



Point Supreme, *Square Pool*, Athens, 2010.



Point Supreme, *Kotzia Square*, Athens, 2013.



Point Supreme, *Athens Heaven*, Athens, 2009.



Point Supreme, *Athens by Hills*, Athens, 2010.



Point Supreme, *100 Views of Acropolis*, Athens, 2011-ongoing.

## COLLAGE MANIFESTO

### POINT SUPREME

#### Why collage

Collage mentality pervades the work of Point Supreme. Architecture consists of spaces of contradictions, unexpected associations and disruptions of meaning. The technique of collage facilitates the synthesis of oppositions in the built work. It aims for the subversive power and irrationality that contradictory elements create together. Influences like Warhol, Man Ray, *Cadavre Exquis*, Tarantino, Koolhaas's early works: simple, sharp and simultaneous.

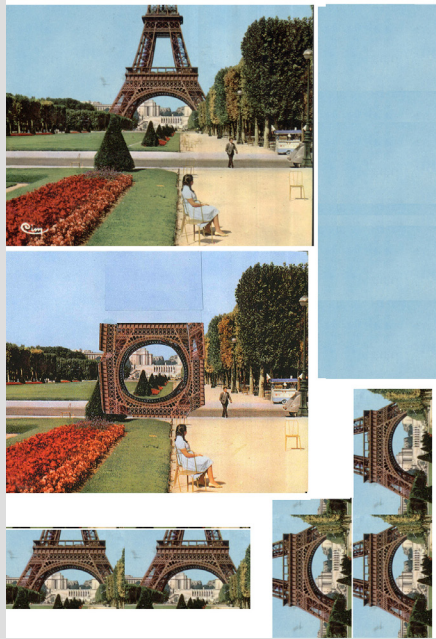
Both collage and architecture borrow elements from reality, bring them together in semiotic collisions, then use them against it. They attack everyday banalities, habits and formalities, and undermine the role of consciousness, subjectivity and questions of style. In the spirit of the readymade, the architecture and its elements try to remain archetypal, to not belong to any specific period or style.



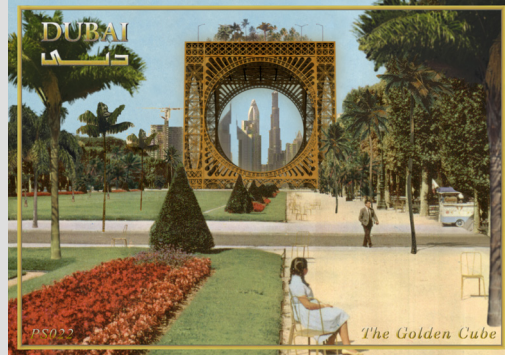
Point Supreme, *House of Resale Value*, 2009.



Point Supreme, *Only in Athens*, Athens, 2014.



Point Supreme, *Golden Cube*, Dubai, 2009.



Point Supreme, *Golden Cube*, Dubai, 2009.



Point Supreme, *Athens As An Island*, Athens, 2011.



Point Supreme, *Theater Square*, Athens, 2010.



## Projects

The beginning of each project is a thorough typological investigation that aims to introduce tradition and the 'intelligence of history'. The first projects were urban proposal-collages: collage seemed the only operational instrument sensitive and accurate enough to grasp the complexity of the city. Reality, collective memory and political ideas contained in carefully staged images that encouraged critical reflection in the viewer.

The built projects usually concern small spaces, though ironically, we were trained in bigger architectural and urban scales, both in studies and previous work experiences. Therefore, the projects unconsciously developed a tendency to become whole miniature worlds, microcosms, regardless of size and budget. The resulting spaces are difficult to be grasped at once. They reveal themselves progressively and create different connotations at various times.



Point Supreme, *Nadja Apartment*, Athens, 2015, photo by Yannis Drakoulidis.



Point Supreme, *Cabinet*, Catania, 2019, photo by Alessandro Saletta & Mattia Caprara, DSL Studio.



