



Hellenic Open University • School of Humanities
Program of Studies 'Hellenic Civilization'
Module Art - Architecture - Urban Planning



INTERNATIONAL CONFERENCE

ON MONUMENTALITY

ACROPOLIS MUSEUM, ATHENS, 4, 5 & 6 APRIL 2019

The official languages of the conference are Greek and English with simultaneous interpretation. Attendance is free of charge.

book of abstracts & programme

On Monumentality International Conference

Acropolis Museum, Athens, 4, 5 & 6 April 2019

Organised by: Hellenic Open University, School of Humanities,
Program of Studies 'Hellenic Civilization',
Module Art - Architecture - Urban Planning.

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a. Introduction: Conference theme

A century separates us from the 'rupture of history' and the historical ambiguities that the early heroic modernism introduced in the urban space, and eighty years from the destruction of the European monumental deposit from the bombings of WWII, a defining moment for the introduction of new kinds of monumentality alongside the old ones. Yet, monumentality still emerges as a major spatial, aesthetic, symbolic, architectural and archaeological phenomenon. In a climate of pessimism in present day western cities, which are dealing with an increasingly precarious present, due to economic and other forms of instability, the durability of monumentality as 'urban permanence' (the famous Aldo Rossi concept), appears to be among the few remaining symbolic and spatial rocks and as such is needed, maintained, enhanced, landscaped and even invented. The international conference 'On Monumentality', organised by the Module Art-Architecture-Urban Planning, Program of Studies 'Hellenic Civilization', School of Humanities, Hellenic Open University, to be held in the Acropolis Museum, Athens, 4-6 of April 2019, will explore the following relevant dimensions of monumentality and the monumental both in the European urban and peripheral space and also of cities/countries globally:

- Old, new and emergent kinds of monumentality
- Struggles around monumentality formation: Social, symbolic and political aspects
- Aesthetics of monumentality's protection
- The economic and developmental aspects of monumentality
- Monumentality in the urban space and the 'natural'/regional landscape
- Scales of the monumental

In the above context is invited the submission of proposals for papers from architects, archaeologists, architectural historians, urban planners, urban and cultural geographers, art theorists and historians, social anthropologists and other relevant theorists.

the organizing committee

Athens, March 2019

b. Programme & Abstracts

Thursday, April 04 2019

- 09:00-09:30 Registration
- 09:30-09:50 Welcome – introduction - opening statement
Professor A. Loukaki,
Hellenic Open University (HOU).
- 09:50-10:30 Greetings
Rena Dourou,
Regional Governor of Attica.
Professor V. Kardasis,
President of the HOU.
Associate Professor G. Tsimouris,
Vice-President of Academic Affairs of the HOU.
Professor A. Lionarakis,
Dean of the School of Humanities of the HOU.
Professor Emeritus D. Pantermalis,
President of the Acropolis Museum.
- 10:30-11:20 Keynote speech
Building for the world stage:
Architecture as a competitive discourse with the past.
Professor Emeritus R. Ousterhout,
University of Pennsylvania.

In this paper I develop the notion of building for the world stage, looking at architecture as participating in a competitive discourse with the past. In this, I offer a slightly different approach to the concept of monumentality, for a monument is more than simply ‘a memorial left as a “warning” or a “reminder”

(*monere*) to posterity,' as the ancient Romans defined it. In addition to evoking a sense of grandeur or an aura of power, marking history, or acting as repositories of collective memory, great monuments do so in a recognizable language - one that may be understood beyond a local or regional context, and within a broad chronological framework as well. To develop this theme, I focus on a familiar monument, Justinian's Hagia Sophia, and I suggest ways we might situate it within a larger nexus of architectural discourse.

11:20-11:30 Discussion

11:30-12:00 Break

SESSION 1: Ontology of monumentality, monumentality and/as representation: Digital, intangible and other forms. Monumental scales and growth.

Chair: Dr. D. Plantzos,
Associate Professor, National and Kapodistrian University of Athens.

12:00-12:20 E. Whitlock-Blundell and I. Potamianos
Memory, monument and monumentality:
The performativity of space.

Monuments constitute a transmutation of the need for expressing communal memory. This paper explores the possibility of defining monumentality through the properties of memory and mnemonic reflection. What is required, however, for a monument to procure the attribute of monumentality? Is a monument monumental from the moment of its inception?

In this context, it is debated whether monumentality constitutes an integral part of any monument, or whether it is composed of a series of qualities supplementary or even independent to it. The likelihood of the presence of monumentality without reference to the monument's content, or even without the latter's existence, is analysed. Through the analysis it becomes clear that monumentality is a condition which has a measure of organisation on the basis of which a number of criteria become interrelated.

Next, it is attempted to analyse form and space as the fundamental components of the production of monumental sensation and to set a basic framework for the investigation of their more detailed parameters. The difference and interaction

between the concepts of space and form is considered in terms of their perceptual characteristics, and a discussion follows of the manner in which monumentality is generated by clearly identified perceptual properties.

The paper focuses on the perceptual analysis of the performativity of space, namely the manner in which space, despite the fact that it cannot be directly apprehended by the eye, contributes, through the organization of specific qualities, to the accentuation of a sense of the monumental. Lastly, various criteria, such as size, structure, and proportions are discussed through case studies. As Louis Kahn observed, a monumental structure must have a spiritual quality emitting a sense of eternity which may not be augmented or altered.

12:20-12:40 K. Soueref

The other monumentality:
From monumentality to mnemonicality

The other monument is not an artefact of political or economic power, since globalization has degraded the established classes of society. The other monument has contradictions, complexity, non-hierarchical structure and hidden meanings. It is incomplete and has the quality of another monumentality with mnemonicality that helps in maintaining and easily retrieving information. The other monument is not threatened by evolution as it aims to transfer its information from before to after in a form that man can keep better and easier.

12:40-13:00 G. Fontana-Giusti

Monumental skyscrapers and being human.

The contemporary public has reacted to the monumental skyscrapers of today (the Cheesegrater, the Shard, the Gherkin, the Walkie-Talkie of London) in an ambiguous fashion. While in the 20th century citizens expressed concerns and anxiety about the large-scale buildings, this attitude has been shifting. It is increasingly turning into a fascination (conscious or unconscious) with the monumental scale of the big structures.

Unlike the proposals of heroic modernism that were driven by the grand vision of the architects, the emergence of the huge buildings of today has been in response to the popular demand propelled by neo-liberal capitalism. Cities and nations compete in the acquisition of the tall buildings and see them as a source of prestige and civic pride.

Why is this the case? How do people perceive (and experience) these enormous structures? Why are citizens fascinated with them? Have they begun being seen as monuments? If so, when, and how has this change happened? Global capitalism may be one of the driving forces, but not the only one.

The paper analyses the effects of these monumental structures based on research conducted in London. The aim is to capture citizens' attitudes, thoughts and reactions about the tall buildings. Are they monuments? Will they become monuments? The paper aims to outline the reasons for this contemporary fascination and link it to the notion of monumentality.

Is there something archetypal in human nature that can't resist this phenomenon? Could it be linked to the tradition that comprises diverse examples including the Tower of Babel, St John's ladder of divine ascent and ancient Chinese pagodas?

By analysing tall buildings within the larger historical context, the paper will examine the role of monumentality in the cities today. It will theoretically examine the nature and the effects of contemporary monumentality. The paper will conclude by speculating about how this kind of monumentality relates to being human today.

13:00-13:20 N. VANDOROS

Digital monumentality, the permanence of the intangible.

The way monumentality is perceived in western cultures is strongly connected to physical evidence that have endured throughout the ages. On the other hand the eastern world tends towards a more 'spiritual' approach, since monuments there are getting completely rebuilt every few decades. Although both perspectives share common views regarding the preservation of architectural forms and the manipulation of space in general, this difference, that probably has to do with the durability of the materials available in each place, raises questions about the way we view and evaluate monumental values. Even more, it is probable that those values that practically consist the 'essence' of the monument could be replicated and enhanced with digital means, thus creating a new kind of monumentality.

The digital world, although immaterial, is bound to certain rules and physics that often derive from the material space. Its elements have the ability to interact with one another resembling real world attributes, but only if necessary. Most

importantly, digital features, that can include architecture, oral testimonies or other experiences in general, are essentially permanent since time does not affect them.

It is quite common nowadays to use digital means to record aspects of intangible heritage or to reconstruct the form of destroyed monuments. However, something that is of equal significance is not the documentation, but rather the creation of a new pop culture that strongly defines many aspects of our daily lives. Given the rise of the technologies of virtual and augmented reality, the digital manipulation of space has now the ability to create experiences equally uplifting to the way people feel when visiting a place of memory. This way, a new emerging kind of immaterial, yet very conceivable, monumentality arises.

13:20-13:40 Discussion

13:40-15:40 Lunch break

SESSION 2: 20th and 21st century monumentality: Modern, postmodern, ultramodern, emergent monumentality. Capitalism and monumentality. Non-realized or postponed monumentality. Articulation of the urban unarticulated. Mediterranean monumentality.

SESSION 2.1: Power, visionary, futile and traumatic aspects of modern monumentality.

Chair: Dr. K. Soueref,

Head of the Ephorate of Antiquities of Ioannina.

15:40-16:00 A. Loukaki

From the Acropolis to Hymettus: Architect D. Pikionis and the creation of new monumentalities.

In the 1950s, architect Dimitris Pikionis designed a number of major projects, including the landscaping connecting the Athenian Acropolis to Philopappos Hill and the Aixon housing project on Mount Hymettus, natural background to the Acropolis. Following ancient precedents, Pikionis symbolically linked these summits with Parnassus, seat of Delphi, launching, thus, a new 'sacred geography' of the Greek space. It has been widely argued, after architectural historian Kenneth Frampton, that the Pikionean architecture is an example of

'critical regionalism.' However, this paper suggests that, following the traumas of WWII, Hiroshima and the Greek civil war of 1946-49, Pikionis took criticism to the next level: He made his poetic, frugal and delicate monumentality into a vociferous organ of full contestation of modernity. His cultural paradigm of communality, reconciliation and memory was a programmatic response to the need for modern building in this ancient land, especially in the sculptural topography of Athens, but also for a worthy aesthetic, cultural and moral response of Modern Greece to the pressing external challenge. The architect appropriated wisely archetypal and traditional building forms from Greece and the East, especially Japan, but also western modern art towards some innovative and experimental monumental forms and spatialities analysed here.

16:00-16:20 A. Kotsaki

Futile visions of monumentality in the modern Greek architecture and city.

It is a common place that modern Greek architecture and, more broadly, the modern Greek city has no significant monumental buildings and ensembles. However, there are few cases of architectural or town planning suggestions with strong monumental features that primarily involve prestigious institutional buildings, but which have remained unrealistic. They mainly relate to proposals in architectural competitions and secondarily to direct assignments which either remained unrecognized or cut back, resulting in a decrease in their monumentality. After presenting characteristic case studies, the announcement will attempt to explain the reasons why monumentality in these institutional buildings was initially pursued, as it was expressed architecturally and urbanistically, and finally what were the reasons for its failure to erect or the cuts that deprived them monumentality.

16:20-16:40 D. Chatzisavva

Designing with urban memory in contemporary architecture.

The paper focuses on the current approach in Mediterranean architecture, i.e. integrating new intervention in space and place, through urban memory activation vs. representative or symbolic form.

Initially, the thinking of Spanish architecture theorist Ignasi de Sola Morales' will be presented, specifically his position on the management of issues concerning the relationship between new architectural intervention and existing context.

Then his views on the contemporary 'weak' monumentality and 'fluid architecture' will be analysed; i.e. the transition of modern monumentality from the assurance of contemporary connectivity, permanence and stability to a force of interpretative poetics and fragility; a thinking influenced by the theory of repetition as difference (Gilles Deleuze) and the fluid, qualitatively intensive condition of memory (Henri Bergson).

At a same time, the paper will focus on case studies concerning architectural firms that elaborate respective themes: In particular the Spanish Nieto-Sobejano, E. Miralles and the Portuguese Aires-Mateus, as they address similar issues, such as architectural memory and monumentality in sensitive urban and landscape territories. Specifically, they do that by revitalizing the perceptual material urbanity of the topological in between void and the mnemonic spatial performativity.

16:40-17:00 A. Hadji

The (monu)mentality of power: Theory and practice of monumentality in the Southern Aegean islands during the Italian Occupation (1912-1945).

The construction of a monumental urban, suburban and rural setting for a new regime constituted a solid ambition and great goal for the newly-established Italian Governo delle Isole italiane dell' Egeo. It was implemented via two avenues: first, the restoration of existing structures with the eradication of contrary elements; second, the construction of edifices of monumental proportions in an eclectic 'colonial' style that was later succeeded by an architecture of brutalism.

Architecture during the Italian Occupation formed part of a carefully-crafted plan of cultural expansionism and rulership. The stepping stone of the Italian governance toward this goal was the cultural and ideological connection with the past. Aegean antiquity, either remote, i.e. the classical past, or more recent, that is the medieval period of the Knights, was preserved, promoted and presented as part of a pan-Mediterranean civilization, in which the role of Italy was central. This ideological factor was decisive in the prominence given to the Southern Aegean islands, a part of the Italian rule otherwise non-distinctive. Moreover, the self-presentation and imposition of the rulers to a certain extent as guardians of Mediterranean civilization from its inception was a well-planned and finely-executed strategy. Its goal was to legitimize an otherwise imposed rule in the consciousness of the local population, furthermore, tame any possible and

expected reactions through cultural expansionism, with the final goal and envisioned outcome of permeating the consciousness of the islands' populations with an Italian identity. Architecture and its use as a cultural pressure mechanism figured prominently in the process of Italianization of the islands.

Drawing from material from the author's field research on the island of Rhodes and hitherto unpublished archival material, the talk explores mentalities of monumentality in historical circumstances of an unusual nature in the first half of the 20th century.

17:00-17:20 J. Antón and Á. Velasco Perez

The New Monument.

As opposed to its Classical predecessor, new monuments cannot deal with anything but trauma. The traditional notions of monumentality were not displaced by the concerns of the Modern Movement, but rather by a century beset by wars, instability, destruction and loss. Under this condition, the New Monument proposes a paradoxical face-to-face confrontation of tragedy. Developed as an experimental pedagogy for the Architectural Association Summer School 2016, the New Monument proposed the reflection on the state of London. A city marked by the experience of the Great Fire of 1666, London is obsessed with the prospect of its destruction, despite its contemporary grandeur. A tension that was never fully articulated by The Monument that commemorated the events of 1666, but that has remained throughout history in multitude of fictions that represented the city as New Babylon. Coming to confront this lack of representation, the New Monument is a multi-media installation that monumentalises the entropic visions that haunt its streets. A paradigm of contemporary monumentality.

Focusing on the New Monument, the presentation will delve in two paradoxes. On the one hand, the one condensed in The Monument to the Great Fire: its claim to be the capitalised version of all others, its being a Trajan's column with nothing engraved but a tabula rasa, its denial of commemorating history but rather its suspension. A monument that, while being Classical, anticipates contemporary questions for being erected to destruction. On the other hand, it will discuss the experiences of the New Monument, both as pedagogical tool and as exemplar of contemporary monumentality. A paradoxical position that argues for the return of Monumentality to the architect's education and, at the same time, proposes putting the focus on destruction as the only possibility of conceiving a new beginning, overcoming tragedy.

