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Columbia University GSAPP | M.S. Advanced Architectural Design

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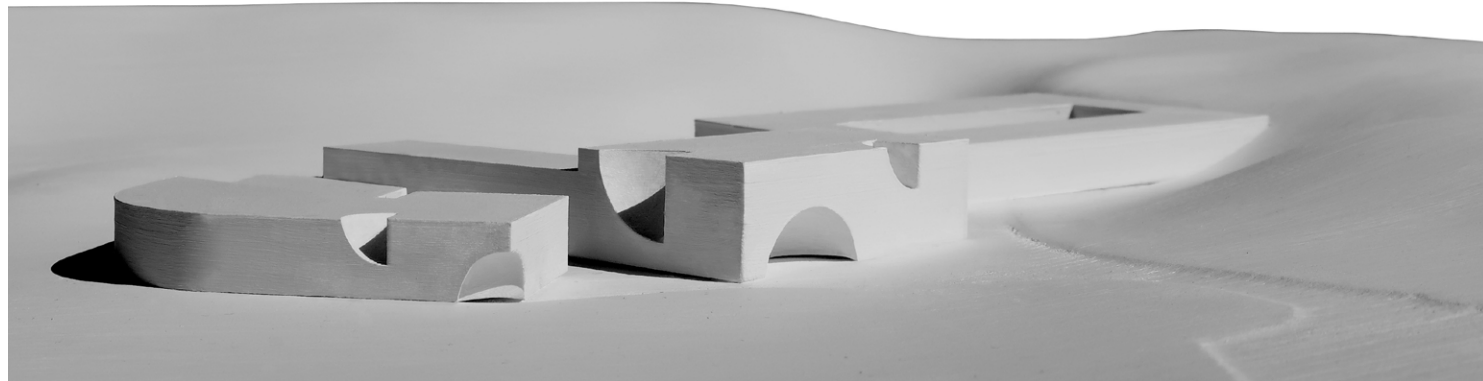
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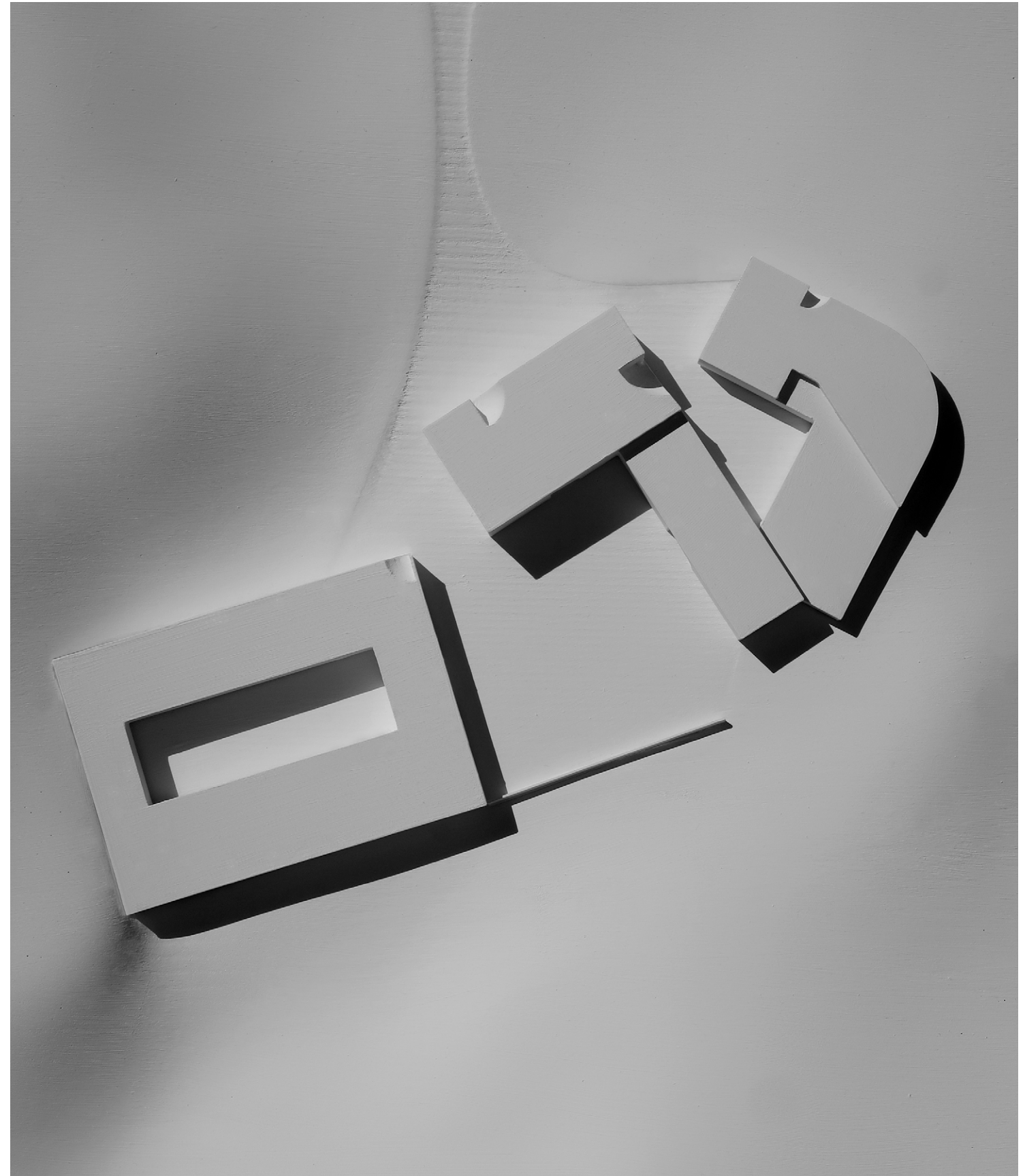
Academic Term: Jan. 2026 - May. 2026
Professor: Steven Holl, Garrick Ambrose
Type: ADV VI Studio
Collaborator: Sungjik Kim

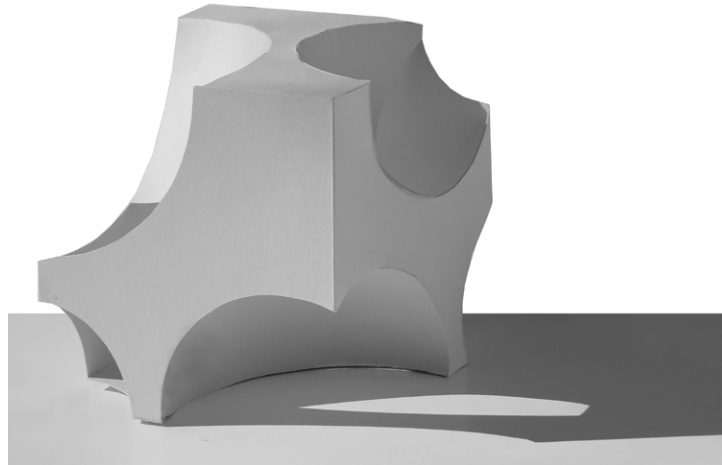
"To Carve" proposes the design of the Berggruen Institute in the Hudson Valley, a new branch of the well-known think tank dedicated to contemporary art, architecture, literature, and music, and their dialogue with thinkers, scientists, and technologists.

Located two hours away from New York City, the Institute is envisioned as a place for deep thinking and connection with nature, while maintaining strong ties to the city's global networks and cultural diversity. The foundation will host artist residencies, workspaces, exhibitions, events, and performances, supporting interdisciplinary exchange and contemporary artistic production.

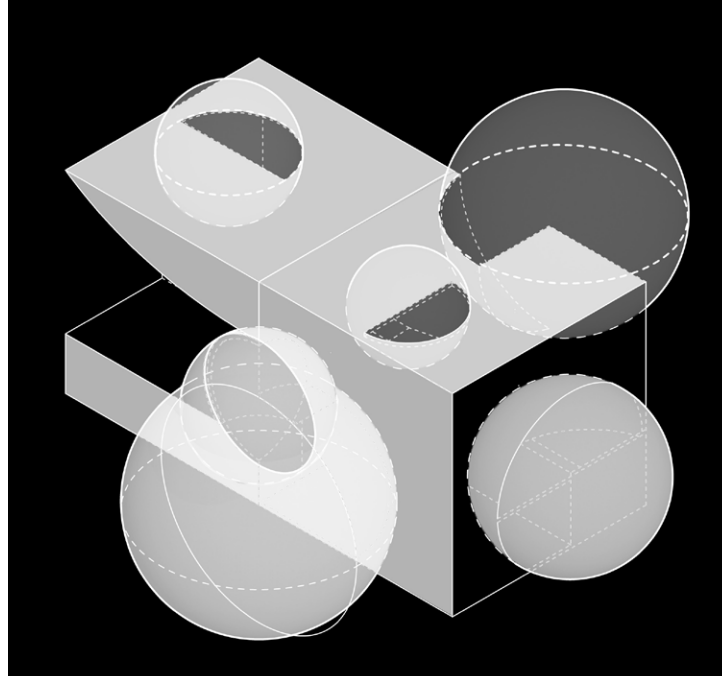
In the first part of the semester, we focused on the language of structure and light by choosing two verbs from Richard Serra's verb list and developing our initial thoughts for the project.

"I sense light as the giver of all presences, and material as spent light. What is made by light casts a shadow, and the shadow belongs to light." - Louis Kahn





Midterm Model



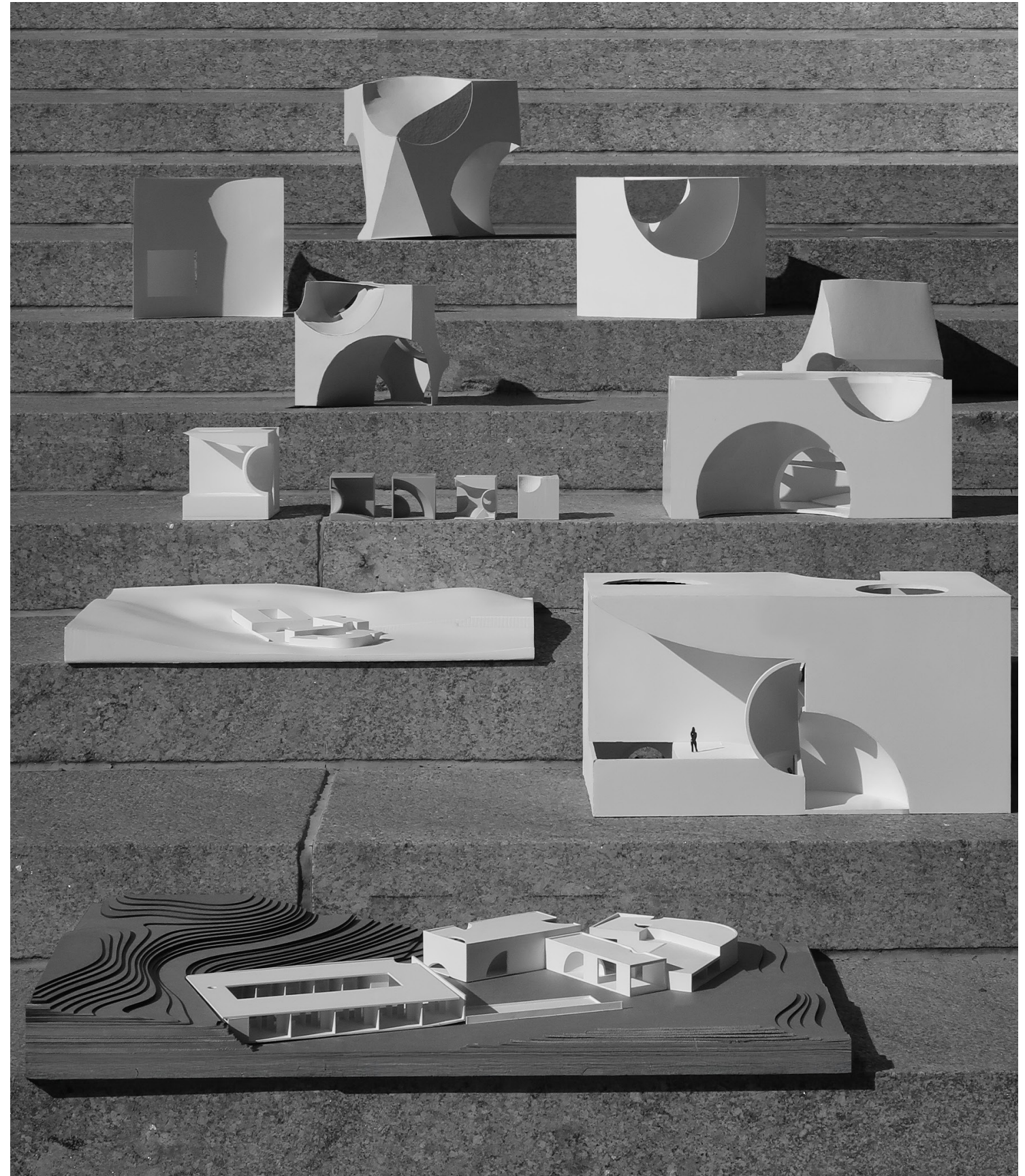
We selected the verbs “to cut” and “to carve,” which guided our early design decisions.

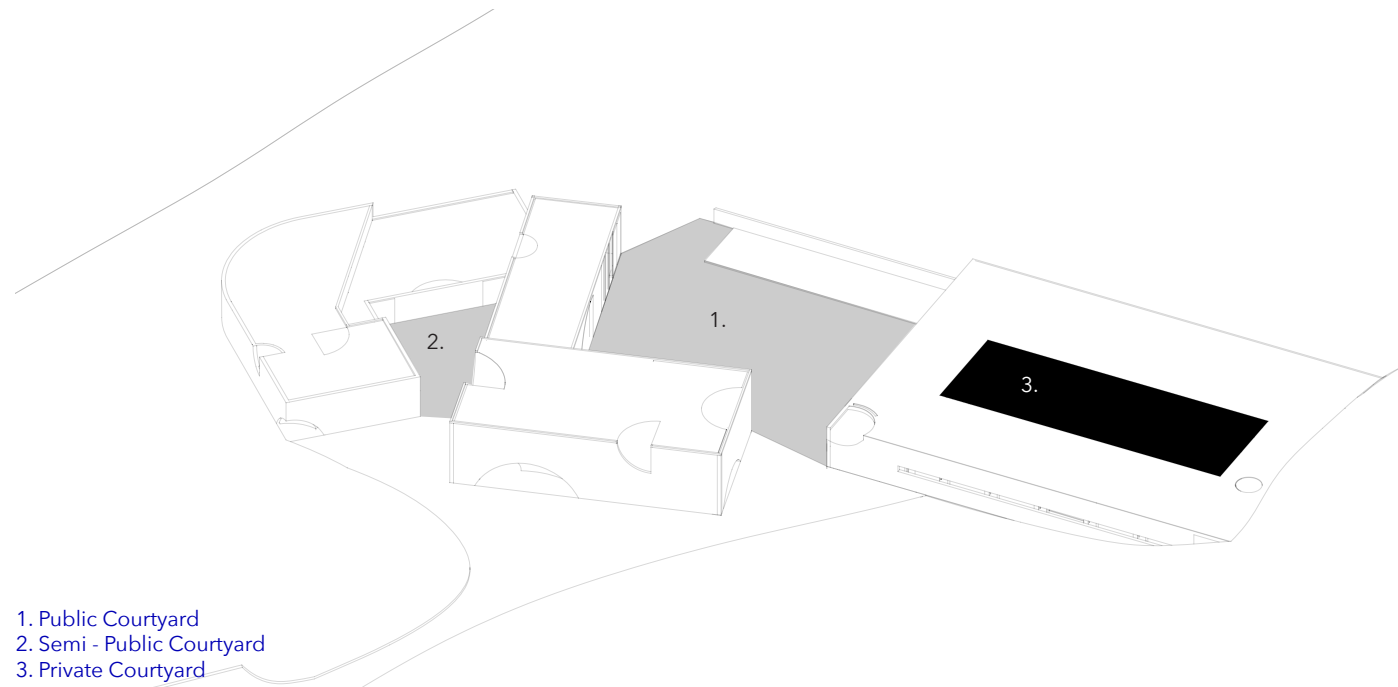
Our main phrase was:

“Spherical forms cut and carve space to shape light.”

In the midterm model, we introduced the sphere into the two cubes. The reason we used the sphere is that its curvature allows light to enter the space more smoothly, creating a more dynamic movement of light within the interior.

Following this exploration, we incorporated these ideas into the final project.



