

A SEASIDE RESORT IN AN ISLAND OF THE AEGEAN

by

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Submitted to the Department of Architecture on June 1, 1988 in partial fulfillment of the requirements for the degree of Master of Architecture.

Abstract

The purpose of the thesis is the design of a seaside resort in the island of Andros in Greece. A year-round focus of attraction amidst the Aegean Sea the resort would center around sea related activities.

The experience of a strong landscape, in peace with the proposed architecture, and the Greekness of the place are the central design objectives of the project. The attempt is to bring aesthetics together with seaside life and nature in such a state so that one can appreciate them together, and understand that architecture can be sacred and essential in forming a successful environment.

Thesis Supervisor: Imre Halasz
Title: Professor of Architecture

Acknowledgments

**To Professor Imre Halasz, for his guidance and support always with a smile.
To Professor Frank Miller, for all he has done for me at MIT.
To Professor Maurice Smith, for his love of building and architecture.**

Dedication

To my parents, for their consistent love and support.

To my father, the honorable architect for inspiring in me the love for people and architecture the love for the sea and the boats, all the very simple and genuine things in life.

To my mother for her sensitivity and feelings.

To my brother George, for his continuous love and his being in my side for twenty five years.

To Caterina all my love and appreciation for being next to me through the effort of this work.

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Chapter 1

INTRODUCTION

I believe that everyone who loves life, should embark on a boat from Marseilles and sail to Greece. That is where the beginning of our West lies. In an unusual simplicity, it is a completeness of drawing, the landscape, the quality, the light, parts of a human civilization, of the earth, the sun and ourselves.

Le Corbusier [15].

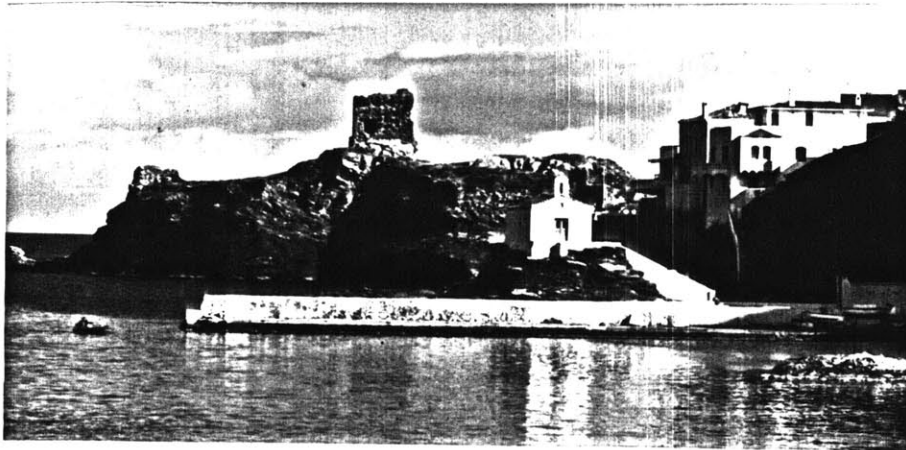


Figure 1-1: *Agia Thalassini, Andros Island*

In a few words... start with the thought of a little church sitting on top of a rock, in a little fishing port. The church is rooted to the rock, it appears as a transformation of the rock by human hands, it is part of the landscape. The church inhabiting the rock, and expressing people the port inhabiting the water, and protecting people. Now imagine the boats coming in and out, people moving, kids playing.

Church, rock, marina all become one, and they get attached to people's life.

The first chapter in this thesis is an exploration in the poetry of the Greek landscape. It examines through the use of references the way the land is build up and made better and better by the human hand through time.

The second chapter points to the importance of life in providing the meaning behind the form and shaping the landscape. Further than this the importance of a continuously living landscape is emphasized. A classical ruin, although generated in a beautiful way through the meanings of its time, is still a ruin and is distinguished from a living fishing village in an island of the Aegean.

Both those chapters attempt to emphasize the importance of the continuation of life in the landscape and help in setting the spirit behind the design.

The third chapter explores the island of Andros on which the site is located. At first there is an introduction to the life of the island and the major forces that have affected it through time. Then there is an exploration of the built landscape through the use of references.

The fourth chapter states the problem and defines the goal and the design objectives of the project, essentially establishing the thesis hypothesis. A detailed exploration of the program follows with the design synthesis.

Chapter 2

GREEK LANDSCAPE

Well founded Earth, mother of all, eldest of all beings. Mother of the gods, wife of starry heaven.

V. Scully [3]

Greece possesses some of the most beautiful landscapes. Under a bright light your eye moves across a varied topography. From the mountains of Parnassos and Olympus to the valley of Attica, to the many little islands amidst the sea there is an amazing range of natural forms. What is more significant though, is the way through time, all those landscapes are interpreted by people, the way people acted on them.

Nature was sacred for Ancient Greeks. Mt. Olympus was meant to be the house of Zeus. The slope at Delphi had to become the shrine for Apollo. The Acropolis rock was as sacred as the temple of Parthenon itself. To connect to the thought in the introduction, so was the rock where the little church was build.

This seems to be the first lesson from the Greek Landscape. Architecture is not an enemy to nature or the landscape. It comes out of the landscape, it civilizes it and it becomes most succesful, in exactly those sacred landscapes a contemporary architect would be afraid to touch. It is the human hand taking the best landscape and making it better, in essence building it up to its best. Taking irregular marble and transforming it to a doric column, taking an empty slope and making it a sanctuary.

The Acropolis captivates our attention like a pearl in its shell. One collects the shell only for its pearl. The temples are the cause of this landscape.

Le Corbusier [15]

To the Greek architect, the setting of his temple was very important. He planned the temple seeing it in clear outline against sea or sky, determining its size by its situation on plain or hill, top or plateau. He did not think of the temple, as just the building he was

making. He conceived it in relation to the hills and the sea and the arch of the sky. So the Greek temple, conceived as a part of its setting was simplified, the simplest of all the great buildings of the world.

Vincent Scully [3]

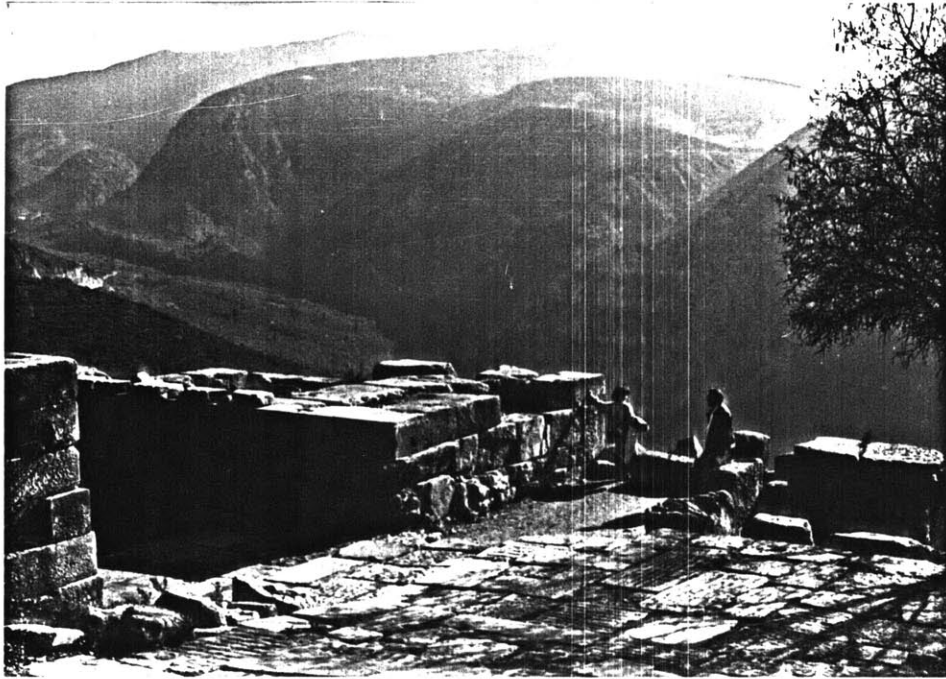


Figure 2-1: *Delphi*

Tecton was a builder in Ancient Greece and Archi-Tecton was the top builder, the one who would have the courage and the sensitivity to use the best marble to build the best landscape, civilize it and fill it with life. This Architecton is not a far removed genius. Above all he has courage and a sensitivity for the best. He is not in action only in the Parthenon. In the Parthenon he would probably have the most effect. He is present everywhere. His act of building the Greek landscape, building it to its best can be seen even in the most humble creations.

What good would a rocky peninsula be without a little whitewashed church with its court. At present nobody would dare to touch that peninsula. But what a beauty, it is to see the church there bright in the sun and bright in the moonlight against the rock, in between

the sea and the sky. A dovecote is another work of a honorable builder. In the dovecote you watch the stone singing to you about the landscape, about the trees, the sun. The stone comes up from the land and sings (Figure 2-2).

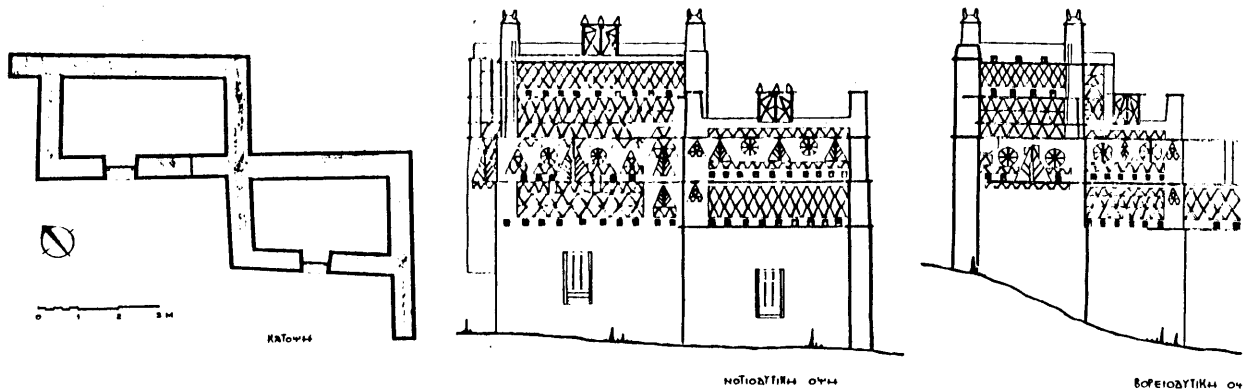


Figure 2-2: The Plan and Elevation of a Dovecote on the Island of Tinos

Even a dovecote or a little church might be a little more elaborate of an example to demonstrate the humble, courageous and sensitive Architecton of the Greek Landscape. It seems that the wall, either defining or retaining or supporting is where all starts. It is the first contact of the "build" with what is there. The wall is a work of art as it rises from the rock, to retain the earth and the water, to start life in the landscape. You would really feel this, when you see the contrast. It is contrast which makes us aware of things. It is the contrast between a windy and wavy sea, and a calm and peaceful one even on the next day. Or the contrast in harmony, between a very rough rocky terrain with a trace of an attempt to inhabit it by virtue of some retaining walls, and the planting of some trees (Figure 2-3). Each little pocket that can be inhabited and cultivated is built. And it is built through time, slowly and slowly. This is the second lesson of the Greek landscape. Time is powerful and through time the landscape is built better and better. Each little corner of the landscape gets intensified slowly with lessons from the past, with courage and a lot of good building.

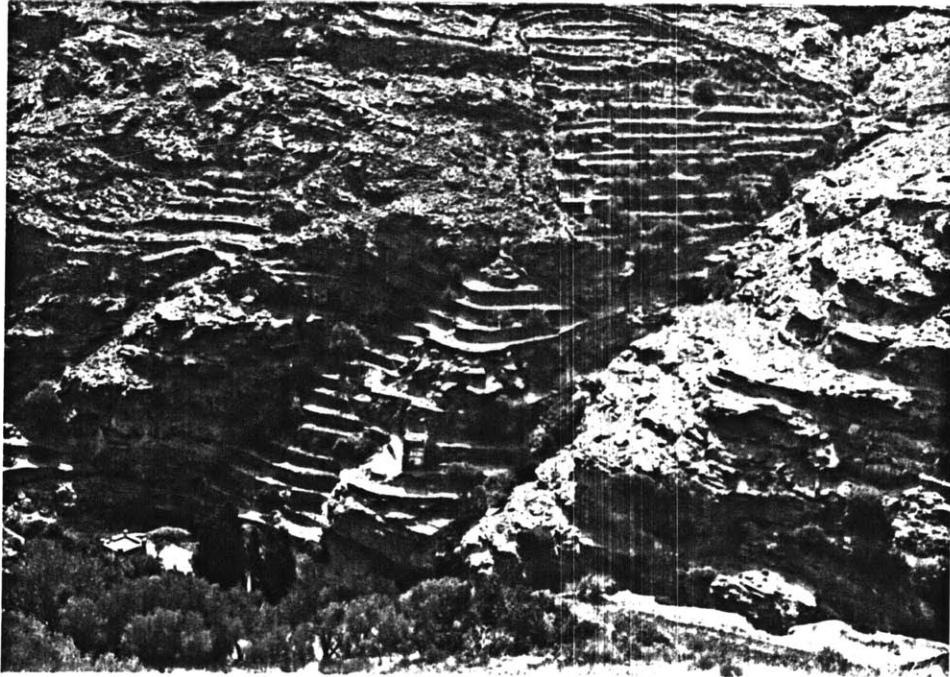


Figure 2-3: *Retaining Walls and a Dovecote in Sineti, Andros Island*

Everywhere in Greece nature takes an interest, a share in the works of men, and men take her into account. Nature commands but so does man. Every element is distinct, proud of itself.

Vincent Scully [3]

Chapter 3

LIFE IN THE GREEK LANDSCAPE

...that architecture maybe above all other arts, can give the poetry of everyday life.

Dimitrios Pikionis [4]

What is most important in all the thoughts of the previous chapter is not architecture or the landscape in purely formal and aesthetic terms. It is the presence of life. Life is what brings everything together and creates meaning. The church of Agia Thalassini is at its full grandeur when it celebrates, and the people gather in and around it, or when the boats come in and out of its little port, or when kids come fishing there. The architecture becomes a continuity of not just the landscape but people's culture and their traditions. Only then does Architecture spring its roots and lives with the people.

Imagine the Acropolis during the Panathinea, the famous day that the city celebrated its goddess Athena, the goddess of wisdom whose name the city beared. The procession in which the whole city participated ended in the Parthenon, the temple of Athena, the most sacred place in the city. It is this procession which is represented in the freeze around the Parthenon. It is life expressed in the form of sculpture, working hand in hand with the architecture, the harmony of form and the siting in the landscape. For us in the present, two thousand four hundred years away, the Parthenon freeze tells us the story which brought all those buildings together amidst the land of Attica.