17:20-17:40	Discussion
17:40-18:10	Break
SESSION 2.2:	The issue of monumental scale, ambition and dystopia in recent years and now.
Chair:	Dr. K. Moraitis, Professor, National Technical University of Athens.
18:10-18:30	S. Alifragkis Towards a new monumentality: Stavros Niarchos Foundation Cultural Center and the cultural Acropolis of Athens.

Drawing on recent scholarly work (Newhouse 2017), publications (Piano 2016), press clippings (Wainwright 2016) and in-situ research currently underway, the proposed paper aims to critically discuss the SNFCC as an urban-scale gesture that aims to recalibrate the cultural topography of modern Athens and, more relevant to this study, to challenge the mental image of the city -i.e. the way we perceive the urban landscape through its historic landmarks-by introducing a new interlocutor in the dynamic conversation between existing and new urban elements. The premise of the argument is that the SNFCC -inaugurated in 2016- aims to enter in a dialogue on equal grounds with the iconic landmark of Athens, the Parthenon, thus assuming the actual and symbolic role of the new acropolis of culture. A brief glance at the initial sketches of the project by Italian architect Renzo Piano and the accompanying photographic documentation of the construction process leave little doubt about the client's and the architect's intentions. Moving on from this starting point, the proposed papers seeks to unveil how monumentality becomes manifest in spatial terms in the design of the SNFCC, i.e. the National Opera, the National Library and the adjoining Stavros Niarchos Park. The project makes implicit and explicit references to French classicism, infused with idealised conceptions of the North Mediterranean landscape. It will emerge that aspects of size, scale, spatial relations and the materiality of architecture inform the formation of a novel concept of monumentality in architecture and urban planning for the contemporary city. The proposed paper aspires to generalise the findings from this paradigmatic case-study analysis of the SNFCC to a wider discussion that tackles the eclectic uses of the past and history in moulding the shape of things to come.

18:30-18:50 K. Lægging

Auto-monumentality in the thinking of Robert Venturi
/ Denise Scott Brown and Rem Koolhaas.

The 1943 manifesto 'Nine Points on Monumentality', formulated by architect Josep Lluís Sert, painter Fernand Léger, and art historian Sigfried Giedion, was an attempt to rethink the cultural, symbolic, and psychological dimensions of Modern architecture in the wake of World War II. The reintegration of the visual arts into architecture was a major concern, as was the search for an appropriate monumental expression within Modernism itself.

Later treatments of monumentality have been sporadic. In this paper, I propose to explore the notion of 'auto-monumentality' prevalent in both *Learning from Las Vegas* (1972) by Robert Venturi et al., and 'Bigness, or the problem of Large', a 1994 essay by Rem Koolhaas. In spite of notable differences, both texts shift the focus from the architect's agency to a kind of emergent monumentality, where the monumental effect springs from arbitrary dynamics in the urban lifeworld, not from artistic intention. Venturi and Scott Brown argue that commercial strategies can result in improvised architecture at the roadside, where 'decorated sheds' might attain monumental status, and thus they reboot monumental thinking in the context of popular culture. It is no longer the 'high arts' that are supposed to join forces.

In Koolhaas's notion of 'Bigness', symbolism plays only a secondary role. He explains how the megastructure that was so dear to the theorists of the 1960s is now emerging by itself in global megalopolises. Aesthetic concern has been supplanted by efficiency, and only volume, building envelope, and climate control remain as design parameters. Interestingly, Koolhaas nonetheless indirectly touches upon aesthetic questions such as scale, geometry, and the sublime. In my paper, I will qualify and contextualize these two approaches to urban monumentality by reflecting on trends in contemporary architecture.

18:50-19:10 A. Page

Monumentality and dystopia in post-war British cities.

In the aftermath of the Second World War architects and writers debated the meaning of monumentality and the need to move away from associations with authoritarianism and architectures of power. As the *Architectural Review* wrote in 1948, architects had lost their innocence and ideas of architectural monumentality had become tainted by associations with submission and

control. The search for a 'new monumentality' was centred around the importance of planning regions rather than individual structures, but in the architectural cultures that developed in the 1950s and afterwards the monumental megastructure structure retained its prominence. The rush of reconstruction and the growth of a welfare state resulted in innumerable new monumental structures in towns and cities in the UK. These buildings quickly became associated with the power and submission, but while writers in the aftermath of WWII saw monumentality as emblematic of the failures of history and its descent into totalitarianism, the new architecture that emerged became symbolic of a doomed and dystopian future.

This paper will examine how cultures of anxiety and dystopia developed in Britain after 1945 and the importance of monumentality in ideas and experiences of power and alienation in modern mass societies. It argues that in the post-war period there was a profound loss of faith in the future and that the imageability of monumental architectural structures was central to how this broader social anxiety was articulated and understood. It draws on cultural texts by writers and artists such as Anthony Burgess and Nigel Henderson alongside social history sources that capture the everyday response to living in the shadow of monumental buildings, most notably high-rise flats and concrete city centres. By drawing on cultural depictions of dystopian futures, alongside local opposition to specific development schemes, it examines anxieties about new cities, the image of the future they represented, and the erasure of the past they demanded.

19:10-19:30 Discussion

Friday, April 05 2019

SESSION 3: Ideological, imagined, and political aspects of monumentality. Crisis and national narratives.

Chair: Dr. S. Alifragkis,
Adjunct Lecturer, Hellenic Open University / Aristotle University of Thessaloniki.

09:30-09:50 D. Plantzos
Monumentalizing historical time:
Body, nation, and utopia in 20th century Greece.

For a modern nation, historical time is a commodity of mixed blessings. Once Greece was created as a modern nation-state on the basis of its antiquity, contemporary Greeks found themselves in the need to prove that on the one hand their own historical time was indeed immemorial, and on the other that its antiquity guaranteed their nation's future. This led to the conceptualization of a particular sort of time - material, vital, monumental. In this paper, a number of 20th century Greek monuments are re-examined in their discursive context in order to investigate the ways in which monumentalizing historical time in contemporary Greece leads to narratives of exceptionalism, emancipation, and utopia.

09:50-10:10 L. Leontidou
Shifts of monumentality, crises, and the Great National Donors.

Greek cities to a large extent owe the appearance of decorous buildings and landscapes to the so-called Great National Donors, *Evergetes*. This is the first diachronic anchorage of old and emergent kinds of monumentality in Greece. The other one is, that monuments appear more intensively during times of crisis. Two instances, the 19th century and the 21st, will offer us the opportunity to explore both of these particularities and perhaps compare and contrast them.

A large number of Greek cultural and intellectual buildings can be attributed to the Great National Donors and are named after them. They have funded schools, universities, libraries, parks, and recently concert halls, opera houses, theatres. From classical and neoclassical architecture during the 19th century, we have

now passed to late modernism, and their most favoured monuments are still dedicated to culture and intellectual life, but now also to spectacle. After Megaron became the first monumental shelter of these arts in the 20th century, the 21st saw a competition between Onassis and Niarchos: Stegi vs the Cultural Foundation.

The other diachronic anchorage of monumentality in Greece is equally important to explore: monuments seem to appear more intensively during times of nation-building but, after this, during periods of crisis. Since the time of the Hermoupolis municipal building and piazza in the 19th century, monumentalization and crisis are closely linked, as if Donors act in times when the population desperately needs to reaffirm the dignity of its cities and communities. The question to be explored here, is the relevance of crises for the Great National Donors. This might be found in contradictory avenues, e.g. place marketing in periods of crisis, vs the role of monumentality in affirming national identity in the face of cruel globalization.

10:10-10:30 K. Patterson

Monuments and apologists:
Popular sentiment and horror.

Modern societies do not cope well with horror. Horrors that have entered the public consciousness are often excused as being incidental to grand feats of heroism or expressions of patriotism. Because we feel the past was more abundant with virtue, it is difficult to contextualize historical excuses and compartmentalize heritage from history properly. People are uncomfortable with reality; myths are more comforting. We often memorialize those whom we feel are misunderstood and are unwilling to probe their misdeeds so that we don't have to justify their moral abdication. We ignore the destruction of monuments precious to the marginalized because their vulnerability indicates their unworthiness of glory.

Francisco Franco's Valle de Los Caidos can be marvelled at for its beauty, but Franco largely escaped censure for constructing it with political prisoner labour. American leaders rightly condemned the Soviet treatment of dissidents but failed to condemn their ally Franco for forcing dissidents into labour. The Turkish Old Bridge in Bosnia was destroyed in 1993 by Croatian paramilitaries out of religious hatred, and the world maintained its silence because of the 'otherness' of Bosnian Muslims. During the Philippine-American War, a set of church bells were looted by American soldiers after killing rebellious townspeople. After

being split between an American Air Force Base in Wyoming and an American Army base in South Korea, the bells became a controversial monument to the idea that oppressive order is a lesser injustice than a chaotic struggle for self-determination.

This paper will explore these case studies and others to treat how the defence of monuments should not be surrendered to the mysteries of an earlier time and place but examined at a greater moral depth and with stronger ethical clarity because the past is always present in a globalized world.

10:30-10:50 S. Fragouloupoulou

The real and the ideal: The Asia Minor campaign as a memoryscape and the politics of collective memory.

In the summer of 1921, the Greek armies had succeeded in occupying part of the Asia Minor territories reaching as far as the Eskişehir - Kütahya – Afionkarahissar line while, on the international front, diplomatic collusions and negotiations over the status quo of the greater Asia Minor area abounded. Some months later, in January 1922, the Greek Ministry of Military Affairs decided to have a memoryscape constructed in Athens, at the Faliron Delta suburb, a park-monument where the Asia Minor locations under Greek control would be represented metonymically. Moreover, the project foresaw the transport to that park of ancient as well as contemporary works of art from those Asia Minor locations. Once there, the works of art would be positioned selectively around the park, thus creating a spatio-temporal bricolage. Every detail regarding the construction of that (war) memorial park proposal was faithfully recorded on a map of the time. Still, a map, as a spatial form of knowledge, includes as much important information as it excludes. In view of that parameter, the present paper will examine the Greek state's attempt to have an Athenian suburb converted into a cultural, mnemonic marker monumentalizing the Asia Minor Campaign and expressing national time through transnational space. The notion of landscaping the Faliron Delta as a palimpsest of loci encompassed within its present the past and any future expectations, offering a semblance of time continuity and spatial stability shortly before such lofty aspirations were put paid to by the Asia Minor catastrophe.

11:50-11:10 Discussion

11:10-11:40 Break

SESSION 4: Monumentality and the visual arts, modern American monumentality.

Chair: Dr. D. Mourelatos,
Adjunct Lecturer, Hellenic Open University / National and Kapodistrian University of Athens.

11:40-12:00 N. Daskalothanasis

Size and scale: Monument, memory and monumentality in american post-minimalist sculpture.

The present paper investigates the notion of size as a fundamental parameter of monumentality. The main argument of the author is that in the postmedieval artistic tradition the notion of size is defined in relation to the human eye as an instrument of visual perception: an artwork is monumental if its size exceeds the eye level, i.e. if its vertical dimension is over 1, 60 meters approximately. That condition was imposed to western sculpture until the sixties, when a new generation of artists, the minimalists, questioned the visual dimension of monumentality in favour of a new conception of the size, based not any more on the perception of the immobile eye but, now, on the phenomenological conception of the moving body. The postminimalists, i.e. a second generation of minimalists, explored this idea through the creation of huge artworks in isolated places, developed not in vertical but in horizontal terms in a way that transforms the passive practice of vision to an active experience of the body. At the same time the postminimalists contested the function of the museum as a place of contemplation of visual commodities. But, finally, the institutional framework managed to re-incorporate these artworks through the techniques of spectacle and to transform their visitor to an art lover tourist, whose body is somehow liquidated by the now supernatural size of the environment created by the artist. During the nineties the art institutions became more aptly adapted to that new experience of size and monumentality by producing huge museum spaces where gigantic artworks seem to emulate in terms of scale –and in a symbolic way– the more and more expanding dimension of their sponsors' economic capital.

12:00-12:20 Ch. Kanellopoulou

Busts and statues in Athens: Paying homage to historical figures in the public space of the contemporary city.

In modern and contemporary Athens, busts and statues appear as prevailing choices regarding public sculpture. In such cases, monumentality aligns with the aesthetic idea of the sublime through the dynamic of grandiosity and the notion of the eternal, empowered by the apparent need of the society to share collective memory and honour individuals with significant offer and activity throughout Greek history.

Focusing on particular examples of busts and statues that were placed at the Athenian public space from the second half of the 20th century till today, this conference paper will evaluate issues such as the prevailing artistic tendencies for their creation and the preferred sites for their installation. The paper aims also to investigate the relationship between the citizens and everyday users of public space and public sculpture, in terms of its meaning for the contemporary urban environment, and its impact in the society through the years, but also during the last decade of the socio-political and economic Greek crisis. Furthermore, the paper will highlight views of issues concerning the selection of historical figures commemorated in the Athenian public space; the social and political use of memory, and the function of public space as a field of collective expression; the critical approach of public sculptures that remain indifferent for the viewers or they are vandalized; the reception of public sculptures as notable additions in the everyday reality of the city.

12:20-12:40 K. Koundouri

A particular kind of monumentality in the work of Mark Rothko.

This paper will attempt to clarify the special treatment and signification pertaining to 'monumentality' as depicted in the mature work of the American Abstract Expressionist Mark Rothko, and in the Rothko Chapel. To begin with, we will concisely look into 'monumentality' as a more general trait- with individual variations- in the work of other Abstract Expressionists, such as Barnett Newman and Clifford Still, as it is associated with the formulation of the key principles put forward by the American version of Abstraction, in NY, the new Mecca of post-war Modernism. We will then proceed by critically examining the version of

'monumentality' implemented by Mark Rothko, as it interacts with other crucial artistic preoccupations of his such as the art of the past, the Sublime, the surface of the painting, repetition, size, suggestiveness and 'non religious religiosity'. By doing so, we will strive at establishing a 'particular kind of monumentality', one that encompasses the artist's pictorial, philosophical, and ontological pursuits as they are made concrete in the mature work of a key modernist.

12:40-13:00 Th. Veleni

Individual deaths – collective memory:
Monument as the space in-between.

The conceptual relevance of *the memorial* (*μνημείον*) to the purpose it performs, the remembrance of an event or person, is evident in the etymological affinity of the word with the *memory* (*μνήμη*) that the monument serves as the point signified: with consistency, but also direct dependence from the subject and the context. The artistic creation itself involves the act of memorisation imprinted on the produced object at the same time that the latter, as it acquires form, shapes and incorporates memory into an endless circular process. But how is collective memory shaped and preserved in a given cultural context? How are the aspirations of a single person or even a specific group bestowed upon the monument at a given moment, and how do the objects, whether public sculpture and architecture or paintings, become the carriers of such expectations? Who, in the end, is legally entitled to decide on the fate of cultural symbols? The paper deals with the monument as a representation of people and events and therefore as a body of postmortem personal narratives and collective memory. Approaches to posterity and management of the collective memory are discussed though controversial, mainly, individuals, who, both during their lifetime and after their biological death, have sought to be enshrined in a certain way in people's memory, prolonging their social death. At the same time, the paper investigates the placement of busts, statuettes and tombstones of known figures of the 20th century as a way of preserving their political status, as well as cases of destruction aimed at erasing, corrupting or rebuilding the collective memory, thus constituting modern versions of *damnatio memoriae*. The construction of the monument to remember the deceased - from the organization of the necropolis to the modern cemeteries / parks - is being considered as an intermediate place that transforms the private time of human life into a public space, the invisible and insubstantial permutations of memory in the undisturbed and endless landscape of the definitive post-mortem

immobility, galloping between private and public, individual and collective, biological and social, with its political, philosophical and sociological implications.