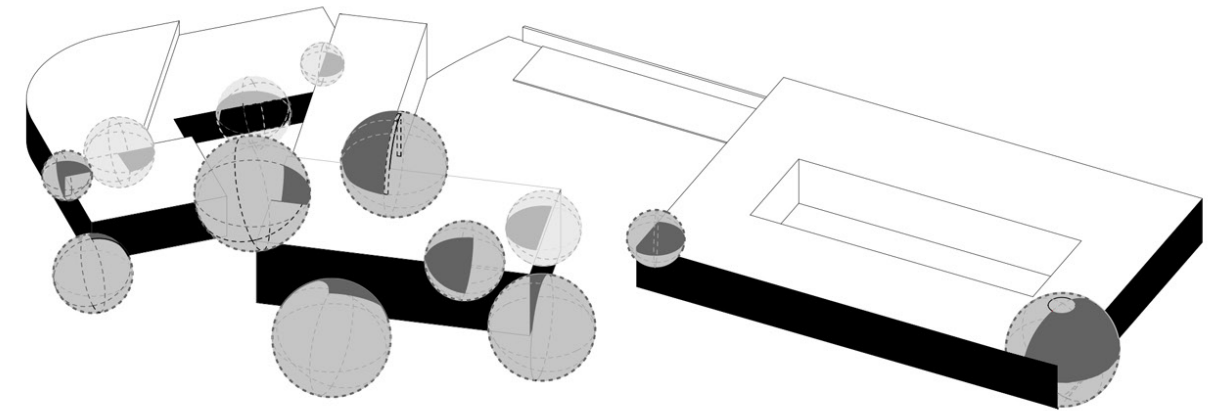


The building is organized around three courtyards. The main courtyard acts as an intersection point where residents (artists) and visitors meet.

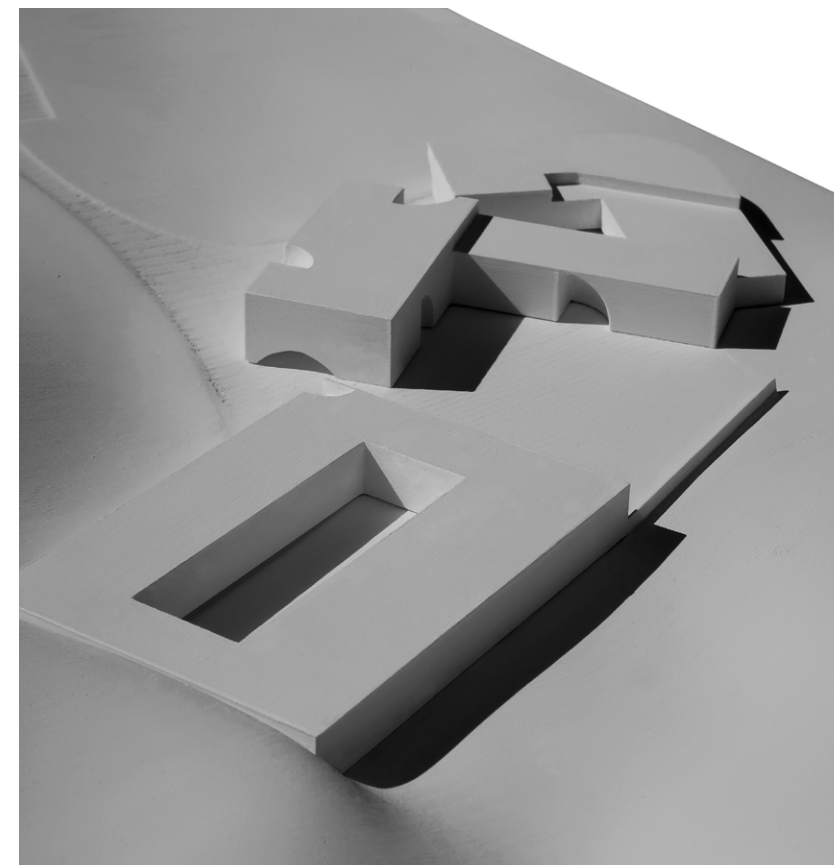
A second courtyard connects the building to the surrounding landscape, creating a gradual transition between interior and exterior.

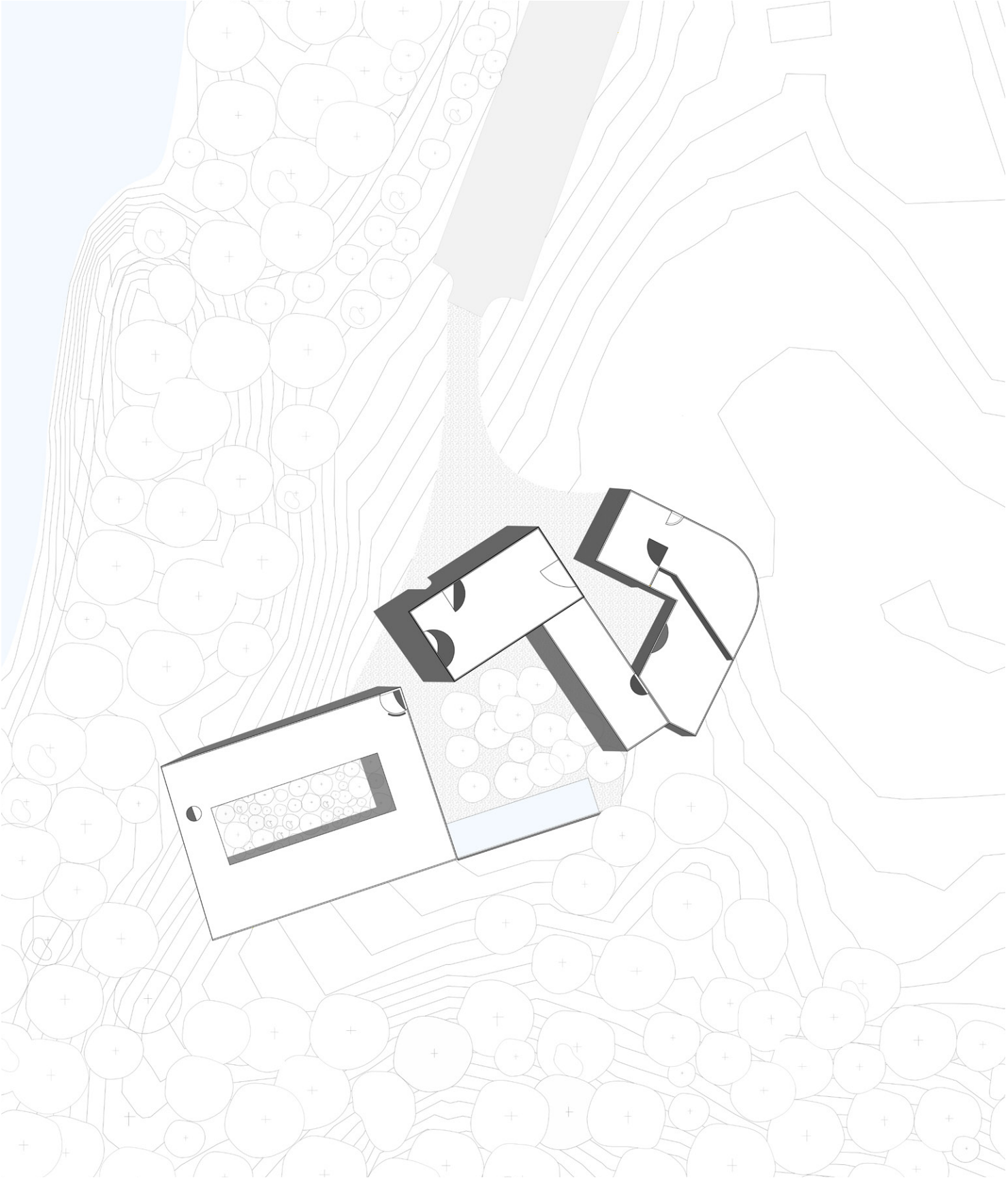
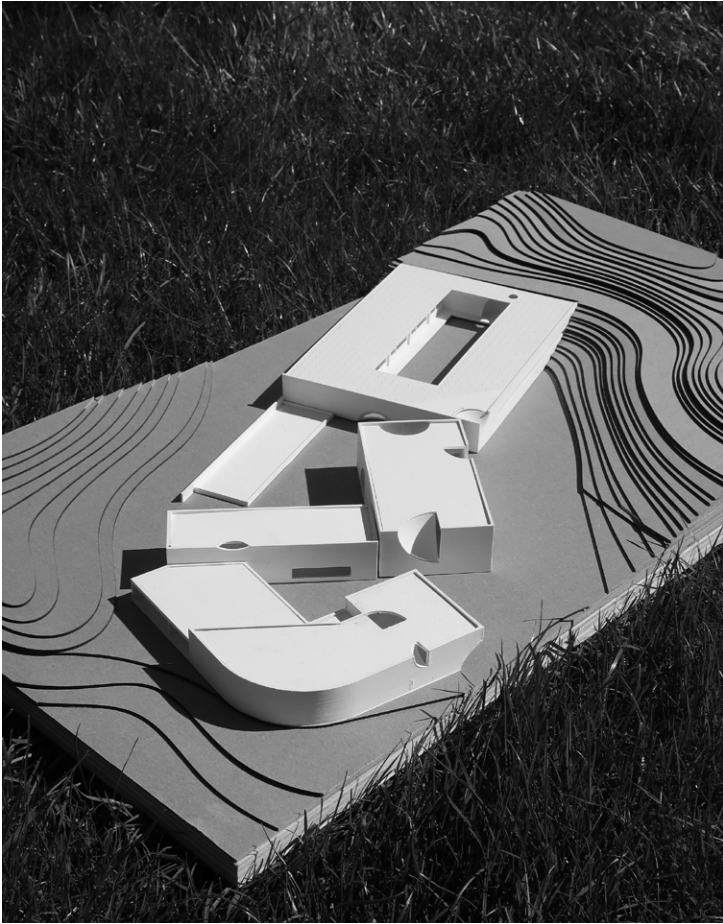
The third is a private courtyard, accessible only to residents and selected users, offering a more intimate and controlled environment.

The courtyard is central to the project's concept, which is primarily driven by collectivity. Within the Berggruen Institute, it functions as a space of encounter, fostering interaction, exchange, and a shared sense of community.