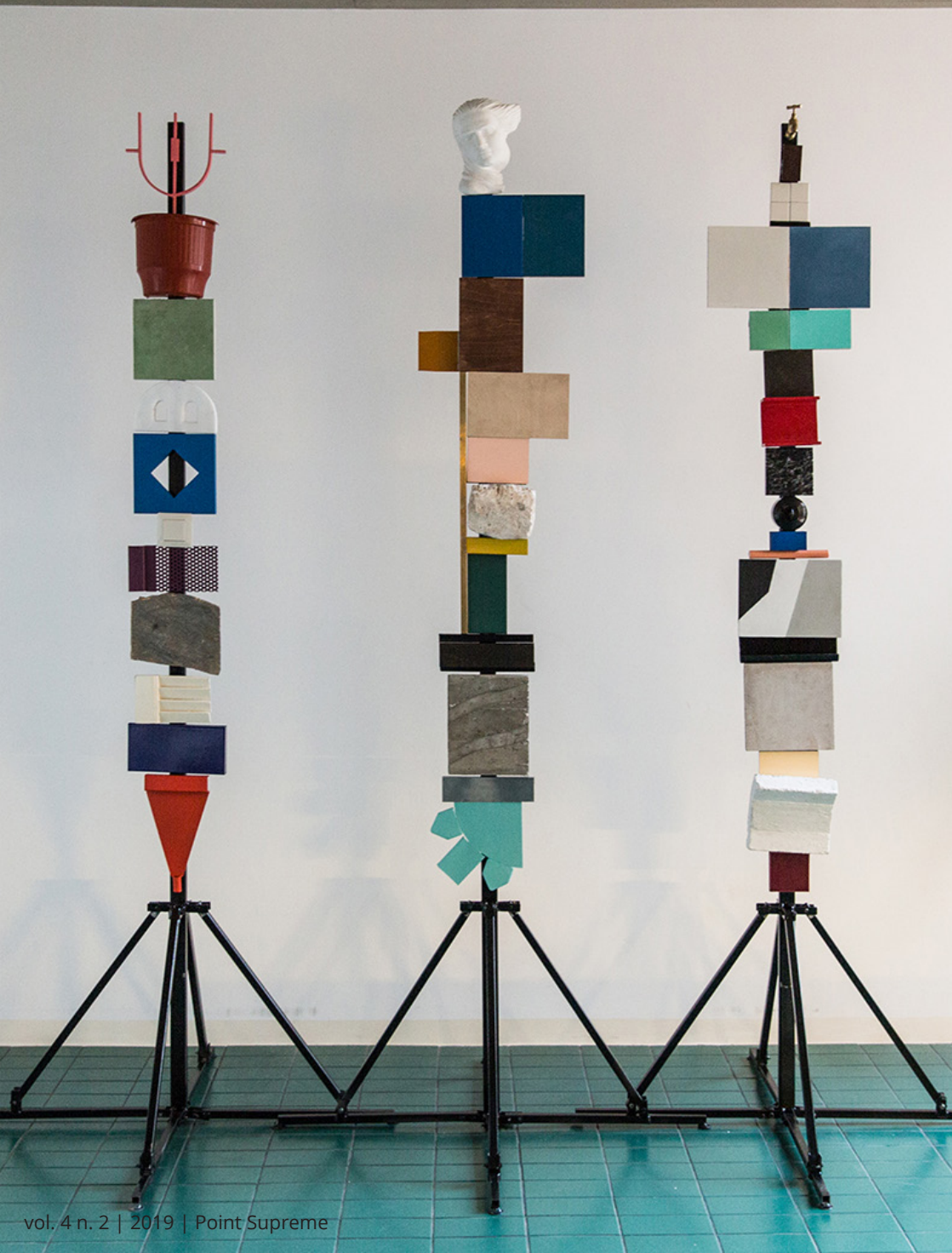
Point Supreme, *Roman Villa*, 2016.



Point Supreme, *Petralona House*, Athens, 2016-ongoing, photo by George Messaritakis.

## Relationships

Oppositional relationships define the architectural proposals; dense spaces where disparate elements coexist. Each project is a series of such spaces existing in sequence, against or inside each other. The spaces are familiar but unexpected, just a step ahead of the usual. The only thing that matters is difference and complementarity. The relationships create a puzzle of history and tradition. Design goes in the relationships, not in the elements.



Point Supreme, *Petralona House*, Athens, 2016-ongoing, photo by Yannis Drakoulidis.

### Elements

The elements are conventional, but the relationships they form are unusual. It is not the elements that matter, but their difference and ability to be reassembled. They appear without losing their morphological and semiotic autonomy, precise and specific. Symbolic signifiers with crucial representational power. There is a disrespect for conventional forms of hierarchy, and nothing is judged unimportant; everything can prove to be a treasure. Conventions of scale are rejected. Everything is treated as equal: architecture merges with furniture, furniture merges with objects, interior extends outside.



Point Supreme, *Flowershop*, Patras, 2008, photo by Yannis Drakoulidis.

Point Supreme, *Totems*, Athens, 2016, photo by Yannis Drakoulidis.



Point Supreme, *Serpantina*, Tel Aviv, 2015.



Point Supreme, *Siggrou Avenue*, Athens, 2012.



Point Supreme, *Circular Playground*, Athens, 2016.



Point Supreme, *Nadja Apartment*, Athens, 2015, photo by Yannis Drakoulidis (detail).