13:00-13:20 Discussion

13:20-16:00 Break

SESSION 5: Past monumental times.

SESSION 5.1: Prehistoric, Archaic, Classical and Roman monumentality.

Chair: Dr. J. Albani,
Hellenic Ministry of Culture and Sports.

16:00-16:20 M. Mikrakis

The monumentalization of Mycenaean architecture:
Its emergence after 1200 BC.

Mycenaean citadels and palatial complexes have repeatedly been the subject of research on monumentality for their solid materiality, their advanced mechanics and their dynamic role in the performance of power during the 14th and 13th centuries BC. But when did these structures become 'monuments', and how? When did they started incorporating the collective memory of a community, providing material for their narratives, constituting their 'past', their 'heritage' and their identity? The present paper traces the emergence of the monumentalization of Mycenaean architecture in the period just after the destruction around 1200 BC, when the memory of a 'glorious past' acquired crucial significance for the management of the difficult present, the maintenance of social coherence and the efforts to reconstruct power structures. These efforts culminated in the so-called 'final revival' of the Bronze Age during the Late Helladic IIIc phase. The final end came some time later, but not before the Mycenaean material reality was transformed into an intangible 'heroic past', capable of being 'stored' in oral tradition (the oral epic song, in particular), transmitted in space and time, and reworked according to the individual requirements of successive historical presents. The paper views the emergence of this 'heroic past' as a process of virtualization (Pierre Lévy), a process which, unlike the process of representation, does not merely preserve the image of the real but the sense of its presence. It is the poetic Homeric version of this virtualized Mycenaean culture that attracted Heinrich Schliemann's interest

from the 1860's onward, securing for the Mycenaean 'monuments' a privileged position in the historical narrative of the origins of European culture, in the genealogy of Modernist architecture, in the modern Greek imaginary, even in the Hollywood film industry.

16:20-16:40 A. Sfyroera

Monumentality as a means of expression for society:
The case of Naxiwn *polis* in the Archaic period.

During the Archaic period, Naxians excelled in the construction of emblematic projects of material culture, including Temple IV at Yria, the Colossus of Delos and the 11-km-long Archaic aqueduct of Naxos, to name a few. Since the middle of the 7th century BC, they engaged in the construction and votive offering of architectural, sculptural and pottery works, inside and outside their island, both as individuals and mainly as a political community. This activity was developed in a systematic, rather than occasional manner, as demonstrated by their offerings at the panionian sanctuary of Apollo at Delos. All these creations summarize the main characteristics of monumental art: they are made of fine, white Naxian marble of good quality; they have impressive dimensions and the entire work constitutes an outstanding achievement from a technical point of view -although it sometimes remains unfinished. They can be considered as creations of a self-complacent, powerful and ambitious society, that sought (and to a certain extent succeeded) to make its presence conspicuous.

These monumental Naxian projects will be presented in the context of regional and broader history, in an attempt to provide an interpretation for this remarkable phenomenon.

16:40-17:00 Chr. Kanellopoulos and E.C. Partida

The notion of monumental, as revealed by the temple
of Zeus Basileus at Levadeia.

The study of the temple of Zeus Basileus at Levadeia suggests that monumentality can be approached from different viewpoints, bringing out the multi-faceted notion of the term. On the one hand, monumentality involves architectural design of ambitious dimensions; on the other hand, it relates to site-planning and topography, thus to the visual impact of the temple. The effect of monumentality can be fully evaluated when one takes into account the surroundings, the natural or urban landscape. Among the aims of the commissioners of the temple at Levadeia would have been to establish a

landmark on the mountain where the cult of Trophonios, the Boeotian hero-prophet, was transferred at some point. Since the temple in question, as we suggest, most probably commemorated both a grandiose military victory and the contemporary political situation, its imposing volume was meant to underline the essence of the events, as well as their connotations. Indirectly, the monumental aspect of the relevant building program derives also from epigraphics, i.e. a contract specifying construction details, with particular instructions already for the floor level. In this paper we also explore how this colossal structure abode by the rules of Doric design.

The prominent temple of Zeus Basileus rests almost unknown. Its physical remains and date (not systematically explored so far) pose a riddle, as regards the circumstances that entailed its presumed incompleteness. However, the dimensions of the *krepis* alone render this building highly interesting in the history of temple construction. The in-situ preserved architectural elements suggest that here began the erection of the biggest -at the time- *peristasis* in Mainland Greece. The temple's stylobate measures 200 feet in length, with a lower column diameter equal to 2 meters, and the longest interaxial spacings and corresponding architraves of its time. Monumentality is achieved by increasing the length and height of the construction. The latter is revealed from the unique, to the classical period, length of 14 columns along the peristasis, with visible euthynteria and sub-euthynteria courses. Ascribing the unfinished state of the temple probably to financial shortcoming and/or military adventures, Pausanias did comment on its ambitious, gigantic size.

17:00-17:20 V. Evangelidis

Shaping the ancient urban landscape: Monumentality in the cities of Roman Greece and modern echoes.

Under its apparent explicitness monumentality is a surprisingly fluid term. What can be classed or not as monumental differs greatly from culture to culture, from region to region and from era to era. Recent discussion on the subject has shown that the concept of monumentality is not as monolithic as once envisaged but one that is dependent to several parameters, financial, political or even aesthetic. When it comes to the study of ancient landscapes the use of the term is quite often saddled with all kinds of stereotypes and clichés. One of the most persistent is the one that sees monumentality solely as an 'empty' symbol of power in the urban sphere.

The scope of the current article is to theorize on the notion of monumentality and thus examine how the process of monumentalization, as expressed through a variety of forms, transformed or redefined the urban landscape/built environment of the cities of Greece during the imperial period, a period that was marked by its own distinctive architectural paradigm. In this framework, intracity movement, visibility, connectivity, architectural framing, cleanliness and sanitation emerged as equally important aspects of the process of monumentalization as the construction of large buildings. As more archaeological testimony accumulates on urban space it is becoming clear that the process was not only restricted in large urban centres like Athens, but it was applied (or attempted to be applied) in many small or medium sized cities. Interestingly, the remains – echoes of many of the monumental undertakings of the period are still present in the modern landscape speaking -if not of continuity- of a constant need to think of the modern city in terms of temporality.

17:20-17:40 I. Karliampas

The Roman forum of Thessaloniki. The inclusion of a monumental complex of the past in the monumental present and the modern narratives about the history of the city.

The Roman Agora was the administrative, social, economic and political centre of Thessaloniki from the 2nd to the 5th century AD. Following the transformations of the city, during the medieval era, the forum was lost. There was little evidence of its existence in the specific area until the 1920s when a small part of the complex was brought to light after the great fire of 1917.

The new plan -after the destruction of 1917- gave the city a single administrative, social, economic and political centre located in the area of the ancient forum. The forum, as a monument, was not included in this plan, although the Byzantine and Ottoman monuments were incorporated into the new urban space. In the area of the forum was planned the erection of the town hall and the city court.

The forum was revealed in the 1960s during the works for the construction of the city court. A great debate was caused by the revelation of the monumental complex as its preservation abolished the construction of the court house and overturned urban planning.

The Roman Forum, although it didn't belong to the original planning, is fully integrated into the most important monumental axis of modern Thessaloniki, the axis of Aristotelous Street.

This axis, which reflects in the best way Thessaloniki's over time multiculturalism, emerged through a series of political decisions often contradicting to each other. Several narratives are being developed about the history of the multicultural city and the existence of the monumental complex of the Roman Agora is always recorded in them.

17:40-18:00 Discussion

18:00-18:30 Break

SESSION 5.2: Byzantine-Medieval-post-Byzantine monumentality.

Chair: Dr. K. Soueref,

Head of Department of Antiquities of Ioannina.

18:30-18:50 N. Chichinadze

Monumental display of power:

Medieval Georgian façade reliefs of rulers.

The paper examines medieval Georgian monumental relief images of donors from the late 6th – early 7th century to the late 10th century integrated into the church facades. The representations of the commissioners make part of overall decoration program of churches and convey various ideological concepts of their times.

The carved images are mainly placed on the east and south facades, mostly accompanied by their heavenly protectors – Christ, the Virgin, or/and eponymous saint. The donors, members of ruling elite, are displayed in official costumes, with insignia of their power. Donors' figures are carved from stones used for veneering make them cohesive elements of monumental structures. Although the donors' carved representations are not oversized, their materiality and integration into the walls of buildings create a sense of monumentality and stability. Compositional, artistic and technical features of these works of public art increase this effect.

Georgian façade reliefs of rulers, presumably stemmed from Sassanian royal iconographic tradition, aim to demonstrate their permanent presence and at the same time, stress the idea of power and strength. The monumentality as an

attribute of power and eternity was a well-exploited 'tool' for a long time and thus Georgian monumental carved images of rulers/donors on the church facades will be considered in this context. The façade reliefs communicate important ideas to the wide public addressing to their contemporary and future generations. However, the medium, 'topography' and iconographic schemes of Georgian church façade reliefs of rulers add new spiritual and semantic dimensions to donors' imagery. Instead of being mere 'portraits' of donors they become epical visual declaration of their official authority and power, which is endowed from the Heaven.

18:50-19:10 D. Mourelatos

Portraying donors in Late Byzantine art:
Scale, space and the social aspect.

It is well known that the representation of the church model in the hands of the church's donor finds its beginning in the arts of Late Antiquity; moreover, byzantine written sources from Middle Byzantine period attest the existence of laymen, mostly royals, representations. Especially, after the Latin conquest of Constantinople during the fourth crusade (1204 AD), such representations were widely adopted in the territories in close contact with Byzantium.

As far as it concerns the portraits that are depicted inside a church, they are integrated in a religious context. It seems, however, that this is not always the case for the portable icons. Furthermore, in icons of private devotion, it is more appropriate to explore issues about the self-consciousness of the donors in the diverse types of lay portraitures and in diverse contexts.

The question about the nature of the models of churches has been already set by the scholarly literature; were these models maquettes, project models, or are they more related to the donors' portraits and personalities?

In this paper, it will be explored a number of research questions; do these portraits, dated to the Late Byzantine period, reflect the donors' personal identities or these portraits express their self-perception? is the social aspect more important or the personal? Moreover, how important is the space, where a work of art (wall-painting or portable icon) was destined to be displayed? Is the scale of the donors and the models and their relation relevant to the donors' social status or class?

19:10-19:30 S. Arvaniti

Monumentality as a prototype. The example of a 17th century church in North Kynouria.

During the Ottoman period, flourishing settlements were developed and a number of important churches and monastic centres were established on roads essential for people and goods transport, at Parnonas, the holy mountain of the Arcadians.

The purpose of this announcement is to discuss the role -as a prototype monument- of the Katholikon of the Christ the Savior Monastery-Loukou (late 16th – mid 17th century located in Astros/North Kynouria). I will focus on the impact of both its architectural and iconographical types and technique on the later churches found in the Kynouria hinterland.

Additionally, I will try to highlight these elements of the monument that are not easily distinguishable, such as the prevalent geographical position, the historicity of the site, the diachronic use of the site as a sacred place, the social stratification, that is to say, its monumentality.

Through the brief presentation of the mural paintings of the Koulidades family, who were painted in Kynouria in the middle of the 18th century, I will attempt to point out that the Loukou Katholikon was not only a place of worship, it also functioned as a prototype; with that characteristic it forms part of the consisting elements of human civilization.

19:30-19:50 Discussion

Saturday, April 06 2019

SESSION 5.3: 18th and 19th century monumentality.

Chair: Dr. D. Mourelatos,

Adjunct Lecturer, Hellenic Open University / National
and Kapodistrian University of Athens.

09:00-09:20 A. Papaioannou

Monumentality, magnificence and the Sublime:
Theoretical approaches to ancient egyptian
architecture during the second half of the 18th century.

As early as the 18th century, ancient Egypt became an important topic in the discussion of the evolution of the arts, thanks to the Grand Tour and the rediscovery of roman egyptianizing art in Italy, as well as traveling in the Orient (both privately and in official scientific missions). Napoleon Bonaparte's military and scientific expedition in Egypt in 1798 and the subsequent publication of the *Description de l'Egypte* (1809-1822) enriched artists' repertoire and fuelled their imagination.

Theoretical publications on ancient Egyptian architecture consist an important aspect of 18th-century egyptomania, especially within the frame of *the graeco-roman controversy*, i.e. within the frame of the discussion of the relative predominance of ancient greek or roman art as a source of inspiration for 18th-century artists, and the debate concerning the origins of art and mimesis amongst ancient people. Scholars and architects such as Winckelmann, Caylus, Piranesi, Leroy, Quatremère de Quincy and Rossi published on the character of ancient Egyptian architecture and its evolution, and debated questions of autochthony and of the creation of the classical orders.

As Egyptian art was defined through its relation to the principles of classical art, monumentality became a key notion in 18th-century theoretical texts. A clear and immediate connection with the notion of the Sublime was thus established. With monumentality being its prevalent aesthetic value, ancient Egyptian architecture was no longer considered as representing a stage of artistic 'infancy'; it was, instead, thought to express magnificence, through solidity, massiveness and solemnity.

In this paper we research the correlations between the notions of monumentality, magnificence and the Sublime, in theoretical essays on Egyptian architecture published between 1750 and 1810.

09:20-09:40 F. Martin

Architecture of magnificence. Monumental tendencies in mid-18th century architectural discourse.

The idea of erecting monuments kept captivating architects and artists throughout the 18th century. This enthusiasm even affected designs for actual buildings, which is demonstrated by Étienne-Louis Boullée's drawings of vast and imposing structures. However, the nature of these architectural fantasies differ from a typical monument, as they hardly commemorate a certain event or person. They rather tend to evoke a more general sentiment of magnificence without an explicit meaning.

It is remarkable that, unlike in Boullée's later designs, earlier studies of architectural monuments weren't primarily defined by a megalomaniac scale. However, in the 1740s and 50s the emerging 'architecture of magnificence' is evoking grandeur through an articulation which aims to affect visitors with sentiments rather than impressing them with mere scale.

It is in these years, that young international architects meet in Rome and – influenced by Jean-Laurent Le Geay and Giovanni Battista Piranesi – exercise this new kind of architecture in numerous drawings. Driven by the quest for monumental architecture, they rather ignore proportions and traditional rules of classical architecture and seek to emulate the magnificent effect which they sensed when visiting ruins in Italy and, later, in Greece.