Or think of Olympia, at the time when the Olympic games were held. The tradition of the games was a most powerful one. Greeks gathered from all over the country to compete in peace. Each piece of the architecture in the place comes naturally through time performing its function on the overall idea, giving its own meaning. The treasuries of the various cities, often overlooked in favor of the temples, are as significant in forming the

idea of the precinct as anything else. The treasuries stand side by side each representing a different city, a different achievement, forms competing with each other, the Athenians oftentimes next to the Spartans, in peace in the sacred precinct dedicated to Olympios Zeus and the Olympic ideal (Figure 3-1).

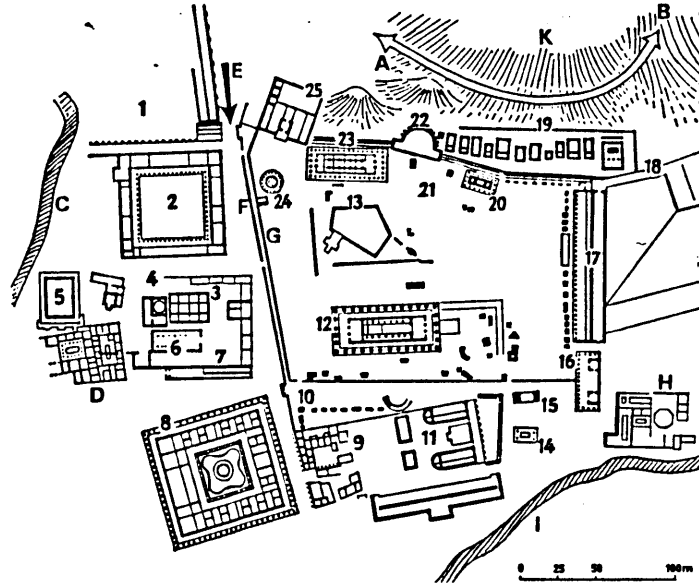


Figure 3-1: *Plan of Ancient Olympia*

In Delphi, we find another ideal, another god, a different scenario (Figure 3-2). Still the treasuries of the various cities are there, along the sacred path, climbing up the slope, the treasuries of the Athenians, or the Naxians, or the Siphnians. Their forms acquire their proper meaning when you study the life which created them. The same life which gave birth years later to seven churches in the island of Mykonos (Figure 3-3). Each church now represents a family, not a city. The tradition is different, the churches are built usually by families of sailors who risk their lives in the sea and come back and build all their feelings in a little church.

While the sailor builds a church, the farmer builds a dovecote amidst the land, where he works on. The essentials of life never change.

Local art without knowing it, without asking for it, reflects the brightest human ideals: The religion, the family, the homecountry.

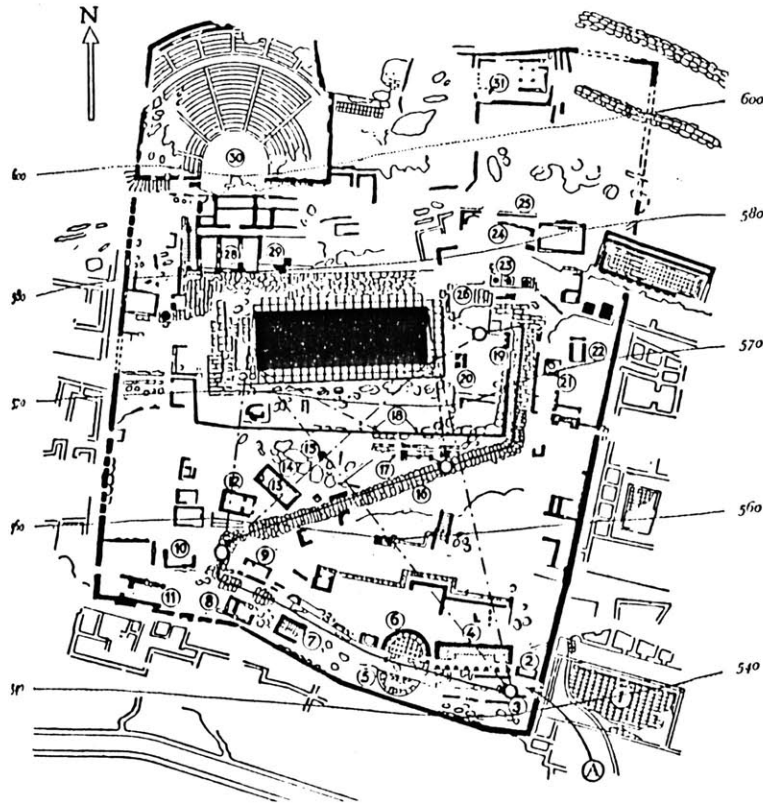


Figure 3-2: Plan - Delphi

D. Pikionis [4]

Nevertheless traditions change, meanings change. If the church and the dovecote are still alive, but not nearly as rooted to people's feelings as in the past, the treasuries at Delphi or Olympia, the Delphic Oracle, the Olympic Games, the Panathineia are not there to experience their full meaning. How much more beauty would all those precincts have provided, if all the activities associated with them were still taking place? Life is taken away. The landscape and the ruins are still powerful enough, but not nearly as strong. The theater at Delphi, is sited in such a way as to provide an extraordinary experience. But still there is no active theater, and there is no meeting taking place.

If in Delphi you appreciate the importance of life in the Greek landscape, by its absence, in Mt. Athos you appreciate it by its presence (Figure 3-4). In the twenty monasteries of the peninsula, not only does one admire the landscape and its built intensification through time, but he lives the meaning of the place unchanged over one

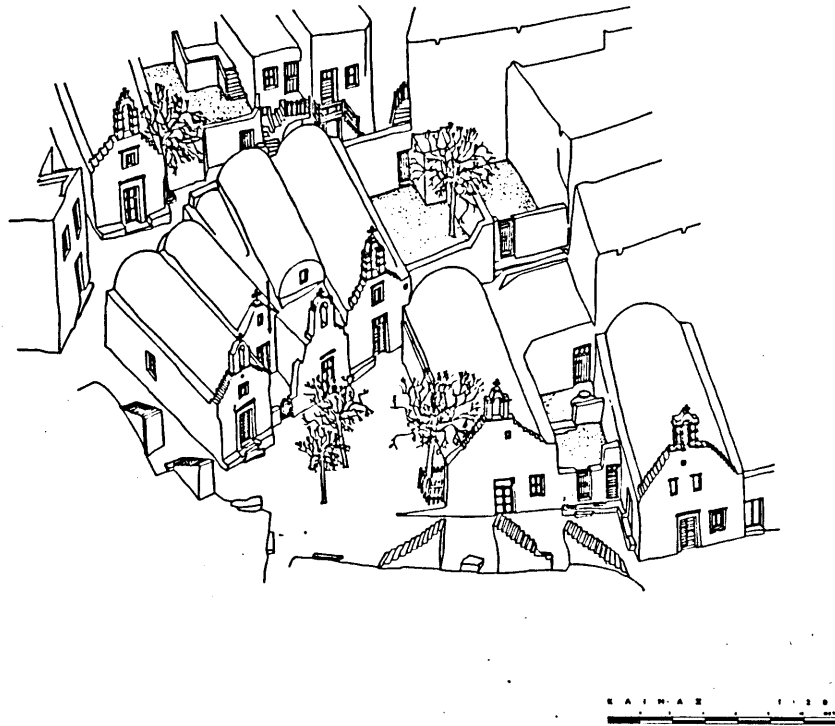


Figure 3-3: Axonometric, Seven Churches - Mykonos Island

thousand years. The Byzantine spirit and tradition echoes everywhere, from the marina and the boathouse of the seaside monasteries to the gate, the courtyard, the tower, the rooms and above all the church in the middle of the whole .

In the nave of a Byzantine Athonite church, late at night under a dim candle light, is where you realize the aesthetic of Byzantium, the aesthetic of the sublime as P. Michelis describes it. This aesthetic, the meaning and the life are expressed in material and form, and one reinforces the other. Life reinforces the form and the form reinforces life. The idea and the meaning dominate and the fact that you can live the experience created as opposed of seeing a lifeless ruin makes all the difference.

To provide the Mother of God with a house of stone, sheltered from old misdeeds and to arrange the volumes of that sanctuary in such a way that a spirit emanates from it, inspiring through its mysterious relationships of form and color the respect of everyone, silence upon the lips, and fostering nothing but the rise of prayers and the singing of canticles in the rhythm of the controlled light - what a divine calling for the ancient builders! How painful was the ecstasy that seized us in the temples of the East!. Yet the

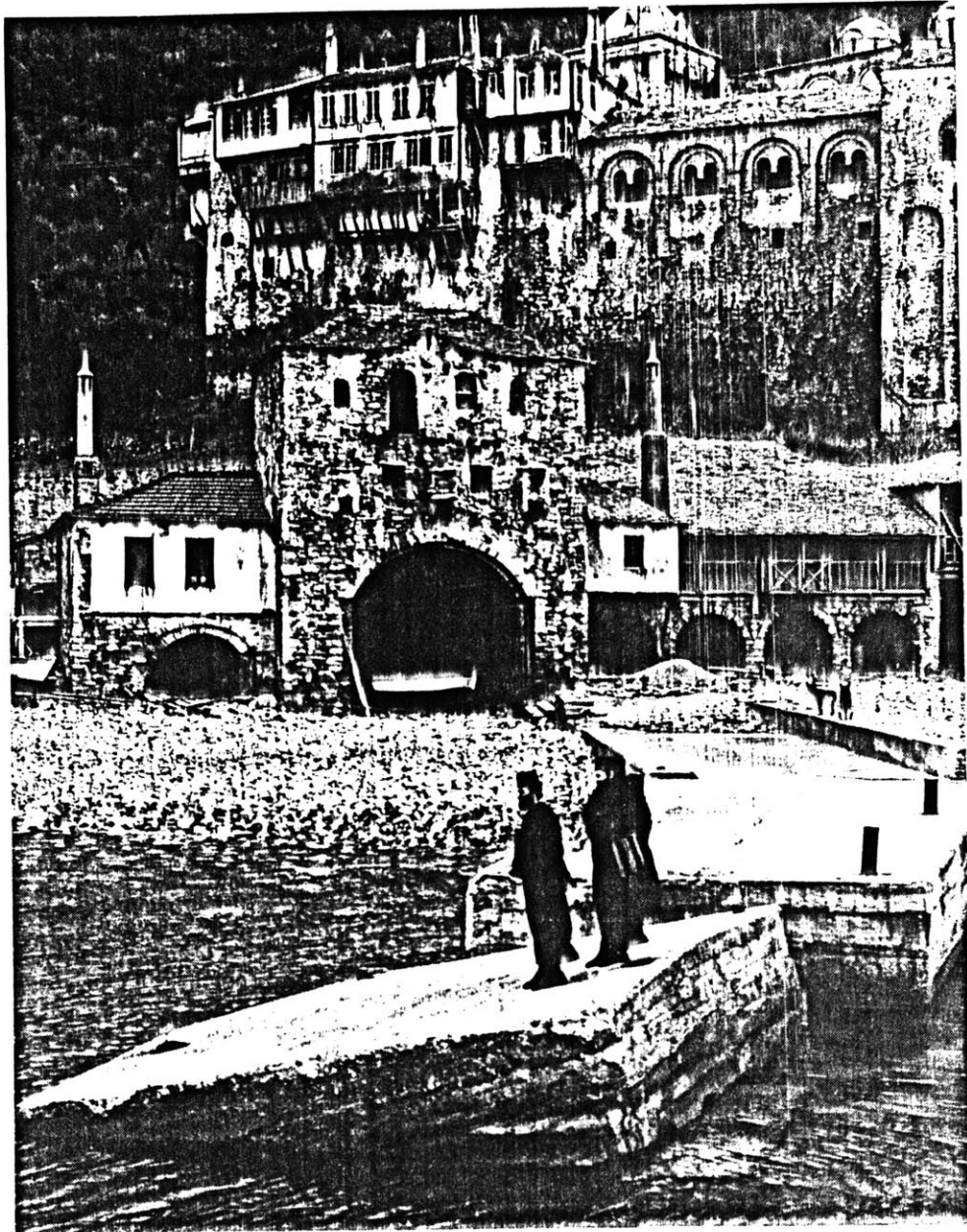


Figure 3-4: *Monastery of Dochiariou, Mt. Athos*

hours spent in those sanctuaries inspired in me a youthful courage and the true desire to become an honorable builder.

Le Corbusier [15]

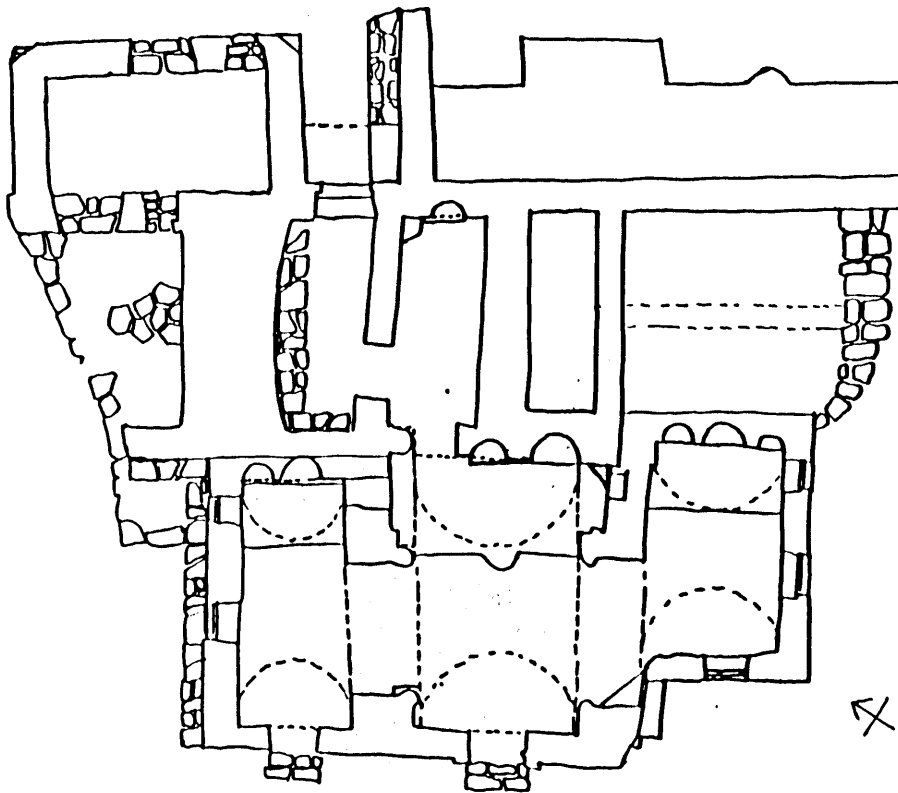
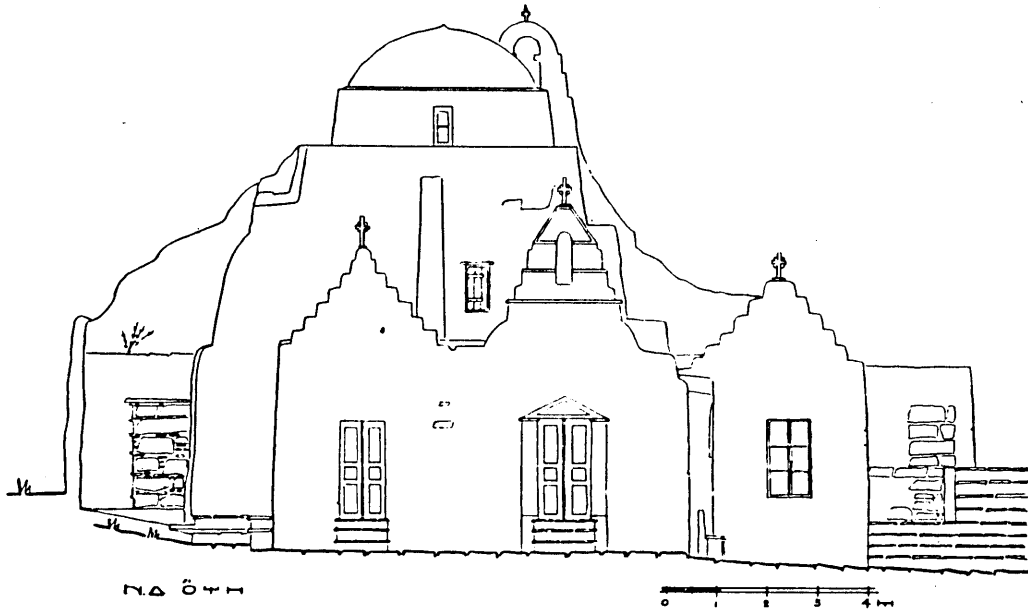