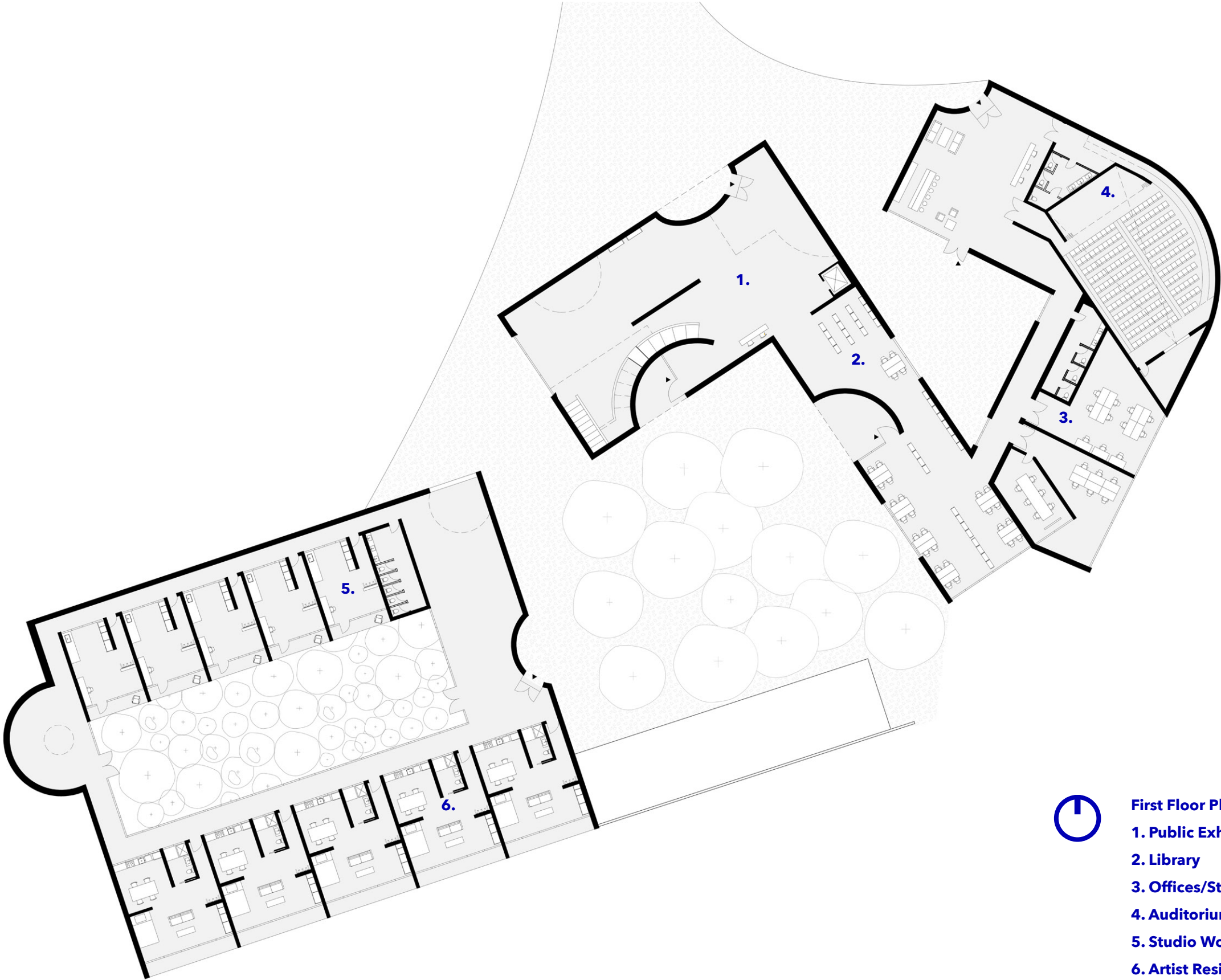


To Carve & To Cut

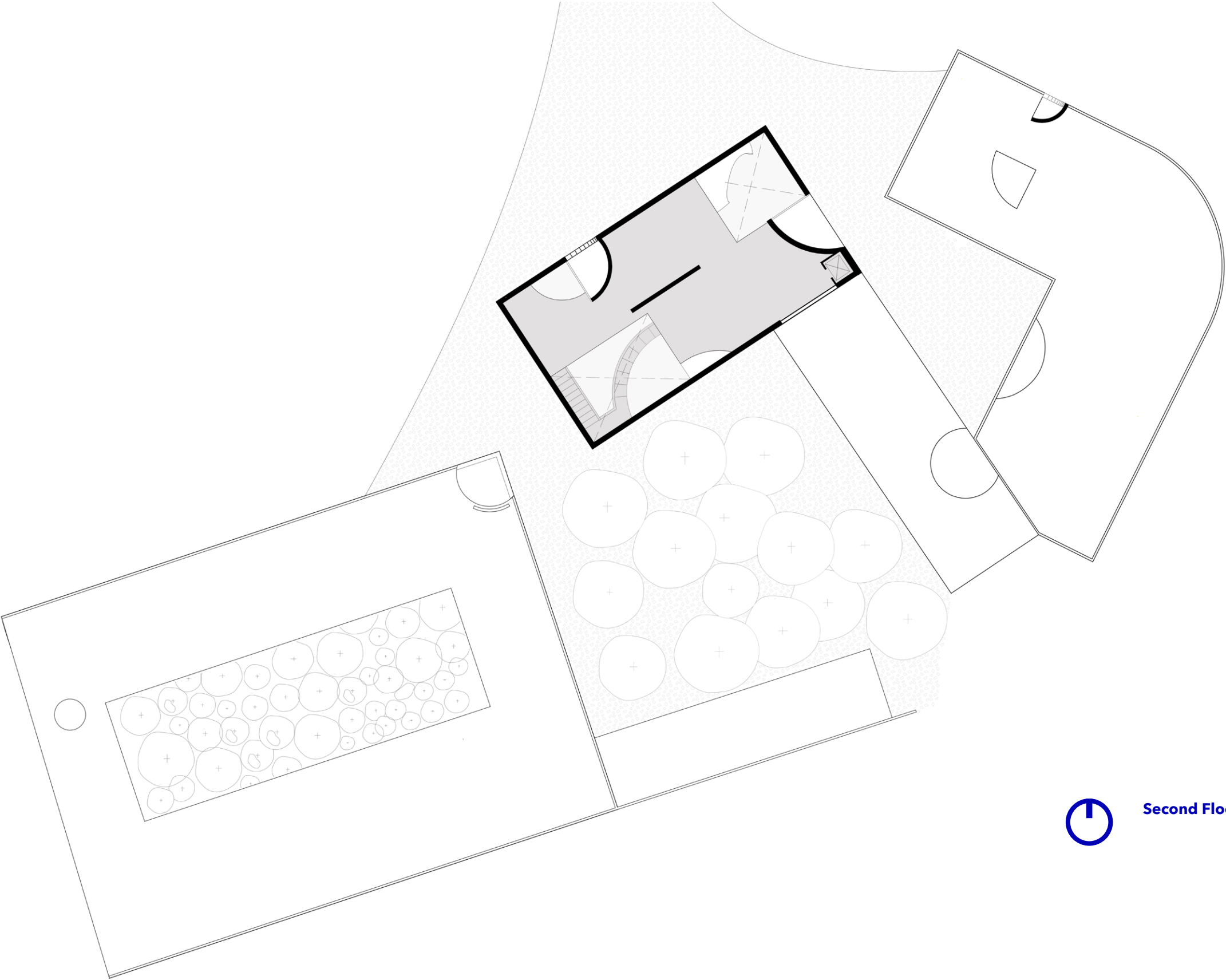




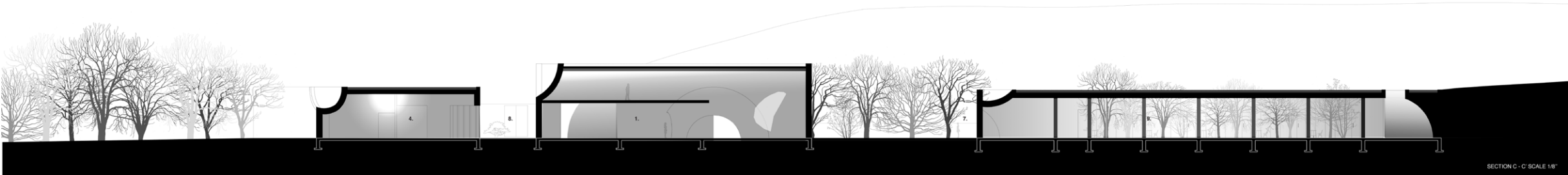
Site Plan



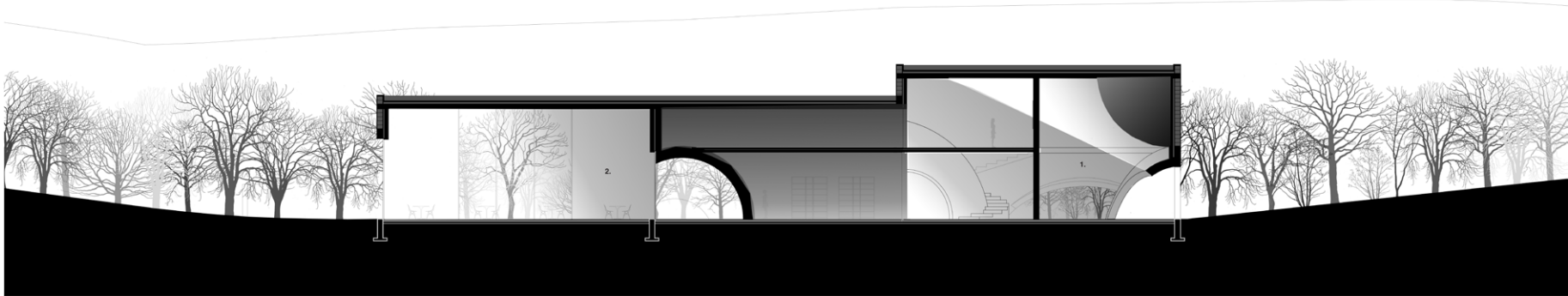
- First Floor Plan**
- 1. Public Exhibition Gallery**
 - 2. Library**
 - 3. Offices/Staff**
 - 4. Auditorium**
 - 5. Studio Work Spaces**
 - 6. Artist Residences**



Second Floor Plan



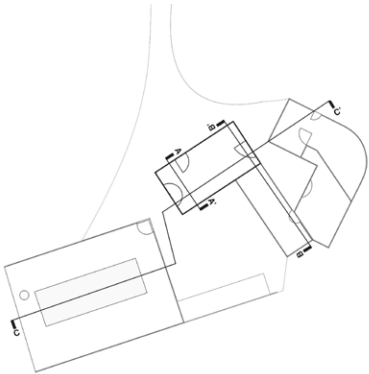
Section CC'

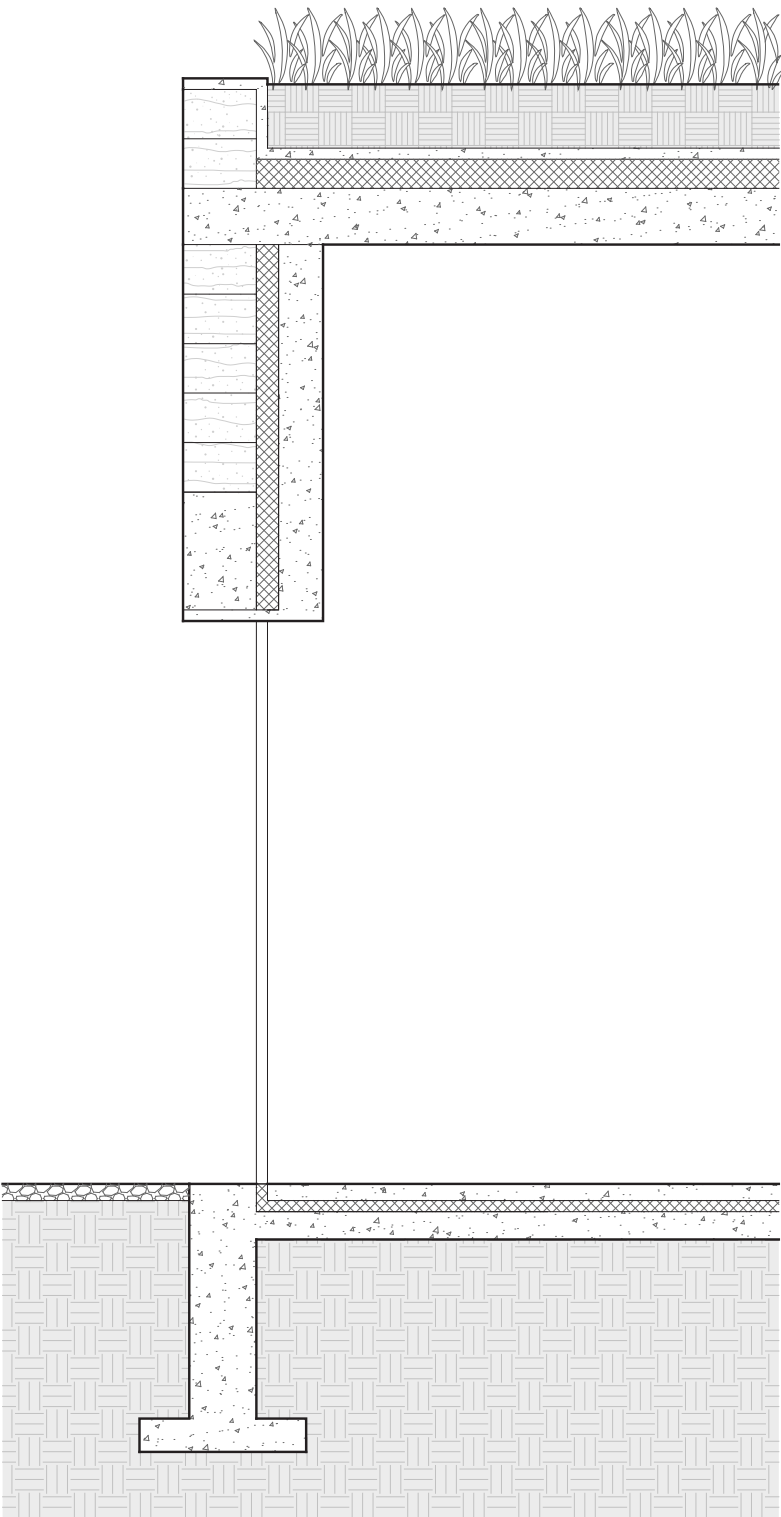
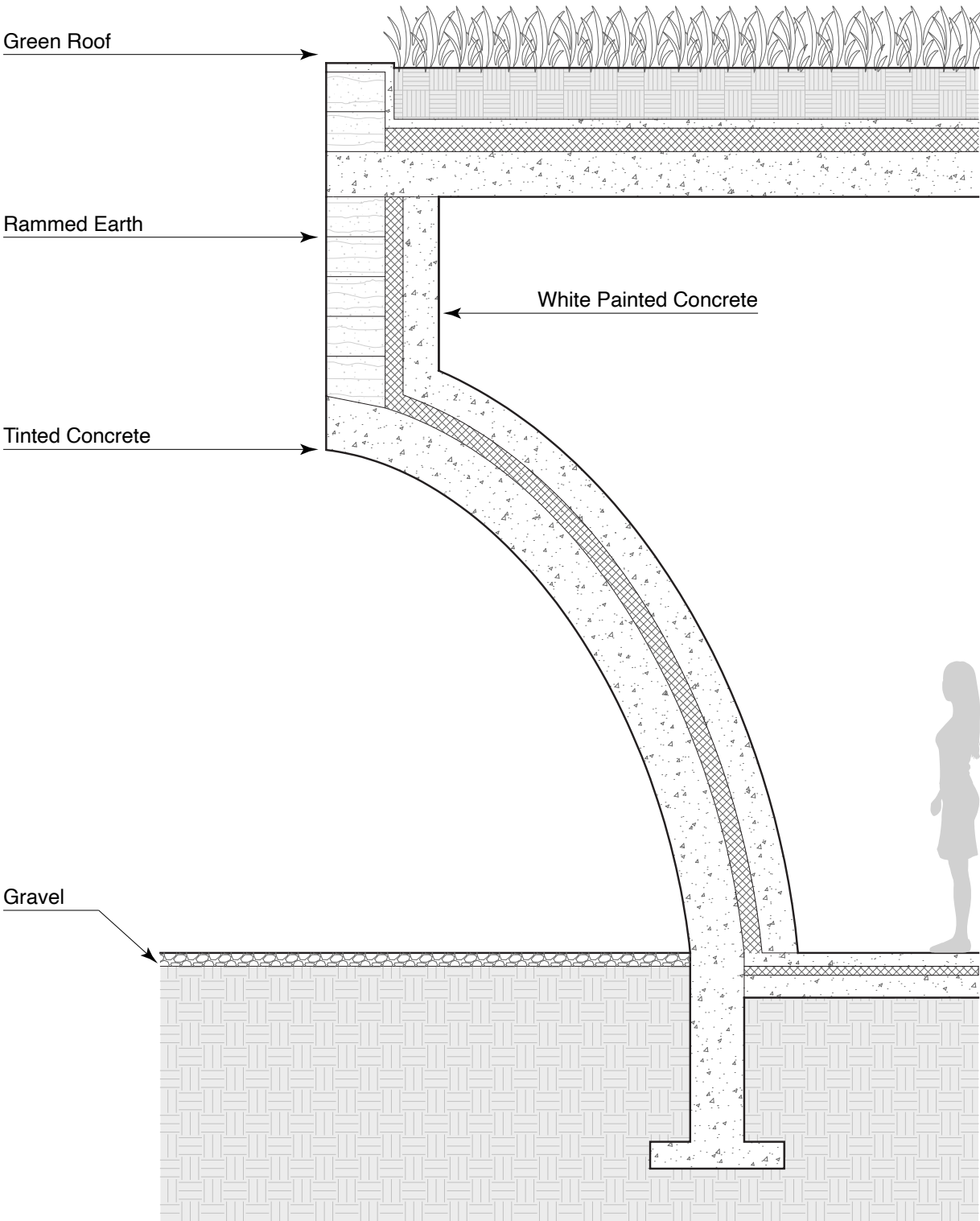


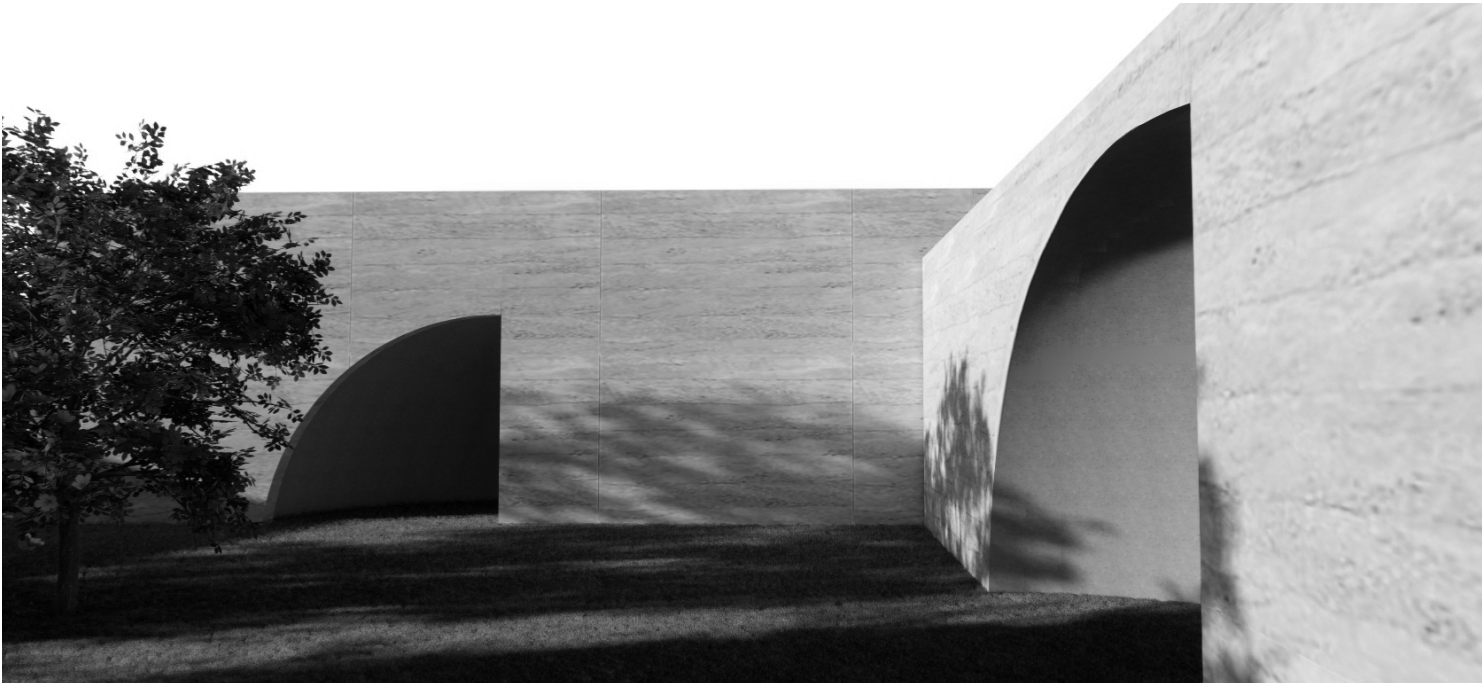
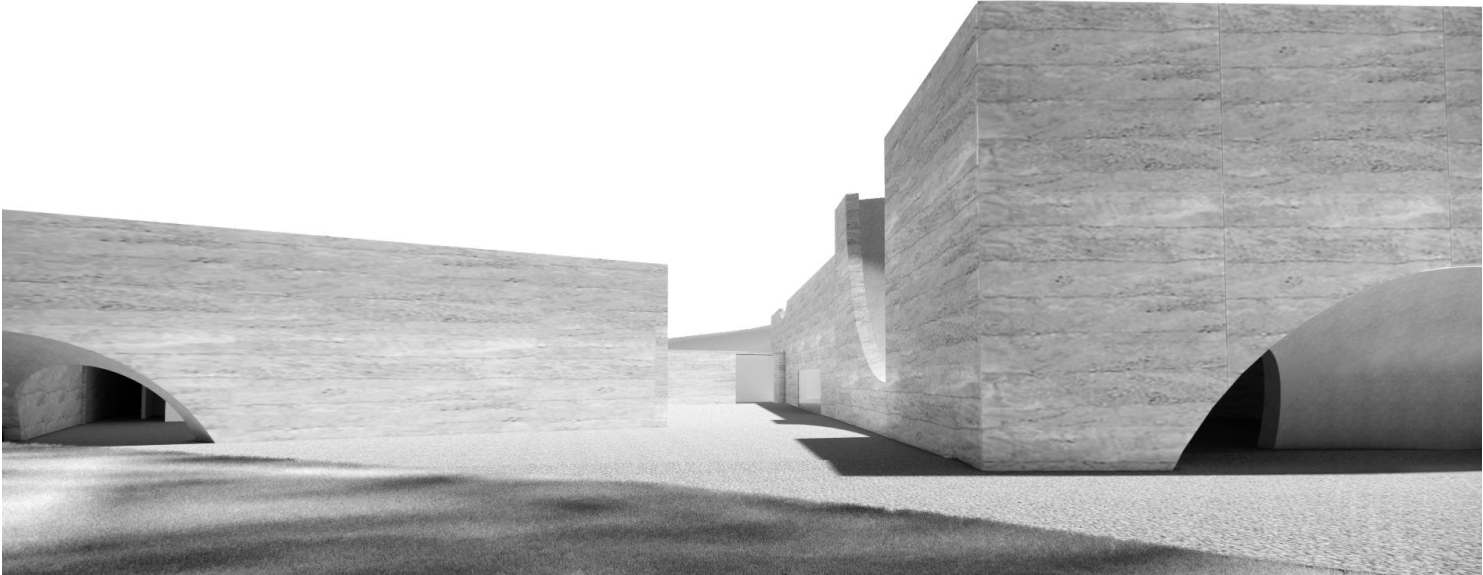
Section BB'



