



GEOGRAPHIES OF DESIRE

PROPOSAL
FOR
THE MAK CENTER
SCHINDLER HOUSE
RESIDENCY
PROGRAM

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KOLEMVETES

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IN TRANSITION

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PLASTICITIES

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OPEN SCHOOLS

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FIX MUTATIONS

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LABYRINTH

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TROPISTIC
DESIGN

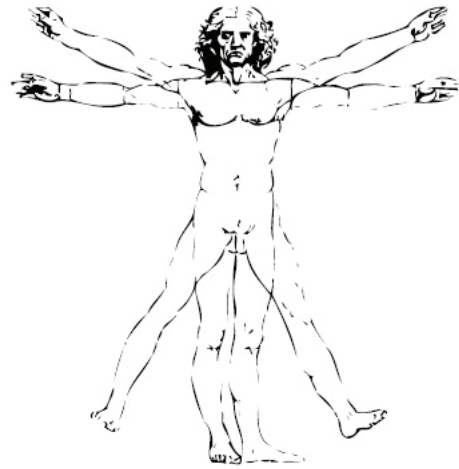
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Appendix

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Bio

DIMITRIS ZOUPAS GERASIMOS AVLAMIS



1



figurative, planar, inscribed in a system of fixed values



abstract, volumetric, inscribed in a system of positivist values



non-descriptive, generative, inscribed in a system of relative values

Built on two parts, this work seeks to address the tradition of anthropometric models in Architecture through a new perspective.

The first part is devoted to an analysis of the Architectural Manifesto 'The Function of the Oblique', signed by Paul Virilio and Claude Parent in 1966. Although not explicitly portrayed as an anthropometric model by its authors, the 'Oblique' is treated as such in the context of the present work. In contrast to other anthropometric models of the mid-20th century, the 'Oblique' revolutionized the frame of metric reference to the human body, by placing its emphasis not on the body's physiognomy, but on its physiology. Rather than an abstract representation, the body of the 'Oblique' is an alive, idiosyncratic, energized 'being'.

The analysis of the first part takes the form of synthesis in the second part. In an effort to transcribe the principles of the 'Oblique' in a present day context, the body of the Kolemvetes (Greek word for Swimmer) becomes the substitute for the body of the Dancer, which for Virilio and Parent would describe the ideal inhabitant of the 'Oblique'. The principles of our aquatic kinesthetic experience, transcribed in a nonaquatic setting, provide the material for a new spatial narrative.



2

Let us for a moment revisit Virilio and Parent's thesis:

An Architecture of Dis-equilibrium for the body of
Meta-stability.

An Architecture of Topological continuity to accommodate
mobile and Immigrant bodies.

What I want to suggest here instead is an Architecture of
Disorientation.

An Architecture of Topological Fracture, of Discontinuity,
to accommodate Suspended and Alienated bodies.



3



4



5



6



7

- 5. Mixed Media Installation, car, wood, acrylic paint
- 6. Mixed Media Installation, car, wood, acrylic paint
- 7. Mixed Media Installation, car, wood, acrylic paint



You live in a world that registers you as a human machine
Your everyday route is a path without traces
You wake up from your white lethargo in the reflection
of your psyche.