This paper traces the emergence of magnificent architecture by studying drawings prepared by young French and English architects for the *Fiesta della China* or for competitions held at Italy's academies. The main objective is to describe how an architectural articulation of the 'monumental' is not achieved by scale, but rather by employing certain motifs and explicit ornaments.

Moreover, the paper reveals societal forces which made enlightened countries urge for magnificence and it enquires how these architectural monuments were understood as pedagogical rather than memorial devices. Eventually, it discusses how one of the earliest examples for an 'architecture of magnificence', Sir William Chambers' *Casino at Marino* in Dublin, epitomises these tendencies.

09:40-10:00 M. Emmanouil

Monumentality, poetry and memory: 'The death of Sardanapalus' by Eugène Delacroix and the 'Sleeping Female Figure' by Yannoulis Chalepas.

The 'Death of Sardanapalus' by Eugène Delacroix at the Museum of Louvre (Paris) and the 'Sleeping Maiden' by Jannoulis Chalepas at the 1st Cemetery of Athens are two very famous works of the 19th century: both belong to 'monumental art', the painting of Delacroix because of its dimensions, almost 4 meters height and 5 meters long, and the sculpture of Chalepas, because of the nature of its material and its 'function' as a funeral monument in the outdoor cemetery.

Both works deal with death, the first of an imaginary hero, the Assyrian monarch Sardanapalus, deriving from fiction and the second of a real person, the young girl Sophia Afentaki, who, according to a long-lasting tradition, lost her life from tuberculosis, which was caused by her sorrow from an unfulfilled love. Both works -apart from the subject and the presentation of a fatal end- have apparently nothing in common. However, after a more systematic analysis, it turns out that they present some elective affinities, which prove that they are two major creations of the European Romanticism.

10:00-10:20 K. Moraitis

Political Monuments as references to the idealized ancient landscape.

We usually refer to monumentality, having in mind the object-oriented perception of sculpture or buildings. Even so urban formations or out-of-city landscape formations, as parks or gardens, may equally possess monumental identity, being conceived as emblematic structures in correlation to cultural or political indications. In this context, a great number of parks and gardens in Renaissance Italy, in Baroque Europe, in 18th and 19th Britain bear strong monumental references, expressing the status of the royal sovereignty or the newly born bourgeois class. Thus, Medici gardens or French formal gardens could be both described under their common quality of political connotation.

However, it is in the British 18th century 'Elysian' fields that we may find the immediate association of landscape architecture to ancient democracies, as in the monumental folly type construction of the 'Temple of Ancient Virtue', a peristyle rotunda in the Buckinghamshire park of Stowe. Moreover, the whole

landscape formation of the Stowe Park may be regarded as an idealized transcription of the ancient Hellenic landscape, the latter being a total space reference to the political democratic status of the ancient Hellenic civilization. It is in this very orientation that the word 'Arcadia' describes, for neoteric Western societies, a vision of idealized landscape where human community existed in harmony with nature.

10:20-10:40 Discussion

10:40-11:30 Keynote speech

On the monumental.

Professor Emeritus M. Korres,

Member of the Athens Academy.

11:30-11:40 Discussion

11:40-12:10 Break

SESSION 6: Monumentality and the locality: Urban monumental palimpsests, preservation of monumentality, monumental landscapes, monumentality and exclusion, monumentality and housing.

SESSION 6.1: Monumentality, anti-monumentality and the local.

Chair: Dr. A. Loukaki,

Professor, Hellenic Open University.

12:10-12:30 C. Pozzi

Helicopter view, Renaissance space:

The 1950s debate on monumentality in Venice.

In 1956, when Bruno Zevi lamented the rejection of Frank Lloyd Wright's proposal for the Masieri Memorial in Venice, his contemporary Cesare Brandi rejoiced, with many others, for the opposite reason. For Brandi, an art historian, preservation theorist, and scholar of aesthetics, the anti-perspectival visuality of Wright's modern monument would have been 'incompatible' with the isomorphic urban space of Venice, which demanded frontal vision like most Italian historic cities. Brandi suggested that only by 'flying in an helicopter' would

the human eye be able to reconcile that breach. Under more quotidian circumstances, however, modern architecture could not be inserted in historic centres without ‘destroying it and destroying itself’: the urban condition of Venice would have ‘killed’ Wright’s monument, and Wright’s monument would have ruined the lower bent of the Grand Canal.

Following the debate surrounding the Masieri Memorial, this paper addresses the awareness that subsequently developed in Italian architectural preservation of the 1950-60s of the reciprocity between spatial and aesthetics registers of monumentality. In decades characterized by discourse on architectural contextualism and legal action to extend protection from individual monuments to urban districts, a new attention was brought to bear upon the aesthetic articulation of monumental space. Architectural ornamentation, typological studies, city zoning, volumetric restrictions—all these were part of an intellectual project geared toward the valorisation of cultural valuables and the constant calibration of strategies for navigating historical change.

12:30-12:50 J.F. Contreras

Enric Miralles on monumentality:
The project for the Utrecht Town Hall.

Few projects better represent Enric Miralles’ position towards monumentality than the Utrecht Town Hall. When he entered the competition for its renovation in 1997, he was confronted with a building that had been under construction for more than seven centuries, initially as a cluster of medieval houses linked to the commercial activities on the *Oudegracht* (old canal), followed by subsequent adaptations and renovations to contain the uses and functions of a public building.

The relationship between the domesticity of the initial configuration and the monumentality of the exterior façades marked the historic evolution of the building. The most radical change of scale materialized in the 19th century, when some houses at the rear of the canal were demolished to transform half of the complex into a compact regular block, wrapped by three new neoclassical facades.

For months Miralles focused on exploring the contradictions between an exterior monumental décor that did not correspond with the interior medieval ensemble. The EMBT archives in Barcelona contain 479 of Enric Miralles’ original drawings for the Utrecht project. Most of them are floor plans on tracing paper, ranging in size from roughly A5 to A3, mainly on 1/400 and 1/200 scales. When Enric

Miralles, through successive drawings, begun to develop a new structure for the Utrecht Town Hall, an incorporation of his way of drawing to the geometry of architecture occurred. The project became an exercise on semantic transparency: the more contradictions the building could prove, the more readable its fictional monumentality would be.

12:50-13:10 K.-Z. Weber

The (anti)-monumentality of post-war social housing:
The case of Georges Candilis.

At the end of WWII, Europe was struggling to rebuild not only its identity but also to deal with new challenges: migration, rural exodus, housing shortage. At that time a new generation of modernists arose that would later form amongst others the famous TEAM 10. One of them was Georges Candilis (1913-1995), a Greek born in Baku, that fled from the Russian Revolution and ended up working for Le Corbusier in Paris after the war. Together with his colleagues Alexis Josic and Shadrach Woods, the famous trio built thousands of housing units mainly in France but also worked on university buildings all over Europe. The project of Toulouse-Le-Mirail, a new city outside of the historical centre, is one of their biggest achievements and at the same time one of the largest urban projects of the 20th century. Despite the strong will of the architects to create an 'anti-monumental' architecture that should in the first place provide dignified housing for everyone, Toulouse-Le-Mirail is perceived to be the result of an unforeseen gigantism. Being celebrated at its time as one of the milestones in urban planning, it has decayed strongly over time and is facing nowadays even partly demolition by the government in the hope to vanish its urban and social problems that occurred over time. How did this disruption between conception and reality happen? What kind of (anti-)monumentality do mass social housing of the post-war period represent in our society and in Europe? This conference contribution analyses the contradictory phenomenon between theory and reality and aims to sensitize for a monumental architecture that has been long enough stigmatized with bad reputation without seeing what it mainly represents: a home for everyone.

13:10-13:30 Y. Zhang

Rooting the detachment -The anomalous monuments
of Francesco Venezia in Belice valley.

The failure of the reconstruction of the Belice valley in Sicily after the earthquake in 1968 is largely due to the ignorance of continuity and memory. It can be interpreted as the result of the dominant paradigm that consists of two trends: the construction plan according to modern functionalism and the search for a certain architectural language linked to the blossom of postmodernism. In this complacent collage, the Museum in Gibellina Nuova and the open-air Theatre in Salemi designed by the Neapolitan architect Francesco Venezia can be understood as exceptional cases with the attempt to recover architectural monumentality in the indifferent terrain, yet through a seemingly paradoxical way. His works are distinguished not only by the preservation of the ruins in the new construction and the implementation of excavating action that roots architectures in the underground world, but also by a tendency of detachment towards the place through superimposed forms and spiral itineraries of the buildings. This dialectic creates a state of constant tension that relates to the sense of vulnerable equilibrium and the memory of the restlessness inherent in the ground. In this way, the monumental characters of the museum and the theatre of Venezia are recognized by the means of re-establishing the nexus with history and territory. However, half a century after the monuments were raised based on the concept against oblivion, the decadence of these architectures as well as the towns nowadays would be considered as a representation of the crisis and dilemma of defending monumentality in the face of contemporary global culture.

13:30-13:50 Discussion

13:50-15:40 Break

SESSION 6.2: Monumentality and/in the South now.

Chair: Dr. L. Leontidou,
Professor, Hellenic Open University.

15:40-16:00 E. Filippopoulou

The monumental and its meaning:
Its presence and absence in the architecture of Athens.

The notion of 'monumentality', especially in architecture, is often conceived as a result of large physical scale, or form, or visibility, or permanence. However, these physical characteristics miss its most important feature: meaning. Having been used for millennia by religious or political powers as a declaration of their beliefs, monumentality can be considered in the context of its relationship to the community of which it forms a part as a representation of narratives so strong that they transcend the individual and the ephemeral.

Monumentality is usually associated with heritage architecture, not only because the latter's structures are referred to as 'monuments', but because they are the physical expression of bygone societies (and their leadership) which favoured architectural symbolism. It is an issue of debate if this can be said about the recent architectural creations, even the iconic ones. In any case, the presence or absence of monumental architecture in the urban development and the urban landscape illustrate the priorities and choices of its society and its leadership, the way they see their collective past, present and future. Through some examples (both built and unbuilt), this paper argues that in the case of post-ottoman Athens, the presence of monumentality in architecture has been initially a top-down dominant political tool for shaping the national narrative, depending on the Zeigeist and the historical circumstances. More recently, its selective presence and absence reflect a change both in public policies and in people's collective beliefs.

16:00-16:20 K. Manousou-Della

Tracing monumentality in the cultural landscape of the
City of Rhodes.

The City of Rhodes is characterized as an 'Archaeological City', where a continuous and uninterrupted life is taking place throughout the history. With successive urban transformations, the elements of the imposing natural

landscape have been exploited over time, according to the predominant urban planning concept of each era.

During the 20th century and the Italian domination in the island the monumental centre was transformed, while the urban fabric gradually became more compact with the construction of new buildings in all the remaining parts of the former 'hippodamion' system of the city of antiquity. After 1950 and the incorporation of the Dodecanese in Greece, the Urban Plan was expanded, intervening against the unique beauty of the Ancient Necropolis, a natural and anthropogenic landscape.

The result of this historical development today is the preservation of important monumental areas, of isolated or fragmented monuments, as 'monumental islands' scattered in the urban fabric of the modern city.

We can distinguish the following cases:

I. Monumental ensembles or individual monuments that exist intact and have emerged or can become important landmarks of the city.

II. Significant ancient findings that have been revealed by systematic excavation research in unstructured areas of the city and have been shaped - emerged or are currently under development.

III. Ancient remains revealed by 'rescue' excavation research on the foundations of new buildings and are either visible in uncovered spaces or covered in specially formed underground areas of the building blocks, in which case their proper management to become open spaces to the public is still to be found.

IV. Characteristic elements of the natural or anthropogenic environment (ancient escalations – 'dove', harbours, etc.), which are considered important for the understanding of the city's structure.

This paper presents the reflection on the unification and enhancement of all these archaeological zones in order for the continuous evolution of the city throughout the centuries to be 'readable'. The main aim should be to integrate the ancient findings into the daily life of the citizens, as well as of the many of visitors of Rhodes, as functional and integral elements of the modern city in the context of shaping the modern perception of 'monumentality'.

16:20-16:40 S. Bushi and E. Xhaferaj

Tirana, the city of cultural coexistence.

Problems of cultural stratigraphy.

Tirana the Albanian capital and its surroundings are characterized by cultural mix, complex architectural typologies (roman villas, religious buildings, sepulchral architecture, etc.), dating back to Roman, Byzantine and Ottoman period. The city was subjected to urban changes in the past century, and new kinds of monumentality emerged, some of their structures, overlapping and cancelling the old ones. However, archaeological investigation carried out in the administrative territory of Tirana and the documentary sources, have contributed to trace and discover the some of these old architectural structures, which are fundamental for the historical research of the city and also for the definition of every possible project of development in the future.

This study examines the historical phases of Tirana represented by the survived monuments which define its cultural identity, their integration in the modern urban space and social and political attitude towards the historical remains and their consideration and evaluation as economic and touristic assets.

16:40-17:00 M. Kiourti and Th. Pagonis

Hyper-Modern monumentality.

In our paper we will discuss the idea of Mount Lycabettus, as a hyper-modern urban monument and conceptualized as a democratized, natural, skyscraper with embedded connotations rooted in ancient Greek mythology. The concept has been developed within the Research Program 'Enhancing the Resilience of Lycabettus Hill', in the School of Architecture, National Technical University of Athens in collaboration with the Municipality of Athens. The mount's lofty elevation and steepness as well as its close proximity to the historical, commercial and administrative centre of Athens, serve to shape the identity of Lycabettus as the best location from which to obtain a clear view of the city's most important landmarks, its urban fabric and structure. In contrast, when on the Acropolis outcrop the spectator is absorbed in the historical gravity of the ancient monument and their gaze is concentrated on the archaeological site rather than on the city spread out below. Numerous hills located in the city centre such as Strefi or Philopappos are at a lower altitude than that of Lycabettus. Lycabettus can thus be defined as the ultimate Athens observatory, a privileged balcony offering a unique panorama of the city. According to the

ultra-strict building regulations it is prohibited to construct any building in the centre of Athens with an elevation higher than that of the Acropolis Hill. Therefore, Lycabettus can be conceptualized as a natural alternative to the high-rise buildings offering great vistas in the famous cities of the world. Lycabettus is the natural alter ego of the Eiffel Tower, the London Eye, or the Empire State Building. Greek Mythology can also beautifully underline the identity of Mount Lycabettus as a high-rise construction actually built by Athena the Goddess of wisdom after having been raped by Hephaestus, the transfigured old, ugly and blind God of technology. Last but not least, Lycabettus that was actually planted in the 19th century remains a major common resource of the city, publicly owned and collectively used in an era where the identity of cities is shaped increasingly by powerful corporate oligarchies that construct private monuments.

17:00-17:20 Discussion

17:20-17:50 Break

SESSION 7: Monumentality between East and West.

Chair: Dr. D. Plantzos,

Associate Professor, National and Kapodistrian University of Athens.

17:50-18:10 A. Sancar

Monumentality in transformation:

Aesthetics and politics of opera architecture in Early Republican Turkey.

