Costruire un'esperienza spazio-temporale di un lutto in movimento

Constructing a Space Time Experience of a Moving Loss

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L'articolo intende stabilire il background filosofico e teorico che deve essere l'idea fondamentale di un progetto architettonico.
Le successive transizioni, sia durante la vita, sia dopo la morte, del corpo di San Giovanni Russo - un santo recentemente canonizzato dalla Chiesa ortodossa - sono considerate il punto di partenza dell'analisi. Si tenta di progettare un nuovo modo di venerare, una nuova convenzione di incontro con il corpo del Santo.
Le transizioni storicamente registrate del corpo del santo sono analizzate e collegate al loro contesto filosofico e sociologico contemporaneo.
L'analisi tocca le idee filosofiche di Michel Foucault, Jean Baudrilliard e Jean-Pierre Vernant e impegna le filosofie di Henri Bergson e Gilles Deleuze dove si sviluppano le idee della memoria incarnata e la percezione cinematica del tempo.
La ricerca mira a costruire le basi su cui si può stabilire l'idea architettonica del progetto di un'esperienza spaziale e temporale.

The article is intended to set up the philosophical and theoretical background which shall be the fundamental idea of an architectural project.
The successive transitions both during life and after death of the body of Saint John the Russian – a recently canonized saint by the Orthodox Church - are considered the starting point of the analysis. A new way of veneration is attempted to be designed, a new convention of meeting with the Saint's body.
The historically recorded transitions of the saint's body are analyzed and linked to their contemporary philosophical and sociological context.
The analysis touches on the philosophical ideas of Michel Foucault, Jean Baudrilliard, and Jean-Pierre Vernant and engages the philosophies of Henri Bergson and Gilles Deleuze where the ideas of the embodied memory and the cinematic perception of time are developed.
The research aims to construct the foundation on which the architectural idea of the design of a space and time experience can be established.

I. Introduction

a. Motive, object and target of study

When we were asked to propose a new space dedicated to Saint John, the first idea that we came up with was to create a new space- time convention. In this case when there is no routine problem to solve, architectural design engages abstract ideas in order to translate them, at least in part, into bodily experiences of spatial relationships engendered by the occupancy of built forms.

The successive transitions both during life and after death of the body of Saint John were the starting point of the analysis. A new way of veneration is attempted to be designed, a new convention of meeting with Saint's body, in architectural terms, an embodied wandering in a garden.

In cognitive theory and philosophy, our fundamental spatial intuitions and concepts are examined as foundations for other ideas and experiences. In his study of symbolic forms Cassirer proposes that *"… logical and ideal relations became accessible to the linguistic consciousness only when projected into space and there analogically 'reproduced'…"* (Cassirer, 1955, 200).

So, to design a new way to meet the holy body of Saint John could mean to construct an experience based on the idea of an embodied ritual. The possibility of constructing architectural meaning in this way implies an underlying model of space as a morphic language which works primarily through the constitution of significant relationships rather than the combination of previously objectified elements. These relationships will be traced in the proceeding analysis and transformed to space conventions.

b. The recording of Saint John's body transitions

Saint John the Russian, has been a refugee both during life and after death. The Saint's body during the 326 years of existence has met a number of movements- migrations under war conditions:

He was born in 1690 in the region of modern Ukraine as a Russian orthodox. He participated in the Russian-Turkish war (1710-1711), where he was captured by the Tatars and then sold to an Ottoman Officer who took him to Prokopion of Cappadocia situated in the region of Kaisareia.

He died in 1730. Three and a half years later his body was found intact and ever since was kept and venerated in the local orthodox temple.

After the Asia Minor disaster of 1922, and the Convention Concerning the Exchange of Greek and Turkish Populations signed in Lausanne, on January 30, 1923, the Greeks of Prokopion were forced to leave their properties and homeland so as to settle in Greece. St. John's body was secretly transferred from the area by the Greek refugees.

