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BOOK OF ABSTRACTS

DIACHRONIC ARTISTIC AND SPATIAL CONVERGENCES AND DIVERGENCES IN THE MEDITERRANEAN

International Conference

Acropolis Museum
Athens

April 27-29,
2023

Diachronic Artistic and Spatial Convergences and Divergences in the Mediterranean

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*The conference is dedicated to
Professor Dimitris Pantermalis (1940-2022),
President of the Board of Directors of the
Acropolis Museum (2009-2022),
in grateful memory.*

This is the fifth of a series of conferences on art and space (2013, 2017, 2019, 2021, 2023) and the fourth bi-annual, international one. Initiative for the launch of this series, conception of the series themes and organization of sessions' contents implemented by Professor Argyro Loukaki.

Organized by:

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International Conference & Authors

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International Conference

Book of abstracts

April 27-29, 2023
Acropolis Museum, Athens

Academic Committee:

- Professor Argyro Loukaki, Hellenic Open University
- Professor Dimitris Plantzos, National and Kapodistrian University of Athens
- Dr Dionysis Mourelatos, Hellenic Open University
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A. INTRODUCTION

The Mediterranean is a whole world in miniature. This true cliché, hardly applicable in any other region on earth, is substantiated by a unique combination of geomorphological characteristics, historical trajectories, and artistic accomplishments, as well as philosophical, political, and scientific breakthroughs among others. A rich variety in the physical environment has been matched by the development of distinct yet intensely interacting cultures over time within a relatively small geographical space.

Source of endless archetypes, the Mediterranean has launched a new school of historical thought through Fernand Braudel which explored how the physical environment influenced the civilizations that emerged in the shores of this sea through time. More recently, the geographical thought has proposed terms of theoretical analysis like 'urban spontaneity' and 'Mediterranean cultural geography' to account for facets and theoretical as well as experiential ways of conceiving the spatial in this intricate world.

The international conference *Diachronic Artistic and Spatial Convergences and Divergences in the Mediterranean*, organized by the Module Art - Architecture - Urban Planning and the MA Art - Cultural Heritage - Development Policies, both of the Hellenic Open University, purports to explore some of the aspects of cultural interactions in the Mediterranean world, conceived as both the sea and the lands surrounding it, through time seen as continuum. Emphasis is placed on artistic, architectural, planning, archaeological, and spatial dimensions of these interactions.

Conference themes

- Art, architecture and planning in the Mediterranean through time. Styles, particular features, formal, vernacular, and impromptu creations.
- Geographical features, landscape, memory, and artistic process in the Mediterranean.
- Artistic traces of converging or clashing cultures and their eponymous or anonymous representatives in the Mediterranean.
- Classical myth and the arts in the Mediterranean.
- Aesthetically oriented theoretical dialogues in the Mediterranean.

- Geographies of travel and/for the arts.
- 20th and 21st c. and present artistic interactions between the Mediterranean and the global: Orientalism, modernity, postmodernity.
- Processes of exchange during the beginning of modernity, starting from the 16th c.
- What and where was the Renaissance in regard to appropriations and interpretations of Byzantium and the East.
- Edward Said's *Orientalism* and cultures of travel: The present narratives.
- Eastern art and architecture as Western history of art and architecture.
- Post-war cultural dynamism of the USA as the new 'Western' frontier of art and art history.

The Organizing Committee

Athens, April 2023

B. ABSTRACTS (in alphabetical order by surname)

Jenny P. Albani

Dr Architect-Art Historian, Independent researcher

Frankish rule in Attica interpreted by a French historian in the 19th c.

In the aftermath of the capture of Constantinople by the knights of the Fourth Crusade and the Venetians (1204), which radically changed the political balance in the Eastern Mediterranean, Athens surrendered to Boniface de Montferrat, a leader of the Crusade, who established the rule of the Burgundian De la Roche family over Attica. In 1311, Attica passed to the mercenaries of the Grand Catalan Company. In 1388, the Florentine banking family of the Acciaiuoli took control of the region. Finally, in 1456, the Ottoman troops of Sultan Mehmed II captured Athens and, two years later, the Acropolis, thus bringing the Western rule over Attica to an end.

Four centuries later, in 1840-1841, the French historian Jean-Alexandre Buchon (1791-1849) visited Greece and published a relevant travelogue in his book *La Grèce continentale et la Morée. Voyage, séjour et études historiques* (Paris, 1843) offered to the Duchess of Orleans. As he stated in his prologue addressed to her royal highness, his Mediterranean trip to Italy, Sicily, Malta, and Greece had a purely historical and national purpose. His aim was to investigate the monuments in ruins, the documents kept in religious and civil archives, as well as the memories and popular traditions in order to throw light onto the history of the time when the French crusaders founded their baronies on the same valleys where the kingdoms mentioned by Homer had flourished. For more than a century, these fiefs, the so-called New France, were the delight of the West.

Although the above text portrays Buchon as a 19th c. romantic colonialist, his report on medieval monuments in Attica still is of some archaeological value and, of course, needs a critical reading. This paper will address the French traveler's observations and comments on Attic medieval monuments compared to our present-day archaeological knowledge of Frankish-ruled Attica.

Sotiria Alexiadou

Dr Architect, Department of Architecture, University of Thessaly

Convergences and divergences in the design and habitation of social housing between Greece and the Mediterranean countries of North Africa

The elimination of the shanties in post-war Greece is directly associated with the implementation of social housing programs in large cities of the country. The design of these social housing complexes draws references from Northern European architecture. This caused the loss of knowledge and elements that derive from traditional Greek architecture. Technology, typological and morphological characteristics that could be identified even in the shanties, do not appear in the formal planning. As a result, in their attempt to break the boundaries of the homogeneous top-down design approach, the beneficiaries implemented a large number of unauthorized bottom-up interventions both in the apartments and in the shared areas of the social housing complexes, bringing back the familiar heterogeneity to the image of these new parts of the city.

In the Mediterranean countries of North Africa, such as Egypt, Algeria, and Morocco, two different strategies will be followed for the planning of social housing and the elimination of bidonvilles. As the first strategy, local or even foreign architects observe and study elements of the traditional architecture of the place. Then they attempted to integrate some of their characteristic elements to the proposals of the new architectural complexes of social housing, especially for the complexes in rural areas. In the second strategy the design will follow social housing models found in other countries adopting the international practice. Beneficiaries will try to ensure heterogeneity according to the degree of applied homogeneity of the settlement.

This paper will focus on the comparison of the two approaches through examples of social housing complexes of Greece and North African countries such as Algeria, Egypt, and Morocco highlighting the convergences and the divergences.

Stavros Alifragkis¹ & Konstantina Kalfa²

Adjunct Lecturer, Hellenic Open University [1] & Adjunct Lecturer, Athens School of Fine Arts [2]

Beyond critical regionalism: Atelier 66 and the urban residential block

This paper attempts the re-theorization of the work of Suzanna and Dimitris Antonakakis, not as a finalized end product, but rather as a design methodology and a set of professional practices that evolve over time and adapt to the special circumstances and complex realities of post-WWII Greece. It offers insights into both their thinking –i.e., their ideological and social agenda– and the fluid realities of the time, that aim to transcend the well-established formal and typological classification of their work as the local vein of Critical Regionalism. First introduced in Tzonis and Lefaivre’s paper ‘The Grid and the Pathway’ and further elaborated in Frampton’s successive studies, the label of *Critical Regionalism* casts a long shadow over the way the Antonakakis’ work is perceived up until today. This paper aims to shed light on a less-studied part of their work: the design of more than 20 *polykatoikia* projects for at least 15 developers in Athens, built between 1960 and 1985. The study of Antonakakis’ involvement in the design of the Athenian *polykatoikia*, as this paper suggests, promises a more nuanced and contextualized critical regionalist historiography, by painting a bigger picture regarding not only the architects’ work but also the specific regional contexts of its production. Although architectural theorists, historians, and critics have hailed Antonakakis’ *polykatoikia* at Benaki Str. as a singular paradigm of *Critical Regionalism*, the fact that the architects had, in part, been developing their distinct approach for more than a decade through their involvement in the design of several *polykatoikia* projects in Athens is little studied. This also effectively questions the prevailing to date notion that the Greek modern city is the result of un-planned and spontaneous construction, as Frampton, among other historians and theorists, seems to suggest.

Dimitris Antonakakis | Δημήτρης Αντωνακάκης

Architect, Atelier 66 | Αρχιτέκτων, Atelier 66

Reference to a violated vocabulary: Streets - crossroads - squares¹

Reflecting on the scope of the conference, I thought it might be of interest to critically present a series of architectural projects of ours that explore ways of utilizing the experiences gained from our study of the formation and the quotidian life of traditional settlements. These projects are strongly interconnected with the nature and the climate of the Mediterranean, thus demonstrating our constant endeavor to relate to and integrate this wealth of experience into our design, on terms and conditions that reflect the requirements of present-day life.

Identifying the special elements revealed through strolling around the narrow streets of the Mediterranean settlements, an endless richness of experiences and local elements is found. Despite its great versatility, one may interpret this inexhaustible diversity as a comprehensive set of attributes in relation to light and interplay between the open spaces, the built environment, and the materials we use to shape it.

Among many others, Suzana Antonakaki and I, had been studying these typical Mediterranean characteristics as early as our time as students at the School of Architecture, National Technical University of Athens, whose comprehension and re-interpretation have since become primary concerns in our work. Starting points for the outdoor public spaces we have designed are the streets, the crossroads, and the squares of traditional settlements, with their multiple configurations, while for our buildings are the courtyard, the arcade, the atrium, and the roof terrace of vernacular architecture.

We have since sought to establish a link between the above observations and the everyday life of these magical places, where the protagonists, apart from the people themselves, are the air and the bright Mediterranean sun. Hence, since our earliest projects, we strove to introduce the essence of the outdoor space and its constituent components into the rather sterile architectural programs we were commissioned to study.

This became something included to our general architectural approach throughout our professional life and to later projects designed in collaboration

1 Presentations delivered in Greek are translated below.

with a number of excellent colleagues in the context of Atelier 66. The Mediterranean elements and the outdoor space constitute the fundamental characteristics of our work, and can be identified in the presented residential developments, large hotel complexes or university campuses.

Αναφορά σ' ένα συλημένο λεξιλόγιο: Δρόμοι - σταυροδρόμια - πλατείες

Μελετώντας τους στόχους του συνεδρίου σκέφτηκα ότι θα ήταν ίσως ενδιαφέρον να παρουσιάσω ορισμένα έργα αρχιτεκτονικής, που αναζητούν τρόπους για να αξιοποιήσουν τις αποκτηθείσες εμπειρίες από τη συγκρότηση και την καθημερινότητα των παραδοσιακών οικισμών. Έργα που σχετίζονται με τη φύση και το κλίμα της Μεσογείου, στα οποία επιχειρείται η συσχέτιση και η ενσωμάτωση αυτής της πλούσιας εμπειρίας στις σύγχρονες κατασκευές, με τους όρους και τις απαιτήσεις της σημερινής ζωής.

Εντοπίζοντας τις ιδιαιτερότητες που συναντά κανείς όταν περιηγείται σε αυτούς τους Μεσογειακούς οικισμούς, διαπιστώνεται ένας ανεξάντλητος πλούτος εμπειριών και στοιχείων εντοπιότητας. Αυτή η αστείρευτη ευρηματικότητα επιτυγχάνει, παρ' όλη την μεγάλη της ποικιλία, να παρουσιάζει τυπικά χαρακτηριστικά σε σχέση με το φως και την αξιοποίηση του υπαίθριου χώρου, του κτισμένου περιβάλλοντος και των υλικών διαμόρφωσής του.

Ανάμεσα σε άλλους, η Σουζάνα Αντωνακάκη και εγώ είχαμε ασχοληθεί από τα φοιτητικά μας χρόνια με τη μελέτη αυτών των τυπικών μεσογειακών χαρακτηριστικών, που αποτέλεσαν έκτοτε αντικείμενα κατανόησης και ερμηνείας στις μελέτες μας. Αφετηρίες για τους υπαίθριους δημόσιους χώρους που δημιουργήσαμε ήταν οι δρόμοι, τα σταυροδρόμια και οι πλατείες με τις πολλαπλές παραλλαγές τους, ενώ για τα κτήριά μας ήταν η αυλή, η στοά, το αίθριο και το δώμα.

Επιχειρήσαμε από τότε να συσχετίζουμε αυτές τις παρατηρήσεις με την καθημερινότητα των ανθρώπων στους μαγικούς αυτούς χώρους, όπου πρωταγωνιστές, εκτός από τους ίδιους, είναι ο αέρας και ο λαμπρός ήλιος της Μεσογείου. Έτσι, από πολύ νωρίς εντάξαμε συστηματικά την ύπαιθρο και τα στοιχεία που τη συγκροτούν στα αποστειρωμένα προγράμματα των μελετών που μας ανέθεταν.

Αυτήν την προσπάθεια εξακολουθήσαμε με επιμονή σε όλο τον αρχιτεκτονικό μας βίο, και στα έργα που αργότερα αναλάβαμε στο πλαίσιο του Εργαστηρίου 66, συνεργαζόμενοι με πολλούς άξιους συναδέλφους, χρησιμοποιώντας την ύπαιθρο, και όσα φέρνει μαζί της, ως χαρακτηριστικά στοιχεία των έργων μας, είτε στους οικισμούς που σχεδιάσαμε, είτε στα μεγάλα πανεπιστημιακά συγκροτήματα ή στα κτήρια που μελετήσαμε, από τα οποία έργα θα παρουσιάσω ορισμένα παραδείγματα.

