

DESIGNING CONTESTED HERITAGE WITHIN THE SACRED CONTEXT. THE ΑΧΕΙΡΟΠΟΙΗΤΟΣ MONASTERY, CYPRUS

Alessandro Camiz

International Centre for Heritage Studies, Faculty of Architecture, Design & Fine Arts,
Girne American University, Cyprus

Abstract: The analysis of the Αχειροποίητος monastery shows the superimposition of different buildings: a domed church with a central plan, built in late Byzantine times over the ruins of an early Christian basilica, enlarged by the addition of three successive narthexes, and therefore transformed into a longitudinal basilica. The name Αχειροποίητος, literally “made without hands”, referred to a sacred icon hosted therein. A walled enclosure surrounds the church and contains the monastery, which developed in subsequent phases, with different additions, demolitions and restorations. We outlined the formation process of the complex, from the V cent. Basilica, to the transformation of the monastery into military barracks in the 1970s, as a premise for the restoration project. Recently the Department of Antiquities assigned the monastery to the Girne American University for its restoration and it is urgent to accomplish some static interventions. The management of this site, hence the political situation of northern Cyprus, represents an interesting case study on the *contested* heritage issue. Nevertheless, the heritage management in Cyprus, for the complex political situation of the island, bears more difficulties than in other UE countries, but we should consider that every heritage site has somehow a *contested* character. An architectural project was experimented, according to the typo-morphological approach of the Muratorian Italian School, based on the principle that new buildings should be the continuation of the old ones, without imitating them, but following their formation process, as the last step of an ongoing process. We did not conceive the new architecture as an object contrasting with the context, but following the full understanding of the processual transformations of the site, it was possible to design the new addition to the monastic building as a *living organism*, in conformity with the sacred context.

Keywords: Urban morphology, Architectural Design, Architectural Heritage, History and Theory of Architecture, Restoration, Laser scanner survey.

«We heard him say, “I will destroy this Temple that is made with hands, and within three days I will build another made without hands.”»

Mark 14:58 (KJV)

Παναγία Αχειροποίητος: a brief history of *Lapithos*

The complex is located in the outskirts of *Lapithos*, an urban settlement on the north coast of Cyprus, documented until the seventh century when, following the Syrian raids in Cyprus, the inhabitants abandoned it settling in other sites uphill. In 653 Abu 'L-Awar, leading a Syrian army, sacked Cyprus. *Lapithos* was the last stronghold of the invasion and after the destruction of its walls; it capitulated following an agreement

to trade gold and silver in change of the life for the inhabitants (Hill 1940, p. 285). It was probably at this time that someone buried the *Lambousa* treasure to save it from the invaders (Fig.1). In 655 AD, a bishop of *Lapithos* named Eusebius is documented, in the same time also Eulalius is quoted as bishop of *Lapithos*, with an uncertain date. The urban area of *Lapithos* has undergone some archaeological searching in the past, John Myres excavated the acropolis in 1913, and some of the fragments that are now in the monastery derive from these findings, like the several mosaics now inside the southern building. Here is today still visible the base of a statue of the emperor Tiberius, with a Greek inscription, dated 29 AD, that was originally placed in the gymnasium of

Lapithos (Dittenberger 1903, n. 583, pp. 274-275), (Fig. 12). The name *Ἀχειροποίητος*, literally made without hands, in the first phase of the church, was connected to an icon “made without hands”, so probably one of the numerous images of Christ or of the Virgin that are referred in history. There are other churches sharing this same name, including one in Thessalonica (built in 470 AD), and another one in Constantinople (built in 463 AD), both belonging to the Abramites. The name survives to this day through several misspellings, and we should consider it as an example of intangible heritage, testifying the history of a building conceived, and therefore named, to host this particular sacred image. The headquarters of the *Lambousa* Bishop, one of the fifteen Bishops in Cyprus until 1222, were hosted in the monastery. Between 1556 and 1558, Leonardo Donà, a Venetian patrician belonging to the Corner family, visited *Lapithos* and found therein «lettere et sepulture di Christiani»¹. An Italian document dated 1573 (Palma di Cesnola, 1877, p. 19), listing the Greek churches in Cyprus, includes the monastery with a different spelling. «Il patriarcha greco di Hierusalem, li monaci del Monte Sinai greci, detti lueri, la Badia di Manchana, & quella de Cuzuuenti, di Antrio, di



Figure 1 – The marriage of David, silver dish from the *Lambousa* treasure, VII cent. AD, Archaeological museum, Nicosia, Cyprus (photo: A. Camiz, 2015)

Santa Napa, di Acrotiri, Agheropiti, di Enclitra, & alti e greci Badie, che non mi sovengono per hora». In the literature review, we outlined some of the different transcriptions of the name, such as «rich convent called Acropede» (Pokoche, 1738 and Cobham, 1908: 261), or «Saint Acheropeto» (Drummond, 1750 and Cobham, 1908: 298). The place-name of *Lapithos* survived throughout the middle ages,



Figure 2 – Photo of the front view of the church. (A. Camiz, 2014)

and it is quoted in a document of the end of the XV century (De Mas Latrie, 1855, p. 510) describing the land properties in Cyprus.

Lo Baliazzo di Lapitho, casali sottonominati, videlicet;

- Casal Lapitho*
- Casal Vasiglia*
- Casal Pifani*
- Casal Margi*
- Casal Steffani*
- Casal Chiendinari*
- Casal Petomeni*
- Casal Strumbi*
- Casal Mirtu*
- Casal Cambili*
- Casal Carpassia*
- Casal Clepini*
- Casal Arasi*
- Casal Sambra Tumucchi*

Summa casal n. 14

In 1469, the area of *Lapithos* is documented within the belongings of John Flatros. «Son bourg s'appelait Lapithe, et estoit plus peuplé que ny Lemisse, ny Paphe, ni Famagoste. Il avoit aussi les bourgs de Sainct Demetrie, Piscopion et autres jusques au nombre de vingt-quatre, entre lesquels estoit celui de Chite, que la seigneurie de Venis a depuis vendu à Ziam ou Jehan Flatre». (De Mas Latrie, 1855, p. 242).

The site became an army barrack in the 1970s, and some parts were added, like the showers and the toilets. Following the analysis of the masonry types, it was possible to outline the Monastery and Church construction phases.

V	century	Basilica
XI	century	Church, Catholicon
XII	century	Church, first narthex
XIII	century	Church, second narthex
XIII	century	Northern wing first level
XIV	century	New Apse
XIV	century	exonarthex
XV-XVI	century	Northern wing second level
XVIII-XIX	century	Southern wing

Table 1 - Proposed building phases of the Monastery and Church.