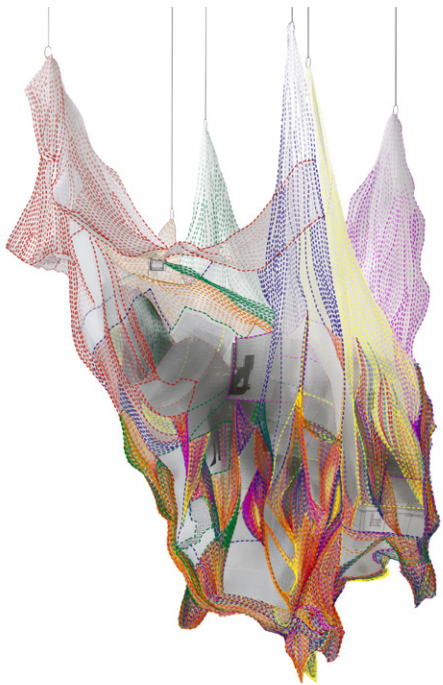
Section AA'











Academic Term: Sep. 2025 - Dec. 2025
Professor: Joseph Henry
Type: ADV V Studio
Individual Project

This project investigates how the archaeologist’s practice—patient, careful, and scientifically precise—can be translated into architectural space. Grounded in my personal participation in archaeological excavations, the work begins from the shoreline as a threshold: a transitional territory between land and sea, present and past. From this condition emerges a central question that structures the project’s inquiry: to whom do archaeological findings truly belong—to the natural environments that sheltered them for centuries, to the people who produced them, or to the museum institutions where they acquire a new identity?

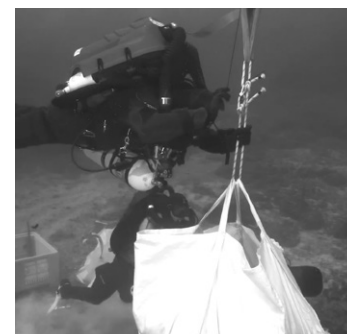
At the core of the proposal is the “archaeologist’s gaze”: the act of observing, recording, interpreting, and assembling fragments in order to construct meaning from remains. In response, I develop an architectural construction that functions as a spatial tool—reconfiguring the relationship between observer and object, and staging excavation not only as an extractive act, but as a careful process of attention, interpretation, and recontextualization. The structure mediates between the artifact, the researcher, and the visitor, turning research into a spatial experience and inviting reflection on memory, ownership, and displacement.

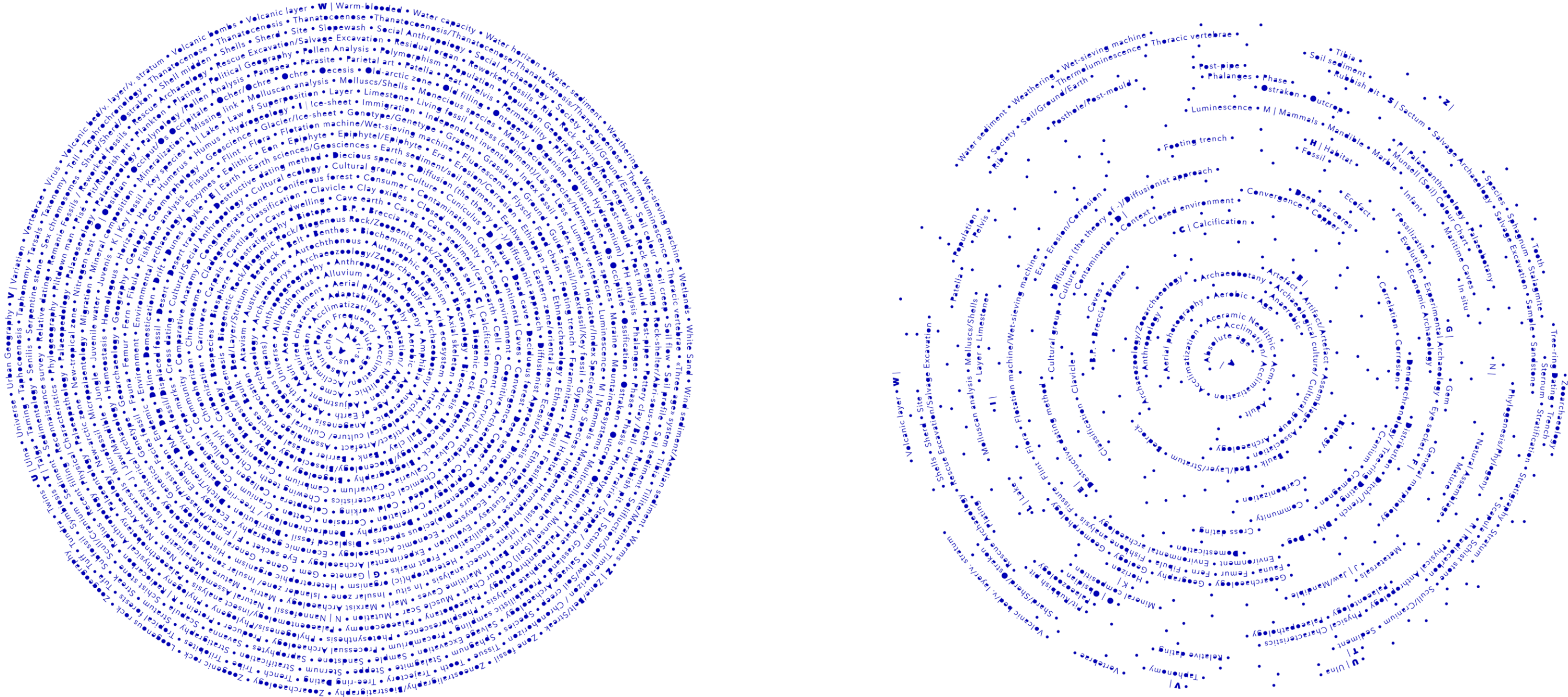


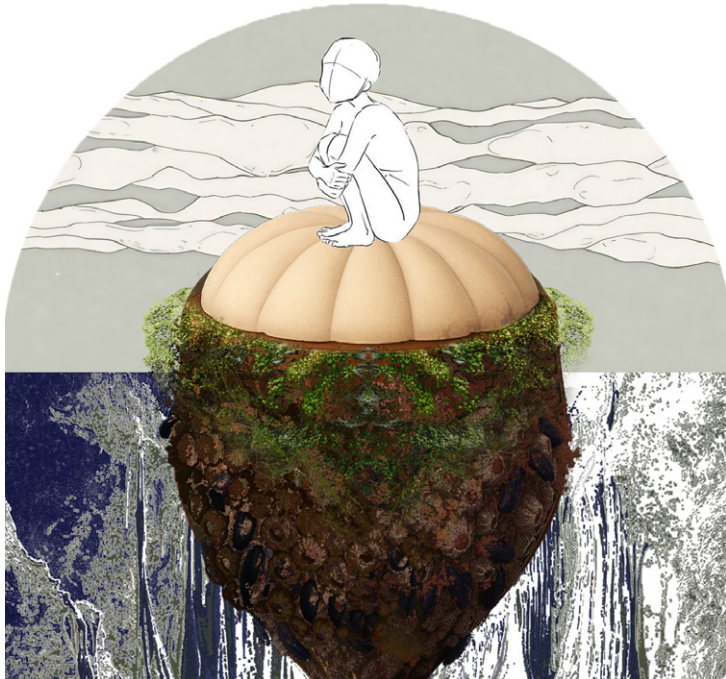
The project's imagery and conceptual framework draw inspiration from the Antikythera shipwreck and, specifically, from the study and exhibition of its glassware at the National Archaeological Museum of Athens. The ship's cargo included exceptionally rare glass vessels—luxury objects likely intended for Roman markets—whose remarkable preservation reveals a paradox: the same underwater conditions that corroded other materials allowed the glass to survive. Hard lime encrustations formed protective shells that, once removed, revealed vessels almost intact. Excavations in 1900–1901 recovered most of these objects, while later investigations (including Cousteau's in 1976) brought additional fragments to light, enabling newly discovered shards to be joined with earlier finds. In this way, archaeology becomes a practice of reconstructing memory through fragments—an idea that the architectural proposal adopts as both method and metaphor.

Beyond their aesthetic and technical value—including fine Hellenistic techniques such as mosaic and network mosaic—the glass vessels also carry broader historical significance, offering evidence of trade routes between East and West and connections to workshops in Syro-Palestinian and Egyptian regions. With only part of the cargo recovered to date, the shipwreck remains an open archive, where future excavations may reshape what is known.

Ultimately, the project aims not only to highlight the material and cultural value of artifacts, but to foreground the deeper relationship between humans and their past: the acts of searching, observing, interpreting, and assembling meaning over time. Rather than delivering definitive answers, it proposes an open framework for reflecting on how history is produced, how objects shift in meaning as they move from landscape to museum, and how architecture can serve as a tool for making hidden narratives legible within contemporary space.





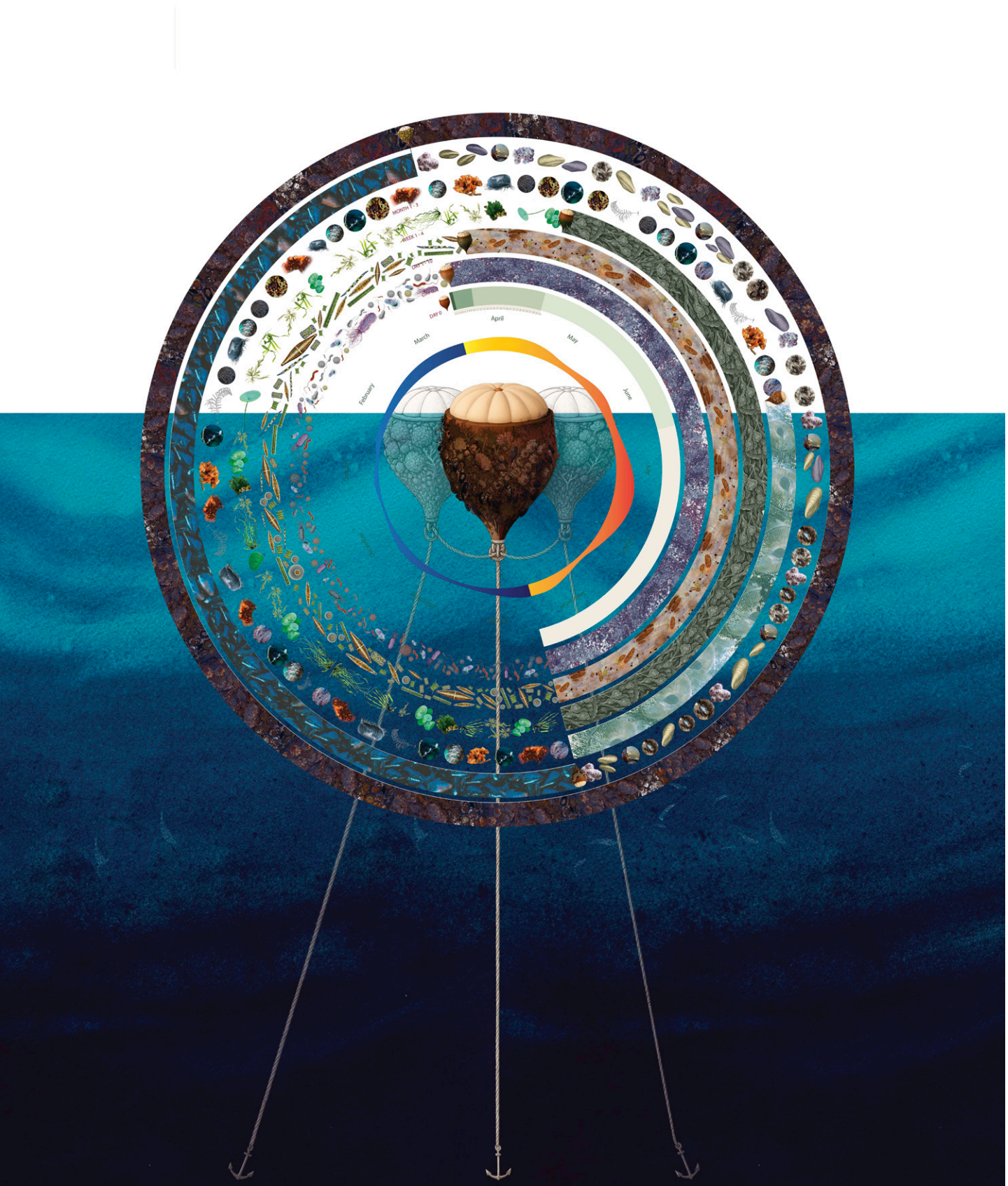


Academic Term: May. 2025 - Aug. 2025
Professor: Aristide Adonas
Type: ADV Studio
Individual Project

The island is envisioned as a final moment of joy and reflection within the natural world, a gentle farewell as humans prepare to withdraw from this desert landscape. In contrast to its proposed use as a helicopter port, the project introduces structures that quietly interrupt the possibility of this function. They evoke a fleeting sense of human presence and leisure—one last inhabitation—yet they are not intended to last.

Temple of the Human Exodus reimagines the uninhabited desert island of Kivotos, near Hydra, as a spatial and symbolic response to the conditions of the Anthropocene. In stark contrast to the saturated summer tourism of Hydra, where every accessible cove is densely occupied, Kivotos remains untouched, overlooked, and unvisited. This quiet exclusion becomes the stage for a reversed ritual: not one of arrival, but of conscious retreat.

