden washbasin, a basin dirty water, water container for washing, three



Figure 12: Interior of the building,
Photo: M. Delazanou (2020)



Figure 13: Building 4, the house of the Unknown X.
Photo: M. Delazanou (2020)

a mirror, wooden oil-painted table,
water bottle after three glasses.

Furnishing of class C' room

Each room should include 5-10, 15-
20 beds. For each bed: 1 wooden

bed, 1 mattress of grass, 1 headrest
of grass, 3 cotton sheets, 3 cases of
cotton headrests, 2 army bedding.

Guests can be toured, through a digital
application, in the interior of the house
with the furniture options of A', B' and
C' class. The directed atmosphere of the
simulation aims to sensitize the user of
the application (the visitor), to emerge
historical memories and to realize the
miserable conditions in which the in-
mates experienced the "cleansing". The
ruined image of the buildings through
the wear and tear of time and the indif-
ference of the Greek state and the local
community, testifies to the oblivion not
only of the place and space, but also of
those who lived or died in the sanatori-
um. This is place of martyrdom and has
been seeking historical respect for many
years.

6. STOP 5: "HOSPITAL OF INFECTIOUS DISEASES" – THE HAUNTED BUILDING

In the description of the sanatorium,
Giovanni Bussolin states that in addition
to the ten complexes, there was a two-
chamber building, which was separated
by a corridor and was intended for an
infectious disease hospital. As he char-
acteristically writes: "Very little!" (Virvilis,
1998:21).

Infectious Diseases Hospital is repre-
sented by Building 6 (see Figure 14). The
haunted bark of the building represents
a "crime" scene, a landscape of pain, hor-



Figure 14: Building 6, as seen from road D2 Photo: M. Delazanou (2020)

ror, and despair. The dereliction of the landscape is the cry of the abandoned sick; it is the ghost of death. Unfortunately, there is no bibliography that officially informs us about the number of all those who perished not only from the "unresolved" diseases of the time, but also from the miserable conditions of the quarantine. It is worth noting that the epidemics of 1892, 1900, 1911 and 1913 were treated in the sanatorium of Agios Georgios (Ralli, 2019: 144).

6.1 STOP 6: "REFUGEES FROM ASIA MINOR" – STOP 1924

In 1924 the sanatorium of Agios Georgios accepted partially both during the exchange of populations with Turkey²⁶ and for the reception of the released prisoners, over 100,000 thousand refugees from Asia Minor for cleansing (Virvilis, 1998: 14; Veltanisian, 2020).

The most numerous quarantines of refugees were on the islets of Agios Georgios, Kalamaria and Makronissos. The refugees coming from Asia Minor to Greece by ship were over 1,000,000. Of these, 400,000 were Pontians from Pontus and the former Soviet Union. It is impossible to estimate the exact number of refugees found in quarantine, not only due to the high mortality rate [27], but also the minimal historical reports on their interment in quarantine stations. The capacity of the sanatorium of Agios Georgios proved to be very limited in comparison to the large number of refugees who arrived in it (Iliadi, 2015: 10-11).

Panagiotis Stampoulos, who came as a refugee from Vourla of Smyrna, wrote in his diary that he arrived at Agios Georgios Quarantine Station in the morning of May 25th, 1923, with the steamer "Ermoupolis", nine months after the destruction of Asia Minor in 1922 (Pantazopoulos, 2019). Nikolaos Lorentis, a sergeant of the 18th Regiment and a prisoner of the Turks since September 1922, returns to Greece in May 1924. He writes that he stayed to Agios Georgios for a quarantine of 5-6 days and a Greek Red Cross Committee arrived on the ship to examine and treat the ship passengers (Virvilis, 1998: 14-15).

The refugees are hosted in Building 7 (see Figure 15). Taking advantage of the rich photographic archive, which has been digitized by the Hellenic Literary



Figure 15: Building 7 Photo: M. Delazanou (2020)



Figure 16: Facade configuration proposal for Building 7 (digital printing in photoshop software)

(E.L.I.A.), [28] the following artistic intervention in the structure of the building is proposed (see Table 3). To achieve the visual narration, digital prints in kap-pamout are attached to the openings of the façade, by processing selected photos of the refugees of that time in the disinfection centre. The tour is accompanied by a digital audio archive in which the letters and written memoirs of Panagiotis Stampoulis and Nikolaos Lorentis are dramatized. The aim is to pay tribute to the people who were expelled from their homeland only to come and suffer new tasks of isolation and uprooting in Greece. The Archive photos capture dark faces, as well as bony bodies with tattered clothes (see Figure 16).

6.2 STOP 7 : “RELIGION” – THE CHURCH OF AGIOS GEORGIOS

Emmanuel Lykoudis writes in his short story "The Foreigner of 1854", that when there is no human help able to support despair, then the role of the church begins. After the loss, people seek for the "External medicine" in prayer (Lykoudis, 1990: 71). Costas Komis also writes characteristically in his historical work "Cholera and disinfection centers (19th-20th century), the example of the Samian woman":

The prisoner of a disinfection centre incorporates in time, a multitude of negative signs and metaphors, "unclean" from a physical and mainly moral aspect ("sinner"). He is then loaded on his shoulders the most charged, from a moral, social and ideological point of view, negative aspects and misfortunes of life (*Iliadi*, 2015: 6).

The excluded prisoners of the quarantine stations acquire the identity of the defiled and walk with it. Every prisoner ceases to have a political and social identity, consequently being one of the "children of an inferior God". Sometimes, the church considers them cursed and punished by God and assumes the obligatory role of burial which according to the ritual established by the health law, the patient is placed with his clothes on a stretcher and is buried in a special place, at least two meters below the soil, which area is covered at the end with lime (*Iliadi*, 2015:37). In Agios Georgios quarantine station, those who died were buried

en masse in pits, while the luckiest were buried in Psyttalia, as was the case with the teenage Louisa Armansberg, daughter of Reverend Joseph Armansberg, wife of Michael Katakouzinis, who fell ill just (17) years old, newlywed, at sea, returning from her wedding in Istanbul [29] (Veltanisian, 2020). It is worth mentioning that during the crossing of road D3, by the Navy, a mass burial of the period 1845-1947 was found, which probably concerns the graves of refugees of the period 1923-1945 (Veltanisian, 2001).

The church of Agios Georgios is built on the eastern edge of the island and on visible ruins of an early Christian Basilica, at least of the 7th century AD (Veltanisian, 2001). Due to an architecture peculiarity of the dome, it is assumed that the church was rebuilt during the Frankish occupation and in 1865 the auxiliary side spaces and the shed were made (Salamina Press, 2015).

In Figure 17, there can be seen the only inscription, which certifies the operation of the island as a purgatory. The inscription is an address to Agios Georgios and shows, apart from the renovation of the church in September 1865, the creation of the streets and the pier. It reads as follows:

«ΧΟΛΕΡΑΣ ΚΑΘΑΡΤΗΡΙΟΝ ΤΗΝ ΣΗΝ / ΝΗΣΟΝ ΠΡΟΣΗΝΕΓΚΑΣ ΤΗ ΕΛΛΑΔΙ / ΤΡΟΠΑΙΟΦΟΡΕ / ΕΥΓΝΩΜΟΝΟΥΝΤΕΣ ΠΡΟΣΑΓΟΜΕΝ / ΣΟΙ ΤΗΝ ΑΝΑΚΑΙΝΙΣΙΝ ΤΗΣ ΕΚΚΛΗΣΙΑΣ / ΤΗΝ ΑΠΟΒΑΘΡΑΝ ΚΑΙ ΤΑΣ ΟΔΟΥΣ / σημείο σταυρού / ΜΗΝΙ ΣΕΠΤΕΜΒΡΙΩ. ΑΩΞΕ (=1865)»

The inscription loosely translates as follows: "For the cleansing of cholera you offered your island in Greece, Trophy Bearer. Grateful as we are, we bring you

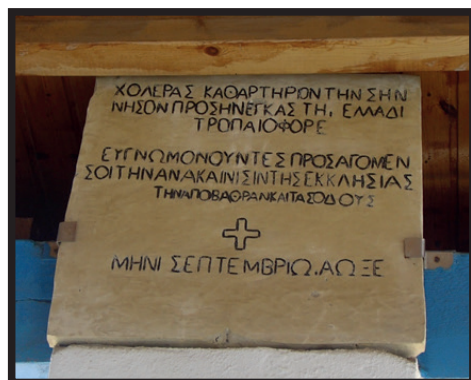


Figure 17: The inscription in the shed of the church of Agios Georgios. Photo: M. Delazanou (2020)

Figure 18: Shed of the church of Agios Georgios. Photo: M. Delazanou (2020)

Figure 19: View of the church of Agios Georgios. Photo: M. Delazano

the renovation of the church, the dock, and the streets.”

A guided audio tour gives the visitor the necessary information. At this stop the visitor can enjoy the coolness under the shed, but also the view to Perama. The serenity of the landscape offers the opportunity for discussion sharing impressions.

6.3 STOP 8: “MAKING ENDS MEET” – GROCERY STORE

According to Karl Krumbacher the first “Table d’ôte”, was a small house with a kitchen and a dining room, in which stuffed vine leaves (in greek “dolmas”), pilaf and exquisite fish were served along with stiff retsinato (Greek white wine) and resin- free red wine (Virvilis, 1998 : 6). Le Corbusier writes in his notes, that prices for food were outrageous. For example, water was sold for forty cents a liter [30] (Virvilis, 1998: 11).

The building that simulates the grocery store is Building 9, which is in pretty good condition. The visitor can buy local products and taste the traditional platetsi (oil pie), the kougougoulouari (pumpkin pie),



Figure Figure 20: View of Building 9 from the church of Agios Georgios.
Photo: M. Delazanou (2020)

cookies made with stum, pancakes and cool off with Limoncello from Ampelakia. This stop is a break for relaxation and emotional discharge. At the end of a small meal, the visitor is invited to write down the impressions he acquired (or collected) from the cultural route in the guest book of the islet of Agios Georgios, entering his name, date of visit and place of origin.

6.4 STOP 9: “THE END OF CLEANSING” – NEW PIER

Although this path is stigmatized by intense emotions, the brilliant language of nature deconstructs and reorganizes it in the end with an ironic style, turning despair and pain into hope. According to the historian Spyros Lambrou, the quarantine in the sanatorium can turn into pleasure if the inmates take advantage of the alternating landscape, as well as the unlimited free time for something useful and productive, without regretting the necessary imprisonment and restrictions (Virvilis, 1998: 19).

The route started from the old pier and was chosen to end up at the new pier with the newly built outpost. The



Figure 21: The new pier from the road D1. Photo: M. Delazanou (2020)

process of cleansing has come to its end. It is proposed that the group of 15 visitors pay a symbolic price of 1.5 Euros [31] to get on a boat, where they will be able to enjoy the natural landscape of the islet in combination with the spatial layout of the buildings, through the sea, where the visual perception changes. The boat arrives after a short journey at the port of Paloukia, where the visitor has the option to continue his stay in Salamis or return to Piraeus. Those who do not wish this way of return, there is an option to return by following the road, through the embankment and the main gate of the Naval Station, towards Paloukia.

7. FURTHER DEVELOPMENT: THE EXTENSIONS OF THE CULTURAL PATH AT THE "LAZARETTO"

The route aims at the inclusion of other places of exile in the greater tourist map of Greece. The remnants of the history of the place will urge the visitor to learn the history and its dark past, to experience the authenticity, to reach the feeling of nostalgia of another era and the feeling of disgust for the martyrdom events, to observe the natural and architectural landscape and finally stay in the place with respect.

In an effort to maintain piety in dark tourism areas, many websites, travel blogs and tourist guides offer advice on the proper behavior of visitors. For example, they are not allowed to eat during the visit while they must be quiet and show respect for the place through their attitude (Kteniadaki, 2019: 32).

The entrance fee becomes a moral issue because it associates profit with human tragedy. For this reason, a symbolic amount of money was chosen, that reflects, as mentioned above, to the entrance fee of the 19th century sanatorium. The cultural route is characterized by "ruins", which are parts of the historic facts and attract tourism that aims to discover this history through its authentic remains (Siska, 2015: 12). To strengthen the experience, it is considered necessary to maintain the natural landscape, mainly cutting the grass and the uncontrolled vegetation in order to be tidy and clean, and also to restore the smooth access to the buildings of the center. For buildings 2 and 8, in which the Health Office and Grocery are simulated respectively, restoration, maintenance and strengthening of their infrastructure are required, so that their interior space can be visited and operated. It is recommended to mark the route with a map in which each stop will be located with the corresponding information. This route, as a tourist product, does not only concern dark tourism, but it can also be involved in cultural, religious, educational, ecological, and walking tourism.

With regards to the promotion of the route, the following propositions are suggested: [32]

- The indirect distribution of the route should be organized by agencies that specialize in alternative tourism.
- The direct distribution of the route should be controlled by the local government and local bodies in combination with the acknowledgement of journalists, office executives and public relations companies.
- Online advertising should be made along with the appropriate public relations for the promotion of the place with the promotional slogan of the preservation of the culture and history of the place.
- A website of cultural-tourist content should be created under the sense of "responsive design" for smart mobile devices (smartphones).
- Online applications should be designed in order to facilitate the visitor (accommodation, dining, walks, other attractions, mental guidance, and suggestions for making the most of the visit).
- The introduction of the route, as a destination, should be advertised online on popular travel platforms such as "tripadvisor".
- The approach of specific target groups, should be done methodically, so that the path aims at social justice, historical awareness, education, and empathy.
- The route should be integrated in social networks (facebook, twitter), to create a digital community with greater expansion possibilities.
- The route should be enriched with cultural activities (festivals, exhibitions, collaborations with other municipalities or countries).

• The written narrations and photographs that outline the historic route of the quarantine, should be printed and made available for sale in the building of the 2nd Station, as well as in select boosters, not only to highlight the identity of the island but also to financially support the place.

A digital platform should be designed, to enable audio and visual guidance. The application will include an interactive-map, which will offer historical information arranged by chronological periods [33]. The development of digital applica-

tions aims to decode the information provided to the visitor either on the internet or in the physical space, at selected points of the route. The creation of audio tours, complex narrative applications, mobile phone applications and interactive installations highlights the thematic categories that connect each stop of the route by combining audio, image and video.

The implementation of the route requires the active participation of local actors, local entrepreneurs, and the local community, so that with appropriate motivation, to awake ourselves from the slumber of

indifference and relaxation. The awareness and mobilization of the Ministry of Culture is considered important, to pull the strings for the expropriation of the southern part of the islet further from the Naval Station. The financial support for the creation and development of the cultural route can come mainly from private initiatives (e.g., from cultural associations all over Greece), donations and sponsorships (such as the undertaking of the digital prints from a well-known product or from local associations of local products) and from European programs.

8. CONCLUSION

According to Maurice Halbwachs, 'historical memory' is a rational mechanism of recollection that, although it remains disconnected and unaffected by the 'emotional memory' of the social space that it supervises, continues and speaks its language through a longer – term view (as cited in Fatsea, 2004: 54). Memory has the power to recall and redefine spatial and temporal relationships by including them in a context of direct experience (Fatsea, 2004: 53). In architecture, a ruined monument refers not only to its own intact image, but also to the equally intact representation of an entire era, which is history by itself (Metaxas, 2004: 56). The how and when buildings were designed, constructed, used, abandoned, and eventually destroyed, show us the pace of societal growth and decline (Chatzigrigoriou et al., 2019:167). From this point of view, the recording and preservation of buildings, as part of the cultural heritage of a place, leads to many conclusions about the evolution of our culture.

Through the proposed cultural route, the place of the islet of Agios Georgios, gains a voice and an entity with a pulse of life that creates a dialectical relationship with the visitor. The place creates emotions, habits and especially relationships, since it is expressed through a group of people who interact and relate with it. The presence of man concretizes the space with forms, dreams, expectations, meanings, which is the way he revives history. Through "storytelling" events are recalled, thanks to the plot that structures this story [34]. Thus, in the narrative, the time from the past and the time experienced at the moment of the narration, finally meet.

The Lazaretto of the islet of Agios Georgios bridges the history of liberated Ottoman Greece of the 19th century with the short stories of thousands of people who lived in this place, as well as the stories of people who live in the present and will live in tomorrow, because history and culture, determines our course and identity in space and time.

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APPENDIX

Table 1 The short history of the islet of Agios Georgios.[35]

1864	The first valid information recorded by Giovanni Bussolin, about the operation of the islet as a sanatorium (smallpox, plague, cholera).
1865	The first legislative reference related to the sanatorium of Agios Georgios Φ.Ε.Κ. no. 2, 07/01/1866 • Φ.Ε.Κ. no. 17, 19/01/1866. It was officially converted into a Sanitary Outpost and according to the wall inscribed column in the covered area of the church of Agios Georgios, the dock and the roads were built and the old church was renovated.
1871	Stay of the banker Andreas Syggros (31/12/1871 to 10/01/1872), coming from Istanbul.
1883	Three-day stay on the island, of the eminent historian Spyros Lambros, coming from Italy.
1884	The eminent Byzantine scholar Karl Krumbacher arrives on the island after a trip to Trieste. In the book " Griechische Reise: Blätter aus dem Tagebuche einer Reise in Griechenland und in der Türkei" [Greek trip - sheets from the diary of a trip to Greece and Turkey] he openly describes the living conditions in the disinfection centre.
1884	10 sailboats, 25 steamships and 1239 passengers endured "cleansing".
1892	Ernst Gardner, director of the British School of Archaeology at Athens, arrives on the island after a trip to England
1907	According to an official population census, 513 people are registered on the island.
1911	The architect Le Corbusier arrives on the island, after a trip to Istanbul and Mount Athos.
1914	The island is expropriated in favour of the public according to the Government Gazette A', 28/04/1914. [36]
1917	Individual cases of cholera from a refugee population from Russia were hosted
1918-1919	The islet was used for the rotating initial restriction of 6,500 men of the 8th Army Corps who had surrendered to the Germans
1920	A new census officially records (5) permanent residents, (3) women and (2) men, probably security guards, employees and tenants of the restaurant.
1924	Renovation of facilities. The quarantine station gradually accepted more than 100,000 refugees from Asia Minor and freed Turkish prisoners.
1939-1940	Renovation of facilities and construction of new buildings. The Germans used the island as a naval base.
1944	The facilities were looted by the Germans.
1947	Due to the cholera outbreak in Egypt, 620 passengers of ships and another 42 who arrived by air were "cleansed". This was the last time the islet was used as a sanatorium.
1952-1965	It functioned as a branch of the psychiatric hospital "Dromokaition", as a colony of insane people.
1967	The islet was ceded to the Navy.
1982	The islet was connected to the island of Salamis performing strong earthwork.

Table 2 List of thematic route stations.

1st Stop:“Surveillance Cleansing” - Old Pier
2nd Stop:“Health Office” – Building 1
3rd Stop:“Correspondence”- Special Purpose Post Office
4th Stop:“Four walls” - The house of the Unknown X
5th Stop:“Hospital of Infectious Disease” - The haunted building
6th Stop:“Refuges from Asia Minor” - Stop 1924
7th Stop:“Religion” - The Church of Agios Georgios
8th Stop:“Making ends meat” - Grocery
9th Stop:“The end of cleansing” - New Pier

Table 3 Prisoner Exchange – freed soldiers at the Sanatorium of Agios Georgios. [37]



NOTES

- [1] Giannis Koridis in the prologue of the book by Theofanous Pantelis, "Path in time" writes: "There is no exclusive, official, written history of Salamis in a book. Despite the rich material from Antiquity to the present day, Salamis remains an unknown island for many people" (Panteli, 2003:15).
- [2] Collective memory is the condition in which different people, who may not know each other, recall the same event - each in their own way. Collective memory allows for shared memory, but without shared recollection. It is a point of mass convergence of people unknown to each other and thus a powerful reference point for a society (Koutsandrea, 2016 :549).
- [3] If we are dealing with a space that was formed in the past and today, abandoned by its users, ruined to a greater or lesser extent, it is considered that it can be the field for the development of a contemporary museum narrative. The elements that make up this museum space embody the spatial, functional or ideological perceptions and choices of people of the past. The space is an exhibit itself and in a way that is both the object and the tool of interpretation (Chourmouziadi, 2005:192).
- [4] See for Imperial War Museum in London: <https://www.iwm.org.uk/events/the-holocaust-galleries> [Accessed 06 November 2021], for Imperial War Museum in Manchester: https://www.youtube.com/watch?v=_BmUbK4C86I and <https://www.iwm.org.uk/visits/iwm-north> [Accessed 06 November 2021], for Jewish Museum in Berlin: <https://www.jmberlin.de/en> [Accessed 06 November 2021], for Apartheid Museum in Johannesburg: <https://www.youtube.com/watch?v=xCValRvnL7Y> [Accessed 06 November 2021].
- [5] See for Chernobyl site : <http://chernobyl-tour.com/english/> [Accessed 06 November 2021], for Alcatraz prison: <https://www.cityexperiences.com/san-francisco/city-cruises/alcatraz/programs-and-events/> [Accessed 06 November 2021], for the Dachau concentration camp: <https://www.kz-gedenkstaette-dachau.de/unser-angebot/seminare-gruppen/> [Accessed 06 November 2021].
- [6] The passenger fee is 0,90 € (according to a personal trip on June 24th, 2020)
- [7] In the bibliography we can see the islet of Agios Georgios, as Agios Georgios of Nikaia or Keratsini or Korydallos, a geographical confusion that came from the refugees of Asia Minor.
- [8] The characterization is due to the famous architect Le Corbusier, in his revealing written account of the quarantine island (Virvilis, The Lasaret of St. George Salamis, 1998, p. 11).
- [9] The German Byzantine scholar Karl Krumbacher (1856 - 1909), in his extensive description of the island, during his stay in the quarantine station, writes characteristically: "Agios Georgios is a barely known island [...] with an area of about one square kilometre, in the Strait of Salamis" (Virvilis, The Lasaret of St George Salamis, 1998, p. 5). Karl Krumbacher was also the founder of Byzantine studies as a separate science (Karl Krumbacher, n.d.). He arrived on the islet in October 1884 from Trieste and has written a revealing description of living conditions in the quarantine station.
- [10] Request for social activities (<http://www.mod.mil.gr/aitimata-koinonikon-drastiriotion> accessed on June 10, 2020).
- [11] J. John Lennon & Malcolm Foley, "Dark tourism: the attraction of death and disaster" (2001), Cengage Learning EMEA, London.
- [12] Antonis Virvilis (1940-) was president of the Hellenic Philatelic Society (HPS) during the period 1984-1997 (<https://hps.gr/index.php/the-presidents-1/>, accessed on June 15, 2020).
- [13] Excerpts from letters and narrations will be heard in some stops.
- [14] The theory of constructivism is idealistic. From this perspective, new ideas are constructed by the subject in an active way, in an interaction with the social and cultural environment, where the subject reflects on his experiences (Filippopoliti, 2015:34).
- [15] As they have the potential to offer multiple opportunities for communication, interaction and reflection, museums, which are primarily spaces of non-formal learning, places where memories, thoughts, feelings, and imagination can be released, are ideal places for the development of creative expression, familiarisation with diversity, historical and/or cultural, and support for critical thinking. With this in mind, in recent decades museums, to the extent that they are appropriate, have been trying out a variety of targeted actions and practices in the direction of widening access to the museum experience, with an emphasis on active and experiential learning processes for the empowerment of individuals and social groups on the verge of social exclusion (Gotsis, 2019: para. 6).
- [16] The term Lazaretto or "lazaretto" comes from the Gospel and is related to the Resurrection of Lazarus. Saint Lazarus was the patron saint of disinfectants in the West. The term "lazarus" was used to describe the sick poor or beggar and especially the unclean leper. These individuals were treated in isolation in homes known as "Lazarus Houses" or "Lazarus Roofs". The first lazaretto was created in Venice, on the small island of the lagoon of Our Lady of Nazareth (Laskaratos, 1984: 110; Iliadi, 2015:18).
- [17] This is a term that is widely used throughout the narratives of Hellenic historiography and, therefore, it is culturally particular to the Greek people. In 1921, Turkish forces under Atatürk halted the Greek army and by September of 1922 they broke into Smyrna. Hundreds of thousands of Greek refugees had gathered there, hoping for transportation out of Turkey. Tens of thousands escaped, but tens of thousands more, were killed or captured. Henry Morgenthau, chairman of the League of Nations Greek Refugee Settlement Commission, estimated that 750.000 refugees escaped from Smyrna during the "catastrophe". Many of these displaced persons sailed to nearby Aegean islands in small caiques and hundreds of thousands were transported to Athens, where Morgenthau witnessed their arrival. (James, 2001: 3-4). The years 1922 and 1923 marked the end of Hellenism in Asia Minor and Pontus. Because so many people were lost and Hellenic presence there was ended, this is known as the Asia Minor Catastrophe [Μικρασιατική καταστροφή] (AMPHRC, 2014:36).
- [18] The stops have not been selected in chronological order, but according to thematic interest.
- [19] While disinfection is in process, the flag with the international yellow signal Q, the so-called cleansing signal or quarantine, flies on the ship (Pandi-Agathokli, 2011: 15).