Emilia Athanassiou | Αιμιλία Αθανασίου

*Dr Architect, School of Architecture, National Technical University of Athens |
Δρ Αρχιτέκτων, Σχολή Αρχιτεκτόνων Μηχανικών, Εθνικό Μετσόβιο Πολυτεχνείο*

The anti-modern labyrinth of a Mediterranean villa: The ‘Golden Age’ of Villa Noailles in the interwar period

The habitation of the Mediterranean coast has shaped over time the myth of the Mediterranean dwelling and its architecture, which includes a wide range of formulations, from the white vernacular settlements of the Aegean islands or the North-african coast, to the luxurious villas of the Côte d’Azur. In each particular case, the relationship with the landscape and the historical past has been decisive, enriching the continuous palimpsest of the convergence between the peoples and the cultures of the Mediterranean, while consolidating the relationship between modernism and tradition in the interwar period. In the 1920s, a house built in the small town of Hyères on the Côte d’Azur, designed by Robert Mallet-Stevens, was to become a place of unexpected convergence of people, ideas, and the arts. The winter house of Charles and Marie Laure de Noailles was a *nouveau château* whose architecture, interiors, gardens, and the lifestyle of its wealthy owners resonated with the historical past and the artistic present, celebrating the modernism of abstraction and the machine. The paper attempts to highlight the villa as an anti-modernist paradigm, pointing out the architectural and ideological characteristics of an *other* modernism that, while devoid of a social manifesto, was equally revolutionary and artistically creative. In this sense, the paper highlights the eclectic affinities between the seemingly incompatible paths of the French aristocracy and modern art, architecture, and garden design, with those of the Marquis de Sade, the surrealist filmmakers and other modernists. Indicatively, the villa served as an inspiration for Luis Buñuel’s *Golden Age*, financed by the de Noailles, whose screenplay was written there in the spring of 1930. The legend of Villa Noailles managed to far exceed the expectations of its owners, who in 1923 had envisioned a modern ‘petite maison dans le Midi...intéressante à habiter’.²

2 Fr. Carassan (ed.), 2001. *La Villa Noailles - Une aventure moderne*. Paris: Plume - Flammarion, p.45: ‘small house in the Midi...interesting to live in’.

Ο αντι-μοντέρνος λαβύρινθος μιας Μεσογειακής Βίλλας: Η «Χρυσή Εποχή» της Villa Noailles στον Μεσοπόλεμο

Η κατοίκηση των ακτών της Μεσογείου διαμόρφωσε στη διάρκεια του χρόνου τον μύθο της Μεσογειακής κατοικίας και της αρχιτεκτονικής της που περιλαμβάνει ένα ευρύ φάσμα διατυπώσεων, από το παραδοσιακό ιδίωμα των λευκών οικισμών του Αιγαίου ή της Βόρειας Αφρικής, μέχρι τις πολυτελείς βίλλες της Κυανής Ακτής. Σε κάθε ιδιαίτερη περίπτωση, η σχέση με το τοπίο και το παρελθόν υπήρξε καθοριστική, εμπλουτίζοντας το συνεχές παλίμψηστο σύγκλισης των λαών και των πολιτισμών της Μεσογείου, ενώ στη διάρκεια του Μεσοπολέμου αποτέλεσε πεδίο συμπύκνωσης της σχέσης του μοντερνισμού με την παράδοση. Τη δεκαετία του 1920, μία κατοικία κτισμένη στη μικρή πόλη Hyères της Κυανής Ακτής, σε σχέδια του Robert Mallet-Stevens, επρόκειτο να γίνει τόπος απρόσμενης σύγκλισης ανθρώπων, ιδεών και τεχνών. Η εξοχική κατοικία του ζεύγους Charles και Marie Laure de Noailles αποτέλεσε ένα *nouveau château* του οποίου η αρχιτεκτονική, οι εσωτερικοί χώροι, οι κήποι και ο τρόπος ζωής των πλουσίων ιδιοκτητών της συντονίστηκαν με το ιστορικό παρελθόν και το καλλιτεχνικό παρόν, εξυμνώντας τον μοντερνισμό της αφαίρεσης και της μηχανής. Η ανακοίνωση προτείνει τη βίλλα των de Noailles ως αντι-μοντέρνο παράδειγμα, επισημαίνοντας τα αρχιτεκτονικά και ιδεολογικά χαρακτηριστικά ενός άλλου μοντερνισμού του Μεσοπολέμου, που στερούνταν μεν κοινωνικού μανιφέστου, αλλά υπήρξε εξίσου επαναστατικός και καλλιτεχνικά δημιουργικός. Με αυτήν την έννοια, αναδεικνύονται οι εκλεκτικές συγγένειες μεταξύ των φαινομενικά ασύμβατων διαδρομών της γαλλικής αριστοκρατίας και της μοντέρνας τέχνης, αρχιτεκτονικής και κηποτεχνίας, και αυτών του Μαρκήσιου ντε Σαντ, των σουρεαλιστών κινηματογραφιστών και άλλων μοντερνιστών. Χαρακτηριστικά, η βίλλα αποτέλεσε πηγή έμπνευσης για τη *Χρυσή Εποχή* του Luis Buñuel που χρηματοδοτήθηκε από τους de Noailles, ενώ το σενάριό της γράφτηκε εκεί, την άνοιξη του 1930. Ο μύθος της Villa Noailles κατάφερε να ξεπεράσει κατά πολύ τις προσδοκίες των ιδιοκτητών της, οι οποίοι το 1923 είχαν οραματιστεί ένα μοντέρνο «petite maison dans le Midi...intéressante à habiter».³

3 Fr. Carassan (επ.), 2001. La Villa Noailles: Une aventure moderne. Paris: Plume - Flammarion, σ.45: «ένα μικρό σπίτι στο Νότο...ενδιαφέρον να το κατοικήσεις».

Vassilis Colonas | Βασίλης Κολώνας

Architectural Historian, Professor Emeritus, Department of Architecture, University of Thessaly | Ιστορικός της Αρχιτεκτονικής, Ομότιμος Καθηγητής, Τμήμα Αρχιτεκτόνων Μηχανικών, Πανεπιστήμιο Θεσσαλίας

Tourist facilities on the shores of the Mediterranean (1950-1975): Similarities and differences in their relation to landscape and local tradition

The paper deals with the hotel facilities in the North (Spain, Italy, Greece) and South (Algeria, Tunisia, Morocco) shores of the Mediterranean and their architecture in relation to the local tradition.

Specifically, will be examined similarities and differences in the way tourist facilities are integrated into the landscape (sea or continental), continuities and discontinuities with regard to the previous image of respective typologies and their relationship with the national and international architectural contemporaneity (post-WWII modernism, colonial architecture, international style).

Τουριστικές εγκαταστάσεις στις όχθες της Μεσογείου (1950-1975): Ομοιότητες και διαφορές στη σχέση τους με το τοπίο και την τοπική παράδοση

Η ανακοίνωση ασχολείται με τις ξενοδοχειακές εγκαταστάσεις στη βόρεια (Ισπανία, Ιταλία, Ελλάδα) και νότια όχθη της Μεσογείου (Αλγερία, Τυνησία, Μαρόκο) και την αρχιτεκτονική τους σε σχέση με την αντίστοιχη τοπική παράδοση (λόγια ή ανώνυμη).

Συγκεκριμένα θα εξετασθούν ομοιότητες και διαφορές στον τρόπο ένταξης των εγκαταστάσεων στο τοπίο (θαλάσσιο ή ηπειρωτικό), συνέχειες και ασυνέχειες ως προς την προηγούμενη εικόνα αντίστοιχων τυπολογιών και η σχέση τους με την εκάστοτε εθνική (κατά περίπτωση) και διεθνή αρχιτεκτονική επικαιρότητα (μεταπολεμικός μοντερνισμός, αποικιακές καταβολές, διεθνές στυλ).

Benjamín Cutillas-Victoria,^{1, 2, 3} Anno Hein¹ & María Milagrosa Ros Sala²

Ceramics & Composite Materials Research Group, Institute of Nanoscience & Nanotechnology, NCSR Demokritos [1]; Grupo de Investigación en Arqueología (E041-02), Universidad de Murcia [2] & Centre of Excellence in Ancient Near Eastern Empires (ANEE), University of Helsinki [3]

Aegean ideas with Iberian clays: Ionian pottery imitations in the Iberian Southeast during the 6th c. BC

During the 1st millennium BC, the Mediterranean Sea became an interconnected space in which traders, settlers, and local communities generated relationships that went beyond economic transactions. Cultural, technological, and artistic exchanges took place on a daily basis, sometimes reflecting ties that united the Eastern and Western Mediterranean coast. In this presentation, we deal with a material phenomenon from Western Mediterranean, but one that is highly representative of the situation of the period: the imitation of Greek pottery, specifically Ionian cups, at various autochthonous sites in the southeast of the Iberian Peninsula during the first half of the 6th c. BC.

The archaeological analysis of some of these ceramics had suggested a local or regional origin for some ceramic cups that followed shapes clearly inspired by Aegean prototypes. However, the new characterization through non-invasive chemical analysis and stylistic study has allowed us to confirm the manufacture of at least two imitations of Ionian cups at Iberian workshops, specifically at Castellar de Librilla and Peña Negra. The obtained results reveal the intense flow of ideas which crossed to the Mediterranean in such everyday spheres as tableware, as well as the degree of specialization of the autochthonous potters and their skills to reproduce these Aegean vessels through their local techniques.

Nikos Daskalothanasis | Νίκος Δασκαλοθανάσης

Professor, Athens School of Fine Arts | Καθηγητής, Ανωτάτη Σχολή Καλών Τεχνών

The 'Mediterranean world' as a political term in the context of 'Global South' rhetoric: The example of documenta 15

The conference paper will discuss how the term 'Mediterranean' transcends its geographical, descriptive content and acquires historical and cultural connotations. The discussion will extend to an exploration of the way in which the 'Mediterranean' and the 'Mediterranean world' are linked to the broader concept of the 'Global South' as specifically managed by the documenta institution since the 1990s. The very recent self-censorship of *documenta 15* (2022) in which the institution voluntarily withdrew the work of the Taring Padi collective entitled *Social Justice*, which was on display in Kassel, highlights new tensions and contradictions. Under these conditions, terms that were invented to counter the dominant national and colonial discourse seem to be diverted within the 'planetary' and 'postcolonial' environment of our time towards the reproduction of conservative stereotypes. The aim of this paper is in any case to examine the underlying parameters that charge this chain of neologisms with political meaning especially in the field of contemporary art.

Ο «Μεσογειακός κόσμος» ως πολιτικός όρος στο περιβάλλον της ρητορικής περί «Παγκόσμιου Νότου»: Το παράδειγμα της documenta 15

Η ανακοίνωση θα διερευνήσει το πώς ο ίδιος ο όρος «Μεσόγειος» υπερβαίνει το γεωγραφικό, περιγραφικό του περιεχόμενο και αποκτά ιστορικές και πολιτιστικές συνδηλώσεις. Η συζήτηση θα επεκταθεί στη διερεύνηση του τρόπου με τον οποίο η «Μεσόγειος» και ο «Μεσογειακός κόσμος» συνδέονται με την ευρύτερη έννοια του «Παγκόσμιου νότου» όπως τον διαχειρίζεται ειδικά ο θεσμός της *documenta* από τη δεκαετία του 1990 και εξής. Η πολύ πρόσφατη αυτολογοκρισία της *documenta 15* (2022), κατά την οποία ο θεσμός απέσυρε οικειοθελώς το έργο της συλλογικότητας Taring Padi με τίτλο *Κοινωνική δικαιοσύνη* που παρουσιαζόταν στο Κάσελ, αναδεικνύει νέες εντάσεις και αντιφάσεις. Υπό αυτές τις προϋποθέσεις, όροι οι οποίοι επινοήθηκαν για να αντιπαρατεθούν στον κυρίαρχο εθνικό και αποικιακό λόγο, φαίνεται να εκτρέπονται στο πλανητικό» και «μεταποικιακό» περιβάλλον της εποχής μας, προς την αναπαραγωγή συντηρητικών στερεοτύπων. Στόχος της ανακοίνωσης είναι σε κάθε περίπτωση να εξετάσει τις υπόρρητες παραμέτρους οι οποίες φορτίζουν αυτή την αλυσίδα των νεολογισμών με πολιτικό νόημα ειδικά στον χώρο της σύγχρονης τέχνης.

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Bernard Rudofsky and the Mediterranean ‘primitive way’

Although the Mediterranean possesses variant local qualities, it constitutes, at the same time, a vital milieu for shaping a particular architectural language. The Austrian architect Bernard Rudofsky (1905-1988) studied –primarily through his experience of travelling– the Mediterranean architecture at the crossroads of archaeology, tradition, and modern architecture. In 1929 he visited Greece and stayed on the island of Santorini for several months. In 1931 he completed his doctoral thesis under the title ‘A primitive way of building with concrete in the southern Cyclades, together with an attempt to date it’ at the University of Vienna. This presentation, using Rudofsky’s dissertation as a case study, follows the way the archaeological heritage of the Cyclades, the Mediterranean architectural tradition, and modern architecture intertwine in his thought. Rudofsky’s method is mainly based on the direct experience of a place, a method that was probably not accepted by the academic jury of his doctoral thesis. Each of the three Professors rated Rudofsky’s dissertation as ‘sufficient’ [genügend]. However, this academic reception of his research does not diminish its value. On the contrary, it demonstrates how experiential research, based on travelling, consists of an alternative way to approach Mediterranean architecture. The specific landscape, climate, and the ‘primitive’ (as Rudofsky himself calls the way of building) way of life at the Cyclades highlight the value of a Mediterranean way as a perpetual return to the simplicity of a multi-layered culture.

Ο Bernard Rudofsky και ο «πρωτόγονος τρόπος» της Μεσογείου

Η θάλασσα της Μεσογείου, αν και διαθέτει ιδιαίτερα κατά τόπους χαρακτηριστικά, αποτελεί εν γένει σημαντικό παράγοντα διαμόρφωσης μιας ιδιόμορφης αρχιτεκτονικής γλώσσας. Ο αυστριακός αρχιτέκτονας Bernard Rudofsky (1905-1988) μελέτησε –μέσα κυρίως από τα ταξίδια του– την αρχιτεκτονική της Μεσογείου, στη διασταύρωση της αρχαιολογίας, με την παραδοσιακή αλλά και τη μοντέρνα αρχιτεκτονική. Το 1929 επισκέπτεται την Ελλάδα και έπειτα από πολύμηνη διαμονή του στη Σαντορίνη εργάζεται πάνω στη διδακτορική του διατριβή με τίτλο «Ένας πρωτόγονος τρόπος χτισίματος με σκυρόδεμα στις

Νότιες Κυκλάδες, καθώς και μια προσπάθεια χρονολόγησής του». Τη διατριβή καταθέτει το 1931 στο Πολυτεχνείο της Βιέννης. Με άξονα την αδημοσίευτη αυτή διατριβή του Rudofsky, η παρούσα εισήγηση θα παρουσιάσει τον τρόπο που διασταυρώνονται στη σκέψη του ο αρχαιολογικός πλούτος της νησιωτικής Ελλάδας, με την παραδοσιακή αρχιτεκτονική της Μεσογείου, αλλά και τη σύγχρονη αρχιτεκτονική του Μεσοπολέμου. Η μέθοδος του Rudofsky είναι κατά κύριο λόγο αυτή της άμεσης, βιωματικής πρόσληψης του τόπου, γεγονός που ίσως συνέβαλε ώστε η διατριβή του να μην τύχει ενθουσιώδους αποδοχής. Και οι τρεις καθηγητές της τριμελούς επιτροπής τον βαθμολόγησαν με «επαρκώς» [genügend]. Η ακαδημαϊκή πρόσληψη της έρευνάς του, ωστόσο, όχι μόνο δεν μειώνει την αξία της, αλλά ίσως καταδεικνύει με τον καλύτερο τρόπο πώς μια βιωματική έρευνα, βασισμένη στην ταξιδιωτική εμπειρία, αποτελεί εναλλακτική μέθοδο προσέγγισης της μεσογειακής αρχιτεκτονικής. Η ιδιαιτερότητα του τοπίου, το κλίμα και ο «πρωτόγονος» (όπως ονομάζει και ο Rudofsky τον τρόπο δόμησης) τρόπος ζωής στις Κυκλάδες αναδεικνύουν την αξία του μεσογειακού τρόπου, ως επιστροφή στη λιτότητα ενός πολυεπίπεδου πολιτισμού.