The reconstruction of the formation process of routes and settlements in the area of the monastery is one of the premises, following the Italian school of urban morphology, for the design of an addition to the monastery. On the northern coast of Cyprus, a main mountain ridge goes all the way from the East to the West; from this main ridge, secondary ridges descend towards the sea organizing the slope in a readable territorial organism. Only with the full multi-scalar understanding of the urban, territorial and built organism, it is possible to design an architecture conceived as the continuation of the ongoing process. The contemporary design is conceived not as opposed to history, but rather as a continuation of the past into the future.

Reading and designing the area of Lambousa-Karavas

The International Center for Heritage Studies was been established at Girne American University in August 2012 to bring together scholars and practitioners, and support a comprehensive approach to the study of heritage. The affiliates are academics in the fields related to heritage studies (such as architecture, restoration, history, and archaeology) working at local, national, and international levels. The research centre’s mission is to host researches and studies on heritage, in Cyprus and abroad, with particular focus on Architectural Heritage. including history, survey, documentation, restoration and design. During the international workshop “Reading and designing the area of Lambousa, Karavas”, held at Girne American University in 2014, we started different researches on the monastery: the laser scanner survey of the whole complex with the cooperation of Prof. Giorgio Verdiani (Fig. 3-7), the documentation of mosaics, *spolia* and wooden artifacts, the study of the different historical phases of the monastery, the design of a museum to host the *Lambousa* treasure, the design of a garden, and the design of an addition to the monastic building. The international workshop was essential for the wider

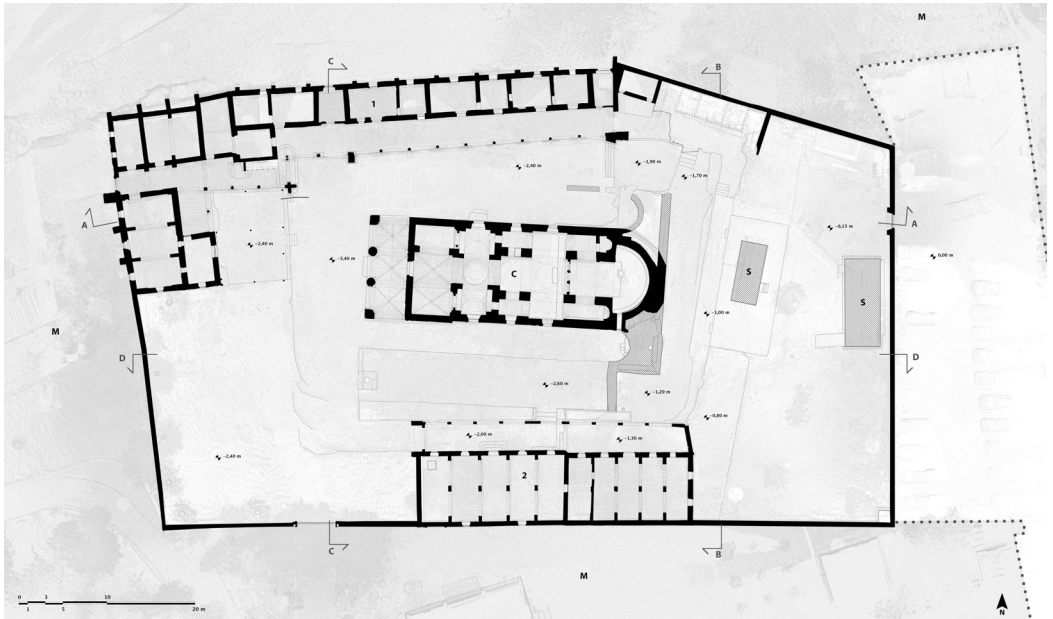


Figure 3 – Carmine Canaletti (2015), *Digital survey, plan of the Monastery, Lettura e progetto dell'area di Lamboussa-Karavas, Cipro, rapp. G. Verdiani, co-rapp. A. Camiz, Università degli Studi di Firenze, Scuola di Architettura, Laurea Magistrale in Architettura 4/s.*

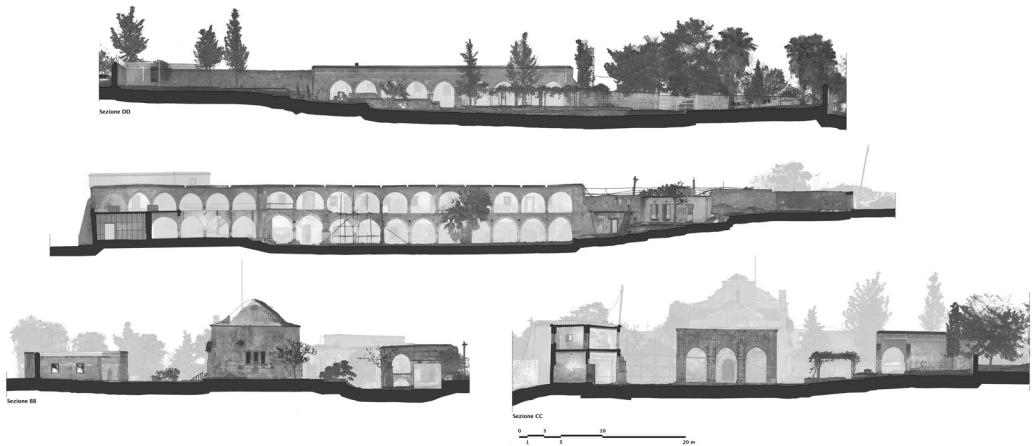


Figure 4 – *Digital survey, internal elevations and sections of the Monastery, Lettura e progetto dell'area di Lamboussa-Karavas, Cipro, rapp. G. Verdiani, co-rapp. A. Camiz, Università degli Studi di Firenze, Scuola di Architettura, Laurea Magistrale in Architettura 4/s.*

international cooperation framework and an essential prerequisite for the preservation and continuation into the future of the monument together with the UNDP and the Technical Committee for Cultural Heritage in Cyprus.