- [20] In 1911, Le Corbusier embarked on an ambitious journey to the East, to meet the great cities and the ideal buildings of the history books. He stayed 49 days in Istanbul, 14 in Mount Athos, 23 in Athens, 5 in Pompeii and 10 in Rome (Tournikiotis, 2020: para 3). From his notes, which were published in a book entitled "Texts for Greece - Photos and drawings", it is known that returning from Mount Athos and having already visited Istanbul, he was confined to the islet of Agios Georgios for surveillance for a period of (4) days (Virvilis, 1998:10-11).
- [21] Giovanni Bussolini was commander of the Quarantine Station of Venice. In 1880 he visited Greece, in order to investigate the operation of the Greek lazarets. His observations were recorded in the book entitled "Delle istituzioni di sanità marittima nel bacino del Mediterraneo" (1881) (Iliadi, 2015 :16,189).
- [22] Present Ampelakia, township of Salamis.
- [23] In an interview, Antonis Virvilis states that disinfection fees are the amount of money paid by each cleansed person per day of "cleansing" related to the rent for his stay, room furniture, food and medical visit [Iliadi, 2015:40]. The amount of three Euros was chosen to reflect the price of three drachmas for the A' class rooms. This information is given to us by the anecdotal lecture of Antonis Virvilis at the Hellenic Philatelic Society, entitled "The role of health centres and sanatoriums in Greece and their postal history [Iliadi, 2015:41].
- [24] Robert Koch, German bacteriologist in 1883 discovered the cholera dandruff (<https://www.britannica.com/biography/Robert-Koch> , n.d.).
- [25] Reference is made to the dissertation of Ioulia Iliadi "Space technology and population management from the quarantine station to the immigrant detention camp (Iliadi, 2015:35)".
- [26] Lightweight sheet with polyurethane foam inside, reinforced with aluminium (<https://www.xlg.gr/products/digital-prints/kapa-forex/>, accessed on July 10, 2020)
- [27] According to the Convention concerning the Exchange of Greek and Turkish Populations and Protocol, [32 LNTS 76, signed at Lausanne, January 30, 1923] and the Legislative Decree 23-8/25-8-1923 - FEK 238/A/25-8-1923 On the ratification of the Treaty of Lausanne concluded in Peace, [Government Gazette Issue 238/A/25-8-1923].
- [28] The largest wave of refugees, about 1,200,000 people, emerged after the Asia Minor Catastrophe. The refugees arrived in Greece in a terrible condition. Most had hurriedly left their homes with little of their movable belongings. The first contact of a large number of refugees with the motherland was their enlistment under miserable conditions in the quarantine stations in Keratsini and Karabournou in Thessaloniki. Illness and mental trauma wore out the long-suffering, ill-fed, almost homeless refugees. Mortality among refugees, especially in the first months, was very high. According to KTE data, 20% died within a year of their arrival in Greece (Foundation of the Greek Parliament, n.d.).
- [29] A collection by photographer Hep Joseph, entitled "Asia Minor Campaign", entitled "Prisoner Exchange: Arrival of Greek Soldiers at St. George's Quarantine Station".
- [30] Louisa Armensberg immediately after her honeymoon in Istanbul fell ill with plague and on her return by boat to Piraeus, died during the quarantine of the ship (Milesis, n.d.).
- [31] The equipment of the grocery store of the sanatorium consisted as follows: 1 table weight of 10 kg with scales, 1 weighing scale in favour of 100 bushels, 2 grocery knives, 3 rows of liquids from 15-400 drams, 6 funnels of various sizes, 1 large wooden cupboard, 1 large bank, 1 boiler , squad, 2 copper boilers, , 6 cooking pots (pots) made of large and small copper, 2 rectangular pans of different sizes, 2 colanders (drainers), 1 kitchen knife, 2 kitchen axes, 1 spoon, for broth 1 mega spoon, for foam , 1 fork, 20 elongated hotel tables, 20 wooden seats (benches) 3rd place, 120 common seats, 200 plates (dishes) coated tinplate, deep and shallow, 200 food forks, 200 food knives, 200 food screws, 200 glasses of coated tinplate, 250 bottles of water of 1.50 bushels each, 40 tablecloths, 300 food handkerchiefs (Virvilis, 1998:34-35).
- [32] Antonis Virvilis characteristically states: "and the bribe for the guard 1.50 drachmas per day." (Iliadi, 2015:41).
- [33] For the digital promotion of the route, the model of planning cultural routes of the Diazoma association has been followed (Chatzinikolaou, Zirinis, & Sofikitou, n.d.).
- [34] Something similar has been done at the Museum of Virtual Immigration in Malta (Source: <http://www.maltamigration.com/interactive/?s=7E4713195437-3AD5#> , accessed on June 10, 2020).
- [35] As Chronis states, in recent years "storytelling" has gained increasing attention as a global marketing trend in the tourism industry. Studies have shown that a real or fictive story about the destination can give the destination a unique competitive advantage and the tourist a more meaningful experience (as cited in Mossberg et al., 2010: 1).
- [36] The information was taken from the study of Antonis Virvilis "The Lasaret of St George Salamis " (Virvilis, 1998), the article by Panagiotis Veltanisian "Memories of quarantine" on the website ASSODYO (Veltanisian, 2020) and from the internet blog http://nikoschilaris.blogspot.com/2014/01/blog-post_21.html (accessed on June 10, 2020).
- [37] Notable is the fact that the islet of Agios Georgios is said, in the past, to have been the subject of many legal disputes between the Greek State and Dimitrios Vienna, who seems to have bought it according to relevant notarial documents. The Greek Courts that had dealt with the case of ownership of this island, had not recognized ownership of the Greek State over it, but instead had issued a number of decisions in favour of the owner. With the decisions No. 512/1905 and 6/1906 of the Supreme Court, D. Vienna was definitively and irrevocably recognized as the owner of the said islet. However, the Greek State had already erected and used the buildings of the quarantine station, with the result to be forced to pay rent to the owner and then in 1914 to carry out expropriation (MLP Blo – G- Spot, 2013).
- [38] Source of pictures: <http://1-2.gr/2017/07/24/13-fotografikes-martyries-apo-katharthri/> & <http://www.omnia.ie/index.php>



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Ὁ Γενναῖος
Στρατηγός
Θεοδώραν
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NON-DESTRUCTIVE INVESTIGATION OF PAINTINGS ON DIFFERENT SUBSTRATES. METHODOLOGY, ACHIEVEMENTS & LIMITATIONS

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ABSTRACT

Today, non-destructive testing includes diagnostic methods that provide significant information for art historians, archaeologists, conservators and researchers. The quick in situ application, the absence of expensive consumables, the inspection of entire surfaces and the ability for mapping make these methods attractive to users. Additionally, they provide the advantage of examining large areas of work of art, supporting a multidisciplinary approach, documentation, analysis and protection of visual arts' works. The case studies presented here involve the application of methodology on paintings on wood, canvas and paper substrate, while the constraints and particular requirements that different structures and special conditions dictate are discussed. Through these case studies the authors intend to highlight that the application of modern non-destructive methods and in particular versatile and renowned imaging techniques in the visible, ultraviolet and near infrared regions of the spectrum, offer many possibilities to the end user, making the revelation of the painting technique and the characterization of the materials feasible, while supporting the decision making for conservation.

Keywords:

Non-destructive testing, spectral imaging, conservation, icons, easel paintings, paper support.

1. INTRODUCTION

Non-destructive testing with an emphasis on spectral imaging in ultraviolet and near infrared regions of the spectrum are the spearhead of diagnostic methods, constituting a valuable tool at the service of art historians, scholars, conservators and researchers [Fischer and Kakoulli, 2006]. Being non-invasive techniques, they are attractive because of the quick in situ application, the absence of expensive consumables, the inspection of the entire surface of the object and the mapping ability, offering the advantage of examining large areas of an object giving both spatial and spectral information and thus supporting a multidisciplinary approach, documentation, analysis and protection of visual arts' works. Spectral imaging collects images of an object in a series of spectral windows differentiated from each other only regarding the spectral channels they operate. They were initially applied qualitatively, for band-to-band comparison, in order to identify areas of different material composition, preparatory sketches, degradation of materials, interventions and previous conservation treatments, and quantitatively to improve precision in color measurement. Later, when development of the equipment provided increased number of bands and speed of acquisition, spectral imaging was additionally used to extract qualitative spectral reflectance information for pigment identification. The instrumentation can operate in UV, visible, NIR reflectance mode and in UV induced visible fluorescence mode. Multispectral and hyperspectral imaging are in increasing demand in the field of art conservation, art history and archaeology judging by the number of recent reviews on the subject from the conservation and archaeology community [Fischer and Kakoulli, 2006; Liang, 2012; Dyer et al, 2013; Daniel et al, 2016]. A latest trend in the non-destructive research is the coupling of hyperspectral imaging with motorized XRF scanning easels. In such cases, mapping data are collected by XRF at the same time and from the same area as images by the hyperspectral camera, thus reducing the overall examination time of the artefact compared to when the methods are applied separately [Kleynhans et al, 2021; Gabrieli et al, 2021]. However, this could be exploited only by museums that already possess such instrumentation and cannot be

easily supported by cultural heritage institutes due to the high budget, the requirement of specialized equipment and the conditions of maximum accuracy.

2. APPLICATION OF NON-DESTRUCTIVE TESTING/METHODOLOGY

The case studies presented here refer to paintings on wooden substrate, like religious portable icons and folk art paintings, paintings on canvas and paintings on paper support. The applied methodology is described with special emphasis on the specific characteristics and optical properties of the material, while the constraints and particular requirements that different structures and special conditions dictate are also discussed [Kaminari et al, 2013; Moutsatsou and Alexopoulou, 2014].

Through these case studies the authors want to show that the application of modern non-destructive versatile and renowned imaging methods offer many possibilities to the end user by making feasible the revelation of the painting technique, including the drawing detection, the characterization of the materials and their technique of application. Furthermore, they can bring to light damage, alterations and changes the materials may have suffered over time. The findings are very important in highlighting the artistic value of the artwork, as well as in providing essential information for art historians and conservators who are involved in tasks of conservation and restoration.

2.1 A SYSTEMATIC APPROACH

As a practical guide, a general methodology flow chart can be proposed to assist researchers. This flow chart includes relevant parameters, evidence and procedures in order to understand all the conditions associated with the artwork, answer questions about what is happening and explain them with scientific proof.

The flow chart describes the different stages of the physicochemical methodology and the way by which the different methods must be combined, in order to achieve sound results. As it can be eas-

ily understood, non-destructive testing (NDT) is the first step of the methodology and in some cases it is enough to solve documentation problems. [1] (fig.1)

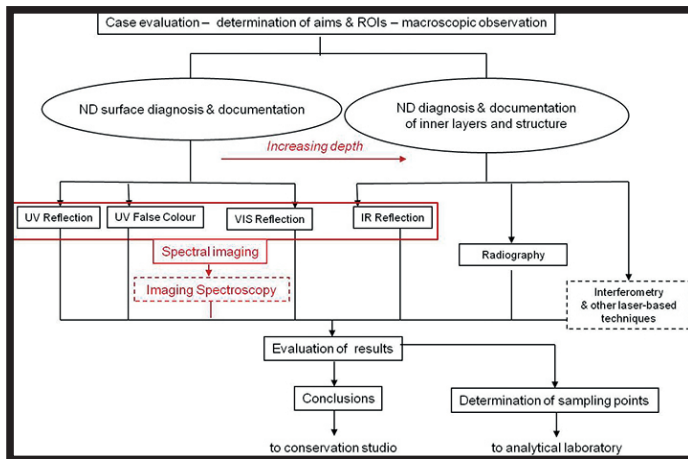


Figure 1: NDT flow chart of paintings. (Moutsatsou A., 2013)

Non-destructive documentation includes not only multispectral and hyperspectral imaging, but also the individual imaging and photographic techniques that have been applied for years for the examination of works of art, such as ultra-violet induced visible fluorescence color photography (UVFC), ultraviolet reflectance photography (UVR), visible photography, infrared reflectography (IR-Ref), false color infrared imaging (FCIR).

Before conservation treatment, all the historical and preliminary data concerning the condition, the materials, the technique and the structure of a painting must be complemented, combined, correlated and confirmed by the physicochemical data in order to achieve a holistic, systematic and scientific documentation of the icon. Application of one or more methods of physical analysis, which are not incorporated in a methodical study project with specific goals, may prove to be weak and might sometimes lead to erratic conclusions.

Nowadays, the abundance of scientific tools provided by advanced technology has widened the field of application of physical methods in the diagnosis of art, minimized the negative effects of their use and contributed to the creation of user-friendly equipment, so that the required information can be collected in situ, in a fast, direct and reliable way.

More precisely non-destructive testing is used in a systematic approach of paint-

ings for:

- Detecting the current condition (flaking, losses or damages of the internal or superficial painting layers and the support/substrate)
- Detecting interventions or/and alterations on the original work
- Detecting initial drawings, underdrawings, sketches etc.
- Detecting “pentimenti”, meaning hesitations or changes in the composition during the creation of the painting
- Studying the internal structure of paint layers, their chemical composition, sequence and optical properties
- Studying painting technique, meaning the particular way the materials have been used, the brushstrokes, the high lights, the glazing etc.
- Revealing over-paintings, inpaintings or other similar elements of the paint layers

• Reading of faded or covered inscriptions, signatures, texts, dates and lost iconographic elements, which might reveal the date and origin of the work, as well as to document which practices were in actual use in various periods in the history of art (or in certain places and school of painting). This will eventually help in the indirect dating based on the combination of physicochemical data with historical data.

The categories of paintings presented below were selected to present the different conditions and requirements, which must be met depending on the structure of each artefact even though the same methods were applied. For example, regarding the transparency of the support, a different setup is required for imaging papers, where light must be excluded in cases where it affects the optical effect due to the high transparency of the material, while in cases of wooden supports, which are solid, this is not a factor for concern.

2.2 PAINTINGS ON WOODEN SUPPORT

Panel paintings or paintings on wooden support, are usually found in the form of icons in Greece, either as part of the Tempon within the church or as portable religious artefacts. The results of many case studies examined by the authors showed that by studying the internal structure,

the quality, the thickness and the particular use of color mixture it is possible to approach the painter's work and technique, to confirm bibliographic data or to reject hypotheses. For example, paint layers that reflect great care (the use of pigments of fine grinding and homogeneous granularity, the presence of even paint layers) were combined with the icons' high artistic value, as well as with the use of rare and expensive pigments (lapis lazuli, azurite and yellow orpiment) without, however, being able to determine a specific hagiographer's laboratory.

In the case of the works of Theophilos, one of the most important naïve painters of Greece, little can be found about the techniques and the materials he used, some of them having been passed down orally as part of his personal myth. He mostly painted Greek characters in the context of traditional folklore life and history [Koutsouris et al, 2018]. The study of five of his creations owned by the Museum of Modern Greek Culture was crucial in providing information about his artistic talent. The purpose of this research was to apply an internationally accepted scientific procedure for drawing safe conclusions about the stratigraphy of Theophilos' works, the painting techniques and materials he used and their condition. This information in turn would clarify issues related to Theophilos' technique and artistic approach, thus facilitating researchers in interpreting his works and conservators to assess their

condition.

The non-destructive imaging methods applied were UVFC, visible photography, IR-Ref, FCIR and hyperspectral imaging in order to examine the existence of varnish layer, the color layers, the pigments and find whether Theophilos used sketches for his paintings.

The UVFC photography showed that all of the artist's paintings were covered with a thick white-bluish fluorescent varnish layer. The images showed the way the varnish was laid on every single surface, revealing that on one of the paintings, The brave general Theodorakis Grivas, Theophilos had left the surrounding margins without varnish deliberately (fig.2). This provided the crucial information of the artistic awareness of Theophilos and the way he employed materials to enhance the end result. Given that Theophilos was considered a naïve painter and most of the public considers his painting to be simple and populist, it is now shown that he was fully aware of what he was doing. Furthermore, FCIR, apart from discerning different pigments, assisted in locating areas where the artist had used bronzine, a metallic paint that resembles gold, which by the ages was discolored.

Hyperspectral imaging and IR-Ref showed that in two of Theophilos' paintings there was no under drawing, indicating that the artist has applied the colors on the panel improvising, yet following a clear vision in his mind, as the color brushstrokes are very specific and



Figure 2: Theophilos, The brave general Theodorakis Grivas, after 1929, tempera on wood, 62.7x23.5cm, Athens, Museum of Modern Greek Culture (no.2808) – detail. (a) visible light photography, (b) ultraviolet induced visible fluorescence photography. (Alexopoulou A. and Kaminari A., 2016)

do not overlap for correction. In two other paintings, sketching was revealed, with intense and complex sketch lines (fig.3). From the above it is evident that

the painting, in order to study the transmitted infrared radiation (TIR).

Using the aforementioned setup, one of the most important cases of under



Figure 3: Theophilos, Erotokritos and Aretousa, after 1929, tempera on cardboard pasted on masonite, 61x36cm, Athens, Museum of Modern Greek Culture (no.3097) – detail: (a) visible photography, (b) infrared image (1000nm). (Alexopoulou A. and Kaminari A., 2016)

Theophilos does not seem to be interested in the rules of the academic painting art, the proportions, the perspective etc. All these elements confirm the aspects of the art historians that Theophilos had a spontaneous painting based on simplicity in details and spaces.

2.3 PAINTINGS ON CANVAS

Paintings on canvas are another important category of works of art for which

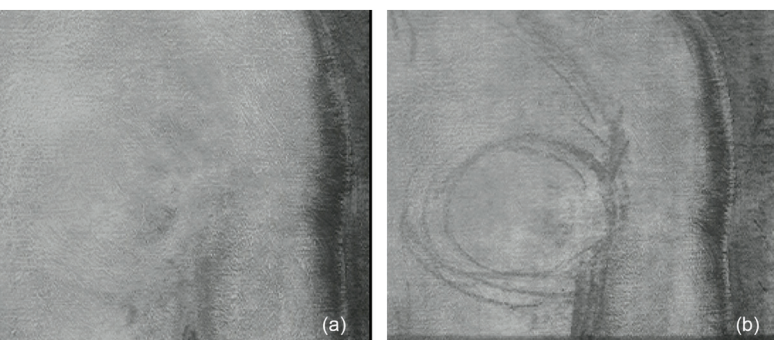
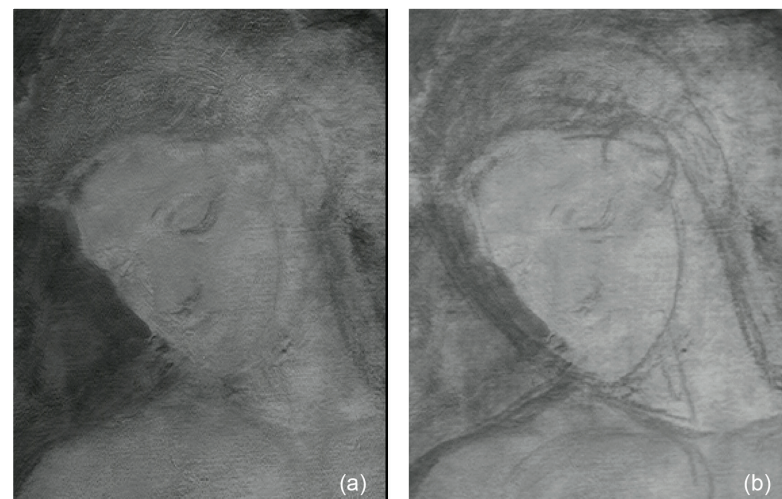


Figure 4: George Frederic Watts, Psyche, oil on canvas, 190x60cm, Athens, National Gallery – Alexandros Soutzos Museum (P.258) – detail 1: (a) imaging of the transmitted IR radiation, (b) imaging of the transmitted IR radiation. (Moutsatsou A., 2011)

non-destructive testing can be very illuminating. Several paintings belonging to the collection of the National Gallery – Alexandros Soutzos Museum, Athens, Greece were examined with modern multispectral imaging systems. The results presented here came about during the imaging operation of the infrared reflection (IRR) in the 950-1150nm wavelength region, but one of the light sources was placed in the back side of



drawing revelation was done and it regarded the painting of G.F. Watts entitled Psyche. The sketch can be clearly seen in the images of the transmitted IR radiation (fig.4b and fig.5b), while in the corresponding images of the reflected radiation (fig.4a and fig.5a), in the same spectral region this was not possible. This information has proved to be invaluable to the art historians, as the detailed, spontaneous and high quality under drawing that was revealed by this method, contributed to a better understanding of the artist's works and techniques.

The painting On the terrace or Athenian Night of the Greek painter Iakovos Rizos is one of the favorite paintings of the visitors to the National Gallery. Using naked eye and transmitted visible radiation, one

Figure 5: George Frederic Watts, Psyche, oil on canvas, 190x60cm, Athens, National Gallery – Alexandros Soutzos Museum (P.258) – detail 2: (a) imaging of the transmitted IR radiation, (b) imaging of the transmitted IR radiation. (Moutsatsou A., 2011)

can locate several areas with craquelure of seemingly limited depth (fig.6a). However, by employing transmitted infrared radiation, the extent of the craquelure proved to be deeper than first thought (fig.6b). In this case, the application of the method helped conservators to ac-

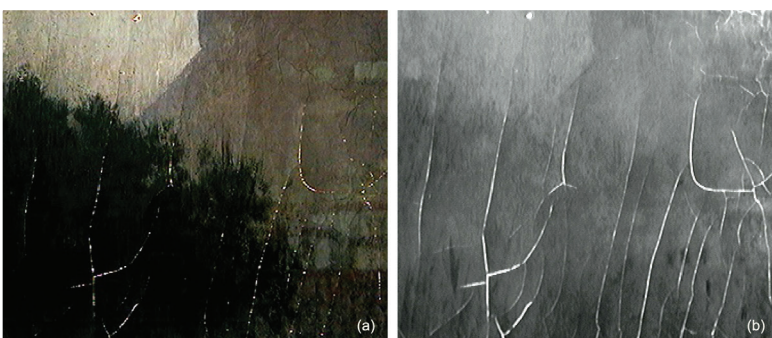


Figure 6: Iakovos Rizos, *On the terrace*, oil on canvas, 111x167cm, Athens, National Gallery – Alexandros Soutzos Museum (P.1108) – detail: (a) imaging of the transmitted IR radiation, (b) imaging of the transmitted VIS radiation. (Moutsatsou A., 2010)

knowledge the severity of the problem and take the necessary steps for a more drastic conservation treatment/intervention. The recording of more than 170 multispectral images provided extended information about the under drawing and pentimenti. Furthermore, the application of transmitted IR radiation successfully documents the craquelure's depth and thus the state of preservation of the paint and preparation layers, whereas the reflected and transmitted VIS radiation and the reflected IR radiation depict a less critical impression of the problem.