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Some critical remarks on contemporary narratives about Christian religious space in the Mediterranean during Late Antiquity (4th-6th c.)

The concept of religious space and religious spatiality in late antiquity has now come a long way in academic thought (in Archaeology, History, Byzantine Studies, Social Anthropology, etc.), starting from the understanding of space as a framework, to alternative, non-physical spatialities of postmodern literature. Interpretive diversity as well as the abundance of approaches to the subject have led, to a certain degree, to the relativization of the object, allowing the reproduction of empirical and literary perceptions in place of scientific data, thus complicating the process of applying theoretical schemes to material evidence. This work denotes a historical period (4th-6th c. AD) of immense transitions that occur and concern the whole Eastern Roman Empire, reshaping both the image and the inhabiting experience of the Mediterranean world. This presentation approaches specific characteristic historical examples, spanning the entirety of the Early Byzantine Empire, regarding Christian places of worship in relation with modern-day interpretations, by combining archaeological data with published historical and spatial studies. We are going to present briefly the main archaeological and historical views that are being reproduced today in regard to the Late Antiquity religious space, in accordance to their epistemological and philosophical origins. Subsequently, we will attempt some critical remarks on each modern current of thought respectively, and finally argue about the need for uniformity in both the nomenclature and the scientific principles (in both humanities and social sciences), in order to further explore and understand the aspects of spatial phenomena regarding religion in the Mediterranean region during Late Antiquity.

Κριτικές παρατηρήσεις επί των σύγχρονων αφηγήσεων σχετικά με τον χριστιανικό θρησκευτικό χώρο στη Μεσόγειο κατά την Ύστερη Αρχαιότητα (4ος-6ος αι.)

Η έννοια του θρησκευτικού χώρου και της θρησκευτικής χωρικότητας κατά την Ύστερη Αρχαιότητα έχει διανύσει πλέον μια μακρά πορεία στην ακαδημαϊκή

σκέψη (Αρχαιολογία, Ιστορία, Βυζαντινές Σπουδές, Κοινωνική Ανθρωπολογία κ.λπ.), ξεκινώντας από την κατανόηση του χώρου ως πλαίσιο, έως και τις εναλλακτικές, μη φυσικές χωρικότητες της μεταμοντέρνας βιβλιογραφίας. Η ερμηνευτική ποικιλομορφία καθώς και η πληθώρα προσεγγίσεων του θέματος οδήγησαν –σε κάποιο βαθμό– στη σχετικοποίηση του αντικειμένου, επιτρέποντας την αναπαραγωγή εμπειρικών και λογοτεχνικών αντιλήψεων στη θέση επιστημονικών δεδομένων, περιπλέκοντας έτσι τη διαδικασία εφαρμογής θεωρητικών σχημάτων επί της υλικής μαρτυρίας. Η παρούσα ανακοίνωση προσεγγίζει το ζήτημα του θρησκευτικού χώρου σε μια ιστορική περίοδο (4ος-6ος αι. μ.Χ.) ισχυρών μεταβολών που αφορούν ολόκληρη την Ανατολική Ρωμαϊκή Αυτοκρατορία, αναδιαμορφώνοντας τόσο την εικόνα όσο και την οικιστική εμπειρία του μεσογειακού κόσμου. Η παρουσίαση περιλαμβάνει συγκεκριμένα χαρακτηριστικά ιστορικά παραδείγματα χριστιανικών χώρων λατρείας που ανήκουν γεωγραφικά και πολιτικά στην Ανατολική Ρωμαϊκή Αυτοκρατορία, σε σχέση με τις σύγχρονες χωρικές ερμηνείες που τους αποδίδονται, συνδυάζοντας αρχαιολογικά δεδομένα με δημοσιευμένες ιστορικές και χωρικές μελέτες. Θα παρουσιάσουμε συνοπτικά τις κύριες αρχαιολογικές και ιστορικές απόψεις που αναπαράγονται σήμερα σχετικά με τον θρησκευτικό χώρο της Ύστερης Αρχαιότητας, σύμφωνα με τις επιστημολογικές και φιλοσοφικές καταβολές τους. Στη συνέχεια, θα επιχειρήσουμε να αναπτύξουμε κάποιες κριτικές παρατηρήσεις για κάθε σύγχρονο ρεύμα σκέψης αντίστοιχα και, τέλος, θα επιχειρηματολογήσουμε για την ανάγκη κοινά αποδεκτών επιστημονικών αρχών και ορισμών (τόσο στις ανθρωπιστικές όσο και στις κοινωνικές επιστήμες), προκειμένου να διερευνήσουμε και να κατανοήσουμε περαιτέρω τις πτυχές των χωρικών θρησκευτικών φαινομένων στη Μεσόγειο κατά την Ύστερη Αρχαιότητα.

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The dispersion, evolution, and spread of the Bes demon in the Mediterranean

In ancient Egypt the demon Bes was considered the protector of marriage, while he was directly related to female grooming, motherhood, and the protection of married women. This demon is possibly originating from the country of Punt, an Ancient Kingdom in the Horn of Africa.

He is mainly depicted in the form of a dwarf with a large head, round eyes, prominent cheekbones, an uncombed beard, and a huge tongue, hanging from a wide-open mouth. On his head he bears a bundle of ostrich feathers and instead of a garment he wears the skin of a leopard or lion, with a tail hanging down his back, visible between his open legs. He pretended to beat a drum and jump with gaiety and clumsiness, or to brandish knives in a terrible and menacing manner. He is open-hearted and warlike at the same time, a friend of dancing as well as fights, jester of the gods because he caused mirth with his funny grimaces, but also an apotropaic demon as a protector of people from evil spirits.

All the above properties justify his widespread popularity throughout the Mediterranean from the 8th and 7th c. BC up to the Roman period. For example, small figurines of him, usually made of clay or even wood, are found in the second half of the 6th c. BC throughout the Greek world. More specifically, they are found in Macedonia, in mainland Greece, in the islands, in Attica, in the colonies (Sicily-Gela, Hyvlaia Megara), in Southern Italy (Tarantas, Calabria, Epizephyrioi Lokri, Akragantas), in North Africa, in Asia Minor (Ephesus, Mylasa), and in the Black Sea.

His form evolves over the centuries and adapts to the temperament of the peoples who adopt and reproduce it. His spread and course in the Mediterranean highlight the communication of the Mediterranean peoples and the wide cultural network.

Η διασπορά, η εξέλιξη και η διάδοση των ειδωλίων του δαίμονα Bes στην Μεσόγειο

Στην αρχαία Αίγυπτο ο δαίμονας Bes θεωρούνταν προστάτης του γάμου, ενώ σχετίζεται άμεσα με τον γυναικείο καλλωπισμό, την μητρότητα και την προστασία των επιτόκων γυναικών. Ένας δαίμονας λαϊκός, που πιθανόν κατάγεται από τη χώρα της Πουντ, Αρχαίο Βασίλειο στο Κέρας της Αφρικής.

Εικονίζεται κυρίως με μορφή ρωμαλέου νάνου, με μεγάλο κεφάλι, στρογγυλά μάτια, προεξέχοντα μήλα, αχτένιστη γενειάδα και πελώρια γλώσσα, κρεμασμένη από ένα ολάνοιχτο στόμα. Στο κεφάλι έφερε δέσμη φτερών στρουθοκαμήλου και αντί ενδύματος φορά δέρμα λεοπάρδαλης ή λιονταριού, με ουρά που κρέμεται στα νώτα του, ορατή ανάμεσα στα ανοιχτά του πόδια. Παρίστατο να κρούει τύμπανο και να πηδά με ευθυμία και αδεξιότητα ή να κραδαίνει μάχαιρα με ύφος τρομερό και απειλητικό. Είναι ανοιχτόκαρδος και πολεμικός συγχρόνως, φίλος του χορού αλλά και των συμπλοκών, γελωτοποιός των θεών επειδή προκαλούσε ευθυμία με τους αστείους μορφασμούς του, αλλά και αποτροπαϊκός δαίμονας ως προστάτης των ανθρώπων από τα πονηρά πνεύματα.

Όλες οι παραπάνω ιδιότητες δικαιολογούν την ευρεία διάδοση και δημοφιλία του σε ολόκληρη την Μεσόγειο από τον 8ο και τον 7ο αι. π.Χ. ως και την ρωμαϊκή περίοδο. Για παράδειγμα, μικρά ειδώλια του, συνήθως από πηλό ή και από ξύλο, βρίσκονται στο δεύτερο μισό του 6ου αι. π. Χ. σε ολόκληρο τον ελληνικό κόσμο. Πιο συγκεκριμένα, συναντώνται στην Μακεδονία, στην ηπειρωτική Ελλάδα, στα νησιά, στην Αττική, στις αποικίες (Σικελία-Γέλα, Υβλαία Μέγαρα), στην Νότια Ιταλία (Τάραντας, Καλαβρία, Επιζεφύριοι Λοκροί, Ακράγαντας), στη Βόρεια Αφρική, στη Μικρά Ασία (Έφεσο, Μύλασα) και στη Μαύρη θάλασσα.

Η μορφή του εξελίσσεται ανά τους αιώνες και προσαρμόζεται στην ιδιοσυγκρασία των λαών που την υιοθετούν και την αναπαράγουν. Η διάδοση και η πορεία του στην Μεσόγειο αναδεικνύει την επικοινωνία των λαών της Μεσογείου και το ευρύ πολιτιστικό δίκτυο.

Korina Filoxenidou & Katerina Kotzia | Κορίνα Φιλοξενίδου & Κατερίνα Κοτζιά

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The multiple identities of the Aegean Archipelago

The Aegean Archipelago, as a component shaping the character of the Mediterranean, is an endless source of food for thought, regarding issues related to the spatial condition of dispersion.

The Dispersed Urbanity of the Aegean Archipelago was the theme of the Greek participation⁴ at the 10th International Exhibition of Architecture *Bien-nale*, in Venice. It was based on the heretical conviction of the historian Ruggiero Romano that the Aegean Archipelago is a city, a view also held in differing versions by other historians, and which, from a geo-philosophical aspect, is advocated by the philosopher Massimo Cacciari.

The exhibition as well as the accompanying catalogue raised questions and developed arguments on the urban character of the Aegean Archipelago. The stimulus for the spatial representation of the exhibition was the exhilarating text *Ships, we need ships* written by the prominent thinker Aggelos Elefantis. The concept was our response to the main theme of the 10th Biennale entitled *Cities, Architecture and Society* directed by Richard Burdett who aimed to initiate a debate on the idea of the *Metapolis*.

The curatorial argument of the Greek Participation notes that the complexity of Aegean Island life offers the contradictory, yet real, example of an aquatic city that demands to be seen as a space of desire because the charm it exerts is not drawn from the reserves of nostalgia but from the durability of the model of complex habitation it introduces. The Aegean cannot be reduced to an attractive but one-dimensional holiday landscape, a privileged resort to be enjoyed by the affluent two-thirds of society. The Aegean is not a picturesque prop, or a theme park. It is a real community, a composite vital social structure that owes its truth to the contradictions that run through it, to the networks that connect it, to the mosaic of citizens who inhabit it.

The proposed presentation will attempt to raise questions that will either

⁴ The Greek participation in the 10th Biennale of Architecture in Venice in 2006 was organized by the Hellenic Ministry of Culture and Sports. It was curated by Elias Constantopoulos, Korina Filoxenidou, Katerina Kotzia, and Lois Papadopoulos.

check or challenge the validity of the aforementioned argument, bringing it under the light of the recent politico-economic situations that continuously shape the Aegean Archipelago.

Οι πολλαπλές ταυτότητες του Αρχιπελάγους του Αιγαίου

Το Αρχιπέλαγος του Αιγαίου ως μέρος και στοιχείο διαμόρφωσης του χαρακτήρα της Μεσογείου είναι μια αστείρευτη πηγή τροφής για σκέψεις που σχετίζονται πρωτίτως με την ιδιαίτερη χωρική συνθήκη της αποσπασματικότητας - της διασποράς.

Το Αιγαίο: Μια Διάσπαρτη Πόλη – η Ελληνική Συμμετοχή⁵ στη 10η Μπιενάλε Αρχιτεκτονικής της Βενετίας – στηρίζεται στην αιρετική πεποίθηση του ιστορικού Ruggiero Romano ότι το Αρχιπέλαγος του Αιγαίου είναι μια πόλη, άποψη που με αποχρώσεις έχουν υιοθετήσει και επεξεργαστεί και άλλοι ιστορικοί, κυρίως ο Σπύρος Ασδραχάς και ο Άγγελος Ελεφάντης. Στη γεωφιλοσοφική προοπτική της ίδιας υπόθεσης έχει εργαστεί και ο φιλόσοφος Massimo Cacciari.