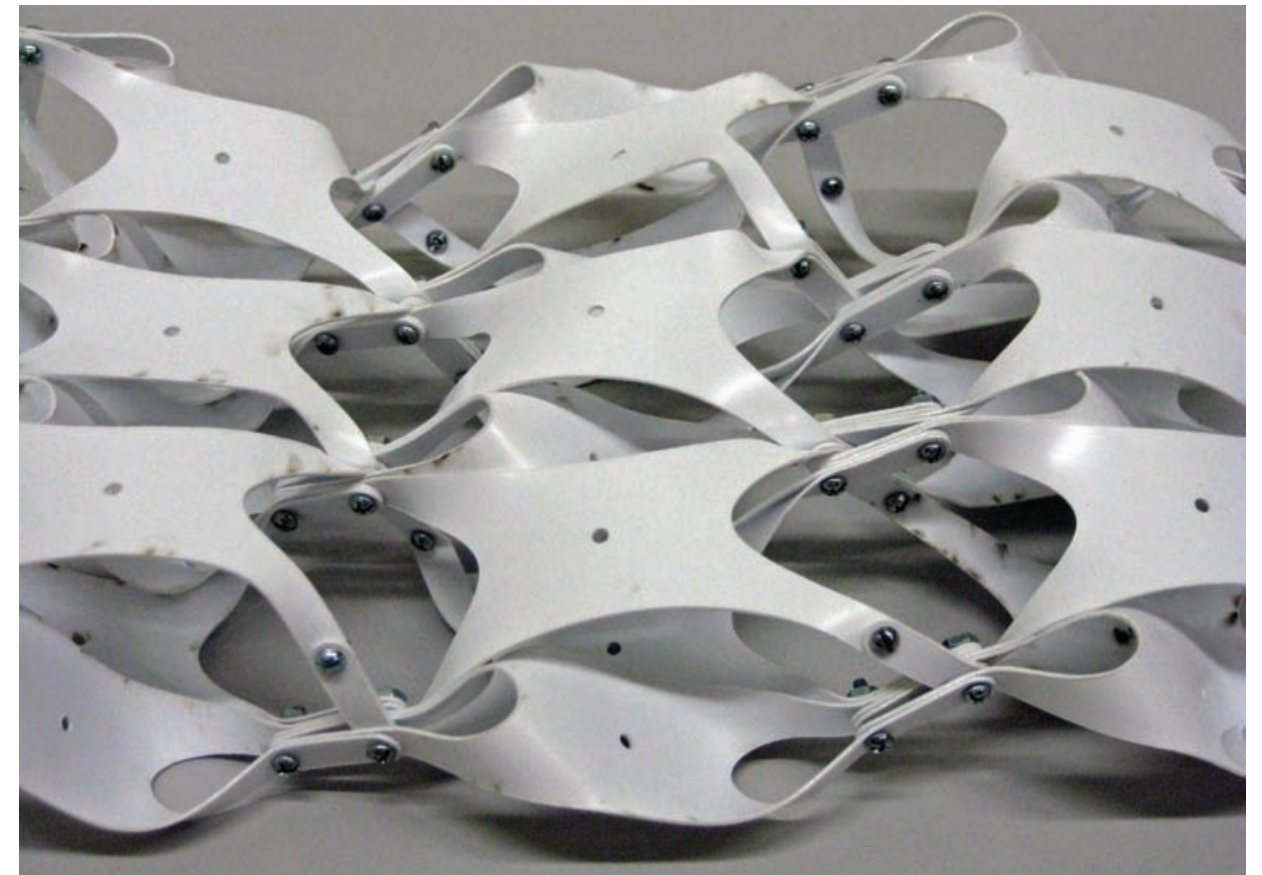
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9. Model Detail, laser cut sheets of translucent plastic bent into shape