Figure 3-5: *Paraportiani Church, Mykonos Island*

Chapter 4

ANDROS ISLAND

4.1 LIFE AND TRENDS

The site is on Andros island, which is the northernmost island of the Cyclades complex, north of Tinos and Mykonos islands, in the Central Aegean Sea. Andros island is two hours by ferry-boat from the port of Rafina on the mainland of Attica. Despite its proximity to the capital and to the majority of the population, Andros island still remains considerably underdeveloped compared to the very touristic neighboring islands.

There are two important social trends to note about the present situation in Andros which have affected the touristic underdevelopment of the island.

The first is the tremendous immigration of the permanent residents of the island to the major cities in the mainland, particularly Athens, and abroad. This is a phenomenon widespread in the Greek islands communities. The lack of modern infrastructure in terms of hospitals and good preparatory schools for the children and the limited work and entertainment opportunities have led more and more people to leave their homes in the island and move to the comfort of the cities.

The second trend is more specific to Andros. Since the majority of the population is involved in sea related activities, particularly in the Greek merchant marine (sailors, officers, owners), there has been wealth and substantial economic stability in the island over the last hundred years. In this sense, in comparison to the poorer other Cycladic islands of Mykonos, Paros and Santorini, the people of Andros did not feel the need to get involved in tourism.

As a result of the above trends, the island in the winter months is deserted. Life

comes to a standstill. All the beautiful houses, the blue sea and the landscape remain in solitude and everybody waits the summer months when the population of the island quadruples from the natives who return from the cities to their summer homes. In a few words the island lacks the activities that will attract visitors year around.

In the recent years there have been some efforts to improve the image of the island and change some of those trends. With donations by some families of the island one archaeological and two modern art museums have been built in an attempt to educate the visitors about the history and achievements of the place and also create some new activities, a new tradition and a new cultural theme for the island, that would help in reinforcing its year round life.

4.2 CLIMATE AND REGIONAL CHARACTERISTICS

Climate is probably the most significant force in the generation of the landscape. In Andros, the main year round regional characteristics are the occasional strong north winds, and the sparse rainfall. There is a lot of sunshine, and usually in the calm nights there is always a breeze from the sea. Despite the lack of rain Andros, unlike other islands, has a lot of good water coming from natural springs. In the ancient times the island was called *Hydrousa*, meaning that it was full of water.

In the siting of the buildings and the landscape steps, the north, north-east, north-west orientations, are avoided, and are only used when the views and the landscape command so. South, south east facing slopes open to the sun and by their virtue of being protected from the strong north winds are usually the preferable build and cultivation locations. Overall the building vocabulary always develops ways of using the microclimate to its benefit. This will become apparent with the exploration of the principles at work in the architecture.

Historically, the need for protection of the islands from invaders coming from the sea

(pirates), caused all the dense settlements to be built away from the sea, in the mountains, and if possible unnoticeable from the sea. In some cases, when access to sea water was equally important to isolate the town from invaders, the site was chosen carefully so as to provide for maximum protection (Figure 4-1).

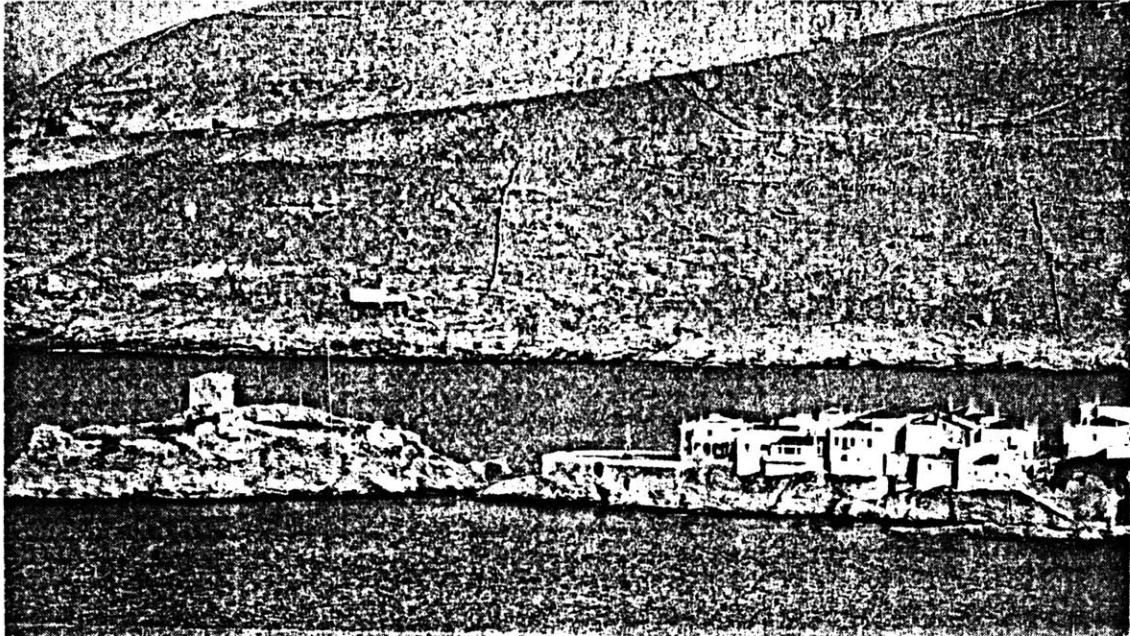


Figure 4-1: *Chora, Andros island. The old town was built on the edge of the peninsula for maximum protection.*

In Ancient Zagora, an ancient settlement two miles from the site of this thesis, a plateau isolated from the mainland, high up above the water had been selected, leaving all the gentle slopes to the sea next to it uninhabited. Today this trend is reversed. The view to the water is desirable, as is the proximity to it.

4.3 THE ISLAND LANDSCAPE

The landscape of the island is not natural. One very rarely finds an uninhabited slope, a place left untouched. Every piece of land is built through time with a lot of love and care. Art and architecture exist in every single corner. The first act on the land is the earth retaining wall. The sloped ground becomes a terrace, and it gains a new life. Now it can hold the water and the soil, it can get planted, built on. The wall shifts a little to allow for movement up and down, more often in parallel to the slope (Figure 4-2).

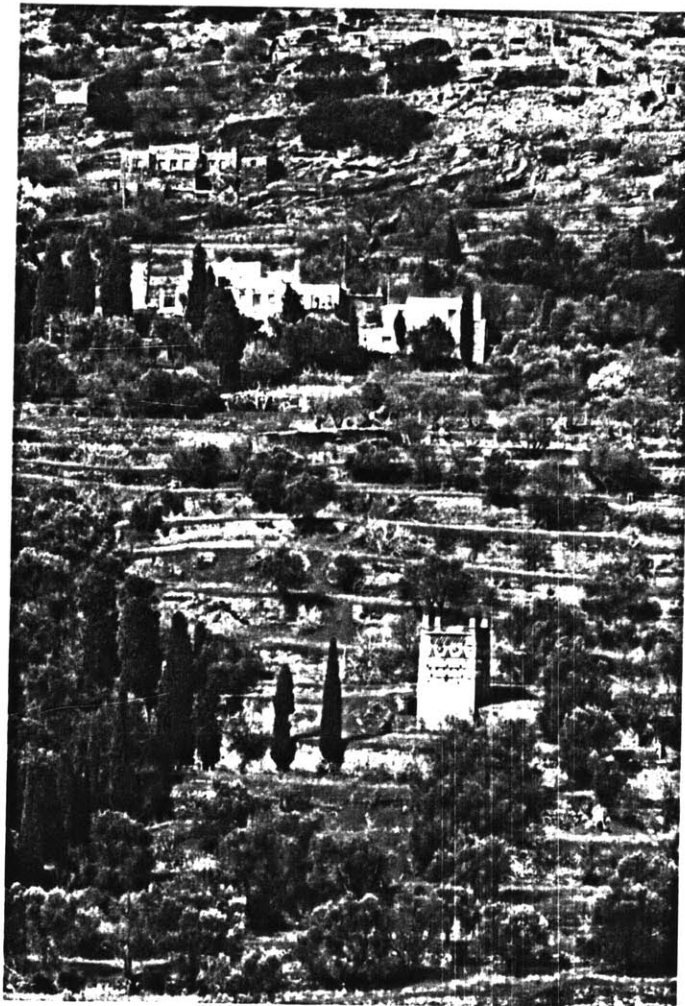


Figure 4-2: *Andros island. Landscape*

The trees grow with time, usually olive trees, cypresses, orange and lemon trees. Every

season has different vivid colors, all intensifying the horizontal , calm and basic move of the retaining wall. The path that will lead you through the landscape usually occupies the flatest slope or the one with the water spring, or the ridge between two mountains. Defining walls signify the territories and also set their own rythm, continuing consistently across the landscape. So do the gates, each member playing its own natural role in the richness of the whole.

4.3.1 HOUSES ON STEPS

The steepness of the slope and the size of the steps is always the guide, and the starting point. The sizes of the buildings respond to the terrace sizes in the same way, in which the terraces responded to the natural slope they were built on. The houses, continue and build upon the intensity of the landscape field. By displacing the terrace surface a three dimensional habitable space is earned, and it is this new territory that is the most powerful in creating the variation in a land. This move to earn independence from the slope and create use spaces is probably the first act which the stepped landscape makes possible. Inherent in this principle is the opportunity of creating private spaces with a view down the slope, and a good visibility (Figure 4-3). Of those spaces the courtyard has the greatest importance.

It is the outdoor space around which the whole house comes together. The courtyard opens to the view and the sun and it is defined by the house wall and protected from the wind. The house wall reinforces the definition and protection by stepping out to the terrace creating a "U", a containment of life and activity (Figures 4-4, 4-5). Often one branch of the "U" steps out to the edge of the courtyard in the size of the room, and appears to grow out of the ground wall. The second branch is usually a plain wall with a stair leading to the roof, or a stone bench. The overhead courtyard definition ("U" shape) provides shade, and is usually built of wooden trellisse, which rests on the defining walls and on wood or stone

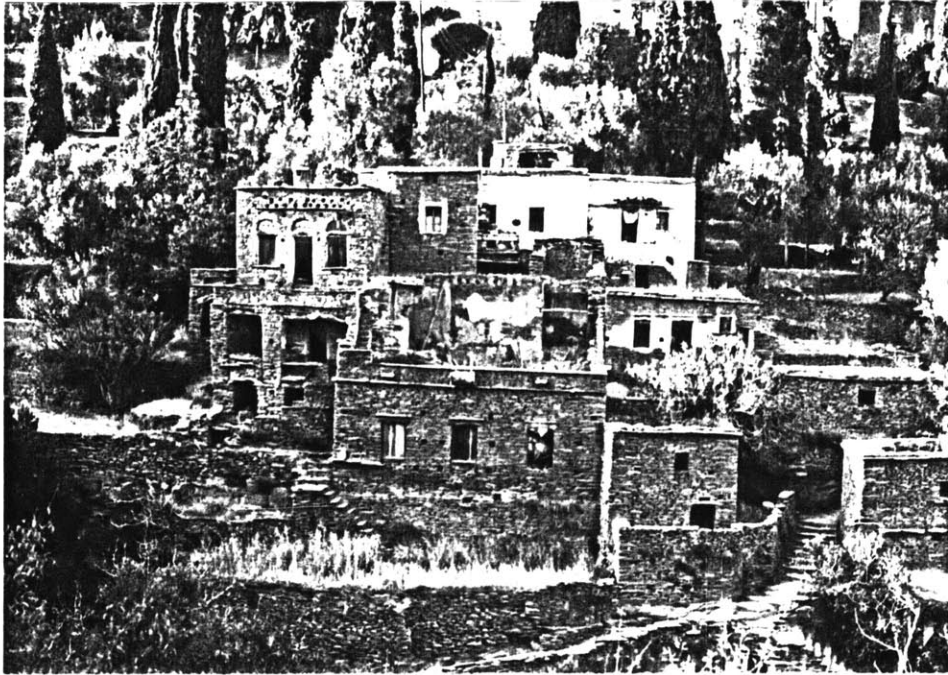


Figure 4-3: *A House Complex on Andros Island*

posts placed around all the open edges (Figure 4-6). Overall the courtyard is built very expressive of its importance and use, with a lot of care, as a place to live on more than any other. Formally it breaks the volumes of the house and ties it back to where everything started from, the landscape.

I had an idea that the horizontal planes in buildings, those planes parallel to earth, identify themselves with the ground - make the building belong to the ground.

