



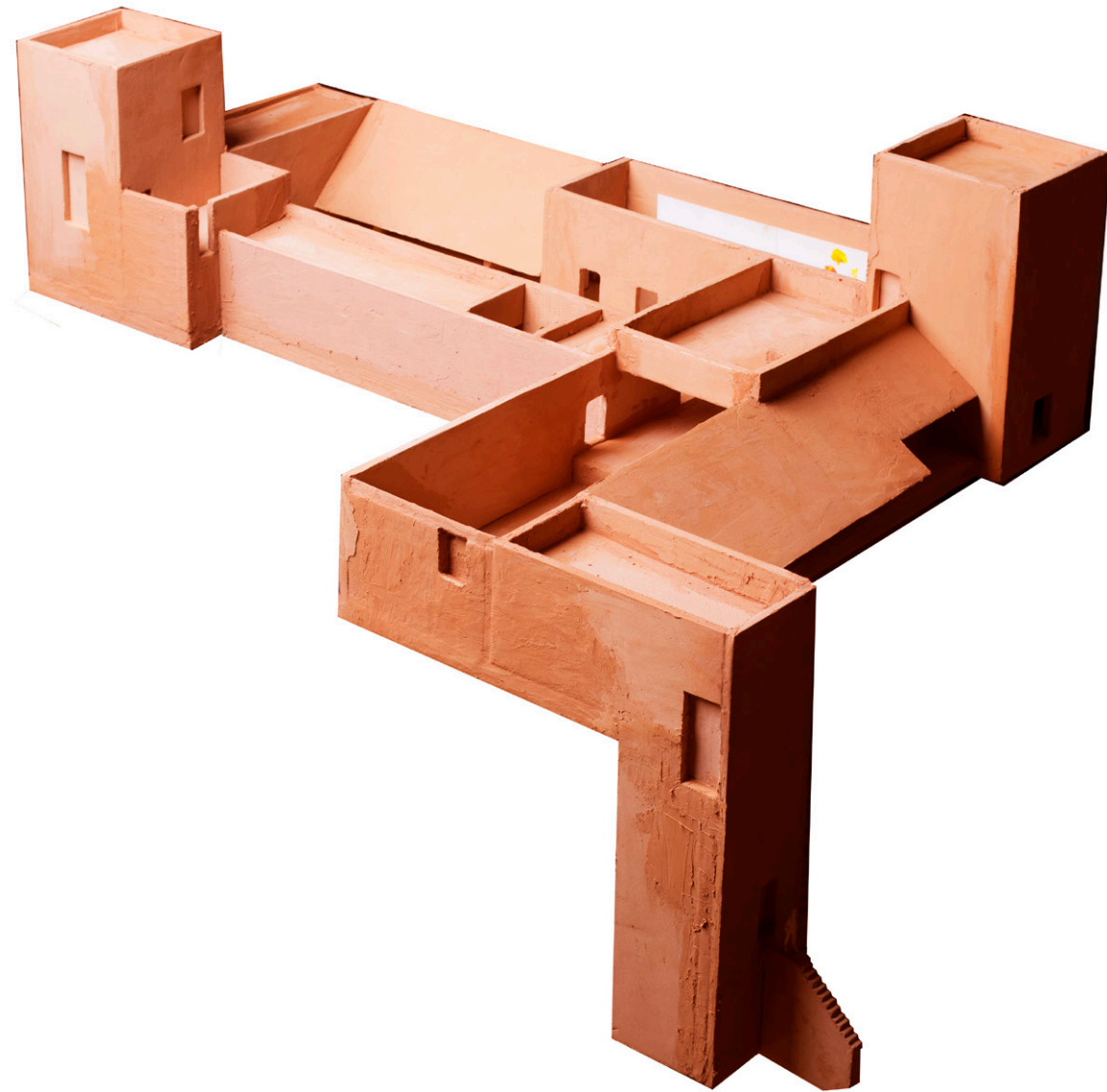
Κατοικώντας τον Cy Twombly Ξενώνας - Μουσείο στη Γκαέτα της Ιταλίας Γκαρραμόνε Ερμιόνη

Διπλωματική εργασία
Σχολή Αρχιτεκτόνων Μηχανικών

Επιβλέποντες
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Εθνικό Μετσόβιο Πολυτεχνείο
Ιούλιος 2018



Abstract

The project is conceived as a meeting of domestic and gallery space, owned by the Twombly Foundation in Gaeta, Italy. The articulation of the two entities is an idea deeply rooted in Twombly's domestic spaces, where the dwelling and the artwork meet, everyday causing a certain spatial ambiguity, that of the coexistence of two scales within one space.

A sequence of interdependent rooms in relative scale the one to other is organized around a secluded garden. By varying measures of architectural scale – width, depth, height, pitch the rooms are brought into relationship first with each other, and then with the elements of architecture itself and the surrounding landscape that adjoins them.

A cliff by the Mediterranean Sea- Twombly's constant inspiration, is the site proposed for creating intimate spaces which enclose distant views of the endlessness of the sea, the sublime mountain and Twombly's Mediterranean universe.



“I am a mediterranean painter” and he then adds as an afterthought, “a northerner”

“I have infinite longing to see and feel these ancient wonders. My work thrives for their contact.”

“..and when I entered the Mediterranean, I thought I was in paradise!”

“I was mainly interested in the country (Italy) and the life and the people, more than Rome even, I mean the balance of life was like a dream, everything was functioning in the most natural way.”

Cy Twombly

Extended Abstract

A starting point for this diploma has been the observation that although Cy Twombly’s artistic expression immersed in mythological and historical sensibility of the Mediterranean past and his life and practice occurred in the Mediterranean, his work is not being exhibited in that context, today.

The program is thus conceived as a house and a gallery, owned by the Cy Twombly Foundation in the Mediterranean village of Gaeta, in Italy. The house is meant for the temporary residency of a researcher of the Twombly Foundation, with a working space. The gallery space of the project, is open to public and is hosting a selection of Twombly’s paintings, drawings, sculptures curated in such a way as to subtly highlight nuances of the artist’s Mediterranean expression.

The exhibited work of Cy Twombly and the choice of Gaeta as the site of the project, are interdependent. Gaeta is a milestone for the Mediterranean life and art practice of Cy Twombly. It was the place where Cy Twombly owned a house from 1986 until his death in 2011, and the only seaside location where the artist invested a significant amount of time in proximity to the sea- his constant inspiration.

Inspired by Twombly’s domestic spaces, the project is re-interpreting the role of the museum, while proposing a new building typology of exhibiting art, that of ‘inhabiting a gallery’. This idea is deeply rooted in Cy Twombly’s conception of domestic space, as analyzed in the following Chapters of References and Research.

Parallel to the architectural design of the house and the gallery I propose a cultural itinerary in the city of Gaeta for the visitors of the gallery and the researcher, with two stops directly related to Cy Twombly’s presence in the city and the foundation’s archive.

Η μεθοδολογία research through design
μέσα απο επτά εργαλεία



figure 1



figure 1

The thesis considers space as the core question of architectural practice and particularly as a potential starting point and a methodological tool of architectural design. **Particularly, it investigates the ambiguity that is embedded within interior spaces of residencies of Tanikawa House, K. Shinohara, 1974 (figure 1) and Red House, T. Fretton, 2001 (figure 2).** As the study of the two spaces shows, ambiguity appears spatially as the coexistence of two scales in one space, the scale of the dwelling and the scale of the artwork. Through Burke's theory of the difference between the sublime and the beautiful in relation to the spatial scale, the three Cy Twombly houses in Italy are thoroughly analyzed as case studies through the medium of architectural drawings.

The choice of Cy Twombly as the artist is justified by the specific character of his three houses around Lazio in Italy, where artwork (Renaissance paintings, ancient Greek and Roman busts as well as his own sculptures) co-exist with domestic spaces. Special attention is given to Cy Twombly's Polaroids of the interior of his houses which reveal a coherent conception of domestic space that stands autonomous of the context in which the three houses are located. The 'big and the small', the 'sublime' and the 'beautiful', the artwork and domestic space coexist, causing a certain type of ambiguity in space.

This thesis is conceived as an opportunity for a research-design process, where interdisciplinary research and architectural design are intertwined. In other words, I believe that the conception and development of an architectural project will enhance the quality of the research and vice versa.



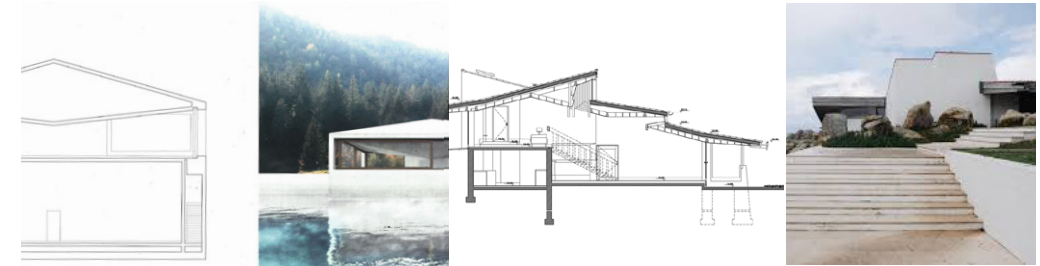
i. Κτίσμα - Βράχος
[Γεφύρωση υψομετρικής διαφοράς]



ii. Ταπεινότητα χώρου - Απεραντότητα τοπίου
[compression - release]



iii. Οριζόντιο επιπέδο - έδαφος
[πρόσληψη τοπίου στο βάθος και κοντά]



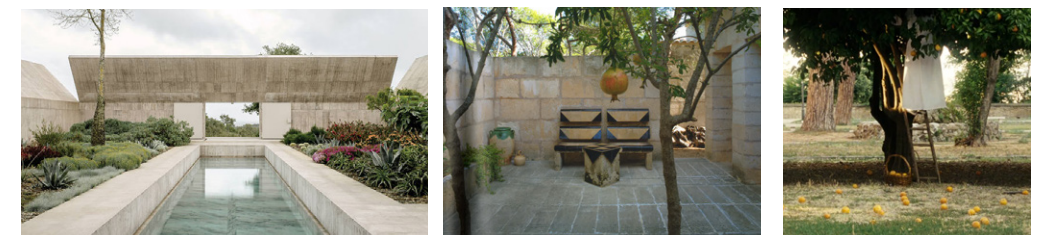
iv. Χειρισμός κεκλιμένης επιφάνειας - θεάσεις στο τοπίο
[απόκρυψη - αποκάλυψη]



v. Χωρικά μικρό - μεγάλο
[κατοικίες συλλεκτών έργων τέχνης]



vi. Υλικότητα
[μεσογειακά ανοίγματα]



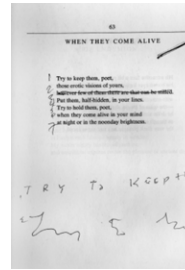
vii. Hortus conclusus
[μεσογειακός κήπος]

εργαλείο 1° Οι επτά πράξεις οικειοποίησης της Μεσογείου απο τον Twombly

Πράξη		Πρώτη:	αφετηρία,	1928
Πράξη	Δεύτερη:	περιπλάνηση	- σαγήνη,	1952
Πράξη	Τρίτη:	αποκοπή,		1957
Πράξη	Τέταρτη: εγκαθίδρυση	πρώτης κατοικίας -	προσδιορισμός εαυτού και κατοικείν,	1960
Πράξη	Πέμπτη: εγκαθίδρυση	δεύτερης κατοικίας -	δεύτερη αποκοπή - ανανέωση εαυτού,	1975
Πράξη	Έκτη: εγκαθίδρυση	τρίτης κατοικίας -	ωρίμανση και απελευθέρωση εαυτού,	1985
Πράξη	Έβδομη:	η αφετηρία	κατά την επιστροφή,	1992

‘Στην ένωση του τόπου με την ψυχή, η ψυχή είναι δοχείο του τόπου όπως και ο τόπος είναι δοχείο της ψυχής, και τα δυο είναι επιρρεπή στις ίδιες καταστροφικές δυνάμεις.’

Robert Pogue Harrison



“Σταδιακά ανακάλυψα ότι η εσωτερικότητα μου ήταν αδιαχώριστη από την εξωτερικότητα μου, ότι η γεωγραφία της πόλης μου ήταν η γεωγραφία της ψυχής μου.”