Urgent provisional interventions are necessary

In the Northern Monastery building, at the second level, the third column from the

West is dangerously leaning, the column base is not properly supported, and is about to fall (Fig. 8, 9). The arches and the wall above are dangerously leaning outward, and both the slab and the roof are severely damaged. In the same position, a joint between two different construction phases is clearly visible, causing in time progressive displacements of the columns. Three different

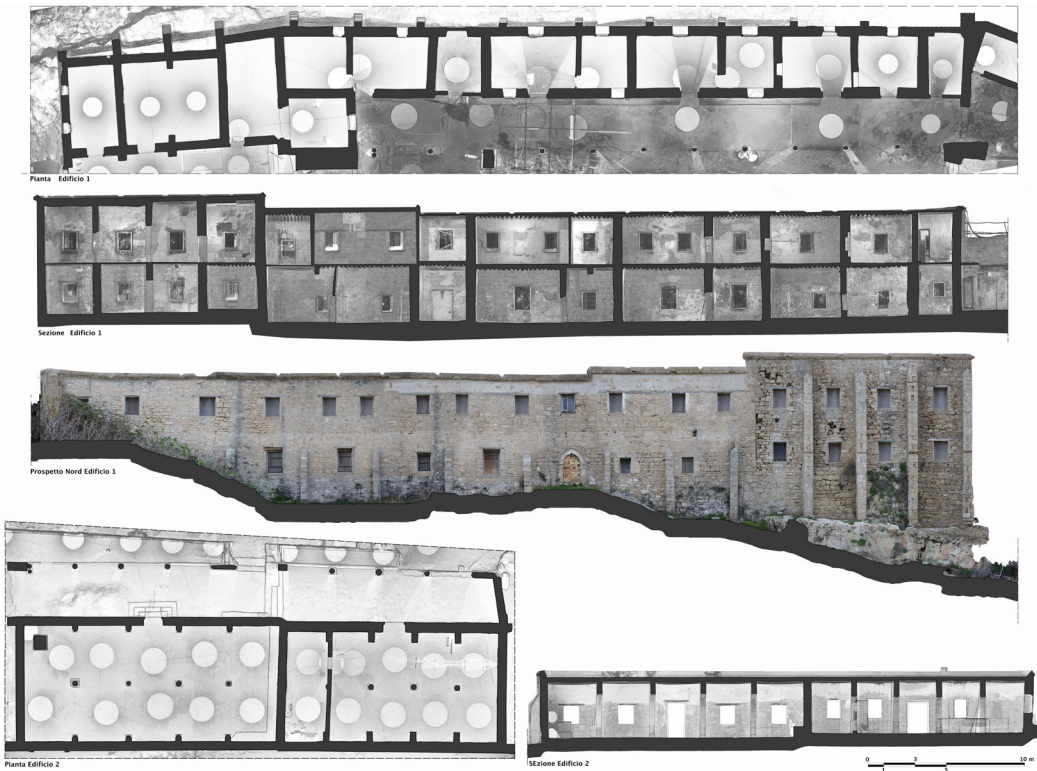


Figure 5 – Carmine Canaletti (2015), *Digital survey, external elevations and sections of the Monastery, Lettura e progetto dell'area di Lambousa-Karavas, Cipro, rapp. G. Verdiani, co-rapp. A. Camiz, Università degli Studi di Firenze, Scuola di Architettura, Laurea Magistrale in Architettura 4/s*

restoration operations were accomplished in the past on this part of the building to prevent the columns from leaning outward. The last intervention, consisting of a metal scaffolding, is preventing this very column to rotate off its axis. The scaffolding has moved in the years, so the displacement of the column base has increased and is continuing to grow, causing the rotation off the vertical line of the column, and a severe risk for the building. An intervention to prevent the column from moving further, and eventually to push it gradually, with the two supported arches, in its original position, and the restoration of the slab below and the roof above is highly recommended with great urgency.

Architectural design as the continuation of an ongoing process

The use of an archaeological site as a compositional model for experimental contemporary

architecture provides precious materials for the design process: the site becomes preeminent, and consequently we cannot relegate the ruins in the background. We can affirm that the restraints imposed by the archaeological area enhance the uniqueness of the resulting composition. «When Sklovskij, the great Russian esthetician, coined the term *ostraneniye* - estrangement - to indicate how the de-contextualization of a piece of literature – but in general of any artistic element - causes the alteration and often the increase of effectiveness of that text, he had not considered the reverse process: how important is, for the meaning and evaluation of a work of art, the maintenance of its context» (Dorfles 2005). Similarly, the re-establishment of the fundamental relationships between the monument and its context is the prerequisite for a correct contemporary design. Teaching architectural design focused on archaeology is essential in

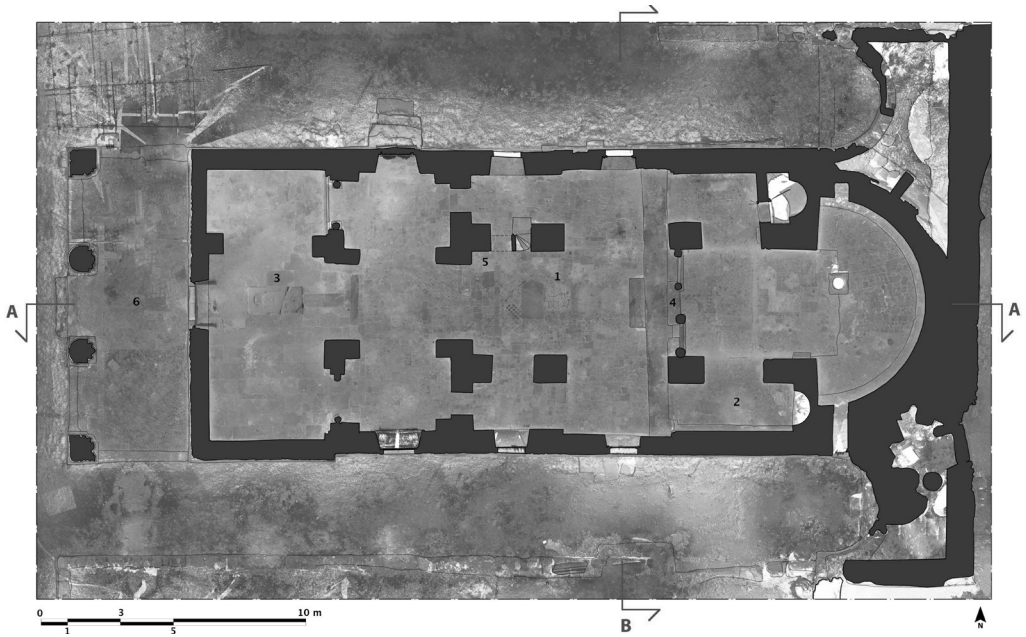


Figure 6 – Carmine Canaletti (2015), Digital survey, plan of the Church, *Lettura e progetto dell'area di Lambousa-Karavas, Cipro*, rapp. G. Verdiani, co-rapp. A. Camiz, Università degli Studi di Firenze, Scuola di Architettura, Laurea Magistrale in Architettura 4/s



Figure 7 – Carmine Canaletti (2015), Digital survey, elevations and section of the Church, *Lettura e progetto dell'area di Lambousa-Karavas, Cipro*, rapp. G. Verdiani, co-rapp. A. Camiz, Università degli Studi di Firenze, Scuola di Architettura, Laurea Magistrale in Architettura 4/s

Cyprus where ruins bear a relevant symbolic value: for the students the ruins become the living testimonies of a forgotten past. Sever-

al educational experiences have shown that architecture students, in the face of a ruin, assume a reflective attitude that forces them



Figure 8 – The scaffolding is holding in place the leaning column, urgent intervention is required (photo: A. Camiz, 2014).