Frank Lloyd Wright [6]

The island house volumes step in and out to define the use spaces. In doing that they behave in section in the same way as they do in plan. In plan, they open up to the landscape moving in and out in reference to the background slope. In section, they open up to the sky moving in and out in reference to the ground. The size of these steps display clearly the order of the house and create a rhythm which is natural, and interesting. In the main living areas which occupy the upper story of a two floor house, the bigger room is expressed by its

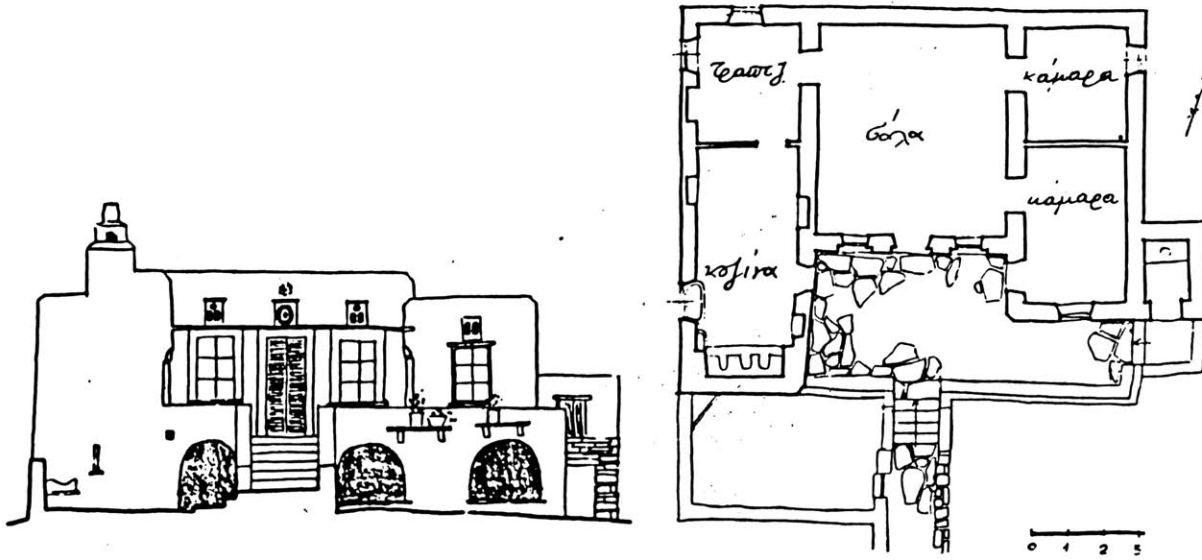


Figure 4-4: Use Space Definition. A House in Tinos Island

- 1) Entrance.
- 2. Living - room.
- 3. Pantry.
- 4. Kitchen.
- 5. Servant quarters.
- 6. Bedrooms.
- 7. W. C.
- 8. Store - room.

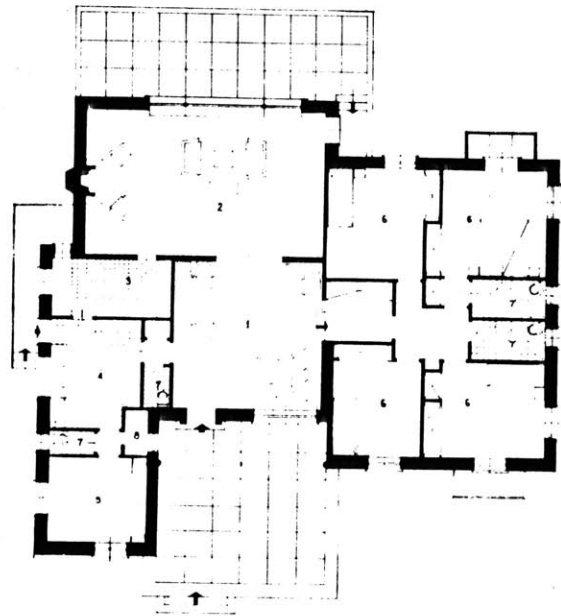
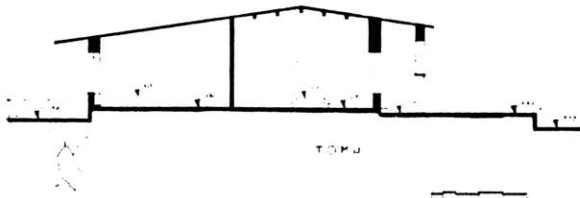


Figure 4-5: Island House by Anthony D. Kriezis

dimension, height and length, as well as by each direct access and fronting off the courtyard. The other volumes all dimensionally relate to each other and to the bigger

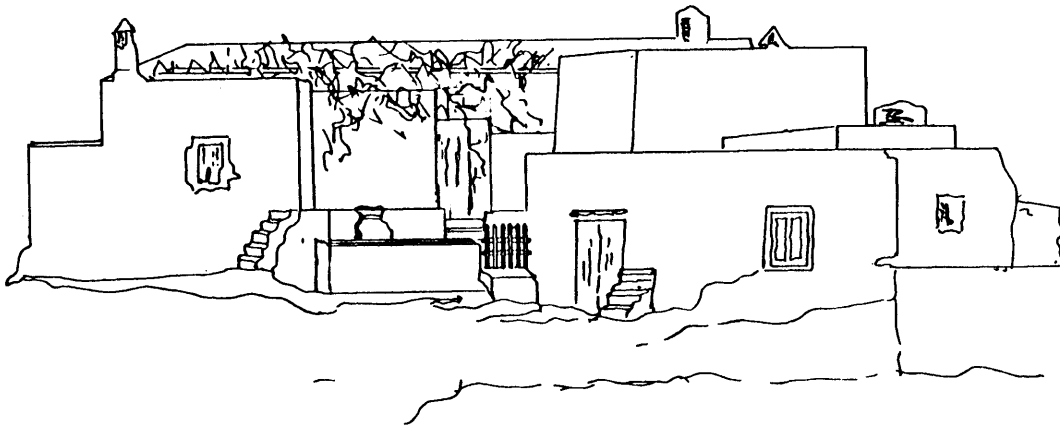


Figure 4-6: *Sketch of an Island House*

volume. Usually, in plan there is a two to three or a one to three ratio between the main room and the secondary rooms. In section the rhythm of the roofline is commonly that of *one four three two*, meaning that the *one* is the first secondary room or wall which then leads to the higher main room, the *four* and then to the respectively lower volumes *three and four* (Figure 4-7).

You appreciate the straightness of a line only when you move up against it while still maintaining the line's dominant direction.

Maurice Smith [1]

Behaviourally the lower volumes set the conditions for the main volume to come. They primarily set a distance from the path or the landscape. This separation maximizes the privacy of the open space, and marks the transition to it while at the same time shelters it from the wind.

There is a harmony of use and aesthetics in every single piece of the house. It is not easy to isolate parts of the house when everything is so interrelated. So far, the territorial relations between the walls and the terraces have been the aim of the analysis.

Nevertheless many other moves following similar formal principles can make a big

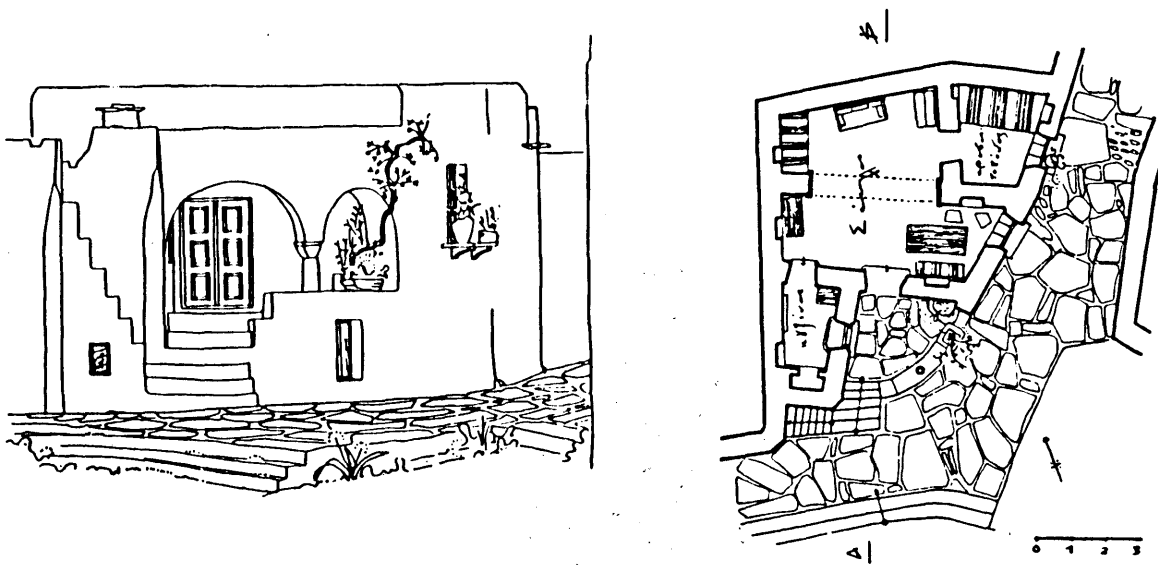


Figure 4-7: *Island House*

difference and create a richness of life and intensity at every corner of the house (Figure 4-8).

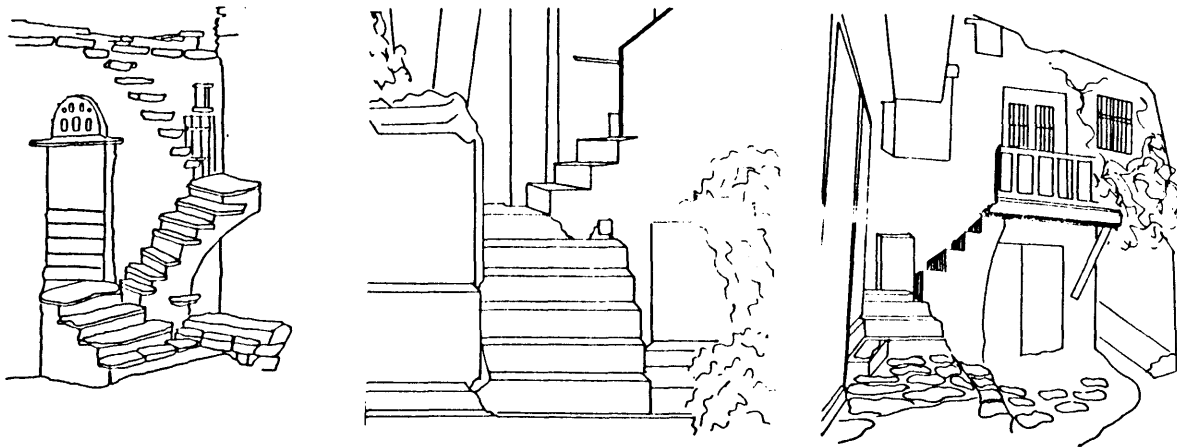


Figure 4-8: *Sensitivity and Intensity to the Smaller Detail*

The walls, the openings and the lighter secondary material are the basic elements of an architectural vocabulary.

Imre Halasz

The wall openings seem to be the first and most basic elements from where to start from. Windows or doors bring life to the wall. Following the limitations of masonry

construction they all have approximately the same width size. The colors are also usually the same. As a result the opening deployment on the walls is consistent and enhances a sense of stability over the field (Figure 4-9).

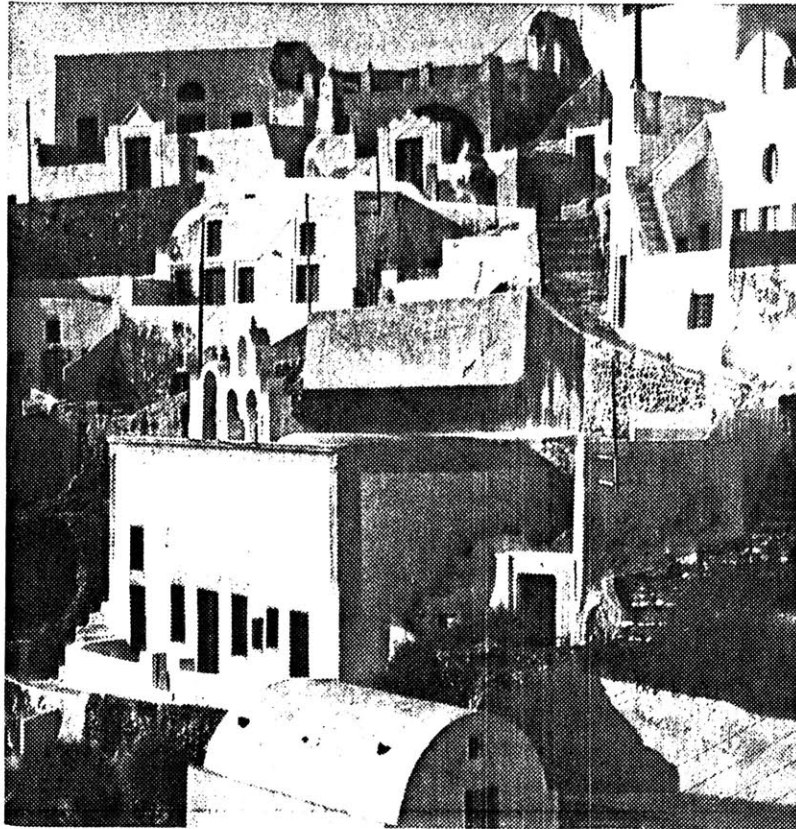


Figure 4-9: *A Church in the Island of Santorini*

However, the intensity and richness are achieved with the treatment of the details. The windows and doors often have cantilevered stones over them to protect them and add to the life of the wall.

The main room of the house being higher has some extra surface, a forehead, where decoration is applied (Figure 4-10). The themes of the decoration are usually taken from pigeon houses. Wonderful chimneys intensify the roof. The intensity of the details is best

seen around the courtyard. All the walls that define the courtyard have life. Often times the wall holds the stair that will take you up to the roof (Figure 4-10).