In 1925 the body arrived in Chalkis capital of the Greek island of Evia and was delivered to the Greek authorities. Later in the same year it was fled secretly by the refugees to the new Prokopion village where they had settled. It has remained there until today, constituting a veneration point for the descendants of the Greek refugees and the Russians orthodox.

Today John's body is placed in a reliquary within the temple devoted to him. The process of veneration begins with the visit to a small room where the saint's belt and cap are available to be worn by the pilgrims. After lighting a candle the pilgrims enter the main temple and find on their left, the reliquary where the body of the saint is kept. (fig.1)After the veneration the pilgrims may leave the temple through the north gate where they can get holy water and oil.

So we trace the story of a living deceased refugee, a refugee who is alive as long as he is moving and wandering or as long as he provokes the transition of the pilgrims towards him.

II. The first transition

a. The transition to modernity

Foucault follows the gradual change from the 17th to the 18th century where the right of the sovereign to condemn someone to death or to allow them to live alters at the level of both politics and power technologies.

That is, while until the 18th century death meant the transition from one power to another, the transition from the power of the sovereign of this world—to another—that of the sovereign of the next world, since then that power is decreasing the power of the right to take life, and increasingly the right to intervene to make live. Death becomes, insofar as it is the end of life, the limit, or the end of power too. So we have two systems of power, the sovereignty over death and the control over life (Foucault, 2002).

According to his historically documented life (Triantafyllou, 2014), John lived in one of the communities of pre-modernity under the authority of the Ottoman state functionary who possessed him. The master had the right to inflict death on John's body. John himself as a young Confessor declares before the earthly master that he recognizes this relationship as temporary and transitional. John's death was experienced by the community as the

transition from one power to another, from the earthly to the heavenly.

One hundred years after his death, his body was used as a political means for the imposition of Sultan Mahmud II state power. In 1832 during the invasion of Osman Pasha, who was Sultan's envoy, in Prokopion (Ürgüp) in an attempt to crush the rebellion by Ibrahim Pasha, the military tried to burn the Saint's body without any success. The body remained intact, only acquired a dark color from the fire, the only inscription on it, while the soldiers, having witnessed the event, repositioned the body in place and fled (Triantafyllou, 2014). In this case the body was treated as a prisoner of war and its death as a symbolic suppression of the reaction to political power.

The same body (köle Jovan) due to the implementation of the Lausanne Treaty is incorporated and eventually smuggled by the population who is forced by the decisions of political power to leave their homeland and to settle in Greece as refugees.

The power at this stage provided the body imprisonment and ban on its leaving the country. But his body was whisked away by refugees and carried as a stowaway in a ship's hold to Greece.

b. Greek State's provision for refugees
Foucault argues that one of the key events of the 19th century, which marks the transition to modernity, was the concession of life by the power that is the exercise of power on man as a living being which led to the dominant politicization of the biological condition (Foucault, 2002).

This is what Foucault claims to be a new technology of power that does not individualize but masses. In this

fig. 1 St John's icon and view from the interior of the temple· the reliquary is situated at the left

new technology what is important is not the individual body but the body of the population which is reduced to a political problem. This new mechanism -called bio politics- in contrast with the one mentioned above, which would kill or allow living, employing the regulatory institutions of population control, gives life or allows dying.

Focused on population, new mechanisms are created aiming to intervene primarily at the level of determinants of general biotic processes. The agreement between Greece and Turkey for the exchange of populations is such a mechanism which was created between the two countries so as to assure the populations' viability and the subsequent organization of the establishment in the former Turkish village Ahmet Aga of the island Evia which later was renamed Prokopion.

The body of John carrying the inscriptions of the 1st and the 2nd death is now treated as a privileged individual body of the overall population corpus. Upon its arrival in the capital of Evia, Chalkis, captivity is attempted, this time by the Greek authorities of Chalkis, but with no success again. The body is carried to the local church of St. John in Chalkis despite the will of the refugees who are forced to move to the village Ahmet Aga. Once again the saint's body is whisked away by refugees to their final destination where it will remain until today.