Figure 9 – The scaffolding is holding in place the leaning column, urgent intervention is required (photo: A. Camiz, 2014).

to consider the *context*, in this case the *archaeological context*, as an integral part of the architectural design process. Often architecture students cannot understand ancient architectures, and therefore they are pushed to question their real subject expertise. They are indeed concerned about the ruins, since these belong to architecture, although old and abandoned, but cannot really deal with them. In other words, the relationship with the archaeological context triggers students' particular attention and leads them to consider the place and the artefacts that were there in the past as a single organism. The mental process of understanding the relationships between different parts of an ancient building facilitates the transposition of these relationships to the contemporary design of a *living organism*. Most difficult for an educational project within an archaeological area, is to transmit the choice of a *quiet poetic*: a

compositional process based on the dialectics between foreground and background. If the main subject of the composition are the ruins, the proposed new architecture should assume a background role, cautiously avoiding any desire to emerge as an independent form. This composition exercise becomes crucial in contemporary architecture, where the research seems dominated by *striking figures* rather than by the silent construction of architectures in continuity with a still *ongoing process* (Strappa 2014). Designing within an archaeological area, we should also consider the absence of a given frame or limit. In the ordinary design process, the frame is determined by the property limits, and inside this frame, the architect usually displays his compositional figures. An archaeological project



Figure 10 – Students are analysing different types of masonry during the workshop (photo: A. Camiz, 2014).

instead overlaps different frames, one given by the excavation perimeter, the other by the limits of existing public and private properties, another one comes from the limit of urban areas, the perimeter of archaeological restraints is very important, and finally the perimeter of the ancient architecture and its pertinence. In these cases, architects should design their composition within a complex framework, and not as a single meaningful subject. If the project normally consists in the elaboration of an architectural figure within a given frame, in this case the design exercise consists rather in the development of a complex system of frames inside an existing framework, the archaeological site. Usually ruins look like an incomplete figure, a partially obliterated picture, and herein the project should develop an



Figure 11 – Prof. G. Verdiani operating the laser scanner in the church. 2014 Workshop (photo: A. Camiz)



Figure 12 – Emperor Tiberius' statue base with a Greek dedication inside the Southern building of the monastery (photo: A. Camiz, 2014)

independent relationship with the past avoiding any historicist mimicry.

The correct way for an architect to walk on a *classical soil* is to design the limit of the ancient site as a contemporary place. In addition, the design of an architecture within the ruins highlights the sustainability of pre-capitalist architecture, which can be opposed to most contemporary architecture. From Vitruvius to Alberti, from Michelangelo to Bernini, the *envois* of the *Prix de Rome*, Schinkel, Louis Kahn, Le Corbusier, Libera and Quaroni, most important architects have dealt with archaeology within their work: archaeology offers a catharsis for contemporary architecture; it is not a place where to bury *ancient or modern* repeatable styles. Designing the space between the city and an archaeological site therefore provides some educational tools to guide future designers even in small historical centers (Strappa, Carlotti, and Camiz 2016). Herein the same *silent poetic* and balanced relationship between foreground (historical context) and background (contemporary project), can reasonably be replicated and experienced with the specific purpose of reconstituting a formal relationship between the context and the contemporary design process.

Different design groups, coordinated by the writer, have adopted a general strategy specification to design some small projects; all the proposed interventions

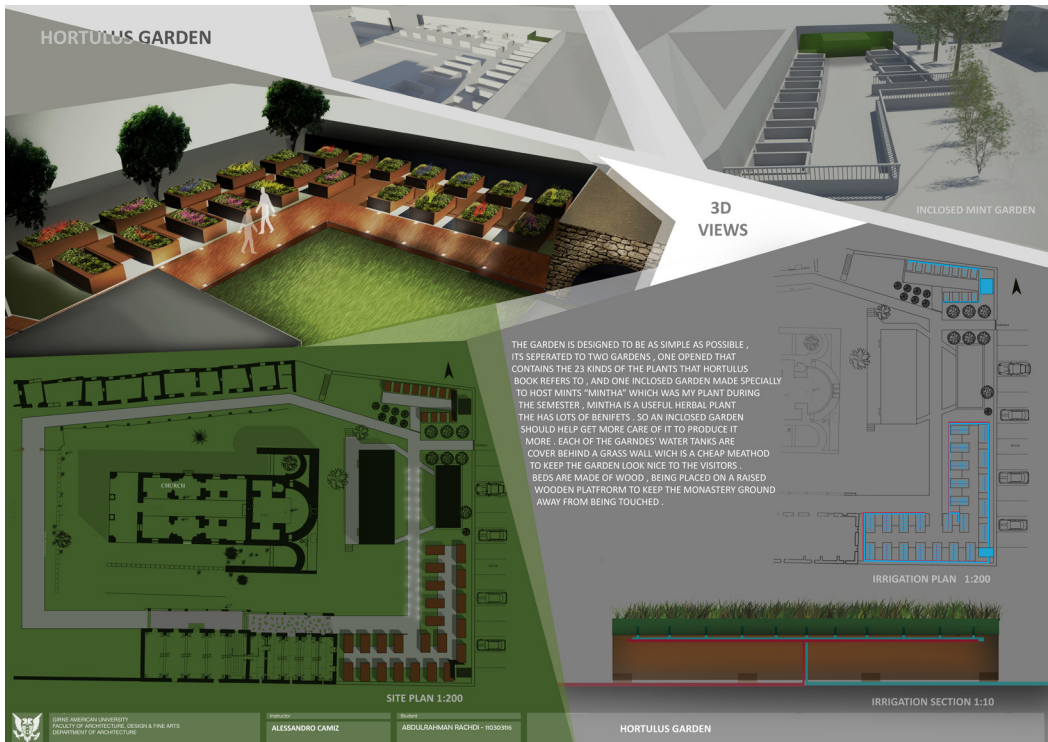


Figure13 – Abdul Rahman Rachdi, Walafrid Strabo’s Hortulus in the Acheiropoietos Monastery, Cyprus, (ARCH371-Landscape Design, Asst. Prof. Dr. Arch. Alessandro Camiz, Girne American University Faculty of Architecture, Design and Fine Arts, Fall 2014).