2.4 PAINTINGS ON PAPER SUPPORT

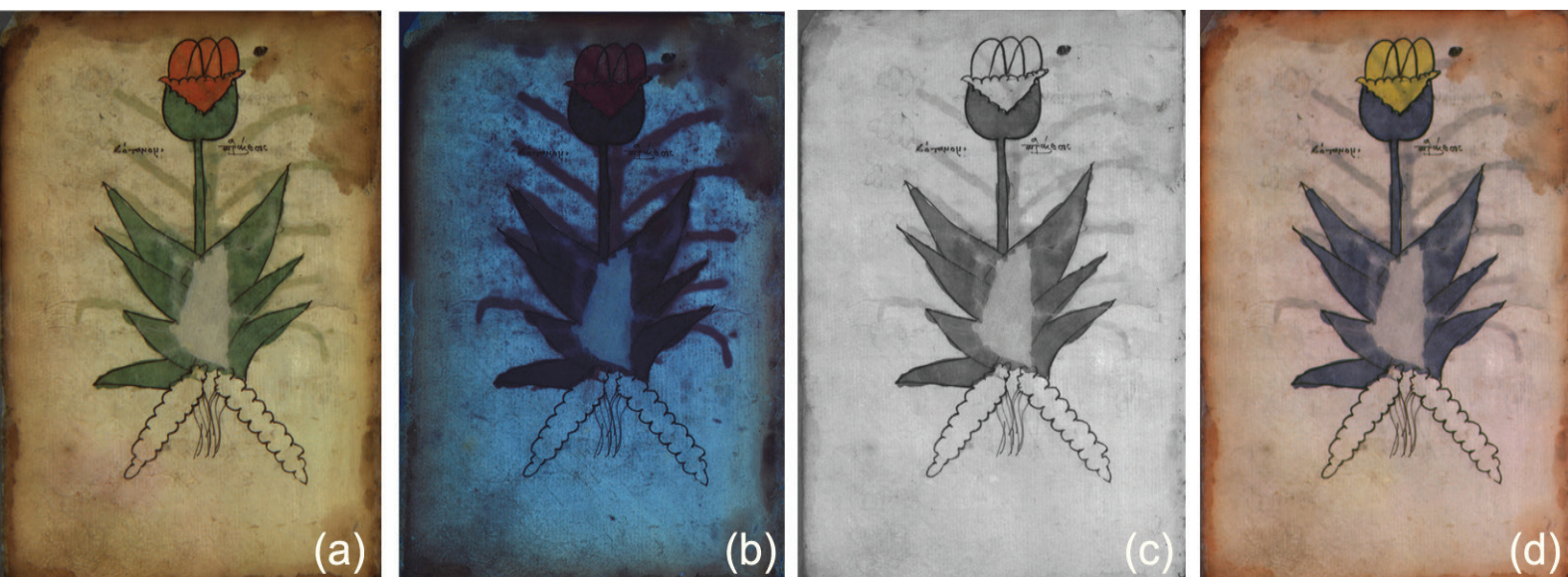
As far as paintings on paper are concerned, the materials and techniques used for their creation principally determine the condition of the work, as well as the decision making in conservation treatment and preservation planning. Paintings on paper involve a great variety of drawing and painting materials. The condition of the painting layers or the painting media depends on the behavior of the paper support, but also on the presence of ground, preparation or priming layer, that act as a barrier between the painting materials and the paper support.

Non-destructive testing can provide data about the materials used, as well as indications about the chemical changes that evolve during ageing or/and the interaction of the materials. It can also characterize certain types of damage, like foxing, mould damage, tidelines, rust stains, etc. [Bicchieri et al, 2001; Pedersoli Júnior et al, 2000; Dupont, 1996].

Non-destructive testing can also provide indications on the stage of deterioration of the support, often associated with the use of certain drawing and painting media (watercolour, pastel, oil colour, etc.) and binding medium (such as gum, egg, oil or glue). It is known that the use of iron gall inks or metal-based pigments impose the deterioration of the support, while the intensity and the extent of the phenomena are associated with the preservation conditions through time [Banik, 1989; Reissland, 2001; Havermans et al, 2003].

On a bifacial tempera painting of plants in a 17th century medicinal codex, non-destructive testing indicated the use of a metal-based pigment, like verdigris,

Figure 7: Unknown, *Paintings of plants*, 17th century, tempera on paper, 21x32cm, General State Archives of Greece, Collection of G. Vlachogiannis, Medical Codex – detail: (a) visible light photography, (b) ultraviolet induced visible fluorescence photography, (c) infrared image (900nm), (d) false color infrared image. (Banou P. and Kaminari A., 2016)



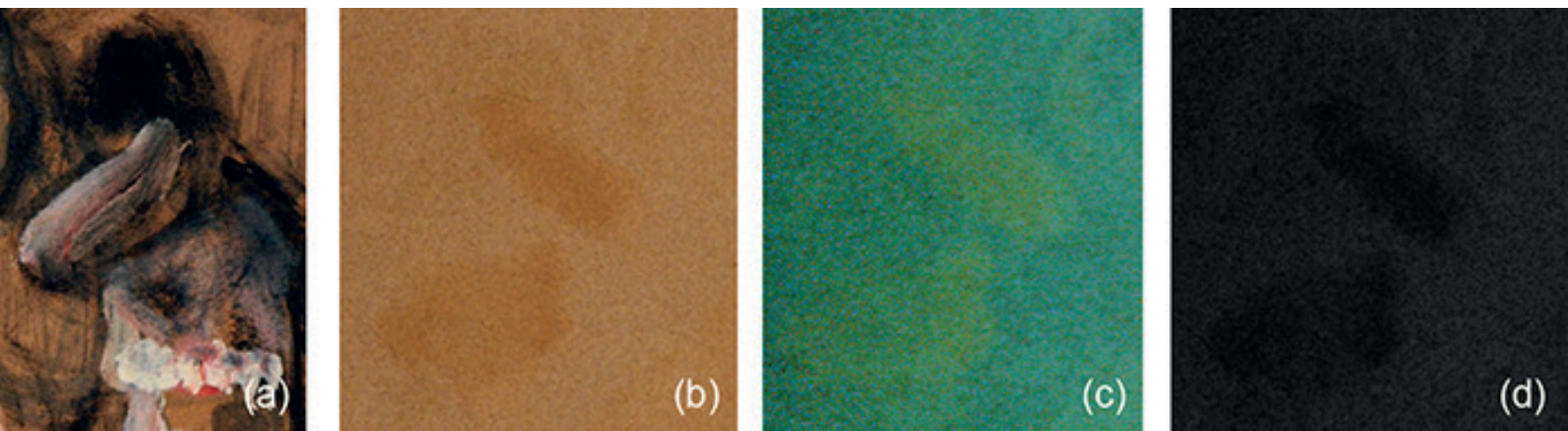


Figure 8: Nikolaos Gyzis, *The sewing studio*, 19th century, oil sketch on paper, 20x18cm, Athens, National Gallery – Alexandros Soutzos Museum (P.3434) – detail: (a) visible light photography recto, (b) visible light photography verso, (c) UVFC verso, (d) UVR verso. (Alexopoulou A., Kaminari A., Moutsatsou A., Banou P., 2009)

which explains the deterioration of the support and the resulted loss (fig.7). It also indicated the use of red cinnabar. The intense whitish fluorescence on the surface of the paper indicates the application of a sizing or priming layer, as there are no additives or fillers to the paper pulp in that era to justify intense fluorescence [Dabrowski, 2009]. The fluorescence on the limits of the wet and dry interface of the tidelines indicate the oxidation of cellulose, while the extent of water damage is clearly defined. The data provided set limitations in conservation treatment, but also defined the conditions for storage and exhibition so as to ensure preservation of the work through time.

Research has also indicated that oil binders in oil colors affect the condition

of the paper support [Banou et al, 2016]. On oil paintings on paper, non-destructive testing can record the areas of oil absorption and diffusion, map the areas of paper with diverse oil concentration and provide indications for the state of deterioration, data significant for condition assessment [Banou et al, 2017].

On the oil study *The sewing studio* by N. Gyzis the discoloration on the verso side of the work has been attributed to the absorption of the oil binder due to the yellow fluorescence recorded in UVFC photography (fig.8c), while the variation of oil concentration on paper is evident in UVR photography (fig.8d). The images indicate that the discolored areas are at the initial stages of discoloration.

3. DISCUSSION - CONCLUSIONS

The previous case studies have shown that applying a standard non-destructive testing methodology contributes to approaching the artistic creation, studying the condition and helps in the decision-making for conservation planning of works of art.

However, there are shortcomings and difficulties that must be addressed:

- the difficulty of quantifying image features and the need for more sophisticated processing
- the management of large amounts of imaging data
- the high investment cost in specialized equipment
- the need for qualified and certified staff as, despite the relative simplicity of some methods and the user-friendly tools, obtaining and interpreting the data requires the user's training, experience and deep understanding of the theoretical background of each method.

In the present day of rapid technological progress, the interpretation of art, the tracing of its historical path and consequently the protection of cultural heritage should be expressed through their interdisciplinary approach incorporating nondestructive documentation. Future steps to enhance this approach could include:

- the adoption of rigorous specifications and the establishment of new scientific methodology protocols and standards
- user certification
- the acknowledgment of the increasing importance of the non-destructive methods
- the strive for more comprehensive services and systematic research
- the development of electronic automation technology and appropriate software
- the development of more functional portable equipment for in situ analysis
- the development of more functional portable equipment for in situ analysis
- the development of more functional portable equipment for in situ analysis

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NOTES

- [1] ROI stands for Region of Interest



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TOWARDS A DISCUSSION OF THE GENERATIVE CONDITION OF THE ARCHITECTURAL MODEL

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ABSTRACT

This paper proposes reflection on the model's place in the definition of the architect's thought. Architectural representation—including the model—is assumed as an instance where the design thought becomes comprehensible, and not just as a vehicle to communicate that thought. The generative condition of the model is assumed, decidedly, on the acknowledgement of the radical distinction that will always exist between the model and the object it represents. Both the apparent natural proximity between the model and the architectural objects, which is the result of the three-dimensionality and the building dimension that they both share, and the apparent natural concordance between the model and the architect's thought are called into question. Because the aim is to understand 'how' an architect thinks and not 'what' they think when they use a model, the subject is examined from the perspective of a horizon of 'anteriority', an 'anteriority' that is ontological and not merely chronological. The model will be examined as a means of ordering the design thought, that is, as a way of giving it existence. This reflection results from the crossing of previous research on the model and on drawing (Duarte, 2016; Rodeia, 2017). The paper proposes a confrontation of the 'generative power' of the drawing, as identified by Robin Evans (1997b), with the 'generative effect' of the model explored by Peter Eisenman (1981a; 1981b). The principle of 'logical Argumentation', as defined by Groat and Wang (2002), is assumed as the method of inquiry.

Keywords:

Architectural Model, Model's Generative Condition, Robin Evans, Peter Eisenman, Architectural Representation

1. INITIAL CONSIDERATIONS

Despite all the possibilities offered by virtual modelling—or, perhaps, in reaction to those possibilities—the physical model continues to be trusted by architects for thinking the world. The model is a singular representation. Singular because, of all the forms of representation available to the architect, the model seems to come closest to the architectural object, on account of its three-dimensional nature and its construction dimension. A natural similarity seems to be established between the model and the architectural object, which, in some cases, appears even more evident for the fact that the model figures as a quasi-architectural object, as is the case of larger-sized models whose interior can even be explored. But the model can also be thought as a singular representation with regards to its influence in organizing an architect's design thought, a subject that appears to be somewhat underdeveloped in architectural research contrary to the case with drawing, which has long been an object of scrutiny. The importance of the model is recognized in the belief that it allows the architect's thought to transpire. However, the role of a model in defining that thought is ignored even though it represents it. This question is all the more pertinent when one considers that, during a design process, the object of that thought is still in formation and therefore undefined. By resembling so closely to the respective architectural objects it represents, a model appears to be so naturally in line with the architect's thought, in a kind of complicity, that the implications of the model's condition of representation tend to be forgotten.

This paper proposes reflection on the model's place in the definition of the architect's design thought. The starting point for debate is identified, and the debate will necessarily be very much open. Representation—and, accordingly, the model—is assumed as an instance where the design thought becomes comprehensible, and not just as a vehicle to communicate that thought. Thus, the generative condition of the model is assumed decidedly on the acknowledgement of the radical distinction that will always exist between the model and the object it represents.

Both the apparent natural proximity between the model and the architectural objects, which is the result of the three-dimensionality and the building dimension that they both share, and the apparent natural concordance between the model and the architect's thought are called into question. Since the aim is to understand 'how' an architect thinks, and not 'what' they think when they use a model, the reflection is executed from a perspective of a horizon of 'anteriority', an 'anteriority' that is ontological and not merely chronological. The model will be examined as a means of ordering the design thought, that is, as a way of giving it existence. This reflection results from the crossing of previous research on the model and on drawing carried out by the authors of this piece (Duarte, 2016; Rodeia, 2017). The paper proposes a confrontation of the 'generative power' of the drawing, identified by Robin Evans (1997b), with the 'generative effect' of the model explored by Peter Eisenman (1981a; 1981b). The principle of 'logical Argumentation', as defined by Groat and Wang (2002), is assumed as the method of inquiry. In terms of its scope and its goals, this paper aligns with the definition put forward in that book: "[t]he works [based on the notion of 'logical argumentation'] tend to be ends in themselves; their entire mission seems to frame logical conceptual systems that, once framed, interconnect previously unknown or unappreciated factors in relevant ways." (Groat and Wang, 2002, pp. 301-302) Thus, a succession of arguments and counterarguments is proposed, establishing a line of rational thought based on the continuous and cumulative revision of theoretical reflections, supported by the long-standing relationship of the authors with models, both in design practice and in the teaching of architecture.

With the objectives already defined, this paper focuses on models that are adopted during the design process, i.e., models which, regardless of their degree of elaboration, the materials they are made with or their complexity and completeness, contributed, at least in part, to defining an architectural object (Figure 1). What is of interest, thus, is the objective underlying the use of the model, and not a specific type of model that can be identified on the basis of its material and form of expression. [1]



Figure 1: Model Archive. Casa da Arquitectura, Matosinhos, Portugal. Gilson Fernandes, 2018. © Gilson Fernandes, Casa da Arquitectura.

2. FROM THE 'GENERATIVE POWER' OF THE DRAWING, BASED ON EVANS...

The reflection on the place of the model in the architect's design thought process first requires reflection on the place that the drawing holds in that process. The way in which the drawing emerges in relation to the architectural object in a design process is very much comparable to the way the model does.

Out of the many theoretical arguments on drawing, one specifically considers the proposals of Robin Evans (1997b), in his 1986 essay "Translations from Drawing to Building". Evans refuses both the appreciation of the drawing as a repository, *par excellence*, of the architect's thought and its reduction to a plain instrument that serves in the execution of their work, which are precisely the ways in which the drawing is still commonly viewed today. Evans exposes his ideas, referencing in particular "the suspension of critical disbelief" (Evans, 1997b, p. 154) on which the work of the architect is based when they continue to entrust drawing with realizing the object of their thought, despite the fact it is clear that the translation to the architectural object of what is contained in a drawing—or a set of drawings—can

never be linear or univocal. The same can be said of the work of a translator transposing meaning between different languages. Whilst it is unquestionably present, this "enabling fiction", as Evans (1997b, p. 154) calls it, is not explicitly recognized, leading him to believe that this is the origin of an ambiguity that marks the evaluation of the drawing. As Evans states:

because of this inexplicitness a curious situation has come to pass in which, while on one hand the drawing might be vastly overvalued, on the other the properties of drawing – its peculiar powers in relation to its putative subject, the building – are hardly recognized at all. Recognition of the drawing's power as a medium turns out, unexpectedly, to be recognition of drawing's distinctness from and unlikeness to the thing that is represented, rather than its likeness to it, which is neither as paradoxical nor as dissociative as it may seem. (Evans, 1997b, p. 154)

Evans devotes some time to an analysis of *Die Erfindung der Zeichenkunst* [The Origin of Painting], a representation from 1830 of the mythical origins of painting by the architect and painter Karl Friedrich Schinkel (1781-1841) (Figure 2). According to the myth, painting is rooted in drawing, and drawing in the



Figure 2: Die Erfindung der Zeichenkunst. Karl Friedrich Schinkel, 1830. Inv. G 184. © Von der Heydt-Museum, Wuppertal / Photo: Antje Zeis-Loi, Media Centre Wuppertal.

outlining of the shadow of a person.

Contrary to most representations of this subject matter, that usually depict an intimate built interior environment illuminated by an oil lamp that casts shadows from a subject onto a wall, Schinkel chooses to present an ambience that is exterior, natural, public, and illuminated by sunlight, with the outline of the shadow being drawn on the surface of a rock.[2] As this was the first of all drawings, and the outline that was being delineated was the first artificial mark in an otherwise still totally natural environment, drawing is presented as preceding architecture. This anteriority of the drawing in relation to architecture, painting and sculpture, is something that had been theorized about for a long time. What makes Schinkel's representation so salient, in Evans' opinion, is the fact that this said anteriority is made explicit. There is, however, a particularity in the painting that Evans argues should be noted, even if it is only observed in an indirect manner. That is the object of the artist's work. Whereas in painting and sculpture the object of the artist's work could be found, above all, in nature

and thus exists before representation (at least up until the emergence of Abstractionism—but the degree of conceptualization involved in the process is not the issue here), with architecture, that is not the case. In architectural conception, the object that is represented only comes into existence after the drawing. This point is clarified by Stan Allen, again building on Evans' reflections.

In architecture there is no preexisting object to imitate: no body to cast a shadow [...]. Once codified, architecture tends to imitate preexisting architectures; but what does it originally imitates? Alberti, for example, states that architecture imitates nature by subscribing to the same set of abstract ordering principles. Architecture imitates nature, then, through harmony, number and proportion. In enlightenment architectural theory, the construct of the primitive hut is introduced; architecture imitates nature by finding its origins in the most basic and "natural" of architectural forms. But if classical architec-

ture imitates nature in the form of the primitive hut, it does so only through a highly abstract and idealized geometrical mediation. Even later attempts to link architecture more closely to a mimetic idea of nature – E. E. Viollet-le-Duc's idea that the logics of structure imitate nature, or Gottfried Semper's woven walls – do so through conventionalized (and abstract) means. Each of these stories of origins returns to a void space. The desire for stable origins always turns up empty. (Allen, 2000, p. 5)

Therefore, in a certain way, the drawing becomes the 'nature' on which the architect works, emerging as the object through which the architect confronts himself as he designs. As Allen (2000, p. 6) argues: "Buildings are both imagined and constructed from accumulated partial representations."

Returning to Evans' observations, he thus identifies a reversal of the sense of imitation that underlies classical artistic creation. In this light, the meaning of Schinkel's painting must be reassessed. "We might surmise, then, that the absence of an architectural setting in Schinkel's painting is a recognition of this reversal, by which the drawing must come before the building." (Evans, 1997b, p. 165) It is thus as an impossibility, and not merely as a circumstantial absence, that the non-architectural dimension of the scene in Schinkel's painting should be understood. Before the emergence of the drawing—and that is, one should remember, the very first drawing—there could be no architecture, as the means to anticipate it did not yet exist. The drawing thus becomes an instance that confers upon architecture the possibility of existence. For this reason, i.e., upon the premise that it constitutes a condition for the existence of architecture, it is more than just a means of representation: it has the 'generative power' that Evans attributes to it.

Drawing in architecture is not done after nature, but prior to construction; it is not so much produced by reflection on the reality outside the drawing, as productive of a reality that will end up outside the drawing. The logic of classical realism is stood on its head, and it is through this inver-

sion that architectural drawing has obtained an enormous and largely unacknowledged generative power: by stealth. For, when I say unacknowledged, I mean unacknowledged in principles and theory. Drawing's hegemony over the architectural object has never really been challenged. All that has been understood is its distance from what it represents. (Evans, 1997b, p. 165)

This power of the drawing does in no way negatively affect the value or the intellectual dimension of the work of the architect. Rather, the 'generative power' of the drawing should be examined and understood first and foremost as an order for the development of design thought—this will be confirmed further below when examined in relation to the model—and less so as a direct origin of the form of the architectural objects.

3. ... TO THE GENERATIVE CONDITION OF THE MODEL

Recognition of the 'generative power' of the drawing legitimizes the identification of the generative condition of the model, given that the model also emerges as something tied up to the inversion of the logic of classical realism that characterizes the creation of architecture. Like the drawing, elaboration of the model does not follow nature but, first and foremost, takes place prior to construction; it emerges, thus, not so much as a reflection of an entity that is external to it, but as the producer of a reality that will go beyond it. And like the drawing, the recognition of the model's generative condition entails the recognition of its distinctiveness from and its unlikeness to its object. As with the drawing, the relationship the model establishes with the architectural objects is stringently subject to conventions. They are mutually independent. As Gänshirt (2007, p. 153) points out, "[t]he deceptively convincing nature of models can easily mislead one into ignoring their essentially fictitious representational character as well as their inherent high degree of abstraction." The still widespread belief in the natural resemblance that models have with architectural objects, simply because they share a three-dimensional existence, is untenable. The completion of representation is decoupled from

resemblance, as Nelson Goodman (1976, p. 4) has already argued: “[p]lainly, resemblance in any degree is no sufficient condition for representation.” That one would consider something that is the result of a convention to be similar to a natural outcome is something that can only be attributed to habit. Representation is always a relationship governed by convention.

The existence of a ‘generative effect’ on the part of the model was already identified by Peter Eisenman in the catalogue of the exhibition ‘Idea as Model’ which was held at the New York-based Institute for Architecture and Urban Studies (IAUS) in 1976, edited by Kenneth Frampton and Silvia Kolbowski and published at a later date.[3] At the time, Eisenman was head of the IAUS.[4] The ‘Idea as Model’ exhibition is still recognized as marking the beginning of a new period of renewed focus on the architectural model. In the catalogue, Eisenman argues:

this exhibition had its origins in a long-standing intuition of mine that the model of a building could be something other than a narrative record of a project or a building. It seemed that models, like architectural drawings, could well have an artistic or conceptual existence of their own, one which was relatively independent of the project that they represented. [...] We wanted to suggest that the model, like the drawing, could have almost an unconscious, unpremeditated, even generative, effect on the design process, that is, a similar effect to that of a two-dimensional projection to provoke unforeseen ‘structural’ developments or even modes of perception in the process of design. (Eisenman, 1981a, p. 1)

Eisenman did not theorise on the ‘generative effect’ of the model. However, one can understand the importance of that notion based on a number of reflections he does on the adoption of the model in the well-known series of houses he designed between 1967 and 1975, which he numbered I to X, and also in certain other designs that followed.[5] At the time Eisenman was concerned with questioning the nature of architecture. On the one hand, one would have to rethink architecture as no longer being symbolic of Man; instead of referring

to Man, it referred to itself —it was self-referential. Architecture no longer had a representational dimension. On the other hand, as it was no longer confined to that representational dimension, with the elements that constitute it —walls, pillars, beams, etc. — no longer having a symbolic value but now being self-referential, architecture also no longer had a scale specificity. The same could be said for the manipulation of those elements, which no longer had to take place on a specific scale. A fruitful homology between architectural object and model was thus provided for:

my first houses began to question the nature of a sign in architecture, and how a sign is made. The first house was built like a model airplane – the connections between columns and beams were actually sanded down and glued together. House II was built to look like a model (often when the photograph of House II is printed in a magazine, it is mistitled a ‘model photograph’). Thus, while House I was built like a model, House II actually looked like a model. (Eisenman, 1981b, p. 121)

The distinction between model and architecture lost meaning, with the model simultaneously emerging both as a supporting element of the design thought, as well as the object of thought as such. Through its realization, the model realized the thought; it was to be simultaneously architecture and the representation thereof. This twofold condition is the culmination of the questioning of architecture that Eisenman carried out over the development of his series of houses.