The body of John, beyond the symbolic meaning, acquires a political significance as well since it is indicative of the need to keep alive the memory of the homeland place lost forever. The materiality of the body is vital to the previous view since the body is considered to be the place of inscription of history.

In this body where all records of its death are situated, all the main documentation of its holiness can be found too. Besides, the body meets the three criteria of divine blessing on the relics, the incorruptibility, the aroma and the miracle ability. The first two criteria are sensory in nature, while the latter has a spiritual character besides the sensory one.

Today the body of Saint John can be visited and venerated. It is placed in the center of the village of Prokopion organizing both the grid of population's everyday movements and the movements of its visitors. (fig.2)

III. The second transition

a. The sensory image of the body

In his work *On the making of Man* St. Gregory of Nyssa defines the soul and body relation.

He argues that souls and bodies are simultaneously generated during both the first and the second creation of man without any priority given to any of them:

"…and in the creation of individuals not to place the one element before the other, neither the soul before the body, nor the contrary, that man may not be at strife against himself, by being divided by the difference in point of time…" (Gregory of Nyssa, 1992, 240).

Moreover the actions and manifestations of the soul appear and develop together with the body features[1]. The death brings about the dissolution of man in its components, but not their annihilation. Annihilation is the transition to nothingness, while dissolution is the separation in the components. So man is not lost after death although we are unable to comprehend this truth.

According to st. Gregory, after death, the body figures remain at soul as a stamp of seal, so at the time of the second generation or the raising of the dead, the reconstruction of the body will be feasible.

St. Gregory notes: *"while the form necessarily remains in the soul as in the impression of a seal, those things which have received from the seal the impression of its stamp do not fail to be recognized by the soul, but at the time of the World-Reformation, it receives back to itself all those things which correspond to the stamp of the form: and surely all those things would so correspond which in the beginning were stamped by the form; thus it is not beyond probability that what properly belongs to the individual should once more return to it from the common source."* (Gregory of Nyssa, 1992, 227)

If resurrection is «*the return, after they have been dissolved, of those elements that had been before linked together, into an indissoluble union through a mutual incorporation*» (Gregory of Nyssa, Oratio Catecheticha Magna xvi) and if the reservation of john's relics suggests a primary resurrection of it, then the image of the relic is above all the sensory image of a living, resurrected body.

On this particular body- soul bond, which is not lost after death, we shall base the sensory approaching to the sacred relic. Not only does any experience need to be inscribed in a physical background, but the physical background –the human body in our case- is by nature inscribed in our immaterial soul as well. So the soul-body bipole becomes a unit, a sign.

b. The mental image of the body

In the case of John, the soul- body unit is literally visible since the body exists. Yet nowadays this reality

tends to be replaced by an image, the photographed body. (fig.3)

When Jean Baudrillard referred to the position of images in contemporary societies he used an example from cinema, the art which par excellence assembles images to time sequences. He claimed that the contemporary society is a society of simulation, in which the real is replaced by images to produce the hyperreal (Baudrilliard, 1994). For example, the reality of the Vietnam War is replaced by the simulation of that war in Francis Ford Coppola's film Apocalypse Now.

The main argument of Baudrillard refers both to the relationship of reality to the image and to the autonomy of the image (Baudrillard, 2005). He claims that on the one hand today's reality tends to disappear and be replaced by the images that describe it and on the other hand the image has a self-referential character and does not need to be provided with some extra meaning. On the contrary, the image tends to be damaged when is loaded with meaning while in reality it is pure appearance. In other words the image apart from its referential meaning attracts its power from its appearance. The image has such power that tends to replace its reference. The photos of John's body that are available online on the internet tend to replace in our perception, the unmovable relics.