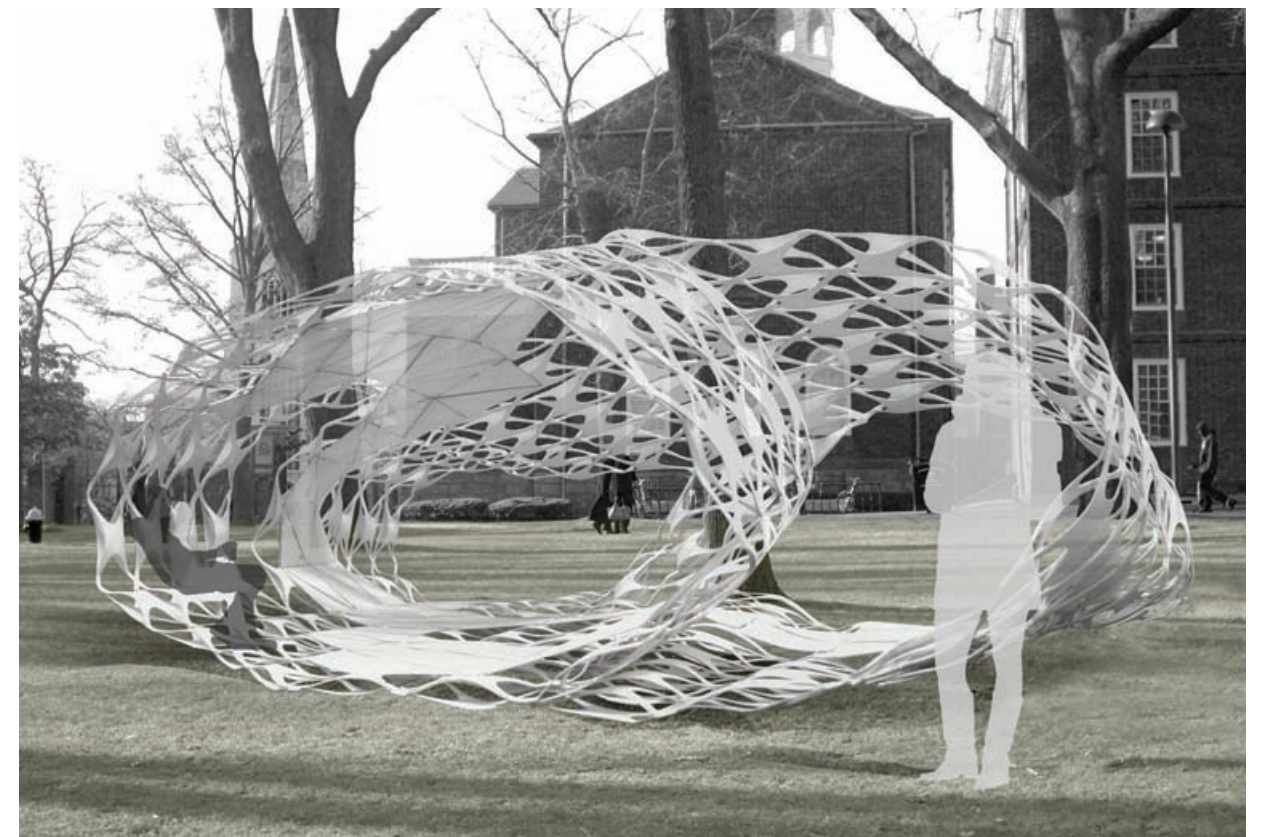
An explosive array of form-making possibilities remains essentially latent in 21st Century design and manufacturing technologies. What early 20th Century industrial technology enabled in depth of production, today's digital technology enables in breadth of formal possibilities. True innovation is not to be found in superficial applications of our building blocks of old, rather in the re-design of modules themselves, the DNA from which surfaces take shape.

As we launch headlong into revolutionary pursuit, let us reflect on the time honed, common sense basis of modules of old, and their relevance today.

Plasticities is exploring the use of plastic in this module-forming process. Several arrangements were made possible and an array of plausible configurations have been tested.