Τόσο στον χώρο του εθνικού περιπτέρου όσο και στον κατάλογο, η Ελληνική Συμμετοχή επιχείρησε να αναπτύξει σκέψεις και επιχειρήματα πάνω στον αστικό χαρακτήρα του Αρχιπελάγους του Αιγαίου. Η αφητηρία της αρχιτεκτονικής εγκατάστασης της έκθεσης ήταν το κείμενο *Βαπόρια, θέλουμε βαπόρια* του ιστορικού και εκδότη του περιοδικού *Ο Πολίτης*, Άγγελου Ελεφάντη, και αναπτύχθηκε ως η ανταπόκριση των επιμελητών/τριών στη συζήτηση για τη *Μετάπολη* που άνοιξε το 2006 ο επιμελητής της 10ης διοργάνωσης *Πόλεις, Αρχιτεκτονική και Κοινωνία*, Richard Burdett.

Όπως ισχυρίστηκαν οι επιμελητές/τριες, η πολυπλοκότητα του αιγαιακού νησιωτισμού συστήνει το αντιρρητικό αλλά υπαρκτό παράδειγμα μιας υδάτινης πόλης που ακτινοβολεί ως τόπος της επιθυμίας. Διότι η γοητεία που εκλύει δεν αντλείται από το κοίτασμα της νοσταλγίας αλλά από την ανθεκτικότητα της πολυπρισματικής δομής κατοίκησης που το χαρακτηρίζει. Το Αιγαίο δεν ανάγεται σε ένα ελκυστικό πλην μονοδιάστατο τοπίο διακοπών, σε ένα προνομιακό θέρετρο της κοινωνίας των δύο τρίτων. Το Αιγαίο δεν είναι ένα γραφικό αποκούμπι, δεν συνιστά ένα θεματικό πάρκο, δεν περιγράφει μια αφάιρεση του κοινωνικού. Είναι μια αληθινή κοινωνία, μια σύνθετη ζωντανή κοινοτική δομή, που την αλήθεια της την οφείλει στις αντιφάσεις που την διαπερνούν, στους ανταγωνισμούς που την τέμνουν, στα δίκτυα που τη συνέχουν, στο μωσαϊκό των πολιτών που την κατοικούν.

5 Την Ελληνική συμμετοχή στη 10η Μπιενάλε Αρχιτεκτονικής της Βενετίας που οργανώθηκε από το Ελληνικό Υπουργείο Πολιτισμού και Αθλητισμού το 2006, επιμελήθηκαν οι Κατερίνα Κοτζιά, Ηλίας Κωνσταντόπουλος, Λόης Παπαδόπουλος και Κορίνα Φιλοξενίδου.

Η εισήγηση θα επιχειρήσει να εγείρει ερωτήματα σε σχέση με την ανθεκτικότητα του επιχειρήματος της Ελληνικής Συμμετοχής ότι το Αιγαίο περιέχει την υπόσχεση μιας διαφορετικής Μετάπολης, υπό το πρίσμα των σημερινών πολιτικο-οικονομικών και κοινωνικών συνθηκών που διαρκώς το μετασχηματίζουν.

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Icaria, between the mythological and the geographical

In his 1952 text 'Desert Islands', Gilles Deleuze discusses the concept of the *island* as something that is the result of a process of separation but at the same time operates as a pure generative force. Islands for Deleuze represent the idea of being lost, but also of 'starting from scratch, recreating, beginning anew'. They are more mythological than geographical; in fact, they need mythology to be understood.

This understanding of the island through separation and recreation might explain why the dreaming of utopian worlds, starting with Plato and all the way to the 19th c., revolves more often than not around islands. The mythological aspect might explain further why Étienne Cabet chooses to name his imaginary utopia *Icaria*. And while the practically a-topical *Icaria* of Cabet was destined to fail when actualized in the vast territories of America, the actual, Mediterranean *Icaria* might be seen as a realized utopia - at least under the lens of the mythical understanding of the island offered by Deleuze.

The proposed paper traces the concept of the realized utopia between the imaginary and the real, between the mythological and the geographical of the Mediterranean island through the example of *Icaria*, the island, and the example of the 'Voyage en Icarie', the myth. It compares the two islands, analyses the theoretical background and claims that the Mediterranean island is an 'immemorial and most profound' generator of myths.

Afroditi Kamara

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Palimpsest religious buildings in the Mediterranean in the 'longue' and 'moyenne durée'

Palimpsest buildings usually denote cultural divergence and yet, strangely enough, cultural convergence as well. A building transcending different cultures stands still as a sign of the choices consciously or subconsciously made by the people who were the bearers of those cultures. Some cases of buildings from the broader Mediterranean region and their interpretation reveal religious and cultural trends that prevailed for centuries in the pre-industrial era. Hence, palimpsest buildings can be tokens of the 'longue' and 'moyenne' durée as well as of the choices of specific personalities that at a certain turn of events decided for maintenance instead of demolition.

The church of St. Sophia, St. Nicholas, and the Taxiarchs in Mokista, Aetoloakarnania, the church of Panayia Gorgoepokoos /Agios Eleftherios / Temple of Eileithyia in Athens, the church and mosque of St. Nicholas in Chania, the Ummayad Mosque in Damascus, and the Great Mosque of Cordoba are examples of religious architecture that reveal historic trends towards the holy and people's need for diachronic faith. Incorporating the past guarantees the present and future in a collective subconscious where fear and reverence go hand in hand.

The paper examines the conditions under the creation of the different phases of these (and other) palimpsest buildings; it also examines how the above-mentioned trends are evident throughout the Mediterranean and, with the proper heritage interpretation, can tell us a lot about the function of religion and art through centuries of cultural overlaps and population shifts. Regardless of practical reasons, preservation, and enhancement of older religious and artistic landmarks with the stamp of a new religion goes back to a primordial need of people for heavenly existence and its manifestation on earth.

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The journey to the colony of U-chronia

The examination of contemporary colonial policies in architecture and urban planning has been a dynamically emerging field of research on historical identity and built heritage over the last twenty years. The study of the theory and design paradigm flowing to and from the overseas territories of the old empires in the first decades of the 20th c. (France in North Africa or the Middle East, Italy in Libya or the Dodecanese, etc.) highlights the connection between the horizontal rhetoric of European modernism and the emergence of tourism in the Mediterranean. In these colonies, the conscious effort to create new attractive identities –with an emphasis on intelligible local idioms– contributed to the formation of complex architectural and urban hybrids, where historical forms and types coexisted with contemporary typologies and geometric archetypes, making these places important hubs for the establishment of modernism.

Linked to Venizelist policies and the IV CIAM, Greek interwar modernism has been examined in the literature through the prism of the modernization of metropolitan Europe. It seems, however, that in the 1930s, the emancipation from archetypal technocracy and the preoccupation with the idiosyncratic particularities of the Greek hinterland (the island castle towns, the villages, the churches, the monasteries, the platanus, and cypress trees, the domes and the squares) did not compete with the consolidation of modernism. On the contrary, it elaborated models of coexistence, geometric interdependence, and morphological convergence, making Greek tourism the dominant field of contemporary urbanism and architecture. At that time, the preservation and promotion of the Greek ‘exotic element’, by analogy with the preservation of the ‘exoticism of the Arab element’, laid the foundations for a hybrid modern and simultaneously Greek touristic identity. This study will attempt to shed light on the various aspects of the link between Greek heritage and French colonial policies for architecture and urbanism, as explicitly articulated by the editor of the magazine *Le Voyage en Grèce*, H. Ioannides, through the texts and pictorial choices of its latest volume.

Το ταξίδι στην αποικία της Αχρονίας

Η εξέταση των μοντέρνων αποικιακών πολιτικών για τον χώρο αποτελεί, την τελευταία εικοσαετία, ένα δυναμικά αναδυόμενο πεδίο έρευνας ζητημάτων ιστορικής ταυτότητας και προστασίας της αρχιτεκτονικής κληρονομιάς. Η μελέτη της διακίνησης αρχιτεκτονικών και πολεοδομικών μοντέλων, από και προς τα εδάφη των παλαιών αυτοκρατοριών, κατά τις πρώτες δεκαετίες του 20ού αι. (Γαλλίας σε Βόρεια Αφρική και Μέση Ανατολή, Ιταλίας σε Λιβύη και Δωδεκάνησα κλπ.), ανέδειξε, την περίοδο εκείνη, τη σύνδεση της οριζόντιας εκσυγχρονιστικής ρητορικής του ευρωπαϊκού μοντερνισμού, με την ανάπτυξη του τουρισμού στη Μεσόγειο. Στις μεσογειακές αποικίες, η συνειδητή προσπάθεια εδραίωσης νέων ελκυστικών ταυτοτήτων –με έμφαση σε εύληπτα τοπικά ιδιώματα– συνέβαλλε στην επεξεργασία σύνθετων αρχιτεκτονικών και πολεοδομικών υβριδίων, όπου ιστορικές μορφές και τύποι συνυπήρχαν με μοντέρνες τυπολογίες και γεωμετρικά αρχέτυπα, ανάγοντας τους τόπους αυτούς σε βασικούς βραχίονες επεξεργασίας του μοντερνισμού.

Συνδεδεμένος με τις Βενιζελικές πολιτικές και το IV CIAM, ο ελληνικός εκμοντερνισμός του Μεσοπολέμου ξετάστηκε από τη βιβλιογραφία μέσα από το πρίσμα εκσυγχρονισμού της μητροπολιτικής Ευρώπης. Φαίνεται, ωστόσο, πως, τη δεκαετία του 1930, η χειραφέτηση από την αρχετυπική τεχνοκρατία, και η ενασχόληση με τις ιδιοσυγκρασιακές ιδιαιτερότητες της ελληνικής ενδοχώρας, τις νησιωτικές κατροπολιτείες, τα χωριά, τις εκκλησίες, τα ηπειρωτικά μοναστήρια, τα πλατάνια, τα κυπαρίσσια, τους θόλους και τις πλατείες όχι μόνο δεν λειτούργησε ανταγωνιστικά προς την εδραίωση του μοντερνισμού, αλλά αντίθετα απεργάστηκε μοντέλα συνύπαρξης, γεωμετρικής αλληλερμηνείας και μορφολογικής σύγκλισης, αναδεικνύοντας τον ελληνικό τουρισμό, σε κατ' εξοχήν πεδίο επεξεργασίας της σύγχρονης πολεοδομίας και αρχιτεκτονικής. Την περίοδο εκείνη, η διατήρηση και ανάδειξη του ελληνικού «εξωτικού στοιχείου», κατ' αναλογία με τη διατήρηση του «εξωτισμού του αραβικού στοιχείου», έθετε τα θεμέλια για μια υβριδική μοντέρνα και συγχρόνως τουριστική ελληνική ταυτότητα. Η μελέτη θα επιχειρήσει να φωτίσει τις διαφορετικές πτυχές της, ρητά διατυπωμένης από τον εκδότη του περιοδικού *Le Voyage en Grèce* Η. Ioannides, σύνδεσης της ελληνικής κληρονομιάς και των γαλλικών αποικιακών πολιτικών για τον χώρο, μέσα από τα κείμενα και τις εικονογραφικές επιλογές του τελευταίου τόμου του.

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Islands as natural landmarks for prehistoric sailors in the Aegean: Some thoughts from the isle of Dia

Geographical parameters are basic components of spaces, material and symbolic, when particular features of landscapes—such as the shape and volume of mountains and hills, capes and peninsulas) or the color and composition of their geology— become integral parts of their identity. They produce, thus, and transmit information, leading us to significant perceptions of place and over time become enduring elements in collective human ways of communicating. Was it that islands and especially, perhaps, small ones, as free-standing pieces of land in the sea, were vital markers for prehistoric sailors and the narratives about their routes and destinations in the Aegean - whether by themselves or combined with other natural marks on other islands or a mainland? Following previous observations of ours on insular worlds, we will discuss here this possibility, in an effort to formulate some relevant thoughts, which begin with Dia, the isle off Herakleion (Crete), and are ‘tested’ in their Cretan and wider Aegean and Mediterranean settings.

Νησιά ως φυσικά τοπόσημα για τους προϊστορικούς ναυτικούς στο Αιγαίο: Σκέψεις με αφετηρία τη νήσο Ντία

Γεωγραφικές παράμετροι συγκροτούν βασικές συνιστώσες των χώρων, υλικές και συμβολικές, όταν ειδικά γνωρίσματα των τοπίων—όπως το σχήμα και ο όγκος βουνών και λόφων, ακρωτηρίων και χερσονήσων ή το χρώμα και η σύσταση γεωλογικών σχηματισμών— γίνονται αναπόσπαστα στοιχεία της ταυτότητάς τους. Διαμορφώνουν έτσι, και μεταδίδουν, πληροφορίες, οδηγούν σε σημαίνουσες προσλήψεις των τόπων και γίνονται, με τον χρόνο, σταθερές για την αναγνώρισή τους σε συλλογικούς ανθρώπινους επικοινωνιακούς κώδικες.

Υπήρξαν τα νησιά, ως αυτοτελή κομμάτια γης μέσα στη θάλασσα, και ιδίως, ίσως, τα μικρά νησιά, φυσικά τοπόσημα για τους προϊστορικούς ναυτικούς, και τις αφηγήσεις για τις ρότες και τους προορισμούς τους στο Αιγαίο; Μεμονωμένα ή σε συνδυασμό με άλλα διακριτικά σημάδια στον ηπειρωτικό ή/και τον επίσης νησιωτικό τους περίγυρο; Στη συνέχεια προηγούμενων προβληματισμών μας για τους νησιωτικούς κόσμους, εδώ θα συζητήσουμε το ενδεχόμενο αυτό, σε μια προσπάθεια να διατυπωθούν μερικές σχετικές σκέψεις, που ξεκινούν από τη νήσο Ντία, στα ανοιχτά του Ηρακλείου Κρήτης και «δοκιμάζονται» σε κρητικές και ευρύτερες αιγαιακές και μεσογειακές συνάψεις.

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Aspects of vernacular architecture in the Aegean

First, this paper examines the growing interest in non-formal/non-academic architecture. For the purposes of this investigation, further refining the term 'vernacular architecture' by means of appropriate adjectives proves to be very useful. This is to say, the use of the term 'anonymous architecture' is problematic: more systematic research into buildings assumed to be anonymous uncovers anonymous authors or at least the fundamental qualities of a demanding building tradition. Finally, there is a sort of 'folk architecture' deviating from vernacular. As a rule, every island in the Cyclades boasted a single major settlement, in which, besides the churches, only the mansion houses were plastered. In addition, several smaller, unfortified settlements featured very few mansions, also plastered, while hundreds or thousands of small buildings-dwellings, scattered all around for the purpose of working the land, were invariably built in the local stone without plaster and therefore hardly visible. Earlier wall coatings were rough-textured and would turn pale yellowish with age. However, early in the 20th c., new wall coatings and whitewashes came to be applied to churches and to a few houses located within the settlements. It was precisely at this juncture that cultured foreign travellers, especially painters, photographers, and architects who had become impressed by the random but pleasing arrangement of the building volumes and their interplay with light and shadow, drew superficial parallels between the whole sight and concepts associated with modern architecture. In the last decades of the 20th c., the rapid growth of tourism and the corresponding affluence were accompanied by a similarly rapid increase in the number of buildings constructed around the settlements and throughout the entire island, almost universally rendered in perfectly smooth, white, exterior wall coatings. In this manner, many fascinating landscapes were ruined. Finishing the houses built outside the settlements in a manner that is in keeping with the nuances of the landscape is proposed here as a counteract to at least the aesthetic damage.