Baudrillard notes: *the Iconoclasts of Byzantium smashed images to erase their signification (the visible face of God). While apparently doing the opposite, and in spite of our cult of idols, we are still iconoclasts: we destroy images by overloading them with signification; we kill images with meaning.* (Baudrillard, 2005, 92)

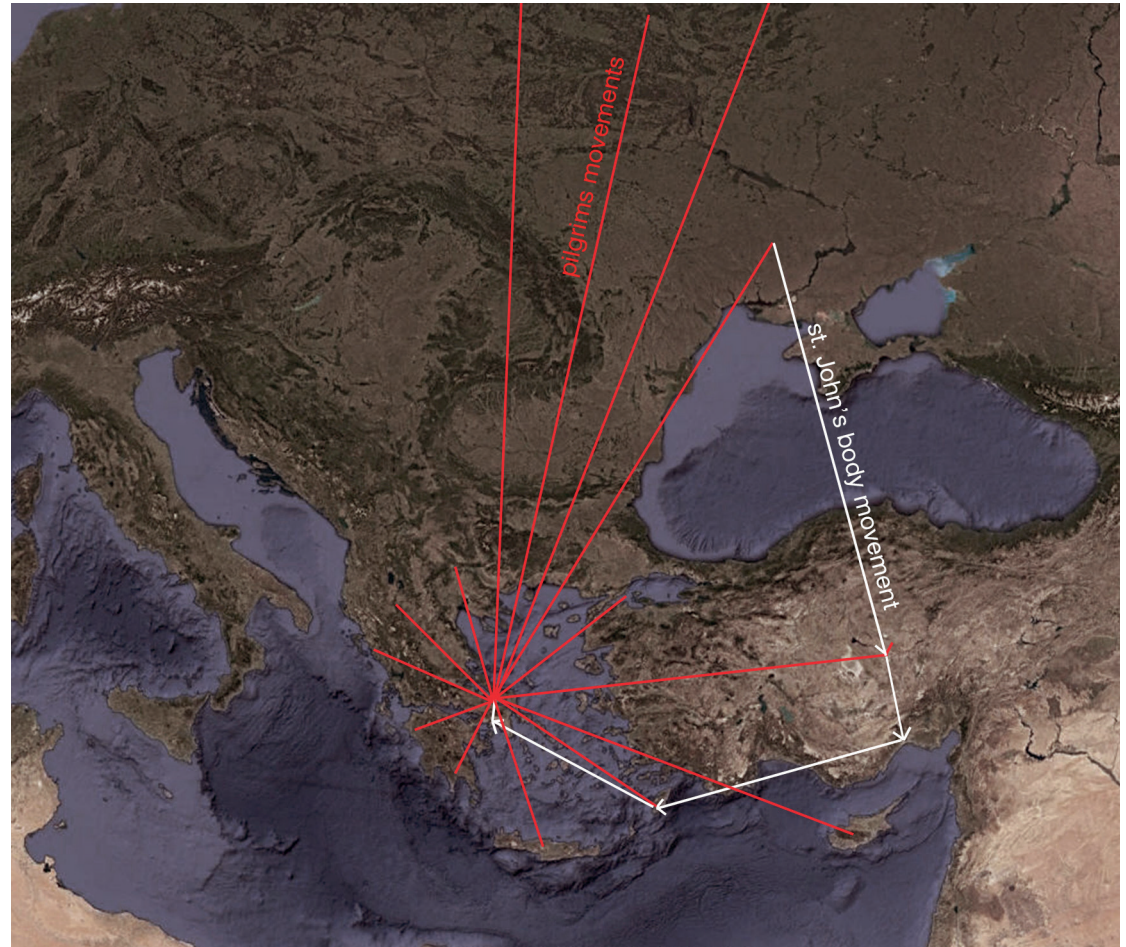The intensity of the image is equal to its denial of the

fig. 2 Diagram of st. John's body transitions and the contemporary pilgrims' movements.

real. To turn an object into an image is to strip it of all its dimensions one by one: weight, relief, aroma, depth, time, continuity and, of course, meaning.

The image acquires greater strength from this disembodiment. Moreover, the image of John's body is regarded as an inscription of the unique original, as dreamed by iconoclasts in the famous Byzantine controversy. The only image they regarded as authentic was one in which the divinity was directly present, as in the veil of the Holy Face, the automatic inscription of the face of Christ without any intervention of the human hand, in a kind of immediate transfer- printing, analogous to the negative of photographic film.