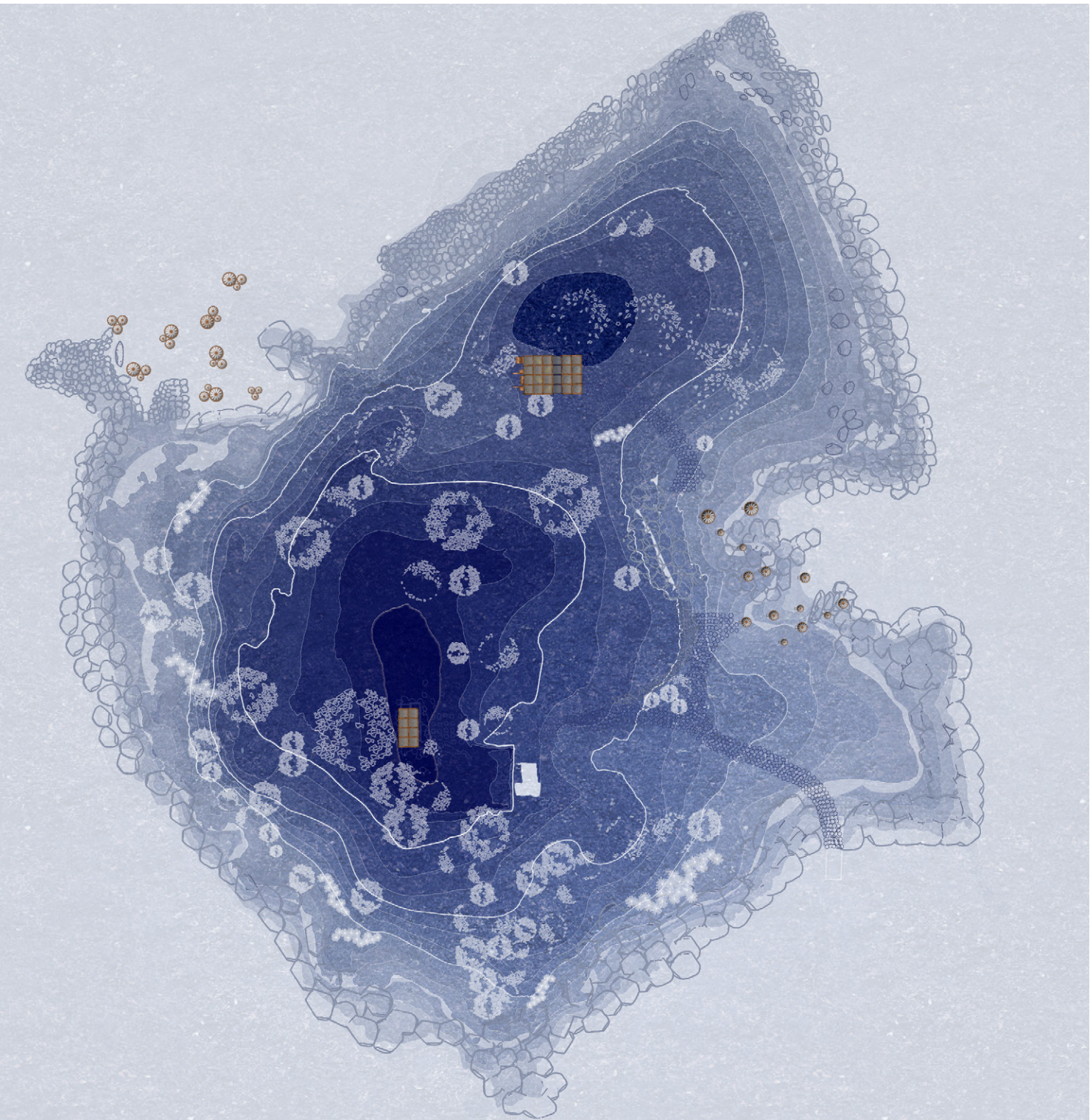
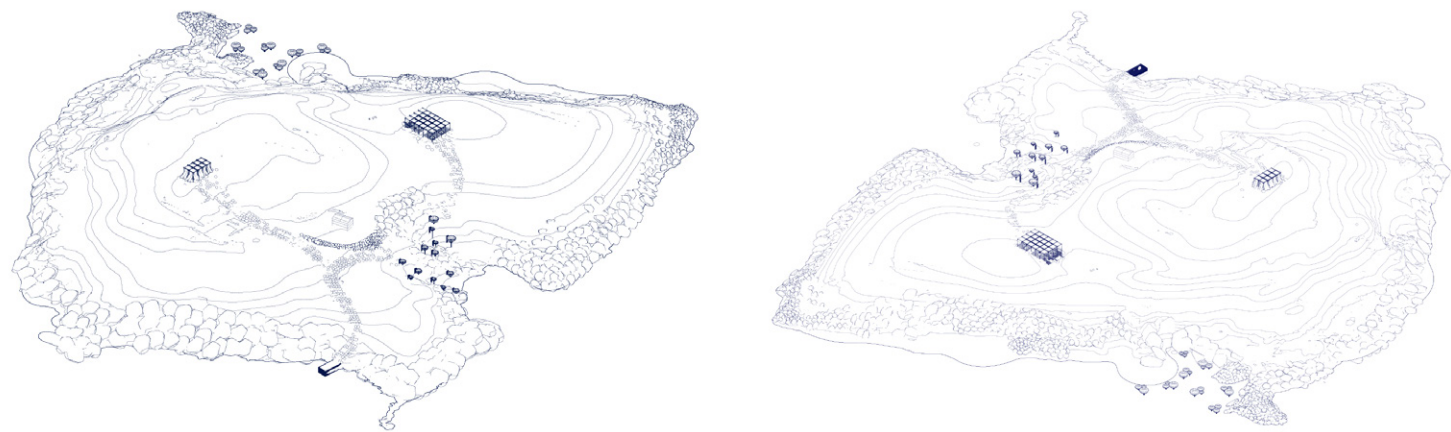
Rather than constructing a sanctuary for worship, the Temple proposes a site for thoughtful abandonment, where humans briefly inhabit the island not to possess it, but to acknowledge their eventual withdrawal from it. This reflective act is shaped by ecological fatigue, planetary limits, and the recognition of impending transformation. This recognition becomes spatially articulated through an architecture that prioritizes temporality, fragility, and disappearance over permanence.

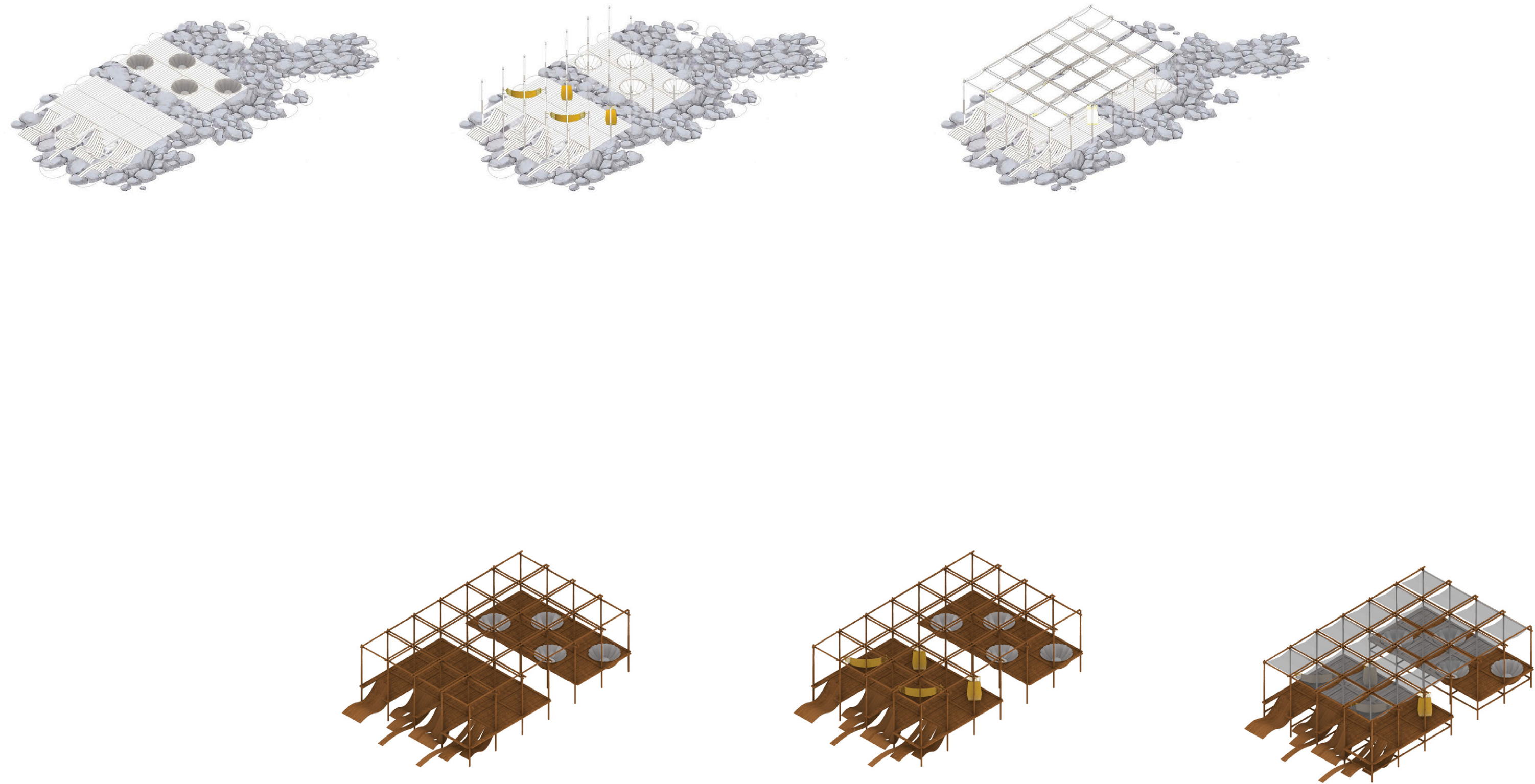


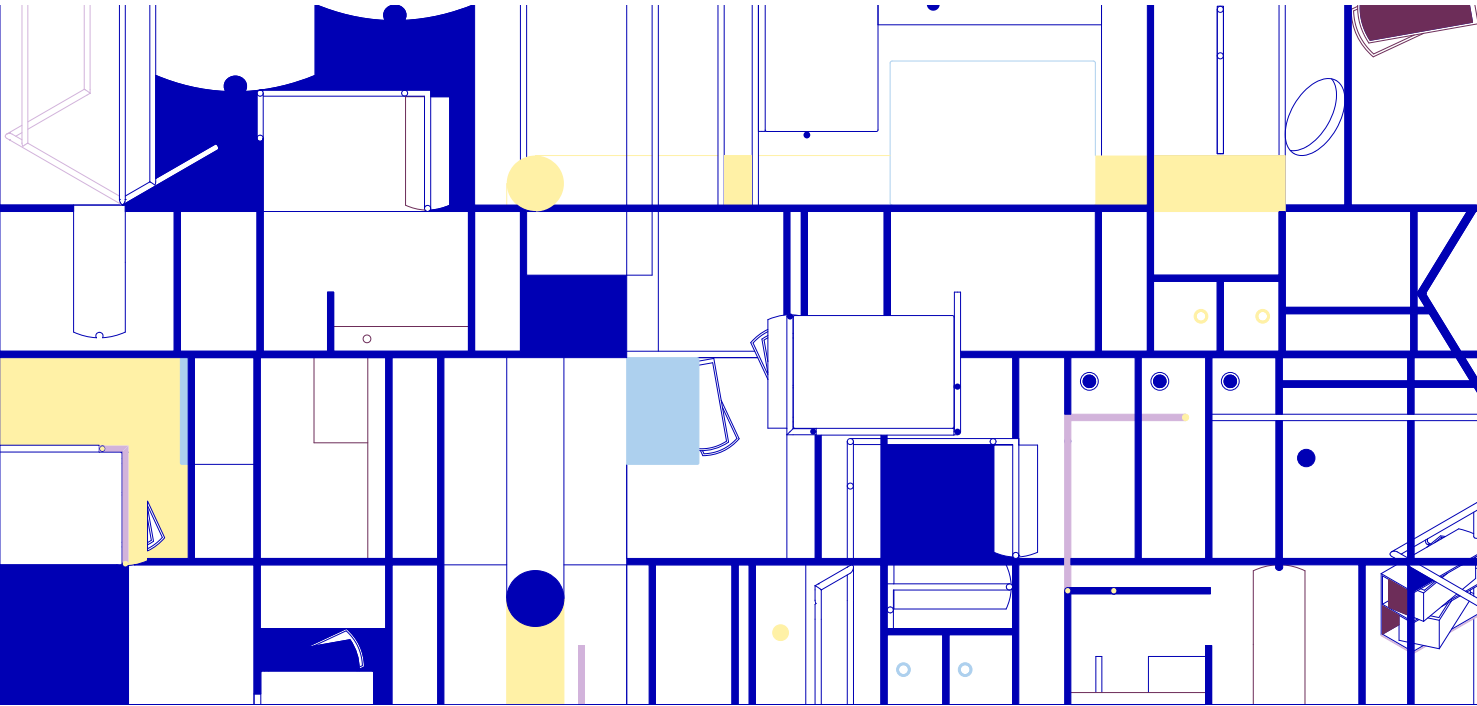


From the outset, the proposal embraces a poetic and deliberate dismantling. Each built element is designed to dissolve gracefully into the sea or the island’s ground, becoming part of a renewed ecological cycle. These ephemeral structures do not resist the passage of time; they welcome it, allowing nature to return and reclaim the site. Architecture becomes a vanishing act, carrying the trace of departure more than the promise of arrival.

A set of large, jellyfish-like structures anchor the project, some floating on the sea and others resting on the arid terrain. Ambiguous in scale and purpose, they function as silent witnesses to the human era. Alongside them, a modest sitting area and a primitive bathing site suggest fossilized gestures of inhabitation. Visitors may briefly access the island, swimming among the floating structures, ascending the grounded ones, or gathering in spaces designed for collective stillness. The temple’s hidden logic lies in its material lifecycle: all structures are designed to return to the environment, dissolving, eroding, and self-decomposing over time. Architecture, here, becomes a vessel for contemplation whose ultimate expression is its graceful disappearance.





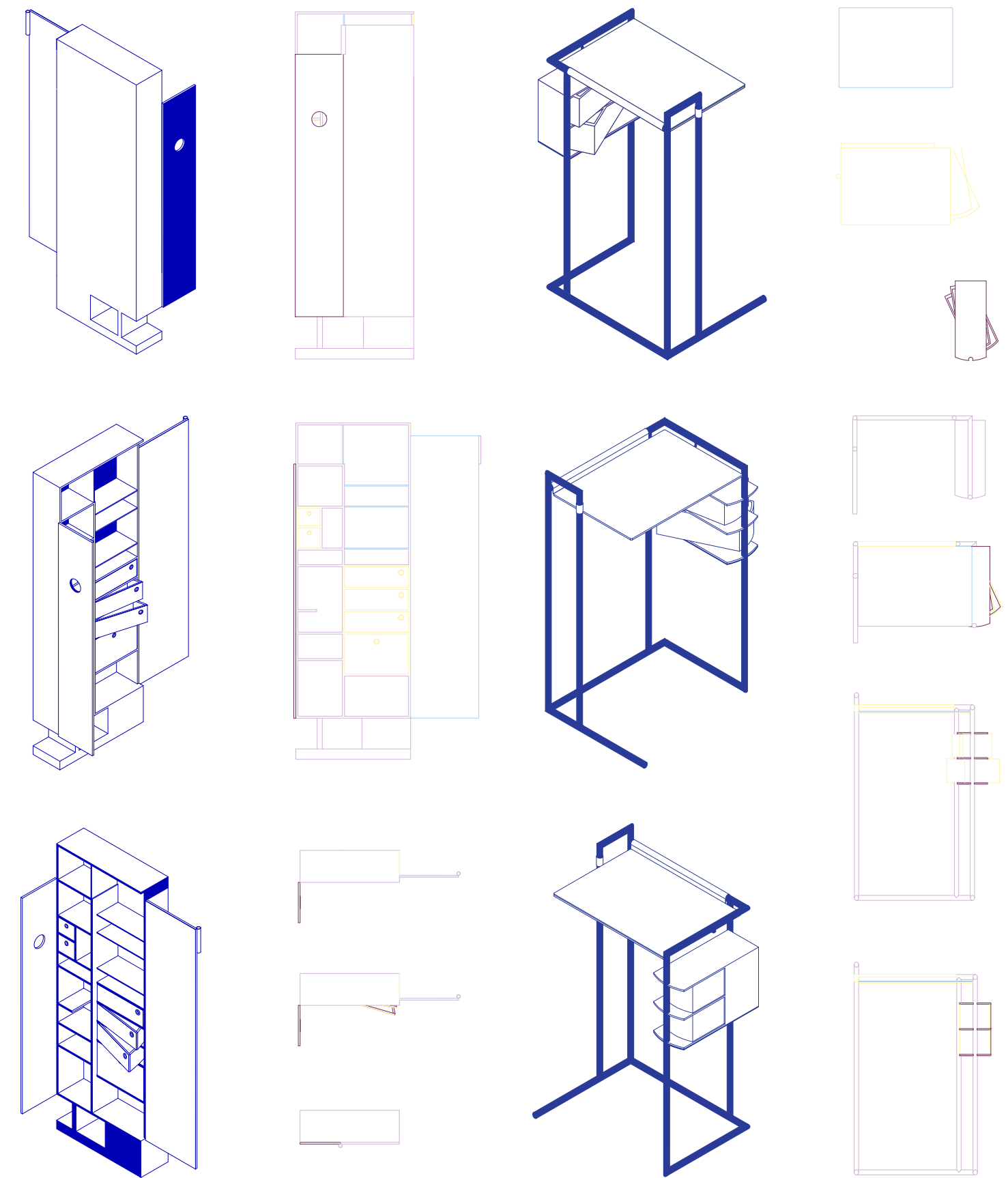


Academic Term: Sep. 2025 - Nov. 2025
Professor: Steven Holl, Dimitra Tsachrelia
Type: Design Seminar Studio
Individual Project

This image emerges from a study of two furniture pieces by Eileen Gray—the Coiffeuse portable and the Coiffeuse-paravent located in the E.1027 house. Guided by Gray’s belief that “to create, one must first question everything,” the work reflects her radical approach to space, dwelling, and the object. Gray conceives the house as a living organism, where furniture is not autonomous but part of a broader sculptural system in which architecture and objects evolve together.