This inevitably selective investigation of aspects of traditional Mediterranean architecture in Greece concludes with a more general observation on the spread of the two main types of roof design: pitched roof or flat roof.

Ζητήματα παραδοσιακής αρχιτεκτονικής στο Αιγαίο

Κατ' αρχάς εξετάζεται η βαθμιαία ανάπτυξη του ενδιαφέροντος για τη μη επίσημη αρχιτεκτονική. Η εξειδίκευση του όρου παραδοσιακή αρχιτεκτονική με κατάλληλους επιθετικούς προσδιορισμούς αποδεικνύεται πολύ χρήσιμη. Αντιθέτως, ο όρος ανώνυμη αρχιτεκτονική είναι προβληματικός: συστηματικότερη έρευνα κτηρίων που θεωρήθηκαν ανώνυμα αποκαλύπτει επώνυμους συντελεστές, ή τουλάχιστον βασικές ιδιότητες μιας λόγιας παράδοσης. Δεδομένου ότι οι όροι λαϊκή αρχιτεκτονική και παραδοσιακή αρχιτεκτονική έχουν εν πολλοίς κοινό περιεχόμενο, προτείνεται για το απομένον μέρος του ευρύτερου περιεχομένου ο όρος μη παραδοσιακή λαϊκή αρχιτεκτονική.

Σε κάθε νησί των Κυκλάδων υπήρχε κατά κανόνα ένας μόνο μεγάλος οικισμός, στον οποίο, πλην των εκκλησιών, μόνο τα αρχοντικά σπίτια ήταν επιχρισμένα. Υπήρχαν επίσης μερικοί μικροί ανοχύρωτοι οικισμοί με ελάχιστα αρχοντικά σπίτια, επίσης επιχρισμένα, ενώ εκατοντάδες ή χιλιάδες μικρότερα κτίσματα-καταλύματα, διάσπαρτα σχεδόν παντού για την καλλιέργεια της γης, ήταν κτισμένα με τοπική πέτρα χωρίς επιχρίσματα, και επομένως ήταν μετά δυσκολίας ορατά. Τα παλαιά επιχρίσματα ήταν ανώμαλα και κιτρινωπά από το χρόνο. Από τις αρχές του 20^{ου} αι., νέα επιχρίσματα και ασπρίσματα εφαρμόσθηκαν σε εκκλησίες και λιγοστές εντός των οικισμών οικίες. Σε αυτήν ακριβώς τη φάση καλλιεργημένοι ξένοι επισκέπτες, ειδικότερα ζωγράφοι, φωτογράφοι και αρχιτέκτονες που εντυπωσιάσθηκαν από την τυχαία, πλην τερπνή διάταξη και φωτοσκίαση των κτηριακών όγκων, συνέδεσαν επιπολαιώς το όλο θέαμα με ιδέες της μοντέρνας αρχιτεκτονικής. Τις τελευταίες δεκαετίες του 20^{ου} αι. η ραγδαία αύξηση του τουρισμού και της ευμάρειας συνοδεύτηκε με ομοίως ραγδαία αύξηση του αριθμού των οικοδομών γύρω από τους οικισμούς και σε όλη την λοιπή έκταση κάθε νησιού, με σχεδόν καθολική χρήση τελείως επίπεδων λευκών εξωτερικών επιχρισμάτων. Έτσι, πολλά συναρπαστικά τοπία καταστράφηκαν. Για την αντιμετώπιση, έστω, της αισθητικής βλάβης, πρέπει οι εκτός οικισμών οικίες να συμφωνούν με τις αποχρώσεις του τοπίου.

Η αναγκαστικά επιλεκτική εξέταση θεμάτων της παραδοσιακής μεσογειακής αρχιτεκτονικής στην Ελλάδα κλείνει με μια γενικότερη παρατήρηση για την εξάπλωση των δύο κύριων τρόπων στέγασης των οικοδομών: με στέγη ή με επίπεδο δώμα.

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The Mediterranean rural house as found and as re-imagined

The theoretical interest of architects in Mediterranean vernacular architecture evolved, in the early decades of the 20th c., into a countermovement which resisted the prevailing modern movement in Europe and explored intersections between tradition and concepts of modernity. Such interest was sustained by travel, by non-mediated experiences of artifacts and settlements in their original cultural and physical setting. Through onsite research, modernist architects cast a particular attention on the rural house of the Mediterranean Archipelago, registering their findings through a broad range of media, such as relief drawings, photographs, etchings, sketches, and text. From within a period that had come to identify modernity with technological advances and the aesthetic of the machine, the close study of the Mediterranean house – of whitewashed, unornamented, austere volumes– mediated the search for a more humane approach to the design of the built environment. As the relation between building and the character of the place would become a growing concern for design in the second half of the 20th c., the architectural fascination for the traditional house of insular Mediterranean, in its various manifestations, would continue unabated across Europe, focusing on the rapport between building and landscape, space and use, matter and form, inside and outside. This paper explores how travel has offered new standpoints from which to contemplate the architectural project, its inherent processes, practices, and tools. It aims to discuss the evocative meaning of Mediterranean vernacular architecture, with an emphasis on the rural house, as this has registered in the travel studies and in the work of modernist traveler architects. Interweaving different case studies, it explores how such studies have served as a vehicle for the re-conceptualization of the dichotomy between built and natural environments, thereby influencing novel expressive, perceptual, and spatial definitions.

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Dare Terra - Representational significance and growth for Mediterranean cities

This paper gives voice to 'earth' (*dare terra* = giving earth), seeking to create a representational interpretation (through original images) of semiological relationships between the Mediterranean geography and its corresponding city. This constructional representation lies in the development of mental maps and the building of relationships between places and images, utilizing 'memory', 'memorable images', 'imagination', 'emotion', and 'desire', which further enclave keywords of 'geography' and 'urban biography'. The means of this representational expression is based on a scholarly approach to studying urban Mediterranean significance and growth through its morphological landscape. The paper is based on the hypothesis of the ground as an unconscious design mechanism of a phenomenological reference point that provides semiological clues to design the Mediterranean cities. Seeking to find interpretive guidelines and symbolic intermediators of the Mediterranean town according to its linkage with its corresponding ground/soil, mental maps are created in relation to their symbiosis with water, wind, light, scents, and other atmospheric components, fragmented or not. These types of compositions are inevitably linked to the practical outcomes of heritage classification, studying the cross-cultural shift from large-scale to smaller-scale, and vice versa.

The concept of *Dare Terra* brings up several views on the embodiment of landscape reference to the architectural design of urban space and its corresponding heritage. However, complex this issue may seem, there have been insightful contributions that enlighten the question of form and spatial representational differences, providing clues on the semiology of dwelling and the various relationships between the users and the land of habitation. Such authors include Ernst Cassirer on spatial perspective and symbolic forms (1923, 1925, 1929), Alexander Tzonis and Liane Lefaivre on dwelling within the womb of Mother Earth (1975), Rudolf Arnheim on form dynamics and visual perception (1977), and Franco Purini on *morphe*ma concepts and projects (2000) - to name a few.

Lila Leontidou

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Early intellectual innovations converging in an ancient Mediterranean arc: Geographical imaginations from Homer to Hypatia

Research on the emergence of European 'geographical imaginations' has brought us to cities and islands converging on the Eastern Mediterranean coasts after the 8th c. BC. Mapping places of activity, intellectual and scientific breakthroughs of ancient cosmologists, astronomers, geographers, explorers, discoverers, and philosophers, reveals interesting patterns of spatial convergence, and then, diachronic divergence. Innovative thought and practice have moved from shore to shore of the Mediterranean over centuries during antiquity. The places of origin of presocratic Greeks cluster on the Eastern Aegean islands and Asia Minor coasts. Geography awakened in Melitus, in harmony and conversation with the animistic way of interpreting the world and matured in the Aegean islands. After 500 BC, however, the map opens up as the birthplaces of celebrated figures, who illuminated European epistemology and geographical thought, scatter to Magna Grecia with explorations and innovations, moving in space as well as intellectually: westward beyond Massalia (Marseille) and eastward towards Hellenic colonies up to the depths of Asia Minor. In tracing the process in a research project that prioritizes space over time, i.e., places of origin of cosmologists-philosophers-geographers rather than the customary historical periodization, we have found something similar with today's 'national schools': wisdom about the earth and the universe was passed on among generations in space, from Eastern to Western Hellenic colonies where, remarkably, most geographers, cosmologists, earth scientists, as well as travelers and explorers lived and worked. By contrast, the mainland known city-states of antiquity nurtured philosophers and hardly any intellectuals who contributed to knowledge about the earth, the diversity of its peoples, epistemologies, and ontologies about the world. An attempt at interpretation of these clusterings will be elaborated and traced until the point when Christianity grew into a regressive force against both paganism and science.

Argyro Loukaki

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The Cycladic landscape and the necessity of aesthetic theory revisions: The case of Mykonos

As part of early Aegean itineraries, Mykonos was deemed beautiful by writers, modern architects, and travel books, local and foreign alike, long before it became a famous tourist destination, a global lifestyle mecca. Many even argued that the vernacular, all-white Mykonos Chora is the most beautiful town of the Cycladic Archipelago. The church of Paraportiani, a supreme symbol of the island located in the Chora, inspired Le Corbusier's definition of architecture as 'the masterly, correct, and magnificent play of masses brought together in light'. In his turn, Aris Konstantinidis was dazzled by the interaction of vernacular architecture with nature as a quasi-expression of the sublime.

Archaeology, both prehistoric and classical, started exploring Cycladic culture and the antiquities of neighboring Delos respectively since late 19th c. Yet, paradoxically, despite travel, literary, archaeological, architectural, and artistic attention, this Aegean, inspirational vernacular *kallos* (beauty) did not motivate aesthetic theorists. This applies not only to 18th and 19th c. philosophers like Kant and Hegel, who could not anticipate the full spectrum of the subsequent fascination of the Cycladic Archipelago, but also to 20th c. philosophers like Adorno.

Further, terms such as naivety and primitivism suggested by theorists of vernacular architecture like Rapoport or Rudofsky are, as is argued, essentially inadequate for the aesthetic analysis of Aegean vernacular settlements and natural landscapes. It is proposed instead that long centuries of Aegean culture have produced a sophisticated aesthetic experience, the joint outcome of a number of important parameters reckoned here. More specifically, this presentation addresses the aesthetics of popular Aegean architecture as a vernacular *and yet refined* experience which can potentially instill valuable lessons, not just aesthetic, but also socially relevant and environmental.

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Macro and micro-narratives in Euro-Mediterranean artistic and cultural interactions

The essence of the multiple metaphors around the Mediterranean often revolves around the ideas of a crossroads and bridge between cultures and people, as a result of a cross-fertilization of ideas and images and as 'a mediator and boundary, as zone of transition and agent of comparison and differentiation'.⁶ Creativity, arts and culture have been at the heart of the Mediterranean narratives.

Creating the 'spaces' to establish links with the different dimensions of society, question the public space and cooperate, exchange, and co-create in the cultural and artistic field in and around the Mediterranean has been an effort of various institutions and non-governmental actors during the last decades, especially following the Barcelona Process that established the Euro-Mediterranean partnership.

In our paper, we review the 'makers and shakers' that facilitate the contemporary artistic interactions across the two sides of the Mediterranean. While postmodern reflections focus on the macro-narratives that also serve political interests, we look particularly into a constellation of micro-projects, micro-formats, and micro-networks. We claim that it is within such micro-narratives that the Mediterranean acquires its meaning in its diverse, heterogeneous, rich, and inspiring micro-realities.

Our paper is the result of a more than 10 years inquiry in Euro-Mediterranean cultural relations and cooperation that was also at the core of the PhD thesis of both authors. Though interviews with institutional actors, artists, and cultural operators we sketch the contemporary flows of artistic interactions that define the Mediterranean, the artistic processes that are being enhanced by artistic mobility opportunities and collaboration projects as well as the limitations of such processes.

6 P. Horden & N. Purcell, 2000. *The Corrupting Sea. A study of Mediterranean history*. Oxford: Blackwell, p.460.

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'Savage, yet classic, picturesqueness': Visions of Greek woodland in Victorian illustrated travelogues

Many nations draw on ancient history for the cultural meaning of their landscapes, but few have such a deep-seated and overbearing relationship with their past as Greece. In a potent triangulation of environment, memory, and artistic practice –as scholars like Veronica della Dora have argued– the Greek landscape itself has long been envisioned as an artifact. Although many studies have explored how travelers from 19th c. imperial powers denigrated Greece for failing to reach benchmarks of European modernity *and* the putative heights of its ancient heritage, relatively few have focused on how Greece's natural environment tallied with foreign visitors' preconceptions. By comparing illustrated travel publications by Edward Lear and William Linton, two British artists who visited Greece in the mid-19th c., this study shifts the focus from archaeological heritage to ecological elements of Greece's landscapes - specifically their interest in trees and forests. For Lear and Linton, Greece's environment was just as iconic as its ancient history; ecology, and geology conditioned their views on archaeology as well as vice versa. On the one hand, encountering dry phrygana ecoregions and mountain soil erosion frustrated their picturesque preconceptions of Greece as a well-forested Arcadia. On the other hand, journal entries and engraved reproductions of the pair's sketches reveal how historical meanings of Greece's landscapes were stimulated and supplemented by experiences of its environment. Art historians have long shown how foreign artists' vision of Greece was conditioned by canonical painters like Poussin and Salvator Rosa and aesthetic, but even the maligned practice of 'picturesque sketching' required close observation of environmental features. Rather than taking the work of these Victorian painters as nostalgic documents of Greece before mass tourism and overdevelopment, this paper explores the longevity of tropes for idealizing and deprecating its landscape, and reflects on ways of looking that see through both.