Aleksandar Hemon

Πράξη Τέταρτη
Urban Palazzo
Ρώμη, 1960



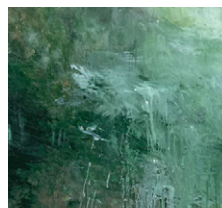
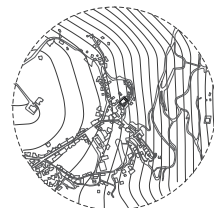
School of Athens
Ρώμη, 1964



“Θα ήθελα να κάνω μια έκθεση γιατί μου αρέσει η μορφή της αρχιτεκτονικής του Palladio. Το σπίτι μου στη Ρώμη είναι ιδανικό, γιατί έχει παράθυρα στην μια μεριά και μια συννεθιακή γραμμή από πόρτες από την άλλη μεριά και αυτό συνιστά έναν όμορφο χώρο”

Cy Twombly

Πράξη Πέμπτη
Rural Villa
Μπασσάνο στη Τεβερλίνα, 1975



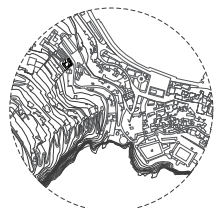
Bassano 4/4



“Αυτό το σπίτι είναι τόσο πολύ σαν εμένα, που μοιάζει σαν να μιλάω στον εαυτό μου”

Cy Twombly

Πράξη Έκτη
House on a hill
Γκαέτα, 1985



Summer Madness
Γκαέτα, 1990



“Δεν παρακολουθώ τι λένε οι άλλοι. Εγώ ζω στη Γκαέτα και έχω όλο τον χρόνο στον εαυτό μου. Πέρασα χρόνια και χρόνια όπου κανείς δεν ενδιαφερόταν. Ήμουν πολύ προστατευμένος. Είχα δημιουργική ελευθερία και αυτό ήταν καλό.”

Cy Twombly



εργαλείο 2°

Το κάδρο στο μεσογειακό έργο και τοπίο μέσω του χειρισμού της κεκλιμένης και οριζόντιας επιφάνειας



windows towards the gulf of Gaeta in Cy Twombly's house
personal archive

The project aims in creating rooms that encircle Cy Twombly's Mediterranean work that are in sequence to rooms that enclose fragments of the Mediterranean landscape. Glimpses of the horizon, views framed or released of the Mediterranean meet Cy Twombly's 'word, mark and material'. The enclosing of the art and the landscape in the dimensions of rooms in a sequence, will allow the two entities to expose themselves in the hiding, forming a unique in situ experience, fused in the landscape. The relation of art and landscape does not aim in illustrating similarities between the two. Rather, it stands there as a fusion of experiences, open to interpretation.

“ Η κατοικία στη Γκαέτα μέσω των παραθύρων, ανοίγεται στη θέα του κόλπου που, αντανακλά τις αισθήσεις και αναμνήσεις - παράγοντες της Φύσης και της Ιστορίας που πλέκονται σε αυτό το ανοιχτό θέατρο, με την αέναη αίσθηση της ποίησης και το διάχυτο συναίσθημα ενός χαμένου κόσμου.”

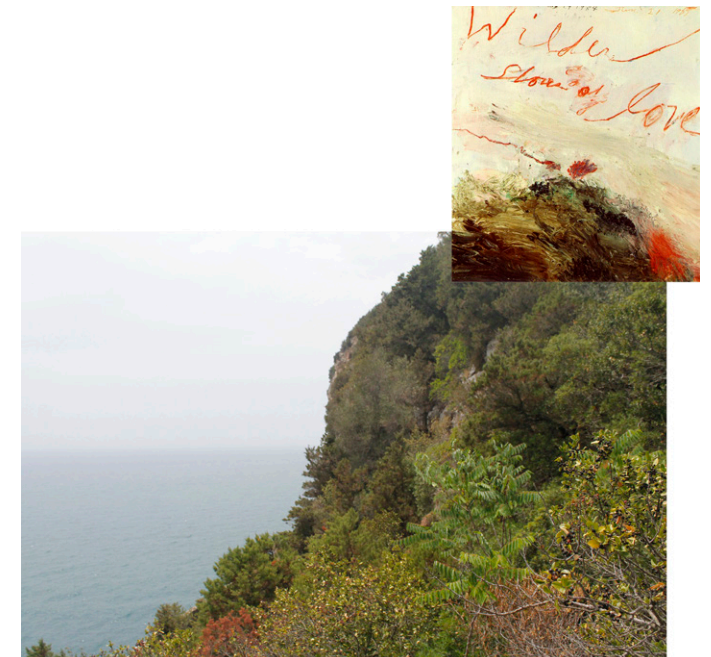
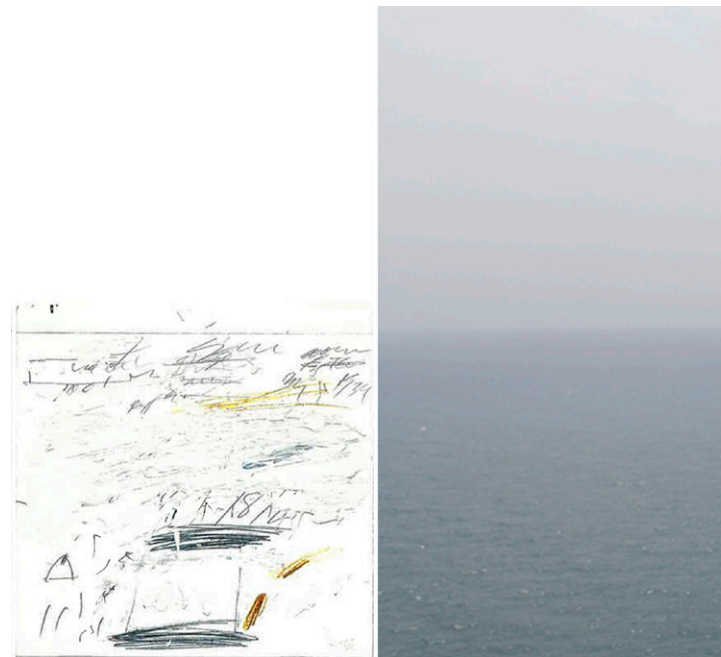
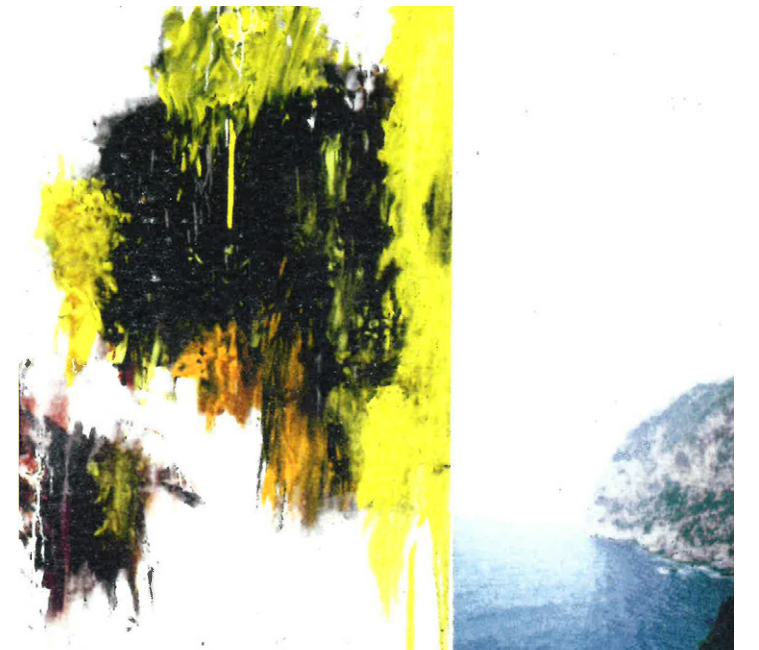
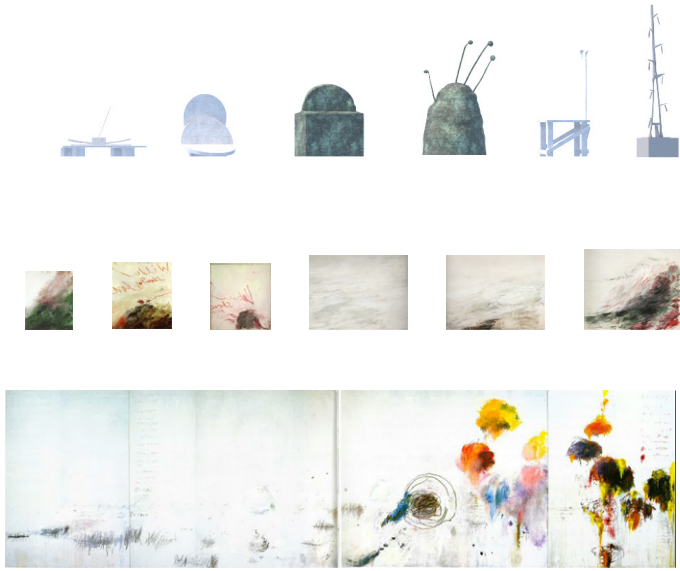
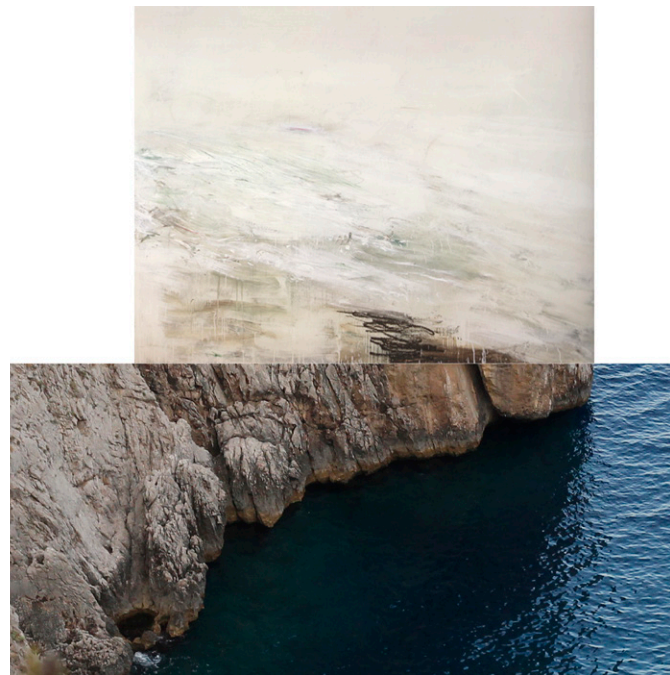
Alessandro Twombly, 2017

“Ο Αδριανός είχε μια βίλλα εκεί. Ο τάφος του Κικέρων είναι εδώ, όπως και του Ρωμαίου στρατηγού που ίδρυσε την Λυόν. Ο Κάτουλλος είχε φίλους εδώ. Γκαέτα ήταν το όνομα της παραμάνας του Αινεία. Στην επιστροφή του από την Τροία, εκείνη πέθανε εδώ οπότε ο Αινείας αποφάσισε να δώσει το όνομα της στον τόπο. Αυτή η διήγηση πρέπει να είναι αληθινή, κανείς δεν θα έβγαζε κάτι τέτοιο από το μυαλό του.”

