

“Developing water-codes” In the centre of the city of Larissa

“The Larissa experiment” Larissa, Thessaly, Greece 1992-1998 & 2006





“Developing water-codes in the Centre of the city of Larissa – The Larissa experiment”, Larissa, Thessaly, Greece

*“Inhabited sculpted spaces”**.

“Focus on the landscape qualities codes – the shared “reality” of the “inhabited sculpted spaces”.

The holistic design process of urban landscape interventions to develop the tools needed for the Democritean “Ευεστώ”: well-being, synaesthesia, pleasure of living.

“When I designed a public space, my deep and instinctive desire was that from this new space the emotion I had felt in architectural and structured spaces should emerge; spaces that reflect the landscape and the love for detail, spaces where I walked in my childhood. I believe that the most serious events that marked my life is that as a child I played, ran, saw the sky, the nearby mountain, the horizon of the sea, the beauty of Greek vegetation, and the development of the rocks through the structural mirror, as the inhabitants of this place since ancient times up to some years ago. For thousands of years, from the classical temples to the most humble buildings, the inhabitants always felt the joy to experience the miracle of living in human-scale. I could say that as a child I lived in an open-air museum: Greece.

Since 1970 my work was based on the qualities of the Greek landscape through holistic design – Total Art interventions. I believe that living inside of artworks we exploit the opportunity to become members of urban life.

The Total Art design of a new landscape includes the visitor’s experience; it is not isolated, it belongs to the whole world. It’s no longer kept in museums nor is the property of an individual. Art is completed in the shock of modern life in a subtle embracement that inspires people to participate in the values of the natural and historical surrounding, not realizing that they are living and breathing art”.*

*Council of Europe Conference “The Culture and the Town”, Prague, October 1993, Extract from N. Golanda’s Presentation of her work.

Introduction and aims of the project.

The project has been proposed by the urban scale sculptor Nella Golanda and promoted by the Municipality of Larissa. The project aims to create a new landscape identity for the city of Larissa based on the lost physical and historical landscape of the newly excavated ancient Theatre of the 3rd c. BC, in the center of the town. It intends to do so by involving local communities and revealing the memories of a

distinctive agricultural landscape such as the plain of Thessaly with Pinios river and its surrounding famous mythical mountains. The project achieves the implementation of the principles defined under the ELC (2010) through local urban planning.

Golanda aims to create a new identity for the city of Larissa based on the enhancement of the **Ancient Theatre** of the city. The two main squares of the town, the **Central (Sapka)** and the **Post Office square (Tahidromiou)**, are included in a holistic design approach, in order to reveal the temporal historical character of Larissa. In order to achieve these goals, she proposes the design of the “*Sculpted River*”, marking the lost relation of the city with its river **Pinios** and emphasizing the different landscape types of Thessaly, the uplands and the lowlands, along its route.



The “Sculpted River” flows towards the Ancient Theatre and enables the development of the mountainous and lowland flora of the region.

The central idea of the design would be a comprehensive urban landscape intervention, which enables the city of Larissa to welcome the revealed **Ancient Theatre** in the very center of the town, by using a structured urban center, where various rhythms and qualities have the possibility to develop, “in the River’s flow”, through overall layout Total Art sculpted large scale interventions, a spatial natural and historical landscape.

Special emphasis in these interventions based in holistic design was given for the emergence of forgotten everyday experiences and relations of living in the riverside and the benefit of the waters through the line of time. On the other hand, the presence of the rhythms of the plantations, the development of the water codes throughout the whole area and the agriculture procedures in the famous fertile Thessalian Plain help the awareness of the citizens and especially the children about their natural, geographical and historical environment.

The wider landscape qualities in interactive connection with “The flow of the mythical Thessalian River Pinios”

Thessaly is a geographical space with large scale alterations and extremely archetypal landscapes. The great **Pinios** river of the **Thessaly** landscape springs from the mountains of **Epirus**, runs across the plain of **Thessaly** and ends, through the various mountainous, lowland of even – I could say flows, in the **Aegean Sea**.