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Representations of island spaces during the 17th c.: Cycladic landscapes in Francesco Lupazzolo's manuscript (1638)

In the Philip P. Argentis' collection located in the 'Korais' Public Historical Library of Chios is kept a manuscript –discovered by the author in 2013– signed by Francesco Lupazzolo with the date 1638. The author of the manuscript, initially an informer of *La Serenissima* and the *Propaganda Fide* and later consul of Venice in Smyrna (from 1670 until his death in 1702), records a wealth of data from his tour in the Cyclades during the summer of 1638. Starting from the island of Chios, where he had resided since 1623, Lupazzolo traveled to the Cyclades in order to gather information on navigation, economy, administration, spatial organization, customs, and attitudes of the inhabitants, especially the Catholic minorities. Based on these data, he composed a *panorama* through which the situation that prevailed in the so-called *Archipelago* in the first half of the 17th c. is reflected. The Lupazzolo's manuscript, which is probably a report (*relation*) to the *Propaganda Fide*, is framed by a series of drawings which visually support the text. In my presentation, I will comment extensively on these drawings – mainly maps and topographies– through which valuable evidence is recorded about the history of the Cyclades and their cultural landscapes in a transitional phase, when the Aegean is gradually dominated by the Ottomans, while the Venetian presence is declining.

Αναπαραστάσεις του νησιωτικού χώρου κατά τον 17ο αι.: Το τοπίο των Κυκλάδων στο χειρόγραφο του Francesco Lupazzolo (1638)

Στη Δημόσια Ιστορική Βιβλιοθήκη Χίου 'Κοραής' φυλάσσεται ένα χειρόγραφο της συλλογής Φιλίππου Π. Αργέντη–εντοπίστηκε τυχαία το 2013– υπογραμμένο από τον Francesco Lupazzolo με τη χρονολογία 1638. Ο συντάκτης του χειρογράφου, αρχικά πληροφοριοδότης της Γαληνοτάτης Δημοκρατίας της Βενετίας και της Παπικής Εκκλησίας και μετέπειτα πρόξενος της Βενετίας στη Σμύρνη (από το 1670 ως τον θάνατό του το 1702), καταγράφει πλήθος δεδομένων από την περιήγησή του στις Κυκλάδες το καλοκαίρι του 1638. Ξεκινώντας από τη Χίο, όπου διέμενε από το 1623, ο Lupazzolo ταξιδεύει στα νησιά των Κυκλάδων μαζί με έναν καθολικό ιερέα, συγκεντρώνοντας

πληροφορίες για τη ναυσιπλοΐα, την οικονομία, τη διοίκηση, τη χωροταξική οργάνωση, τα έθιμα και τις νοοτροπίες των κατοίκων, με έμφαση στον καθολικό πληθυσμό. Με αυτά τα στοιχεία συνθέτει μια πανοραμική εικόνα μέσα από την οποία ανακλάται η κατάσταση που επικρατούσε στον νησιωτικό χώρο στο πρώτο μισό του 17ου αι. Το κείμενό του, το οποίο πιθανώς αποτελεί μια αναφορά προς την Παπική Εκκλησία, πλαισιώνεται από πλήθος σχεδίων, τα οποία υποστηρίζουν οπτικά την αφήγηση. Στην ανακοίνωσή μου θα παρουσιάσω και θα σχολιάσω εκτενώς αυτά τα σχέδια –πρόκειται κυρίως για χειρόγραφους χάρτες και τοπιογραφίες– μέσα από τα οποία διασώζονται πολύτιμα τεκμήρια για την ιστορία των Κυκλάδων και το πολιτισμικό τοπίο τους σε μια μεταβατική φάση, όταν στο Αιγαίο σταδιακά κυριαρχούν οι Οθωμανοί, ενώ η βενετική παρουσία φθίνει.

Konstantinos Moraitis

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A pilgrimage to the Mediterranean: Landscapes and sea-scapes of cultural, political, and erotic references

In early 19th c. Childe Harold, personifying romantic poet George Gordon Byron, attempted his literal pilgrimage to a number of countries circumscribing Mediterranean Sea. His retrogressive contemplative visit, correlated to the antic past of the Mediterranean and the cultural demands of Europe and the Western World, was not limited to aesthetic and artistic associations. Byron's political involvement may present an even more important mnemonic orientation, in reference to the political paradigms of Hellenic and Roman antiquity. Prior to, describing its political disappointment in Saint-Ours' depiction of the 'Earthquake in Ancient Greece' or in Gericault's cannibalistic 'Raft of Medusa', Western imagery had glorified 'The Oath of Horatii' as a promise of the Western democratic political future. Even earlier, Nicolas Poussin infiltrated in his Arcadian description the symbolic admiration for the Hellenic emblematic landscape. Nevertheless, what seems to be even more important for the Mediterranean history is probably not the earthly consistency of the surrounding countries; but the historical 'navigation' in the continuity of the inscribed sea-scape. In 'Canto the Third' of his *Don Juan* poem, the same poet, Byron, dedicated his verses to 'The Isles of Greece', 'where burning Sappho loved and sung'. There the 'arts of peace' grew; ancient art, literature, and poetry appeared, together with the erotic appeal of Sappho, Orpheus, or Daphnis and Chloe. However, the sea-scape of Greece was also correlated to the 'arts of war', to 'Marathon' that 'looks on the sea', or to the 'sea-born Salamis'. In reference to them the neoteric intellectual 'could not deem' himself 'a slave'.

It is in the previous context that contemporary mnemonic pilgrimage to the Mediterranean landscape and sea-scape, to the Hellenic part of the Mediterranean in particular, could be correlated to the totality of the ethical references, to *cultural, political, and erotic references*; to the formation of arts, to political aspirations, and the still demanded freedom of the body.

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The perception of Byzantium at the end of the 19th and the beginning of the 20th c.

Byzantine art is perceived differently in Greece and Russia (both Orthodox countries, where it is part of their own heritage) compared to the other western countries, where Byzantine art was 'discovered' during the 19th to 20th c. The protection of Byzantine monuments in Greece began late in the 19th c., especially because of the initiatives of George Lampakis and of the Christian Archaeological Society. For George Lampakis, 'Byzantine' art is only a part of a wider period of 'Christian' art that lasted up to his era. At the same time though 'Byzantine' icons became part of art collections, first in Russia and later in Greece. Both countries invented their own 'Byzantine' past; collectors and intellectuals from both countries were pioneers in the promotion of the Byzantine heritage. Nevertheless, the removal of these items from their natural positions inside the churches and their incorporation into museums and collections as historical exhibits suggests a change in the perception in the Orthodox countries too, one obviously influenced by the 'western' perception and behavior. In this paper we will present the process of this differentiation of the perception of Byzantine art.

Η πρόσληψη του Βυζαντίου στα τέλη του 19ου και στις αρχές του 20ού αιώνα

Η βυζαντινή τέχνη αντιμετωπίζεται διαφορετικά στην Ελλάδα ή τη Ρωσία, που αποτελούν ορθόδοξες χώρες και η τέχνη αυτή αποτελεί τμήμα της κληρονομιάς τους και τις δυτικές χώρες, όπου η βυζαντινή τέχνη «ανακαλύπτεται» εκείνη περίπου την περίοδο. Η προστασία των βυζαντινών μνημείων αρχίζει να απασχολεί το ελληνικό κράτος προς τα τέλη του 19ου αιώνα, χάρη κυρίως στις ενέργειες του Γεωργίου Λαμπάκη και της Χριστιανικής Αρχαιολογικής Εταιρείας. Για το Γεώργιο Λαμπάκη, η βυζαντινή τέχνη αποτελεί μόνο μία περίοδο της ενιαίας περιόδου της «χριστιανικής» τέχνης που φθάνει ως την εποχή του. Την ίδια περίπου περίοδο αρχίζουν κυρίως οι «βυζαντινές» εικόνες να αποτελούν αντικείμενα συλλογών τέχνης, πρώτα στη Ρωσία και στη συνέχεια στην Ελλάδα. Οι δύο χώρες φαίνεται ότι επενδύουν στο «βυζαντινό» παρελθόν και

οι ερευνητές και οι συλλέκτες από τις δύο χώρες αναδεικνύονται πρωτοπόροι σε σχέση με την ανάδειξη της βυζαντινής κληρονομιάς. Οπωσδήποτε η «αποξένωση» των κειμηλίων αυτών από το φυσικό τους χώρο και ένταξή τους ως αντικείμενα της ιστορίας σε μουσεία και εκθέσεις υποδηλώνει μία αλλαγή στις αντιλήψεις, που προφανώς επηρεάζεται από τις αντίστοιχες «δυτικές» αντιλήψεις. Στην παρούσα ανακοίνωση θα επιχειρηθεί να αναδειχθεί αυτή η διαδικασία της διαφοροποίησης στην πρόσληψη της βυζαντινής τέχνης.

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Mediations, scales, worlds: Transcendent places of the Nymphs in Greek and Mediterranean regions

Central theme of the present research is the identification of the mediating processes, through which caves of the Greek and Mediterranean regions emerge as places of transcendent communication between Nymphs and suppliants. The focal point of the research turns away from the study of cave shrines, suppliants, and votive offerings as beings with stable identities, as they are represented in various disciplinary fields (archaeology, geography, art history, architecture), and is oriented to the investigation of their mediations and entanglements: from the rituals, the offering gestures, and the agency of the votive offerings to the geological deep-time history of the caves. By these mediations are constructed scales through which relations and identities emerge. We will attempt to make a critical cut in the conceptualization of scale as a univocal spatial concept related to human as the unique referent of it, and we will structure a reason around the human-scale-space interrelations, in the light of their in-between mediations, as the main agents of constructing their identities and differences and ultimately, as the agents of constructing the transcendent places. Through this relational ontology human beings are re-conceptualized from unique agents of all actions to 'fleshes' under formation and constantly in relation to other beings; under a fluid alternation between foreground/ background, presence/ absence, human corporeality/ representative corporeality expressed through votive offerings. The latter as mediums of hetero-representation of the dedicators and preserving mediums of their presence inside the cave shrines diachronically exceeding the temporalities of their corporeal life. We will approach these emerging sites as multiplicities of transcendent mediations among different world orders with critical references to the thought of Alain Badiou and Gilles Deleuze. On the one hand, the world of humans (suppliants) and on the other hand the worlds of non-human agencies (artifacts, deities, geological history). Finally, we will attempt to distinguish the mediations among these worlds as the starting points of their emergence.

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Ανδρομάχη Νάστου & Σουζάνε Μεταξά**

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***Karytaina: Transformations of the urban fabric and reformation of the identity of a mountainous Mediterranean community*⁷**

This paper examines the residential physiognomy of Karytaina, a mountainous settlement in the hinterland of the Peloponnese (Arcadia), where a Frankish castle dominates the landscape as a lasting trace which connects the area in reminiscence.

The archaeological and historical record of the residential phases of the settlement over time indicates the continuous re-selection of this site by various inhabitants. The strategic location of the settlement on the edges of a steep hill can potentially be suggested as a primary factor in the constant selection of the settlement by the dominant groups (Byzantines, Franks, Venetians, Ottomans, and Greeks), that occupied the area over time after war conflicts which took place in the Mediterranean between the 13th and 19th c. Karytaina, however, apart from being a ‘fortress’, was a place of residence, a center of administration, production, and distribution of products and ideas, a place of coexistence of different cultural and religious groups, which over time developed into a multicultural community. At the same time, the settlement developed a large number of hybrid functions with alternating phases of development and underdevelopment in the context of the coexistence, conflict or interaction of the three great civilizations of the medieval Mediterranean: Byzantine, Western, Ottoman.

The main aim of the paper is to outline the long-term habitation and development of the settlement through the recording of architectural remains, archaeological data, and spatial development models, as the above are reflected in primary and secondary sources and highlight Karytaina as a settlement with a

⁷ This paper is the result of extensive bibliographic research and recording of archaeological and historical data carried out by the signatories, in the context of the documentation of the architectural phases of Karytaina’s castle and the authorship of informational texts (signs, brochures, digital tour) within the current sub-project ‘Archaeological research and field work for the accessibility of the Acropolis’ by the Ephorate of Antiquities of Arcadia of the project ‘Restoration - Consolidation of the Gate and part of the Walls of the Castle of Karytaina in Arcadia’ (ESPA 2014-2020) by the Directorate for the Restoration of Byzantine and Post-byzantine Monuments, HMCS.

long cultural biography, which was formed cumulatively or synthetically through the coexistence of inhabitants with different ethnic, religious, and cultural backgrounds.

***Καρύταινα: Μετασηματισμοί του οικοδομικού ιστού και αναδιαμορφώσεις της ταυτότητας μιας ορεινής κοινότητας της Μεσογείου*⁸**

Η ανακοίνωση εξετάζει την οικιστική φυσιογνωμία της Καρύταινας, ενός ορεινού οικισμού στην ενδοχώρα της Πελοποννήσου (Ν. Αρκαδίας), στον οποίο δεσπόζει το φράγκικο κάστρο του, ως ένα διαρκές ίχνος, που συνέχει ιστορικά και μνημονικά τον τόπο.

Η αρχαιολογική και ιστορική καταγραφή των οικιστικών φάσεων του οικισμού διαχρονικά υποδεικνύει την αδιάλειπτη επανεπιλογή της θέσης αυτής. Η επίκαιρη στρατηγική θέση του οικισμού στις παρυφές του απότομου λόφου μπορεί δυνητικά να προταθεί ως πρωτεύων παράγοντας για την διαρκή επιλογή του οικισμού από τις εκάστοτε κυρίαρχες ομάδες (Βυζαντινοί, Φράγκοι, Ενετοί, Οθωμανοί και Έλληνες), οι οποίες αναδεικνύονταν από τις πολεμικές συρράξεις, που λάμβαναν χώρα στη Μεσόγειο μεταξύ του 13ου και του 19ου αι. Η Καρύταινα, εν τούτοις, εκτός από «φρούριο» υπήρξε χώρος κατοίκησης, κέντρο διοίκησης, παραγωγής και διακίνησης προϊόντων και ιδεών, χώρος συνύπαρξης διαφορετικών πολιτισμικών και θρησκευτικών ομάδων, που συν τω χρόνω εξελίχθηκε σε μια πολυπολιτισμική κοινότητα. Παράλληλα, ο οικισμός ανέπτυξε έναν μεγάλο αριθμό υβριδικών λειτουργιών με εναλλασσόμενες φάσεις ανάπτυξης και υπανάπτυξης στο πλαίσιο της συνύπαρξης, σύγκρουσης ή αλληλεπίδρασης των τριών μεγάλων πολιτισμών της μεσαιωνικής Μεσογείου: Βυζαντινού, Δυτικού, Οθωμανικού.