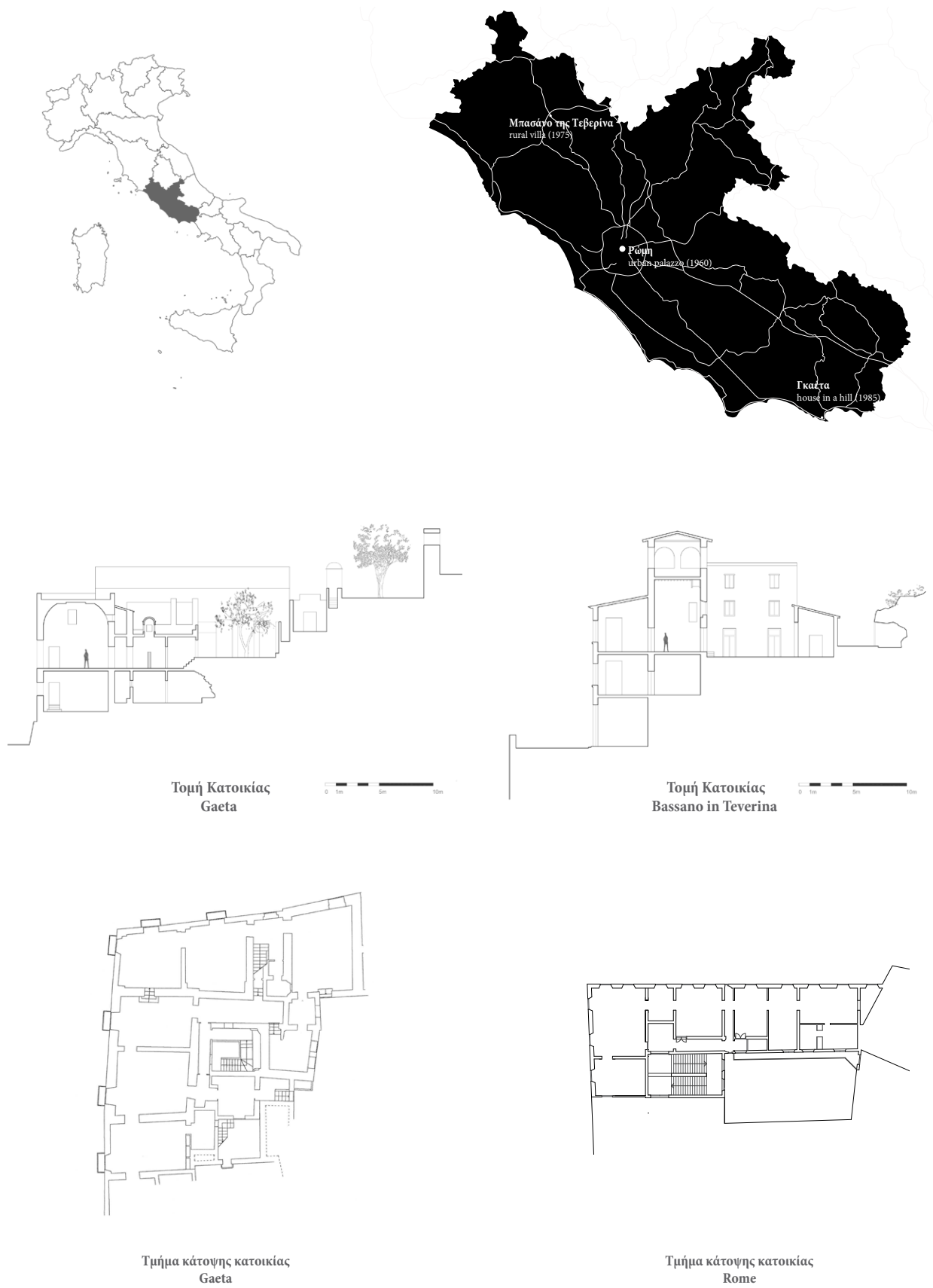
Cy Twombly, 1994

And the sea: because, if you've noticed, the sea is white three quarters of the time, just white - early morning. Only in the fall does it get blue, because the haze is gone. The Mediterranean, at least - the Atlantic is brown - is just always white, white, white. And then, even when the sun comes up, it becomes a lighter white.. .Not because I paint it white; I'd have painted it white even if it wasn't, but I am always happy that I might have. It's something that has other consciousness behind it.

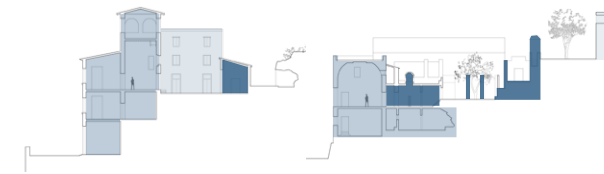
Cy Twombly, 2007



εργαλείο 3°
 Η τυπολογία 'Κατοικία Τωombly' και οι τρεις κατοικίες Τωombly στο Λάτιο



1. Η χειρονομία
 [οικειοποίηση υπάρχοντος κελύφους]



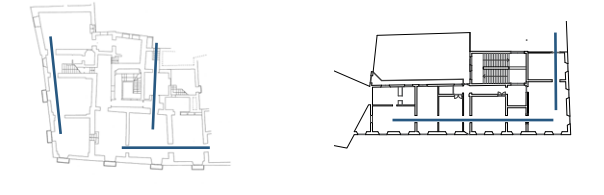
2. Η ατμόσφαιρα
 [συνάντηση έργου τέχνης – κατοίκου]



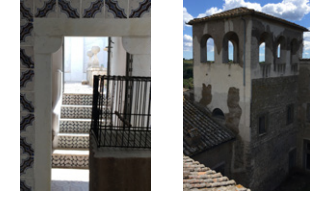
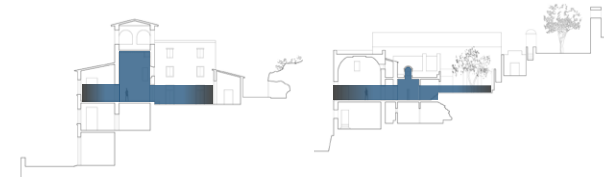
3. Η αναγνωσιμότητα
 [αφανής όψη]



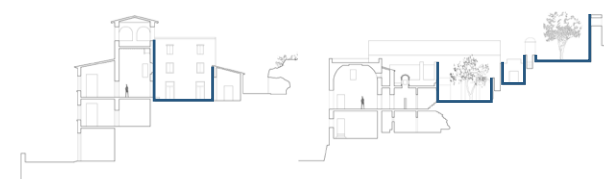
4. Ο χώρος - συμβάν
 [enfilade]



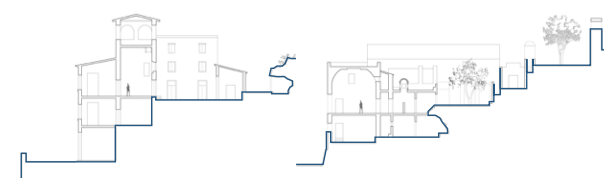
5. Το pavillion
 [πέρα της λειτουργίας]



6. Το 'ανοιχτό δωμάτιο'
 [περικλειστή αυλή]



7. Το έδαφος - παλίμψηστο
 [τομή εξαρτημένη από τη τοπογραφία]



εργαλείο 4°

Το κενό στο Twombly, στο έργο και στις κατοικίες του



Twombly's spaciousness, 1928-2011

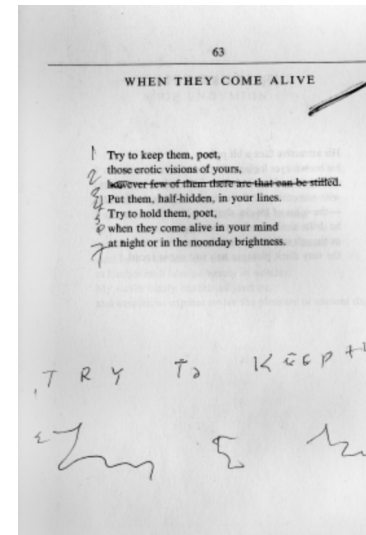
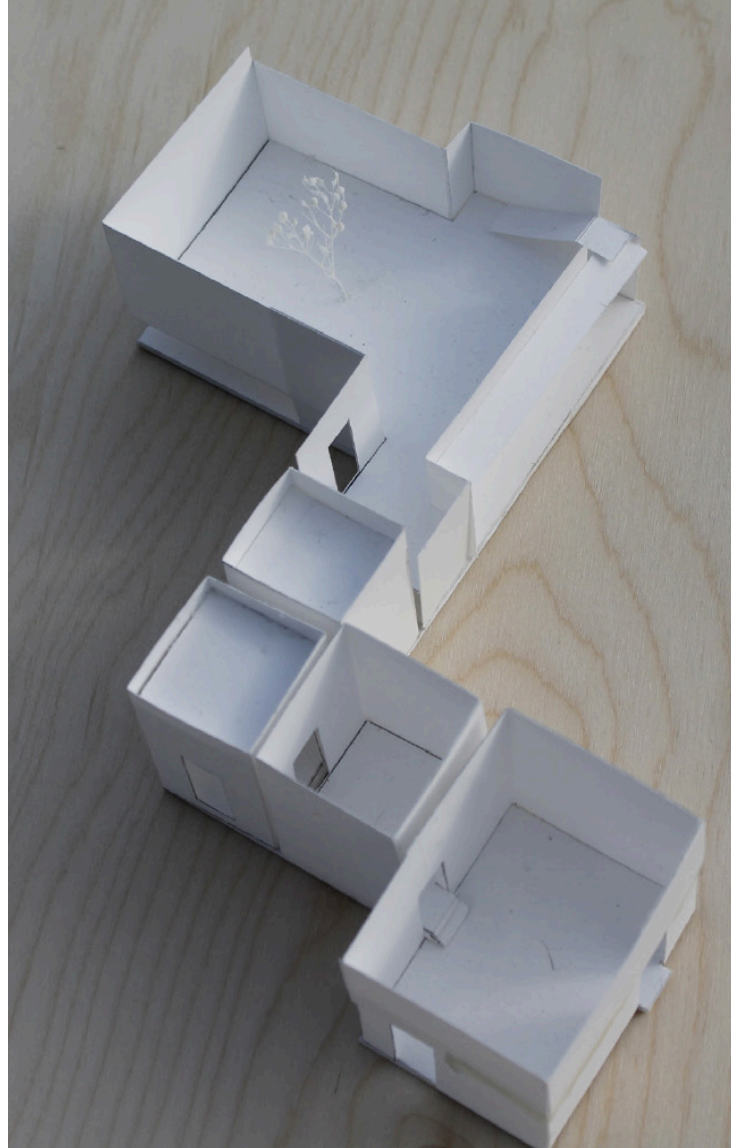
"Cy Twombly's paintings are big Mediterranean rooms hot and luminous with their elements looking lost and which the mind wants to populate."

Twombly's space is permeated by emptiness. Roland Barthes refers to it as absolute spaciousness as not only a plastic value, more "like a subtle energy which allows one to breathe better". Twombly's canvases, early Polaroids, domestic space, even his notes on pages of poetry attain a high degree of dispersion (rarus) in the sense that the elements are separated the one from another by a lot of space and the forms themselves are surging up and fading away at the same time.

"White marble is my paint" notes Twombly in a surprising inversion of white (commonly representing abstraction, absence of matter or meaning) with marble, a pure and highly sophisticated material. Twombly's gestures of producing emptiness (rarus, ma) consists of erasing while writing, ambiguously constructing with "marble" the intangible. In this process, presence and absence (absence as in erasure of presence) are intertwined, in a world which follows the great respiratory alternation of emerging and submerging.

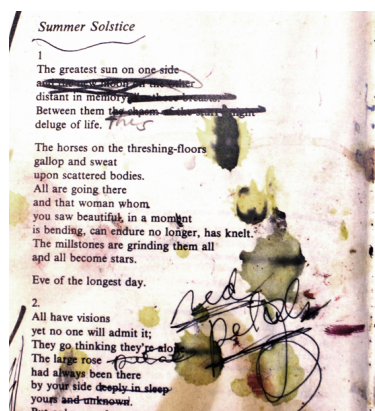
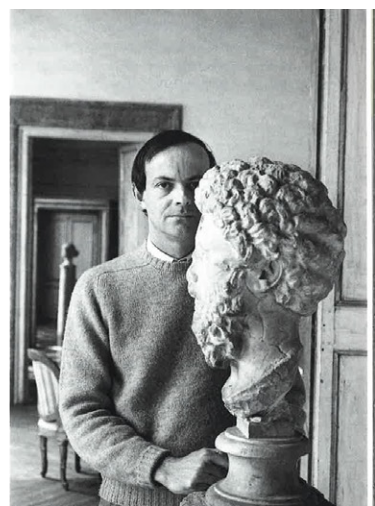


“Οι πίνακες του Twombly είναι στην ουσία μεγάλα μεσογειακά δωμάτια, ζεστά και ηλιόλουστα, με τα στοιχεία τους άτακτα σκορπισμένα στο χώρο, που το μυαλό επιθυμεί να κατοικήσει.”