10



11



12

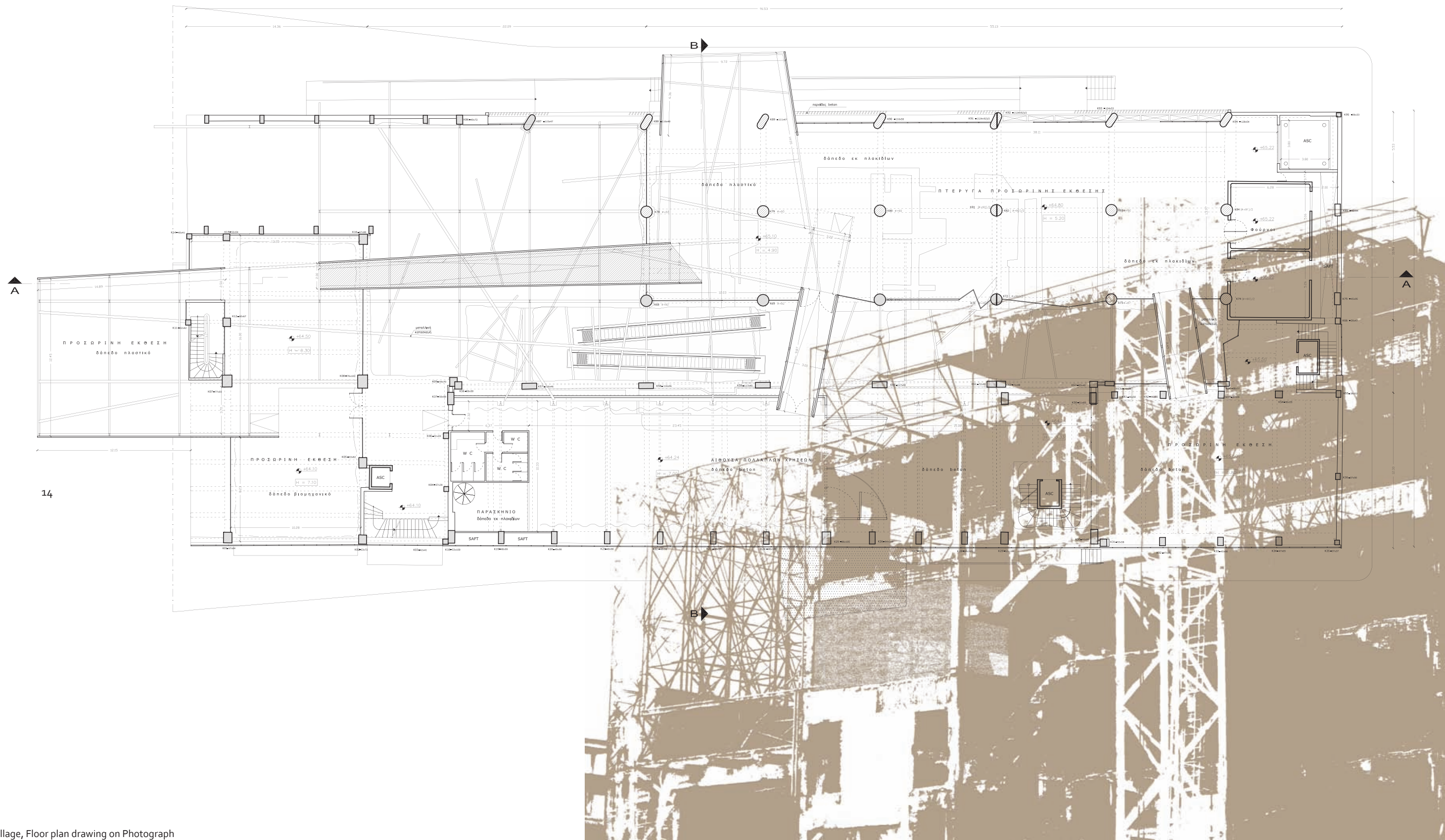
12. Installation Scaffolding

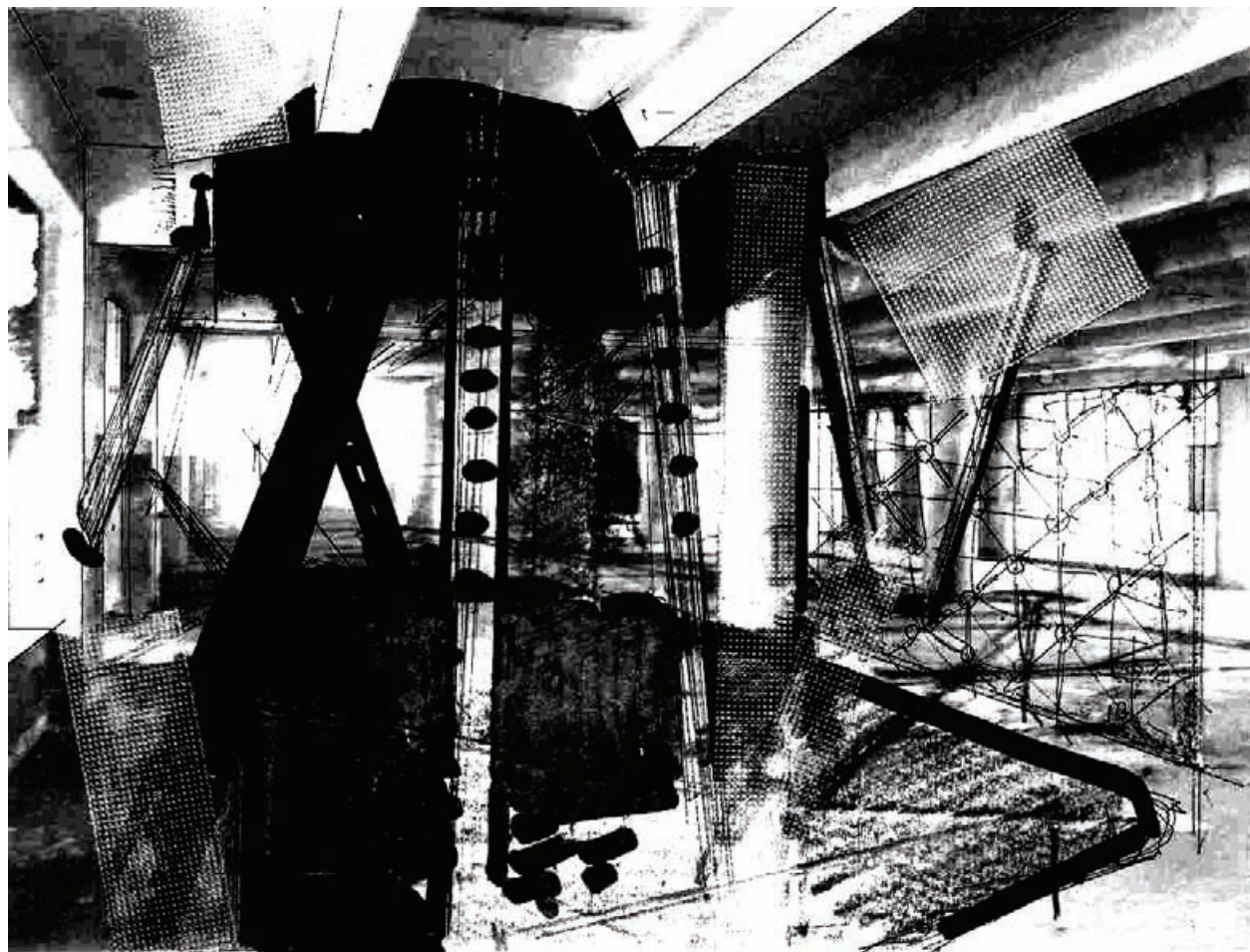
13. Installation, school chairs (Artwork by A.Vasmoulakis and V.Papageorgiou)

Art in our days should provide the scaffolding
that will allow ideas and work to grow



13





15

15. Collage, Mixed Media on Paper
16. Installation Proposal, Collage



16



The Labyrinth of Kypseli, is an ephemeral art project in one of the most densely populated areas of Athens, around the experimental art space bhive, with the support of NEON Organization for Culture and Development. Public art transforms a cityscape, even through the simple act of walking down the street.

8 artists are inhabiting empty interior courtyards, empty shops, terraces and basements, creating ephemeral art projects. Extending them like a ball of yarn they invite us to enter the Labyrinth of Kypseli through outdoor dance performances, installations, spontaneous orchestral performances and urban vegetable gardens.