The perception of John's body as an image may be the key to the understanding of its impact on people, but it may also indicate how it affects any attempt of constructing a spatial formation associated with it. Accordingly, the image of the body is considered to be a structure in motion constantly transforming and providing its surroundings with new meanings.

This reversal between the image and its reference had already been established in greek antiquity. So there is something categorical (categorial intuition) that renders the image a signifier rather than a signified.

c. The movement of pilgrims and the constitution of the image

The image or Icon, which comes from the greek word εικών, in antiquity was considered as a signifier leading to multiple signifieds. According to the French philosopher Jean Paul Vernant, between the image and what it refers to, a relationship is established at the level of the deepest structure and of the signified (Vernant, 1995).

fig.3 The photographed body as being presented at internet

The image activates the perception needed so as to become representation. The correlation established is not founded on external similarity relations, but on community, nature, value or property relations who do not derive from perception but from the conception of the mind. The etymology of the word εικών confirms the above view: it comes from the root * wei- transformed in * weik-, which indicates a relationship of similarity and convergence (Vernant, 1995). Thus the image, from the beginning, would not refer to an idol, είδωλον, but would establish a reference structure. Mainly the image or εικών meant to be a signifier which had the ability to lead to multiple signifieds.

We claim that the body of John may constitute an image of this kind. This image establishes sensory and spiritual relations with today's pilgrims. In order to explain and document our view, firstly we shall briefly refer to the determination of the embodied memory according to Henri Bergson and secondly we shall analyze Gilles Deleuze's concept of time - image founded in the previously mentioned bergsonian theory.

Bergson argues that memory has, in principle, a physical, bodily, background. The body is considered to be an ever transforming temporal boundary between the future and the past, a pointed end, which our past is continually driving forward into our future (Bergson, 1929). Memories are directed from the past to present, before they convert into actions. The mental function that activates the mnemonic process is called recognition.

So whenever our body is to be associated with an object, recognition occurs. The recognition of a present object is affected by movements when it proceeds from the object (automatic recognition), and by representations when it issues from the subject (intelligent recognition) (Bergson, 1929).

Two kinds of memories correspond to the previous recognition processes. The first memory associated with the automatic recognition refers to the present. This memory mediates perception so that the object perceived, activates bodily motor mechanisms and finally provokes movements. The second memory related to the intelligent recognition records in the form of images, recollections as they successively occur in the course of time.

The body of Saint John provokes these two memories in our body. The first one is the memory recalled by our body when it is about to realize the gait or the movements associated with the worship of the holly body. It is the memory that has retained from the past only the intelligently coordinated movements of gait or body bending for bowing or stretching of the hand for the lighting of the candle. What is stored as memory is not the memory-images that recall these movements but the definite order and the systematic character in which they occur. These movements belong to the commonly called procedural memory.

The second memory refers to images resulting from the subject itself. The body of Saint John provokes to those of the pilgrims who know its history the recollection of patterns associated with the movements it has made in the course of its existence or with the events that have been inscribed on it.

Bergson argues that because of our central neuronic system that links the perception to motor mechanisms and consequently to action, the memory of images is continuously inhibited.

Memory awaits the occurrence of a rift between the actual impression and its corresponding movement to slip in its images. Usually when we desire to recollect the past and discover the known, localized, personal memory-image which is related to the present, an effort is necessary whereby we draw back from the action to which perception inclines us that is, urges us towards the future.

A rift is therefore the body of John, a line or a limit, the perception of which sets memory in motion and recalls images since, of the whole of past images that are still present in us, the image that is analogue to the respective actual perception is selected among all possible images. In these occasions the way in which the past images break into the present image, can constitute the design object in a possible spatial structure.

In his work *Cinema 2 L' image - temps* Gilles Deleuze, attempted to define the sensory and optical characteristics of images, referred to the aforementioned Bergsonian division of memory in two recognition types. Deleuze argued that, the first case, the one of automatic recognition, derives from a sensory-motor image of the perceived object, while the second case, the one of intelligent recognition, derives from an optical image of it (Deleuze, 1983).