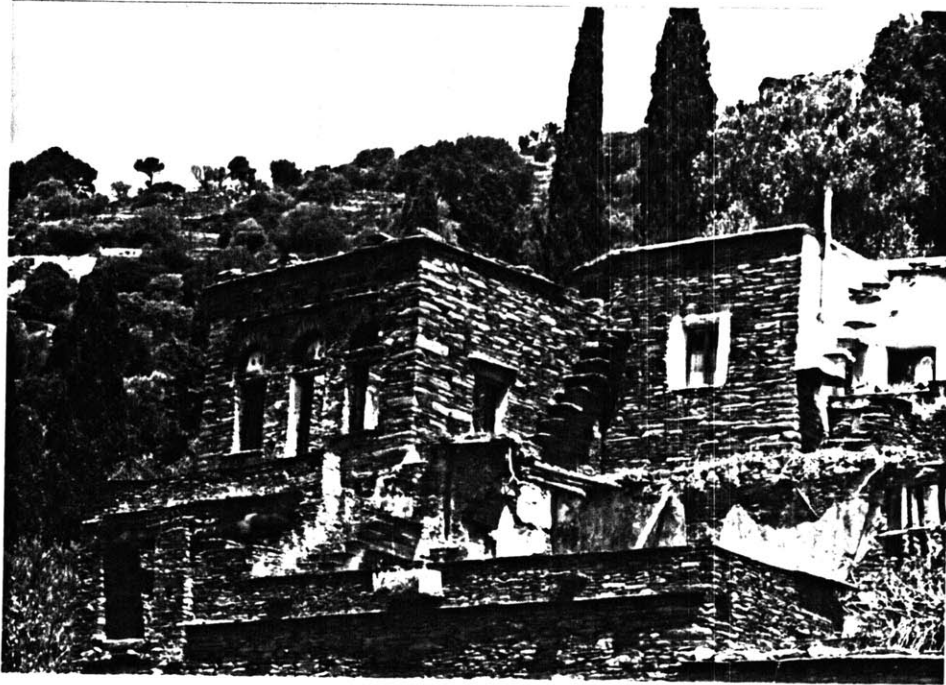


Figure 4-10: *Housing Complex on Andros Island*

Chapter 5

THE DESIGN

5.1 THE PROBLEM

The problem which affects contemporary architecture and life in Andros island is the population migration to the cities, a phenomenon of the second half of our century. As we have seen in the previous chapter, the island, due to its lack of modern infrastructure and work opportunities, is almost abandoned during most of the year and is only densely populated in the vacation periods. This trend has weakened people's ties to the traditions of the island. The environment slowly loses its meaning, the life that shaped it and naturally grew with it. People lose some of the essential and simple pleasures a place full of life has to offer especially in such an ideal setting.

A discontinuity in the history of the place occurs. The natural growth, which has brought to us all this strength in the landscape and the traditions of the people, is stopped. The architect or engineer who is called on to provide the architectural solution at the present, often times fails to respond sensitively to the environment despite his good intentions.

One misses the spirit of the local mason who carrying the traditions and the facts of his craft through time had built up this whole landscape from the retaining walls, to the houses, down to the smallest detail.

5.2 THE GOAL OF THE PROJECT

This work is an attempt to address the above problems. The goal is to create some new activities to add life in the island, and attract people year around, giving them a place where they could appreciate the importance of a few of the essential things in life, away from the city in a landscape that slopes down to the sea, full of the intensity of the past, ready to accept new activities and new traditions.

Life in this project centers around the sea and the landscape. The sea is the theme, around which everything develops. The seaside resort could become a focus of sailing and boating activities, in the island of Andros as well as in the whole complex of the Cyclades islands.

5.3 DESIGN OBJECTIVES

Every Architect has to:
Fit his work to the rythm of the landscape.
Subordinate his work to the sacred demands of life. This presupposes a very close contact and common ties to life and people.

D. Pikionis [4].

The basic design objective is to sensitively work with the landscape and the existing build forms and traditions to fit the architecture in the environment and generate a gentle whole.

The sensitivity and calmness of the topography requires small moves, the starting point of the dimensions being the size of the landscape steps. This realization leads to the decision to build the resort rooms of the program in three-story clusters trying to avoid big and insensitive moves, while still maintaining an adequate density and allowing for the resort to be built through time in a more natural way. The aggregation of the smaller pieces, should follow certain rules of deployment, which would enable the units to be seen harmoniously in whole as well as in parts. Those smaller private pieces should also

establish the possibility for the greater collective moves to occur in a similar way as the houses in a village all come together in the big church and the square.

A similar design sensitivity should be used throughout the project, one which would first continue and learn from the principles and traditions of the past and only then attempt to explore new possibilities. The openings should be subordinate to the wall, which is painted white, and is therefore light moving up in the sky and out in the water. The details should move across from building to building, room to room, wall to wall, reinforcing the continuity and intensity of the whole.

The organization in section should use the slope of the land to provide maximum privacy and visibility to everybody while still maintaining easy access to the units of the project.

The landscape and all the outdoor spaces should exist in peace with the architecture.

... the eye was allowed to move beyond the buildings to the essential landscape.

V. Scully [3]

Partial definitions such as walls or overhead lighter structures should be used to establish comfortable microclimate conditions.

5.4 PROGRAM

RESORT CENTER

a) MARINA

- Inner Marina for smaller boats
- Outer Marina
- Boathouse
- Observation Tower
- Yaughting center
 1. Restaurant

2. Swimming Verandas, Observation Decks

3. Classroom - Meeting room

b) HOTEL

- Living Area
- Dining Area
- Conference Rooms
- Services

c) ROOMS

- Sixty Rooms.
- Ten small villas.

d) LANDSCAPE

5.5 THE MARINA

The Marina formed of a boathouse, a nautical club and dock space is the center of the activities and the life of the project.

The nautical club is designed in two levels, with a small restaurant in the first level near the water, and meeting areas in the second level. Secondary level changes would bring the visitor smoothly up to the terraces of the second level (Figure 5-11). The boat storage space will aid in defining all the outdoor terraces of the center, while at the same time shelter the center from the noise and the activities of the main marina and orient it more towards the cove and the uninhabited coastline (Figures 5-1, 5-10).

The boathouse is positioned opposite to the nautical center. The two together define an inner marina space for smaller boats. The outer marina along with some auxiliary buildings is being defined by a long dock coming out on the water.

Arriving at the inner marina by boat in between the nautical center and the boathouse, the visitor would sense a feeling of entry to the project. Straight up the slope he would see

the landscape, through which he would move on his way to the rooms or the hotel building. The landscape, its main characteristic being the stepped ground, starts right from the water's edge. The wall which retains the nearest step to the water defines the dock space, creating at the same time a strong horizontal between the two main buildings, a space to be filled with life. The masts of the sailboats would intensify this horizontal of the background landscape. As you come down to the marina from the rooms or the hotel, you would see in between the buildings, out to the sea and the horizon through the masts and the sails of the boats. You would see the sea through life and activity stronger than ever.



Figure 5-1: *Study Sketch of the Nautical Center with the Boat Storage Space in Front*

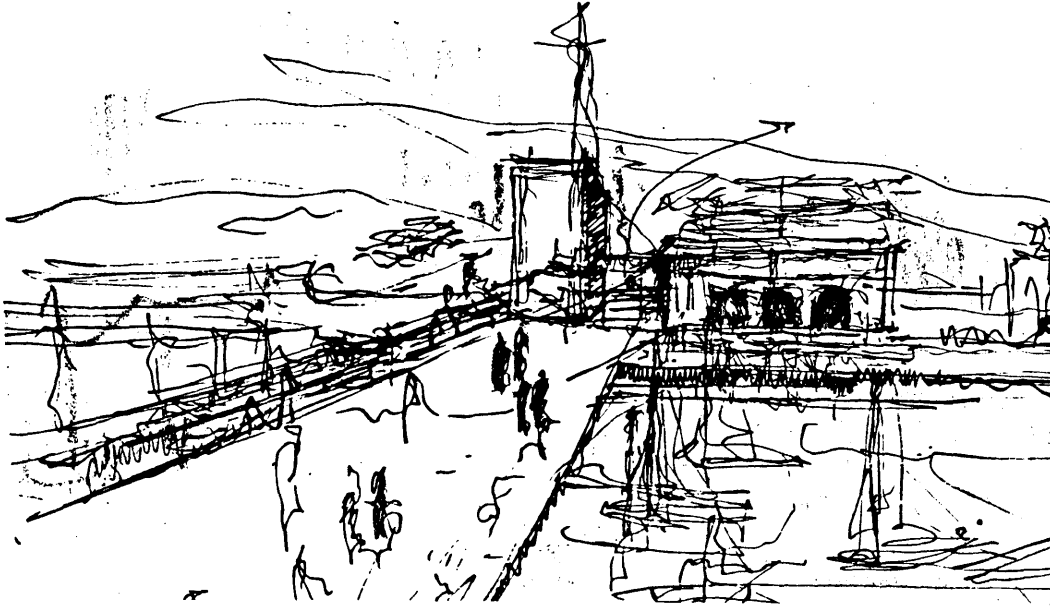


Figure 5-2: *Marina Study Sketch*

5.6 THE HOTEL

The hotel up the slope is positioned in such a way so that walking up to it from the marina, one would experience the strength of the landscape as it moves down to the sea. The building does not function the way a traditional hotel would. In this project the outdoor spaces provide the connection to the rooms, which in clusters spread down the slope towards the water. The hotel building, thus, only consists of the dining, living and entertainment areas along with a part which is devoted to conferences and exhibitions (Figure 5-12). The latter seem to be important in establishing the overall character of the resort not as a neutral place, but a lively one full of events and activities.

Coming from the sea one arrives at the hotel in a courtyard space (Figure 5-3). The courtyard brings the hotel together and ties it to the ground and the landscape. From the courtyard you can perceive the whole site enveloping around the water.

On the steep entrance of the building, a pergola connects to the rooms and establishes a transformation in the build horizontals of the landscape. This entrance is defined by the

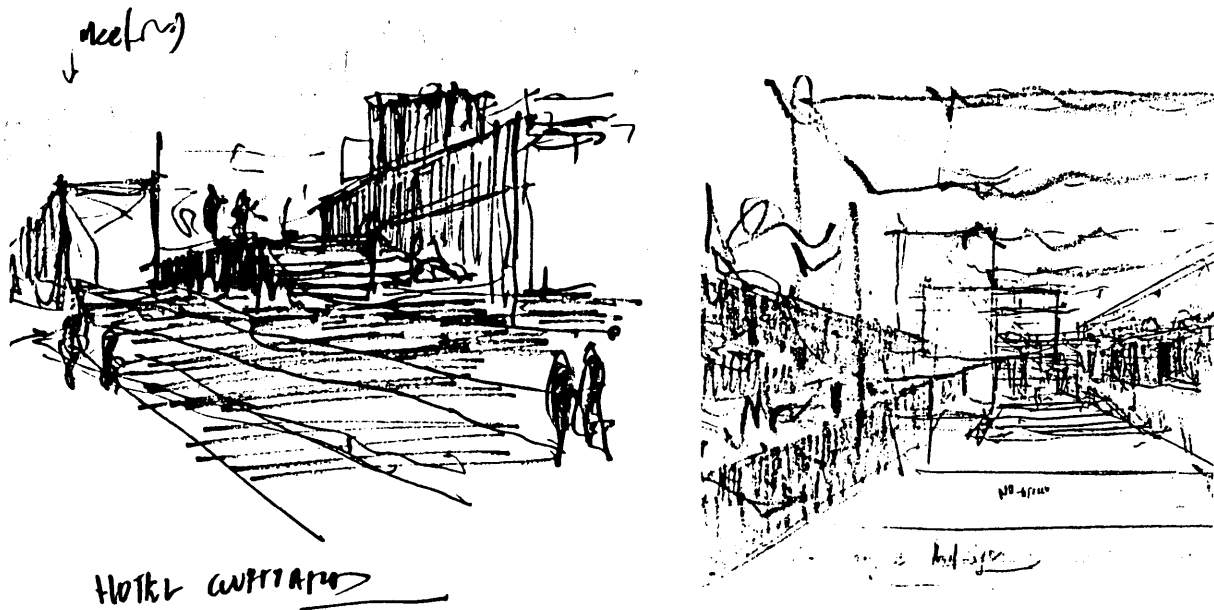


Figure 5-3: Study Sketches

volume of the conference rooms, which along with the retaining wall establish a comfortable path dimension. The view is lost only to be reseen after one enters the hotel (Figure 5-4). In a sense the entrance to the hotel creates a transition from dark to light and the view creates a contrast which is important in intensifying the meaning of the place (Figure 5-13).

The other organizing principle of the building is the split section used to provide easy access to both the living and dining areas while still maintaining the link to the landscape.

Overall the hotel would feel more peaceful and gentle in relation to the marina. Its position amidst the landscape up the slope is vital in establishing this feeling. The hotels' premises would give you the opportunity to sit back and enjoy the whole life around you without actually being part of it. At the same time you could engage in other activities through a calmer perspective.

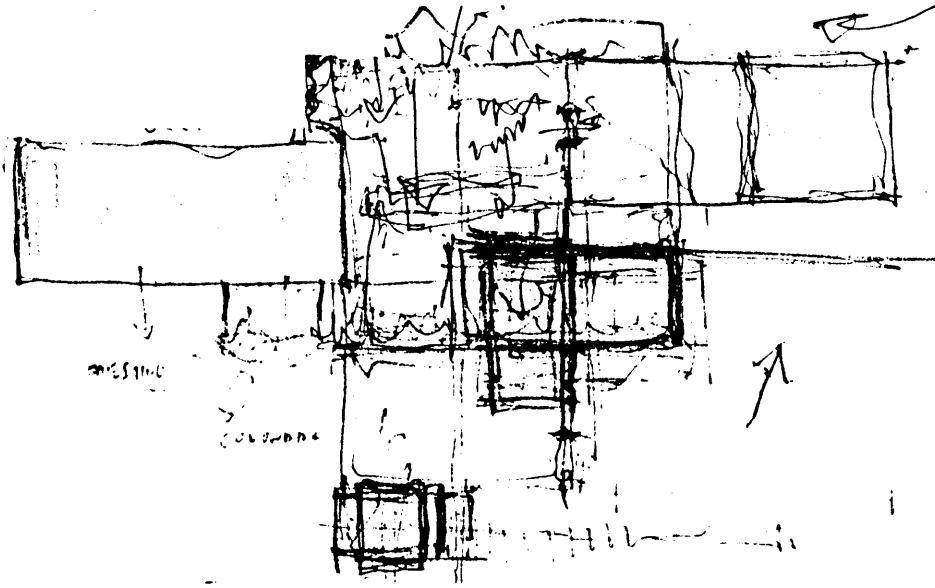


Figure 5-4: Study Sketches

This will enable you to read and learn in a calm library, while knowing that at the same time there is all this lively and strong world around you.

5.7 THE ROOMS

"Built in such a way as to embrace the slope, all the rooms are viewing the sea trying to absorb , through their windows all the light from the Greek summer sun and the light of the sea."

The rooms are arranged amidst the landscape in three story clusters. The generating design idea was the definition of the outdoor spaces, which due to the visibility and view that the sloping ground provides, were conceived as the primary centers of life (Figure 5-5). The wall of one room is used to define the terrace of the other. The terraces open towards the east, following the movement of the cove. (Figure 5-10, Site Plan).

In section the organizing principle was that of the split section. By moving four feet up from the street level to the upper level of the cluster, you only need to go down six feet to the middle level (Figure 5-16). In a similar way, the lower level is four feet higher than the lower street to establish a necessary privacy zone as well as maximize visibility.