εργαλείο 5°

Το διαφορούμενο στον Twombly, στο έργο και στις κατοικίες του



κ	ά	τ	ο	ι	κ	ο	ς	έ	ρ	γ	ο	τ	έ	χ	ν	η	ς
χ	ω	ρ	ι	κ	ά	μ	ικ	ρ	ο	κ	ά	μ	ε	γ	α	λ	ο
λ	ε	ι	τ	ο	υ	ρ	γ	ί	α	μ	η	λ	ε	ι	τ	ο	υ
ο	ι	κ	ε	ι	ό	τ	η	τ	α	α	π	ό	σ	τ	α	σ	η
κ	α	τ	ο	ι	κ	ί	α	κ	α	λ	ύ	β	ε	ι	τ	ο	υ
φ	α	ν	ε	ρ	ώ	ν	ε	ι	κ	ρ	ύ	β	ε	ι	τ	ο	υ
γ	ρ	ά	φ	ε	ι	δ	ι	α	γ	ρ	ά	φ	ε	ι	τ	ο	υ
ζ	ω	γ	ρ	α	φ	ί	ζ	ε	ι	γ	ρ	ά	φ	ε	ι	τ	ο
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χω	ρ	ι	κ	ά	μ	ικ	ρ	ο	κ	ά	μ	ε	γ	α	λ	ο	υ
ο	ι	κ	ε	ι	ό	τ	η	τ	α	α	π	ό	σ	τ	α	σ	η
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φ	α	ν	ε	ρ	ώ	ν	ε	ι	κ	ρ	ύ	β	ε	ι	τ	ο	υ
γ	ρ	ά	φ	ε	ι	δ	ι	α	γ	ρ	ά	φ	ε	ι	τ	ο	υ
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κά	τ	ο	ι	κ	ο	ς	έ	ρ	γ	ο	τ	έ	χ	ν	η	ς	Twombly
χω	ρ	ι	κ	ά	μ	ικ	ρ	ο	κ	ά	μ	ε	γ	α	λ	ο	υ
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κά	τ	ο	ι	κ	ο	ς	έ	ρ	γ	ο	τ	έ	χ	ν	η	ς	Twombly
χω	ρ	ι	κ	ά	μ	ικ	ρ	ο	κ	ά	μ	ε	γ	α	λ	ο	υ
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κ	α	τ	ο	ι	κ	ί	α	κ	α	λ	ύ	β	ε	ι	τ	ο	υ
φ	α	ν	ε	ρ	ώ	ν	ε	ι	κ	ρ	ύ	β	ε	ι	τ	ο	υ
γ	ρ	ά	φ	ε	ι	δ	ι	α	γ	ρ	ά	φ	ε	ι	τ	ο	υ
ζ	ω	γ	ρ	α	φ	ί	ζ	ε	ι	γ	ρ	ά	φ	ε	ι	τ	ο
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κ	ά	τ	ο	ι	κ	ο	ς	έ	ρ	γ	ο	τ	έ	χ	ν	η	ς
κά	τ	ο	ι	κ	ο	ς	έ	ρ	γ	ο	τ	έ	χ	ν	η	ς	Twombly
χω	ρ	ι	κ	ά	μ	ικ	ρ	ο	κ	ά	μ	ε	γ	α	λ	ο	υ
ο	ι	κ	ε	ι	ό	τ	η	τ	α	α	π	ό	σ	τ	α	σ	η
κ	α	τ	ο	ι	κ	ί	α	κ	α	λ	ύ	β	ε	ι	τ	ο	υ
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γ	ρ	ά	φ	ε	ι	δ	ι	α	γ	ρ	ά	φ	ε	ι	τ	ο	υ
ζ	ω	γ	ρ	α	φ	ί	ζ	ε	ι	γ	ρ	ά	φ	ε	ι	τ	ο
δ	ω	μ	ά	τ	ι	ο	ς	α	π	έ	ν	α	ν	τ	ι	δ	ω
κ	ά	τ	ο	ι	κ	ο	ς	έ	ρ	γ	ο	τ	έ	χ	ν	η	ς
κά	τ	ο	ι	κ	ο	ς	έ	ρ	γ	ο	τ	έ	χ	ν	η	ς	Twombly



The project is investigating how artwork and practices of everyday life that occur in a house meet in a daily basis.

The program is an investigation of two different scales, the domestic one (small) and the sublime one, that of the presence of works of art.

All the gallery spaces of this project are representing a “house for art”, where the work of art is the main protagonist. The proportion of the rooms vary, according to the size of the exhibited paintings varying from drawings of 320mm to canvases consisting of three panels adding up to 15850 mm (figure 4)

Cy Twombly had a personal relation to his sculptures, that he kept close to him in the rooms of his houses. His sculptures are of a certain proportion as Cy Twombly states in an interview in 2007; “I love my sculptures and I was lucky I had them for fifty years because no one would look at them, and I really liked having them around. [...] I did them a certain scale so I could carry them around. Small because I like to be able to carry them by myself...I mean, most of these things could be of any scale, but I think what they are is what is important.” I believe that the exhibition space of sculptures should convey that essence.



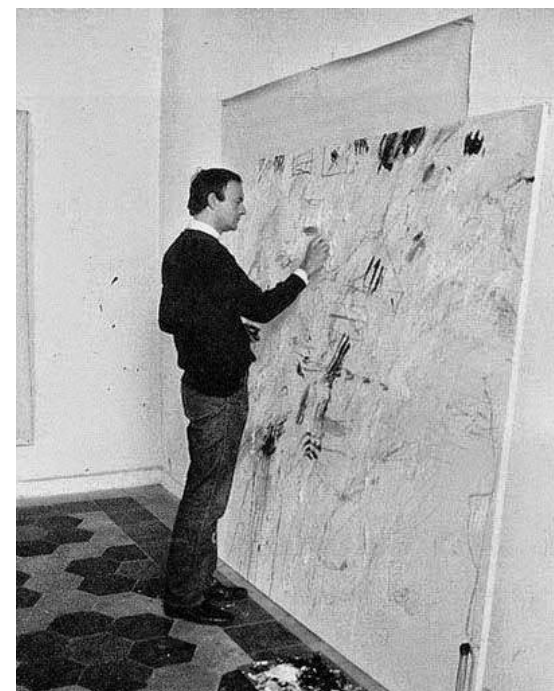
Polaroids Twombly από τις τρεις κατοικίες του στο Λάτιο που αποκαλύπτουν τη συνύπαρξη έργου τέχνης στον καθημερινό χώρο της κατοικίας



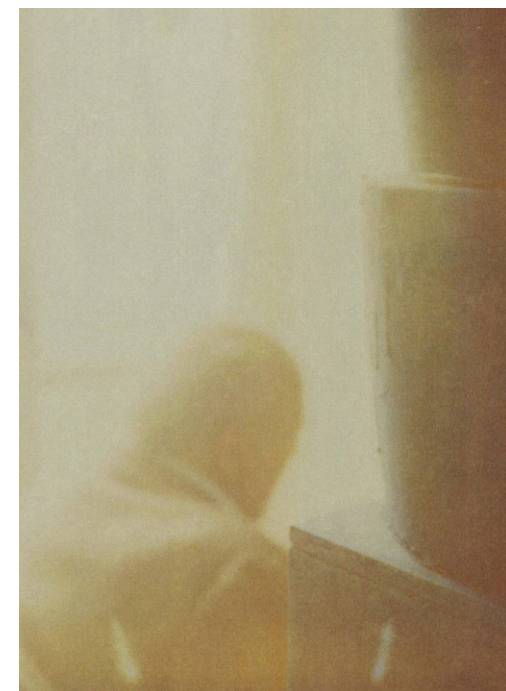
κάτοικος



αρχιτέκτονας



καλλιτέχνης



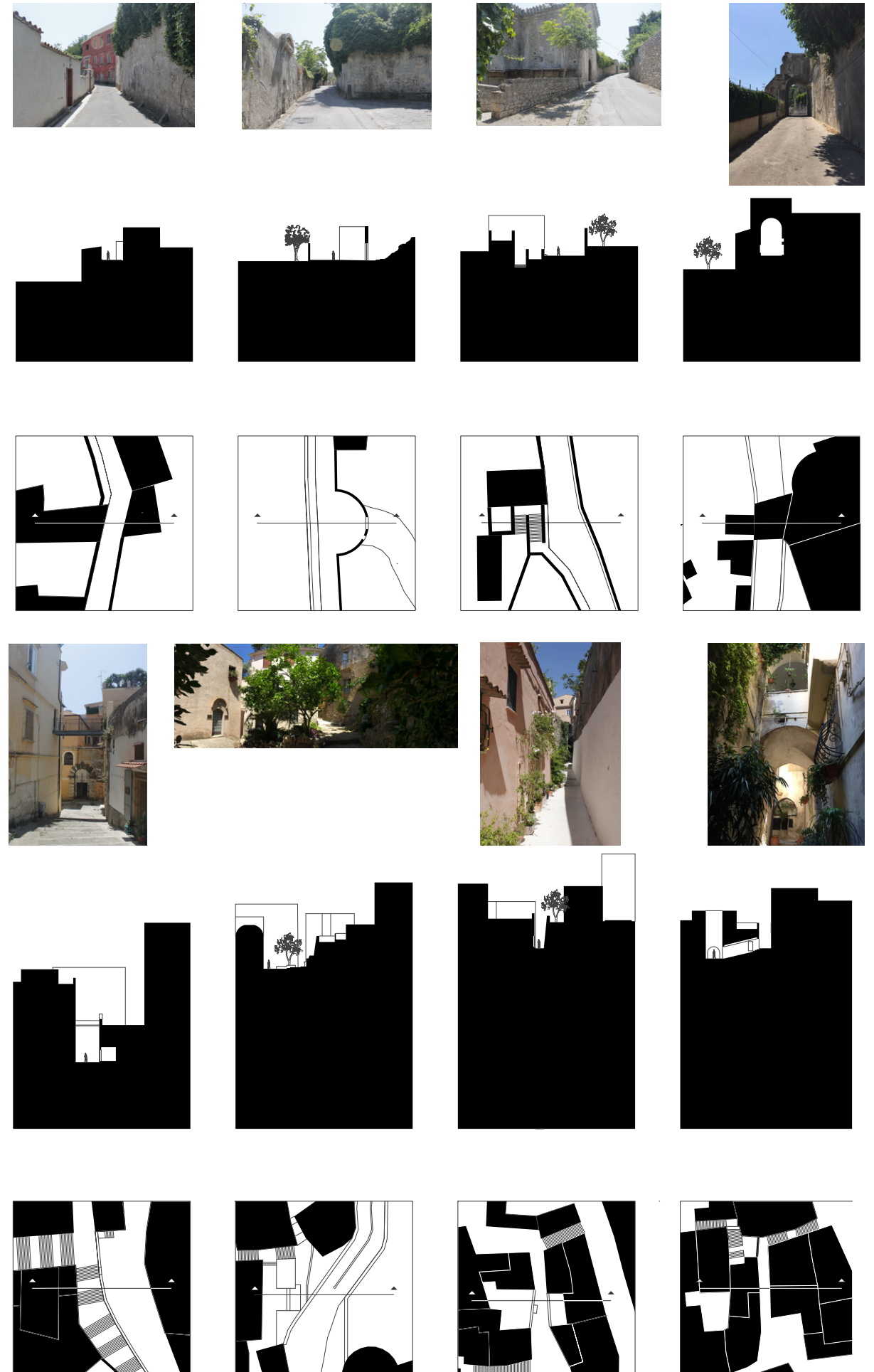
φωτογράφος

εργαλείο 7°
Η περικλείση και η έλλειψη μακρινών θεάσεων στη Γκαέτα



Miramare, Gaeta , 9 Polaroids by Cy Twombly, 2005

Gaeta is a medieval fortification city in the meeting of Tyrrhenian sea and mountain Orlando. Due to the topography and the fortification character, the public space has a continuous feeling of enclosure and intimacy. As seen in the sections, you are always enclosed between walls of different heights, and distant views to the sea or the mountain are not possible. One comes to visit the works of Twombly, an artist obsessed with the Mediterranean sea, yet distant views are restricted in the cityscape. The first encounter of the visitor with the meeting of the sea and the horizon is thus of great importance.



Ο τόπος



Bay of Gaeta, Polaroid, Cy Twombly, 2006

“On the train down from Rome this morning Twombly started telling me and my husband, an old friend of his, about the town as soon as it came into view around the shoulder of a mountain. “Hadrian had a villa here,” he said. “Cicero is buried here, and so is the Roman general who founded Lyon. Catullus had friends here. It was kind of a summer art colony, like East Hampton, but not anymore—that was 2,000 years ago. Gaeta was the name of Aeneas’s wet nurse. She was with him on his return from Troy, and she died here, so he named the place after her. I believe that. Nobody could make that up.” Twombly is full of history, which he relays in the accents of his Virginia childhood. Even his Italian comes out that way—when he says si, si, which he does a lot, it has a southern drawl to it.”

Kazanjian, Vogue, interview with Cy Twombly, 1994
<http://www.vogue.com/article/from-the-archives-cy-twombly-a-painted-word>

Gaeta has a population of 22,517 inhabitants and is located between Rome(120km) and Naples(80km). It be easily accessed through train though Formia’s railway station(7.5 km away from Gaeta). **Nearly equidistant to both Naples and Rome, Gaeta is a popular summer tourist destination from both metropolitan areas.**

Gaeta is a peninsula protected by Mountain Orlando that separates Tyrrhenian Sea in the south from the gulf of Gaeta in the east (see map 1). The height of Mountain Orlando is so prominent that separates the medieval city of Gaeta (southeast side of the mountain) to the contemporary city (northwest side of the mountain), with no visual connections between the two (figure 1).