Using as a tool the “Sculpted River” which runs through the sculptural landscape interventions by developing water codes with reference to the strength of the long route of the Pinios which flows through the Thessalian fields, at the foot of the historic Mounts Olympus and Kissavos as well as through the mythical valley of the Tempe, and finally ends at the Aegean Sea connecting the collective memory of the inhabitants by dragging and fertilizing relationships with the wider natural, historical and human landscape.

The habitation of the **Thessaly** plain is lost in the Pre-historical Age. It is a fertile plain surrounded by the highest mountains of **Greece**: **Mount Olympus**, the mountain of the Gods, **Mount Kissavos**, a wonderful mountain which ends in the **Aegean Sea** and **Mount Pilion**, as well as the route of **Pinios**, which is characterized as the river with the silver waters in folk tradition, ending in the **Aegean Sea** as it falls from the **Tempi** Gorge. The **Tempi** Gorge is a ravine which was created thousands of years ago by a vast earthquake, transforming **Thessaly** sea into a fertile plain.

This valley took mythic dimensions in our imagination as the nymphs of **Pinios** were living; one of the most loved one was **Stilvi** (: sun shines, a chaotic form of light on the waters, in Greek). **Mount Olympus** was the kingdom of the ancient gods, and the nymphs were a continuation of all this mythical survival. **Pinios**, after passing from the valley of **Tempi**, filled with pagan landscapes and narrations of our childhood, reaches the **Pinios Delta**, where all these large mountain volumes meet the **Aegean Sea**.

Larissa is located in the middle of the plain of **Thessaly** and it is a lowland horizontal city defined by the waters of the **Pinios** river. But during the pre-war years, **Pinios** was prone to flooding, so the inhabitants had to remove its riverbed.



The town of Larissa in relation with its river Pinios (right 30's flooding).

Then, the second World War, a vast earthquake and bombing came, and I found myself as a child in a completely neutral and hopeless landscape – in a city considered the ugliest in Greece. Larissa had lost its relation with nature and the historic landscape and became, let say, a dead point.



Post-war landscape of the city of Larissa.

We were fortunate as children to live in a wider, amazing Greek landscape which was the fertile Thessaly plain, surrounded by mountains and the pre-industrial landscape with activities related to sowing, harvest and rural works.



It was an interactive landscape, giving an experiencing joy to the plain. We as children understood this landscape because it responded straight to our mind, expressing a strong sense of toil, and at the same time, the joy of survival. In this open and enclosed Thessalian landscape, we watched ecstatically all the natural phenomena, the travelling of the large volumes of the clouds, birds in formations and the lightning of Zeus from the awesome Mount Olympus. The foggy landscape was really very touching. The changing, limited visibility in riverside villages along Pinios, was an unexpected game for us.

The lost link of the city with the river, was something that shocked me as a child because it suddenly became a city without water. It was a great deprivation, it was a fact that bothered me a lot because I am very fond of water.

In the 1980s the municipal authority, headed by the great reformist reformer city Mayor, Aristides Lambroulis, decided the archaeological excavation of the residential hill located in the city center in order to discover the magnificent Ancient Theater of the 3rd century BC, as big as the ancient theatre of Epidaurus.



Photo from the beginning of the Ancient Theater excavation in the center of the town during the 80's

The emergence of this just excavated in the city center Ancient Theatre, led me to propose the reestablishment of the lost relation of the city of Larissa with its natural and historical landscapes.

Methodology proposed to reach the expected solution; Instruments used

- Identify and evaluate the present situation of the landscape and the buildings
- Analyze the relationship of the historical centre with Pinios River in a broader geographical context.
- Assess the elements and characteristics of the landscape of Thessaly.
- Develop a master plan presenting the design concept based on total art.

The primary design key concepts are

- Human scale and local's daily life are incorporated in the overall layout design
- Space is treated as habitable sculpture creating the sense of a total art
- The new landscape becomes a landmark
- Exploration through design of the natural phenomena and rhythms
- Dialogue between historical and natural environment
- Revealing of the lost way of life in Mediterranean public places
- The experience offered by living in the heart of the total art sculptured spaces, further to enhancing human relations among the inhabitants and especially among children, contributes to a daily communication with art.