Monumentality has been a prominent as well as disputed phenomenon throughout Turkish architectural and urban history. Particularly in the first three decades after the establishment of the republic in 1923, the politico-cultural transformations in the country were reflected in the changing understanding of monumentality and brought about several architectural and urban transformation processes. Within this context, opera architecture constituted an outstanding showcase for the evolution of monumentality. As the intersection of the domains architecture and opera, which were both instrumentalized by the young state for politico-cultural purposes, opera architecture involved monumentality as a current theme throughout the whole Early Republican era. Opera houses were considered as state monuments in the cityscape and were, accordingly, shaped by a monumental architectural language. However, the

stylistic and ideological references constituting this monumentality were in constant transformation.

Against this background, the paper discusses the evolution of monumentality in Early Republican architecture in Turkey, using opera designs as examples. Focusing on different cases from both the urban and the architectural scale, it addresses the correlation between architecture, monumentality and cultural politics in the Early Republican era. On the basis of the development processes and architectural characteristics of the respective designs, it discusses the transformations in the aesthetics as well as politics of monumentality in the described context.

18:10-18:30 N. Verderame

Charity monumentalised: The rediscovery of water fountains in neo-Ottoman Turkey.

Since the early 2000s the regime of Erdoğan has launched a revival of the Ottoman built heritage, financing an ever-growing wave of restoration of mosques, Sufi lodges, and shrines. Even water fountains, which in Muslim countries traditionally belonged to pious foundations (*waqf*), are restored or replicated throughout Turkey. The purpose of this paper is to explain how and why the neo-Ottoman rhetoric of the AKP government has transformed traditional charitable infrastructures into monuments commemorating the imagined 'golden age' of the sultans.

The restoration or reconstruction of Ottoman water fountains, I claim, turned public utilities, even of negligible dimensions, into celebrations of the government's care for Ottoman and Islamic architecture. Furthermore, the recreation of Islamic monumentality embedded in the regime's interventions in the built fabric is geared towards re-connecting the current leader to the charitable image of Ottoman sultans, and in particular Abdülhamid II (r.1876-1909), the monument-making sultan *par excellence*.

To demonstrate this ideological use of charities-turned-monuments, I use fieldwork pictures and newspaper articles from Istanbul and other provincial capitals in Turkey. This investigation applies on neo-Ottoman architecture the relational conceptualisation of monumentality suggested by classical archaeologist James F. Osborne (2008), who argues that monument and monumentality are the form and content of artefacts whose memorial function does not necessarily depend on their sheer size.

In the case of Ottoman fountains, my hypothesis is that even when they are unimposing, they become monumental because they are engrained in the creation of an imagined Ottoman Empire where public piety was tangible. Finally, this paper claims that in contemporary Turkey water fountains are monumentalised in order to serve as the visual antecedent for a contemporary agenda of re-Islamisation.

18:30-18:50 A. Shuba

The Soviet urban mediality in Russian sources.

This research analyses when an idea of mediality appeared in the Soviet and post-Soviet publications as a characteristic of Soviet monuments and urban complexes. The monumental mediality analysed the post-Soviet authors' considerations and focuses with an attempt to show and evaluate a spreadness of this characteristic in the cross-nationally oriented Russian sources. Even though, it can be found in others post-Soviet countries that should be further investigated. The mediality as a Soviet monumentality's characteristic analyses in the works of A. Bronovitskava and S. Ushakov. In addition, this work analyses critically other post-Soviet sources with their changed of focused that demonstrated and interpretative the post-war Soviet urban landscape with its monumentality. This characteristic viewed with its start to attribute to the post-Soviet discourse. However, it is rarely appeared and referred in the cross-national Russian and other Slavic source as this quite recent idea-characteristic of Soviet monumental urban complexes, which applied to the Soviet architecture from the 1930s, and urban planning with it. Only recent Russian sources gained this new characteristic of its mediality, which analysed within the research.

This work is a part of a wider research that is a part of urbanHIST project on the Historiography of European Urbanism in the 20th century in cross-nationally oriented Slavic publications. It supervised by Prof. Dr. phil. habil. Max Welch Guarra and Doc. PaedDr. Martin Pekár, PhD.

18:50-17:10 Discussion

17:10-19:30 Break

19:30-20:00 Closing remarks - round table discussion

Chair: Dr. A. Loukaki,

Professor, Hellenic Open University.

c. Conference participants (in alphabetical order)

J. Albani

Dr., Hellenic Ministry of Culture and Sports, jennyalbani[at]gmail.com
Jenny Albani holds a diploma in architecture (1982) from the National Technical University, Athens, and a Ph.D. in the history of art (1986). She participated (1987–1991) in the Pseira excavation project of the Hellenic Ministry of Culture and the American Archaeological School of Classical Studies in Athens as well as in the Abu Fana (Upper Egypt) excavation project of the Austrian Ministry of Sciences and Research. Albani was a research fellow at the Institute of Art History of National Technical University (1987–1991) and is a staff member of the Section of Exhibitions at the Hellenic Ministry of Culture (1992–). Her professional activity at the Ministry focuses on exhibition curating, editing exhibition catalogues, and coordinating educational projects. She participated in numerous international conferences, gave lectures in Greece and abroad, and is the author of book reviews, papers, and books on issues of Byzantine art and architecture history, iconology, and museology. Moreover, she taught undergraduate courses on the history of art, architecture, and urbanism (2001–2018) at the School of Humanities, Hellenic Open University. Albani is currently editing a collective volume on the changes in 13th-century Byzantine architecture, art, and material culture, in collaboration with Dr. Ioanna Christoforaki.

S. Alifragkis

Dr., Adjunct Lecturer, Module Art - Architecture - Urban Planning, Program of Studies 'Hellenic Civilization', School of Humanities, Hellenic Open University; Aristotle University of Thessaloniki, sa346[at]otenet.gr
Stavros Alifragkis holds a diploma in architecture from the Department of Architecture, Aristotle University of Thessaloniki (2002). He attended MPhil courses 'Architecture and the Moving Image' at the Department of Architecture, University of Cambridge (2003) and 'Architectural Design - Space - Culture' at the School of Architecture, National Technical University of Athens (2004). He holds a PhD from the University of Cambridge (2010). His doctoral thesis focuses on the cinematic reconstruction of the Socialist city of the future in Dziga Vertov's 'Man with the Movie Camera' (USSR, 1929). His post-doctoral research on moving image databases about the city was conducted at the Department of Architecture, University of Thessaly (2015). Stavros has taught undergraduate courses on the filmic representation of architecture and the city at the Department of Architecture, University of Patras (2009-11), architectural

drawing at the Hellenic Army Academy (2012-6), architectural representations and history of architecture at the Department of Architecture, University of Ioannina (2015-7), history of art and architecture at the School of Humanities, Hellenic Open University (2014-now) and documentary and urban design at the Department of Architecture, Aristotle University of Thessaloniki (2016-now). He has contributed to international conferences with papers on cinematic cities and various film festivals with linear/interactive moving-image projects.

J. Antón

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Javier Antón was trained as an architect at the University of Navarra, where he received his PhD on History and Theory of Architecture (2016). He graduated from the 'M.S. in Critical, Curatorial and Conceptual Practices in Architecture' (CCCP) at GSAPP, Columbia University (2014), where he was previously Visiting Scholar in 2008. During his Master's at Columbia he was appointed the research and teaching assistant of Mark Wigley, Dean of the School. He organized and directed the 'CCCP Venice Observatory research lab' during the 2014 Venice Biennale. He has received several fellowships and grants, awarded on design competitions and has presented his research on several International Conferences. He has also taught for five years at the School of Architecture of the University of Navarra, where he was recently appointed as professor of its newborn Degree in Design. He is currently the exhibitions Director at the School and academic responsible of International relations.

S. Arvaniti

Dr., Byzantine archaeologist, Post- doctoral Researcher, National and Kapodistrian University of Athens., [smarvaniti\[at\]gmail.com](mailto:smarvaniti[at]gmail.com)

Dr. Smaragdi Arvaniti studied at the Athens University (B.A., M.A., Ph.D). She had engaged herself in numerous fieldwork projects and had acquired qualification in a wide range of disciplines, such as paleography, archeometry, cultural and museum management. Her thesis, entitled 'Glazed pottery in the City of Thebes from the 13th century to the end of Ottoman Rule (1204 -1829): The Testimony of the Excavation Finds from the Kadmeia Region' examined the topography of a medieval and early modern city in conjunction to pottery finds, in order to clarify issues of social structure, commercial relations and political transformations. Her post-doctoral research focuses on: 'The different policies and practices adopted by local communities in the field of management, exploitation and enhancement of cultural heritage. The role and contribution of Municipalities, Regions,

Chambers and various Collectivities'. She is a field assistant in two excavation teams, namely in the late antique site of Alasarna / Kardamaina, Kos and in the late medieval fortified settlement of Epáno Kastro, Andros. Her interests focus primarily on the social and economic conditions in the Late Byzantine and Ottoman Greece, as documented in pottery assemblages and circulation and on the development of post- Byzantine mural painting as attested by the activity of local workshops in Kynouria / Peloponnese. She is member in numerous Cultural and Scientific Associations. She has worked at the 1st Byzantine Ephorate and she is currently working at the Athens Chamber of Commerce and Industry, at the Department of Public Affairs and Publications.

S. Bushi

Dr., Archaeologist, National Historical Museum, Tirana,
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Skënder Bushi is currently working for the Albanian National Museum in Tirana. His work involves the documentation and study of archaeological materials and structures. His previous professional experience includes the participation in several archaeological projects with the Albanian Institute of Archaeology and the Department of Late Antiquity and Medieval Studies, for the projects 'Monuments of Christian Cult in Albania', Monument of 40 Saints, 'Paleochristian Byllis', 'Paleochristian Basilica of Lin (Pogradec)', 'Castle of Grazhdan (Peshkopi)', etc., and the working experience with the Archaeological Service Agency (2008 – 2014), in the field of rescue archaeology. His publication work includes articles as: Monument of 40 Martyrs - 2012, *Iliria* XXXVII, 2013, pp. 379 – 387; Byllis 2012 (Report). *Iliria* XXXVII, 2013, pp. 359 – 378; A Roman tomb in the village of Baldushk (Tirana), *Iliria* XXXVII, 2013, pp. 207 – 224; A glaze production kiln at Byllis (Albania), *Iliria* XXXVII, 2013, pp. 263 – 272; Anchiasmos (Onchesmos) in the 5th – 7th centuries: city, pilgrimage centre and port, Proceedings of the international congress of Albanian Archaeological Studies, 65th Anniversary of Albanian Archaeology (21 - 22 November, Tirana 2013), pp. 613 – 625; The monument of Terentianus (Byllis). Excavations report from 2007 – 2011, *Candavia* 4, pp. 181 – 201; An early Christian mosaic floor at the castle of Berat. A preliminary report, *Candavia* 4, pp. 123 – 130; The excavation of a small church adjacent to the entrance of the National Park of Butrint, Albania, The newsletter of EAA members for EAA members, Issue No. 36: Winter 2011/12, Published by the European Association of Archaeologist; Medieval and post medieval glazed and coarse wares from the monastery of St. Nicholas at Mesopotam, *Candavia* 3, 2011, pp. 221 – 272; Terra Sigillata from the city of Onchesmos – Anchiasmos (Saranda), *Candavia* 3, 2011, pp.41-82; 7th century African amphorae from

Albania, VIth Colloquium L'Illyrie méridionale et l'Épire dans l'Antiquité (forthcoming), etc. Skender Bushi graduated from University of Tirana with a degree on History and obtained his master's degree in Archaeology in 2010. He is a Ph.D. holder of the Centre of Albanian Studies, Institute of Archaeology for his research 'East Mediterranean and African Amphorae in Albania (IV – VII century AD)'.

D. Chatzisavva

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Dimitra Chatzisavva holds a PhD in Architecture. She teaches theory and architectural-urban design. Her studies include: Architecture and Aesthetics in the Department of Architecture, Aristotle University of Thessaloniki (AUTH) and School of Architecture, Barcelona (ETSAB). Doctoral thesis: 'The concept of place in architectural theories and practices - Relations between philosophy and architecture in the 20th century', curator of the 3rd Biennale of Young Greek Architects 'Places of nomadic dwelling', part of the scientific committee at the international congress 'Gilles Deleuze & Felix Guattari: Refrains of Freedom' [2016]. Editor-in-chief of the journal *Architecture as Art*, responsible for numerous publications in refereed architectural books and journals. Research and educational work focus on linking theory with the methodology of architectural composition.

N. Chichinadze

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Nina Chichinadze graduated from the Tbilisi State Academy of Arts (Faculty of Art History and Theory, Diploma with honours Art Historian). 1990 - Candidate (Candidatus scientiae in history of art) at the G. Chubinashvili Institute of Georgian Art History, Georgian Academy of Sciences, Tbilisi; 'Seti Triptych - From the History of Georgian Icon Painting'. 2004 - Doctor (in history of art) at the G. Chubinashvili Institute of Georgian Art History, Georgian Academy of Sciences Tbilisi, 'Historical and Artistic Aspects of the 11th-13th Century Georgian Icon-painting'. From 1991, Nina has taught in universities of Georgia (Tbilisi State Academy of Fine Arts, University of Georgia, Caucasus University, etc.). From 1984 – present, she held various positions at the G. Chubinashvili Institute of Georgian Art History (present G. Chubinashvili National Center of Georgian Art History and Cultural Heritage Studies). She is an author and co-author of several books and published about 40 papers on medieval Georgian art. Her recent

research is on focusing the cult of images, art and ideology, self-presentation of artists. She holds numerous fellowships and grants (among them Alexander Onassis Public Benefit Foundation grant, Greece; CEU Visiting Research Fellowship (Budapest), Fellowship of Maison de sciences de l'homme (France); Diderot Scholarship, (France); IKY Postdoctoral Fellowship (Greece); Dumbarton Oaks Project Grant for the photographing of Painted Icons Oxford Hospitality Scheme, Oxford University, UK; Research Support Scheme (OSI /HESP); A Regional Scholar Award ACTR/ECCELS, USA). She is a member of editorial board of 'Kadmos' (A Journal of the Humanities) and 'Christian archaeological Studies'.

J.F. Contreras

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Javier Fernández Contreras is a Spanish architect, theorist and Head of the Department of Interior Architecture at HEAD-Genève. He studied architecture at the Madrid School of Architecture – ETSAM (Master, 2006; PhD, 2013). His doctoral thesis, *Miralles plan: Thinking and Representation in the Architecture of Enric Miralles*, changed the understanding of Miralles' creativity and ranked finalist in the 10th edition of the arquia/tesis competition. His professional career combines the professional and academic practices of architecture. Dr. Contreras has taught architectural design at ETSAM in Spain (2007-2012), Xi'an Jiaotong-Liverpool University in China (2013-2014) and the Department of Architecture at ETH Zurich in Switzerland. His professional projects have been published in eight books and included in different exhibitions in Europe and USA. His critical essays on architecture and territory, critical representation and the design techniques of contemporary architects have been published in *Massilia Annuaire des Études Corbuséennes*, *Perspectives in Metropolitan Research*, *Princeton 306090*, *CIRCO*, *Drawing Matter*, *ZARCH*, *Arquitectura COAM*, *RA Revista de Arquitectura*, etc.