Βασικός στόχος της ανακοίνωσης είναι η σκιαγράφηση της διαχρονικής κατοίκησης και της αναπτυξιακής φυσιογνωμίας του οικισμού μέσα από την καταγραφή των αρχιτεκτονικών καταλοίπων, των αρχαιολογικών ευρημάτων αλλά και των μοντέλων χωρικής ανάπτυξης, όπως αυτά αποτυπώνονται σε πρωτογενείς και δευτερογενείς πηγές, αναδεικνύοντας την Καρύταινα σε έναν οικισμό με μακρά πολιτισμική βιογραφία, που διαμορφώθηκε συσσωρευτικά ή συνθετικά μέσα από τη συνύπαρξη κατοίκων με διαφορετικά εθνοτικά, θρησκευτικά και πολιτισμικά υπόβαθρα.

⁸ Η παρούσα ανακοίνωση είναι απότοκος εκτεταμένης βιβλιογραφικής έρευνας και καταγραφής αρχαιολογικών και ιστορικών δεδομένων των υπογραφουσών, στο πλαίσιο της τεκμηρίωσης των οικιστικών φάσεων του κάστρου της Καρύταινας και της δημιουργίας κειμένων πληροφόρησης για το κοινό (πινάκιδες, φυλλάδια, ψηφιακή ξενάγηση) εντός του τρέχοντος υποέργου «Αρχαιολογικές έρευνες και εργασίες για την προσβασιμότητα στην Ακρόπολη» της Εφορείας Αρχαιοτήτων Αρκαδίας του έργου «Αποκατάσταση - στερέωση της Πύλης και τμήματος των τειχών του Κάστρου Καρύταινας Αρκαδίας» (ΕΣΠΑ 2014-2020) της Διεύθυνσης Αναστήλωσης Βυζαντινών & Μεταβυζαντινών Μνημείων του ΥΠΠΟΑ.

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The landscape approach of the Greek space in Flora Graeca

Describing and cataloguing Greek flora by John Sibthorp (1758-1796), Professor of Botany at the University of Oxford, during two expeditions to the Eastern Mediterranean and the Greek area at the end of the 18th c. (1784-1787 & 1794) resulted in *Flora Graeca* (1806-1840), a monumental edition.

This titanic work was completed with the help of the Austrian painter Ferdinand Bauer (1760-1826), an excellent painter of plants, who received field drawings and took notes on the plants' colors through an improvised color code in order to use it for the exact colors rendering. The excellent quality result of the edition is also a rare visual delight.

In addition to the 966 species of plants, Bauer also depicted 300 species of fauna and spontaneously painted views of the places and cities he visited. Bauer's fieldwork resulted in a corpus of landscape paintings, some numbered and signed, that not only documents the expedition's route but also highlights places that gained travel interest from the 19th c.

In this context, the landscape rendering of the Greek space is of particular interest. Although it is part of the travel pictorial tradition, it moves away from the widespread archaeological approach, largely ignores the anthropogenic environment and insists on spatial representations that render the natural and built space in a single way.

The paper will examine these representations within the broader artistic and cultural environment of the time searching for continuities and discontinuities, convergences and divergences.

Η τοπιακή προσέγγιση του Ελλαδικού χώρου στη Flora Graeca

Η καταγραφή της ελληνικής χλωρίδας από τον John Sibthorp (1758-1796), καθηγητή βοτανολογίας στο Πανεπιστήμιο της Οξφόρδης, κατά τη διάρκεια δύο αποστολών στην Ανατολική Μεσόγειο και τον ελλαδικό χώρο στα τέλη του 18ου αι. (1784-1787 & 1794) είχε ως απότοκο τη μνημειώδη έκδοση *Flora Graeca* (1806-1840).

Το τιτάνιο αυτό έργο ολοκληρώθηκε με την αρωγή του Αυστριακού ζωγράφου Ferdinand Bauer (1760-1826), εξάιρετου ζωγράφου φυτών, ο οποίος

λάμβανε επιτόπια σχέδια και κρατούσε σημειώσεις για τα χρώματα μέσα από έναν αυτοσχέδια οργανωμένο χρωματικό κώδικα, που του χρησίμευσε στη συνέχεια στο να αναπαράξει πιστά τα ακριβή χρώματα κατά την έκδοση. Το εξαιρετικής ποιότητας αποτέλεσμα είναι και σπάνιας εικαστικής απόλαυσης.

Ο Bauer, εκτός από τα 966 είδη φυτών, αποτύπωσε επιπλέον 300 είδη πανίδας και ζωγράφησε αυτοβούλως απόψεις των τόπων και των πόλεων που επισκέφθηκε. Η εργασία του Bauer στην ύπαιθρο είχε ως αποτέλεσμα τη δημιουργία ενός corpus τοπιογραφιών, ορισμένων αριθμημένων και υπογεγραμμένων, που όχι μόνο τεκμηριώνουν τη διαδρομή της αποστολής αλλά και αναδεικνύουν μέρη που απέκτησαν ταξιδιωτικό ενδιαφέρον από τον 19ο αι.

Στο πλαίσιο αυτό η τοπιογραφική απόδοση του ελλαδικού χώρου παρουσιάζει ιδιαίτερο ενδιαφέρον καθώς αποτελεί μεν μέρος της περιηγητικής εικαστικής παράδοσης, απομακρύνεται δε από τη διαδεδομένη αρχαιοφιλική προσέγγιση, αγνοεί εν πολλοίς το ανθρωπογενές περιβάλλον και εμμένει σε χωρικές αναπαραστάσεις που αποδίδουν τον φυσικό και τον δομημένο χώρο με τρόπο ενιαίο.

Η παρούσα ανακοίνωση θα εξετάσει τις αναπαραστάσεις αυτές μέσα στο ευρύτερο εικαστικό και πολιτισμικό περιβάλλον της εποχής, αναζητώντας συνέχειες και ασυνέχειες, συγκλίσεις και αποκλίσεις.

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Rediscovering Neoclassicism: The role of ancient art in the work of Giuseppe Damiani Almeyda and Vincenzo Loria

The Damiani Archive in Palermo preserves a documentary heritage of primary importance in the field of studies on Pompeii, Herculaneum, and Capua. It contains the entire production of one of the most important architects in Southern Italy, Giuseppe Damiani Almeyda (Capua, 1834 - Palermo, 1911).

In the sphere of architectural decorations, his production was inspired by the discovery of polychromies applied to ancient sculpture and architecture, creating a mixture of ancient work and contemporary art through the innovative use of materials such as iron and other metals.

Damiani Almeyda developed a three-volume publishing project entitled *Istituzioni Ornamentali sull'Antico e sul Vero*, a compendium of art and design with subjects taken from the Real and the Ancient. Only the first was published (1890), consisting of sixty lithographs *in folio*. Many other illustrations, with their preparatory studies and accompanying fact sheets, were never published. To produce the lithographs, Damiani Almeyda began a close collaboration with the watercolorist Vincenzo Loria (Salerno, 1849 - La Spezia, 1939), who had already been involved in research and documentation campaigns at Herculaneum, Stabia, and Paestum. The analysis of these plates yields an informative potential of considerable importance. First, the evidence coordinated by the architect and the painter allows us to reconstruct the original polychromy of the artifacts and architectural members found in Pompeii since 1748. Moreover, the in-depth study of ancient architectural structures left a tangible mark on modern architecture in Southern Italy. The existing literature, if re-read on a thematic basis, shows an exclusive focus on the influences of ancient art on modern art, but not the opposite. We therefore propose a new understanding of the works of Damiani Almeyda and Loria as scholars, who have left a legacy of fundamental importance useful both for the reconstruction of artifacts and for the definition of a cultural current.

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Images as media in 1st millennium Mediterranean

In recent years, thanks to an evidently growing awareness of the connectivity generated by the Mediterranean Sea, the old opposition between East and West is finally breaking down and the lines of influence are being more closely and analytically scrutinized. A much more complex picture of cross-cultural interactions emerged. Specific studies are devoted to many diverse items spread in the Mediterranean basin circulating through different networks of interactions, and each one likely produced varied long-term cultural effects, more or less evident in the analysis of the archaeological record.

So, a growing interest on trade routes and on exchange systems involved Iron Age Mediterranean, flanking the previous one focused on Bronze Age period. As a consequence, a new form of 'Mediterranean Archaeology' was born, involving scholars specialized on different research domains. In about fifty years, the approach to the study of Near Eastern elements in Crete and, in general, in Greece, varied mostly as a consequence of the adoption of new analysis systems and models offered by theoretical archaeology and anthropology. In this paper, the role of the Eastern images in Iron Age Crete will be investigated, with the aim to reconstruct their original value and shifting meaning in the new context.

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Museums' re-defining of the Italian Renaissance's eurocentric narratives: Art and exchange during the 14th and 15th c.

For the past twenty-five years, scholarship on Italian Renaissance art has looked to transcend the movement's previous Vasarian boundaries by highlighting Byzantium's and the Ottoman Empire's cultural connections to the region.⁹ Despite seeing academia's progress in incorporating more globalized narratives into art historical analysis, complex relations between the academic field of art history, and professional field of museology have prevented a wider dissemination of this perspective. American museums such as the Metropolitan Museum of Art publish academic articles and catalogues, in conjunction with hosting temporary exhibitions, to depict how works in these spaces are not just transported but transformed by their relocation and presentation.¹⁰ However, corresponding permanent collections visually lack such context. After visiting major museums and academic institutions across the American east coast, this paper compares visual representations of Italian Renaissance art to current narratives emerging in academic writing. The research concludes that the general public's lack of easy, affordable access to academic scholarship, which has led to the subsequent lingering misconception of the Italian Renaissance as an insular Western phenomenon, could be counteracted if current theoretical & practical disconnections between art history and museology¹¹ were resolved.

9 A. Lymberopoulou, 2018. *Cross-Cultural Interaction Between Byzantium and the West, 1204-1669: Whose Mediterranean Is It Anyway?* New York: Routledge, p.2.

10 D. Preziosi, 2010. 'Art History and Museology: Rendering the Visible Legible', in *A Companion to Museum Studies*. Malden: Blackwell Publishing, p.50.

11 *Ibid*, p.51.

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Anthropogeographical dimensions in the Heptanesian literature of the late 19th and early 20th c.: The case of Konstantinos M. Theotokis

K.M. Theotokis (1872-1923) –a descendant of a noble family originally hailing from Constantinople with property in northwestern Corfu, in the village of Karoussades, which he later renounced– studied physics, mathematics, and philosophy in Paris, Venice, Graz, and Munich. Back in Greece, he experienced the troubled years of 1897, the struggles of demotic supporters, the first world war, and the beginning of the interwar period. I suggest that Theotokis bridged, in his mainly prose work, idealism with realism, as well as Nietzsche with Marx. I strongly believe that he combined his origin and the historical and social reality of his times with emotion, thus forming a structured, simple, and meaningful writing. He composed tragic situations, consequence of obscurantism and injustice, inspired by the people who lived in the countryside and towns of Corfu.

Theotokis enriched with anthropo-geographic elements the Heptanesian School of Literature, originally introduced by Dionysios Solomos. I believe that Theotokis marks a substantial transition from the enlightenment, classicism, and romanticism to social realism, which he cultivated in an unfanatic way. Theotokis deviated from the ethnography of Vizyinos, Papadiamantis, and Karkavitsas, while moving, alongside Konstantinos Hatzopoulos and Demosthenes Voutyras, toward social concerns, thus suggesting a peculiar version of the School. His work belongs to the currents of realism and verism, the Mediterranean and European literature represented by Balzac, Flaubert or Verga. However, I identify in Theotokis' work anthropo-geographical extensions that can be attributed to both his erudition and critical acumen, as well as his reassessment of the place, the island of Corfu, as an ideal materiality of condensed time, historical and present.

I propose to interpret the landscapes, natural and human, in his work, with a view to detect its morphological elements, style, the world of emotions and its values.

Ανθρωπογεωγραφικές διαστάσεις στην Επτανησιακή λογοτεχνία του τέλους του 19ου και των Αρχών του 20ού αι.: Η περίπτωση του Κωνσταντίνου Μ. Θεοτόκη

Ο Κ.Μ. Θεοτόκης (1872-1923), γόνος αρχοντικής οικογένειας με καταγωγή από το Βυζάντιο, με περιουσία στη βορειοδυτική Κέρκυρα, στο χωριό Καρουσάδες, την οποία αποποιήθηκε, σπούδασε φυσικομαθηματικά και φιλοσοφία στο Παρίσι, τη Βενετία, το Γκρατς και το Μόναχο. Στην Ελλάδα βίωσε την ταραγμένη εποχή του 1897, τους αγώνες των δημοτικιστών, τον πρώτο παγκόσμιο πόλεμο και την αρχή του Μεσοπολέμου. Υποστηρίζω ότι ο Θεοτόκης γεφύρωσε, στο πεζογραφικό κυρίως έργο του, τον ιδεαλισμό με τον ρεαλισμό, τον Νίτσε με τον Μαρξ. Εκτιμώ ότι συσχέτισε την προσωπική εντοπιότητα, την ιστορική και κοινωνική πραγματικότητα με το συναίσθημα, διαμορφώνοντας λόγο συγκροτημένο, λιτό και νοηματικό. Συνέθεσε τραγικές καταστάσεις, απόρροια σκοταδισμού και αδικίας, ανθρώπων που κινούνταν στον υπαίθριο και αστικό χώρο της Κέρκυρας.