The key proposals, as identified in her Master Plan, seek to promote the historical identity of the city of Larissa and to reestablish the connection of the city with its river by a selective number of redesigned public spaces. Within these proposals, three public spaces have been designed in relation to each other and to the Pinios river. These projects of “*art total*” create an art consciousness among the users and especially the children, increasing awareness of the value of landscapes.

Main actors involved

The Master plan was commissioned and supervised by the Municipality of Larissa, Technical Service Department (Architects: Ms Vayoula Tsopanoglou and Evaggelia Giovri] and the Direction of Special Projects of the Greek Ministry for the Environment Physical Planning and Public Works. The town sculpted holistic design project was developed by the Urban Large Scale Sculptor Nella Golanda (www.sculpted-architectural-landscapes).

Funding

All funds for the master plan and the implementation of the project have been obtained from the Sectoral Operational Program about Thessaly and from European programs.

Public participation

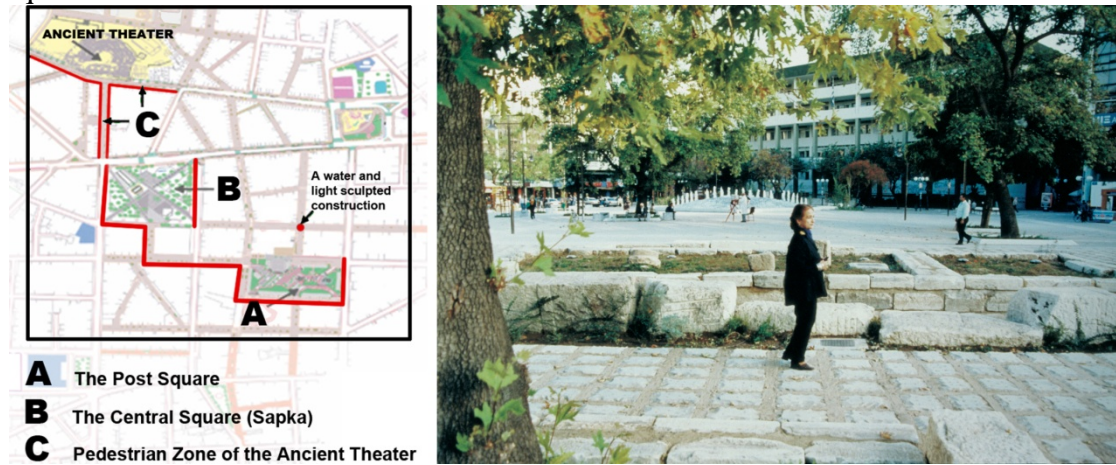
A public participation process was embedded through the development of the project, during the process of construction. Also, local craftsmen and art students from the Free Workshop of Fine and Applied Arts of Art Gallery of Larissa - Museum Katsigra- were involved during the construction of mosaic duplicates of the originals, which were found during the excavations of the center of Larissa.

The challenge

The challenge is to enhance public awareness of the historical landscape of Larissa and to achieve sustainable development based on a balanced and harmonious relationship between social needs, economic activity, culture and the environment. It aims to alter the landscape character of big cities and to raise consciousness among the citizens of the local historical characteristics of their town. A further challenge is to educate people, especially children that the landscape is a key element of individual and social well-being and that its protection, management and planning entail rights and responsibilities for everyone.

The solution: Measures and actions proposed to address the project challenges

The aim of Golanda's Master Plan is to increase people's awareness about the lost relationship of the city of Larissa with its historical and mythical Pinios River and to re-establish this connection. Also to "prepare" the city centre to accommodate the revealed ancient Theatre, which is located few meters away from the central squares.