N. Daskalothanasis

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Nikos Daskalothanasis is professor of the History of modern and contemporary art in the Department of Art Theory and History at the Athens School of Fine Arts and a tutor at the Hellenic Open University. His books (in Greek) include: *The construction of De Chirico's 'arte metafisica' visual space* (Athens, Opera Publications, 2001). *The artist as historical subject: 19th-21st centuries* (Athens, Agra Publications, 2004). *From minimal art to conceptual art: a critical anthology* (editor) (Athens, ASFA Publications, 2006). *Art history: the birth of a new*

discipline (Athens, Agra Publications, 2013)· *Restitutions. 14 texts in Art History* (Athens, futura Publications, 2015). He is editor of the Greek academic journal *Istoria tis Technis* (Art History) (Athens, futura publications). His current research and teaching interests include Historiography and Methodology in Art History.

M. Emmanouil

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Melita Emmanouil is an art historian and Professor Emeritus of History of Art of the National Technical University of Athens. She has written books and articles on Byzantine monumental painting and art, and on modern and contemporary Greek and international art. She has written among others the books: *The Frescoes of Hagios Demetrios at Makrichori and the Dormition of the Virgin at Oxilithos, Euboea* (Archeion Euboikon Meleton, Athens 1991), *The Monastery of the Pantanassa at Mistras. The Frescoes of the 15th Century* (in collaboration with M. Aspra-Vardavaki) (edited by the Commercial Bank of Greece, Athens 2005), *Colour and Image. Alice Tournikiotis. Twenty-Five Years of Artistic Creation* (Monograph in Greek and English, Under the aegis of Vorres Museum, Athens 2005), *The Art in Europe from the 18th to the 20th Centuries* (Open University of Greece, Second Revised Edition, Patras 2008), *History of Art since 1945 in five Units* (Kapon Editions, Athens 2017, second revised edition).

V. Evangelidis

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Vasilis Evangelidis got his Bachelor (1995), Masters (1998), and Doctoral Degree (2007) from the Department of History and Archaeology of the Aristotle University of Thessaloniki. He additionally holds a Master of Science (2001) on Archaeological Computing from the Department of Archaeology of the University of Southampton. He has published a monograph on the development of the Agoras of the Greek cities in the Roman period, while he has written and co-written a series of articles on different aspects of the Roman period Archaeology of Greece and on the application of computer technologies in archaeology. Over the last twenty-five years he has participated in various excavations in Northern Greece, among others at Vergina, Thessaloniki and Stageira. His research interests revolve around the Archaeology of Roman period Greece, Roman urbanisation, Roman Architecture, Memory and material culture, ancient fortifications but also Cultural Technology and Computer Applications in Archaeology with emphasis on 3D reconstruction and

archaeological GIS. He is co-organiser of the recently (2012) founded Roman Seminar initiative in Athens which aims at promoting the history and archaeology of Roman Greece through a series of annual lectures. Since 2002 he has joined Athena Research Center (previously CETI) as an intern and research assistant while from 2012 holds the position of a scientific associate.

E. Filippopoulou

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Ersi Filippopoulou is an architect and jurist, educated at the National Technical University of Athens and the National and Kapodistrian University of Athens respectively. Currently a consultant and researcher on heritage issues. She has worked as a freelance architect and as a public servant at the Greek Ministry of Culture, having served as director of Museum Studies for 18 years -responsible for archaeological museums' building projects including the new Acropolis one- and as head of the Managing Authority for Operational Programme 'Culture' (co-funded by the European Regional Development Fund) for 6 years. Also served as an adjunct faculty member at the Departments of Architecture at the Universities of Thessaloniki and Patras, as a Board Member in the National Museum of Contemporary Art and in the company 'Unification of the Archaeological Sites of Athens S.A.', as well as a member of the Architecture Council of Piraeus. Elected chairperson of the ICOM (International Council of Museums) International Committee for Architecture and Museum Techniques (ICAMT) twice on a three-year mandate. Published a number of articles and papers in collective works and peer-reviewed journals, as well as the book *To neo Mouseio tis Acropolis – dia Pyros kai Sidirou* (in Greek), retracing the new Acropolis Museum's tumultuous history from its inception to its inauguration.

G. Fontana-Giusti

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Gordana (Korolija) Fontana-Giusti, Dip Arch (Belgrade), PhD (Architectural Association, London & Birkbeck College, London) is an architect, urban designer, architectural historian and theorist and the Professor at Kent School of Architecture. Fontana-Giusti was Assistant Director of Histories and Theories at the AA Graduate School (1990-2000), she was involved in setting up and teaching at the London Consortium Doctoral Programme (1994-2000), and was the Director of Urban Design at Central Saint Martins College, London (2003-2007), where she coordinated the Agora - Cities for People, EC sponsored FW5 project based in London, Barcelona, Malmo and Utrecht. Fontana-Giusti has published

scholarly papers in *The Journal of Architecture*, *ARQ* and the *AA-Files*; and is the author of *Foucault for Architects* (Routledge, 2013), co-editor and author of *Scale: Imagination, Perception and Practice in Architecture* (2012, Routledge) and the co-editor and author of the *Complete Works of Zaha Hadid* (with Patrik Schumacher, 2004, Thames and Hudson). She has lectured across the UK, Europe, Middle East and China and is a consultant to research councils in Hong Kong, Austria and Serbia. Fontana-Giusti joined the University of Kent in 2007 to develop the School's post-graduate studies and research; she is currently the Professor of Architecture and Urban Regeneration and the Director of the PhD programme and serves as Associated Dean for the Faculty of Humanities - Graduate Studies. She has been the founding Director of CREAtE Centre for Research in European Architecture. Fontana-Giusti's research interests are in architectural theory, spreading thematically from late antiquity via the 15th century into contemporary architecture. Her research focuses on the intersection between architecture, arts and urban culture scrutinising the diversity of ways in which this intersection at different periods came to inform the human subject.

S. Fragoulopoulou

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Sofia Fragoulopoulou has graduated from the Department of History and Archaeology of the National and Kapodistrian University of Athens. She holds two postgraduate degrees in Cultural Management and Social and Cultural Anthropology, as well as a doctoral dissertation in Classical Archaeology which she supported at the National and Kapodistrian University of Athens. She is working as archaeologist at the Ministry of Culture and Sports of Greece since 2002 and she has taken part in excavations, central administration and subsidized programs for the management and digitization of the cultural record. Her main research interests concern the perception of the past through monuments and museums, the historiography of archaeology and the material dimension of cultural memory.

A. Hadji

Dr., Research Fellow, ISRF-Athens School of Fine Arts; Adjunct Professor, DIKEMES-College Year in Athens; Adjunct Lecturer, Module Art - Architecture - Urban Planning, Program of Studies 'Hellenic Civilization', School of Humanities, Hellenic Open University,
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Dr. Athena Hadji is an academic (B.A., University of Athens, M.A. and Ph.D., UC Berkeley), curator of contemporary art and a published and award-nominated author. She has taught Archaeology, Anthropology and History of Art-related courses at UC Berkeley, in several universities in Greece and Cyprus, and Bilkent University in Turkey, where she held a permanent position until recently, for over a decade and has created and co-ordinated an e-learning program in Art History for the University of Athens. Currently, she is teaching at Hellenic Open University, College Year in Athens and The National School of Public Administration of Greece. As part of her 2018-2019 ISRF Research Fellowship at the Athens School of Fine Arts, she is writing a monograph about her research on contemporary Athenian graffiti and street art. As an academic, she is the recipient of prestigious fellowships and awards from the Fulbright Foundation, the Alexander S. Onassis Foundation, The American School of Classical Studies at Athens (ASCSA), the National Scholarship Foundation (IKY) and UC Berkeley. As a curator she was selected for the NEON/ Whitechapel Gallery Curator Exchange Program, also won a NEON exhibition fund for her Summer 2017 contemporary art show and a Ministry of Culture Grant for her Fall 2018 show. As an author she has been shortlisted for two national awards and was granted a literary award from the Municipality of Rhodes for her latest novel *The Sea Flew*. Since 2007 she has been registered in *Who is Who Greece*. She has collaborated with many cultural institutions and organizations (among others, Ministry of Education, Division of Adult Education and Lifelong Learning, ATHENS 2004 Organizing Committee, Hellenic World Foundation, Rhodes Project SCE, British School at Rome). She has accepted invitations to lecture at the Polytechnic University of Barcelona; Kenyon College; Municipality of Agios Nikolaos; Gund Gallery of Contemporary Art; Bilkent and METU Universities in Ankara, among others. Since 2013 she curates contemporary art exhibitions (Michael Cacoyannis Foundation, Municipal Gallery of Mithimna, e.marneri gallery, Municipal Gallery of Mytilini). Dr. Hadji publishes extensively on art, archaeology, anthropology and beyond. She is co-editor of *Space and Time in Mediterranean Prehistory* (Routledge, 2013). Her most recent interdisciplinary contribution, linking Early Cycladic Art and the neurosciences appeared at *Quaternary International* in 2016. Her fiction works include *The Bubble Elegy* (2005), *La Sagrada Familia* (2009), *The Sea Flew* (2014) and an as-yet-unpublished recently completed novel.

Chr. Kanellopoulos

Dr., Assistant Professor, Department of History and Archaeology,
National and Kapodistrian University of Athens

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Assistant professor Chrysanthos Kanellopoulos holds a doctoral thesis in the Department of History and Archaeology of the National and Kapodistrian University of Athens (NKUA); the topic is *The Doric Architecture of Kea during the classical and Hellenistic Periods; a Contribution in Understanding the Doric Architecture in the Cyclades*. He was employed by the American Center of Oriental Research in Amman, Jordan in the anastylosis project of the Great Temple on the Amman Citadel, as well as in number of archaeological projects in Petra. C. Kanellopoulos has also worked in the Asklepieion of Epidauros, the South Slope of the Acropolis of Athens, Santorini and Samos, among other sites. Since 2009 he teaches classical archaeology with specialization on ancient architecture in the Department of History and Archaeology of the EKPA. He is the project director in the study of the architecture in the Library of Hadrian in Athens and in the sanctuary of Asclepios at Lissos, Crete. His publications include four monographs and 25 articles in international journals.

Ch. Kanellopoulou

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Charis Kanellopoulou is an art historian, curator and writer. She holds a PhD in Art History from the School of Philosophy of the National and Kapodistrian University of Athens. She teaches Art History at the Hellenic Open University and the Open University of Cyprus. Her interests focus on modern and contemporary art; on public art; on the social character of art; and on the relationship between artistic creation and archives [she is the editor of the collective volume *Kritiki+Techni (Criticism+Art) Vol. 6. Contemporary Art and the Archive: Archival Collections, Artistic Practices, Reflections*. Athens: AICA Hellas, 2015]. Her curatorials include historical research-oriented art exhibitions relating to modern and contemporary Greek art. She is a member of AICA Hellas (Greek section of the International Association of Art Critic) and of the Association of Greek Art Historians.

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MA in Prehistoric Archaeology, MA in Museology – Cultural Management. Archaeologist at the Ministry of Culture and Sports (Ephorate of Antiquities of Thessaloniki City). Member of the team responsible for the archaeological site and the museum of the Roman forum of Thessaloniki. Curator of the exhibitions 1917. Monuments in flames (2017, Bey Hamam) and *Villages and Towns at the head of Thermaic Gulf* (2018, Museum of Roman Forum). My research interests are about Early Iron Age, history of archaeology, gender archaeology, and the relationship between politics and archaeology. Currently I am working on projects addressed to socially excluded groups, organizing educational visits of refugees to monuments and archaeological sites of Thessaloniki and a project on local history that takes place in the prison of Diavata.

M. Kiourti

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Myrto Kiourti Architect; PhD, School of Architecture, National Technical University of Athens; Master Columbia University, New York; Adjunct Professor, Department of Architecture, University of Patras. Myrto Kiourti graduated from the School of Architecture at the National Technical University of Athens (grade: 8.87/10). She holds a Master's Degree in Advanced Architectural Design from Columbia University, and a PhD from the School of Architecture NTUA. She is an adjunct professor at the University of Patras and teaches in the Master's Program, in the School of Architecture, NTUA. She is currently conducting a post-Doctoral research in the School of Architecture, NTUA. She has won scholarships from several institutions such as, Fulbright, Onassis Gerondelis, Kaftantzoglou, Thomaidis Foundations, the Greek State and Technical Chamber in Greece. She runs an architectural firm based in Athens and Patras, and has designed more than 70 projects, 45 of which have been completed. She has won several awards in architectural competitions: First prize in an architectural competition and Best utopian proposal in the European competition 'Re-Think Athens'. Her projects have gained mentions by the Greek Institute of Architecture and DOMES. Her work has been presented in the London School of Economics, Paris-Sorbonne, Milan School of Architecture, Benaki Museum, Kakogiannis Foundation, etc. She participates in numerus research teams and her work has often been reported in the Greek Press.

M. Korres

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Dr. Korres is the foremost scholar on the archaeology of the Athenian Acropolis. He was chief architect of the Acropolis Restoration Project, and in that position he directed the study of the construction techniques and materials used on its historic buildings. Dr. Korres worked on the Acropolis Restoration Project for more than 20 years and has published over 11 books and 100 articles on the subject. He holds a doctorate in architecture and engineering from the Freie Universität Berlin and is now a professor at the National Technical University of Athens. Source: IIRPS – Athens.

A. Kotsaki

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Graduated from the School of Architecture of the National Technical University of Athens, PhD 2005. In 2007 she has been elected Associated Professor at the Department of Architecture – Technical University of Crete. In 2000 she was honoured by the Athens Academy with the Prize of Letters and Fine Arts for distinguished young architect (under 40 years old). She has practised architecture in Greece and abroad since 1991 and she has been a successful participant in 12 greek and international architectural competitions. In addition to publishing her projects in architectural reviews, Amalia Kotsaki has participated in international architectural exhibitions. She has given lectures in Greece, Cyprus, London, Ravenna and Bordeaux. President of the Center of Mediterranean Architecture (Chania) 2014-2016. Author of the architectural monographs: *Housing Justice. Athens 1834 – 2014. City, Politics, Architecture* (Athens, 2017, in greek), *G. Theodossopoulos – The architect and his work 1938-88* (Athens, 1989, in greek), *Alexander Nicoloudis 1874-1944. Architectural visions – Political gestures* (Athens, 2007, in greek), *Archives of Modern Greek Architecture* (collective work, Athens 1993, in Greek), *Crete 1913-2013: Architecture and Urban Planning* (Chania, 2014).

K. Koundouri

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Kalliopei Koundouri holds a first degree in Archaeology and History of Art from the National and Kapodistrian University of Athens, a M.Phil. in History of Art, awarded by the University of Glasgow, and a Ph.D. also in History of Art from the

University of the Aegean. She specializes in modern and contemporary art. Dr. Koundouri was the joint recipient of the prestigious CHART AWARD for the best postgraduate essay in art and technology from Birkbeck College- University of London. She held the position of special scientific associate, curator and coordinator of events at the Museum of Modern Greek Art of the Municipality of Rhodes. She was also the editor/ co-editor of two art magazines, *artzine* and *The Look*. Since 2015, Dr. Koundouri has been a Member of Faculty at the Hellenic American University, where she teaches four art- and- culture related courses. In addition to that, Dr. Koundouri has co-taught a joint master's course on language and identity offered by the University of the Aegean and the Aristotle University of Thessaloniki. She has participated in many national and international conferences on art, language and education, and is the author/co-author of art catalogues and articles, such as the cultural guide of the Dodecanese.