Ο Θεοτόκης εμπλούτισε με ανθρωπογεωγραφικά στοιχεία την Επτανησιακή λογοτεχνική παράδοση, που εισήγαγε ο Διονύσιος Σολωμός. Έχω την άποψη ότι πραγματοποίησε ουσιαστική μετάβαση από τον διαφωτισμό, τον κλασικισμό και τον ρομαντισμό στον κοινωνικό ρεαλισμό, τον οποίο καλλιέργησε με αφανάτιστο τρόπο. Ο Θεοτόκης απέκλινε από την ηθογραφία των Βιζυηνού, Παπαδιαμάντη και Καρκαβίτσα, ενώ κινήθηκε παράλληλα με τους Κωνσταντίνο Χατζόπουλο και Δημοσθένη Βουτυρά, ως προς τους κοινωνικούς προβληματισμούς, προτείνοντας την ιδιόμορφη εκδοχή του. Εντάσσεται στα ρεύματα του ρεαλισμού και του βερισμού στη μεσογειακή και ευρωπαϊκή λογοτεχνία, την οποία εκπροσωπούν οι Balzac, Flaubert, Verga. Ωστόσο, διακρίνω στον Θεοτόκη ανθρωπογεωγραφικές προεκτάσεις, οι οποίες οφείλονται τόσο στην ευρυμάθεια και την κριτική οξυδέρκεια του, όσο και στην επανεκτίμηση του τόπου, νήσου Κέρκυρας, ως ιδανική υλικότητα συμπυκνωμένου χρόνου, ιστορικού και παροντικού.

Προτείνω την ερμηνεία των τοπίων, φυσικών και ανθρώπινων, στα έργα του Θεοτόκη, αναζητώντας τα μορφολογικά στοιχεία, το ύφος, τον κόσμο των συναισθημάτων και των αξιών του.

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Marble for the emperor

Emperor Napoleon Bonaparte died in exile and was buried in Saint Helena in 1821. His bones were ceremonially transported to Paris in 1840, to be buried in a monument befitting his revitalized glory. Following a competition, the project was commissioned to the architect Louis Visconti. The purple quartzite sarcophagus atop a green granite pedestal was to be surrounded by twelve female figures, the Victories, in white marble. The symbolism of the materials was decisive for the Corsican, who had challenged the glory of the Roman emperors and had ridden through Moscow. The quartzite came from Russia. The white marble was sought in Paros.

‘Parian marble’ was renowned in Greek and Roman antiquity for its whiteness and transparency and was preferred for sculptures ranging from early Cycladic figurines to the statue of Aphrodite of Milos. But it was most treasured by the Roman emperors, who claimed the quarries as their own: *patrimonium Caesaris*. From Marcus Aurelius to Hadrian, large blocks of Parian marble were brought to Rome for making sculptures and statues. The marbles of Paros were thus a bearer, in Napoleon’s time, of the double meaning of the art of ancient Greece and imperial Rome.

The task of seeking Parian marble for the emperor’s tomb was entrusted to the architect François Louis Florimond Boulanger, Grand prix de Rome, who, after spending time in Rome, had undertaken the study of the monuments of Athens. Boulanger went to Paros in 1844, spotted the quarry, came to an understanding with the architect Stamatios Kleanthis who had preceded him in exploiting it, examined the potential for quarrying and transporting the necessary volumes in collaboration with the French navy, and wrote reports to the French Ministry of the Interior. These are the basis for the proposed proposal.

Paros marble had been re-established but the venture was abandoned for technical and economic reasons. However, the rumor persists: it was from the quarry of Paros that the emperor’s marble was extracted.

Μάρμαρο για τον αυτοκράτορα

Ο αυτοκράτωρ Ναπολέον Βοναπάρτης πέθανε εξόριστος και τάφηκε στην Αγία Ελένη το 1821. Τα κόκκαλά του μεταφέρθηκαν το 1840 με τιμές στο Παρίσι για να ταφούν σε ένα μνημείο ανάλογο της αναγεννημένης δόξας του. Μετά από διαγωνισμό, το έργο ανατέθηκε στον αρχιτέκτονα Louis Visconti. Τη σαρκοφάγο από πορφυρό χαλαζίτη σε ένα βάθρο από πράσινο γρανίτη θα περιέβαλαν δώδεκα γυναικείες μορφές, οι Νίκες, από λευκό μάρμαρο. Ο συμβολισμός των υλικών ήταν κορυφαία επιλογή για τον Κορσικανό που ανταγωνίστηκε τη δόξα των Ρωμαίων αυτοκρατόρων και έφτασε έφιππος στη Μόσχα. Ο χαλαζίτης ήρθε από τη Ρωσία. Το λευκό μάρμαρο αναζητήθηκε στην Πάρο.

Η «Παρία λίθος» φημιζόταν στην ελληνική και τη ρωμαϊκή αρχαιότητα για τη λευκότητα και τη διαφάνεια και προτιμήθηκε για τη δημιουργία γλυπτών από τα πρώιμα κυκλαδικά ειδώλια ως την Αφροδίτη της Μήλου. Αλλά αγαπήθηκε περισσότερο από τους Ρωμαίους αυτοκράτορες, που έθεσαν τα λατομεία στην κατοχή τους: *patrimonium Caesaris*. Από τον Μάρκο Αυρήλιο ως τον Αδριανό μεγάλα μπλοκ Παρίας λίθου μεταφέρθηκαν στη Ρώμη για γλυπτά και αγάλματα. Τα μάρμαρο της Πάρου ήταν συνεπώς φορέας, στην εποχή του Ναπολέοντα, του διπλού νοήματος της ελληνικής τέχνης και της αυτοκρατορικής Ρώμης.

Η αποστολή της αναζήτησης παριανού μαρμάρου για τον τάφο του αυτοκράτορα ανετέθη στον αρχιτέκτονα François Louis Florimond Boulanger, Grand prix de Rome, που μετά από τη θητεία του στη Ρώμη είχε αναλάβει τη μελέτη των μνημείων της Αθήνας. Ο Boulanger πήγε στην Πάρο το 1844, εντόπισε το λατομείο, ήρθε σε συνεννόηση με τον Κλεάνθη που είχε προηγηθεί στην εκμετάλλευσή του, μελέτησε τις δυνατότητες εξόρυξης και μεταφοράς των αναγκαίων όγκων σε συνεργασία με το Γαλλικό ναυτικό και έγραψε εκθέσεις στο Γαλλικό υπουργείο Εσωτερικών. Σε αυτές στηρίζεται η προτεινόμενη εισήγησή.

Το μάρμαρο της Πάρου είχε αναγεννηθεί αλλά η επιχείρηση εγκαταλείφθηκε για τεχνικούς και οικονομικούς λόγους. Η φήμη ωστόσο παραμένει: από το λατομείο της Πάρου εξορύχθηκε το μάρμαρο του αυτοκράτορα.

C. CONFERENCE PARTICIPANTS

Chara Agnanti

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Chara Agnanti studied architecture at the Department of Architecture, Aristotle University of Thessaloniki, where she completed her studies in 2021 (Master in Architecture). She has participated in several architectural competitions and has worked at Dominique Perrault Architecture in Paris. She has taken part in voluntary programs, architectural exhibitions and workshops. Currently, she is working at an interior design studio in Paris.

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Sotiria Alexiadou was born in Thessaloniki. Studied Architecture at University of Thessaly (2007). Attended the MSc. in Urban Strategies, Applied Arts University Vienna (2010) and the MSc. in Protection, Conservation, and Restoration of Cultural Monuments, Aristotle University of Thessaloniki (2016). Earned her doctorate from University of Thessaly's Architecture Department (2022). Her research focuses on architecture and urban development mechanisms of the 20th c. Participated in teaching teams of architecture design classes in University of Cyprus, University of Thessaly, and Aristotle University of Thessaloniki, and

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Dr Stavros Alifragkis has completed his undergraduate studies at the Department of Architecture, Aristotle University of Thessaloniki (1996-2002). He has attended postgraduate courses at the Department of Architecture, University of Cambridge (2002-2003) and at the School of Architecture, National Technical University of Athens (2003-2004). He completed his PhD thesis at the University of Cambridge (2004-2009) on the representation of the socialist city in Soviet cinema and his post-doctoral research at the Department of Architecture, University of Thessaly on multimedia databases for architecture and the city. Since 2010, he has been researching, publishing, and teaching aspects of theory and history of architecture and cinema in Greece and abroad.

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Dimitris Antonakakis is an architect and founding partner of Atelier 66, together with Suzana Antonakaki, Eleni Desylla, Denis Potiris, and Efi Vrontisi. He was born in Chania, Crete in 1933 and graduated from the School of Architecture, National Technical University of Athens (NTUA) in 1958. From 1959 to 2020 he collaborated with the architect and later his wife Suzana Kolokytha Antonakaki (1935-2020). He taught as Lecturer at the School of Architecture, NTUA (1958-1992). He was Visiting Professor at the MIT (Boston, 1994-1999), at the NTUA (Athens, 1997-1998), and at the University of Patras (Patras, 1999-2000). From 1997 to 2011, he served as Artistic Director of the Centre for Mediterranean Architecture (KAM), in Chania, Crete. He is a Corresponding Member of the Académie d'Architecture (1995). He was awarded honorary doctorates by the Aristotle University of Thessaloniki in 2007, the Democritus University of Thrace in 2016 and the University of Patras in 2022.

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Herman Bashiron Mendolicchio holds a PhD in 'Art History, Theory and Criticism' from the University of Barcelona. He is currently teaching in different Universities and academic programs internationally. He is Lecturer at the Cultural Management Program of the University of Barcelona, where he is coordinating the Postgraduate Course on International Cultural Cooperation. His current lines of investigation involve the subjects of intercultural processes, ecology, participation, and mobility in contemporary art and cultural policies, art in public space and the cultural cooperation between different world regions. Herman combines academic research, cultural management, curatorial practices, and artistic methodologies, collaborating with a wide range of networks, projects, and organizations internationally.

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Vassilis Colonas is a graduate of the Department of Architecture, Aristotle University of Thessaloniki. He pursued postgraduate studies in Paris in the fields of Art History, Museology, and Conservation of Historical Monuments. From 2002 till 2022, he was Professor at the Department of Architecture of the University of Thessaly. From December 2022, he is Professor Emeritus of the same Department. Vassilis has been a main contributor and scientific manager of Greek and European research programs related to the study and research of the History of architecture (19th and 20th c.) in Greece and the countries of the Eastern Mediterranean and the Black Sea. He has worked as a researcher and taught at universities in the USA, Canada, and France. He is a member of the international scientific committee of EAUH (European Association of Urban History, 2012-2022). He is the author of 8 monographs.

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Maria Farmaki was born and raised in Athens. She is a graduate of the Archaeological Department of the School of Philosophy of the Kapodistrian University. She completed her Academic Studies with a Postgraduate and Doctoral Thesis from the Aristotle University of Thessaloniki. The subject of her thesis is 'The photographic depiction of the ancient Monuments in Greece in the 19th century, The case of Athens'. Today she lives in Thessaloniki and works as an archaeologist at the Hellenic Ministry of Culture and Sports and specifically at the Ephorate of Antiquities of Kilkis.

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Dr Anno Hein studied physics and informatics at the University of Bonn, where he graduated with a PhD in 1996. In 1998 he came to N.C.S.R. 'Demokritos' as post-doctoral researcher and later as associate researcher. From 2010 he has a permanent position as researcher at the Institute of Nanoscience and Nanotechnology. His main research interests concern the study of production technology and dissemination of archaeological materials and the investigation

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Konstantina Kalfa received her diploma and PhD from the School of Architecture, National Technical University of Athens. Her current research revolves around the study of architecture in the realm of post-war modernization and development, with a particular focus on informal housing practices and how these are intertwined with multiple types of politics and social conflicts. She has published at *JSAH*, *Rethinking Marxism* and *Architecture and Culture* and contributed with a chapter in the forthcoming publication *Architecture in Development* (Routledge, 2022). In 2019, she authored the book *Self-sheltering Now! The Invisible Side of American Aid to Greece* [in Greek] (Futura, 2019). She is guest editor of the *ABE Journal* 20 special issue (2022) with S. Alifragkis and P. Tournikiotis.

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Katerina Kopaka was born in Herakleion, Crete. She studied Archaeology and Art History at the University of Paris I (Sorbonne), where she completed her Master's degree and Doctoral thesis, reading Aegean Prehistory and Protohistory. She is Professor Emerita at the Department of History and Archaeology of the University of Crete, where she has taught Prehistoric Archaeology of Crete, the Aegean, and Mediterranean since 1985. She has been dean of the School of Philosophy. She (co)organized many archaeological and interdisciplinary projects and scientific meetings, and is responsible of the University's research projects on the islands of Gavdos (1993-) and Dia (2010-). Her academic interests concern, mainly, the topics of: Domestic architecture, everyday life, rituals; Ancient technology (wine, olive oil); People and gender studies; Island societies; History of the Cretan archaeological research.

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Argyro Loukaki

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Matina Magkou is a cultural manager and researcher. Her deep questioning of fairness in cultural collaborations led to her PhD research on value and evaluation in cultural cooperation projects with a focus on the EuroArab region. After years in Greece, Spain, Belgium, and Qatar working with and for cultural organizations and public institutions, she is currently based in France and employed as a post-doctoral researcher at the University Côte d'Azur investigating spaces of creativity and local cultural policies. She continues working as a cultural manager and consultant as well as with cultural networks and organizations evaluating projects, facilitating learning processes and project managing complex projects.

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Seb Marshall is a third-year PhD student working between the Cambridge Faculty of Classics and Art History Department on a project examining the representation of Greek and Anatolian landscapes by Victorian painters and archaeological draughtsmen in illustrated books. He is interested in how these texts reveal processes of belonging or alienation –of ‘being in’ and ‘moving through’ landscape rather than simply looking over it– and seeks to understand the relation between representation and power in encounters between Victorian travelers and inhabitants of the Eastern Mediterranean.

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Eleanor Senglaub is an independent researcher and recent graduate in Art History and Social & Cultural Analysis from New York University. She was, respectively, awarded the Departments' *Faculty Choice Award for Excellence in Art History and Program Prize for Distinguished Academic Performance* in 2020. The same year she was selected as the Dean's Undergraduate Research Fund *Herman J. Wechsler Research Scholar in Fine Arts of the Year*. Eleanor's research 'Evaluating Eurocentric Narratives about the Italian Renaissance, ca. 1300-1500' was published in *Inquiry: A Journal of Undergraduate Research* and awarded high honors by both sponsoring academic Departments.

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The book of abstracts for the international conference Diachronic Artistic and Spatial Convergences and Divergences in the Mediterranean was designed by Dr Stavros Alifragkis in January 2023. Cover image: Vincenzo Maria Coronelli, Ristretto del Mediterraneo, circa 1690. Source: https://commons.wikimedia.org/wiki/File:Ca._1690_map_of_the_Mediterranean_Sea.jpg (last accessed: 18/05/2022). The book of abstracts was typeset and printed by the Greek National Printing House in 200 copies, in Athens, in April 2023.