Today, extended parts of the medieval city, including the waterfront towards the gulf and the Tyrrhenian sea belong to the national military forces, or to NATO which has a naval base in the city since 1967. Thus, approaching the sea from the medieval city is not possible, which creates a specific condition of relating to the surrounding landscape. This results into a need of all the summer tourists of walking 2.5km, around Mountain Orlando towards the closest beach (Serapo beach) situated in the contemporary city.

i. Brief History of the place

First settlements in the area date back to the **7th century BC**. The ancient city was an Ionian Colony of the Samnians, named Caieta who according to Virgil’s Aeneid, was Aeneas’ wet-nurse, whom he buried there. **Due to the city’s proximity to Via Appia – ‘the queen of the long roads’ in 312 BC, prominent political and military Roman figures had their villas in the area and were later buried there**, such as Cicero, Catullus and Lucius Munatius Plancus. The latter had a villa overlooking the Tyrrhenian sea, and after his death a circular Mausoleum was built for him, on top of mountain Orlando- which is now one of the city’s landmarks commonly visited.

Gaeta is known for military reasons. The natural topography of the steep cliffs enabled the construction of fortifications that date back in Roman times. These fortifications were strengthened in the 15th century, especially throughout the history of the Kingdom of Naples. **Gaeta was an established independent port in the medieval times which was active in trade with the Levant.** It was as known as the port of Naples, especially for exporting agricultural products and soap. The castle Angioino-Aragonese of Gaeta has also a significant role throughout recent history from the establishment of Italy as a Republic to World War I, II. For the purpose of this diploma project, it is worth mentioning **the Siege of Gaeta**, in 1860, the bombardment from the sea and the role of General Cialdini, whose name is commemorated in the neighboring building of my site.

mountain Lombone

contemporary city of Gaeta

mountain Orlando

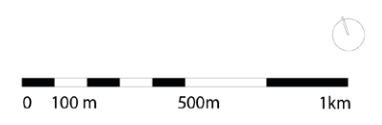
medieval city of Gaeta



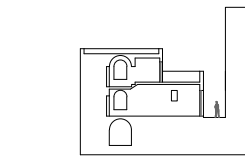
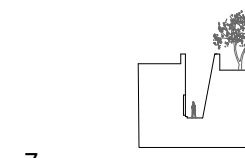
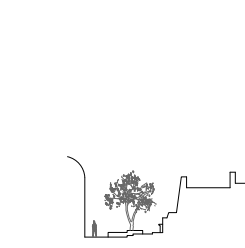
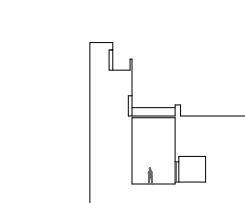
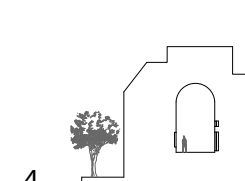
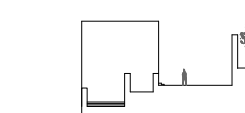
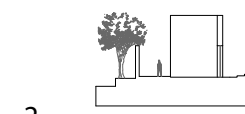
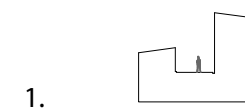
Gulf of Gaeta

Tyrrhenian Sea

The site

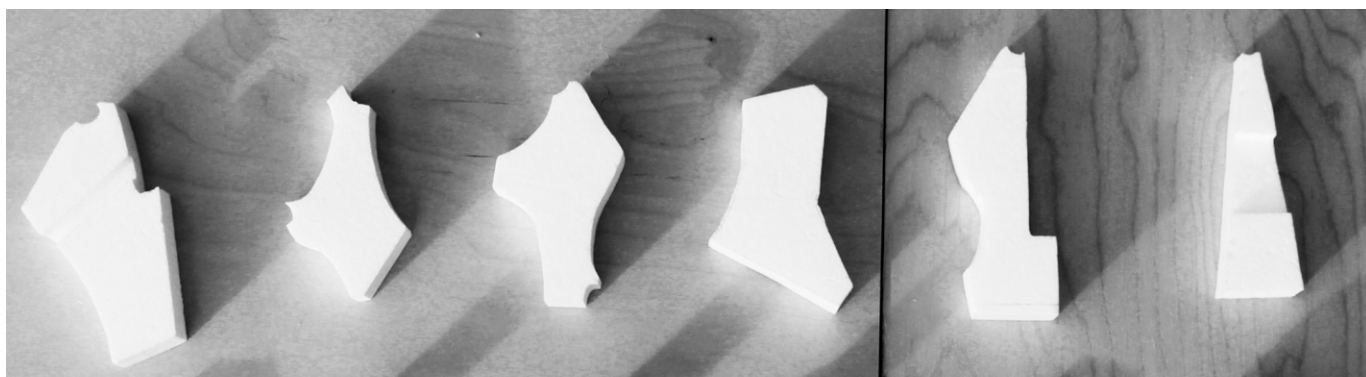
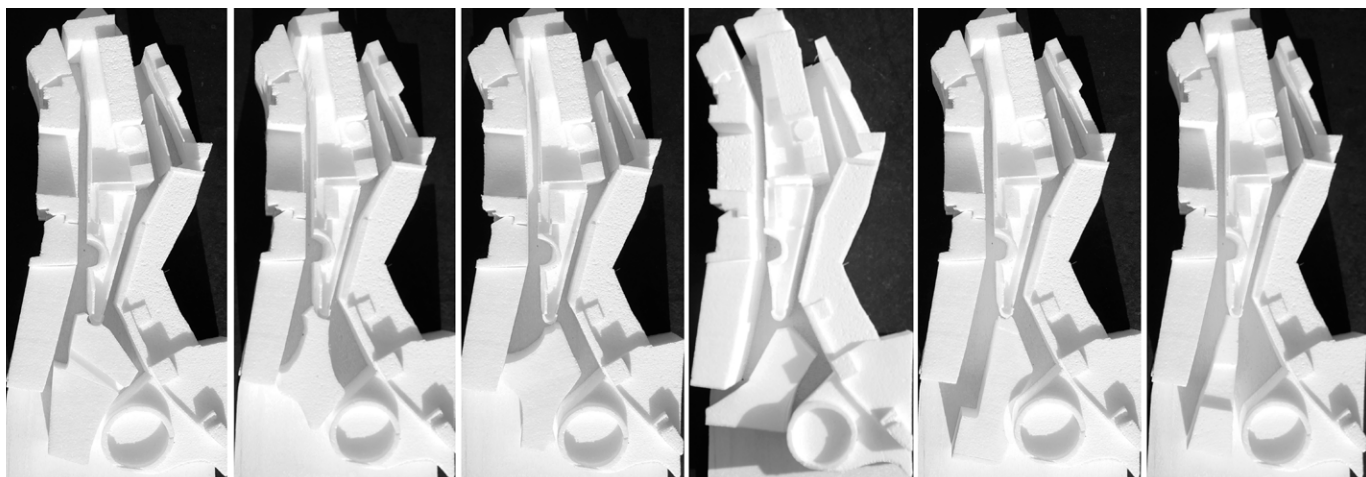
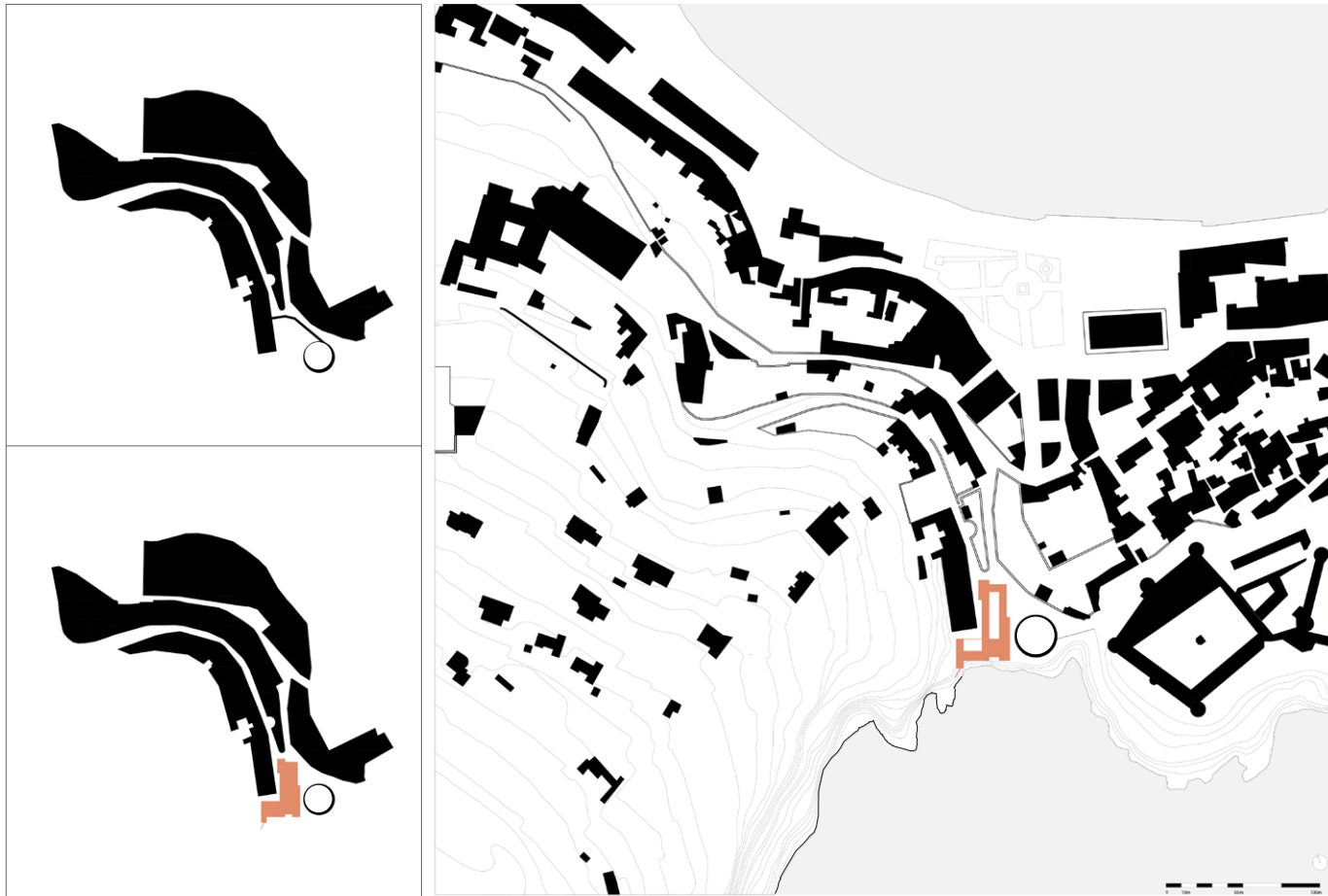