In plan the layout follows the dimensions of the steps of the land. The rooms are thus mainly horizontal. This horizontal dimension despite the fact, that it provides a continuity to the land sizes, creates the opportunity for bigger horizontal terraces and bigger wall surfaces which were both considered positive aspects (Figure 5-11). Nevertheless, the structural walls are the vertical ones. The horizontal dimensions are broken up to smaller dimensions to allow the structure to move vertically through the cluster. In this example the dimensions used were : 9-5-3 ft. (Figure 5-20). Such dimensions can give a 9 ft. main room with a 5 ft. entrance space and an extra 3 ft. Thus you can get a variety of room sizes ranging from a 14x20 ft. to a 14x17 ft. In the same time you can shift the walls in one of the floors within the 5 ft zone without disturbing the whole system., while at the same time achieving a tremendous opportunity for variation and movement, along the whole (Figures 5-6,5-11).

Each cluster has ten rooms of which only four are single (Figure 5-9). The other six work in groups of two and are more suitable for families. The last of the single rooms in the upper level enters at the street level, as opposed to four feet up off the main street. Thus the volume of the rooms is broken up in section, to bring and connect the building to the ground (see plan main level, section AA, lower level plan, middle level plan, Figures 5-21).

Avn alternative individual suites, room design is also proposed in Figure 5-17. In this design a courtyard space is defined by a pergola, and the walls around it. In essence those two wall definitions ensure privacy and wind protection and along with the detailing, make the courtyard the real center of life of the rooms of the project (Figures 5-7).