The first two houses questioned the nature of the sign and the capacity of the sign to be self-referential; the next two houses questioned the relationship of this self-referential sign to the substance and the poetics of the sign; and finally the last two houses posed the problem of representation in terms of the idea of scale, which ultimately led to the idea of the model. (Eisenman, 1981b, p. 121)

Eisenman successively refers to House I and House II; House III and House IV; and finally, House X and House 11a. Thus, while the model for House II still emerges

as a representation of another object, as is the case when Eisenman states that “[i]n fact, as it turned out, the only way you could understand the structure of House II was through the model” (Eisenman, 1981b, p. 122), the model for House X —the axonometric model that was to become iconic— is already “an idea in itself [...]. It is not a representation of anything.” (Eisenman, 1981b, pp. 121-122) It is, therefore, as a model that architecture seems to achieve the desired non-representational condition, that architecture seems, accordingly, to reach its essential condition.

The ‘generative effect’ of the model, as identified by Eisenman, seems to take the form of the capacity to embody, and therefore support, the development of thought. This capacity is even more evident when the model is considered as the object of that thought, as opposed to the representation of another object. But the horizon of the ‘generative effect’ that results from this understanding of the model must be taken into consideration. The model carries that effect within itself, in that it allows for clarification of the definition of architectural objects —and even more so when their meaning is questioned. This effect is perhaps even more evident when the model becomes the objective of the thought. However, with Eisenmann the model is no longer considered as representation, and even less as a specific representation of an architectural object. It is in the very definition; it is in its concreteness devoid of any meaning other than that of being an idea, in and of itself, that the ‘generative effect’ of the model manifests itself. The effect is self-generative. It is absorbed in itself. So, thanks to Eisenman’s ideas, the very notion of model forfeits its meaning, given that a model also bears within it a condition of representation. That said, the way one seeks to question the generative condition of the model in the definition of architectural objects still remains to be by assuming its representational dimension, that is, by accepting the fundamental distinction that is always there between itself and the object it refers to. Eisenman’s reflections (1981a; 1981b), however, open the possibility of recognizing a ‘generative condition’ of the model regardless of its obvious representational function.

4. THE MODEL AS AN ORDER OF THE ARCHITECT’S THOUGHT

It is important here to return to Evans’ (1997b) reflections on the ‘generative power’ of drawing, recognizing that this power derives from the fact that throughout a design process the drawing exists before the architectural object, reflecting an anteriority that is ontological and not merely chronological. Drawing reflects the possibility of the existence of the architect’s thought, as well as the possibility of ordering it. Building on the ideas of Evans (1997b), to identify a generative condition to the model also means recognizing the presence of the model in the very genesis of the design thought. As with drawing, the anterior existence that a model has in relation to the actual building is more than just chronological. The model gives order to architectural thought, meaning that it gives it intelligibility and, thus, the possibility of development. This is the only way the objects that the model is associated with, namely, architectural objects, are made operable. The order of the model is interpreted as the order of its object; the order of the architectural object is engendered in the order of the model. Without that order, without any order, objects could not be conceived, as the thought could not make itself intelligible. The model gives thought the possibility to endow itself with meaning, thus saving it from indiscernibility. And that order is more than just geometric. By ordering their thought through the means of an architectural model, architects conform with how Man confers meaning to the world —i.e., gives meaning to Man’s own existence— on the premise that this order is part of the conceptualization of the architecture, which participates, in turn, in a certain conceptualization of the world. This understanding of the model is reflected in the words of Albert Smith:

[t]he architectural model is typically seen as a small-scale machine suggesting a representation of a possible future of a larger machine. In other words, the model machine is a scale device that helps humans extend their intellectual might in an attempt to understand and define the measure of a complex whole. [...] The architectural scale model is a

mechanism for developing definition, mediating between perceived chaos and human designs. Sitting between lifelessness and the uncanny, the model offers a measurable scale within which to develop narratives, myths, and buildings. (Smith, 2004, p. 64)

Whilst it is acknowledged that this power is based on the possibility of ordering that the model introduces to the design thought process, the extent of the generative power of the model is only fully understood only if one also recognises that this power is also manifest, from the outset, in the very elaboration of the model. The importance of the elaboration of the representation appears to be more evident in the case of the drawing, assuming that the act of drawing bears in itself a manifest heuristic dimension. However, the same condition must also be taken into consideration with regards to the model, even if its elaboration should be regarded as a process that is void of design value. The possibility that the elaboration of a model could be of value to the design process can be supported by comparison to the ideas of Corner (1999) and the way in which he understands the value of the construction of a map. Corner recognises —as indeed has already been recognised for the model— that, while it may appear to be the case, a map is never a neutral transcription of the reality (Corner, 1999, p. 215), and that, "[t]hus, I am less interested in maps as finished artifacts than I am in mapping as a creative activity" (Corner, 1999, p. 217). Corner goes on to point out (1999, p. 229) that: "[a]ctions precede conceptions; order is the outcome of the act of ordering. Thus, mapping precedes the map, to the degree that it cannot properly anticipate its final form." It is, thus, also in terms of its elaboration process that the order provided by the model to the architect's design thought can be understood.

Nonetheless, assessing the generative power of the model must not ignore the circumstances of the actual field of design practice. The model is adopted simultaneously with the drawing, with a process similar to the adoption of CAD/CAM. One must, accordingly, recognise that the order introduced into the

architect's design thought by the model may have been based on an underlying ordering provided by the drawing, given that the elaboration of a model is often preceded by the elaboration of drawings. Likewise, the drawing may emerge following the elaboration of a model when the latter is adopted as the more immediate expression of the thought process. This by no means diminishes the value of the elaboration of the model —or, indeed, of any form of representation— as a way of ordering the architect's design thoughts.

Acknowledging the fundamental condition of the representation in the formation of the design thought, particularly when one considers the common simultaneous adoption of various representation systems over the course of a design process, highlights the importance of the process of translation that is inherent in the adoption of any means of representation. Evans' observations on the impossibility of the translation of that which is contained in a drawing ever being linear, or univocal (Evans 1997b, p. 154), can thus be deepened by Rykwert's observations (Rykwert, 2005), which acknowledge from the outset the reach of the translation that goes beyond the design process and the realization of an architectural object. As Rykwert states,

[t]he passage from the mental conception to the built form involves a double translation therefore: first from the architect's mind to the graphic – usually his own – presentation, and secondly, from the drawing to the building, through the collaboration of those craftsmen who [...] would act as his hands. (Rykwert, 2005, p. 4)

Because the thought process occupies itself with an object that does not yet exist, one must recognize that, at any rate, what the model makes viable is a mere possibility. It is as a suggestion of a means of ordering the world, that the model enables the architect to challenge themselves. Through this act, the generative condition of the model is realized. And it is merely a suggestion, because only when concretized in an architectural object can that order be realized in full. Only then is the task of architecture achieved, recognizing, as Juhani Pallasmaa has well observed,

that “[t]he timeless task of architecture is to create embodied and lived existential metaphors that concretize and structure our being in the world.” (Pallasmaa, 2012, p. 76)

5. FINAL CONSIDERATIONS

In the end, one returns to the intention expressed in the initial considerations regarding the reflection proposed in this paper, as a starting point for discussion. The narrower scope of the model now gives way to the wider scope of representation.

Recognizing the ‘generative condition’ of the model, along with the recognition that this condition is being consecrated in the constitution of the model as an ordering of the architect's design thought, implies also recognizing the need to question the autonomy of thought in relation to representation. The status of both is in question. If the thought process is given through representation a possibility of existence, and not merely of transmissibility, then not only does representation cease to be thought of in a strictly instrumental dimension, i.e., as a transcription of the thought, but thought also ceases to be regarded as a meta-representational entity, that is, autonomous of representation. It is as representation, that architectural thought must be examined ontologically. The fact that a thought process can take the form of a model—or a drawing, a text, a photograph, a collage—is merely a circumstantial condition.

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NOTES

- [1] Model classifications tend to be based on their material characteristics —e.g., the materials they are made with, scale, degree of finish, etc. For a better understanding of the various model classifications, see Porter & Neale (2000), Moon (2005) and Dunn (2010).
- [2] Evans presents his observations on Schinkel's representation by contrasting it with a representation of 1773 of the same subject matter by the painter David Allan (1744-1796) titled *The Origin of Painting* ('The Maid of Corinth'). Representation of the origin of painting is commonly based on a story as told by Pliny the Elder (23-79 AD) in Book XXXV of *Historia Naturalis* (Pliny the Elder, 2003, pp. 371-373). The story is well-known: in order to make an image of her young lover who was about to go away, the daughter of Butades of Sicyon, a potter, drew an outline of his shadow that the light of an oil lamp threw onto a wall. Based on that drawing, Butades modelled the face of the young man in clay. Although it is associated with the birth of painting, the episode really tells the story of the origin of terracotta sculpting. That was the story taken into consideration by Allan. Evans states that it is generally accepted that Schinkel's painting also has its origins in the story by Pliny the Elder. However, the fact that Schinkel used daylight as his source of light, and not the light of an oil lamp, would seem to support the belief that he based his work on the story as relayed by Quintilian (c.35-c.95 AD) in *Institutio Oratoria*, Book X (Quintilian, 2001, p. 325). Quintilian identifies the outlining of the shadows of bodies projected by the sun as the origin of painting. The story is relayed in the context of a discussion on the insufficiency of imitation for invention. Evans underlines the unique character of Schinkel's representation in that it does not feature an architectural ambience, for which the only precedent he could find was a drawing on the same subject by Joachim von Sandrart (1606-1688) that features in his work, *Teutsche Academie der Edlen Bau-Bild-und Mahlerey-Künste* of 1675 (Sandrart, 1675, vol. 2, p. 2a). Sandrart presents a rural, unbuilt scene that is illuminated by the sun, in which a shepherd draws the outline of his own shadow on the dirt of the ground. The drawing is accompanied by a second drawing in which the episode is represented in a more conventional manner, i.e. in an interior ambience lit by a lamp. Sandrart thus confronted the Quintilian and Pliny the Elder versions of the story in his two drawings. For Evans, as he was unable to discern any reference to the Quintilian version of the story, the Schinkel representation was the result of a combination of the Pliny the Elder story and the Sandrart drawing, in which he also failed to identify any link to the Quintilian story, even though Sandrart himself referenced it. On the successive representations of the birth of painting episode, see Rosenblum (1957).
- [3] It is possible that the proximity between the term 'generative effect' as identified by Eisenman and the term 'generative power' as explored by Evans is not coincidental. One should consider that Evans had access to the catalogue for the exhibition 'Idea as Model'. In 1985 Evans published the text "Not to be Used for Wrapping Purposes" (Evans, 1997a), a review of Eisenman's exhibition 'Fin d'Ou T Hou S', which was held in London at the Architectural Association Exhibition Gallery in 1985; it is thus clear that Evans was acquainted with Eisenman's theories.
- [4] Eisenman was one of the founders of the IAUS in 1967, and he remained a director up until 1982, the year he left the institute. The IAUS was set up as an institute for research on architecture, but also took on a teaching role. For a better understanding of the IAUS and the 'Idea as Model' exhibition, see Förster (2018).
- [5] The series of houses was made up of: House I (Barenholtz Pavilion in Princeton, New Jersey, USA, 1967-68); House II (Falk House in Hardwick, Vermont, USA, 1969-70); House III (Miller House in Lakeville, Connecticut, USA, 1969-71); House IV (Falls Village, Connecticut, USA, 1971); House V (1972); House VI (Frank House in Cornwall, Connecticut, USA, 1972-76); House VII (1973); House VIII (1975); and House X (Aronoff House in Bloomfield Hills, Michigan, USA, 1975). Only House I, House II, House III and House VI were actually built. The series of houses was succeeded by House 11a (Palo Alto, California, USA, 1978), unbuilt, and by House El Even Odd (1980), which was designed for the exhibition 'Houses for Sale', held at the Leo Castelli Gallery in New York in 1980 (Centre Canadien d'Architecture).



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João Miguel Couto Duarte (b. 1966, Lisbon, Portugal) is an architect, practicing since 1990, and an Assistant Professor at the Faculty of Architecture and Arts at Lusíada University of Lisbon, where he has taught since 1991. The relationship between architectural representation – drawing and models – and design practice has long been his main research field, authoring several essays and presenting multiple communications and lectures on the subject in both national and international conferences. João is a research fellow at Design, Architecture and Territory Research Centre (CITAD) at Lusíada University of Lisbon, co-coordinator, together with Maria João Moreira Soares, of the RPs “Mapping the Architectural Inter-relations Between Portugal and Japan in an International Context” [JAPOM] and “Filming Siza” [FILMS]. Aires Mateus: Matter in Reverse (2017), directed by Henrique Pina, was his debut in film production. More recently, João co-produced Body-Buildings (2020), also directed by Henrique Pina. João holds a degree in architecture from the Faculty of Architecture, at the Technical University of Lisbon (1990), a MSc in Art Theories from the Faculty of Fine Arts, University of Lisbon (2005), and a PhD in Architecture from the Faculty of Architecture, University of Lisbon (2016).

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PORTFOLIOS

23

READY-MADE-IMAGE- SENTENCE: PROTEST AESTHETICS IN A TIME OF DEMOCRACY POST- 1989

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ABSTRACT

Jacques Rancière perceives the image as what is sayable and visible and 20C film montage as an Image-sentence: the closest proximity of parallel realities (Rancière 2007). Prohibited from public view, Marcel Duchamp's 1917 Ready-made revolution is remembered in a photographic image: a fountain-urinal (Hick 2012). The mourning after WWII, George Orwell noted readymade-sentences of what could(n't) be said (Covil 2017). Captured by Rene Magritte, the treachery of a painted-word-image-thought, could have been a film about what it wasn't (Flavia 2014). About now, Walter Benjamin saw an optical unconscious in the photograph miraculously inverting the awe of culture and nature (Ferris 2008). After 1989, Bruno Latour held this modern Constitution as equally anti-modern (before ever having been modern) and postmodern, after which there would be nothing, except the digital image (Latour 1993). Before this, Situationist International and Fluxus showed life as the other side art. Keep your coins, I want change, read millennial graffiti's signature anonymity. With no True North, this portfolio-essay presents an Image of protest aesthetics in a time of democracy post-1989. Before, from a North in the South; after from southern hemisphere parallels; in-between from a South in the North. Overarching is a Pacific mirror. Each readymade-image-sentence has four cartoons and four, 200-word max. abstract captions.

Keywords:

aesthetics, protest, city, North-South, East-West

AUTHOR'S NOTE

My understanding of a visual essay (see: portfolio-essay) draws on my life experience, acquired knowledge through making art and a recent reading of Jacques Rancière's *Future of the Image* that struck me with two ideas.

The image is what is sayable and simultaneously what is visible.

The montage of photographic images is the closest proximity to two parallel realities.

However, I believe this visual essay is a collage in that it is the visible and sayable, in montages and text, of and as a material reality.

I utilize the idea of the readymade (what is materially available in contemporary society) with the image (what is the montage of the sayable and the visible) to create a very long sentence called the visual essay.

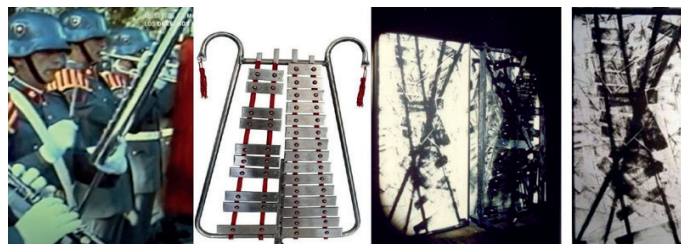
1. GRADUATION

I studied at an Institute of Technology that became a University just before art and design practice became academic research. Graduating with a degree in Graphic Communications, my first commission was creating props for a scene in the Australian film Neil Lynne released in 1985 (Stratton 1990). Made for the cinema, the celluloid film was only shown electronically in people's homes. It concerned the love affair of an artist/political activist and a journalist/soldier, divided and united before, during, after and in between Australia's involvement in the Vietnam War. Overarching these 1984 props for a fictitious 1970s demonstration in a reconstructed street of Melbourne, was a 1968 *Atelier Populaire* aesthetic. Anti-imperialist, anti-capitalist, anti-war, Cold War images from the Southern hemisphere but what is now called the Global North. I haven't seen the picture. Overarching this and the beginning of the next decade, I was living in the empty Melbourne city centre. When the Wall came down in Europe, Melbourne Australia was re-imagining its former industrial port as a Multifunction Polis, part of Global Waterfront development. The world turned, without going anywhere, from premodern modernity to postmodern modernity (Latour 1993, Subirats 2005). The words for "Third World"

changed to "Developing" for the Global South and "Developed" for the Global North with the New Cold War contained in the image of Iraq War I and II.

2. SOLID-ARITY 1984-1994

The image developed by chemical photography was becoming obsolete in the 1980s. I made chemical photographic



Before: Scene from David Bradbury's documentary *Chile ¿Hasta Cuando?* 1986. Image of Lyre Xylophone. Defence Phetching and sculptural negative plate 2.0m X 2.0m X various. Defence, Artist Proof Phetching, 1986 1.0m X 2.0m. Author.

contact prints using 1:1 glass plates as negatives. Glass, rolled with flat and frottaged printer's ink, scribe-etched in lines of transparency, was mounted in large wooden frames with or without readymade objects/images. In a blackened studio, a reversed SLR camera (darkroom enlarger) was used as the exposure source. Each print was altered in the process with direct ink drawing onto the photographic paper. The chemical development of the reversed contact-image would wash out the ink drawing as white line. I called



After: Triptych "Three Kind Deaths for Servants and Conmen" 90 cm X 160cm 1987. In 1988, together with the before Phetching Defence, this triptych was donated to Chilean Solidarity Exhibition and Auction entitled the Bond Building/Towers of Torture, Tin shed Gallery, University of Sydney 1988. Author.

these images Phetchings. The image above portrays a lyre xylophone played,

distorted and broken in frustration, then burnt with its frame, leaving the image of glass keys suspended and reverberating in time. Based on the opening scene from Australian documentary film maker David Bradbury's *Chile ¿Hasta Cuando?* released 1986. The film begins with a military band, playing Happy Birthday for the Chilean Dictator General Pinochet (1973-1989) with metal key, xylophone player in midground.

The image consists of three standing figures, propped up by scaffolding, from which are respectively hung twisted coat-hangers, a board game of the pea and three cups and a tray of burnt matches for sale. The base for each is an emptied oil barrel. The heads are respectively: a two-way inundation of a scream/shower, a sphere of asphyxiation/drowning and, lastly, a defaced road sign. Over 60 artists donated works to the Chilean solidarity exhibition-auction which the University of Sydney Pro-Vice Chancellor unsuccessfully attempted to ban. The Curators responded by saying "We want to remove the distance between here and Chile by linking his (Alan Bond's) proposed Sydney monument (tower buildings) with his activities in Chile. We want to negate the positive images of power and prestige that these monuments are supposed to symbolise" (Munz 1988). Alan Bond, multi-millionaire-media-mogul and property developer invested in General Pinochet's telecommunications company in dictatorial Chile. However,

During rapid change, the old is forgotten; redundant. These periods of overlap and progression to the point where the new becomes old once it is expressed and remembered, can only be reaction to what happened. What happened?

In-between: *Nett Gain* 1989. AV analogue, synchronised, double SAV carousel projectors, 4 track recording and 99, 35 mm 1:1 handmade Phetching slides. Detail of part of the audio represented in an accompanying concrete poem of cutup typewriter written text. Screened at Victorian State Film Theatre Modern Image Makers Association, Other Pleasures, Experimenta 1989. Author.

none of what was said, heard, seen and reproduced in the created media controversy of art, politics, solidarity and free speech in Australia concerned what would happen in the streets of Chile one month later.

The typewritten words, printed on photocopied transparency as a Phetching, were heard on the analogue multitrack recorded voiceover in the darkened auditorium. The text as sound and the slides as visuals opened with an image of the words in the sentence "Visit the Potato Eaters in the year that Irises sells for 54 million" referring to two Van Gogh paintings, and Alan Bond's purchase of the latter in 1987. The image of *Nett Gain* concerns, the privatisation of prisons, public



Overarching: *My enemy's enemy is my 1988*. Phetching in its three constituent parts as an exhibited-installation. 1. Single piece of glass, 1M X 1M, cut to a unilateral cross 1M X 1M as the 3-dimensional, plane, negative plate of rotating object. 2. framed printed image 1.4m X 1.2M and 3. Projected transient, rotating 2- dimensional projected image. Solo installation/exhibition .333 recurring that included before, after, in between and overarching at Linden Gallery, St Kilda, Melbourne, 1990. Author.

opinion and the globalisation of media through digitisation and advertising. The sequence closes with the audio image of

"Opinion polls found that 80% of the voters agreed that 33% of those eligible to vote did" and the statistical fact that only 4% believe that "art has no use at all".

On 5 October, 1988, 98% of registered Chilean voters voted in a plebiscite and 56% voted NO to eight more years of the Dictatorship.

The title is a Cold War slogan represented without words in the X-Y unilateral cross. The cruciform axes are etched/ intersected with the parabolic curve of exponential equations and the optical destruction of perspectives in three uniform spaced, equal figures, placed over two sets of converging lines – in both axes. The medium of Phetching (light) is presented with its plate and print as a three-part installation in the white cube of the gallery turned into a black box. Three is the smallest collective number to form a tyranny of the majority vote: One divided by three in decimal currency = .333 recurring. In 1990 Chileans elected a center-left Coalition Government that won four consecutive elections with

different Presidents to govern until 2010. The return to Democracy in Chile was marked by the globalization and digitization of markets, including art.

3. DEMOCRATIC PREPOSTMODERNITY 1994 -2000

Before the revolution, since the beginning of the 20th century, the Somoza family ran Nicaragua on behalf of the United States United Fruit



Before: Central Managua, Nicaragua 1994. 35mm photograph, Olympus OM-1 camera, silver gelatine print, 10 X 8 inches, (Intencity AFP 2004). Building destroyed by 1972 Earthquake with derelict armoured vehicle from 1979 revolution. Author.



After: Graphic design, photography and illustration for NGO Cantera (the Mine) Centro de Educación y Comunicación Popular. 1994-1996. Documentation of theatre workshop with children. Ciudad Sandino. Managua, Nicaragua. Analogue 35mm photography, Olympus OM-1 camera, silver gelatine print, 10 X 8 inches. Author.

Company, as a feudal, family farm. "He may be a bastard but he's our bastard" is the character reference for the three generations of Somoza Dictators as attributed intergenerationally by US Presidents Truman, FDR and Nixon. The earthquake in 1972 destroyed the capital city of Managua leaving only the Bank of America and the Intercontinental Hotel towers standing. Taking the

reconstruction money with him, Somoza fled the revolution in 1979. On the country's northern border, the counter revolution began the same year. The US government armed and trained the counter revolution Contra and imposed crippling trade sanctions on Nicaragua from 1981-1984. This continued illegally with the US administration trading Iranian drugs for Contra arms (Iran Contra Affair) from 1985-1987. Nicaragua's first democratic elections were held in 1990. Lonely Planet described the image of the non-existent capital city as "look[ing] like the third world war had been fought and lost in Managua's streets" (Keller, 1992). It had.