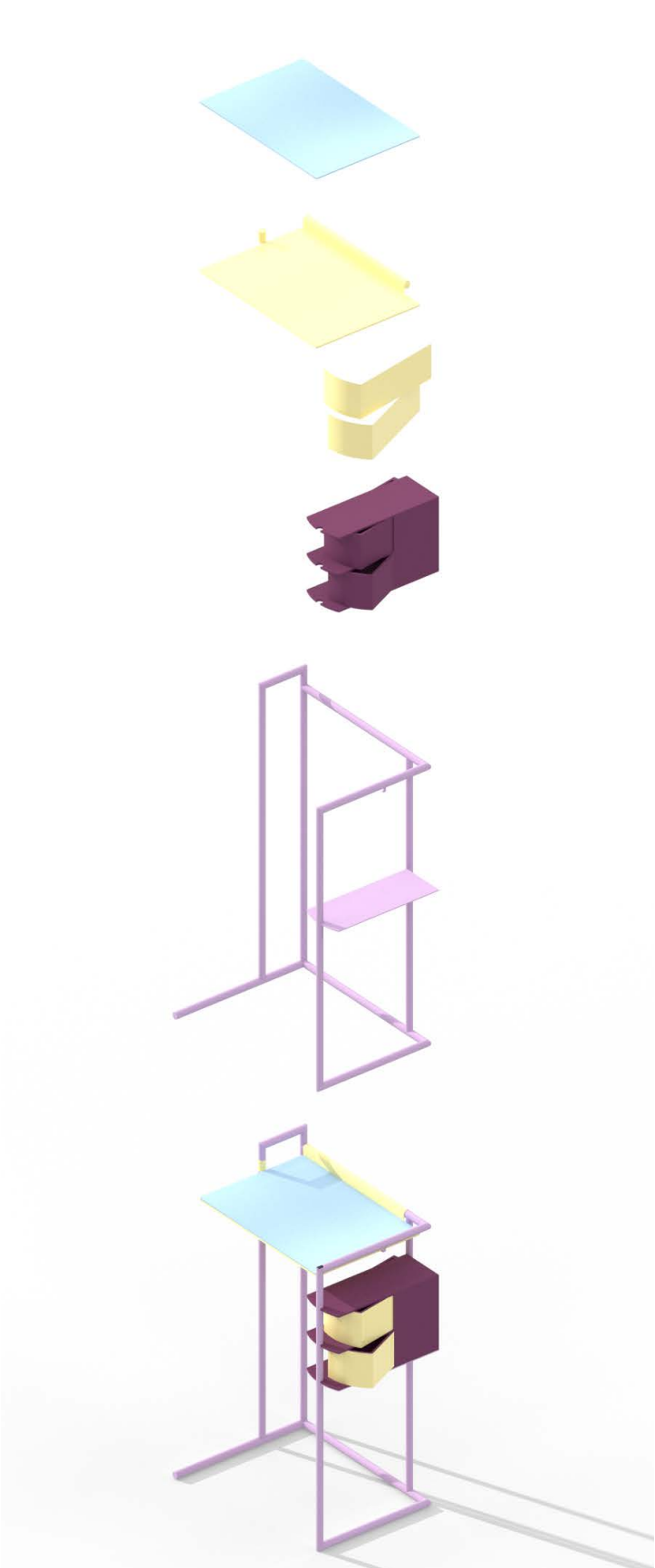
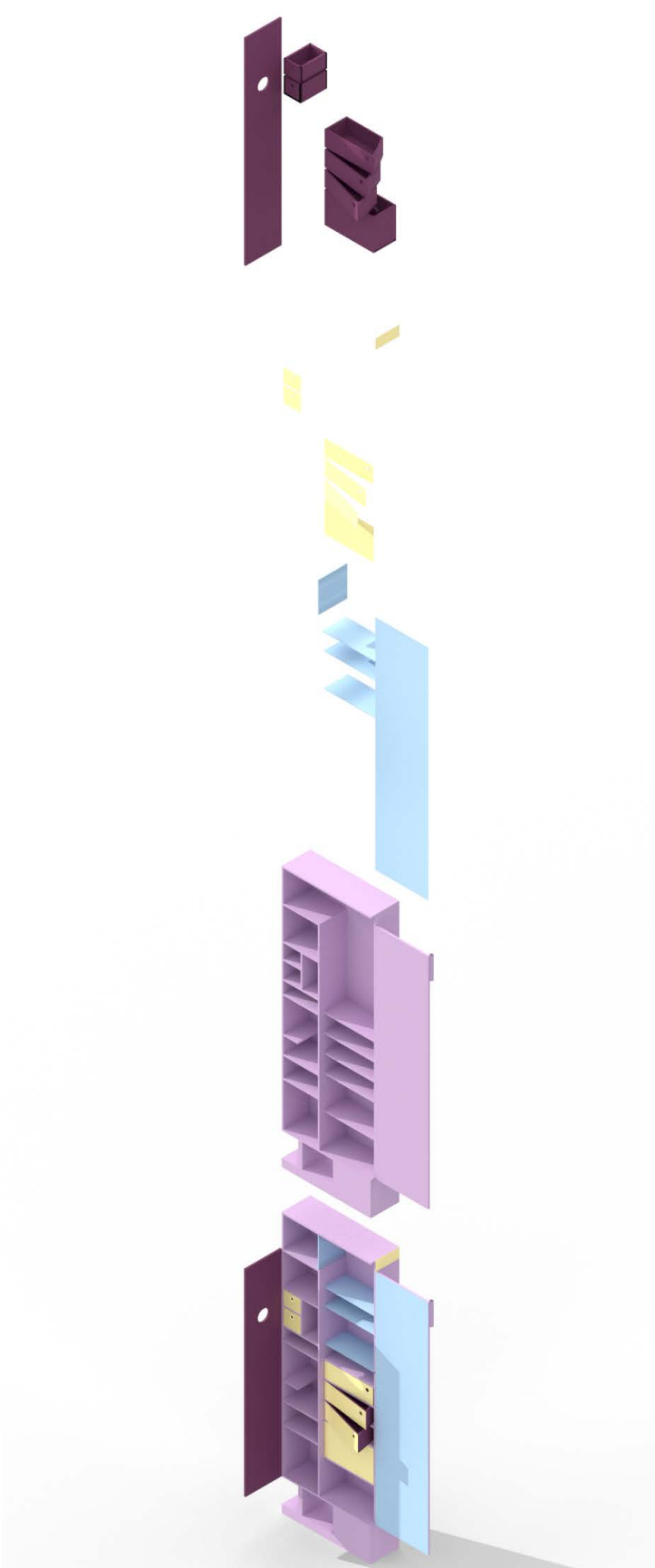
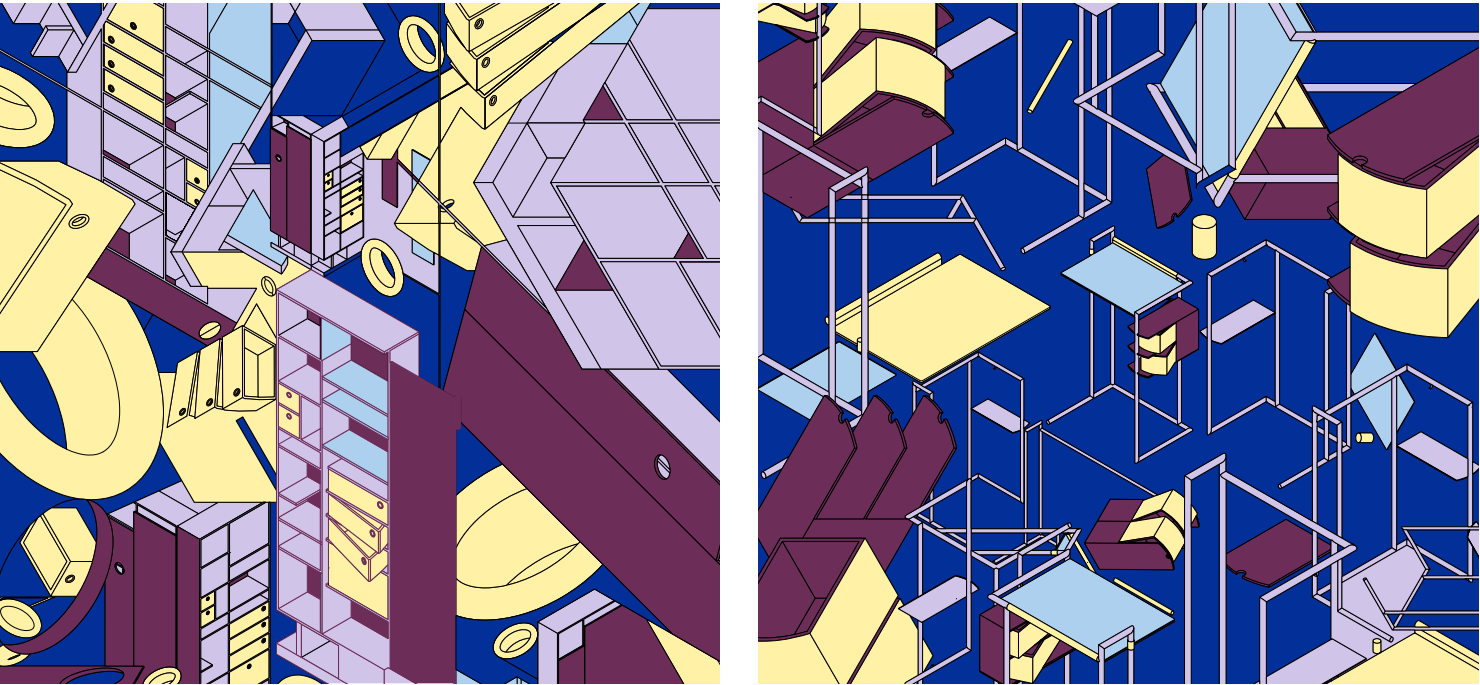
Each piece is designed in direct relation to space and to the natural movements of the body. Flexibility, transformation, and adaptability are central, producing what Gray described as a “mechanical ballet” of rotating drawers, sliding axes, and shifting surfaces. Many elements revolve around fixed or mobile axes, evoking a choreographed, almost serpentine motion.

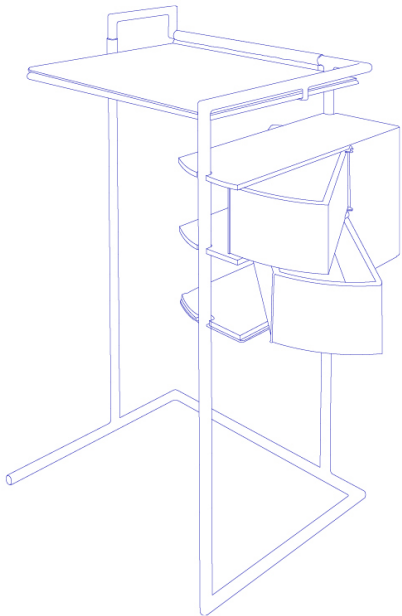
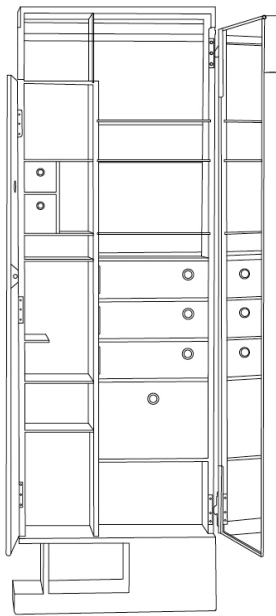
To analyze their geometry, I replaced the four original materials of each piece with four colors, using color as a tool to reveal structural logic. This abstraction removes functional associations, transforming the furniture into multidirectional forms and dynamic spatial structures that continually transform, allowing space to be understood through lines, surfaces, movement, and color.



Geometric Decomposition | Coiffeuse paravent

Geometric Decomposition | Coiffeuse portable





In Eileen’s designs she explored all the possible uses of a piece of furniture. The role it played in the organization of the space was particularly important to her. This was furniture as architecture, conceived together in an effortless complexity.

The architectural quality of her furniture is visible everywhere. She achieved the upmost simplicity with particular attention given to the way in which the furniture responded to movement of the human body while engaged in daily activities. The furniture is accessible without being cumbersome and was designed to be adjusted or modified to maximize flexibility.

She engrossed herself into the processes of living, analyzing functions of the body and mind: relaxing, sleeping, eating, reading etc. Looking directly to what she called the ‘camping style’ - the furniture was lightweight, easily transportable, multidirectional and multifunctional.

She challenged the traditional materiality of furniture exploring celluloid, cork, aluminum and tubular steel all the while engaging with the physical, philosophical, psychological and spiritual needs of the person using her pieces.

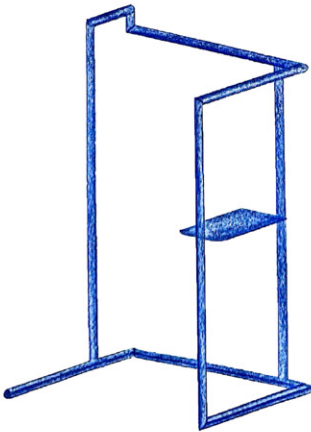
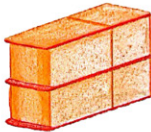


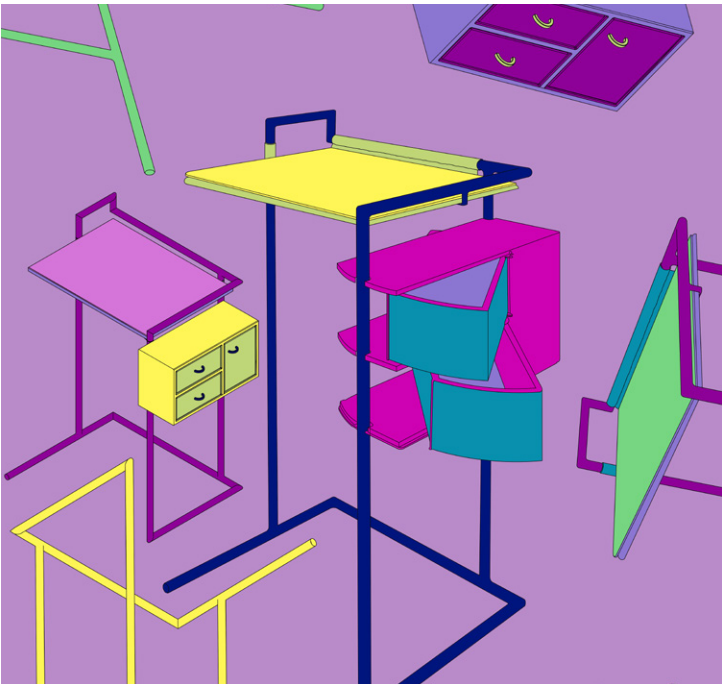
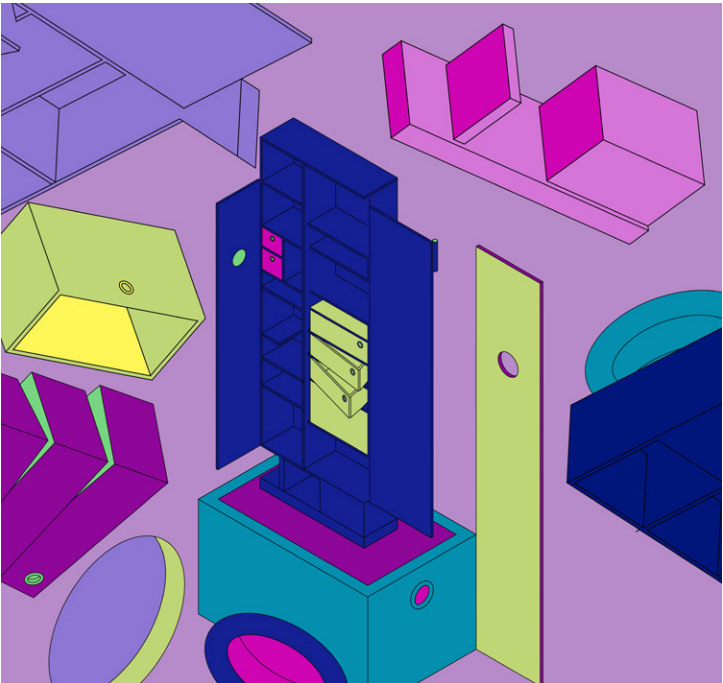
Loïe Fuller

All of this furniture, for the most part made of tubular steel, employed the concept of the axis in many different ways. As the furniture moves in space, as the drawers open and close, Gray created a choreography that can be compared to the serpentine dance of Loïe Fuller, where the arms, serving as the axes, unfold as the body moves continuously and rhythmically through space.