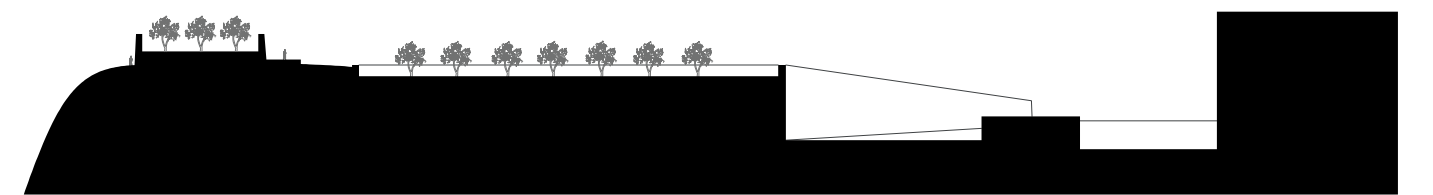
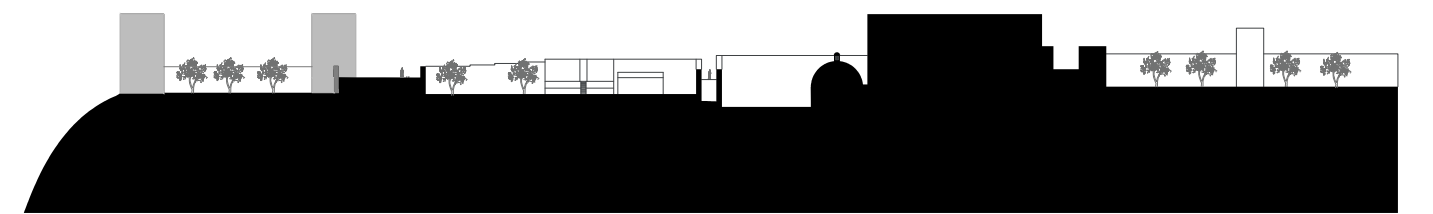
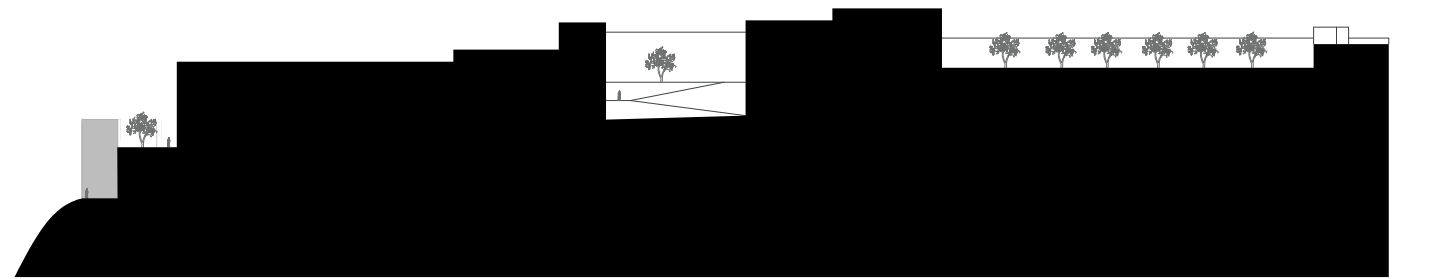
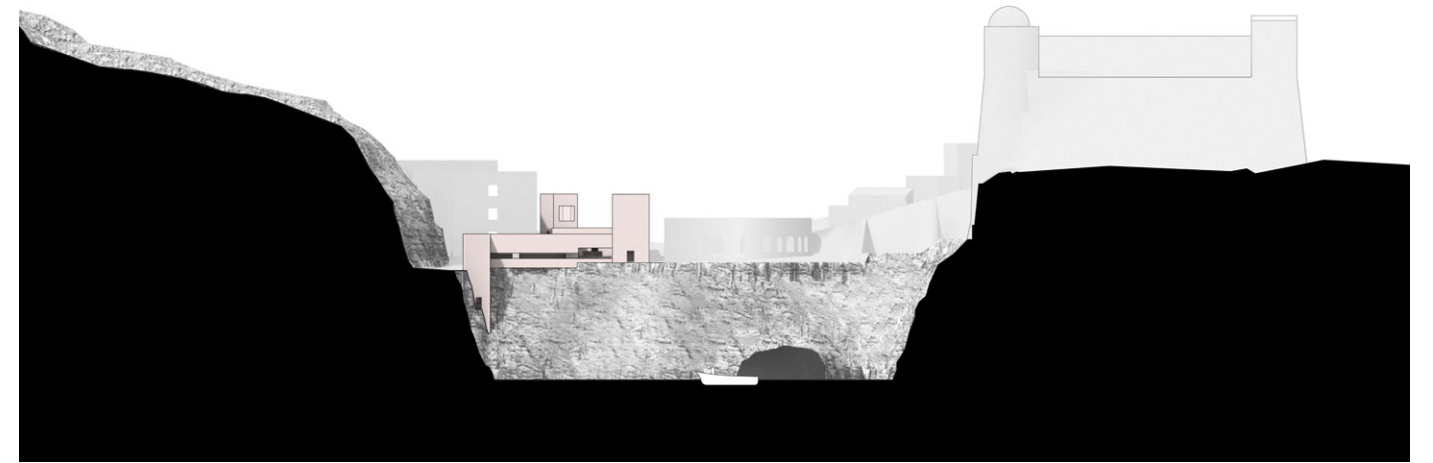


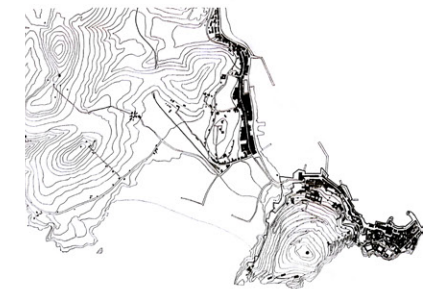
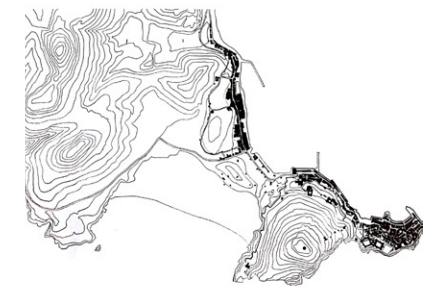
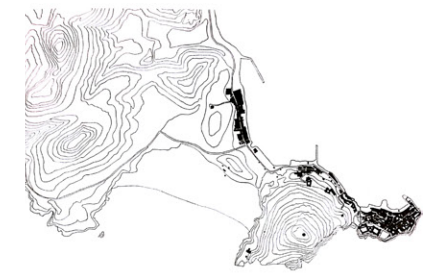
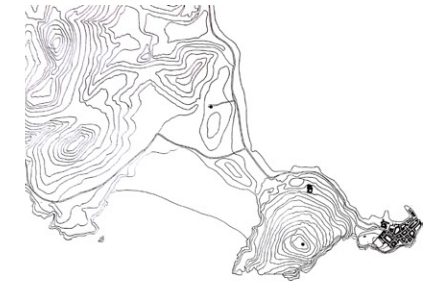
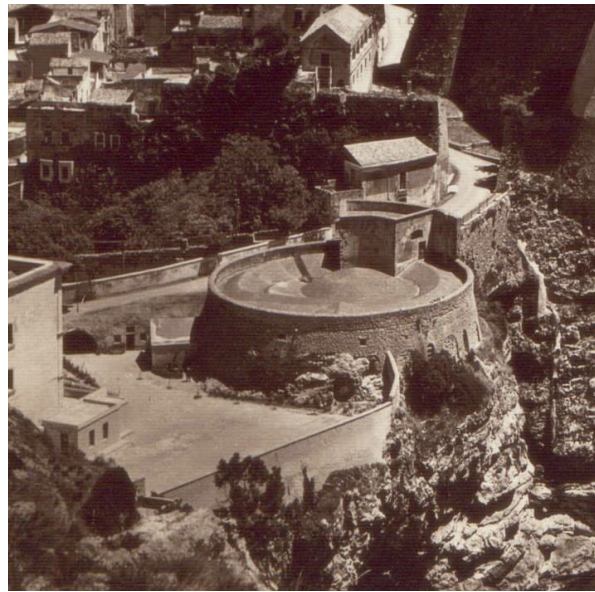
Sections in the medieval city of Gaeta

Ογκοπλαστικές μελέτες δημόσιου χώρου - κτιρίου

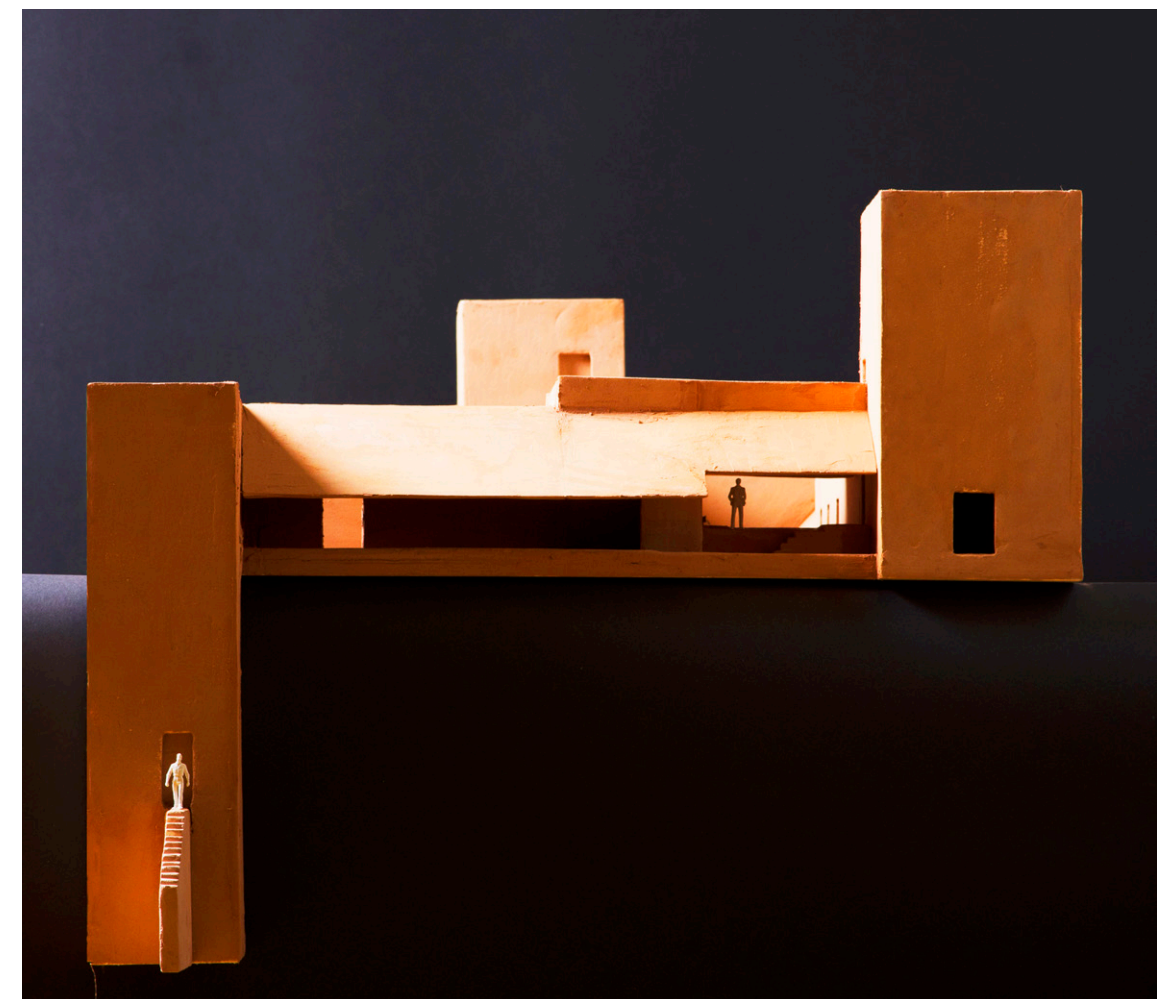
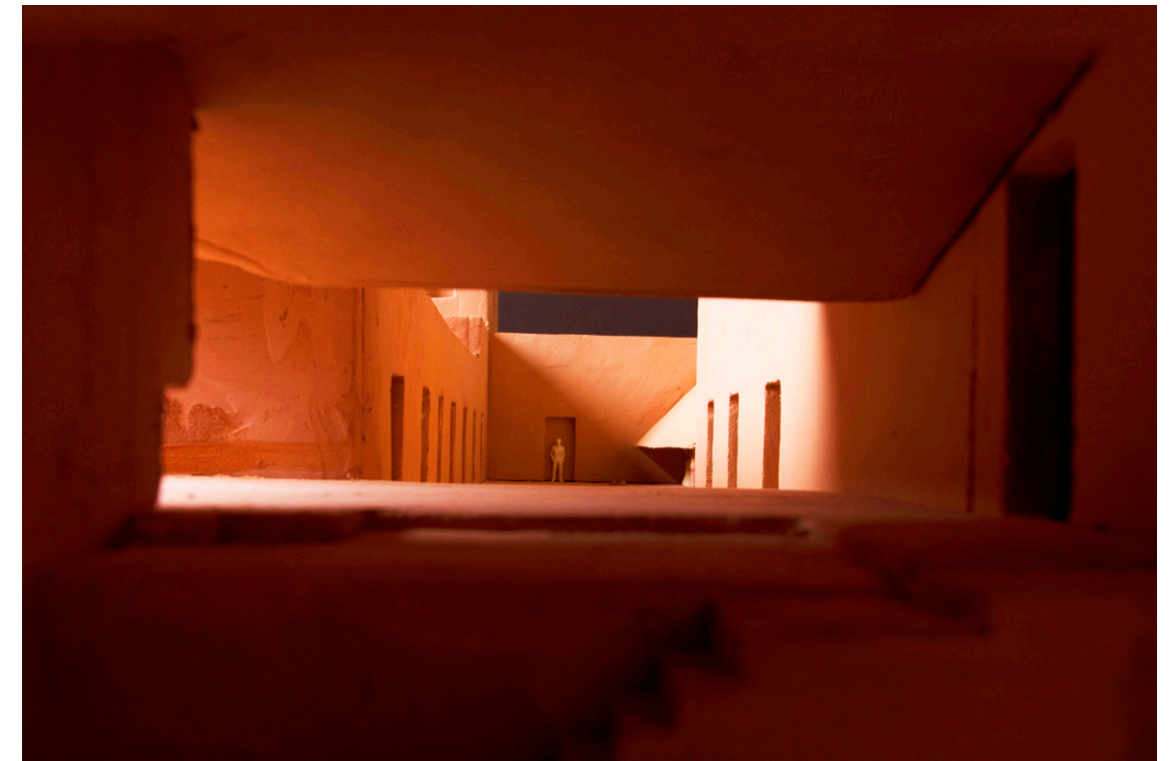
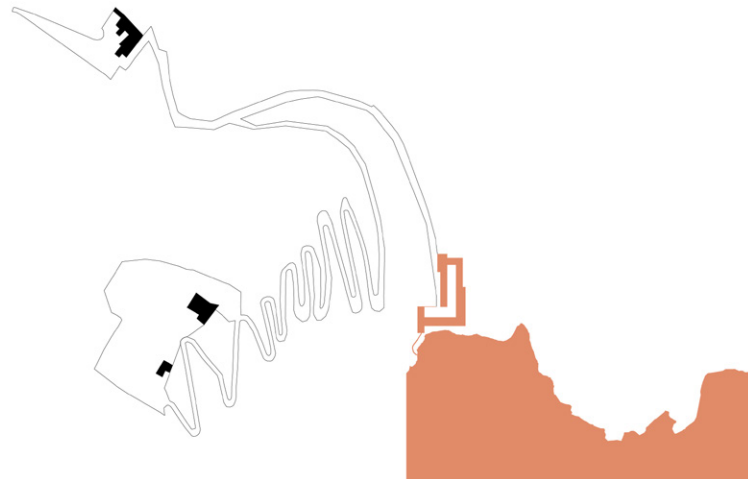