God is Dead said Nietzsche's madman in



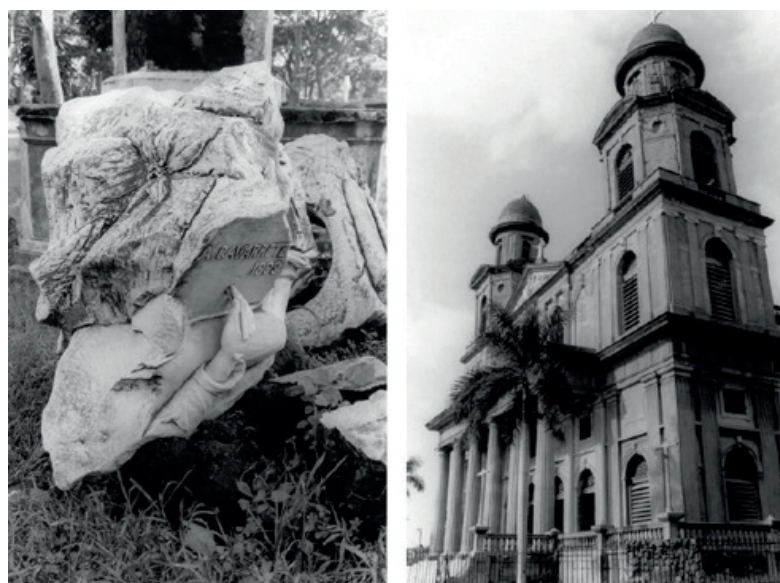
In-between: 1000 Cordoba banknote stamped with 1,000,000 1979-1990 inflation of 1000%. Reissued 20 Cordoba banknote 1995. Author's collection. Steel sculpture with neon contour. Augusto Cesar Sandino, Centre of Managua, 25 metres X 1 metre by various. 35mm photograph Olympus OM-1 camera, silver gelatine print. 12 X 4 inches. Author.

1882 (Nietzsche 1882). Thank God for the Revolution wrote an Australian solidarity member of Victorian Parliament in 1985 (Coxsedge 1986). After the Berlin wall fell in 1989, the global Left of solidarity went on a soul-searching mission. Nicaragua experienced democracy for the first time the following year.

Guided by Australian satellite bases, the smart bombs of Iraq War I began to fall in 1991. In this state of mind, my Chilean/Australian partner and I volunteered to live and work in post-revolutionary Nicaragua with the Australian Overseas Services Bureau. My partner was appointed as a professor of Architecture

at the National University of Engineering. I volunteered to be houseperson for our two kids and became a part-time graphic designer for Cantera. This work included the photographic documentation, design and illustration for publications, photo-novels of and for their community development activities, the re-establishing a photographic darkroom and mural projects. Cantera has an educational facility in Ciudad Sandino on Managua's outskirts.

Posthumous celebration of Augusto Sandino's 100th birthday, 1995. Considered right-wing, Nicaragua's first democratically elected president Violeta Chamorro was elected for a second term in 1994. She was the wife of the editor of the newspaper La Prensa who was assassinated by Somoza's national guard in 1978. In 1979, the incoming Revolutionary guard quickly ostracized Chamorro's family and businesses yet they had fought and died with the Frente Sandinista Liberación Nacional (FSLN) against the Dictator Anastasio Somoza. During the revolution, from 1979, Comandante Daniel Ortega of the FSLN assumed and held military presidency



Overarching: 1972 Earthquake and 1979 revolution. The destroyed tombstone sculpture for Gavarette 1889. Destroyed Managua Cathedral. 35mm photographs, Olympus OM-1 camera, silver gelatin print. 10 X 8 inches 1994. Author.

until 1990. Augusto Cesar Sandino, the founding, fighting father of Nicaragua's campesino revolution is identified by his broad brimmed hat, likened to the image of a volcano sitting on top of an infinity symbol. Cut to this man's figure,

I listened from Australia to the toll our Nicaraguan, former FSLN combatant, journalist friend noted in 1995: that the revolution created two bourgeoisies. This summoned the current, second dictator dynasty, former revolutionary President and now wife-vice-president to the fore for life and the one to come after.

4. CITY IMAGE 2000 -2014

Before: Square Water, 5 sculptures - 7000 purchased bottles of water, polyurethane membranes, 2 concrete water pipes. 5 X 1.5M X 6M X various. 12 weeks, 2003, New Melbourne City Square. Melbourne Environmental Commissions. Author.

my drought-fountain for public image, weaving together water's symbol of commodification as lifestyle - purchased bottled water - and retro-packaged this new public product in 1970s kitsch - the waterbed. This intervention revealed-concealed two heritages: an absent square missing from the original city grid and absent water from the Fluid City's reticulating fountains (Dovey 2005). The New Melbourne Square closed in 2017.

running the heritage laneway's length.

In Melbourne's second suburban expansion 1947-1971 (Davison 1978), the transport solution for the movement of goods and people was the freeway network. Two images of this unlikely public space are experienced in the same M3 of Melbourne's eastern and south-eastern suburbs. This "large static vehicle" (Virilio 2004) combines the 18 kilometres public Eastern Freeway, constructed between 1972- 1997, and the privatised tolled extension called Eastlink of 36 kilometres built between 2003-2008. The Eastern freeway was the site of Melbourne's longest and most violent urban protests (anti-freeway) in the 1970s (Rundell 1985). Since 2006, I documented through commemorative actions the spontaneous memorials to car fatalities along the Eastern freeway, in place since 1998. The sites of fatalities on Eastlink tolled freeway 2010-2014 have no spon-

In-between: Commemorative Collage clockwise. M3 tolled/public freeway, Melbourne Australia 2006-2010. Frottage of lighting pole & commemorative brass plaque, base & site of fatality on the Eastern Freeway. First road fatality, Eastlink, tolled Freeway 18/2/2010 photo by Tony Eccleston. Colored plastic flowers on replacement gantry 2013. Black replacement flowers on same gantry. 2014. Author.

Melbourne is a suburban city - one that developed suburbs before a dense urban core (Davison 1978). The first suburban expansion (1869-1888) was followed by a depression more devastating than the Great Depression of the 1930s. H.G. Lingham was writing in the 1890s and his books were banned, considered seditious. This audio-visual intervention has the authors words being type-spoken by a hybridized writing machine of the quill and a typewriter. The last global typewriter factory may have been closed in 2009, but its QWERTY keyboard continues to be thumb typed on mobile phones. Public Writing is composed from news re-membered by the author from the car radio when travelling to the city from the suburbs on the freeway where he found the roadkill. Projected into the heritage-listed lane, the silent voice of the text begins "what can be said and what goes w/o saying" and ends with: "Our post-industrial bodies crave something without cost, worth or value.... Boredom." The separate lines of a couplet sequentially rise above the writing machine, visually leapfrog to join the lintel and form non-sensical sentences



Overarching: The Sky Above the Water Below, one day, 2014. Exchanged tolled freeway signs. Two bridges on Eastlink freeway cross the same-signed Dandenong Creek, 15 km apart. Author.

taneous memorials. Commemorating the first reported Eastlink fatality - the collision of a semi-trailer with a tolling gantry - I cable-tied coloured plastic flowers to the replaced identical gantry. They were immediately removed by 24/7 maintenance. Approaching at 100 kph, the black plastic flowers I replaced them with, were indistinguishable on the black gantry, only noticeable in a sideways glance at the commemorative site. They remained.

Melbourne 2030 urban growth boundary aimed to limit urban sprawl but was obsolete when drawn because the third sustained suburban expansion had begun in 2005. The suburban city's privatised transport solution shared the public's sky and unconsciously crossed the public space of the Dandenong Creek via two seamless bridges. Forming a non-rhyming couplet for "now" (3 seconds to cross @ 100 kph) (Hoy 2012) the signs on either side now held the image of "The Sky Above" then "the Water Below". First line appears in the windscreen, the second in the rear-view mirror once across. The second time this "now" happens is in 10 minutes @ 100 kph crossing the second bridge. Then again in the evening, returning home to the third suburban expansion. In 1901 Australia became a federated nation, Melbourne the de facto Capital until 1927, the White Australia Policy was enacted and aboriginal people would not vote until 1962, the year I was born. Federation Square opened in 2003 partly funded by the sale of half the original 1980 square of which the other half was closed in 2017. The sky above, the water below.

5. READYMADE SEASONS 2012-2016

The UNCTAD III building, 1972 constructed an urban myth that it was built in 275 days by the will of the people (reference 2014). For the Chilean Chamber of Construction, it was no miracle but the public and private partnership of 245 days (El mercurio 1972). The missing month to build the home for the third United Nations Conference on Trade and Development is like Marxist President Allende's unkept/unbroken promise to unite "the split nature of Modern Man with Socialism's New Man" (Allende 2014).

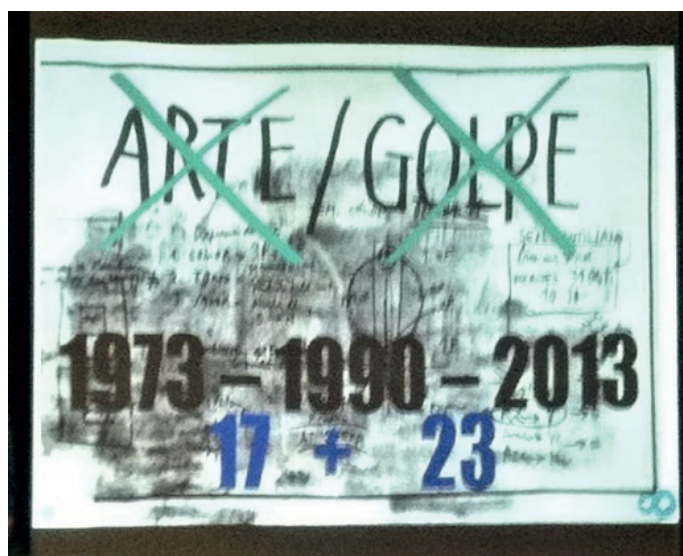
Bombing the Presidential Building on September 11, 1973, the Military Junta occupied UNCTAD III where the Dictator celebrated the first anniversary of Chile's 9/11. When he decreed the 1980 Constitution, the Artists collective, the UCA created a protest intervention, pouring red ink into the Mapocho River (Mosquera 2006). This non-art as protest concept only exists in a photograph image taken before the small stain dispersed unnoticed in the torrent of the river that runs across Santiago. In 2014, the New Majority coalition government raised the issue of



Before: Re-Constitution. 2016. Mapocho River, Santiago de Chile. Child's inflatable buoy, three 120 degree Go-pro cameras = 360 degree. Mapocho river. Author.

a new Constitution. Re-Constitution 2015 proposes to film the entire Metropolitan with an iridescent red buoy subtitle in the 360-degree frame.

The 40th commemoration of the Golpe Estado, the symposium title and slide beginning the day on Culture, hypothesised that the current democracy (23 years) is a continuation of the Dictatorship (17 years). Influenced by the



After: Arte y Política: 17+23, PowerPoint title slide. GOLPE 1973-2013, History, Culture, Politics. International Symposium, 9, 10, 11 September 2013 Santiago de Chile. (LaPSoS 2013). Author's photograph.

1960s interventions, appropriations, and semiotics, the first generation of Chilean artists that were represented in this



In-between:

Wrapped Corner of the GAM, Alameda Avenue, next to the metro Universidad Católica. Not an artwork, the glass cube underneath began being protected from protest violence in 2013. Original, uncovered clear glass cube 2014. Permanent protection, Manifiesto GAM billboard project 2018-2019. October 19, 2019. October 22, 2019, with vandalized Metro entrance. GAM façade voluntarily turned into mural wall (Álamos 2019). Finally rearmed with full metal jacket December 2019. Author. '40 years are nothing' was the title of the parallel solidarity conference in Australia in 2013 (Leighton, López 2015). On the other side of the Pacific in 2013, the protection of the GAM was a foreboding image of a readymade image sentence. The threshold logic (Peña 2020) of the urban insurrection of 18 October 2019, provided the grammar for the victory of violence over dialogue as common language in this image centre. Google "Chilean Winter" June 2021 = The Chilean Student protests 2011-2013 for the General wikipublics: https://en.wikipedia.org/wiki/2011%E2%80%932013_Chilean_student_protests + "A Student Revolution" for wikiacademics and sympathizers of global student struggles wherever they are: <https://scholarworks.iu.edu/journals/index.php/iujur/article/view/24207>.

Google "Chilean Awakening" June 2021 = The constitutional process "Global Rights Advocate" which any decent citizen is: "protests against metro fare price hikes led to an unprecedented constitutional process". <https://www.openglobalrights.org/chiles-constitutional-awakening/> + "A troubled relationship between neoliberalism and democracy" for Marxist academic which most academics are (even if they don't know it) is: <https://press.princeton.edu/ideas/chiles-awakening-and-the-troubled-relationship-between-neoliberalism-and-democracy>.

symposium, created non-art as protest based upon: the unattainable freedom of expression during a Dictatorship; the manifestation of this in-and-as art not to be seen, shown or sold except clandestinely and; the absolute "say no and die" that made this art unable to be appropriated by the Dictatorship (Mosquera 2006). The second generation of artists represented graduated post-



Overarching: La Ciudad Enferma es Rescatable, 2016. Providencia, Santiago de Chile. Urban intervention festival 100 en 1 día. October 2016. 300 plaster-cast, builder's plumb bobs suspended from Racalamac Bridge (1955). Author.

1989 into a globalised art market with this non-art of protest as the only art. By 2000 these artists were teaching an unprecedented number of art school graduates. Major government funded cultural institutions opened by 2010 including the Museum of Memory and Human Rights and the Gabriela Mistral Centre for Art, Culture and People (the rebuilt/former UNCTAD III building – GAM). Born in democracy, the next generation of artists were graduating and in attendance at GOLPE 1973-2013.

Travelling between Santiago and Melbourne (2012-2015) my practice-lead research of the Mapocho River became the solo exhibition "Orrillas, Puentes y el Torrente" (edges, bridges and the torrent), Museo Benjamin Vicuña Mackenna 2016, Santiago. 'La Ciudad Enferma es Rescatable' (the sick city can be saved) is a saying of Benjamin Vicuña Mackenna, the father of Santiago's 19C modernisation who envisaged the canalisation of the Mapocho river to create public space and connect the city. From this river's edge, the plumb bobs appear to hover above the river. From the bridge, the image of a network of moving parabolas vertiginously materialises the wind's upstream turbulence. Chilean author, ambassador and former member of the Communist Movimiento de Izquierda Revolucionaria (MIR), Roberto Ampuero recollects 1980s Santiago with "... bodies floating down the Mapocho river" (Ampuero 2012). Ampuero's fellow convert from MIR and Minister for Culture in the centre right government in 2018, Mauricio Rojas, questioned the selected memory of such images and



Before: Pío Nono bridge (2017-2019). Mapocho River, Santiago de Chile. Covered in graffiti, the bridge hosted billboard advertising to pay for its restoration but was soon re-covered in graffiti. I carried a can of matching spray-paint and each day, walking the dog, I painted over a section of the bridge. Within a month it was restored and maintained this way for six months. Then the urban insurrection 2019. Author.

was forced to resign after 96 hours in the post. Post WWII history locates Nazism and Communism as born in the same inimical perspective entering the 20th century. Postmodern scholars place Nazism and Capitalism in the same inimical perspective of nascent globalisation in 1989.

6. THE IMAGE SENTENCE MONTAGE 2016-2019

The focus of my later investigation of the Mapocho River concerned the remaining, but moved, Meccano bridges of the 19th century Canalisation of the Mapocho river. One of these heritage bridges ran from Plaza Baquedano, the centre of Santiago. In this location lies the ornate, imitation 19th century bridge, built and located in 1986. (Project Anywhere 2020). The 19th century Meccano bridge that formerly existed in this site, was originally named after the Chilean poet Vicente Huidobro who created concrete poetry with Apollinaire in Paris at the beginning of 20C. Around 1930 its name was

changed into "Pío Nono", and in 1986 it was moved 100 metres downstream. This Meccano bridge was listed as heritage in 1996 after being moved, i.e., the object of the bridge was listed, whereas the place made by the crossing wasn't. This bridge was turned into a theatre, but its nickname stayed with the original site



After: Readymade, Ground Zero 2019. Santiago de Chile. Instrumentalized pavement as missiles. Daily accumulation of such weapons. Shovel and Broom at GAM 2019. Re-appropriation of Marcel Duchamp's Snow Shovel 1915 and Joseph Beuys May Day broom (1972). Author.



In-between: Protest intervention and detail. Design and installation of intervention by Author, neighbourhood protest. June 2019, Intersection of Parque Forestal and Plaza Baquedano, Santiago de Chile. Same site, 2020. Park benches torn up and burnt in nearby barricades. Advertising for Apruebo (approve) for the writing of a new constitution, September 2020 ACAB defaced Metro sign, one of the 77 attacked in the urban insurrection that extorted the plebiscite.

and crossing of an imitation of earlier heritage. Alongside this bridge, Plaza Baquedano is being called “Plaza de la Dignidad” – Dignity Plaza – by supporters of the urban insurrection that began in 2019.

October 14-15, 2019, Secondary school students socially networked to ambush Metro stations. October 16-17, Metro stations extensively vandalized. October 18, 20 Metro stations simultaneously set ablaze. Widespread looting, arson and vandalism spread up and down the country and, by October 25, directly caused the deaths of 11 people. October 19, a State of Emergency declared. October 20, 77 of a possible 136 Metro stations suffered damage and numerous buses burnt, the entire metropolitan public transport system shut down (Metro 2019). October 21, State of Emergency extended to 11 of Chile's 16 regions. In the epicentre, all urban infrastructure was destroyed by rioting protesters, a soccer field area's worth of pavement smashed up with crowbars and hammers to be used as missiles to throw at police. After this image of the “Chilean Awakening”, my area of practice lead research was renamed ‘Ground Zero’. At street level, for 6 kilometres east and west, every window and doorway were fitted with welded, sheet metal protection. Eighteen buildings were burnt in Ground Zero, four destroyed and three historic

churches desecrated with fire and stone and no functioning street or traffic lights in what was now called Ground Zero. I joined volunteers cleaning our heritage barrio every morning until 1.2 million people marched on Plaza Baquedano on October 25, 2019.

In mid-2019, A new Metro entrance connecting a new underground line to Metro Baquedano was planned for the park. Thirty-three, 100-year old trees would be removed from the city park in the plan. My intervention mapped the harm that would be done to public space. Like bandages or Red Cross arm bands, the Metro's logo with the words “no me cortes” “don't cut me down” were installed on the trees designated for removal. Strikingly visible from the two parallel roads of traffic and public transport the intervention read like a line-up of elderly citizens, blindfolded to be euthanised.

October 2019, Parque Forestal 2020. Two hundred park benches burnt in barricades, all park lighting smashed, and the thirty monuments vandalised. Supporters of the urban insurrection were university educated with an average age of thirty.

In 2020 after COVID quarantine was temporarily lifted, regular Friday riots resumed this art of protest and, marking



Overarching: Bi-lingual heritage tour of Barrio Lastarria, Santiago – art, architecture and public space - National Heritage Week, May 2019. Author and tour guide. 100 Santiaginos participated. Converting this to an English-speaking heritage walk, the first booking was for 19 October, 2019. Tourists could not enter Santiago because the riots of the urban insurrection had closed the airport. The second booking was for 20 October, 2019 and I took stranded tourists through the smouldering, vandalised and graffitied remnants of our heritage barrio home. Metro Universidad Católica 2016-2019-2021. Author.

the 18 October first anniversary, protesters destroyed two historic churches with arson. I documented the urban insurrection Act I (October 18, 2019, to March 27, 2020) as a Ground Zero resident. In 2020, we sold our apartment home after being threatened by masked protesters many times, eventually being beaten up for trying to prevent vandalism (el Mercurio, 17 January 2020). I conducted a revised 2019 heritage tour for National Heritage Day, May 2021, entitled Material Heritage and Chilean October Crisis 2019-202X (<https://www.diadelpatrimonio.cl/>).

7. READYMADE SENTENCE INVERSION 2019-2021

The world was watching this Image in October 2019 but only had Image-sentences to describe what was visible and sayable, as the urban insurrection

called the Chilean October Crisis exploded. None of these Readymade Sentences stated the material reality of the urban insurrection. Brute protest violence's victory over democratic dialogue began with the inversion of Chile's Image as a Readymade. Beginning on October 18, the protesters eventually destroyed 7 metro stations and extensively vandalised 70 more. The next day, October 19, the same protesters alleged human rights abuse in response to the State of Emergency declared to quell the urban insurrection. Then, 1.2 million protesters demanded and achieved the writing of a new Constitution in a Peace Accord but Peace never came. The protagonists of this non-Peace as protest, we-are-not-at-war but no-peace-without-justice slogan were called Primera Línea and this anonymous ANTIFA organisation dressed in balaclavas and raised their collective fist in the right to protest. The on-screen

character carrying out the wholesale destruction of urban infrastructure was their doppelgänger called the Encapuchado (the hooded one), also in baclava, holding a Molotov at the peak of their hierarchy of needs. It was hard to tell who the delinquents were because they were not called this. They were called protesters or social justice warriors by the whole world.

Primera Línea organised tours of Ground Zero soon after the riots began. Called the Art of Protest, the free, bi-lingual tours were conducted before the nightly barricades were erected and the riots began. In Santiago, after two months of urban insurrection, the material damage in Santiago rose to 106 million USD, not includ-



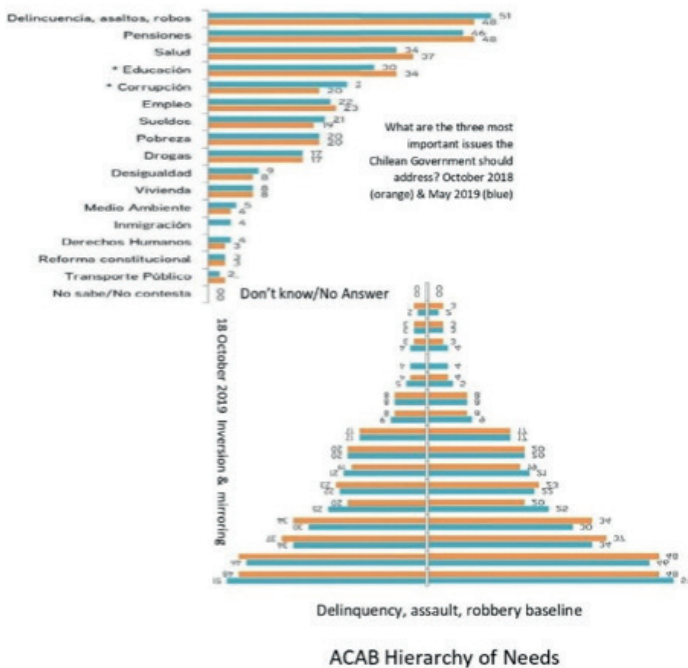
After: Ground Zero, Santiago de Chile, 19 October 2020. San Francisco de Borja Church (also known as the Police Church), Asuncion Church Primera. Police Monument.

insurrection was 4 billion USD, the loss of economic growth estimated at 3.5 billion with damage to the body politic taking another 30 years to quantify.

When COVID quarantine lifted in October 2020, the cultural revolution began in earnest. The plebiscite for the writing of the new Constitution, extorted by the urban insurrection, approved the writing of a new constitution. Protesters marked the first anniversary of October 18 by destroying two historic churches in Ground Zero with fire, the second arson attack on the same churches and monuments made by the same protesters of the first October 18.

Ground Zero's first building burning was broadcast live on October 18, 2019. Protesters called it a montage or said el Paco lit it to frame protesters. So began the montage of public space and electronic images. EVADE, the mass fare evasion and violent ambush campaign by secondary school students in early October was called Civil Disobedience. This word image sentence appeared next to ACAB early in the urban insurrection on the GAM's gates. ACAB doesn't need translating and the Chilean Police Forces known as el Paco, Los Carabineros were Primera Línea's Bastards.

During COVID quarantine, protesters played "Chile Crisis" through avatars – Spiderman, Feminista, etc. – stoning Police to death in a virtual Plaza Baquedano. The purpose-built Violeta Parra Museum that opened in 2015, was closed in May 2020 after 3 arson attacks by Primera Línea. Violeta Parr's, Gracias a la Vida, was not sung by protesters. Ground Zero's postcode became the alphanumeric 1312. The video game has been taken down.