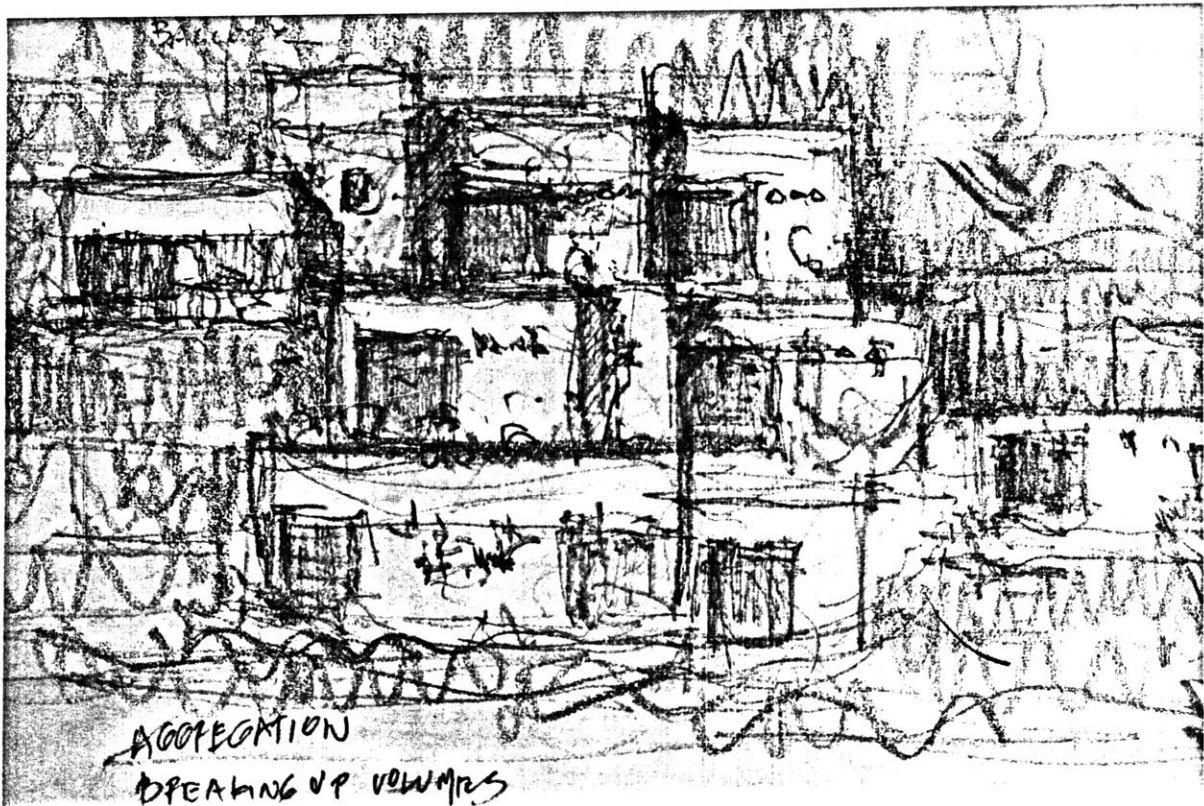


Figure 5-5: Study Sketch

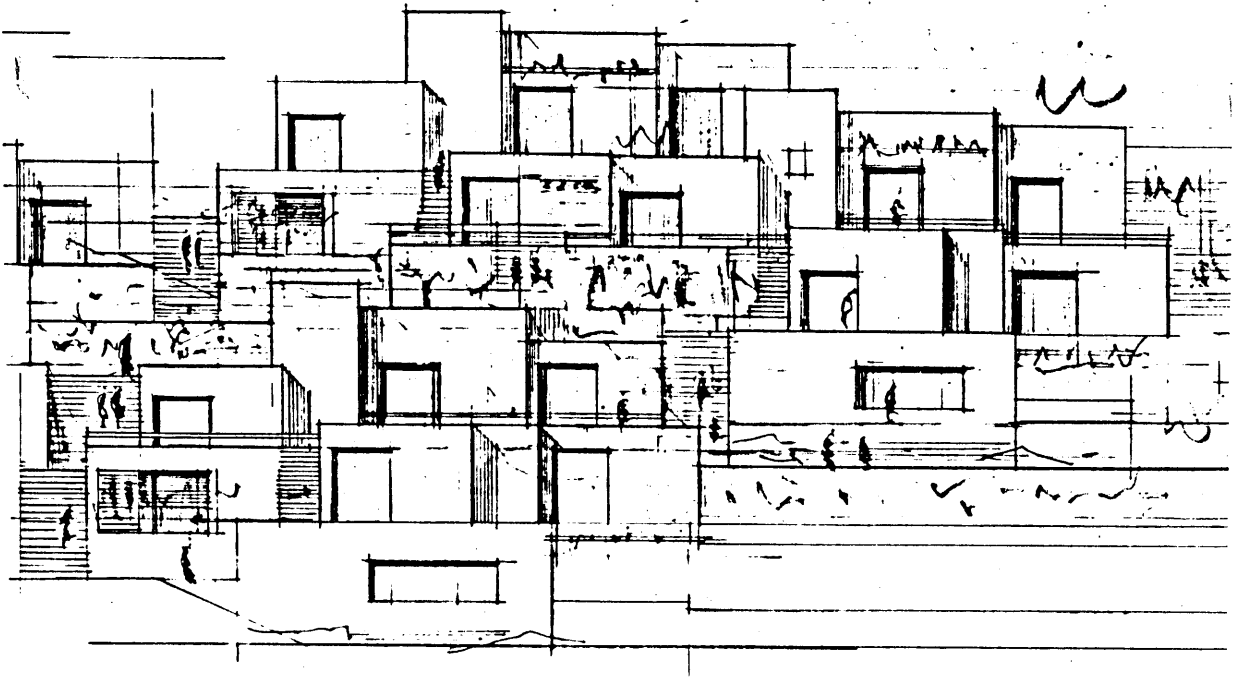


Figure 5-6: *Elevation Study*



Figure 5-7: *Study Sketch of Individual Rooms*



Figure 5-8: *Clustered Aggregation - Study Sketch*

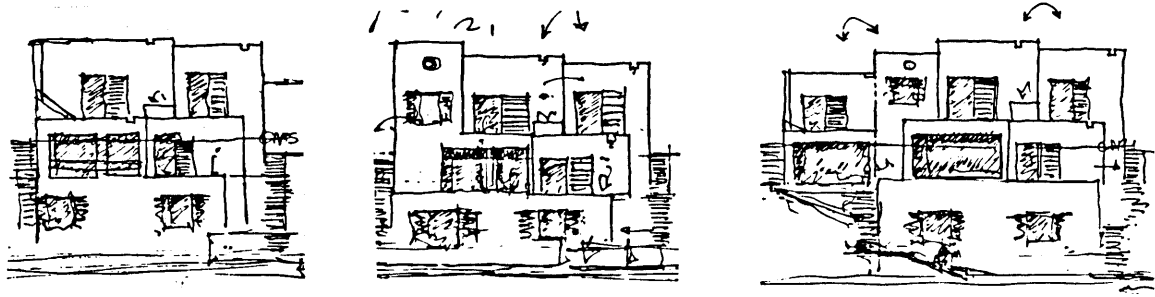


Figure 5-9: Room Arrangement - Study Sketch

Figure 5-10: Site Plan

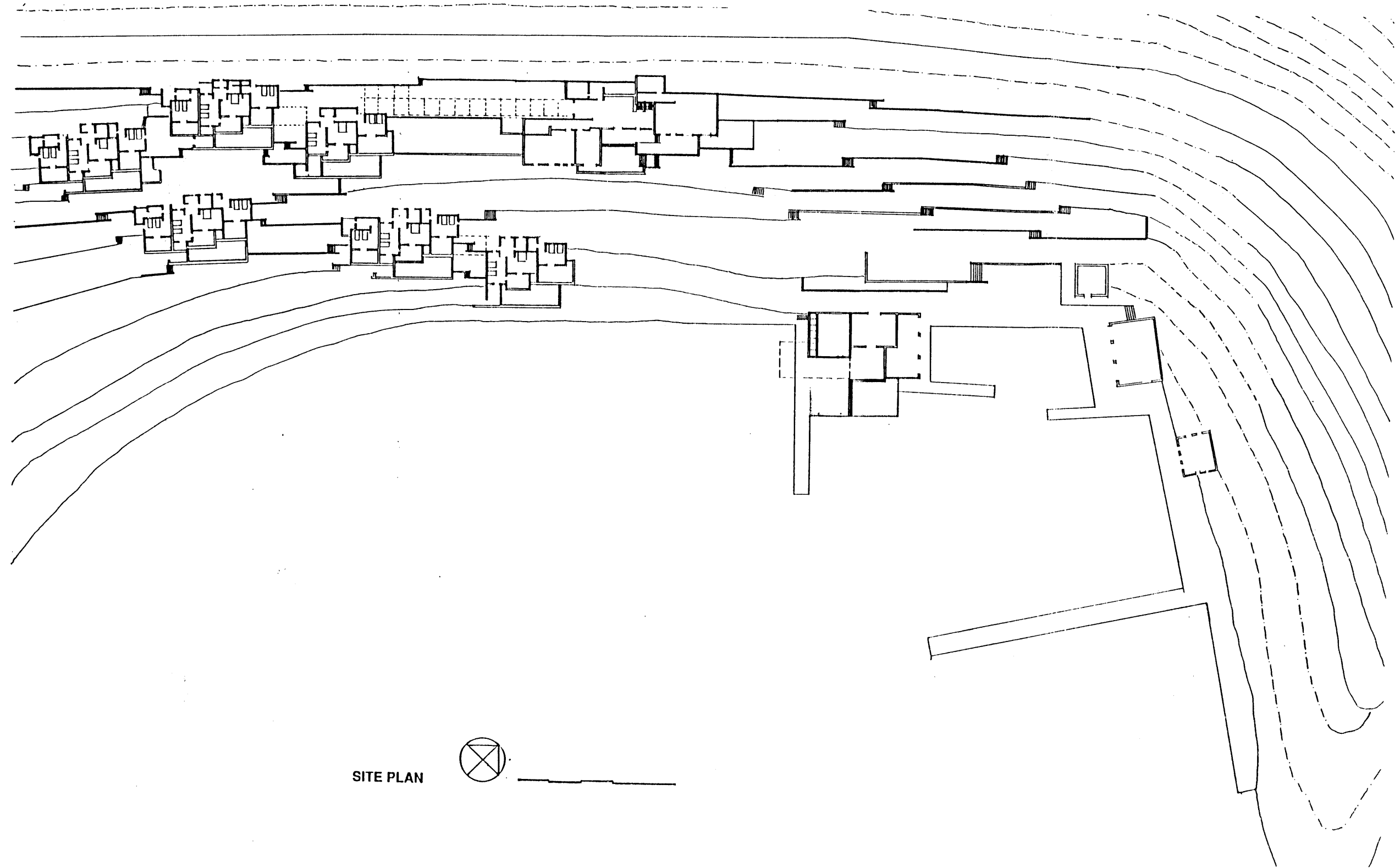


Figure 5-11: Southeast Elevation

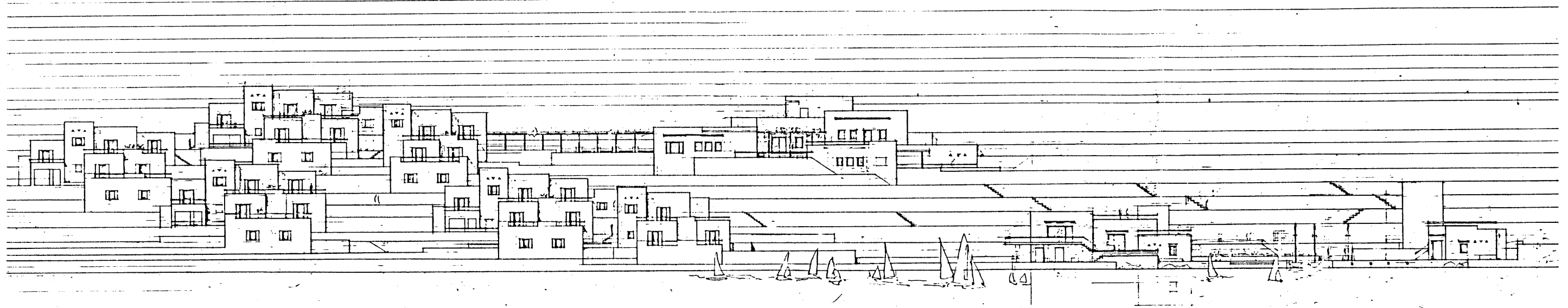
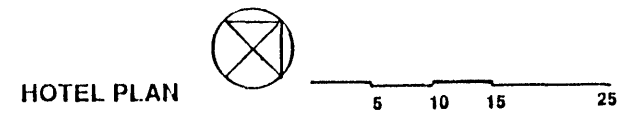
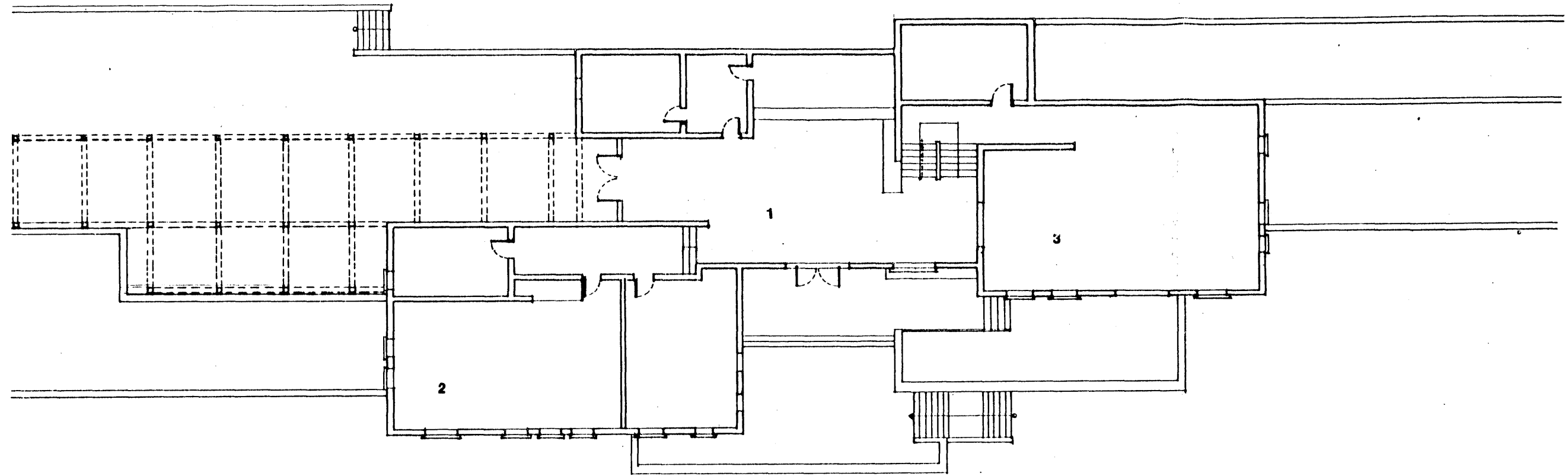
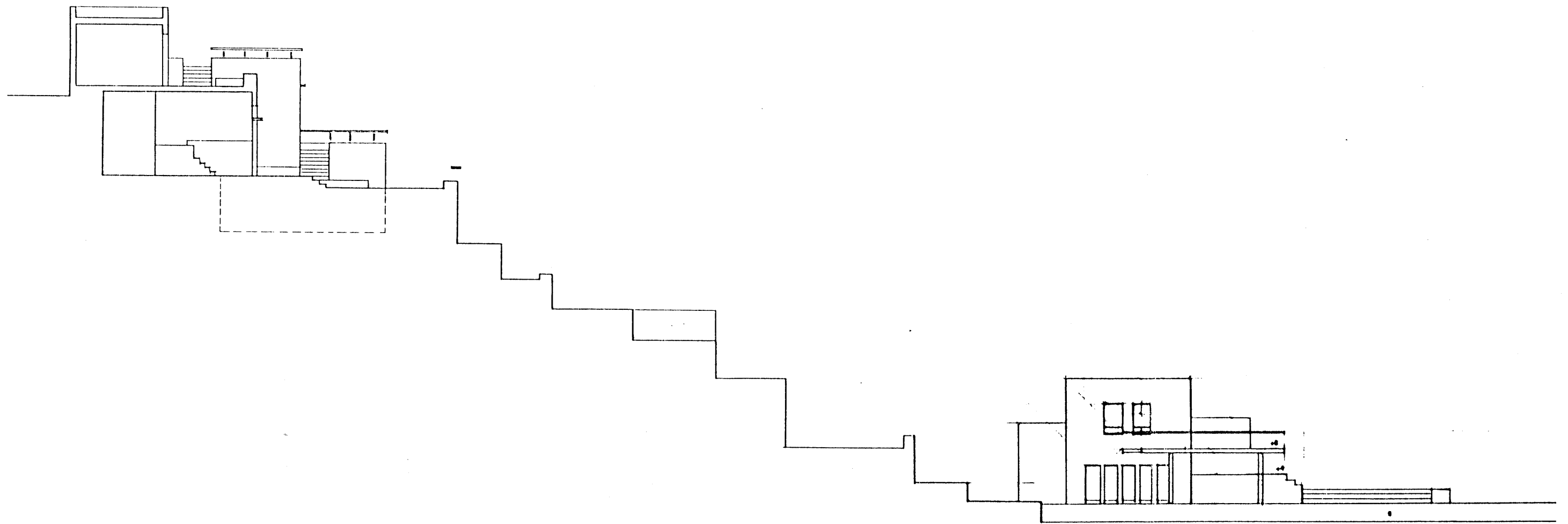


Figure 5-12: Hotel Plan



- 1. RECEPTION
- 2. CONFERENCE ROOM
- 3. LIVING ROOM

Figure 5-13: *Hotel Section*



5 10 15 25

SECTION THROUGH THE HOTEL COURTYARD BB

Figure 5-14: *Hotel and Marina Elevation*

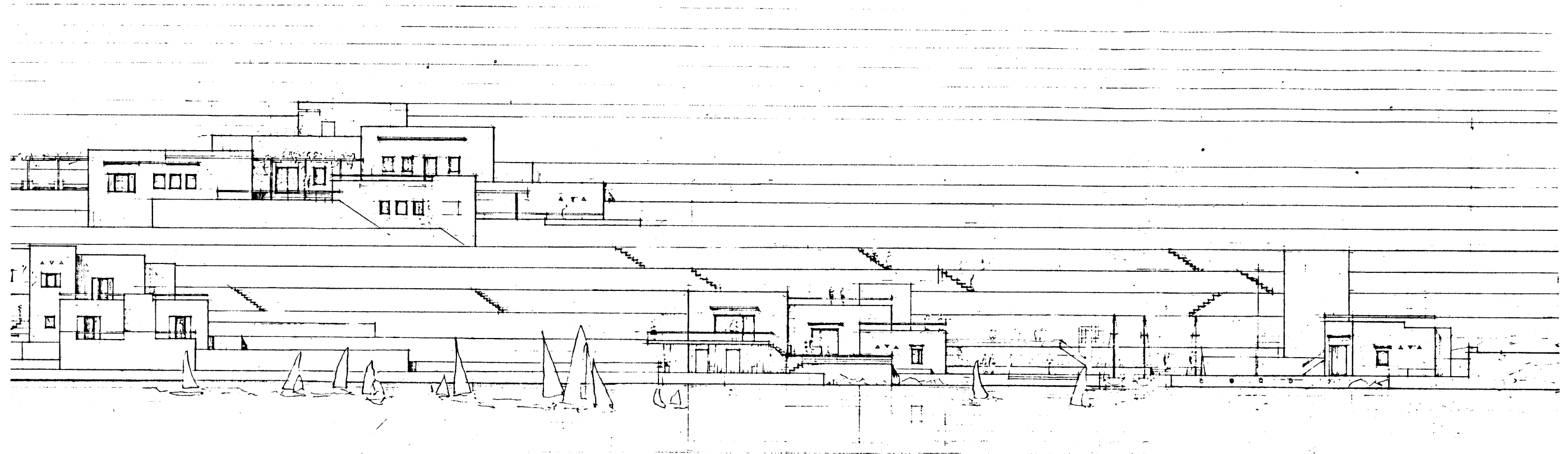


Figure 5-15: Room Cluster Plan

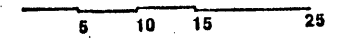


Figure 5-16: Room Section

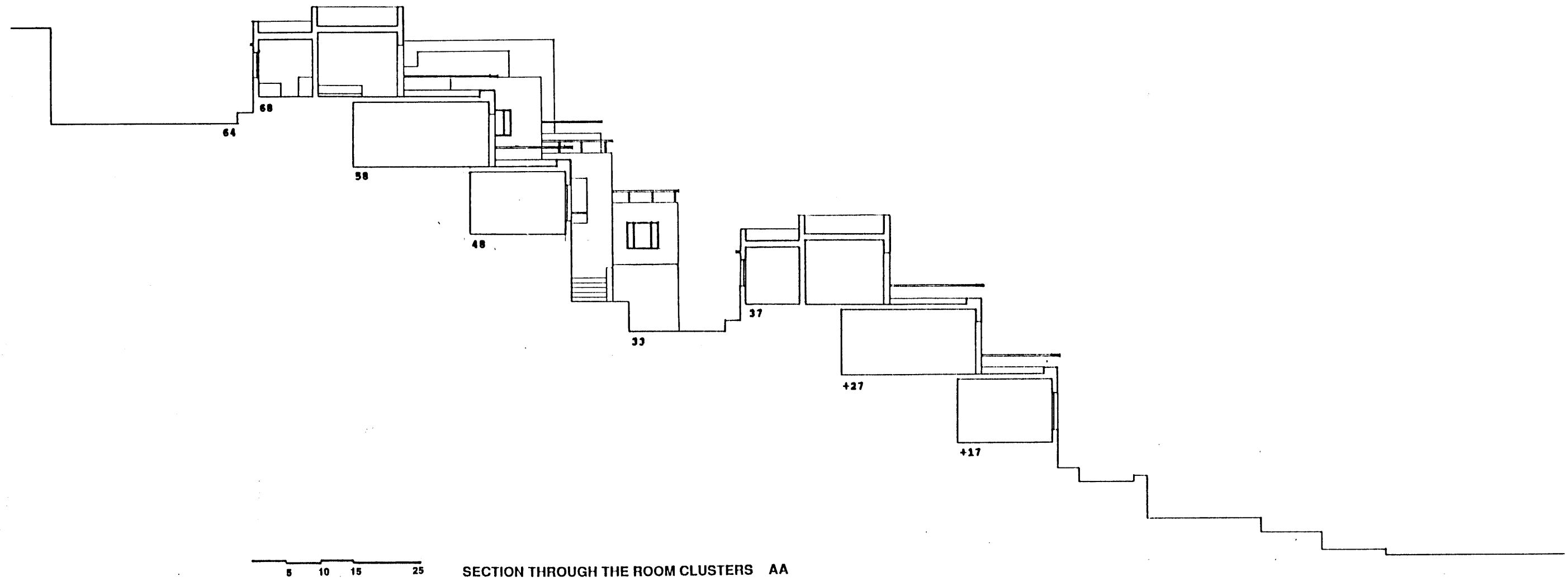
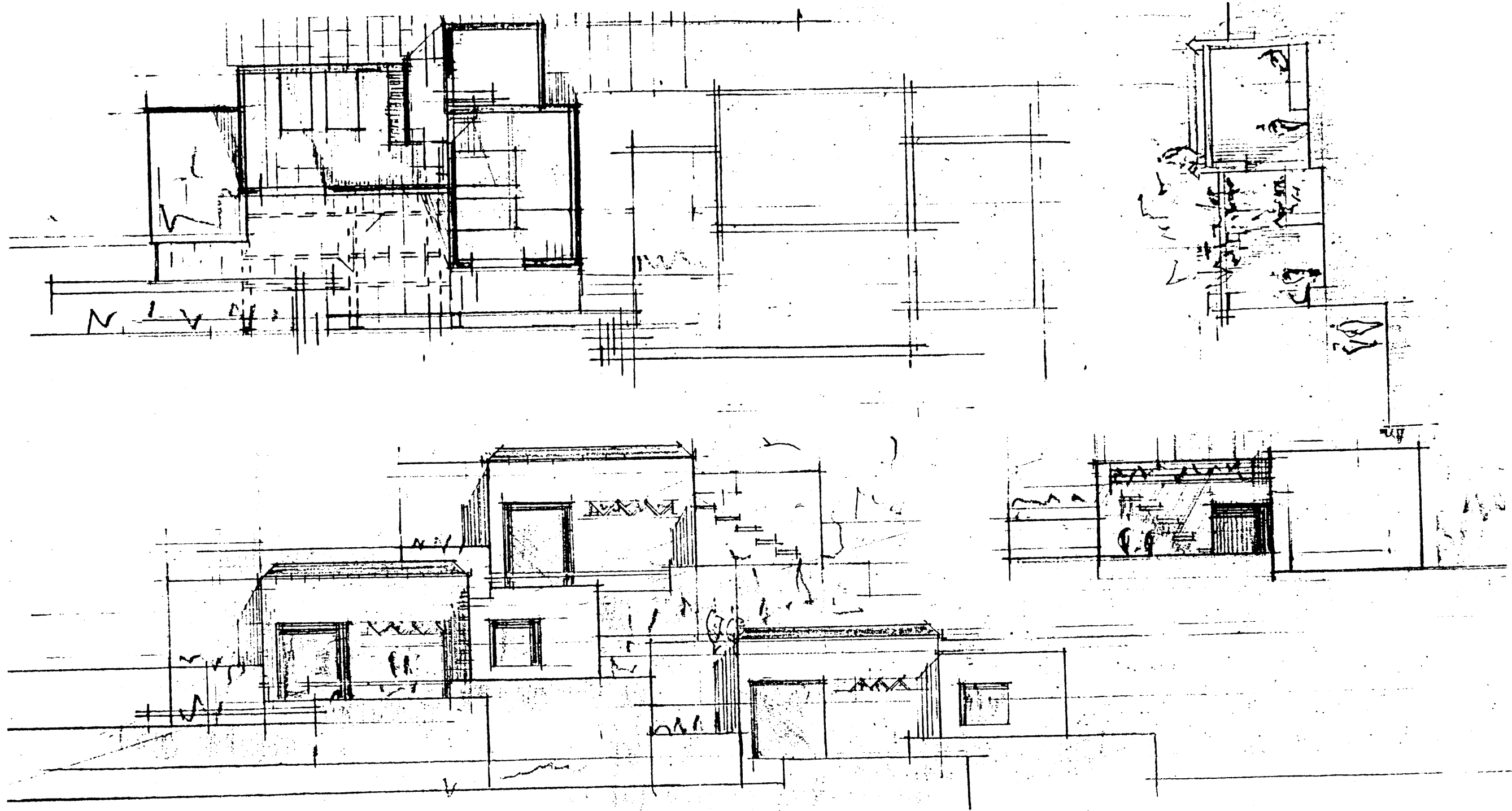