follow the sustainability, and the design principles defined by Cesare Brandi, i.e. reversibility, *recognizability*, compatibility, minimal intervention and the partial image reintegration. (Brandi 1963). The project completes the formation process of the anti-nodal Eastern special building as the monastery complex is. The ancient monastery is here considered as a living organism, to be continued with a new addition, the project therefore, using contemporary materials such as steel, stone and wood, replicates the same measure of the bays of the monastery so to develop the addition. The elevation of the new composition was designed to extend the fundamental lines of the ancient monastery: ground line, base, elevation, connection and conclusion lines are continued in the new composition, strictly avoiding any *mimesis* of the ancient buildings, and continuing the same organism started with the construction of the ancient church. The nodes where the new

architecture encounters the old buildings are the crucial part of the design operation. The addition completes the living organism of the monastery, avoiding strictly any kind of aesthetical contraposition. Neither touching the old building, or bearing loads on the old walls.

The new building is thus recognizable as another part and a different piece of a composition that shows even today an unitarian character. The continuity is so expressed also in the distributive system of the complex, granting full accessibility to all the parts, even for people with disabilities. (Fig. 14-18).

Landscape design as the continuation of an ongoing process

Within the workshop, different definitions of landscape were compared, the one given by the European Convention of Landscape, «an area, as perceived by people, whose

character is the result of the action and interaction of natural and/or human factors» (EU, 2000), and that provided by Emilio Sereni, «the form that man, in the course and for the purpose of its agricultural production, consciously and systematically gives to the natural landscape» (Sereni, 1961), (Camiz, 2011). The discussion questioned if the landscape design should be a conscious material transformation of a living organism, or an aesthetically oriented manipulation of an in-animated object, and then proposed strategies for the education of conscious communities that can guide the transformations so not to follow only speculative interests. Following these premises we conceived a garden within the monastery of Acheiropoietos, inspired to Walafrid Strabo's poem. The *Hortulus* was composed in Latin in the IX century using hexameters to describe the monastic garden of Reichenau. In the poem, 23 different plants are described. These same plants were chosen as a living model for the project. The project uses wooden floor and flowers beds with a self-sufficient irrigation system and green hedges, demonstrating how it is possible to design a contemporary garden, following a medieval model, in an archaeological site, according to the analysis of Urban Morphology, and the principles of restoration described by Cesare Brandi: i.e. recognisability, compatibility, reversibility, minimum intervention. (Brandi 1963).

This enclosed medieval garden was designed to host, in one part the twenty-three plants described in Walafrid Strabo's *Hortulus*, and in the other part, a garden dedicated to mint plants. Both of the two parts of the garden were designed, using sustainable materials and very simple technologies, so to propose a possible solution for a compatible, reversible and recognizable design within the site of the ancient Monastery.

The continuation of the existing path of the portico was outlined as a system of matrix, implantation and connection routes, so to dispose the flowerbeds containing the plants



Figure 14 – Franklin Edeki, Addition to the Acheiropoietos Monastery, Cyprus, (ARC302-Architectural Design Studio IV, Asst. Prof. Dr. Arch. Alessandro Camiz, Girne American University Faculty of Architecture, Design and Fine Arts, Summer 2015)



Figure 15 – Franklin Edeki, Addition to the Acheiropoietos Monastery, Cyprus, (ARC302-Architectural Design Studio IV, Asst. Prof. Dr. Arch. Alessandro Camiz, Girne American University Faculty of Architecture, Design and Fine Arts, Summer 2015)



Figure 16 – Franklin Edeki, Addition to the Acheiropoietos Monastery, Cyprus, (ARC302-Architectural Design Studio IV, Asst. Prof. Dr. Arch. Alessandro Camiz, Girne American University Faculty of Architecture, Design and Fine Arts, Summer 2015)

in a way that simulates the formation process of an urban tissue within the monastery.

The result is a continuation of the formation process of the monastery that enhances the site and its history, without imitating the past. (Fig. 13)