The sensory-motor image retains from the thing only what interests us or what extends to the dramatic reaction of a person. Thus, the sensory-motor image is an agent of abstraction since it removes information from the thing and integrates it in a more general category. On the contrary, the optical image is capable of constantly referring to other images since it

retains little from the thing viewed.

We may argue that the sensory-motor image is linked to the image of movement, while the optical image enters into a relationship with the image- recollection that it calls up. Of course, the two images even though are different in nature they are never completely distinct. They usually coexist. In any aspect of the thing (a sensory image) corresponds to a zone of memories, dreams, thoughts (an optical image).

Finally through the process of intelligent recognition that creates optical images, a double motion of creation and erasure sets up. In this way, the perceived object is bound up with ever-widening systems. According to Deleuze, intelligent recognition enables connection of an optical image with virtual images (Deleuze, 1983). These images are claimed to be recollection-images by Bergson.

IV. EPILOGUE

a. Cinematic image, montage in architectural experience

Although recollection-images emerge on the instant of automatic recognition (interfere between stimulus and response, they contribute to the better operation of the locomotor system by providing it with causality), they are more essential in the procedure of intelligent recognition. A new sense of subjectivity is displayed by recollection-images. The subjective image constitutes the configuration of movement as a response to a sensory-motor image. In the case of a recollection-image, subjectivity lies on the handling of time.

So, on the one hand we have the idea that embodied movement requires the activation of memory and on the other hand, the memory translates sensory impressions into movements in order to store them. In both occasions precedence is given to the temporal and spatial foundation of memory.

Following this view, Chris Marker, when defining the term *Immemory* –the impossible memory- gives precedence to memory as geography rather than history (Marker, 1997). He proposes that we should think of memory in terms of geography zones rather than of history tales[2].

The idea that links mnemonic processes to spatial formations and rituals is established on the very beginning of Christian tradition. In eastern Christian tradition the relics were considered as reminders of Christ's sacrifice (Kazhdan, 1991, 1780). They were usually linked to special rituals -that is body movements- and to the formation of spatial environments:

"*The translation of relics was sumptuously celebrated and gave birth to a special literary genre: the sermon on translation. The translation itself became a feast that found its way into the church calendar and was marked by annual processions (LITE) to the appropriate shrine*" (Kazhdan, 1991, 1780).

Alexei Lidov notes that relics were established as a kind of pivot in the forming of a concrete spatial environment (Lidov, 2006). Inspired from Mircea Eliade's notion of Hierophany -an irruption of the sacred that results in detaching a territory from surrounding cosmic milieu and in making it qualitively different- Lidov introduces the term Hierotopy in order to describe the creation of sacred spaces regarded as a special form of creativity. Hierotopy seems to describe the idea of the translation of spatial images which was common in medieval culture. There are many projects

on the recreation of the Holy land in various countries of the East and West. One might recall the Pharos Chapel in Constantinople, which functioned not only as an imperial storage of main Passion relics, but as the Byzantine Holy Sepulcre, the sacred centre of the Empire.

Alexei Lidov comments about that it was a common practice in the everyday life of Byzantium that inside the great temples such as St. Sophia, "*…deliberately modeled micro-spaces were activated in particular moments of the daily or annual liturgical services, becoming protagonists in a grandiose spatial performance. …Performativity, dramatic changes, the lack of strict fixation shaped a vivid, spiritually intensive, and concretely influential environment…a spatial whole which was in a permanent movement.*"(Lidov, 2006, 39)

We wouldn't be bold enough to detect the basic principle of cinematographic montage technic in the previous view. As in montage, images, often independent, are brought together –through the subject's perception to create a "linkage" and consequently lead to a new spatial image. The reference to the notion of collage is obvious.

The icons and byzantine painting in general enforce the aforementioned montage function. Because the icons in Byzantium, due to the absence of perspective, abolish the traditional relationship of the viewer with the object since they function as intermediaries of the space extending behind and in front of them (Florensky, 1992). So, they cause the proactive participation of the viewer. Only when you bend to venerate the relics of the saint you have the opportunity to admire the silver reliefs adorning the reliquary which depict privileged

instants of the saint's life.