The two central city squares (more than 13.000 m² each) are 150 meters apart and another 150 meters from excavation site of the Ancient Theater. They are characterized by a comprehensive urban landscape intervention, which enables the city of Larissa to welcome the revealed Ancient Theatre, by using a structured urban center, where various rhythms and qualities have the possibility to develop, "in the river's flow", through total design interventions, in a large-scale, a spatial natural and historical landscape.

Post Square and A' & B' section of the "Sculpted River" (1992-96)



Her proposal arranged the *A' section* of the “*Sculpted River*” at the end of the square, the most distant point from the *Ancient Theatre*, in order to emphasize the size of the consolidated center and to handle the existing spaces for its reappearance. (*Three parts compose the “Sculpted River”*).



The architectural design objective of the plastic idea of the *1st Part* of the “*Sculpted River*” was the promotion of the water flow in a large sloping surface, symbolizing the sources of the river and the ability to create the impression of a city on a river. In the “*Sculpted City*” the construction history of Larissa had the opportunity to unfold through the development of its architectural styles and adventures.

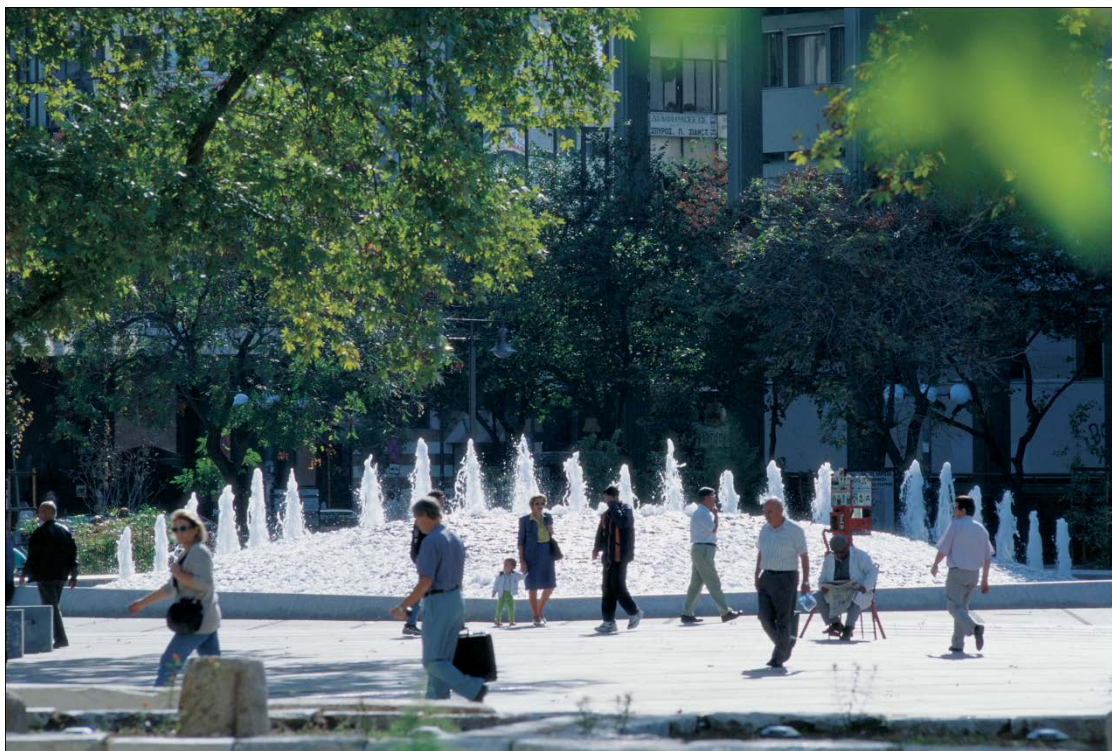
The floor of the *Post Square* was designed to have dynamic flows to all city directions. The already arranged pedestrian grid center has a dynamic character that implies landscape developments which surround and characterize Larissa such as rural provisions, railway network, etc.