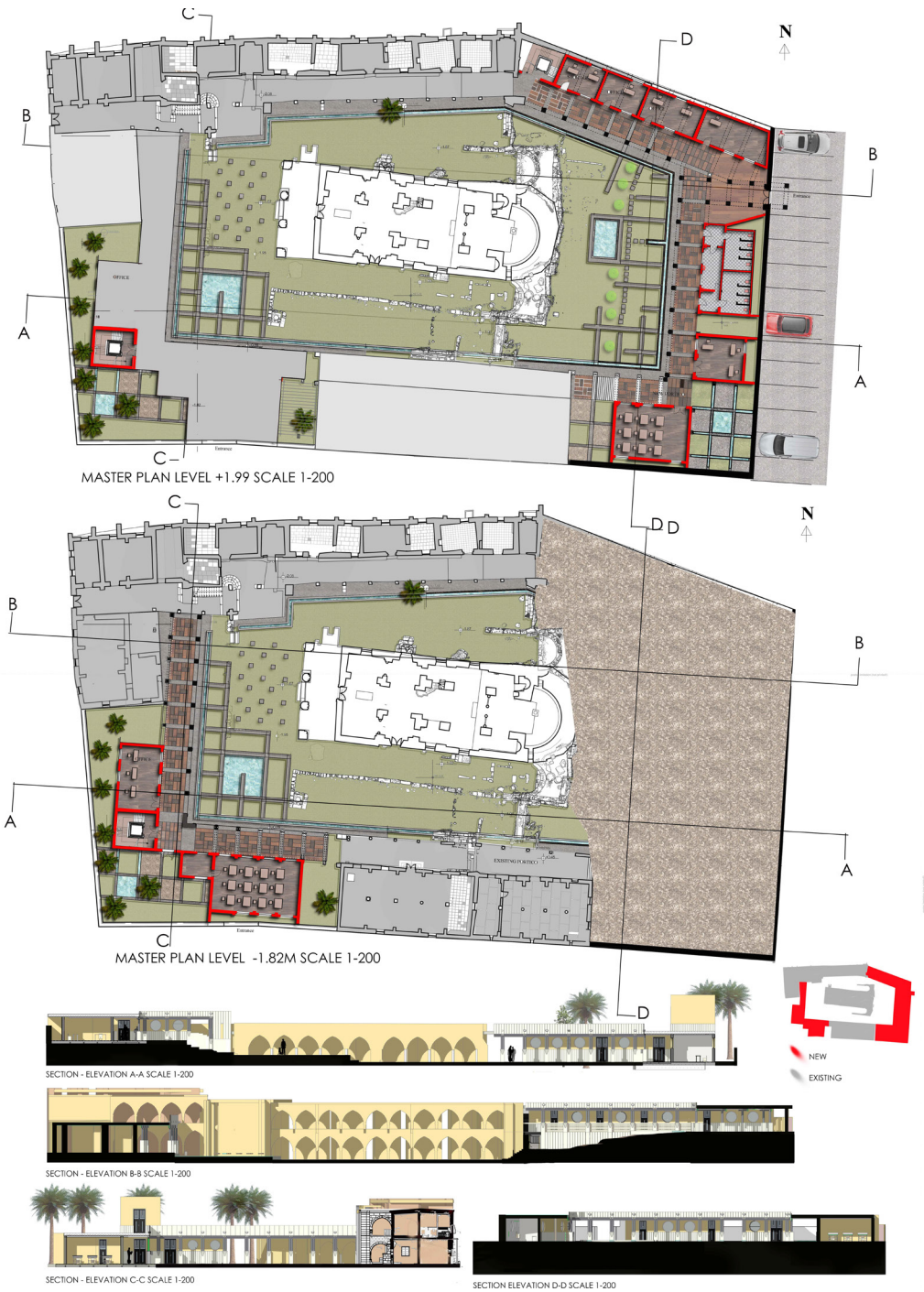


Figure 17 – Franklin Edeki, Addition to the Acheiropietos Monastery, Cyprus, (ARC302-Architectural Design Studio IV, Asst. Prof. Dr. Arch. Alessandro Camiz, Girne American University Faculty of Architecture, Design and Fine Arts, Summer 2015).

Conclusions

None of the proposed projects are meant to be built in reality, but they conceived as the experimental application of a theoretical

method. The proposed method, based on the careful examination of each context and its history, recovers the rules of the transformation from the analytical reading of



Figure 18 – Franklin Edeki, Addition to the Acheiropoietos Monastery, Cyprus, (ARC302-Architectural Design Studio IV, Asst. Prof. Dr. Arch. Alessandro Camiz, Girne American University Faculty of Architecture, Design and Fine Arts, Summer 2015).

the formation process of the artifact. Through a project, not intended as an *impromptu* academic exercise, but rather as a design experiment, we intend to suggest to the local authorities some possible interventions in the area of the Monastery. The projects represent diverse topics, such as the reintegration of the image, or that of the construction of the margin, but they are all, in different ways, set on the transposition of the Brandi's principles of restoration to the architectural composition. All proposed projects are

reversible, recognizable, consistent, and based on the minimum intervention, but finally the resulting picture certainly does not belong to the domain of the restoration itself, but rather to that of architectural composition in archaeological area. In the analysis of the formation process of the monastery, the contribution of urban morphology and architectural typology was essential, so to develop analytically the proposal of an addition to the monastery as the continuation of an ongoing process.

Notes

1 - Biblioteca del Museo Correr, Venezia, ms. Donà dalle Rose 45, f. 154r.

References

- BRANDI, C. (1963). *Teoria del restauro*. Roma: Edizioni di Storia e Letteratura.
- CAGNAT, R. ed. (1906-1927). *Inscriptiones graecae ad res romanas pertinentes auctoritate et impensis Academiae inscriptionum et litterarum humaniorum collectae et editae*, Paris: E. Leroux.
- CAMIZ, A. and Canaletti, C. (2015). Reading and designing the area of Lambousa-Karavas, Cyprus: Acheiropoietos monastery. In: Conference on Cultural Heritage and New Technologies (CHNT20), Vienna, 2-4 November 2015.
- CAMIZ, A. (2014), *Urban Morphology and Architectural Design of City Edges and Vertical Connections in Historical Contexts*. In: R. Cavallo, S. Komossa, N. Marzot, M. Berghauser Pont, and J. Kuijper (eds.). *New Urban Configurations*. Amsterdam: IOS Press, pp. 227-234.
- CAMIZ, A. ed. (2011). *Progettare Castel Madama. Lettura e progetto dei tessuti e del patrimonio archeologico*. Roma: Kappa.
- CANALETTI, C. (2015), *Lettura e progetto dell'area di Lambousa-Karavas, Cipro*, Master thesis, rapp. G. Verdiani, co-rapp. A. Camiz, Università degli Studi di Firenze, Scuola di Architettura, Laurea Magistrale in Architettura 4/s.
- CANIGLIA, G. and MAFFEI, G.L. (2001). *Architectural composition and building typology: interpreting basic building*.

Firenze: Alinea Editrice.