K. Lægriing

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Kasper Lægriing is an architectural theorist and currently a Ph.D. Fellow at the Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen, as well as an External Lecturer at the University of Copenhagen. He holds research degrees in architecture (M.S.) and art history (M.Phil.) from the University of Pennsylvania and the University of Copenhagen, respectively, and has taught at the aforementioned institutions as well as at the University of Southern Denmark, Roskilde University, and DIS – Study Abroad in Scandinavia. In 2007, he was awarded the Gold Medal of the University of Copenhagen for the prize dissertation *Commemorative Strategies in Berlin: The Mnemonic Dimension of Architecture*. This work presented analyses of three monuments and museum buildings in Berlin, while hypothesizing and documenting an apparent change in architecture's channelling of collective memory, from the hermeneutic to the phenomenological. Additionally, he has received a Fulbright Scholarship, a Thanks to Scandinavia Scholarship, and scholarships from the ZEIT-Stiftung Ebelin und Gerd Bucerius in Hamburg and the Stiftung Bibliothek Werner Oechslin in Einsiedeln. He has published in *Architecture and Culture*, *JOELHO - Journal of Architectural Culture*, *Nordic Journal of Architectural Research*, *Serbian Architectural Journal*, and *Garten + Landschaft: Zeitschrift für Landschaftsarchitektur*. His research interests broadly include meaning in architecture, architectural postmodernism, urbanism, and organicist theories of architecture and urban planning; and he has lectured, chaired conference

sessions, and published on these topics. Particular areas of interest are the aesthetic theory of Nelson Goodman, which is also the topic of his Ph.D. project, Karl Friedrich Schinkel's architectural practice between formality and informality, and the architecture and urbanism of Rem Koolhaas, interpreted in light of the aesthetic practices of collage and montage.

L. Leontidou

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Professor Lila Leontidou, Architect, Planner and Geographer, has been at different times a permanent faculty member in 4 Greek Universities (Aristotle University of Thessaloniki, National Technical University of Athens - NTUA, University of the Aegean, Hellenic Open University) and a British one (King's College London) and has contributed in the establishment of the first University Department of Geography in Greece, at the University of the Aegean. She is also Senior Fellow of the London School of Economics and Political Science (LSE) since 2012 and of the Johns Hopkins University since 1986. She has studied Architecture in Athens (NTUA), Geography and Spatial Governance in London (MSc, LSE) and has been awarded a Ph.D from the University of London. Besides her permanent posts, she has been a visiting professor in Université Paris 1-Panthéon-Sorbonne, Université de Caen, and the University of the Peloponnese for the MA Mediterranean Studies, as well as a visiting academic (for shorter terms) at several Universities of Italy, Spain, Ireland, Sweden, Norway, France and the UK. She has worked as member in Committees of the EU (Belgium), UN ECE (Switzerland), the European Science Foundation (ESF, France). She has published 220 books, research monographs, chapters in edited volumes and articles in international academic journals in greek, english, french, and her work has been translated into spanish, italian, german and japanese.

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Panteion University. Professional qualifications as an architect. Distinctions included fellowships and prizes (Greek State Scholarship Foundation, Oxford and Princeton University, etc.). Research and teaching accomplished in universities/research centres in Greece and abroad. Realized planning and design projects on various scales, including archaeological landscaping for: The Hellenic Ministry of Culture (Head of Department of Archaeological Works, 1st Ephorate of Byzantine Antiquities), the cities of Piraeus and Rentis, and the Ministry of the Interior (Piraeus Prefecture). Planning Advisor to the Mayor of Piraeus. Designed Castella Hill and other urban spaces. Prepared a draft regional planning for the Methana Town and Peninsula. A book reviewer for international academic publishers. Research focuses on the relation between space on various scales, art, and culture, the Greek architectural, artistic and cultural heritages, and landscape theory. Work, including books, chapters, articles in refereed journals and more, is part of reading materials in international universities, comprises the books *The Geographical Unconscious* (Routledge 2016), *Living Ruins, Value Conflicts* (Routledge 2016), *Mediterranean Cultural Geography and Aesthetics of Development* (Kardamitsa 2009) and *Art-Space-Aspects of Development in Crisis-Hit Greece* (co-edited, Leimon, 2018). In press: *Urban Art and the City: Creating, Destroying and Reclaiming the Sublime* (ed., Routledge 2019), *Islands of the Ancient Sea: Aesthetics, Landscape and Modernity* (Bloomsbury 2020), *Art, Space and Literature: The Case of Greece* (Leimon 2020).

K. Manousou-Della

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Architect PhD in History of Architecture. Thesis Title: 'The Town of Rhodes during the Medieval Ages. The early development of the fortifications from late antiquity to the fortified knight's town (7th c. - 1480)' National Technical University of Athens (NTUA). Diploma deepening studies (DEA) in the Historical Geography and especially the 'Geography of Settlement' –University of Sorbonne (PARIS IV). Certificate of specialization courses in the restoration of historical monuments. Graduate studies centre of history and preservation of ancient monuments (CESHCMA) –Paris. Responsible of the study and supervising restoration projects of the Ministry of Culture in Medieval Town of Rhodes from 1985 to 2017. Head of the 'Department of Study and Restoration of Ancient Monuments' – Service of Recent Monuments and Restoration Works of Dodecanese – Ministry of Culture from 2008-2014. Member of the 'Project Monitoring Committee on Monuments of the Medieval Town of Rhodes' since

1998 and deputy chairman since 2014. Corresponding Member of the Scientific Council of EUROPA NOSTRA since 2014.

F. Martin

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Felix Martin studied architecture in Aachen and Dublin. He specialised in architectural history and worked for research projects on medieval and Renaissance architecture in Italy, Belgium and Germany. In 2016 he graduated at RWTH Aachen University, where he then lectured and taught architectural history and design studio. He continued to teach at The School of Architecture at Taliesin (USA) the year after, while his research for a PhD on Dublin's Casino at Marino and Enlightenment architecture resulted in his recent stay at Trinity College Dublin and the Warburg Institute London. Felix Martin has published and presented various papers in architectural history and theory. His research was awarded by HECAA with the Mary-Vidal-Memorial-Award and is currently funded by the German Academic Scholarship Foundation. Besides, he works on projects with Denis Byrne Architects (Dublin) and Jäck Molina Architekten (Cologne).

M. Mikrakis

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Manolis Mikrakis is an archaeologist, teaching Ancient and Medieval Art at the School of Architecture, National Technical University of Athens. His research is focused on the Bronze Age and Early Iron Age cultures of the Aegean and Cyprus and their interactions with Egypt and the Near East. Previously, he taught at the Technological Educational Institute of the Ionian Islands, Zakynthos and the International Hellenic University, Thessaloniki. He also worked at the Archaeological Service of Greece and the Department of Antiquities, Cyprus, collaborating on numerous archaeological excavations and the development of exhibitions focusing on cross-cultural interaction in the ancient Mediterranean. He studied at the Universities of Athens, Vienna and Cambridge, and received his PhD in Classical Archaeology from the University of Heidelberg, Germany, in 2006 with a thesis on the Bronze Age and Early Iron Age iconography of musical instruments in the Aegean and Cyprus. For his research, he received grants from the State of Baden-Württemberg, Germany, and the Society of the Friends of Music, Athens. Currently, he is preparing the publication of Early Iron Age tombs at Mesambelies and Atsalenio near Knossos, Crete.

K. Moraitis

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Teaching in NTUA since 1983. Responsible for the postgraduate seminar of 'History and Theory of Landscape Design'. Doctoral Thesis under the subject: *Landscape – allocating place through Civilisation. Exposition and theoretical correlation of the most significant modern approaches concerning landscape* (School of Architecture NTUA). Postgraduate Studies of Ethical and Political Philosophy, Seminar of Aesthetic Philosophy (Université I de Paris, Panthéon-Sorbonne, 1980-1981). Postgraduate Program of Arabic and Islamic Studies (Pantios School of Political Sciences, Athens, 1981-1982). Publications of architectural projects and scientific articles, participations in collective editions, author of tutorial books concerning landscape design. Numerous distinctions in architectural competitions in Greece and Cyprus. Two 1st prize distinctions in International Architectural Competitions: Urban and Landscape Design for the city of Lviv – Ukraina (2008), Design for the Centre of Holistic Medicine in Allonisos – Greece (1998). Member of the Greek Philosophical Society. Member of the Hellenic Society for Aesthetics.

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Dionysis Mourelatos read History and Archaeology at the University of Athens. He was awarded an MA in Byzantine Art and Archaeology and a PhD (2009) in the same field also at the University of Athens. His PhD thesis was entitled 'Icon: its placement and function. Developing an electronic thesaurus of terms'. Since 2009 he teaches at the Postgraduate program of the University of Athens 'Managing the monuments: Archaeology, Urban Planning and Architecture'. Moreover, he teaches or he has taught at the Department of Conservation of Antiquities and works of Art at University of West Attica, at the Department of Primary School Education at the University of Thessaly, Greek Art and Architecture at the Hellenic Open University, Byzantine Art at the Open University of Cyprus and at the Ionian University. He has worked in many research projects for Vrijes Universiteit Amsterdam, the University of Athens, the Ionian University, the Mount Sinai Foundation in Athens and the Monastery of Saint Catherine's at Sinai. He has written and presented several papers

concerning mostly Byzantine painting, Sinai and the Historiography of Byzantine Art and Archaeology.

R. Ousterhout

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Robert Ousterhout is Professor Emeritus in the History of Art at the University of Pennsylvania, where he taught 2007-17, and where he also served as Director of the Center for Ancient Studies. He taught previously at the University of Illinois, where he received his PhD in 1982. A recognized specialist in Byzantine architecture, his research focuses on the documentation and interpretation of the vanishing architectural heritage of the eastern Mediterranean. His fieldwork has concentrated on Byzantine architecture, monumental art, and urbanism in Constantinople, Thrace, Cappadocia, and Jerusalem. Since 2011 he has co-directed the 'Cappadocia in Context' graduate seminar, a summer field school for Koç University. His most recent book is *Visualizing Community: Art Material Culture, and Settlement in Byzantine Cappadocia*, *Dumbarton Oaks Studies 46* (Washington, DC, 2017). A textbook, *Eastern Medieval Architecture: The Building Traditions of Byzantium and Neighboring Lands*, is due from Oxford University Press / Onassis Series in Hellenic Culture in 2019.

A. Page

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Adam Page is a lecturer in Modern British History at the University of Lincoln. He is a cultural and urban historian, whose work focuses on anxieties about urban change and contested visions of the future in the 20th century. His recent book, *Architectures of Survival: Air War and Urbanism in Britain, 1935-1952* (Manchester, 2019), examined how cities were recast as targets in anticipation of war. It considers how architects, planners and government officials reframed bombing as an ongoing urban problem, rather than one contingent to a particular conflict, and details how the constant threat of air raids prompted planning for defence and planning for development to become increasingly entangled. His new project examines how the new urban environments that were created after the bombing continued to be framed by anxious and often dystopian images of urban futures, where the rapid disintegration of buildings and spaces was indicative of a wider loss of faith in the future after 1945. He has published in *Contemporary European History*, *Urban History* and *Candida: Journal for Architectural Knowledge*.

Th. Pagonis

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Thanos Pagonis, Architect NTUA, M.Sc. Distinction URPS London School of Economics, PhD Urban Planning, NTUA, 2006. Assistant Professor in Urban Design and Planning, School of Architecture Engineering, NTUA since 2010. Earlier he has taught urban planning as Adjunct Lecturer at the Department of Geography of the University of the Aegean in 2006-2008. In the context of his doctoral research he has investigated the transformations of metropolitan planning of Athens in the period of the Olympics (1997-2006) with supervisor Prof. L. Wasenhoven. He has published 25 papers in books, scientific journals and conference proceedings with peer review on topics related with metropolitan planning of Athens, urban development, strategic urban and landscape planning and design, synergies between design and planning. In 2015 he has been research fellow at the Bartlett School of Planning, UCL. Recently he has been scientific responsible for the research project of strategy for the revitalization and reactivation of Lycabettus hill in the framework of 100 resilient cities program of Athens Municipality. He has been involved as team leader and key expert in large number of projects in town planning, urban strategy making, urban regeneration, masterplanning and landscape design, a lot of which have been undertaken in collaboration with firm Thymio Papayannis and Associates. Recently he has been design leader for the requalification of 3km long waterfront zone in Vlora, Albania.

D. Pantermalis

President of the Acropolis Museum, Professor Emeritus, Aristotle University of Thessaloniki, [presidentsoffice\[at\]theacropolismuseum.gr](mailto:presidentsoffice[at]theacropolismuseum.gr)

Professor Emeritus Dimitrios Pantermalis was born in Thessaloniki in 1940. He studied history and archaeology and subsequently German language and literature at the Aristotle University in Thessaloniki. He then did post-graduate studies at Freiburg, Germany where he received a doctorate in 1968. The following year, by decision of the Philosophical School of the Aristotle University of Thessaloniki, he was appointed Assistant (Epimeletes) at the Museum of Casts. He was later elected Assistant Professor and in 1979, Professor of Classical Archaeology. He has taught at the University of Thessaloniki since 1969. His lectures encompass most branches of classical archaeology: architecture, sculpture, painting, epigraphy and public and private life in antiquity. He has organized many archaeological tours for students both in Greece and abroad and lectured at more than eighty universities and museums around the world. Since

1973 he has been Director of the University Archaeological Excavations at Dion. Since 1996 he has been carrying out programs at Dion to convert the excavated area into an extensive archaeological park. Dimitrios Pandermalis has served as President of the History and Archaeological Department and Dean of the Philosophical School of the University of Thessaloniki. He was the President of the State Theatre of Northern Greece and is a member of the Archaeological Society of Athens and the German Archaeological Institute of Berlin. He is the Honorary President of the Executive Committee of the International Foundation of Alexander the Great and of the Tellogleion Art Foundation. In 1997 during the period Thessaloniki was cultural capital of Europe, he was curator of the exhibition 'Alexander the Great and the East' at the Small Palace and in 2004 was curator for the exhibition 'Alexander the Great: Treasures from an Epic Era of Hellenism' in New York for the Alexander S. Onassis Public Benefit Foundation. From September 1996 to March 2000 he served as Country Member of the Greek Parliament and in 1999 was elected President of the Permanent Inter-Party Committee of the Parliament for Greeks Abroad. In May 2000 the Hellenic Council of Ministers unanimously elected him President of the Organization for the Construction of the New Acropolis Museum and in June 2009 he was appointed President of the Acropolis Museum.