The *2nd Part* of the “*Sculpted River*” appears in the middle of the square and on the imaginary axis that connects its *1st Part* with the *Ancient Theatre*. The strong flow of water that appears at the level of the square suggests the existence of a rich archaeological subsoil, as the water disappears in depth below the square surface, giving the impression that water “is crossing” underground the city. Nevertheless, the relationship of the river with the countryside and life is intertwined with the water, developing arrangements of sculptural elements and volumes that remind hills with plantations of the Thessaly plain and herald the lowland central square.

Local craftsmen and art students from Free Workshop of Fine and Applied Arts of the Art Gallery of Larissa – Museum Katsigra – were involved during the construction of mosaic duplicates of the originals, which were found during the excavations of the centre of Larissa.

As Golanda emphasized the archaeological value of the city’s underground, decided to incorporate the 24 replicas of floor mosaics from the Archaeological Museum, into areas of seating. Information points are placed close to the seatings, providing necessary details about the address where these are found and the year of their excavation.



ii) Central Square in Larissa and the 3rd part of the Sculpted river (1996-1998)

Her proposals were: the square symbolizes the Thessaly Plain, because of its huge size, and it is closed to the target of the Sculpted Thessaly Field as well as the square towards the *Ancient Theatre*.

Also, the design axis of the central square is diagonally developed to the quadrangular shape of the square in order to turn the entire arrangement towards the imaginary line joining the *Post Square* with the *Ancient Theater*.

In relation to the plain landscapes of the *Central Square*, a “tremble d'oeuil” landscape of converging rural roads in a descending perspective is created on the plain. The plantings and the paving follow the same design perspective, symbolizing the field arrangements in a flat landscape.

Golanda designed the equipment of the *Central Square* as well as the Thessalian Landscapes in such a way as not to erase the plain perspectives such as the benches, for example, which are related to the bundles of rectangular pieces of hay. At the same time the light fixtures look like telegraph poles or electric outdoor equipment.

The *3rd part* of the “*Sculpted River*” as well as the Thessaly field are designed in such a way as to point towards the *Ancient Theatre*, the pace of development of large water sculpted surface, symbolizing the growth of Pinios waters. Thus, its orientation in relation to the fall of sunlight changes during the day. From a distance the flickering lights are reflected on the large inclined surface towards three directions, giving the impression of a city that is far away, in the valley at night.



iii) The ancient Theatre was highlighted by the holistic design of Golanda’s pedestrian improvements. The pavement design of the landscape sculptor represents the ground-plan of ancient buildings existing on the underground of the city of Larissa, originating from the Neolithic era, through the Classical Period and the Byzantine Periods, creating a palimpsest of the presence of different civilizations.



Outcome

This is a good practice example (E-CLIC 2013) of cooperation among the designer, the local authority and the citizens of Larissa. It illustrated that projects which obtain the participation of the general public, local and regional authorities can prove successful. Also, with the active participation of the interested parties, as advocated by the E.L.C., it was more viable to identify this particular landscape throughout its territory. People realized that after this project their life has been improved, environmental restoration has been achieved and tourism increased.

Exemplary value

After an intense involving of the local community and press during the construction phase (6years, 1992-1998) the citizens became day by day aware of the value of their lost relation with the city river and the following years till now by developing great sensitivity for their town, they re-established their admiration and love for the broader landscapes qualities.

The biggest success was that Larissa has become the most beloved city in Greece among its citizens, with a number of cultural thematic events along the Pinios river and new groupings for the protection of the river's history and landscape were created.

In 2008, the project of the pedestrianization of the *Ancient Theatre* was granted the first award of landscape architecture of archaeological sites, by the Greek Association of Planners.

In 2009 a book entitled *History Album: "Larissa 8.000 years of youth"* was published in Greek, by the Municipality of Larissa, including Golanda's Total Art big scale interventions in the city of Larissa

In 2011, SADAS (Panhellenic Union of Architects) organized in Larissa a congress under the title: “Water: an important design tool for the contemporary cities”, where N. Golanda was invited to present her holistic large scale urban design in the center of the Larissa town.