- COLUMBU, S., SITZIA, F. and VERDIANI, G. (2015). Contribution of petrophysical analysis and 3D digital survey in the archaeometric investigations of the Emperor Hadrian's Baths (Tivoli, Italy). *Rendiconti Lincei*, 26(4), pp. 455-474.
- CUPEIRO LÓPEZ, P. (2015). Patrimonio y turismo. La intervención arquitectónica en el patrimonio cultural a través de la red de Paradores de Turismo. Ph.D. thesis, Universidade de Santiago de Compostela.
- DELAVAL COBHAM, C. (1908). *Excerpta Cypria*. Materials for a history of Cyprus. Cambridge: University Press.
- DE MAS LATRIE, M.L. (1855). *Historie de l'île de Chypre sous le regnes des princes de la maison de Lusignan*, III, Paris: a l'imprimerie impériale.
- DITTENBERGER, W. ed. (1903). *Orientalis graeci inscriptiones selectae: supplementum Sylloges, inscriptionum graecarum*. Vol. II. Lipsiae: S. Hirzel.
- DORFLES, G. (28 September 2005). Archeologia e paesaggio, un restauro d'atmosfera, *Corriere della Sera*, p. 53.
- ENLART, C. (1899). *L'art gothique et la Renaissance en Chypre*. Ernest Leroux éditeur, Paris.
- EU (2001). *European Landscape Convention*, Treaty Series n. 176, Florence: Council of Europe.
- HILL, G. (1940). *A History of Cyprus. I. To the Conquest by Richard Lion Heart*. Cambridge: University Press.
- HILL, G. (1948). *A History of Cyprus. II. The Frankish Period 1192-1432*, Cambridge: University Press.
- LEADER, R.E. (2000). The David plates revisited: transforming the secular in early Byzantium. *The Art Bulletin*, (82) 3, pp. 407-427.
- MITCHELL, J. ed. (2009). *On the Cultivation of Gardens: A Ninth Century Gardening Book*. By Walafrid Strabo. San Francisco: Ithuriel's Spear.
- NICHOLAS, N. P. (2014). *The Sacred Architecture of Byzantium: Art, Liturgy and Symbolism in Early Christian Churches*. London: I.B. Tauris.
- PALMA DI CESNOLA, L., (1877). *Cyprus, its ancient cities, tombs, and temples: a narrative of researches and excavations during ten years' residence as American Consul in that island*. London: John Murray.
- REUSS, F.A. ed. (1834). *Walafrid Strabo. Hortulus. Wirceburgi*: Apud J. Stahel.
- RICHARD, J. (1962). *Documents chypriotes des Archives du Vatican: (XIVe et XVe siècles)*. Paris: P. Geuthner.
- ROSSINI, V. ed. (2009). *La consulta dei Beni Culturali incontra le Istituzioni*, AR Bimestrale dell'Ordine degli Architetti di Roma e Provincia, (44) 84.
- SERENI, E. (1961). *Storia del paesaggio agrario italiano*. Roma-Bari: Laterza.
- SPAIN ALEXANDER, S. (1977). Heraclius, Byzantine imperial ideology, and the David plates. *Speculum*, (52) 2, pp. 217-237.
- STRAPPA, G., CARLOTTI, P. and CAMIZ, A. (2016). *Morfologia urbana e tessuti storici. Il progetto contemporaneo nei centri minori del Lazio*, Roma: Gangemi.
- STRAPPA, G. (2014). *L'architettura come processo. Il mondo plastico in divenire*, Milano: Franco Angeli.
- STRAPPA, G., Ieva, M. and Dimatteo, M. A. (2003). *La città come organismo. Lettura di Trani alle diverse scale*, Bari: Adda.
- STYLIANOY, A. and STYLIANOY, J. A. (1985). *The painted churches of Cyprus: treasures of Byzantine art*. London: A.G. Leventis Foundation.
- ZEBEKOGLU-SADRI S. and SADRI, H., (2009). *Commodification by Conservation: Tourism-led Transformation of Historical Heritage in Istanbul*. In: *Conference proceedings CD, Traditions and Transformations: Tourism, Heritage and Cultural Change in the Middle East and North Africa Region Conference*, Amman, Jordan, 4-7 April 2009. Leeds: Centre for Tourism and Cultural and Cultural Change.

Vaencia, Spain
18-20th May 2015

Scientist workshop:
ARCHITECTURE, ARCHAEOLOGY AND CONTEMPORARY CITY PLANNING
"State of knowledge in the digital age"

The workshop took place in Valencia, Valencia, Camino de Vera, Universitat Politècnica de València, School of Building Engineering (Escuela Técnica Superior de Ingeniería de Edificación) Building 1C, first floor, boardroom.

Workshop organizing committee:
Pablo Rodriguez Navarro, Giorgio Verdiani, Per Cornell

The workshop has been realized in collaboration between Universitat Politècnica de València, Spain, the Architecture Department of the Florence University, Italy, the Department of Historical Studies, University of Gothenburg, Sweden.



UNIVERSITAT
POLITÈCNICA
DE VALÈNCIA



UNIVERSITÀ
DEGLI STUDI
FIRENZE

DIDA
DIPARTIMENTO DI
ARCHITETTURA

Proceedings Editors: Pablo Rodriguez Navarro, Giorgio Verdiani, Per Cornell
rodriguez@upv.es / giorgio.verdiani@unifi.it / per.cornell@archaeology.gu.se

978-1-326-52030-4

In discussions on urbanism, the need to involve new actors has been a major theme of recent debate. In this field, throughout Europe, various ways of allowing citizens to take a more direct part in planning is stressed. It is also important to look at the role or lack of role played by particular research fields. Architecture plays a major role in city planning. While archaeology has become increasingly involved in field projects in urban environments, the discipline seldom plays an important role in city planning. In several countries and particular cities this situation has been questioned during the last decades. In May 2015 a group of scholars from different countries met in Valencia to discuss about the relationship between Architecture, Archaeology and contemporary City Planning. This book collects the final papers from that meeting.



UNIVERSITAT
POLITÈCNICA
DE VALÈNCIA



UNIVERSITÀ
DEGLI STUDI
FIRENZE
DIDA
DIPARTIMENTO DI
ARCHITETTURA

The workshop has been realized in collaboration between **Universitat Politècnica de València, Spain**, the **Architecture Department of the Florence University, Italy**, the **Department of Historical Studies, University of Gothenburg, Sweden**.

Committee: Pablo Rodriguez-Navarro,
Per Cornell, Giorgio Verdiani,

978-1-326-52030-4



PROCEEDINGS

**ARCHITECTURE,
ARCHAEOLOGY AND
CONTEMPORARY
CITY PLANNING**

"State of knowledge in
the digital age"

VALENCIA
18-20th May 2015

Valencia, Spain
18-20th May 2015

**ARCHITECTURE,
ARCHAEOLOGY
AND CONTEMPORARY
CITY PLANNING**

“State of knowledge in the digital age”

PROCEEDINGS

**editors:
Giorgio Verdiani
Per Cornell
Pablo Rodriguez-Navarro**

Published on
December 2015

Vaencia, Spain
18-20th May 2015

Scientist workshop:
ARCHITECTURE, ARCHAEOLOGY AND CONTEMPORARY CITY PLANNING
"State of knowledge in the digital age"

The workshop took place in Valencia, Valencia, Camino de Vera, Universitat Politècnica de València, School of Building Engineering (Escuela Técnica Superior de Ingeniería de Edificación) Building 1C, first floor, boardroom.

Workshop organizing committee:
Pablo Rodriguez Navarro, Giorgio Verdiani, Per Cornell

The workshop has been realized in collaboration between Universitat Politècnica de València, Spain, the Architecture Department of the Florence University, Italy, the Department of Historical Studies, University of Gothenburg, Sweden.