Point Supreme, *Flowershop*, Patras, 2008, photo by Yannis Drakoulidis.

### Lists

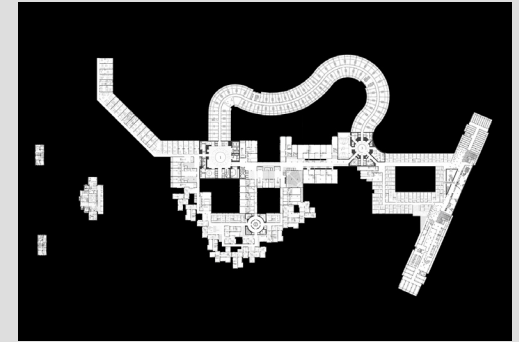
Ordinary objects are collected in an accurate and constantly updated library of things. They are all treated with generosity, optimism and without prejudice. They often reappear in different projects. There is an interest in what is local and in the 'intimacy of Greekness'. There is a constant sense of festive celebration and a fascination for the idea of togetherness.



Point Supreme, *Iasiou Apartment*, Athens, 2019, photo by Yannis Drakoulidis.



Point Supreme, *Giorgia Apartment*, Athens, 2011, photo by Yannis Drakoulidis.



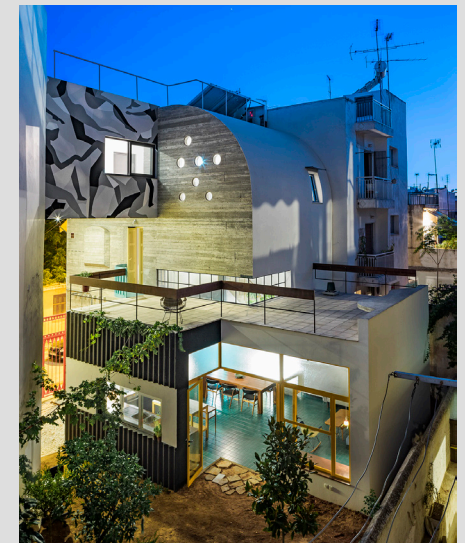
Point Supreme, *Europas*, Vienna, 2009.



Point Supreme, *Nadja Apartment*, Athens, 2015, photo by Yannis Drakoulidis.



Point Supreme, *Ilioupoli Apartment*, Athens, 2019, photo by Yiannis Hadjiaslanis.



Point Supreme, *Petralona House*, Athens, 2016-ongoing, photo by George Messaritakis.



Point Supreme, *Athens by Hills*, Athens, 2010.

### Density

Instead of abstraction and simplification, there is compression, displacement and representation, as in dreams. Things are organised in simultaneity and narrative continuity. Compression of meaning through forms and images from mythology, antiquity, Byzantium, the Far East. Images that condense history and lead us to successive and innumerable associations. They function metaphorically, creating shifts of meaning and a quest for representation as in hieroglyphic writing. Every element functions like a word in a sentence, clear and precise in meaning and form; a dense architectural language of forms from our global tradition.



Point Supreme, *Floorplans* (Petralona House, 2016-ongoing, Kimolos House II, 2019, Nadja Apartment, 2015).



Point Supreme, *Flowershop*, Patras, 2008, photo by Yannis Drakoulidis.



Point Supreme, *Ilioupoli Apartment*, Athens, 2019, photo by Yiannis Hadjiaslanis.

### Floorplans

The floorplans gradually became collages in themselves; they hint at the spatial relationships between the various constructions. The effect is stronger when applied to small spaces. Importance is given to imagination as a design tool. Experiencing a project reveals a sense of play; there is constant change through space and a feeling of discovery.



Point Supreme, Theater Square, Athens, 2010.



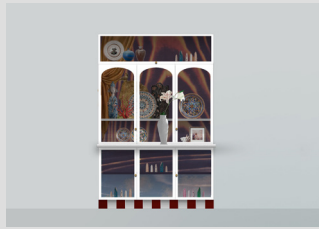
Point Supreme, *Only in Athens*, Athens, 2011-ongoing, photo by Yannis Drakoulidis.



Point Supreme, *Athens as Polikatika*, Athens, 2009.



Point Supreme, *Faliro Pier*, Athens, 2012.



Point Supreme, *Cabinet*, Catania, 2019.



Point Supreme, *Petralona House*, Athens, 2016-ongoing.

## Representation

The drawings have an almost photographic representational quality where all elements are equally highlighted. The representational language aims to merge the precision of architectural drawing with the invisible, psychological and cultural properties hidden in popular representations, such as postcards and painting. It manages to hybridise the technical with the atmospheric.