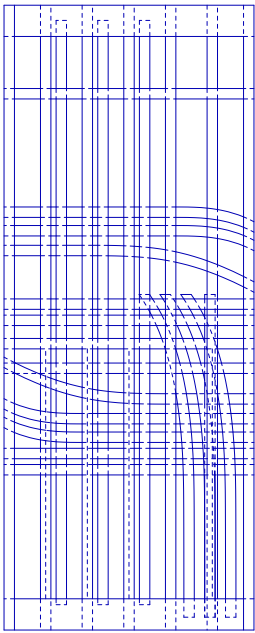
Some pieces were totally integrated into the architecture; others were multidirectional without a fixed position, often serving several functions. In this way she sought to avoid the three dimensional reading of an object (a piece of furniture in space).

Another way in which Gray put theory into practice using tubular steel was the concept of the **infinite line**. As Badovici explained, there was no longer simply freestanding furniture in space: "one finds in Gray's compositions the wonder of modern furniture, but instead of each piece of furniture or object standing alone in space, they are positioned in a way along the walls so that the lines that create form appear to merge. There are no longer finite lines or closed lines. Furniture is part of an overall conception of sculptural space, an overall abstraction conception.









Academic Term: Jan. 2026 - Apr. 2026
Professor: Zachary E. Mulitauaopele
Type: 1:1 Crafting and Fabrication of Details
Collaborator: Ashley Broyles

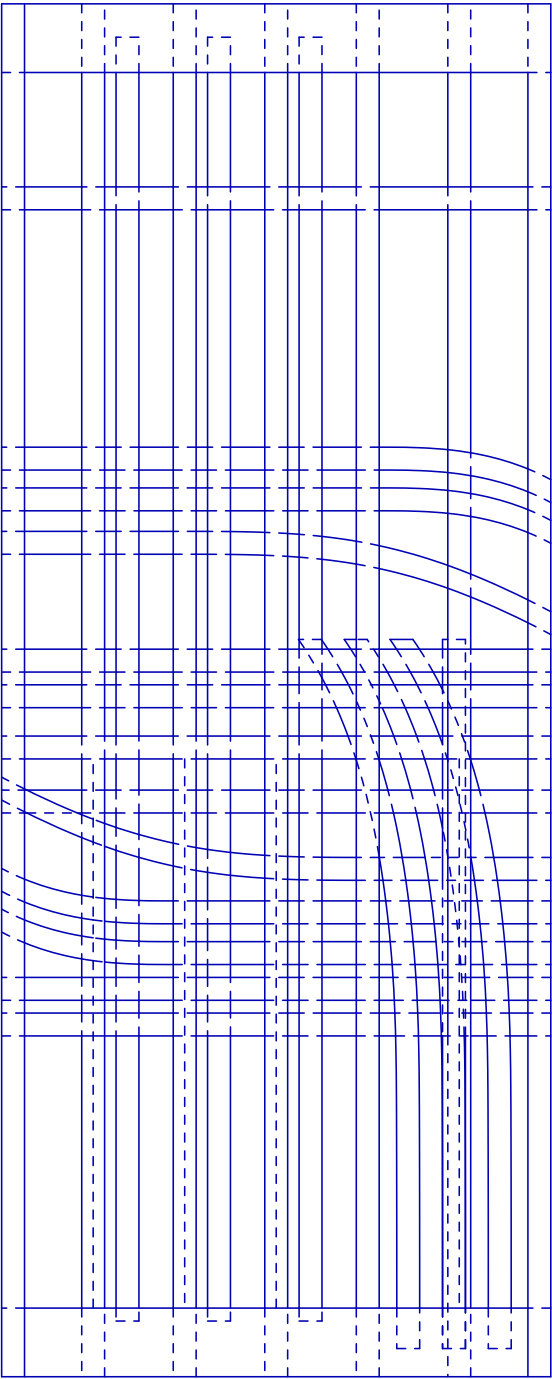
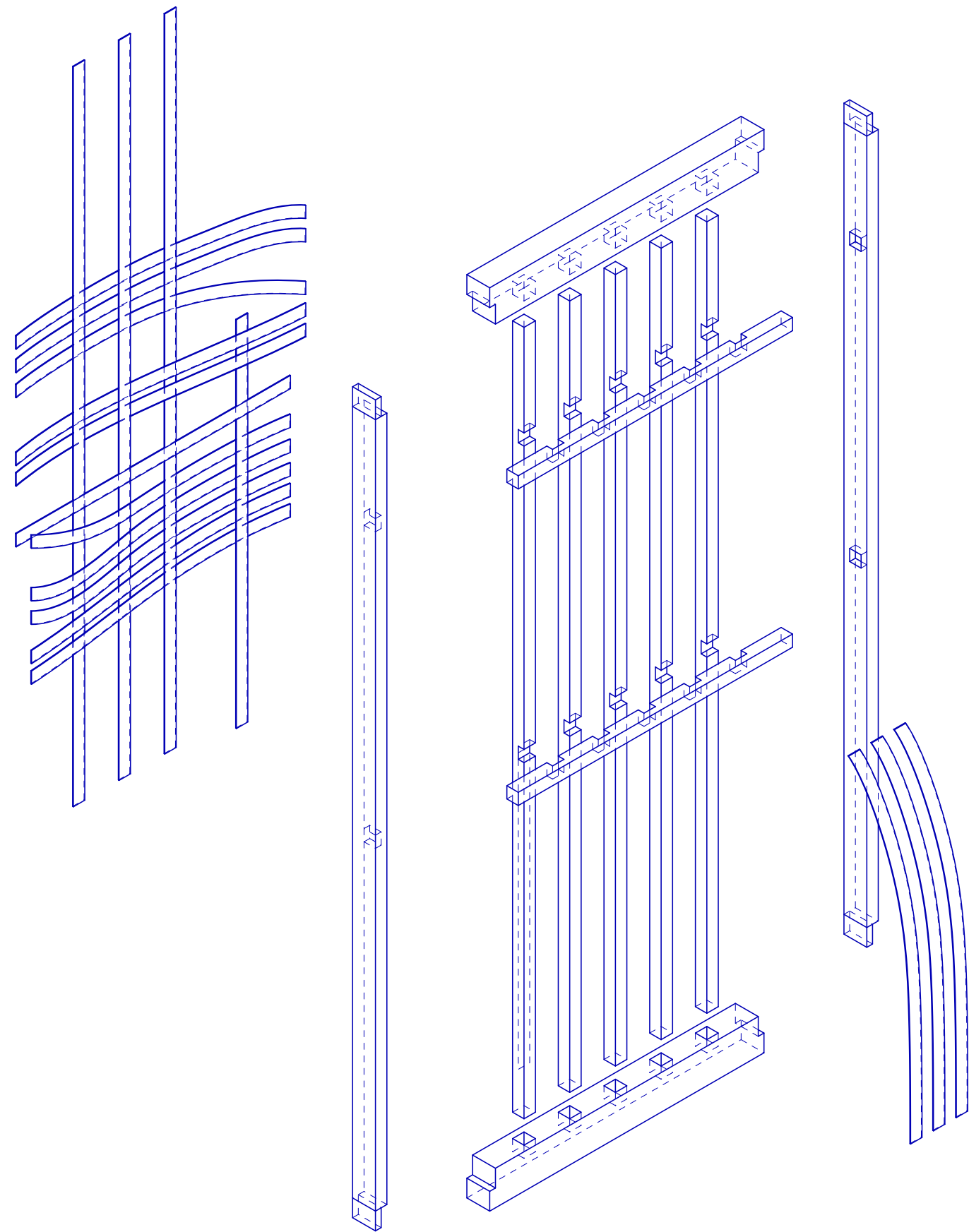
This project explores the relationship between detailing, materiality, and fabrication through the design of a custom door pull and the development of a wall typology.

The process began with the design and fabrication of the door pull through iterative prototyping and material exploration. The final door pull combined wood and 3D printed resin elements, investigating the relationship between handcrafted and digitally fabricated components.

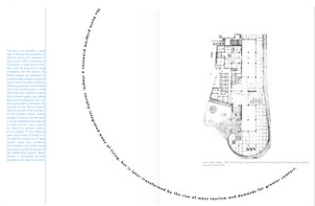
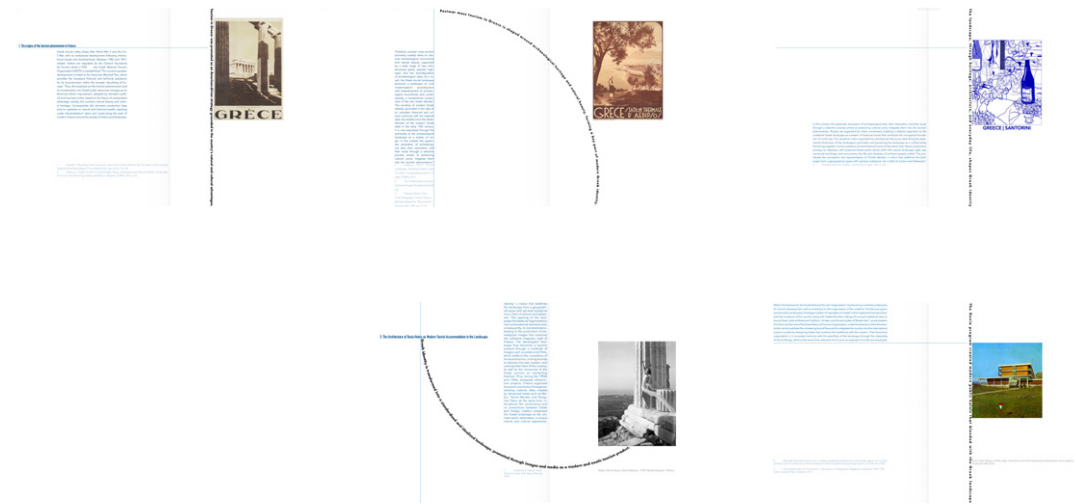
The main goal of the project was the creation of a totem through the transformation of architectural details into an object at the scale of furniture. Following this idea, the wall typology evolved into a new furniture element: a small bookshelf developed through detailed drawings, material studies, and fabrication techniques. The final proposal used wood and acrylic while considering the practical challenges of construction, assembly, and physical making throughout the design process.



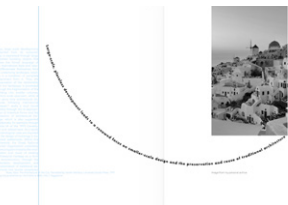


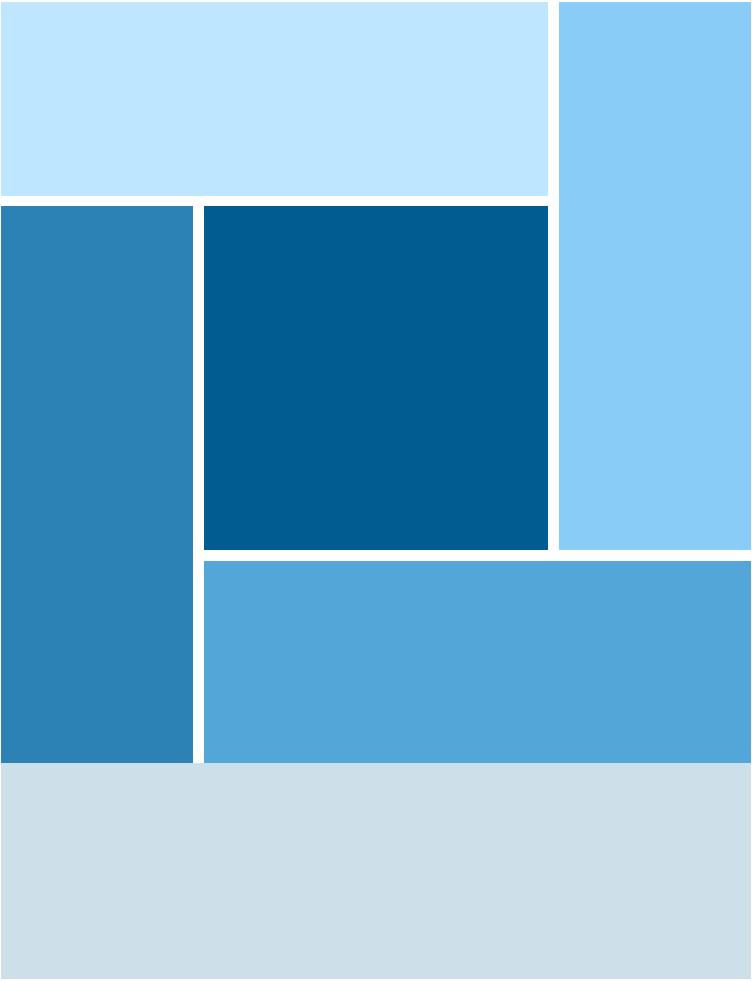
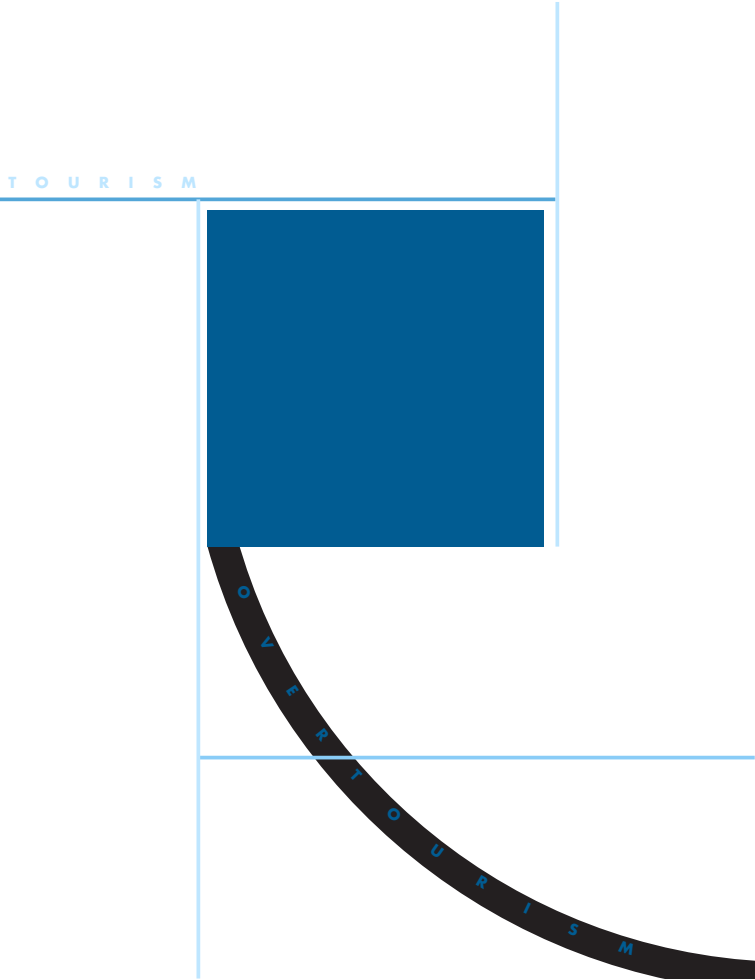






Academic Term: Jan. 2026 - May. 2026
Professor: Yoonjai Choi
Type: Graphic Architecture Project I: Design and Typography
Individual Project





1. The origins of the tourism phenomenon in Greece

Greek tourism takes shape after World War II and the Civil War, with its institutional development following international trends and developments. Between 1945 and 1951, related matters are regulated by the General Secretariat for Tourism, while in 1950 the Greek National Tourism Organization (GNTO) is reestablished. The country's postwar development is linked to the American Marshall Plan, which provides the necessary financial and technical assistance for its reconstruction within the broader rebuilding of Europe.¹ Thus, the emphasis on the tourism phenomenon and its incorporation into Greek public discourse emerges as an American-driven requirement, adopted by domestic political and business circles, based on the theory of comparative advantage namely, the country's natural beauty and cultural heritage. Consequently, the domestic productive base aims to capitalize on natural and historical wealth, rejecting costly industrialization² plans and constructing the myth of modern Greece around the duality of history and landscape.