In 2013, within the framework of the E-CLIC program “Making European Policy Popular through Challenge, Learning, Innovation, Cooperation: An experiment on the Landscape Convention, this project with the title “*Total art operations for the reestablishment of the natural, historical and cultural landscape of the city of Larissa*” was included to one of the good practices in the implementation of landscape policies (through landscape projects) Greek case, *Prisma*, Dr A. Gkoltsiou.

In 2013, a book entitled *Green movements in cities, policies for sustainable mobility. A European perspective*, with the financial support of the European Green Fund, edited by S. Tsetsis, and published in Greek, by Papasotiriou ed, included the Total Art big scale interventions in Larissa, by Golanda.

In 2015, “The Larissa Experiment - Total Art operations for the re-establishment in urban life of the wider natural and historical landscape 1992-98, 2005-06 Larissa (Town of Thessaly – Greece)” was presented by N. Golanda in Andorra during the 16th Council of Europe Meeting of the Workshops for the implementation of the European Landscape Convention with the title “Landscape and trans-frontier cooperation: Landscape knows no border”.

In 2016, N. Golanda was invited to participate to the 15th International Venice Architecture Biennale (exhibition “Time – Space – Existence”, focused on the boundaries between architecture and art) which was presented in Palazzo Bembo - European Cultural Center with her Total Art sculpted large scale interventions, including, the Larissa experiment with the title “Developing water codes in the center of the town of Larissa - The sculpted river”. Her participation was supported by the Greek Ministry of Culture in cooperation with the Municipality of Larissa and the National Gallery of Larissa – Katsigra Museum.

After the presentation of the project at the Venice International Architecture Biennale in 2016, there are already planned to organize:

a) Special educational training in collaboration with the principals of the first and second stage of education (Primary and High School), based on these landscape interventions aiming at the most appropriate transmission of such knowledge to students so that young people become guardians of the nearby and wider environment

b) 3-month term work-shops, with invited experts, beginning in September 2017, under the guidance and participation of Golanda, in the studios of the free workshops of the Municipal Gallery Larissa - Katsigras Museum. Many studios are held over the last years with great participation and success and they are characterized by the outstanding performance of students of different ages.

c) Special educational programs, about the reestablishment of the relation between the natural and historical landscapes in the nowadays town of Larissa, for tourist guides.

Another interactive program for young citizens proposed by Golanda titled: "*Communicating with the qualities of Thessaly Landscape in everyday life townscape-landscape.*"

Conclusions

According to the above, the following conclusions are reached:

- During the construction of the squares and the **“Sculpted River”** a wide zymosis developed in the city, as the Pinios river reentered to the city conscious life.
- The project enhanced public awareness for the particular historical landscape of Larissa and achieved sustainable development based on a balanced and harmonious relationship between social needs, economic activity, culture and the environment.
- It succeeded to alter the indifferent landscape character of big cities and raised consciousness among the citizens for the local historical characteristics of their town.
- It improved the qualities of the everyday life.
- Educated people and especially the children that the landscape is a key element of individual and social well-being and that its protection, management and planning entail rights and responsibilities for everyone.
- The art culture created a new generation of citizens qualified with the dynamics to alter their city and improve their inter-relations by sharing the “beauties” and qualities of the landscapes.
- These large scale *inhabited sculpted spaces* within the chaos of contemporary life form a sensitive hug that fills people without realizing that they live and breathe the art, penetrating into everyday urban life as a totality.

Since 1970 leading international researchers, professors and experts in matters of landscape have distinguished in the total art projects of N. Golanda the early characteristics of European Landscape Convention of 2010. Ever since they published or made announcements for studies and constructions of public spaces according to the design concept of total art which aimed at the humanization of public space, the development of relations between human, natural and historical landscape and the creation of large-scale "inhabited sculptured landscapes" reflecting the special natural qualities of the landscape on which they are created. In their former

approaches they gave emphasis to the emergence of landscape qualities in everyday life of current neutral cities.