Before: Inverted and mirrored infographics of CEP. (<https://www.cepchile.cl/>) Author. In 2017, Chile held the highest United Nations Human Development Index in Central and South America (Conceição 2019), ranking #42 in the world. In October, 2018 and May 2019, Centro de Estudios Públicos conducted a public opinion survey on the issues that the Government needed to address. The top issue was "delinquency, assaults and robbery". The last three issues were "Human Rights", "Constitutional reform" and "Public Transport", equal last with "Don't Know".

ing the Metro damages estimated at 350 million USD (Atisba 2019). The axis of destruction spread four kilometres east and seven kilometres west of Plaza Baquedano, being in the national epicentre, Ground Zero.

At a national level, up to March 2020 and COVID quarantine, the national material damage caused by the urban



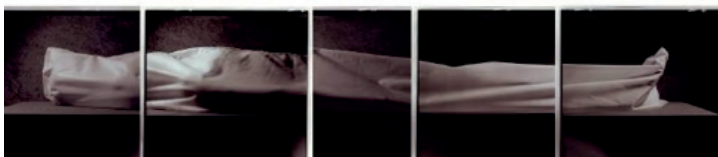
In-between: Top: GAM entrance 2014, Google Earth 2014 and author's photograph 2019. Bottom: GAM Alameda façade and reinforced protection of glass cube (first wood, then wood and metal and finally sheet metal) with ACAB graffiti, slogan about urban insurrection "political prisoners" and a paste-up image of 1993 convicted, jailed, escaped in 1996, extradited and jailed in Chile in 2019, assassin and kidnapper Comandante Ramiro - Mauricio Hernández Norambuena. Author's photograph 2019. Ramiro is a former commander of the political-military organization Manuel Rodríguez Patriotic Front (Frente Patriótico Manuel Rodríguez, FPMR). Readymade Duchampian intervention in Comandante Ramiro's public image with Hitler moustache by the Author. The original image of Comandante Ramiro on the GAM façade appears on; https://en.wikipedia.org/wiki/Mauricio_



8. PACIFIC CITY MIRRORS 2019-20XX

In 2013, the University of Sydney Australia held a solidarity conference with the 40th commemoration of the Golpe Estado, 11 September 1973. It was turned into a book called "40 years are Nothing" (Leighton López 2013). In Chile, the book *Arte y Política 2005-2015* concerns contemporary artists, iconic Chilean Artist Lotty Rosenfeld's influence and her representation in the Venice Biennale 2016. NO + (read as "no more") 1983-1984 was an iconic non-art-protest intervention during the Dictatorship by artist collective CADA that included Rosenfeld (Neustadt 2001). NO+ pre-

Overarching: Cleaning the tomb of the unknown soldier with seven conversations. January 18, 2020, Plaza Baquedano, Santiago de Chile. Body bag self-portrait. Readymade use of Square Water membrane 2003. Author.



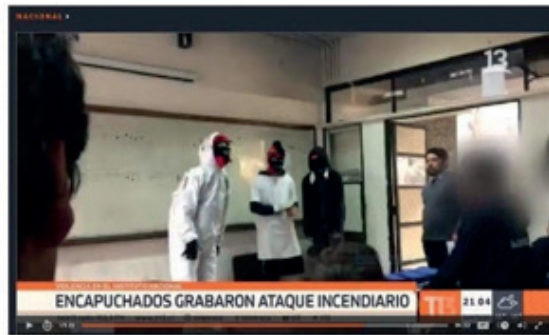


I cleaned the bronze plaque desecrated tomb to reveal the text for anyone who could read. 1. Carabineros checked my Chilean ID and we talked about the monument. 2. A woman with two children asked, "do you know where's Matapaco monument?" (protesters' mascot dog, whose name means cop killer). 3. Two female Basque tourists talked about protest. 4. Two North American tourists with Chilean guide who told us cynically that "things can be replaced ..." and I finish his slogan with sarcasm "but people can't." 5. A Chilean Father and son read "here is a soldier who fought with General Baquedano and triumphed". 6. Chilean males approached and informed me that March'll be hell. 7. National Council of Monuments representative asked me to stop because the plaque is heritage listed and protected. Author.

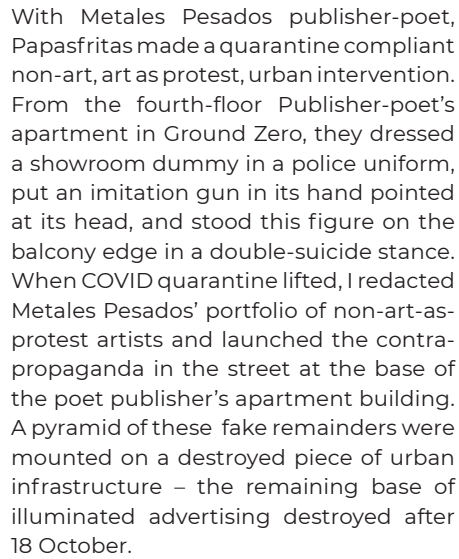
empties the victorious pro-democracy 1988 NO campaign. NO + LUCRO (No more profit from education) was the Chilean Winter mantra (2011-2013) (Richard 2018). NO+ is a Chilean Awakening mantra, 2019. 40 Years are Nothing, Chapter 5, examines the Dictator's appropriation of images of Salvador Allende's Unidad Popular Government (1970-1973) as pure negativity and the re-appropriation of presidential ceremony to distance the Dictator from the image of violence (Leighton 2015). In 2018-2019 in Chile, the balaclava clad young protester appeared on the television news and newspapers

every other day, with a Molotov in hand (Delgado 2019). On March 15, 2020, in front of a hijacked and burnt bus as barricade in Ground Zero, this was the last time such images would be called Civil Disobedience. These images weren't seen or reported overseas. In 2021, the urban intervention protagonists who have been arrested, charged and sentenced are called "political prisoners". (Chaparro 2020).

Arte y Política 2005-2015 (Richards 2018) covers three generations of Chilean artist making non-art as protest. A double-



Before: Encapuchados, Instituto Nacional, roof, classroom and yard. Chile's leading public secondary school, Santiago. Source: Print and television Media 2018-2019.

[illegible]

page spread features “suicide- artist” Francisco Papasfritas (Francisco Tapia Salinas) dressed as Osama Bin Laden, burning a pile of fake University student fees in his combi van parked at the GAM, 2014. Born in the years of NO+, he was 30 by the 40th GOLPE commemoration.

After: Redacted Arte y Política 2005-2015. Publishing house Metales Pesados (Heavy Metals) is owned by poet Sergio Parra. (Richards 2018). 2020, Author. Redacted Centre spread Che Papas Manson and Sergio Stalin. 2020, Author.

destruction, Chilean President Piñera signed a Peace Accord. Peace never came (Blanco 2019).

In Australia, the co-author of *40 Years is Nothing*, was teaching second semester at the University of New South Wales, Australia. Mandatory reading includes a chapter from *Global Genocide Studies* (Esparza 2009). In Santiago, since 2017, I have co-written and taught the course “Interventions in Public Space” at the University of Chile. Our site was Plaza Baquedano. On October 21, 2019,

Students joined the national strike and didn't return. Our site of investigation was physically destroyed by the urban insurrection.

“... [S]erious historians argue that the current democracy is a continuation of the dictatorship ... it prevails in the universities.” (Hopenhayn 2020). Sol Serrano, 2018 National Historian. National Council of Monuments removed General Baquedano's monument on March 2021. A three-metre-high, welded sheet metal wall, able to withstand the impact of a



In-between: Street Art poster. Ground Zero -Primera Línea. Representation of Mon Laferte, Pop Artist at Latin Grammys 14, November 2019 on side of GAM, Santiago de Chile, 2021. Google search “Australian Solidarity with Chile” June 2020. The Melbourne protests, ABC TV News, 14 November 2019.

vehicle travelling at 80 kph (50 mph), 30 metres long, protects the empty plinth and the tomb of the unknown soldier. Metro Baquedano underneath remains welded shut, the concourse is the pile of rubble left by Primera Línea and the Encapuchados. An unofficial truce in this 21C Cultural Revolution was called when 27 La Lista del Pueblo candidates were elected in May 2021 to the 155 seat Constitutional Assembly to write the new Constitution. These delegates said they were not bound by the rules that elected them (having not signed the November 15, 2019 Peace Accord). Primera Línea and the Encapuchados had their representatives at the table, demanding the release of “political prisoners” and a new type of government

and claimed “the mobilized people have clearly stated; normality always was the problem” 5 July 2021.

9. READY MADE IMAGE SENTENCE 2020-0202

Before we end where we began in a millennial version of 20th century teenagerhood, the GAM, including its Tourist Information Centre, was turned into a readymade propaganda centre for the New Constitution on 18 October 2019 until the GAM closed, like 500 surrounding businesses that shut down along with it by December 2019, and the ongoing urban insurrection it promoted. PUTIC proposes a tourist information centre for Ground Zero made of ready-



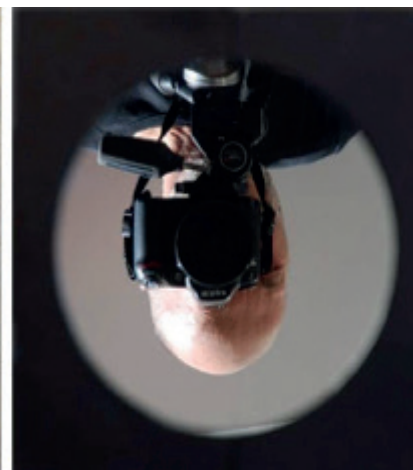
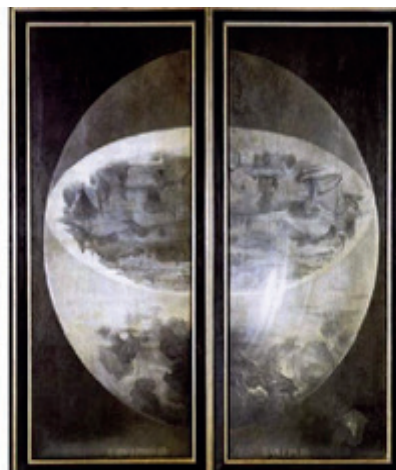
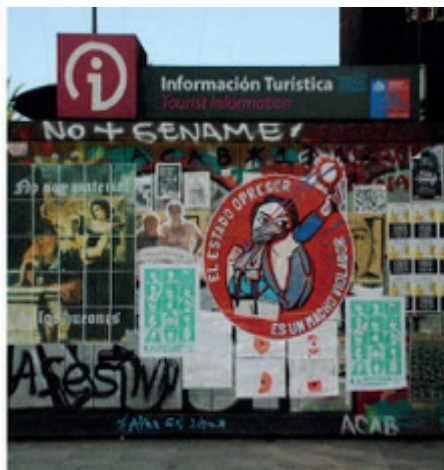
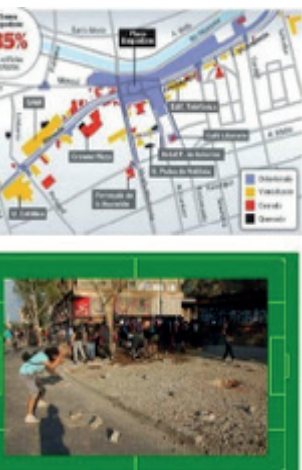
Overarching: Monument General Baquedano. December 2019. The right to protest. November 2019. Plaza Baquedano, Santiago De Chile.

made-image-sentences as a mobile montage. The Tourist creates the first montage. The Tourist encounters themselves in an optically inverted self-image. A self-portrait rendered with a flat-mirror produces an reversed asymmetry of the face. We recognise ourself-portrait but no-one else does. PUTIC half restores this inversion of reality but turns the world up-side-down. Opening the doors in solitude, the Tourist sees a magnified focal-point-flat-mirror-asymmetrical-self-image, in public.

The montage is made of infographics, found graphics, Google historic Street View (2013), author's photographs (50 of 60 day/nights Oct-December 2019) and photojournalism before, after and in-between Act I, urban insurrection 2019. Overarching: figure: Revolution: for the

modern constitution and its practice (we have never been modern). (Latour 1993).

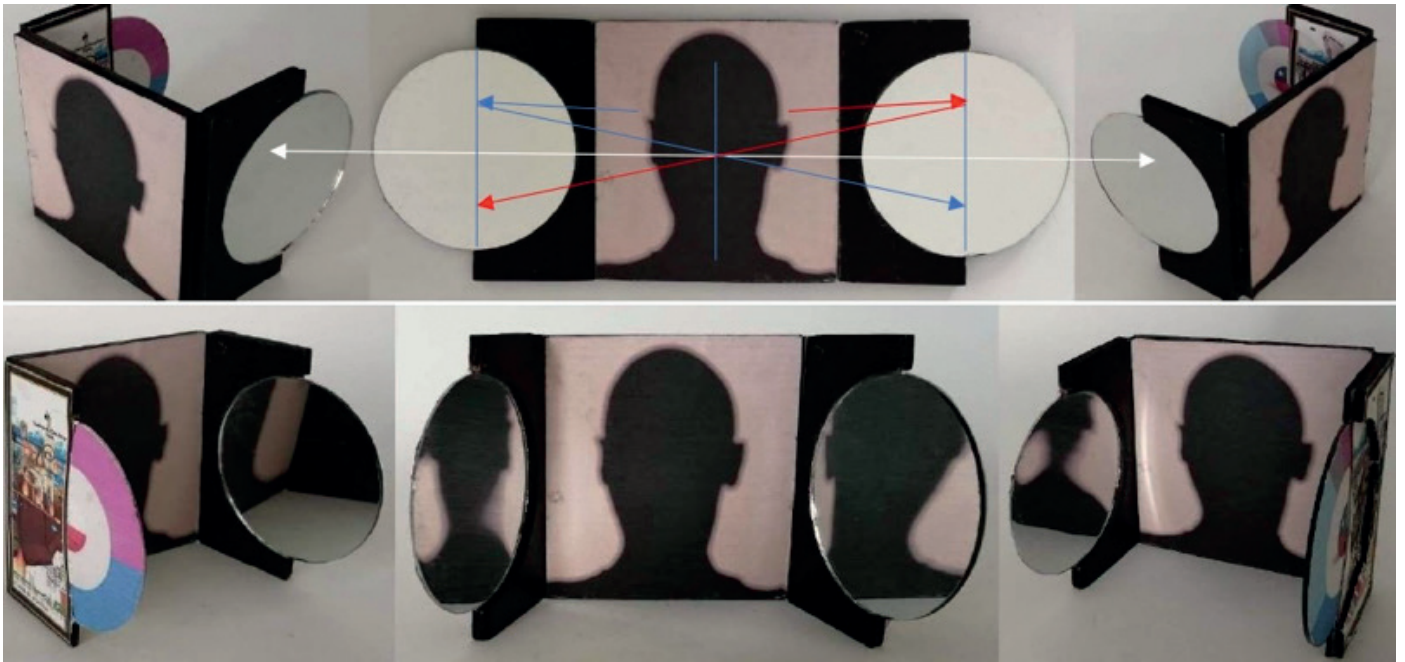
PUTIC's location in Ground Zero determines the inverted background noise; an image of what is no longer there, that the tourist can't see, without the montage of readymade image sentences present as public space. On National Heritage Day, May, 2019, I conducted a walking tour for 100 people. This historic neighbourhood is what is now known as Ground Zero. In 2020, in the middle of the urban insurrection suspended by COVID quarantine, National Heritage Day was cancelled. In 2021, I proposed the same walking tour for National Heritage Day. Entitled Material heritage and the Chilean October Crisis 2019-20XX, 5 people booked. For National Heritage Day 2022, PUTIC will be installed in various sites of Ground Zero.



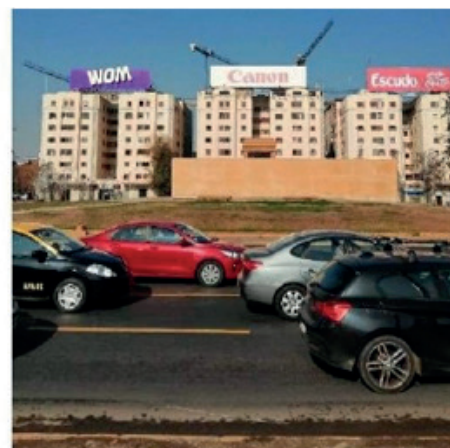
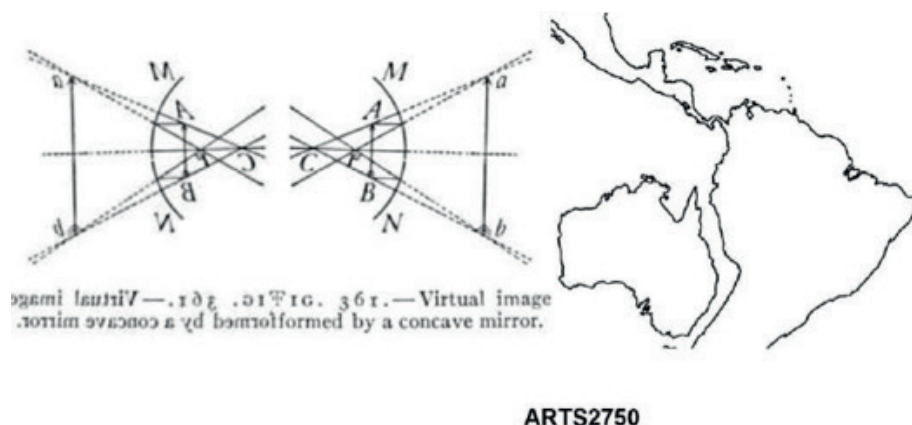
Before: Audit Map. (Atisba Monitor 2019) Urban Insurrection, material Damage, Ground Zero, including 85% of businesses damaged, and below, a representation of the soccer field area of pavement smashed up with hammers for missiles. GAM Tourist information, November 2019, urban insurrection propaganda. The Garden of Earthly Delights, 1490-1510, Hieronymus Bosch, inverted closed front doors of proposed reappropriate triptych: format for Pop-up Tourist Information Centre (PUTIC), Centro Información Tourista Emergente (CITE) 2021. Scale model 1:1 Closed front double doors each with overlapping concave mirrors.



After: Open PUTIC. Triptych 3M X 1M, Scale model 1:10. Re-mounting of author's "Modernity's Bridge" (Project Anywhere 2020). Infographics split on convex side of mirrors: global survey about 18.O: respondents knew or heard: Nothing 40%/Very Little 30%/Something 24%/A Lot 6%, yet 50% believed the urban insurrection would improve equality. PUTIC, one third open, Ground Zero site map. Embracing the tourist are three symbolic sites of destruction in Ground Zero: Centre, Plaza Baquedano - Earth; Left, the GAM - Paradise; Right, the Police Monument/Church - Purgatory. Uniting each: graphic representation of the Andes Mountain range taken from a commemorative box of Andes matches as horizon; Midground, Metro public transport map with some of the arson attacked stations in flames; Base, Event chart, October 18 to November 25, 2019, Peace accord signed but peace never came then 1.2 million marched. Some 2000 assaulting/Molotov/rock-throwing, arson, looting, vandalising and destroying of these "events" were called "protest".



In-between: PUTIC One third open. 1M X 1M X 1M, Scale model 1:10. Triptych embraced by two halves of international survey. PUTIC open, inside. Tourist's shadow projected onto the blank white page with Inverted focal points. PUTIC fully open, outside, displaced Ground Zero landscape. Tourist embraced by two concave mirrors. Left-right are two magnified flat-mirror images of self, inverting each other. Opposing concave mirrors created and inverting infinite image.



Overarching:

Readymade = "Use a Rembrandt as an ironing board", (Duchamp 1976). Advertising used other art for different means. Hans Holbein's Ambassadors 1533 + Image = oblique view of Anamorphic skull from Ambassadors + Sentence = placement billboard advertising that communicates material reality by removing the image of mortality = a montage of what is sayable and visible.

Bus stop, with readymade- image sentence. Nokia publicity appropriating Holbein's Ambassadors, removing the skull. Melbourne, Australia 2007

Readymade = two-way concave mirrors = convex lens + Image of Humanities solidarity (liberal arts) = Gondwanaland (<https://www.handbook.unsw.edu.au/undergraduate/courses/2019/ARTS2750>) + Sentence = empty plinth in Santiago de Chile of internationally unknown monument. Metal wall protecting this absent monument and the present, subterranean tomb of the unknown soldier, Plaza Baquedano, Santiago de Chile, 2021 = Readymadeimagesentence: urban planning for public space and the aesthetics of protest in a time of democracy post-1989.

Up North, Surreal, Insurrectional Violence and the greatest threat to democracy is the global image of the 6-hour storming of Washington's Capitol, USA January 2020. The violent removal of monuments is sanctioned as protest and made mandatory.

Down South, in the Pacific mirror, urban insurrection's image, is seen and heard, internationally as the Chilean Social Crisis October to 15 November 2019. Like advertising's appropriation of art, the art of protest re-appropriated the image through montage and edit. The readymade-image-sentence, the protest aesthetic in a time of democracy post-1989 is the image of the victory of violence over dialogue that could only be suspended by a global pandemic in March 2019. No words describe what can't be heard and seen. The image stopped short.

In July 2021, the first business of the Constitutional Assembly elected in May, and their writing of Chile's new Constitution for which they were elected, was the so-called amnesty and/or pardoning and all crimes committed in the urban insurrection in Chile after 18 October 2019. This is not within the role of the Assembly. The violence and destruction for which the convicted criminals were jailed – including immolation of Police and causing the death of 29 of the total of 33 people who were killed in the urban insurrection Act I (October 2019-March 2020) - was being openly admitted as the intimidation that extorted the Peace Accord, that held the plebiscite, that elected the assembly who do not recognised the limitation of the Peace Accord and the rules of their own election. This surreal insurrectional violence is the montage of the readymade-image-sentence, the Modern Constitution and its practice and the aesthetics of protest in a time of democracy post 1989.

In Chile, this readymade-image-sentence is claiming a pardon for Comandante Ramiro's crimes in Chile, after the return to democracy, of murder, kidnapping and ransom. There was a Presidential election in Chile in November 2021. A second-round election between what the English speaking press was presented in the image of a "Leftist and an Admirer of Pinochet" with the latter given the added image of having parents who were Nazis. (Guardian 19 December 2021). The image of the electoral victory of the Leftist doesn't mention or show the coalition partner of his former student protest leaders party who is the Chilean Communist Party on 20 December 2021.

One month earlier, in Post-1989 Nicaragua a readymade-image-sentence of the zero sum game of capitalism was held up for their democratic elections in November 2021. The opposition's aesthetics of protest in a time of Democracy post-1989 was not able to be seen or heard as they were held up in a prison cell. Ortega was elected to continue a Dictatorship that will be of 17 years old when it comes up for endorsement again in 2024.

On the other side of the Pacific, the North in the South, Australian academics are re-releasing readymade-image-sentences and typing new ones to be heard and seen by the post 1989 collective optical unconscious. On this side of the pacific, the metal cube in the middle of Plaza Baquedano's protecting an empty plinth and the tomb of the unknown soldier was destroyed by protesters to celebrate the second anniversary of October 18 2019. It was the third most violent day in two years of ongoing violence as protest. The Chilean National Council of Monuments in consultation with the Armed Forces exhumed the remains of the unknown soldier on 22 October 2021. On Friday 23 October, in addition to the now "traditional" burning barricades every Friday, a fire was lit on the patch of earth, in front of the empty plinth, were the unknown soldier once laid. The Administrator of one public art Facebook page would not publish my account citing that they felt "the language was too aggressive" in describing this readymade image sentence.