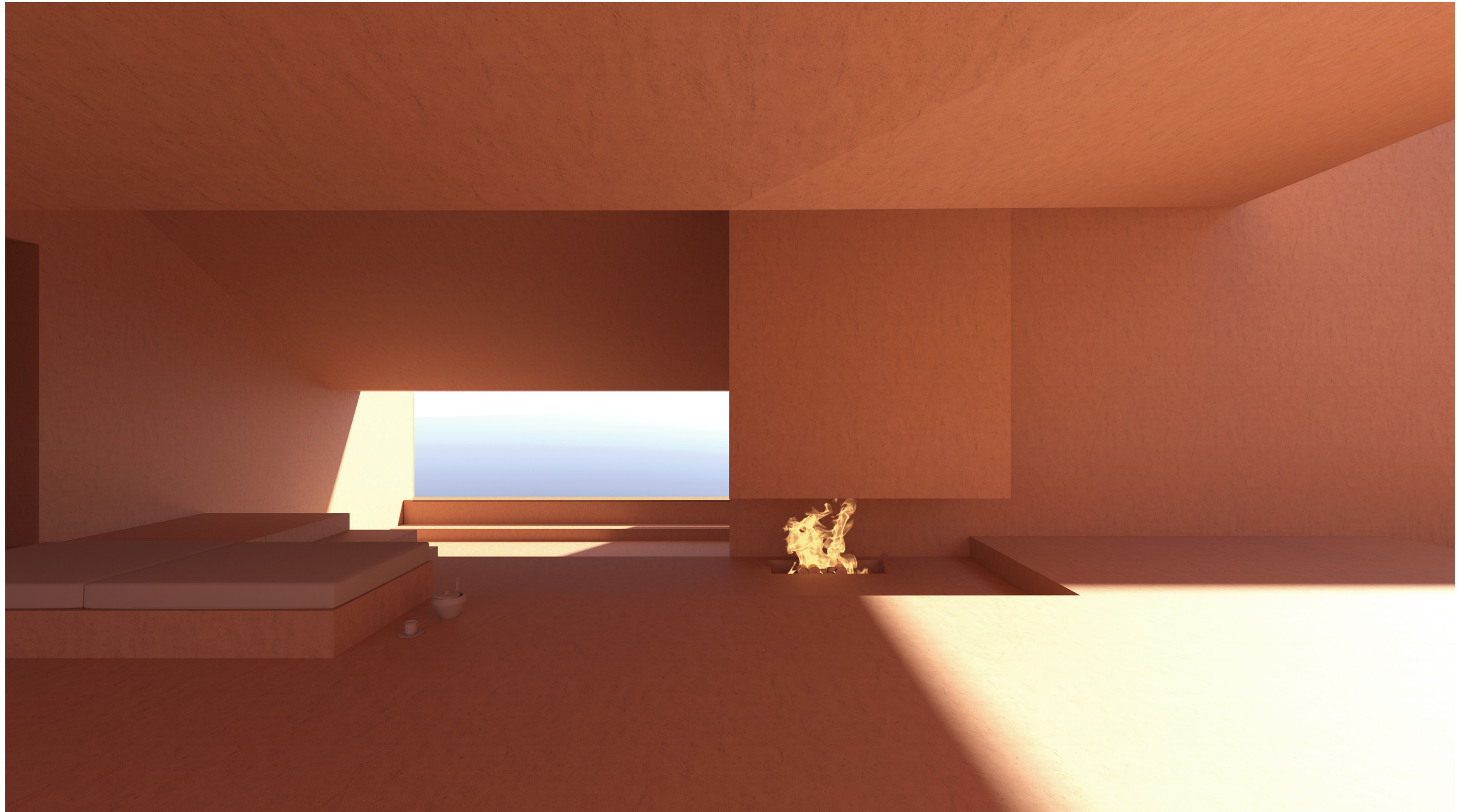
Ένταξη στον αστικό ιστό



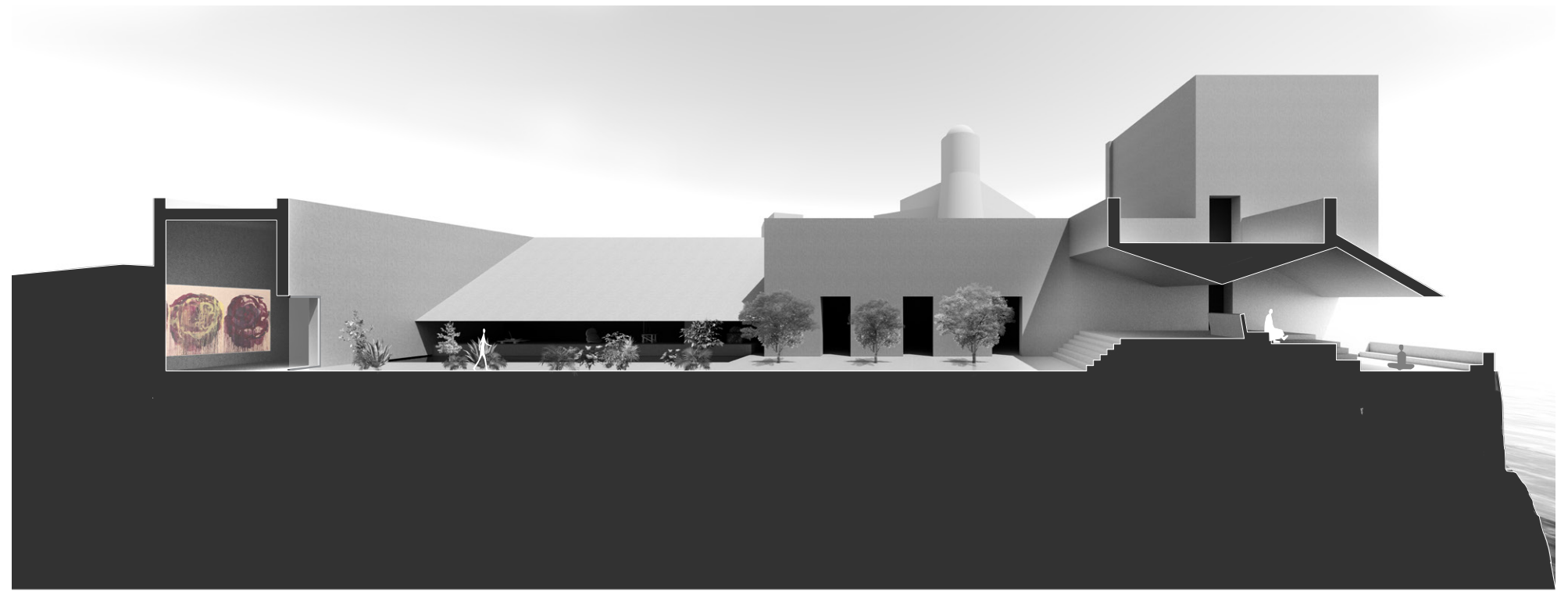
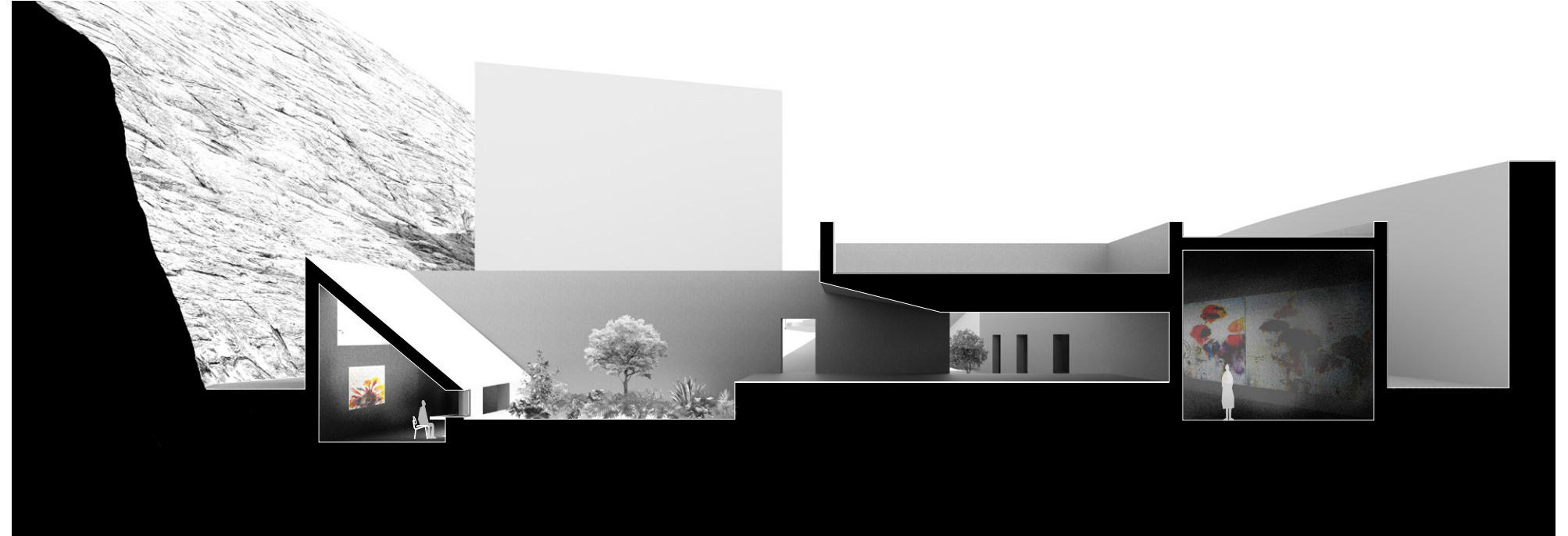
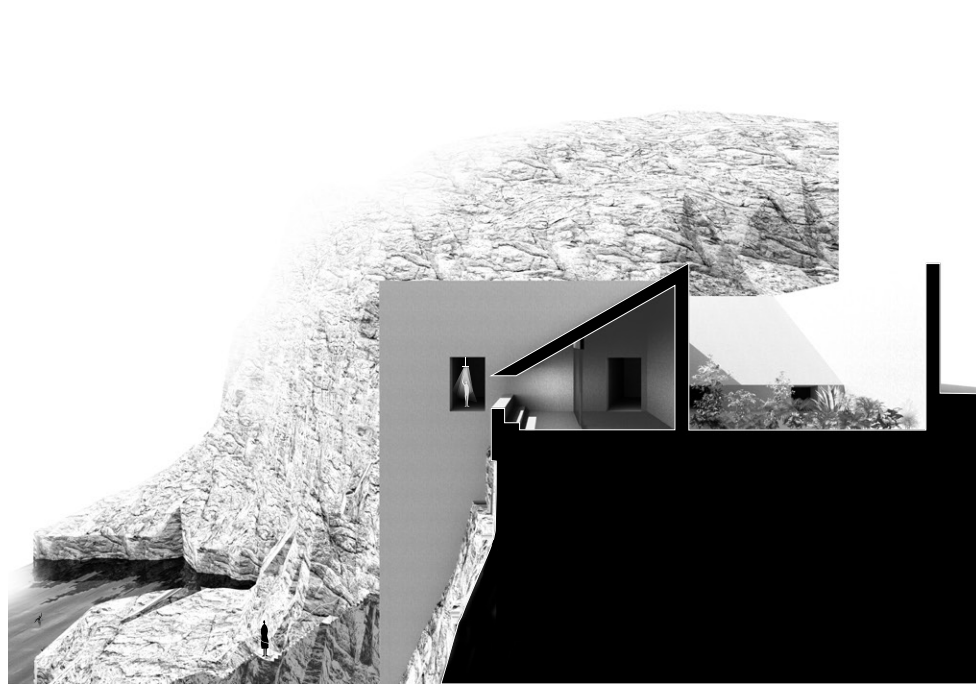