Figure 5-17: *Alternative Individual Suites*



INDIVIDUAL SUITES STUDY

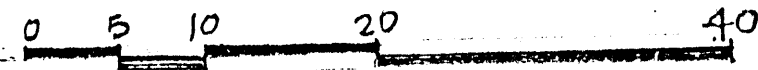
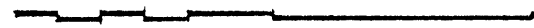
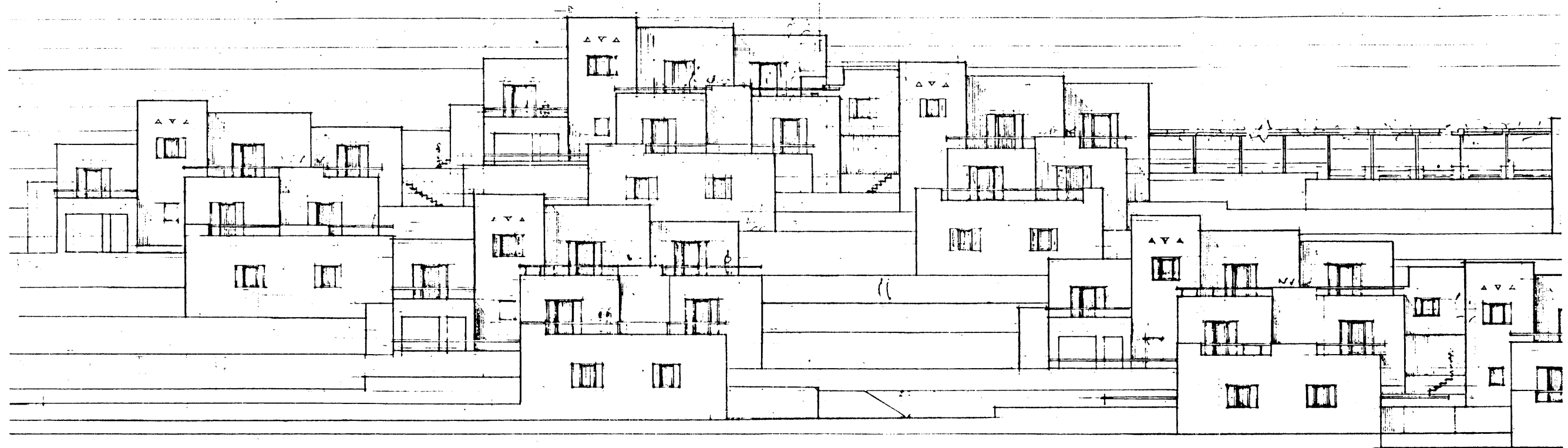


Figure 5-18: Room Cluster South East Elevation



SOUTH EAST ELEVATION

Figure 5-19: *West and North Elevation*

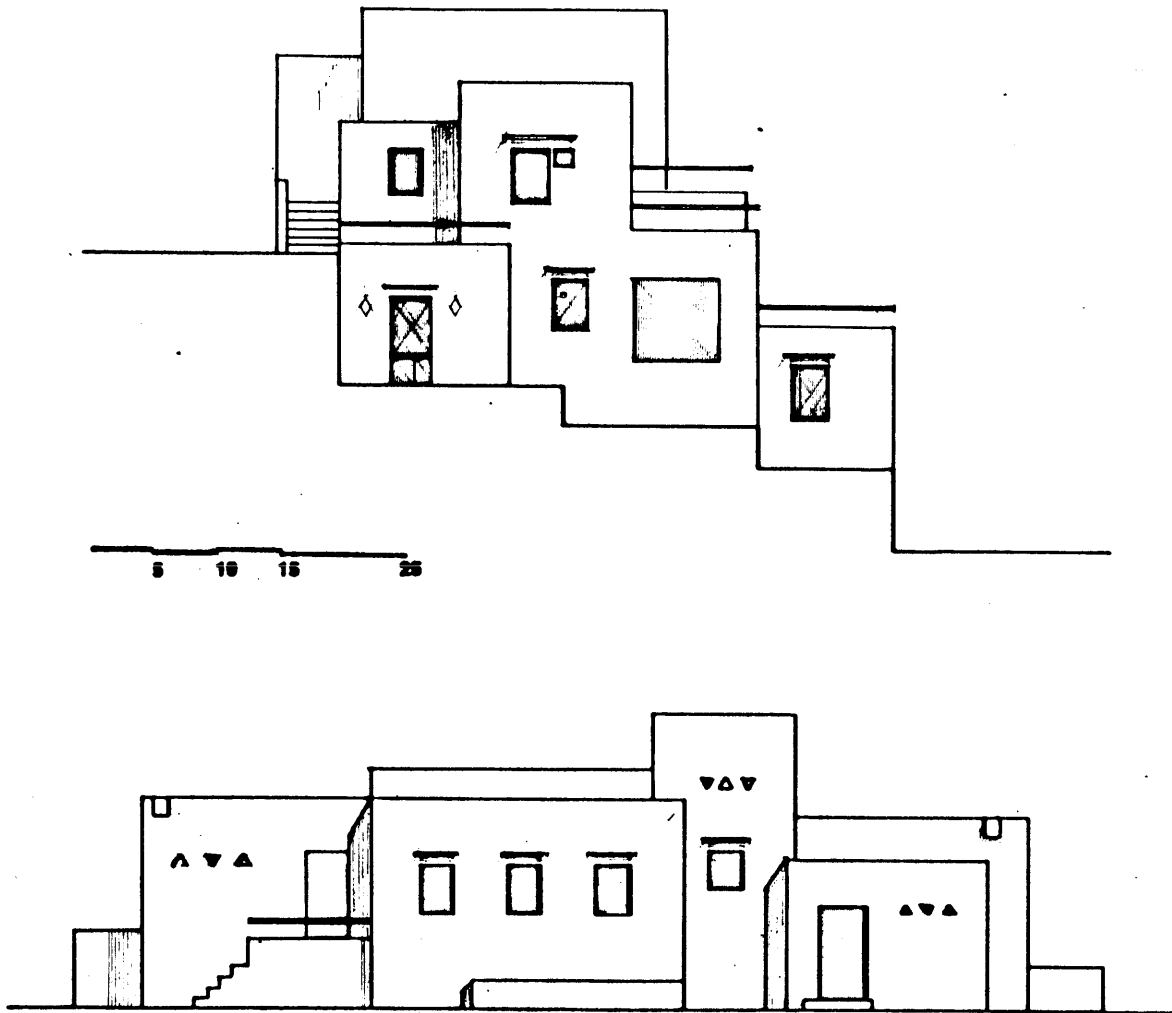


Figure 5-20: Structure Study

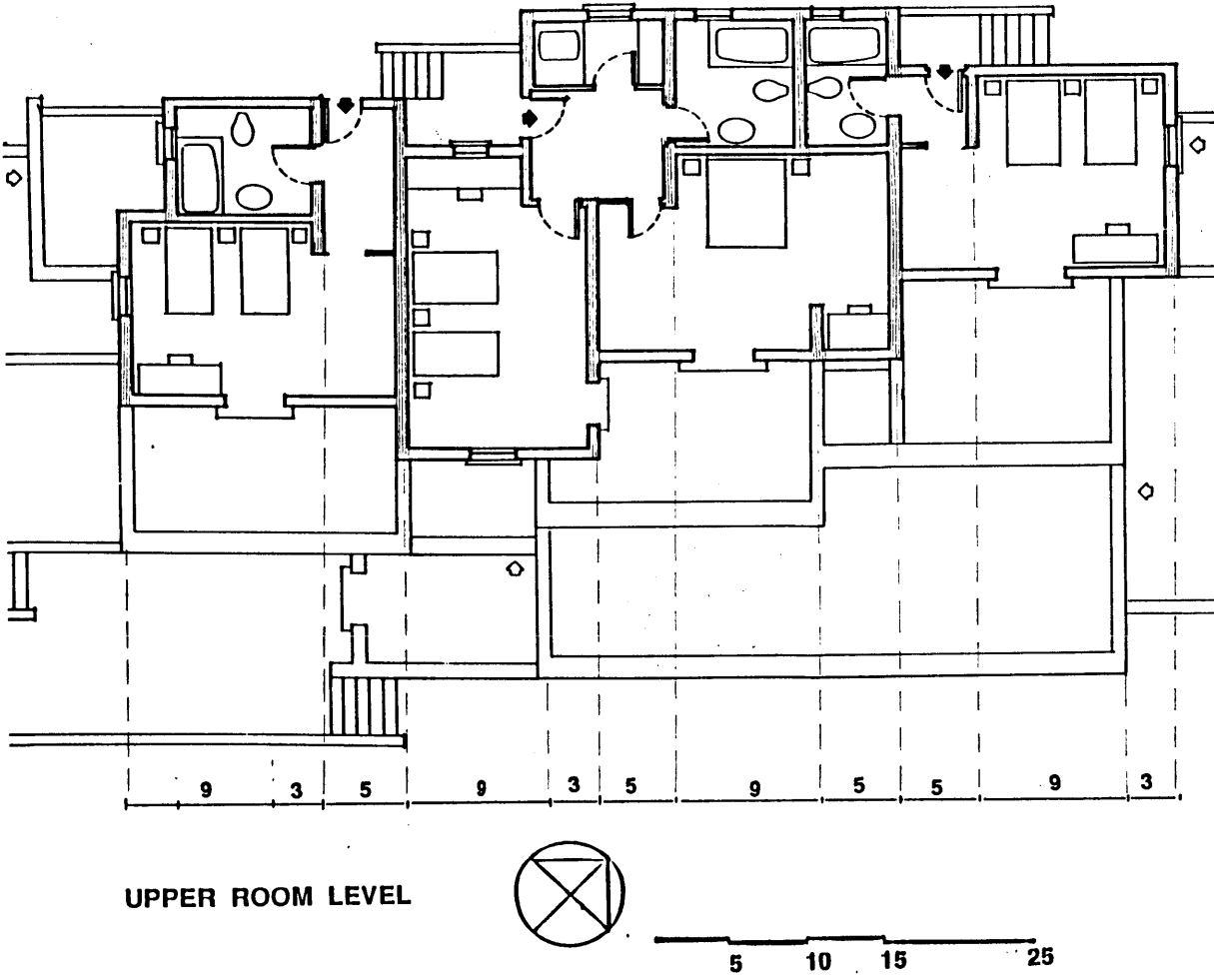
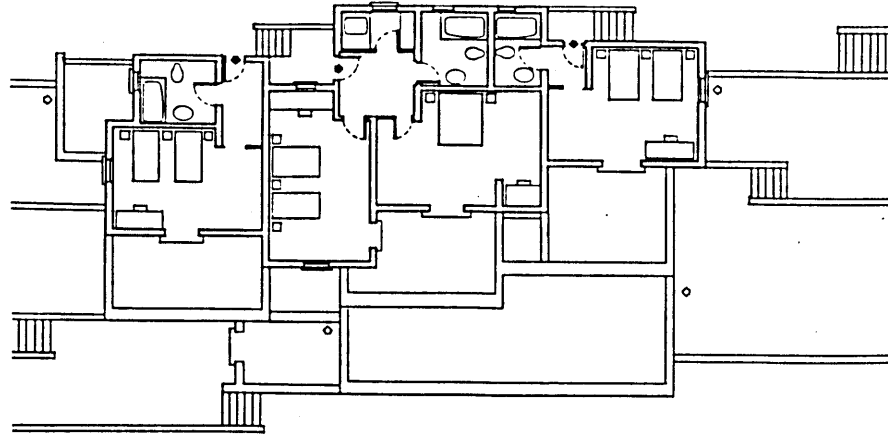
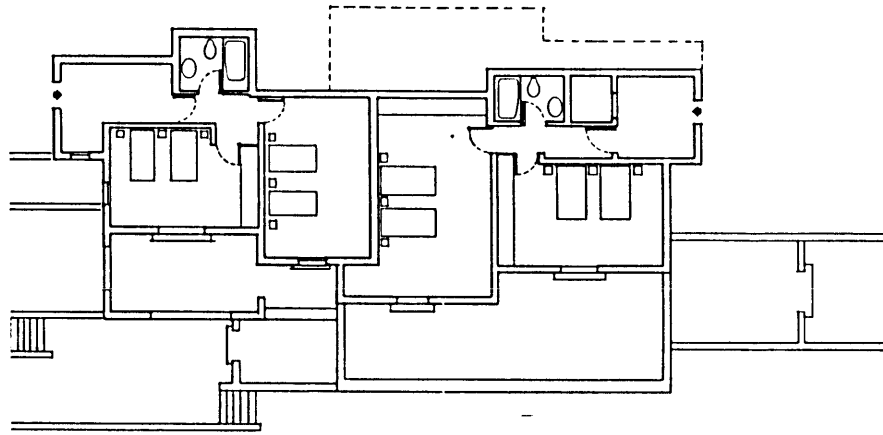


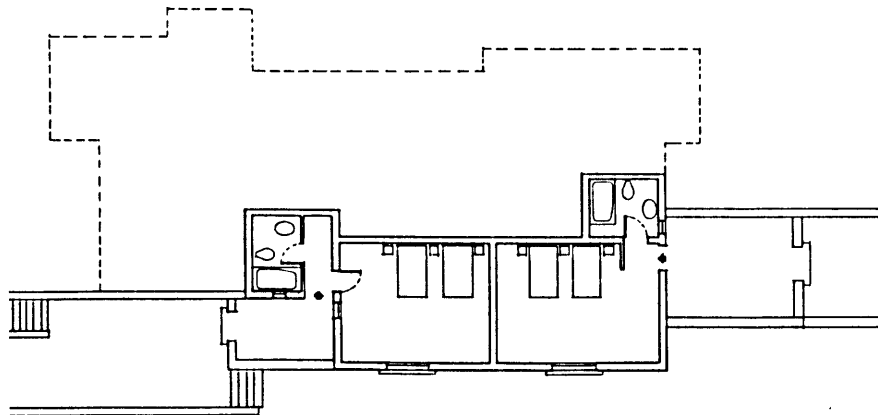
Figure 5-21: Room Plan Levels



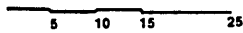
UPPER ROOM LEVEL



MIDDLE ROOM LEVEL



LOWER ROOM LEVEL



Chapter 6

CONCLUSION

A normal architectural synthesis is never completed. It is as alive as the people themselves and it changes with time.

Doxiadis

It might seem paradoxical to attempt to enrich an island's life through such a theme of a seaside resort. In our contemporary notion seaside resorts most often are private clubs that offer little to the life of the surrounding area. What might seem even more paradoxical is to attempt through such a theme and density of use, to enliven a rather strong landscape.

Nevertheless, we have at some point to realize that our surroundings are full of places which not only enrich life and enliven the landscape they are built on, but do so in such a way that makes them unique. As mentioned throughout this thesis the precinct at Delphi provides such a unique example. One of the many seaside fishing villages of the Aegean might be closer in establishing the direct parallel to this thesis project.

This thesis, through the understanding of the principles which lead to the strength of the places mentioned, attempts to use them to succeed in doing what might have seemed paradoxical in the recent past.

The scenario of the activities along with the proposed central theme, help in giving a meaning to the place, and possibly making a tradition out of it, an annual festival, or an annual sailing race event. The project thus establishes its own identity as a seaside center in the island and the whole Aegean Sea. The living units are aggregated in an organized pattern in an attempt to fit in the landscape and generate the condition for the bigger collective moves, while at the same time, they define strong identifiable private spaces.

The density does not seek to compete with other multi-story hotel complexes. It

nevertheless attempts to provide a balance between the landscape and the economics, which would dictate a more practical solution. In the long run the character created would pay off counteracting possible short run losses.

The real measure of success does not fall within the scope of this thesis. This thesis is only one step towards establishing an attitude towards building in the landscape of an island of the Aegean Sea and giving some of the poetry of everyday life through architecture.

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