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ANTHONY MCINNENY

Dr Anthony McInnery is a visual artist, designer and academic as conjoint fellow at the University of Newcastle (Australia), School of Architecture. He is the current President of Architects for Peace and a founding member since 2003. McInnery obtained his PhD (architecture) Latent Space, Temporary Art and Suburban Public Space in 2014 (RMIT Australia). His research concerns Henri Lefebvre's concept of spatial practice and appropriation. His research interests are in the contemporary forms and uses of the street, the plaza and the park. Between 2004 and 2014 he was a coordinator, lecturer and academic in the RMIT Master of Art, Art in Public Space program and established the studio teaching method in this program. He has over 10 years experience in the field of cultural development, planning and art in urban renewal with municipal governments throughout metropolitan Melbourne, Australia. He has been commissioned to create temporary and permanent artworks in public space and has published and presented in various workshops, conferences and studios in Australia, USA, Asia, Latin America and Europe. He is currently living and working in Chile where he is teaching and undertaking research through practice in the public spaces of the capital city, Santiago. In 2016, his investigation on the Mapocho River, Santiago de Chile, was selected for the annual exhibition at the Museo Benjamín Vicuña Mackenna. In 2019 his further investigation of this site, Crossways. The Bridge as a Readymade, was accepted as part of the University of Melbourne Project Anywhere 2020 research program.

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NEW CONDITIONS AND OLD CUSTOMS

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Figure 1: 2013, Greece, ERT_hq,
digital photographic image



For Greek society, the era between 2010 and 2015 was characterized by economic collapse followed by a severe social crisis. In June 2013, the Coalition government formed by three political parties (ND / PASOK / DIMAR, in Greek) decided to shut down the Hellenic Broadcasting Corporation (ERT, in Greek) in order to create a new entity called "New Greek Radio, Internet and Television" (NERIT, in Greek). This decision was demonstrably aimed by the government at restructuring its human resources balance, including the financial policies that were implemented within it.

This new entity was received with strong criticism locally and abroad, being considered as understaffed and politically controlled. Accordingly, several negative reports were aired in the international media with regards to the implementation of the new policy on moral grounds (e.g., freedom of press), including condemnations by the European Broadcasting Union (EBU) and some of its members such as its members BBC, ARD, ZDF, Rai, RTVE, RTBF and France Télévisions. Finally, the European Parliament, the Council of Europe, and the Organization for Security and Co-operation in Europe also expressed their dissatisfaction and condemnation, resulting to the withdrawal of the Democratic Left Party (DIMAR) from the government coalition.

The actual shutdown of the emission that led to all television screens going black in Greek households took place on 11 June 2013 and became known as "the 'black' on ERT". Immediately as it happened, crowds of citizens gathered in the

courtyard of the Hellenic Broadcasting Corporation headquarters in Athens, to protest and support the majority of its employees that had occupied the building, in order to keep the broadcast alive. The author participated in the protests and photographed them through his lens, mostly during the evening hours. Having no intention to document the actual event, he focused on the surrounding natural environment instead. As such the later appears to have a strong presence within the pictures that creates an eerie atmosphere when juxtaposed with the buzzing crowd. The viewer observes parts of the building's official signs among the trees, while protesters are hanging their banners on the courtyard fence. Above them we see the dark and starry sky merging with the city lights, creating a union between natural and man-made existence.

Time and again cinema portrays landscape as a character in its own right, establishing a notion of resistance against the oppressive will of film's protagonist. In the photographs presented in the author's portfolio, landscape appears to take a stand against injustice, supporting the protesters in their struggle. The work also refers metaphorically to the Greek tradition of open-air religious gatherings, fairs and festivities, whereby the religious artifacts and merchandise counters are being replaced by the political act of protest.

These protests ended on the night of November 7, 2013, as the riot police (MAT, in Greek) invaded and evacuated the area by order of the government.



Figure 2: 2013, Greece, ERT_hq, digital photographic image.ge.

Figure 3: 2013, Greece, ERT_hq, digital photographic image.





Figure 4: 2013, Greece, ERT_hq, digital photographic image.

Figure 5: 2013, Greece, ERT_hq, digital photographic image.





Figure 6: 2013, Greece, ERT_hq, digital photographic image.

Figure 7: 2013, Greece, ERT_hq, digital photographic image.





Figure 8: 2013, Greece, ERT_hq, digital photographic image



Figure 9: 2013, Greece, ERT_hq, digital photographic image.

Figure 10: 2013, Greece, ERT_hq, digital photographic image.





Figure 11: 2013, Greece, ERT_hq, digital photographic image.

Figure 12: 2013, Greece, ERT_hq, digital photographic image.





Figure 13: 2013, Greece, ERT_hq, digital photographic image.

Figure 14: 2013, Greece, ERT_hq, digital photographic image.





Figure 15: 2013, Greece, ERT_hq, digital photographic image.

Figure 16: 2013, Greece, ERT_hq, digital photographic image.





Figure 17: 2016, Greece, ERT_hq, digital photographic image.

Figure 18: 2013, Greece, ERT_hq, digital photographic image.





Figure 19: 2013, Greece, ERT_hq, digital photographic image.

Figure 20: 2013, Greece, ERT_hq, digital photographic image.





PANOS VARDOPOULOS

Panos Vardopoulos was born in Athens in 1956. He holds a degree in Economics from the University of Athens.

He works with photography and digital image, still and moving. He conducted solo and group exhibitions in Greece, England, Italy, USA, Canada, Peru, Czech Republic, Slovakia, Germany. He exhibited in the Athens Photography Month, the Thessaloniki PhotoSynkyria, the Biennale of Young European and Mediterranean Artists, the Lisbon World Exhibition, the Mediaterra festival, the Skopelos Photographic Center, the Thessaloniki Museum of Photography, the Macedonian Museum of Contemporary Art. He is a lecturer at the University of West Attica/Department of Photography and Audiovisual Arts.

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A STUDY OF EXPERIENTIAL ARCHEOLOGY OF A POEM BY FERNANDO PESSOA

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*Motto**Sou feito das ruínas do inacabado e é uma paisagem**de desistências que definiria meu ser.[1]**Fernando Pessoa (1888-1935)*

In the last decades, archaeology has extended its operability to phenomenological experience, crystallizing even a sub-discipline, that of experiential archaeology (Gheorghiu 2011; 2018). The experiential archaeology project presented here was carried out in three cities in Portugal, Mação, Tomar and Lisbon and analyses, from a poetic perspective, the effects of Time on Matter. This type of archaeology can be done in different ways that capture human experience; the one I use for this project is photography. Through photography I try to capture the emotion produced by an unusual aspect of the action of Time, either while walking on a street, or while reading a poem.

My tool for analysing the world around me is Psychogeography (see Coverley 2010), a type of exploratory study of emotion triggered during a walk. Guy Debord defines psychogeography as a study of the precise laws and specific effects of the geographical environment, whether consciously organized or not, on the emotions and behaviour of individuals (Debord, 1955, p. 23). I used psychogeography as a method of exploring the urban landscape and to experience a poem by the great Portuguese modernist writer and poet Fernando Pessoa, in the same way an observer experiences a cityscape. I consider psychogeography to be an instrument of experiential archaeology, one that I use to explore the city. Of all the aspects of the city, the ruins fascinate me with their tragedy and

the obvious expression of the passage of Time. In this respect, Vol. 1 of Design | Arts | Culture published in January 2021 was a revelation for me, as it presented the fascination of ruins in countless interpretive perspectives. I believe that the psychogeographic experience can take place not only after experiencing reality, but also as a mental experience of immersion in the work of art, for example in a poem. Thus, the archaeological site becomes a virtual one, immaterial and mental, in which we can immerse ourselves to experience it as we experience an urban structure.

In front of the force of Nature that transforms matter as if trying to continue the human creation, during psychogeographic pilgrimages I am sometimes carried away by imagination interpreting the details captured in photographs as discreet or obvious signs on the walls of ruins that invite me to listen to the stories of their past. The artistic imagination is to be found in the scientific one, such as the archaeological imagination (Shanks, 2012; Gheorghiu, 2020), and psychogeography is located on the border between these two perspectives of knowledge. Psychogeographic experiences have allowed me to express in a creative manner, the way in which the ruins proudly tell their fascinating stories. Sometimes we experience reality not only by appealing to our imagination but even more, by immersing ourselves in the subconscious of dreaming. Not infrequently, I entered

in a state of dream, and this break from reality boosted the creative process.

I imagined the city as an archaeological site, so I used visual metaphors made by condensing personal photographs, to present an experiential archaeological research of imaginary ruins, inspired by verses of Fernando Pessoa from the poem *No lugar dos palácios desertos e em ruínas / In place of deserted and ruined Palaces* (see arquivopessoa.net). The poem was published under the name Álvaro de Campos (one of the various heteronyms of the poet Fernando Pessoa). In reflection to his rebellious and aggressive temperament, Pessoa's poems reproduce revolt and nonconformity, manifested by a true poetic revolution. [2] Thus, I step into the realm of the imagination reading these verses.

Here is my interpretation and translation of the poem:

*In place of deserted and ruined
palaces
By the sea,
Let's read, smiling, the secrets of
the fates
Who knows how to love
Whatever it is, the fate of those
That love took
For the shadow, or in the light
they made their shadow,
Whatever the flight. Certainly,
they were
more real and happier. [3]*

Sometimes, this archaeological journey conducted by means of experience can transfer a person from reality to a dream state; this is the case with this psycho-geographical study, where poetry was like a trigger for emotions and imagination guided me through Pessoa's text to be able to construct a visual message of his lyrics. Looking for the most appropriate way to visually express the emotion of discovery generated by these verses, I condensed images of the ruins of the cities that I related to the key words of the poem, at the same time bearing in mind the experience of Jorge Luis Borges' famous and fascinating essay *The Circular Ruins* (1962). Both Pessoa's poem and Borges' essay captivated me so much that they determined me to psycho-geographically explore the boundary between imagination and reality, both presenting imaginary sites that become subjects of experiential archaeology the

moment you begin to go through them mentally.

Inspired by Borges' essay in which dream, and reality intertwine until the transition between the two dissolves taking the form of a circular journey, I extracted this idea of circularity for the creation of visual narratives. Photographs of ruins that show traces of degradation caused by the passage of time are presented in the form of four condensed visual narratives that visualise four different versions of the poem's verses. Thus, I did not stop at a single image to illustrate the poem, but I let the imagination build new representations like a fractal that opens new perspectives while preserving the initial matrix. Thus, keeping the essence of the lyrics, I generated four different perspectives of the poem. These four perspectives are developed accordingly with four distinct visual narratives that present stories about ruins; however, the visualizations of the same verses aim to appear as if dividing, but also telling a single story at the same time.

The images I composed (Figure 1-4) are based on the concept of 'saudade', a type of melancholy which is specific to the Portuguese culture. In my opinion, Fernando Pessoa managed to best express the concept of saudade; not infrequently I found in his poems this melancholy specific to the Portuguese people. With this in mind, I studied the action of light on the shapes, colours and textures of various architectural elements and watched how their volume was highlighted by the play of light and shadows. Sometimes I noticed a calm melancholy in that transition. Fascinated by the spectacular play of light and shadows that accentuates textures and shapes under the Portuguese sun, I imagined the lyrics of the poem as a personal lived experience in Mação, Tomar and Lisbon, so I built waves in the shape of a cactus, the sky in the texture and colours of the ancient walls, the shadows of living beings that suggest the idea of love, balance, but also of illusion, like the shadows of Plato's cave, or the steps of the ancient palace on which light slides to the water carrying the secrets of the ancient walls. The colours in the images created are representative of Portugal: blue is found everywhere in the beautiful Azulejos⁴ or decorating the walls of houses like a belt, and the ochre-yellow and terracotta colour frame the windows and roofs of buildings. These

colours of the sky and the earth, as well as the textures of the walls in my visual narratives, are a leitmotif of my research into experiential archaeology in Portugal. Following my sensations and emotions caused by the experience of the world around me, I allowed my dream to direct my imagination and thus to cross the fine line between the real and the imaginary world.

This experience, which I consider transformative, opened new horizons, giving me another vision of the world. The

game of creating a virtual world parallel to the real one fascinated me from the beginning of my experience as a photographer, and ever since I have tried to emphasize it in all my experiments. All the archaeological-experiential discoveries, all these emotions captured with the help of photography, were condensed in a visual poem located between two worlds: the real one and the imaginary one.

Many thanks to Mr. Bogdan Căpruciu for helping with the translation.



Figure 1. The lost path to blue



Figure 2. The secrets of the waves



Figure 3. Their shadow warms the sunlight



Figure 4. The walls and the whispers of the sea



Figure 1-4. Digital collage with ruins of the Portuguese City.
© 2021 by author
Series of visual narratives representing four perspectives of
Fernando Pessoa's poem
In place of deserted and ruined Palaces.
Photos taken in Mação, Tomar and Lisbon, Portugal 2019.

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NOTES

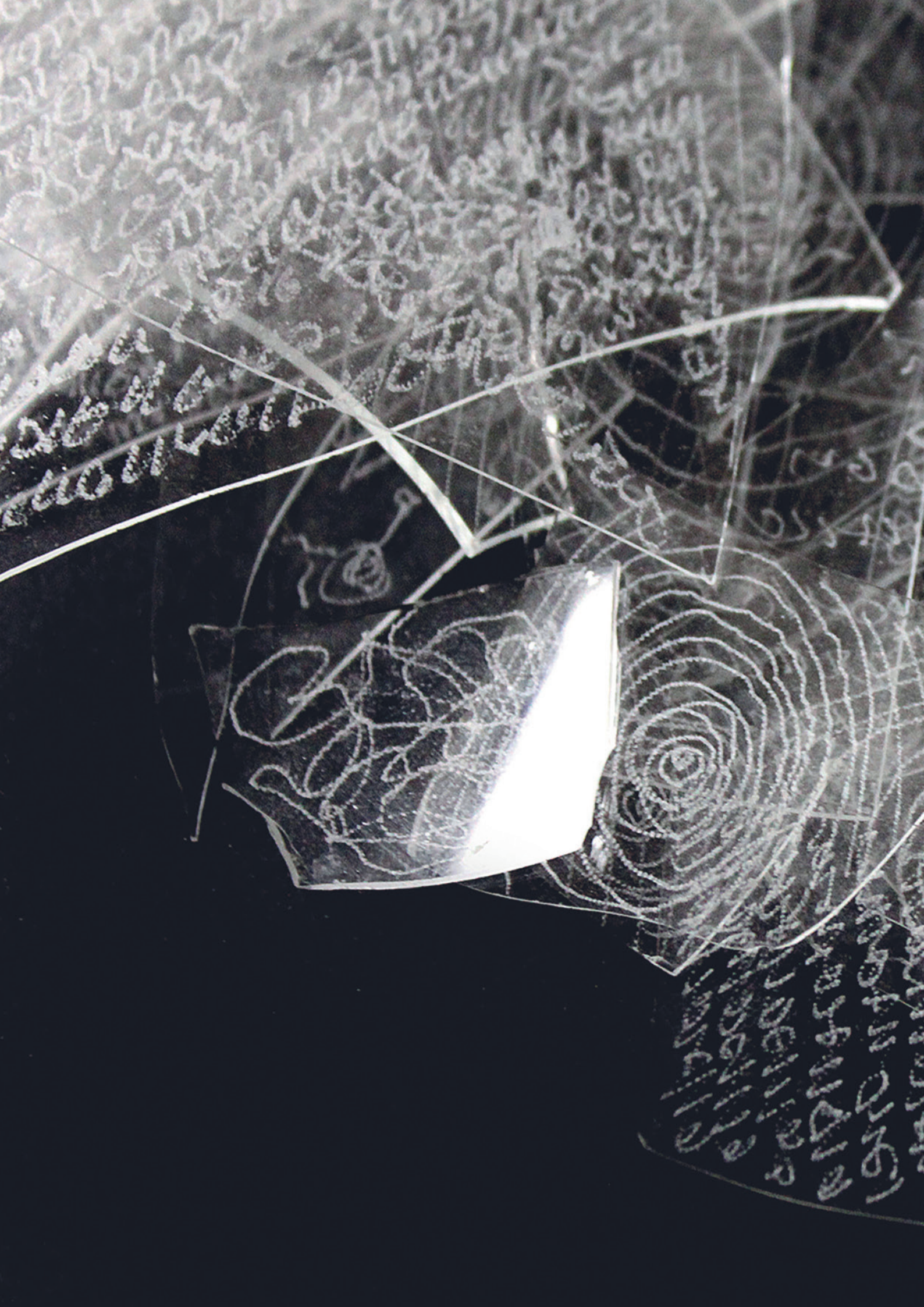
- [1] Quote by Fernando Pessoa: “I am made from the ruins of the unfinished, and it is a landscape of renunciation that would define my being.” Translation by Author. Original quote available at: https://mensagem.online/182569-sou_feito_das_ruinas_do_inacabado_e_e (25.07.2021)
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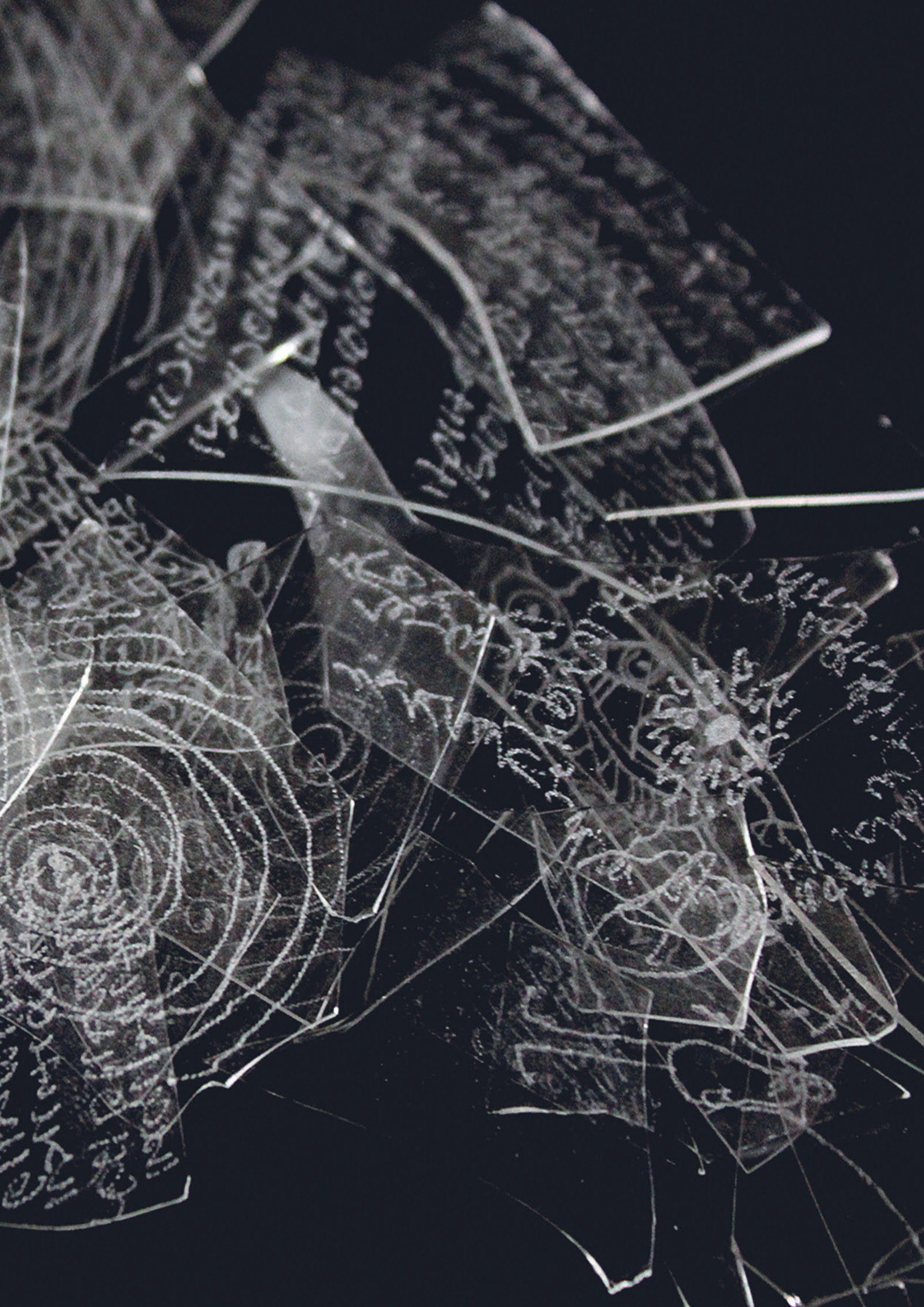


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Is a Visual Artist and Senior Art Director with over 20 years of experience in Advertising industry. Since 2018 Mihaela is PhD Candidate in Visual Arts at the National University of Arts in Bucharest. After graduating National University of Arts in 1997 with a specialization in Graphic Design, Mihaela started her professional career in Advertising. She developed creative concepts and advertising campaigns for several international and local advertising agencies. Over time, she contributed to various advertising campaigns or branding campaigns, developing creative concepts for multinational and local companies. From 2015 to present Mihaela works as a Lecturer at the Faculty of Journalism and Communication Studies where she teaches the Desktop Publishing seminar. From 2020 Mihaela joined the team of the Environmental Design Department at the National University of Arts Bucharest as an Assistant Professor.

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FRAGMENTS AND LIGHT, TWO PERSPECTIVES OF CONTEMPORARY GLASS ENGRAVING

Text by **Dan Popovici¹** &
Ioana Stelea¹

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The breaking of the vitreous material and the use of shards as signs of artistic expression is a daring act in the art of glass. Fascinated by the spectacle offered by the variety of shapes obtained by hitting and splitting glass blocks and by the miracle of optical transformations generated by the transparency of the material, Dan Popovici tried to identify some of the imaginary dimensions of the shard as a sign in the visual arts, opening a wide range of connections and suggesting multiple levels of investigation in order to structure the artistic message.

The choice of flints as a reference field for creation in the art of glass opens a wide

range of connections and suggests multiple levels of investigation and experiment in order to structure a message in the language of contemporary visual arts. To the historical connotations are added the projections of the imaginary. Leveraging the dowry of the flints significance, the artist has experimented in the last ten years, by breaking, splitting, carving, sanding, incising or engraving different types of glass, rediscovering from modern perspective the fascination produced by prehistoric stone techniques.

All these landmarks contributed to the mental structuring of a universe of scientific and imaginary representations in

the field of carved and polished stones, theoretical support assumed as a reference field in attempts to evoke flint in the art of glass.

The shards of glass, beyond their visual age, create a fascinating game of brilliance, which can be capitalized in the context of visual arts.

In a series of artistic and technological experiments carried out in the last ten years, he used blocks of molten material resulting from the demolition of old kilns, the solidified paste being similar to obsidian due to the impurities it contained and the alternation of transparent areas with others keeping traces of color. Breaking the translucent blocks, the artist had the feeling of reliving some experiences from the prehistoric period of the carved stone.

While hitting the edges of the glass block produced thin splinters, the centrally transmitted shocks produced deep cracks due to the inhomogeneity of the material.

Splitting the glass after these cracks always created other unexpected shapes ... at the end of this game of breaking the glass being difficult to choose between the countless shiny shards, some of which were reminiscent of historical flint in time, others seemed replicas of modern art. Reconstructing the historical itinerary of the perpetuation in glass art of stone processing techniques, after the carving-cutting exercises, Dan Popovici tried to define the volume of shapes having as example the performances of the polished stone era, and the glass engraving techniques, which continued the art of stone engravers, they allowed the incision of a series of signs that, compositionally, could suggest fragments of some partially lost messages. Some of the pieces resulting from these artistic exercises, which suggested either the multitude of shards around the carver, or the result of archaeological research, or collections of flints exhibited in archaeological museums were assembled in compositions presented both in personal or collective exhibitions from Romania and abroad.