¹ Voulelis, P. Recording Social, Economic, and Environmental Data for the Calculation of the Carrying Capacity of the Municipality of Thessaloniki, 2021, pp. 23-25, 176, 181.
² Vlachos, A. "Greek Tourism in its Early Stages: Places, Landscapes, and National Identity." Landscapes of Tourism: Reconstructing Greece, edited by G. Aescopos, DOMES, 2015, p. 22.

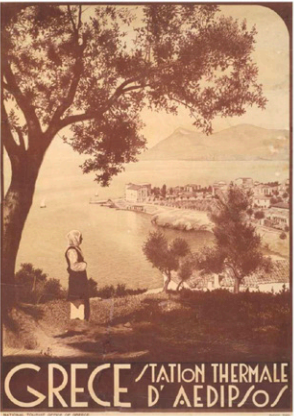
Tourism in Greece was promoted as an American-driven strategy grounded in the country's natural and cultural advantages.



Therefore, postwar mass tourism (primarily coastal) relies on classical archaeological monuments and natural beauty, supported by a wide range of new infrastructures (ports, airports, highways, and the reconfiguration of archaeological sites). As a result, the Greek tourist landscape becomes a landscape of rural modernization³, reconstruction and redevelopment of archaeological monuments, and, consequently, a fundamental component of the new Greek identity.⁴ The narrative of modern Greek identity, grounded in the idea of an unbroken historical and cultural continuity with the classical past, has existed since the establishment of the modern Greek state in the early 19th century. It is now expressed through the spirituality of the archaeological landscape as a marker of origin. In this context, the systematic excavation of archaeological sites, their restoration, and their reuse through a selective process aimed at preserving cultural purity integrate them into the tourism phenomenon.⁵

³ Aescopos, Yannis. "Tourist Landscapes: Remaking Greece (Topic Tourism)." Anaktoraskeyazontes (in English), DOMES, 2015.
⁴ The modernization of cities is achieved through the apartment building.
⁵ Pikiotis, Dimitris. "Emotional Topography." Dimitris Pikiotis: Writings, edited by A. Pikioti and M. Paroussi, MIT, 1987, pp. 73-74.

Postwar mass tourism in Greece is shaped around archaeological heritage and natural beauty, forming a key part of modern Greek identity.



2. The Architecture of Xenia Hotels as Modern Tourist Accommodation in the Landscape

This constitutes the conception and representation of "Greek identity," a notion that redefines the landscape from a geographical space with spiritual substance into a field of actions and behaviors. This opening of the landscape facilitates its fragmentation into compositional elements and, consequently, its standardization, leading to the production of stereotypical images that construct the collective imaginary myth of Greece. The stereotyped landscape thus becomes a tourism product through a multitude of images, such as posters and films, which testify to the completion of its reconstruction, inviting tourists to discover the new, modern, and cosmopolitan face of the country as well as the innocence of the Greek summer on enchanting beaches. Thus, during the 1950s and 1960s, alongside infrastructure projects, Greece organized its tourism promotion through advertising material, often created by renowned artists such as Nelly's, Yannis Moralis, and Panagiotis Tetsis. At the same time, international film productions and co-productions between Greek and foreign creators presented the Greek landscape as the ultimate exotic destination, a unique natural and cultural experience.



Nelly's Mona Paiva in the Parthenon. 1929. Benaki Museum, Athens.

⁷ Kostinac, K. Nelly's: From Athens to New York. Basia-Pressas, 1997.

The landscape, through heritage, architecture, and everyday life, shapes Greek identity



In this context, the systematic excavation of archaeological sites, their restoration, and their reuse through a selective process aimed at preserving cultural purity integrate them into the tourism phenomenon. Routes are organized for visitor movement, enabling a didactic approach to the unaltered Greek landscape as a bearer of historical traces that constitute the conceptual foundation of continuity. This narrative is also supported by architectural discourse, describing the experiential dimension of the landscape's spirituality and perceiving the landscape as a unified entity that brings together human presence and architectural work. At the same time, literary production portrays an idealized, self-contained Greek world, where within the natural landscape, light, sea, vernacular buildings, and monuments, the life and character of ordinary people unfold. This constitutes the conception and representation of "Greek identity," a notion that redefines the landscape from a geographical space with spiritual substance into a field of actions and behaviors.⁶

⁶ Konstantinidis, Anis. Studies + Constructions. Agra, 1981, p. 262.

Within this framework, the Greek National Tourism Organization implements an ambitious state plan for tourism development, with an emphasis on the organization of the coastline. The Xenia program concerns the construction of a large number of new state-run hotels⁸ in the most prominent and characteristic locations of the country, along with related facilities, taking into account statistical data on tourist flows, local architectural tradition, climate, and the principles of Modernism⁹, as we present. The Technical Service of the Greek National Tourism Organization, under the direction of Aris Konstantinidis, aims to address the increasing tourist flows and to integrate the country into the international cultural context by designing hotels that combine the traditional with the modern. Their functional organization is in complete harmony with the specificity of the landscape through the materiality of the buildings, while at the same time reductive forms such as exposed concrete are employed.

⁸ Although the potential of tourism is widely recognized, entrepreneurs and private capital turn to other activities, such as construction and the antiparochi (land-for-apartments exchange system), until the mid-1960s.
⁹ Aris Konstantinidis, For Architecture - Publications in Newspapers, Magazines, and Books 1940-1982, Crete University Press, Heraklion, 2011.

The Xenia program created modern public hotels that blended with the Greek landscape



Xenia Hotel, Nafplio, DOMa, <https://www.doma.schi/en/index/projects/3enodoxeio-3enia-nayploj>. Accessed 4 May 2026.

Particular emphasis is placed on orientation, ensuring a characteristic or scenic view, as well as on the placement of the building within the landscape, so that it does not appear foreign or out of place, but rather engages in dialogue with it. This approach essentially consists of the quiet placement of relatively small-scale buildings within the landscape, creating the impression that they have always been there, while at the same time forming nuclei of aesthetic experience and establishing a distinctive modern Greek architectural idiom. Foreign visitors are invited to experience not only antiquities but also the beauty and uniqueness of the new Greek landscape. The spatial arrangement is such that residents feel they inhabit a place where interior and exterior are organically connected through internal courtyards, large window openings, and balconies with appropriate orientation. At the same time, the condition of tourist habitation proposes a simple, almost ascetic mode of living, with a distinct and independent value, as the rooms are designed to meet basic needs without excessive comfort¹⁰.

¹⁰ Provision for basic needs, large window openings, internal courtyards, balconies with appropriate orientation, a harmonious connection between interior and exterior, and simple, unadorned living.

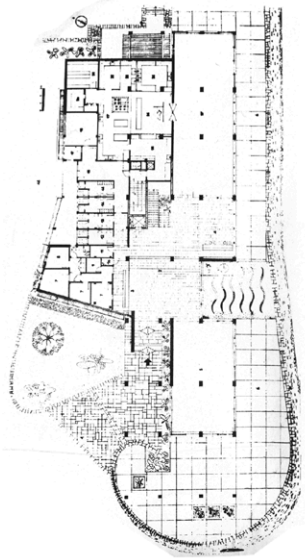


Architecture blends simple, small-scale buildings with the Greek landscape

Aris Konstantinidis, For Architecture - Publications in Newspapers, Magazines, and Books 1940-1982, Crete University Press, Heraklion, 2011.

The aim is to provide a quiet way of life and the possibility of desired privacy for residents in their rooms, while maintaining a connection to local living conditions and the presence of local inhabitants. For this reason, the shared spaces are designed to accommodate a larger number of visitors than the hotel's residents, allowing passersby, both foreign and local, to participate in hotel life. In this way, residents interact with a diverse public, also taking part in events related to local customs and traditions. However, the concept of the Xenia program does not prevail in the long term, as the broader cultural context changes, shaping new demands in tourist habitation that respond to mass tourism and a growing desire for greater comfort, as we analyze. In the following years, the success of Greek tourism and the overall rise of mass tourism create new conditions that transform the Greek tourist landscape. During the period of the Dictatorship, tourism development is reoriented, primarily supporting the regime's rhetoric.

The Xenia Program promotes a simple, socially integrated way of living, but is later transformed by the rise of mass tourism and demands for greater comfort.



Xenia Hotel, Nafplio, 1960, DOMa, <https://www.doma.archi/en/index/projects/3enodoxeio-3enia-nayploj>. Accessed 4 May 2026.

3. The evolution of the Greek tourism phenomenon in the era of mass tourism

Specific policies provide incentives for small-scale entrepreneurs, while at the same time the decline of traditional activities such as agriculture and fishing, in favor of rental rooms, along with the construction of large hotels through loans, contribute to the emergence of what is conventionally called a "nation of hoteliers." At the same time, the Greek National Tourism Organization continues the systematic organization of the coastline, so that by the early 1980s it has completed at least sixty related programs. This planning addresses all social groups, promoting a form of tourism democratization for both Greek and foreign visitors, aiming at the global promotion of the country's natural and historical beauty, the further development of seaside tourism, and the emergence of new destinations in the inland regions. During the years of the political changeover, as private bank financing begins and tourist flows increase dramatically, hotel infrastructure continues to multiply.



"EOT Posters," Mykonos Locals, <https://mykonoslocals.gr/culture/sites-eot/>. Accessed 4 May 2026.

State incentives and demand expand tourism, making Greece a mass tourism destination

Tourism policies and shifting trends reshape Greece's image, promoting new destinations and redefining its cultural landscape

From the early decades, relevant legislation prioritizes tourism development as a supreme public interest, supported by a favorable institutional framework with financial and spatial incentives that continue to promote the creation of large scale hotel enterprises. However, the recording of data on non viable hotel units, as well as their poor spatial integration, leads during the 1980s to the encouragement of small scale entrepreneurship and a turn toward tradition. "At the same time, the stereotypical image of the country is enriched, with its historical, sunlit, and cosmopolitan landscape forming its cultural landscape, which gains rhythm and asserts itself through repeated associations. Thus, related concepts emerge, such as "Aegean-ness," referring to a fixed perception of the character of the Aegean and its inhabitants as shaped through the tourist gaze. Within this framework of a tourist geography, previously lesser known islands such as Mykonos and Santorini come to prominence, despite having been, until then, primarily centers of local fishing and maritime activity."



¹¹ Saprikidou, E. "The Architecture of Tourism in Greece: Institutional Framework and Deviations" ROOM 18: The New Urban Front, DOMES, 2016, pp. 222-228.

¹² Terenzi, T. Cultural Landscape: Geographical Approaches. Papadakis, 1996, pp. 99-111.

Santorini, 1988. Greek National Tourism Organization, <https://gnto.gov.gr/files/1988-santorini/>. Accessed 4 May 2026.

They come to dominate as emblematic expressions of the national brand, combining natural beauty, antiquities, and a degree of tolerance toward difference. This occurs within the context of overtourism, which the Greek state has addressed hesitantly and inconsistently, as tourism policy from the 1990s to the present has often been fragmented and contradictory. The focus remains largely on the external market through the promotion of stereotypical imagery, while the pace and forms of tourism development exceed the state's capacity and intentions. As a result, necessary institutional and structural interventions remain insufficient, and existing legislation aimed at protecting the landscape is often not enforced, as urban planning and spatial policies shift depending on the governing political parties. This situation leads to irregularities and excesses that negatively affect both the lives of local residents and the cultural landscape, an issue that is also reflected in contemporary architectural discourse, as we analyze.¹³

¹³ Koutsinioti, R. The Human, Space, Environment. To Rodakis, 2023.



Giannelos, Yannis (photograph), Vitzou, Katerina (design). Myrtos Beach, Kefalonia, 1983. Greek National Tourism Organization, <https://gnto.gov.gr/files/1983-paralia-myrtos-kefalonia/>. Accessed 4 May 2026.

4. The Impact of Overtourism on Tourist Habitation and the Greek Cultural Landscape

The speed and scale of tourism development lead to the abandonment of Aris Konstantinidis's approach to tourist habitation as a form of subtle placement within the landscape. The need to address large scale development prompts Takis Zenetos to propose the concept of the artificial, that is, a consciously designed architectural intervention in what had until then been an untouched natural landscape, introducing the idea of variable or adaptable structures. The central idea is the creation of a complementary and intermediate connective element between construction and nature, such as horizontal concrete slabs that adapt to the topography, recalling the terraces of the Greek countryside and cultivating the sloped ground. However, this remains a highly advanced technological approach that was never realized. The questioning of the fundamental relationship between building and landscape leads to the search for alternative solutions, in parallel with the expansion, internationalization, and homogenization of the tourism product.



Rubio, Laura. Takis Zenetos and Its Place. Issue, n.d., https://siwu.com/aurarubio0416/docs/takis_zenetos_and_its_place/r/16586419. Accessed 4 May 2026.

Thus, large scale development, detached from its surroundings, is expressed through large, placeless building objects that follow the formal language of the International Style and clearly differentiate themselves from the underlying landscape, resulting in a condition of complete detachment from it. Thus, the preservation of the relationship with the landscape is promoted through the fragmentation of the building into smaller volumes, a micro scale approach, while at the same time architectural discourse, following international contexts¹⁴, seeks a local Greek identity through the re-appropriation of historical forms and the protection of architectural heritage, which is also supported legislatively, for example through Article 24 of the 1975 Constitution and related laws. As a result, morphological rules are imposed for the design of buildings in traditional settlements. Within this framework, the Greek National Tourism Organization undertakes a new program linked to the modification and reuse of existing architectural heritage as a form of reconstruction, through the restoration, development, and transformation of traditional settlements into tourist complexes.

¹⁴ Rossi, Aldo. The Architecture of the City. Translated by Vasiliki Petridou, University Studio Press, 1991. Originally published as L'Architettura della città, il Saggiatore.



Image from my personal archive

Consequently, a new model of tourist habitation emerges, which is systematically reproduced and becomes dominant. The morphological rules primarily concern the external design of buildings, which follow traditional patterns in order to create a sense of familiarity, while their interiors are shaped either as a simplified interpretation or imitation of the traditional, or by following an independent trajectory, detached from the exterior. The fragmentation and multiplication of building volumes in tourism enterprises, together with the dominance of small scale development and the legislative framework governing out of plan construction, lead to the unpredictable emergence of buildings across the landscape. This process results in the loss of the relationship between architecture and landscape and, consequently, in the continuous urbanization of the countryside, with small apartment like structures dispersed throughout it.

A standardized model of tourist housing spreads, leading to fragmented development and the gradual urbanization of the landscape.



Image from my personal archive

Today, urbanized tourist complexes are placed indifferently and uncontrollably within the natural landscape, increasingly concealing comfortable and luxurious interiors, eliminating the possibility of architectural originality, and burdening both traditional and non traditional settlements. This condition, combined with the recent economic and health crises, underscores the need to redefine the priorities of both tourism development and architecture itself. Within this framework, on the one hand, the country's tourism policy must align with contemporary academic discourse, making use of its theoretical tools. On the other hand, architecture itself must seek to recover the lost sense of the collective through formal restraint and the invention of new centralities, in order to address the uncritical consumption of the landscape.

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Uncontrolled tourist development burdens the landscape, calling for a rethinking of tourism policy and architecture



Image from my personal archive

Placeless, luxury-driven tourism spaces replace meaningful architecture with staged experiences that fail to achieve true authenticity.

At the same time, the juxtaposition of disconnected interiors, lacking meaningful relationships with their surroundings, is characterized as placeless, generic, and often ostentatious, as their ambitions are largely reduced to demands for comfort and luxury through the accumulation of technological equipment and wellness and body care services. "These additional elements, as curated material, transform tourist habitation into a mediated collection of experiences and calculated impressions that compensate for the absence of Architecture." Thematic design, as a reference to a seemingly authentic environment, offers to some extent the desired escape for the tourist, integrating them into a framework of ritualized, utopian consumption. However, it ultimately fails to satisfy the search for uniqueness, which arises from the spatial experience proposed by an architectural idea embedded in the cultural landscape, through references to spatial qualities and collective memory.

15. Assoulin, G. "Reintroducing Architecture into Tourist Habitation." COM 18: The New Urban Front, COMES, 2016, p. 218.

16. Pantazis, A. "The Stranger in the City: Architecture and Architecture." COM 18: The New Urban Front, COMES, 2016, p. 219.



Image from my personal archive