The idea of a temporary public art project that enhances the quality of life has inspired members of the community to get involved and create a longer-term legacy of positive and sustainable transformations, square by square, street by street and step by step as they have been led from one location to another.







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Tropistic Design | Abstract

Architecture, although made of inorganic matter does not belong to the order of geology - it is not created as an instance of volcanic eruption, but grows on the surface of the planet vertically, in the same way plants do. It does not belong to the crust of the Earth, but to the Troposphere.

When tree-architecture was established as a scientific discipline in the 1970's by Francis Halle, Roulof Oldeman and Barry Tomilson, the three scientists defined the new field as the study of the processes that regulate the growth and development of trees, and contrary to the common use of the term when applied to buildings, architecture would describe dynamic change of form over time. It describes not the shapes that are displayed but the process through which these shapes were developed.

Plants offer a fascinating platform for contemplation of a new generation of design, responsive to both cultural and environmental stimuli and Architecture could potentially learn a lot from the 'natural architecture of trees'. Contrary to the present fascination with animal life, vegetal forms and architecture have a common origin and share enough characteristics such that a pollination of architecture with behavioral principles of the vegetal world is legitimized. Seeds and not genes should be the present metaphor for architecture. Digital tools offer a great assistance in this new generation of design as they alone can process the volume of information required by this new-old tropistic architecture.



● **Kolemvetes | Revisiting the Oblique**

Dimitris Zoupas, Design Thesis, Harvard GSD
Supervisor : S.Kwinter
2011

● **In Transition**

Gerasimos Avlamis, Final Project , Athens School of Fine Arts
Supervisor: Ch. Botsoglou
2007

● **Plasticities**

Dimitris Zoupas, Design Research, Harvard GSD
Team: D. Zoupas, A.Vacas. D.Jack
2010

● **Open Schools**

Gerasimos Avlamis, BHIVE
Curator: Gerasimos Avlamis
Artwork: A. Vasmoulakis, V. Papageorgiou
2015

● **Fix Mutations**

Dimitris Zoupas, Diploma Thesis, NTUA
Team: D.Zoupas, G.Koufakis
Supervisor: D. Papalexopolulos
2005

● **Labyrinth (of Kupseli)**

Gerasimos Avlamis, BHIVE
Curator: Gerasimos Avlamis
Artworks: G.Avlamis, Konstantinos Patsios, Yannis Adoniou,
Yannis Tsigris, Eugenia Arsenis, Anastasia Brouzioti
2015

● **Tropistic Design**

Dimitris Zoupas
Independent Research
2011-



● DIMITRIS ZOUPAS

Dimitris Zoupas is a registered architect in Greece and the Design Principal of Oval Studio. He holds a Diploma of Architecture from the National Technical University of Athens (2005) and a Master of Design from the Harvard Graduate School of Design (2011). He has established numerous collaborations in Greece and abroad; Athens Creative in Greece, StudioEIKA in New York, Pei Zhu Architects in Beijing, Byoung Soo Cho Architects in Seoul, Holzer Kobler Architekturen in Berlin. He is co-founder of CommonGround, an open platform for Design and Research on Architecture and Urbanism. In parallel to his professional work, Dimitris has recently served as Design Consultant to the Greek Minister of Culture.

contact : dzoupas@gmail.com | www.oval-studio.com

● GERASIMOS AVLAMIS

Gerasimos Avlamis was born in Athens in 1981. He studied Painting in the School of Fine Arts in Athens under Professor Ch. Botsoglou and graduated with excellence in 2007. Besides his professional work as a painter, Gerasimos has in many occasions worked as an art curator and performance artist. In 2010 he opened a professional art school for children and adults and in 2012 he created BHIVE, an experimental art space at the center of Athens, in Kupseli. His work has been presented in galleries and major art exhibitions in Greece.

contact : somisareg@gmail.com | www.bhive.gr