As a teacher Dan Popovici managed to change the stylistic directions of the contemporary glass art and glass engraving in Romania, influencing many generations of young artists. One of them is Ioana Stelea which, inspired by her teacher, came close to glass engraving and devel-

oped an original style of work and new methods to use engraving in contemporary ways. In her work Mrs. Stelea managed to give a new perspective to this old and precious technique, by taking it from its traditional status and including it in new artistic approaches. By getting involved in the research project PN II IDEI Time Maps - Real Communities, Virtual Worlds, Experienced Past and conducting numerous experiments with ancient engraving technologies, marked the direction of the artist's personal artistic practice to archaic ways of working, starting with 2012. All of this practice demonstrates that the use of old techniques can coexist with current trends in contemporary art, not interfering and not influencing the approach and personal style, but on the contrary, helping to understand and improve the quality of engraving. Experimental research in the field of glass engraving and glyptic art, the reconstruction of archaic instruments, as well as several studies on ancient engraved glass pieces have had a strong impact on personal artistic practices, reflected by continuing in various projects the directions previously pursued.

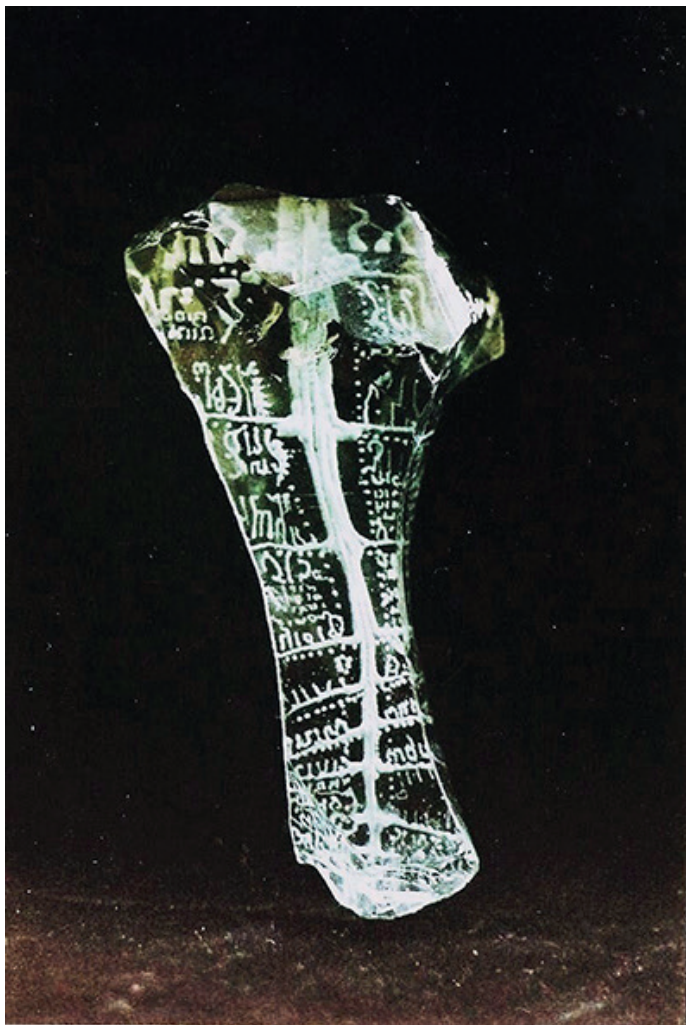


Figure 1: Arche 1



Figure 2: Book of signs

Figure 3: Bodymaps



Figure4: Duality

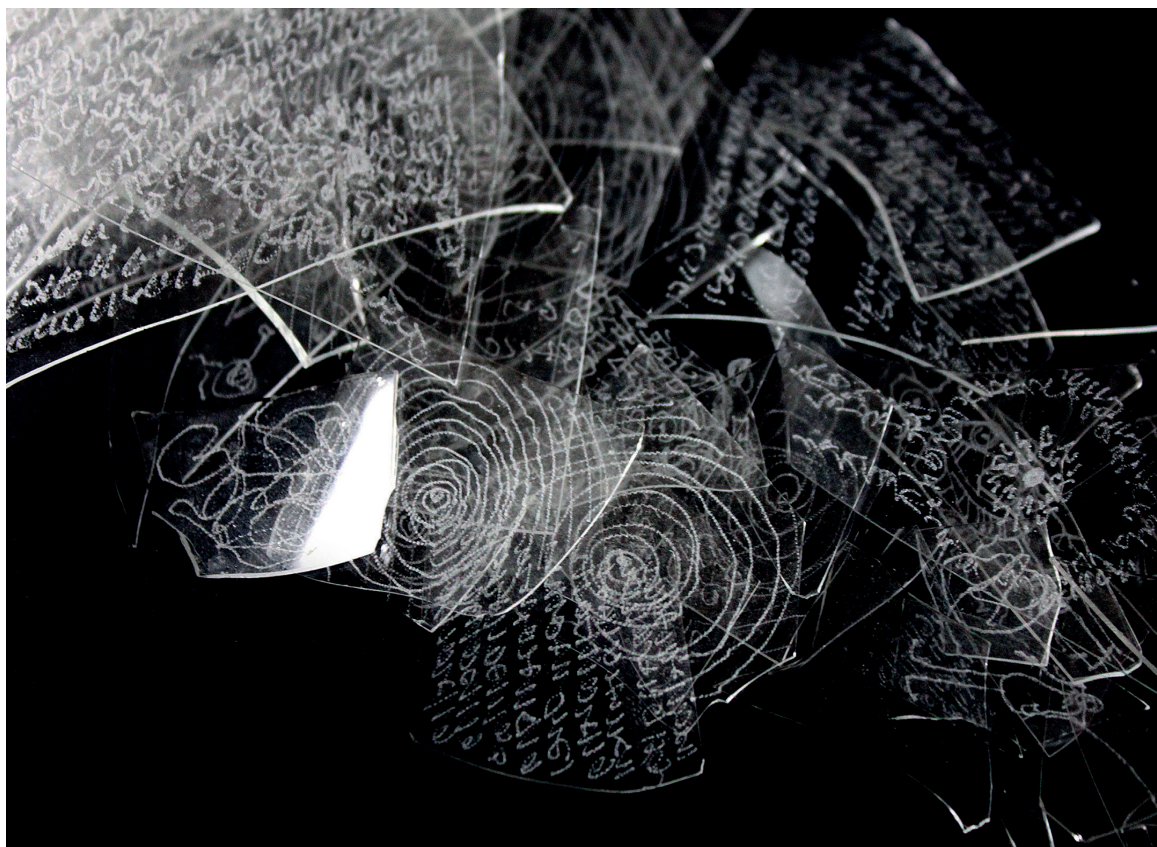


Figure 5: Duality detail 1

Figure 6: Duality detail 2



Figure 7: Footprint



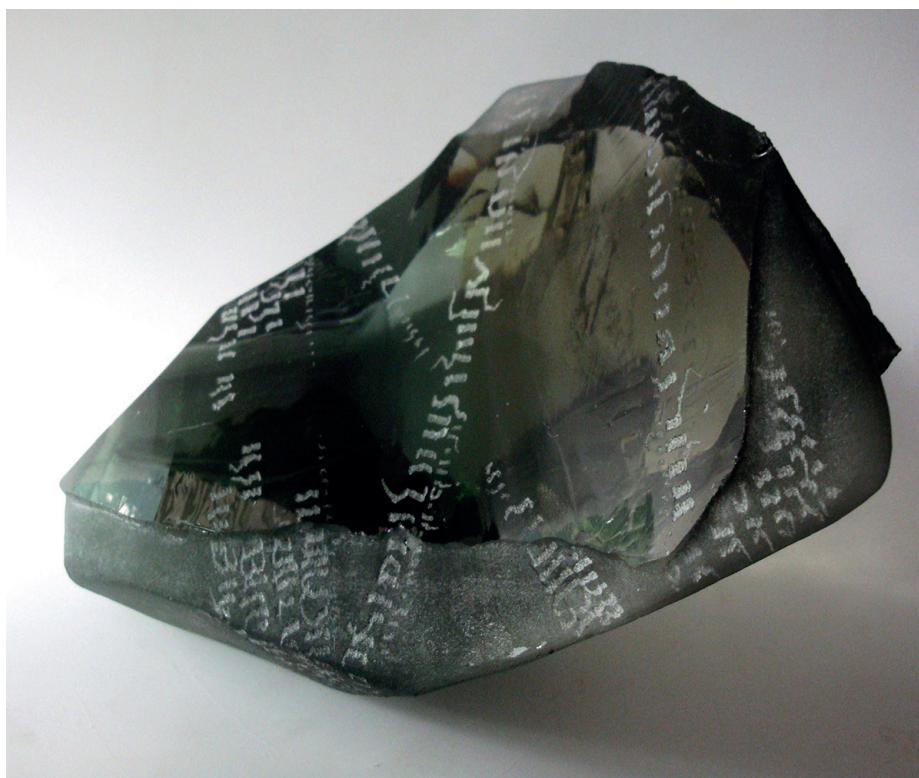


Figure 8: Silex 1

Figure 9: Silex 2





Figure 9: Silex 3

Figure 10: Silex 4



FRAGMENTS AND LIGHT, TWO PERSPECTIVES OF CONTEMPORARY GLASS ENGRAVING



Figure 11: Shards

Figure 12: Flinters





DAN POPOVICI PHD

Dan Popovici (1951, Romania) studied Glass Art in the Institute of Fine Arts "Nicolae Grigorescu" in Bucharest between 1970 – 1975. After the graduation he worked as a designer in Glass Factory Tg. Jiu, keeping also a very big interest in the artistic research of glass. Since 1979 he began teaching in the National University of Arts in Bucharest where he managed to influence the directions of glass art in Romania for many generations. He is member of Artists Union since 1982. His work was and is exhibited internationally in important galleries and museums and he participated at important exhibitions and symposiums such as: Coburg, "Glass Kunst" Kassel, Munich, Erfurt / Germany, " International Glass Exhibition", Kanazawa / Japan," Zentralschweizer Glass-preis "Luzern / Switzerland, Montreal / Canada," International Exhibition of Ceramics and Glass ", Eskişehir / Turkey," International Biennale of Glass ", Sofia / Bulgaria, International Biennial of ceramics and glass, Haacht, Belgium



IOANA STELEA PHD

Visual artist, born in 1988, Râmnicu Vâlcea, is a graduate of the National University of Arts in Bucharest, Faculty of Decorative Arts and Design, glass specialty (2012). Since 2012, Ioana is an assistant professor at the institution she graduated from. The exhibition activity is very rich, participating in numerous prestigious exhibitions, conferences and symposia in Romania, Bulgaria, Germany, the Czech Republic, Great Britain, Belgium, Luxembourg, Italy, Finland, the Netherlands, Latvia and India. His works can be found in important public and private collections in the country and abroad.

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BOOK REVIEWS



PIRAEUS:

A NEW CITY FOUNDED AT THE DAWN OF THE 19TH CENTURY, AROUND THE BIRTH OF THE GREEK STATE

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ABSTRACT

Book review of Nikos Belavilas, History of the City of Piraeus. 19th and 20th century (in Greek), Alexandria Publications, Athens 2021, 599 pages.

Piraeus is a charming seaside city, bustling and vibrant, filled with contradictions; a Mediterranean seaport of regional importance, with geophysical singularities and an extensive lace-like coastline; a major cultural and social urban hub of national importance, which played an instrumental role in the industrialization and economic growth of Greece. Piraeus was a newly-founded city that was designed and situated by the sea, in order to serve the maritime transportations of the newly established state. Piraeus developed around the core of the deep bay formed by the Piraeus peninsula, on the site of the ruined ancient settlement and around the humble medieval port facilities, which framed this natural anchorage, in a location that would offer the new Athenian capital the necessary sea link and the infrastructure required for the development of its maritime and commercial activities.

In this thoroughly engaging book, both in terms of methodological composition but also as a reading experience, Nikos Belavilas retrieves from an interdisciplinary domain and offers the main axes along which the narrative evolves: the city, the port and the industry. Around them revolves the history of the rapid strategic residential development of Piraeus.

Keywords:

Piraeus, seaport, Mediterranean seaside city, maritime transportations

Piraeus is not just another district of Athens, nor just its seaport, from which residents and visitors of Attica depart in swarms on ferries in the summer to reach various island destinations. Piraeus is a charming seaside city, bustling and vibrant, filled with contradictions; a Mediterranean seaport of regional importance, with geophysical singularities and an extensive lace-like coastline; a major cultural and social urban hub of national importance, which played an instrumental role in the industrialization and economic growth of Greece.

Nikos Belavilas begins his extremely interesting study with the aforementioned rather obvious but necessary clarification, which illuminates the administrative and actual autonomy of Piraeus, a city whose birth coincides with the founding of the post-revolutionary Greek state and the positioning of its capital, after several hesitations and disagreements, on the site of ancient Athens. Piraeus was a newly-founded city that was designed and situated by the sea, according to the decisions of Bavarian King Ludwig, father of Otto, in order to serve the maritime transportations of the newly established state. Piraeus developed around the core of the deep bay formed by the Piraeus peninsula, on the site of the ruined ancient settlement and around the humble medieval port facilities, which framed this natural anchorage, in a location that would offer the new Athenian capital the necessary sea link and the infrastructure required for the development of its maritime and commercial activities.

The book in question constitutes a thorough historiographical overview of the city's journey through time and space, with scientific accuracy and methodological consistency, but also a vivid and easily readable narrative which dissects facets and aspects of urban reality, examines the character of central and peripheral regions of the city, lists its toponyms and landmarks, analyzes incidents and historical events, constructing an insightful variegated portrait of this multifaceted and diverse city, which has always been and still is, to this day, inextricably linked to Athens. The city with many distinct faces and obscure or imperceptible facades, which retained its integral character intact despite the heterogeneity and class differences among those who have set-

tled and lived in it to the present day.

A highly topical research and writing project by Nikos Belavilas, a Piraeus native and Professor of the School of Architecture of the National Technical University of Athens, an architect and urban planner, who has long dealt with issues of the urban environment in an academic context. The book delves into the history of the port cities of the Aegean islands, analyzing their syntactic structures, their socio-political leanings and the imprint of human habitation over time. The present study about the city of Piraeus employs and presents a diverse historical, archival and factual material, drawn from multiple documents and scientific field research: maps and topographies, photographs and paintings, literary texts, statistics, population censuses, governmental reports, administrative documents, etc. The spatial assessment is based on architectural theory as its starting point, but at the same time employs great sensitivity and knowledge in applying philosophical foundations, anthropological tools, architectural and urban planning assumptions, environmental findings and socio-political analyses, in approaching the evolving dynamics and singularity of the urban phenomena of Piraeus. In order to introduce to the reader the "unknown" Piraeus, the city that in the two centuries of its history spread along the entire coast from Faliro to Perama and to the outskirts of Aigaleo with half a million inhabitants and a unique identity.

The charming character of multifocal, polysemous and polyvalent cities is due to the concentration of distinct elements in them; the blending of infrastructure and buildings, monuments and landmarks, micro-narratives and collective narratives, actions and sensory perceptions; the osmosis of a heterogeneous material which highlights their historical course and reveals their spatio-temporal depth. In light of this, the author tours the city of Piraeus and guides the reader, not only through the lush neighborhoods of the affluent 19th-century bourgeois, but also in the poverty-stricken, plagued by industrial pollution and cement-dust neighborhoods of the refugees and economic migrants. It sets out from the large neoclassical mansions to end up in the shacks of the uprooted and the public housing

projects. It sheds light on the industrial zones of Piraeus, on the thriving industrial compounds that contributed to the city's growth and maturation, but also on the vital port operations and the arcane dark charm of the infamous areas with the cabarets, the brothels and the night clubs. The distinct character of the city of Piraeus emerges from the syneresis between fact and legend, reality and mythical perceptions, past and present, memory and history. From everything that reveals, not the "literalness" of the architectural form, the syntactic structure and the urban organization of the city, but the palimpsest of the lived experience. From everything that constitutes, not the monological linear description of historical events, urban plans and city officials, the composition of the population and their commercial and industrial activities, but the polyphonic non-linear narrative that traces discontinuities, ruptures and intersections in the cityscape of Piraeus, with the intention of highlighting the contrasts and heterotopias.

The author sketches with passion, thorough knowledge and clarity the psychograph of a city, which developed with exceptional dynamics during the past two centuries, not always along a controlled course and at a steady pace, reaching the peak of its ascent during the interwar period. A city that hosted large numbers of refugees, resulting in a hasty and unregulated sprawl of built areas and the city's expansion in all directions of the map. A city that found itself at the epicenter of the country's industrialization, with industries that flourished and grew rapidly, but suffered the blow of deindustrialization, the desolation of factories and building structures, and the devaluation of entire commercial and productive sectors. A city that was created and is traveling through time inextricably and organically interconnected with its port and everything that results from its existence and operation; the modern facilities and advanced infrastructure that have grown exponentially in recent years, following the sale of part of the port to Chinese shipping behemoth Cosco, upending the established balance of power of previous years. The port that, due to its geophysical peculiarity, its diverse anchorages and extensive social and economic hinterland,

has been the critical life-giving force behind the growth of Piraeus.

In this thoroughly engaging book, both in terms of methodological composition but also as a reading experience, Nikos Belavilas retrieves from an interdisciplinary domain and offers the main axes along which the narrative evolves: the city, the port and the industry. Around them revolves the history of the rapid strategic residential development of Piraeus, in the place of the medieval ruins, as an indivisible unit alongside the city of Athens and a significant residential dipole; as a major national and Mediterranean hub that is evolving dynamically, claiming an important position among the port cities of southern Europe. In the nine thematic units of the book, the historiographical narrative is organized along a dominant chronology dating from the early decades of the 19th century to the end of the 20th, presenting the beginnings of the new city and its transformations in space, analyzing its syntactic structure and urban planning evolution before and behind the glamor of the seafront. The narrative sets out from a thorough presentation of the plans of Kleanthis and Schaubert, which were drafted by tracing the geomorphology of the terrain and the orientation of the building blocks in the ancient Hippodamian Plan, and goes on to record the continuous variations, extensions and modifications to these plans that followed. It reconstructs the city's past image through comparative presentations of neighborhoods, buildings, streets and public spaces featuring intense social and economic life. Belavilas compiles and presents the early urban symbols, the primary organization of public space and social life through a network of buildings, which was developed rapidly within the first fifty years after the city's founding, including a town hall, a post office, a theater, education and welfare buildings, churches, hospitals, nursing homes, etc.

The book examines the neoclassical residences and mansions by the sea – everything that composed the enchanting scenography that the painter Yannis Tsarouchis recalls with nostalgia: "Going out for a stroll around Piraeus at that time was like moving about inside a gigantic theatrical set, featuring rocks and beautiful houses with statues and pediments. When I once saw in a

French book the image of a landscape by Claude Lorrain, I asked if it was Piraeus of the olden days" (Belavilas, 2021: 521). At the same time, however, Belavilas also explores the northwestern belt, the shanty town of the poor people, with the public housing projects and the shacks and the hovels, which provided shelter and housing to the refugee and migration flows that doubled the size of the city in the interwar period. The author invokes the city's cultural past and records its important landmarks as mnemonic sites, functional, symbolic and material spaces in which history and memory interact and are mutually determined, co-creating the social and cultural identity of the city. The series of mansions, "the Ziller colony," as the author calls it, consisting of permanent residences and holiday homes of the wealthy citizens of Piraeus and Athens, which were built up to the end of the 1930s along the shores of Pasalimani, Freattyda and Kastella, overlooking the Saronic Gulf, and hosting kings, prime ministers, industrialists, intellectuals and artists, make up a hybrid landscape. A place of coexistence of bourgeois residences and recreation for the masses, seeing as the lower urban classes used to pay recreational family visits to the beaches and little tavernas by the sea, right next to the houses of the bourgeoisie, forging the unified character of the city. At the same time, however, the author also diligently maps out the neglected neighborhoods of the poor: Kaminia, Drapetsona, Perama, Kokkinia, Korydallos – districts that first came to the fore after the end of the Junta (1974), when the Left and the intellectuals discovered the other, unknown, outcast and mystical Piraeus, with the noble soul, the unadulterated emotion and the genuine character.

Nikos Belavilas's analytical approaches are not univocally focused on architecture and urban planning, but propose parallel interpretations for the historical evolution of the city through the interaction of places and people. They provide a vantage point to look at the city's habitation scenes, historical facts, human behavior, political and social mores. They describe the city's heyday, with the industrial flourishing and the establishment of factories along the main roads, on unbuilt lands and orchards, attempting a thorough classification

of industries by sector and size. The chapter on industry records flour mills, potteries, soap factories, glassworks, distilleries, cement factories, fertilizer industries, oil factories and manufacturers of varnishes and paints, located in the industrial zone in the north part of the city, and later along Pireos and Thivon streets and along the west coast of Perama and Drapetsona.

The population explosion of the interwar period – a result of wars, displacement of populations and continuous flow of refugees and internal migrants, around 1898, from Kea, Kythira, Kefalonia, Santorini, Kymi, but also external migrants from Odessa and Constanța – composes a colorful mosaic of urban spaces. Nikos Belavilas lists the numerous war wounds dealt on Piraeus by the bombings in 1941 and 1944, which hit the port infrastructure, buildings and public spaces. He describes the "Kokkinia blockade" and the December events in Piraeus, which ended with the final retreat of ELAS (Greek People's Liberation Army), highlighting a different collective memory, juxtaposing heterogeneities, opportunistic desecrations and traumas. The author recounts the gradual post-war recovery of the injured city, as well as the damages to the urban fabric caused by the modernizing ideas of grandeur of Mayor Skylitsis and the Junta, which destroyed the distinct physiognomy of entire parts of the city, demolishing significant historical buildings. Finally, the author notes the continuous and unfailing process of coming across the city's antiquities, which were not taken into account during the initial urban planning of the city and were not preserved, but keep surfacing uninvited during every process of its (re)construction. He also takes a critical stance towards the recent dramatic transformations that altered the form of Falirio Bay.

The book at hand constitutes a reflective journey through the multifaceted and contradictory character of the city of Piraeus, an exploration by means of multidisciplinary tools that reconstructs the palimpsest of urban space, dotted with the traces of multicultural geohistory, with the imprints of multiple stories of habitation, various different ideological uses, interpretations, admixtures and amalgamations.

An easy-to-read narrative about the port city of Piraeus, addressed to a di-

verse readership, ranging from scientists of related disciplines to the everyday inquisitive readers who are drawn by the mythology and the unknown aspects of the life of cities. A consistent historiographical study, which assesses the city's past with knowledge and so-

briety, sparks a discourse regarding the city's development, and pollinates reflection on the future prospects of reconstruction, recovery and redefinition of its physiognomy in the twenty-first century.





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Maria Moira graduated from the School of Architecture of the National Technical University of Athens in 1986. She acquired her Master's degree in the field of "Design-Space-Culture" from the NTUA in 2002. She presented her PhD dissertation in section III, "Architectural language, Communication and Design," at the NTUA in 2012 with the title: "The indiscernible city of Herakleion. Literary representations of the city during periods of reconstruction: The poetics of transition, Herakleion at the threshold of modernism. The city of authors: Elli Alexiou, Rhea Galanaki, Lili Zografou, Galateia Kazantzaki, Clairys Mitsotaki, Nikos Kazantzakis." She is Associate Professor at the University of West Attica at the Department of Interior Architecture, where she teaches Spatial Narratives; Landscape Architecture: Space, Memory, Culture; and Architectural Interventions in Historic Buildings: Methodology and Interpretation of History. In the main focus of her research interests lies the relationship between literary representations and urban places. She has participated in many conferences and has written articles in scientific journal and collective volumes. Furthermore, she has participated in the scientific team 'Critical Interdisciplinary' and is a regular collaborator for issues related to space and literature in the section "Readings" of Avgi Sunday newspaper. She is currently working as an Architect.

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