At this point it is advisable to mention some characteristic extracts from their papers or presentations:

- **Council of Europe, Congress in Strasbourg (1983) on “Urban cultural life in the 1980’s : reports and essays from the Council of Europe twenty-one towns”**, presentation of “Paleo Faliro’s square - A place in the sun”, project by N. Golanda, from Prof. Brian Goodey (Urban Landscape Design, Oxford Brookes University), p.p. 200-209

“These notes were made by one who fell in love with the place, talked with the designer and... more important... watched how people used and responded to this most public of cultural facilities... it is emerged that Nella Golanda, ... who had already been extending her work to include environmental elements... was interested in working at the scale of the square ... as well as the overall layout... the most sculptural are the seats, flowing with the space rather than intruding, each offers a multivalent plan with the opportunities and no clear directions for sitting), and location (each is sited at a key position in the space, punctuating and enhancing the neighboring green)..Golanda’s seats are the gift, the gift of flexibility...unhindered proximity and a value for the needs of others are somehow more evident here, this is a small space it is kindly shared...”

- **Association Internationale des Critiques (AICA) Delphi, Grèce (1984), Actes du XVIII ème Congrès Internationale « L’Art Contemporain et le Monde Grec »**, Ester Emilio Carlos, “Nella Golanda”, pp. 37-42.

“...quand on regarde la Place du Paléon Faliron, crée par Golanda, on peut comprendre cette conception nouvelle de la sculpture..... Les bancs.... On peut s’asseoir de tous le côtés et établir plus facilement la communication entre une personne et l’ autre. On peut profiter du vert des arbres de quelque façon qu’ on soit assis. Les enfants s’ asseyent sur ces sculptures sans s’ apercevoir que ce sont des objets d’ art. L’ art s’ intègre dans la vie d’ une manière totale et vivante. Elle fait partie de l’ individu. C’ est la nouvelle forme de culture que peut donner aux enfants de nos jours l’ intégration avec l’ art. C’ est un art pas du tout individuel mais ouvert à toute personne qui utilise cet espace, tantôt pour se reposer, tantôt pour se reposer, pour la traverser ou pour jouer... de l’ eau tout près de cette sculpture, que dans leur âge ils en profitent pour jouer, sans comprendre que c’ est là une œuvre d’ art. ..

...c' est cela le point important de la nouvelle conception de Golanda. C' est un pas au-delà du conventionnel, au-delà du déjà vu, du déjà connu. Golanda atteint avec cette œuvre l' art total. .. tout ce qui est vivant avec la mobilité des feuilles, mobilité en trompe l' œil du pavé et des visiteurs qui traversent continuellement d' un coin à l' autre cet espace, et même le vide quand la nuit tombe et que tout est endormi constitue la partie vitale de cette œuvre. ...

...Golanda construit ses sculptures habitables depuis 1973. On vit dans l' intérieure de ses œuvres d' art. On profite de tout espace, de l' extérieur comme de l' intérieur. L' œuvre d' art n' est plus isolé. Elle appartient à tout le monde qui passe dans la rue. Elle ne se garde plus dans les musées, ni est la propriété d' un individu. Elle appartient à tous les passants. Elle fait partie de la vie urbaine. Elle atteint son but...

...le professeur d' Urbanisme de la Oxford Polytechnic, Brian Goodey, a présenté Golanda au Conseil de l' Europe à Strasbourg – dans la Revue du Conseil pour la coopération culturelle de 1983 : « Urban Cultural Life in the 1980s » dans le projet no 5 : « Your Town, your life your future », page 200 à 1009 – neuf pages sur la Place Paleon Faliron » que j' ai parlé avant, analysant l' effet de son usage pour les personnes en de différentes parties du jour. Brian Goodey est resté pendant différentes heures du jour en analysant l' usage de cet espace sculptural pour les passants...

...comme j' ai tenté d' expliquer, cette grande artiste..., avec la force puissante de sa personnalité, ouvrant de nouvelles perspectives pour la sculpture, dans cette évolution des nouveaux chemins dont le monde de nos jours a besoin : un art qui peut s' intégrer à la trépidation de la vie moderne, dans un embrassement subtil, comptant l' individu sans qu' il s' aperçoive qu' il vit et respire l' art”.