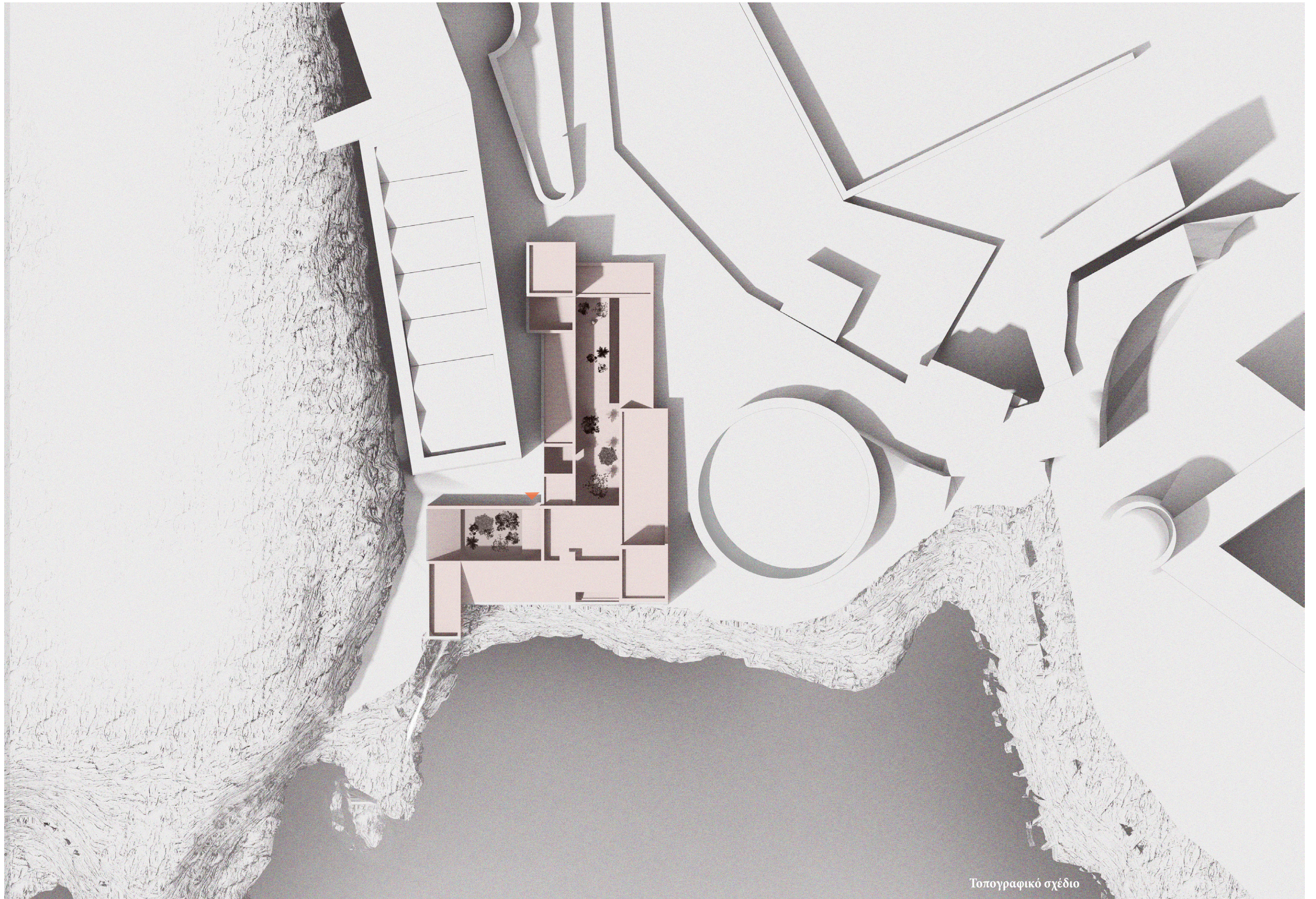
Η πρόταση



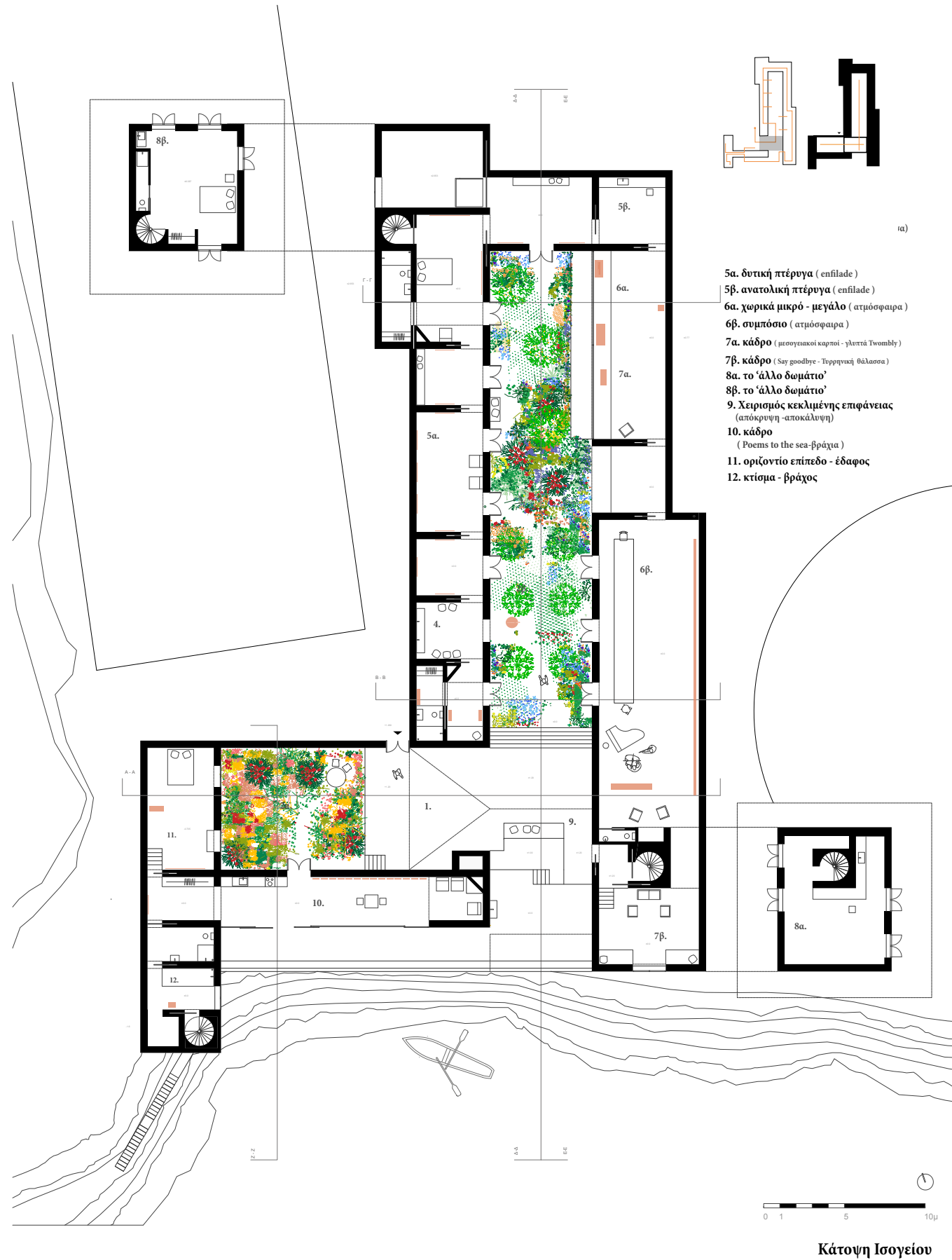




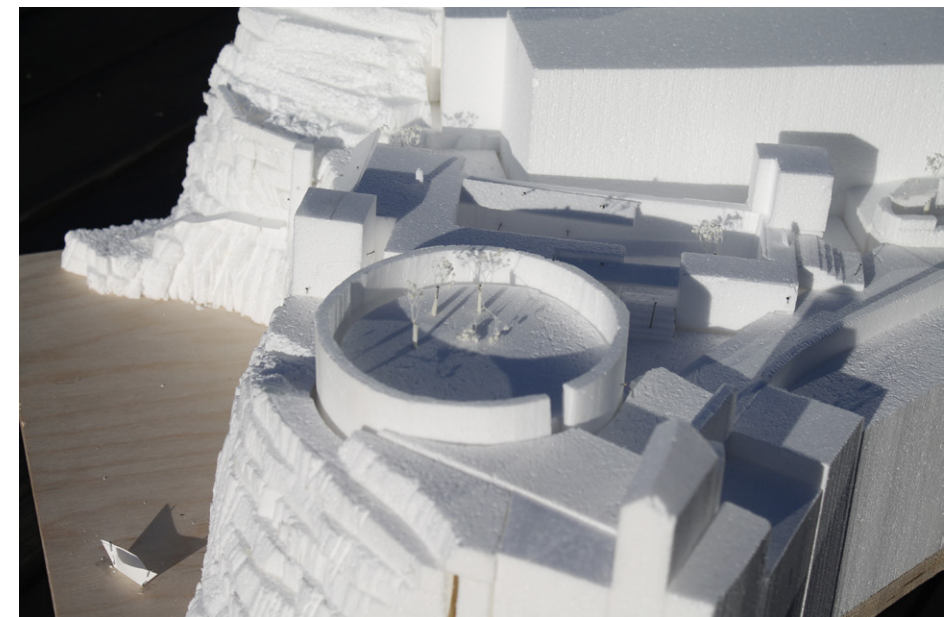
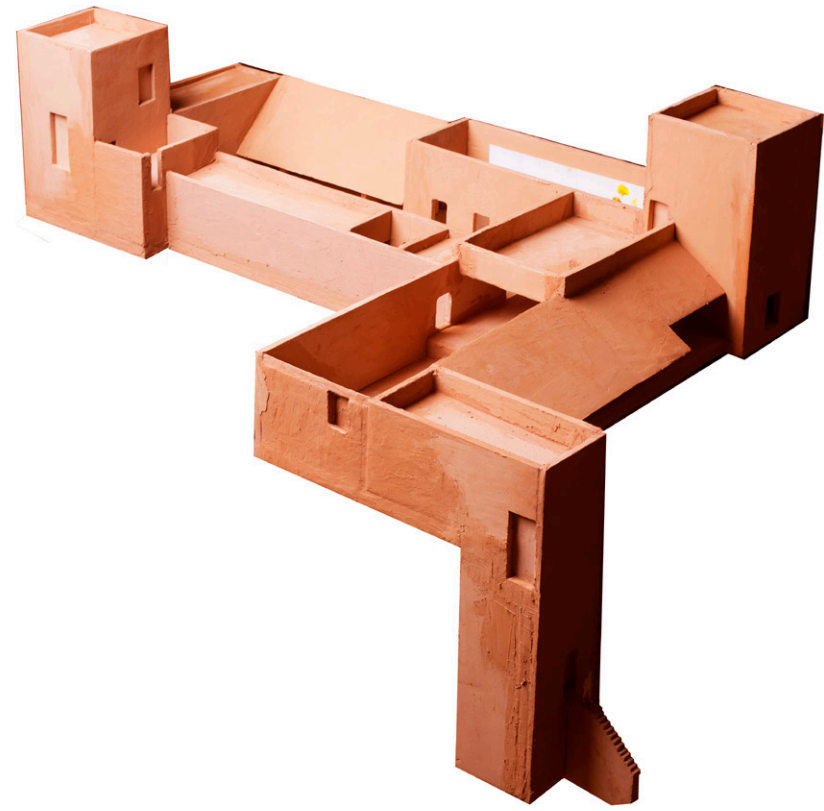




Τοπογραφικό σχέδιο



Polaroids, personal archive
Castello Angioino Aragonese (on the left) and Mountain Orlando (on the right)





Εθνικό Μετσόβιο Πολυτεχνείο
Ιούλιος 2018