**UNIVERSITAT
POLITÈCNICA
DE VALÈNCIA**



**UNIVERSITÀ
DEGLI STUDI
FIRENZE**
DIDA
DIPARTIMENTO DI
ARCHITETTURA

Proceedings Editors: Pablo Rodriguez Navarro, Giorgio Verdiani, Per Cornell
rodriguez@upv.es / giorgio.verdiani@unifi.it / per.cornell@archaeology.gu.se

Scientists participating at the workshop:

Pedro M. Cabezas-Bernal, Juan J. Cisneros-Vivó, Per Cornell, Víctor Gamero Bernal, Paolo Formaglini, Filippo Giansanti, Enrico Tomassini, James Dixon, Anna Frascari, Angela Mancuso, Alessandro Camiz, Santiago Lillo Giner, Liisa Seppänen, Per Cornell, Stefan Larsson, Gianluca Belli, Silvia D'Andrea, Rafael Marín Sánchez, Indalecio Pozo Martínez, Giorgio Verdiani, Iacopo Giannini, Matteo Scamporrino, Liisa Seppänen, M. Teresa Gil Piqueras, Pia Englund, Anna Frank, Francisco Juan Vidal.

PROCEEDINGS INDEX

INDEX

WORKSHOP PRESENTATION

Pablo Rodriguez Navarro, Giorgio Verdiani, Per Cornell 7

TOWNS AS HISTORICAL PROCESS, TRACES AND STRATIGRAPHY

Per Cornell, Stefan Larsson 13

REPRESENTING THE CITY: THE CHOROGRAPHIC TRADITION FROM THE RENAISSANCE TO THE PRESENT DAY

Pedro M. Cabezos-Bernal, Juan J. Cisneros-Vivó 22

THE NEW EARLY 20TH CENTURY CITY CENTRE OF VALENCIA

Víctor Gamero Bernal 31

THE BATHS AND THE ANCIENT TOWNS: FROM THE CASE STUDY OF GRANADA TO THE READING OF A PLOT

Filippo Giansanti, Paolo Formaglini 38

ARN (UP)- ARNO RIVER AND ITS SEASONS: REVITALIZING THE BANKS THROUGH PERMANENT AND TEMPORARY INTERVENTIONS

Enrico Tomassini 46

HUMAN-NATURE RELATIONS IN BUILT HERITAGE AND URBAN PLACES, PRESENT AND PAST

James Dixon 61

MILAS, TURKEY, CANCELLING THE TOWN TO EXTRACT THE MONUMENT? THE CASE OF THE HEKATOMNOS' TOMB

Anna Frascari, Angela Mancuso 69

DESIGNING CONTESTED HERITAGE WITHIN THE SACRED CONTEXT. THE ΑΧΕΙΡΟΠΟΙΗΤΟΣ MONASTERY, CYPRUS

Alessandro Camiz 78

THE URBAN DEVELOPMENT OF THE NORTH-EAST CORNER OF THE OLD VALENCIA THROUGH THE EVOLUTION OF ITS CITADEL

Santiago Lillo Giner 91

STATE OF ARCHAEOLOGY IN ARCHITECTURE AND CITY PLANNING REFLECTIONS ON TWO CASE STUDIES IN FINLAND

Liisa Seppänen 100

FROM PORTA ALLA CROCE TO PIAZZA BECCARIA THE EVOLUTION OF FLORENCE FROM CITY TO CAPITAL

Gianluca Belli, Silvia D'Andrea 108

MEGA SHIPS AND MICRO HERITAGE. THE TUTELA AND VALORIZATION OF HISTORICAL ELEMENTS IN THE FUNCTIONAL TRANSFORMATION OF THE LIVORNO HARBOUR

Matteo Scamporrino 122

FORGIVING A PLACE: THE CASE OF THE PIONTA CITADEL IN AREZZO, ITALY

Giorgio Verdiani, Iacopo Giannini 132

PICTURES FROM THE WORKSHOP

Giorgio Verdiani 147

WORKSHOP PRESENTATION

In discussions on urbanism, the need to involve new actors has been a major theme of recent debate. In this field, throughout Europe, various ways of allowing citizens to take a more direct part in planning is stressed. It is also important to look at the role or lack of role played by particular research fields. Architecture plays a major role in city planning. While archaeology has become increasingly involved in field projects in urban environments, the discipline seldom plays an important role in city planning. In several countries and particular cities this situation has been questioned during the last decades.

In Sweden, certain studies indicate an increased interest in an active involvement of archaeology from the part of individual municipalities and provincial governments, and even on the state level in certain cases. In France, Lavendhomme at Inrap has discussed various possible new kinds of uses of archaeology in the planning process, and similar discussions start to appear in other countries. In the UK, archaeologists are increasingly involved in mitigating heritage impacts of building projects at the design stage rather than during construction (excavating). To take just one example, in Sweden the archaeologist Stefan Larsson has developed a project with the municipality of Kalmar, in which city planners, architects and archaeologists collaborate in making suggestions for a city plan in a segment of the city.

In this workshop we will focus on possible new ways of collaboration between architects and archaeologists. We wish to open a

new kind of communication between these research fields and related praxis.

The urban process creates complex physical and social environments. The series of meetings between scholars to which these proceedings belong have right now explored three towns: Gothebourg, Firenze and Valencia. These three explorative and briefly discussed examples, gave the occasion to measure ideas and theories with three cities in different countries and settings, and with different historical trajectories, the way the urban landscape is formed and changed has been analysed. The role of particular larger intentional projects and their design and imagery is one of the factors discussed, but also other variables has been addressed. The idea and use of the metaphor of the organic, and its varied applications and effects is in the centre of attention.

The reading of the context is now more complex than ever. Our time had been quickly populated with the presence of the past, from the recognition of ancient traces to the recent industrial residuals: the migration of production processes, their variation, switching to new procedures in favour of changing needs and new requirements to restore healthier environments, led to the creation, within about a century, a substantial change in the urban asset. A change that on principle has led natural or agricultural areas to be included into large and small cities, sometimes becoming places of abandonment and decay in a time shorter than a lifetime. The potential comprehension of the past and reuse the opportunity of reuse for abandoned spaces only sometimes takes place in an

appropriate form, in many cases meet instead stagnation, the completing of a transformation into non-place that brings these spaces to shrink and disappear from perception.

The possible contributions from archaeology include questions of conservation, diffusion of archaeological knowledge by different means, but also other fields, including practical knowledge on the development of particular districts over time, general knowledge in comparative studies of urbanism, questions of design or questions of “gestalt” in urban settings, and the intersections between archaeology, architecture and public art.

We hope this workshop will help to open this field, and that it will be followed by other scholarly meetings on more limited particular cases and questions and, potentially, by a larger conference building on the workshop’s outcomes.

*Per Cornell
Pablo Rodriguez-Navarro
Giorgio Verdiani*