Esther Emilio Carlos, Curator of the Biennale of Sao Paolo, 1973

• **Royal Academy of Arts exhibition “Sensing Spaces: Architecture Reimagined”** (January-April 2014) where seven famous architects from around the world and different landscape background [**Grafton Architects, Diébédo Francis Kéré, Kengo Kuma, Li Xiaodong, Pezo von Ellrichshausen, Álvaro Siza and Eduardo Souto de Moura**] participated, *Philip Ursprung, professor of History of Art and Architecture in ETH Zurich*, wrote a critical introductory essay titled **“The Light Touch of Architecture”**, in the exhibition catalogue (pp 39-53), referring to one of Golanda’s works, the **“Flivos Sculptured Quay”** in Paleo Faliro, Athens, designed and constructed in 80ies (1984-1986).

“The Light Touch of Architecture”

*“In spring 2013 I travelled to Athens with my students... planning to stop at Palaio Faliro to see the “**Flisvos Sculpted Quay**” by Greek artist Nella Golanda. Our hosts had chosen this project, completed in 1986, as a rare and successful example of how the beach can be made accessible...*

...we were immediately aware of the quality and beauty of this place, which stood in sharp contrast to the randomness of the many infrastructure buildings we had seen scattered along the coast. But we were also puzzled and so started to discuss what we saw. Was this architecture? Was it a sculpture? Was it a piece of infrastructure? Was it scenography? Was it landscape architecture? Was it a stage for the theater, a viewing platform, a jetty, a pedestral, a fortification, an outdoor lounge? It was impossible to define the genre of the structure, and we even found it difficult to describe its size. But we felt that what was built related in a specific way to our bodies, that it produced a state of heightened attention to the here and now, and that it sharpened our appreciation of our surroundings.

Performative space

... I had never been to the site before, and I had not known about Nella Golanda until I arrived in Greece. Nevertheless, I felt a kind of déjà vu. Where else had I experienced a comparable sense of my own presence within the built environment?

... the merging of the painterly, sculptural, architectural and performative that I experienced at Palaio Faliro also reminded me of Gibellina Vecchia, where Italian artist Alberto Burri cast a concrete landscape over the ruins of a Sicilian village...

... during our brief stay at the Flisvos Sculptured Quai we experienced a comparable mix of guidance and freedom to move. In some sense, we felt like dancers or actors on a stage, performing freely, without a plot or fixed choreography, led simply by our surroundings...

Atmosphere and aura

.... There is a renewed interest in synaesthesia in art, architecture and design. It seems that we are becoming aware once more that the relationship between ourselves and buildings can no longer be merely visual. We want to be able to locate our bodies within the environment and we are interested in interaction, exchange, osmosis. We are not just a pair of eyes floating through space; we have bodies, senses, emotions, expectations and memories...

... a renewed interest in human scale, in elements that relate directly to our bodily experience, that allow us to identify and emphasize with the very structure of architecture. We experienced this at Nella Golanda’s Flisvos

Sculptured Quay, where the stone slabs were arranged in an obviously ornamental way, care having been taken with the relationship between colours, textures and the size of each individual piece... ”.

- View of the American Architect Steven Holl, member of the *committee for the prize (2010) of the International Magazine for Architecture “DOMES”* awarded to the **“Katraki Square, Central Square of Glyfada”, Attica – GR** (Architects: Sculpted-Architectural-Landscapes – Aspasia Kouzoupi, Nella Golanda) .

“A large public space reconfiguration at Katraki square aims to connect places in distant view by rearranging existing topography. The designers coin a term ‘topiogenesis’ to indicate the desire to make a new kind of landscape.

The achievement of this public space signals the potential of new thinking instead of following old obsolete regulations. The cuts in planes allow the green to grow throughout and signal an attitude respecting the constant and amazing force of nature to push up into the sunlight. The geometry suffers from too much of the literal angular cracking. To invigorate public space, to connect the ecological forces, to be open to new languages in landscape and architecture are all reasons why we chose this design of Katraki square as indicative of positive directions in Greek Architecture”.