A. Papaioannou

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Amalia Papaioannou studied archaeology and history of art at the National and Kapodistrian University of Athens. She received her Master's degree and PhD in History of Art at the University Paris 1-Panthéon-Sorbonne. She is a member of the Greek department of ICOMOS and of the French and Canadian Societies for Eighteenth-Century Studies. She is a member of the Association of Greek Art Historians and a permanent collaborator of Centre Ledoux. She specializes in 18th century architectural and ornamental theory, reception of antiquity during the 18th century, revival art and artistic mobility in Europe, especially within the practice of the Grand Tour. She has published on these subjects, as well as presented papers internationally (Paris, Blois, Tours, Birmingham, Montreal, Vicenza, Athens). She teaches Art History at the Democritus University of Thrace (Department of Architectural Engineering) and at the Hellenic Open University (Studies in European Civilization).

E.C. Partida

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Research Archaeologist at the Hellenic Ministry of Culture & Sports, and Adjunct Professor at the University of Patras, Elena C. Partida holds MA and PhD from the University of Birmingham. Trained by the Academic Staff Development Unit in 'Teaching, assessing students and presentation skills', she lectured on Classical Archaeology at Birmingham University, as Assistant to the Head of the Department, Prof. R.A. Tomlinson. Attended seminars on Roman Architecture at the Barber Institute of Fine Arts and the course 'Interventions to monuments and historic settlements' organised by the European Centre for the Prevention and Prognosis of Earthquakes. On the Acropolis of Athens E.P. was assigned with the documentation of architectural *disiecta membra* within the frame of the European project 'Network of archaeological sites in Athens'. Appointed Curator of Antiquities at Delphi, E.P. carried out study on the Delphi Museum Re-Exhibition (awarded with the *Best Practices* distinction), in parallel to studies on the restoration and consolidation of ancient monuments at Delphi, and she designed the installation of open-air exhibitions. As Curator of Patras Archaeological Museum, E.P. is in charge of interdisciplinary international collaborative projects involving cultural patrimony, new finds and new technologies.

K. Patterson

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Khamal's heritage career began in 2016 interning with Marc Masurovsky and analysing a bill to preserve claims of Holocaust heirs. At Saving Antiquities for Everyone, Khamal engaged experts and senior officials to address antiquities trade issues. A year later, he was a Lawyers' Committee for Cultural Heritage Preservation Fellow. Khamal worked with members of LCCHP's Executive Board of Directors who had litigated major cases. His published interviews with them illustrated their advocacy for stronger legal, educational, and ethics protocols. Khamal was admitted to the Bar in the U.S. state of Maryland in December 2018. He researches intellectual property and cultural heritage law topics. Khamal inherited his reverence for the past from his late grandmother who raised him from infancy and whom he cared for in her life's twilight. Her tales of Southern life lived and breathed. Her stories became his stories and formed the core of his identity. He hopes to honour her legacy by reuniting people with the storied artefacts that their ancestors wanted to be passed down for posterity. Monuments are flashpoints for contested memory globally, and Khamal

appreciates the classical wisdom that public monuments can reflect either a heritage of civic virtue or the architecture of power.

D. Plantzos

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Dimitris Plantzos is a classical archaeologist, educated at Athens and Oxford. He is the author of various papers and books on Greek art and archaeology, archaeological theory and classical reception. His Greek-language textbook on *Greek Art and Archaeology*, first published in 2011 by Kapon Editions, was published in 2016 in English and is now available by American publishers Lockwood Press in Atlanta, Georgia. He was also co-editor of the volume *A Singular Antiquity. Archaeology and Hellenic Identity in 20th century Greece* (published in Athens in 2008) and the Wiley-Blackwell *Companion to Greek Art* (published in 2012; paperback edition 2018). His latest books are *The Recent Future*, a study of archaeological biopolitics in contemporary Greece, published in 2016 by Athenian publisher Nefeli, and his study *The Art of Painting in Ancient Greece*, published by Kapon Editions and Lockwood Press in 2018. He is co-director of the Argos Orestikon Excavation Project; he teaches classical archaeology and reception at the National and Kapodistrian University of Athens.

I. Potamianos

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I. Potamianos is professor in the Faculty of Fine Arts, School of Drama, Aristotle University of Thessaloniki, Greece, and presently chairman of the School. He received a Master of Architecture (1981) from the Aristotle University of Thessaloniki in Greece, a Master of Architecture (1985) from California Polytechnic State University in San Luis Obispo, and a Ph.D. in Architecture (1996) from the University of Michigan in the U.S.A. He is a registered architect in Greece and the U.S.A. He has taught in three American and three Greek Universities. Currently he teaches at the School of Drama and the Department of Architecture as well as in two interdisciplinary post graduate programs at the A.U.Th. He also served as the Director of the Post Graduate Program in Lighting Design of the Hellenic Open University for several years. His work focuses on architectural design, design teaching systems, issues of space and form and relations to philosophy, perception, and poetics with a major interest in the lighting methods employed in Byzantine churches.

C. Pozzi

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Clelia Pozzi is a PhD candidate in the Princeton University School of Architecture and is pursuing a joint degree in the Princeton Interdisciplinary Doctoral Program in the Humanities (IHUM). Her dissertation project, 'Recast as New: Italian *Restauro* and its Scientific Cultures, 1893-1956', examines the growth of restauro as a scientific practice and its contribution to Italian architectural modernity. Her work has been published in *ABE Journal—Architecture Beyond Europe* and she has coedited a volume on 21st century museums entitled *Museums in an Age of Migrations* (Politecnico di Milano, 2012). She holds an MDesS from Harvard GSD and an M.Arch from Politecnico di Milano. She is currently teaching at Pratt Institute.

A. Sancar

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Ayça Sancar studied architecture at Izmir Institute of Technology and RWTH Aachen University. She is currently working on her doctoral thesis at the Department of Architectural Theory of RWTH Aachen University, and working as a teaching and research associate at the Institute of Landscape Architecture of the same university. Her doctoral research focuses on the interplay between opera, architecture and cultural politics in the first three decades of the Turkish Republic as well as the architectural knowledge transfer between Turkey and the German-speaking world during this era. Her teaching practice is concentrated on digitalization in teaching – particularly on the development of online courses and animated videos for didactical purposes.

A. Sfyroera

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Alexandra Sfyroera graduated from the Department of History and Archaeology of the National and Kapodistrian University of Athens (1993). She obtained her

MSc (1997) and PhD (2011) in Classical Archaeology from the same Department with a scholarship from the 'Alexandros S. Onassis' Foundation. She worked as an archaeologist in the Athens Office of Lexicon Iconographicum Mythologiae Classicae - LIMC (2000-2001), in Naxos (1994-2009), Zakros (1995-2002) and Kea (2002-2004). In Naxos, she participated, among others, in the excavation, conservation and restoration of the ancient sanctuaries of Yria, Gyroulas and Melanes, and the ancient aqueduct. She also contributed to the establishment of the Museum collections at Gyroulas and Melanes. Currently, she is a member of the National and Kapodistrian University of Athens excavation team in Epidauros. She is also responsible for the publication of the material from the Sanctuary of Demeter of the ancient polis of Naxos. In 2009 she joined the Museum of Archaeology and History of Art where she currently works as Laboratory Teaching Staff since 2014. She is involved in the curation and documentation of the Museum's Educational Collections, the design and implementation of educational programs for school pupils and other outreach activities for students and the public at large. Furthermore, she organizes tutorials and practical workshops for Archaeology students.

A. Shuba

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Aliaksandr Shuba graduated the Bachelor and Master programmes in the Cultural Heritage studies from the European Humanities University in Vilnius, Lithuania. Currently, he is studying on the PhD programme and working as Early Stage Researcher on the research project: 'The Historiography of European urbanism in the 20th century. A critical analysis of cross-nationally oriented publications in Slavic languages' under the supervision of prof. Dr. phil. habil. Max Welch Guerra and Dr. Martin Pekár, PhD within the Bauhaus-Universität Weimar, Germany and the Univerzita Pavla Jozefa Šafárika v Košiciach, Slovakia.

K. Soueref

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Konstantinos Souref was born in Corfu. He received his degree from the University of Bari, he was awarded a post-graduate degree from the University of Pisa and Scuola Normale Superiore. He received his PhD from the Aristotle University of Thessaloniki. Since 1985, he serves at the Hellenic Ministry of Culture and Sports as archaeologist in Thessaloniki, as Head of the Ephorate of Antiquities of Florina, Kastoria, Thesprotia and, since 2011, of Ioannina. He has

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N. Vadoros

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Nikos Vadoros is an architect engineer with a special interest in reusing abandoned buildings and neglected urban landmarks. In 2012 he was awarded with the Thomaideion prize for participating in 'Green School Pilot', a program aiming to upgrade the energy class of a public school in the municipality of Metamorphosi. Also, in 2015 he received the Start: Create Cultural Change scholarship through which he implemented 'The Urban Game', a project about using gaming applications and digital art in order to highlight the archaeological site of the Zea shipseds in Piraeus. Having completed his post graduate courses in Cultural Heritage Management, he is currently a PhD candidate at the National and Kapodistrian University of Athens, researching the ways that daylight influenced ancient Greek classical temples and the perception their visitors would have viewing them, through 3D reconstruction and light measuring. For this research he has been awarded with a scholarship from the Hellenic Foundation for Research and Innovation. At the time, he works both as a freelance architect and a cultural manager.

Á. Velasco Perez

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Alvaro Velasco Perez is a PhD candidate at the Architectural Association School of Architecture where he previously studied a masters on History and Critical Thinking on Architecture. In 2012, he obtained his degree on Architecture by the University of Navarre, Spain. He has collaborated in teaching positions with First Year Design Studio at the AA, UHerts, AA Summer School, Leeds Beckett University and University of Navarre, as well as participated in crits throughout the schools. He has also formed part of research projects with the AA and the Design Department of Architecture of the University of Navarre and associated with 4th Year design studio. Alvaro has collaborated through design and theory in offices in London, Spain and New York.

Th. Veleni

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Themis Veleni holds a Ph.D. in Art History (Aristotle University of Thessaloniki, cum laude), and a Piano and Music Theory Diploma (State Conservatory of Thessaloniki). She works as an Art Historian-Curator at Teloglion Foundation of Arts of the Aristotle University of Thessaloniki (2015 to present day). She has also been a visiting lecturer at the School of Fine Arts of the University of Granada (MA of Drawing and MA of Art Education) since 2012, where she has introduced and taught courses at the intersection of Music and Visual Arts. She teaches courses of History and Art Theory as well as Cultural Management at the Hellenic Open University and the International University of Greece, respectively. Dr Veleni has been a visiting assistant professor at Stevens Institute of Technology (N.J., USA, 2013-2015). She has given lectures and seminars at universities and educational institutes in Greece and abroad, and she has been the coordinator of two major programs on Arts and Humanities (Tuning Humart, 2010-2011) and Film Studies (Four Corners, 2008-2010), both supported by the European Commission. She has curated over fifteen exhibitions of Greek and non-Greek artists. She has published many scientific papers in exhibition catalogues, scientific conferences and art magazines. In 2014 she published her PhD thesis on *Music and Visual Arts (end of the 19th c. - 20th c.). From synesthesia to multi sensory synergy*, after receiving an excellence award from the Aristotle University of Thessaloniki (Enyalion Bequest). In 2017 her book entitled *Giorgos Gounaropoulos. Addenda* was published by Anatypos publications and in 2018 her book *Cultural Management Topics* was published by Vaniyas Publications. She is a member of the Greek Arts Historians Association and a member of AICA HELLAS, as well as a founding member of the Museum and Cultural Organisations Professionals Network.

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Nicola Verderame (PhD, 2018) is Adjunct Lecturer of Turkish Philology at the University of Naples 'L'Orientale'. He is an Alumnus of the Berlin Graduate School Muslim Cultures and Societies. His doctoral project, with the title 'Monuments to Charity: Water Infrastructures in the Hamidian Period' dealt with the construction and restoration of waterworks at the turn of the 19th century. He is currently working on a monograph based on the dissertation. His research

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Korinna Zinovia Weber studied architecture in Paris and Munich, where she obtained her Master specialized in existing structures at the Technical University of Munich. After her participation and award (3rd group prize) in the ICC Student Design Competition in 2014 she has become a fellow of the International Council for Caring Communities with a particular interest in architecture as tool for social integrity. In 2016 she joined the Laboratory of Techniques and Preservation of Modern Architecture (TSAM) at the Ecole Polytechnique Fédérale de Lausanne for her ongoing doctoral research in preservation strategies for post-war architecture and is therefore supported by the excellence scholarship of the Studienstiftung des Deutschen Volkes.

E. Whitlock-Blundell

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Ekavi Whitlock Blundell is a PhD candidate at the School of Drama of the Aristotle University of Thessaloniki, where she also completed her undergraduate studies with a focus in Scenography (2010). Upon finishing her BA, she completed a Master's degree on the subject of Narrative Environments at Central Saint Martins College of Art & Design (2013), having received a scholarship from the State Scholarship Foundation (IKY). Since then she has explored multi-sensory audience engagement in relation to spatial performativity both in artistic and research contexts. Her work has been presented at the *State Museum of Contemporary Art - Costakis Collection* (2010), the *London Festival of Architecture* (2012), the *KIBLA Multimedia Centre* in Slovenia (2013), the *100 Years Gallery* in London and the *Prague Quadrennial of Performance Design, Space and Architecture* (2015).

E. Xhaferaj

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Era Xhaferaj is currently working as archaeologist for the Albanian Institute of Monuments at the Art Department. Her work involves the documentation and

study of Byzantine and post - Byzantine art as well as the compilation of restoration projects. Her previous professional experience includes participation in several archaeological excavations of Albanian Institute of Archaeology and the Department of Late Antiquity and Medieval Studies, for the projects 'Monuments of Christian Cult in Albania', Monastery of 40 Saints, 'Paleochristian Byllis', 'Paleochristian Basilica of Lin (Pogradec)', 'Castle of Grazhdan (Peshkopi)', etc., and a short working experience with the Albanian Heritage Foundation (AHF), in the project Future of Albanian Past (FoAP). Her publication work includes articles in peer – reviewed journals *Monumentet*, *Candavia* and *Iliria* and the participation in international conferences. She gave her contribution in the translation of the book 'Buthrotum' by Neritan Ceka into Greek language. Era Xhaferaj graduated from University of Tirana with a Bachelor in history and obtained her Master's degree in Archaeology in 2010. She is a PhD holder from the Centre of Albanian Studies, Institute of Archaeology.

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Yingle Zhang (Xi'an, China, 1989) is architect (2012) in the School of Mechanics, Civil Engineering and Architecture (SMCEA) of Northwestern Polytechnical University (Xi'an, China), master (2014) in the Superior Technical School of Architecture of Madrid (ETSAM-UPM) and young researcher of the Investigation Group of Cultural Landscape (GIPC). Yingle is currently a doctoral candidate in ETSAM. His research interests focus on the monumentality, temporal narratives, ritual space and walking experience in the architecture, with specific emphasis on the composition and expression of itineraries in the architectures and landscaping works of Dimitris Pikionis, Sigurd Lewerentz, Francesco Venezia and Álvaro Siza. Yingle has attended several international congresses and has published article 'The Oriental Garden of Dimitris Pikionis' in *International Journal of Architecture and Urban Studies*, and 'Ascending and descending toward the farewell: two ceremonial itineraries of Sigurd Lewerentz' in *Revista Europea de Investigación en Arquitectura*. He has also contributed a chapter to the book *Pensar y actuar sobre el patrimonio industrial en el territorio*.

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