Lidov states *"…intention to create in small forms iconic concept of a particular sacred space reflects, a fundamental principle of Eastern Christian visual culture"*(Lidov, 2006,47).

b. Rhythm of montage and rhythm of experience of the spatial structure

The correlation of our embodied experience with the cinematic mechanism in the level of formation of images constitutes the analysis idea of how Saint John's body is perceived. But it also constitutes the basic design creation concept of a new veneration space.

Rhythm as defined in modern theory of Music -time sections perceived by senses (Sadie, Turrell, 2001) - when it is linked to the aforementioned concept of embodied memory, encourages us to reduce space design to the study of a temporal patterning (Touloumis, 2005). Body movement can be analyzed rhythmically in a set of spatial and temporal sections. This is a compulsory procedure for our body because of its limited ability to perceive our activities as continual. The size and sort of the temporal units created, consists the structure of our inner rhythm. This inner rhythm manifests itself in the relationship between units of time and between points of emphasis (Michalopoulou, Touloumis, 2016). Any attempt to analyze and design rhythm can be reduced to the studying of perceivable rhythmic sections according to either their quantitative features (extension, duration) or their qualitative ones (Lefebvre, 2004). Accordingly the pilgrims' movement can be designed as a set of rhythmic sections.

In addition, the constant pursuit of Saint John by the pilgrims' through their wandering movements is a prayer, an invocation to him in reality. The more rhythmic the invocation is, the stronger it becomes. Nietzsche referring to the rhythm in ancient Greek poetry, which was an embodied experience due to its relation to dancing, says that Greeks believed that the rhythmical prayer seemed to reach closer to the ears of the gods (Nietzsche, 1974).

Architect Le Corbusier defined the *architectural promenade* in terms of a rhythmic procession. He argued that we are capable of experiencing an architectural space only if we move inside it in order to reveal its "differences". All these movements follow a designed "path"[3]. And vice-versa, each designed space subjects its visitor to a particular sequence of movements, to a designed choreography.

Choreography of this kind has been attempted, that is the design of the last metres-bars (as if a music theme was being composed) of the route that the body of the visitor to the Holy body of Saint John accomplishes, but also his walking away route. Eventually the focus is on the pilgrims' spiritual and soul preparation in order to pray before the holly body and on their emotional discharge, peace of mind and finally their coming back to daily life.

The garden was situated north of the temple because this area was found to be the most easily accessible of any other of village -one could argue- the potential center of the village. We ended to that result after applying the *depth map analysis* of *Space Syntax* theory on Prokopion town planning. As it is showed in the visual integration diagrams the area located north-west of the existing temple seems to have much

potential as a destination for movement. (fig.4)

Movement and space were designed based on cinematic principles of direction. The development of the main theme refers to the design of a garden as well as a promenade. The script followed the academic standards:

General Script

A distant country resident, facing a difficult moment in his life, makes a vow: to meet Saint John the Russian, to venerate his relic in Greece and pray to him … pray for a miracle.

He begins his long journey in mental stress. He changes enough transport to finally reach his destination.

On arriving in Prokopion, the pilgrim has to follow the last steps of his journey. A temporal and spatial distance of mental preparation for the final stage of veneration. At that time, the pilgrim is concentrated, isolated from the complex everyday life, comprehends the humility of Saint's life through a series of rituals, and having become humble himself now he is praying to him. After the pilgrimage, the pilgrim wanders for a while in a calm mental discharge place and eventually returns to everyday life by walking, ascending to the level of the village. (fig.5)

Last scene direction

After the pilgrimage to the interior of the temple, the believer heads to the northern gate of the temple. Going out, while he should normally return to the village, he faces a different microcosm. The pilgrim through an "establishment shot" acquires a panoramic view of the enclosed garden and the peripheral walking paths. (fig.6) And while trying to perceive

the space, the sloping floor forces his body to move forward. Before long, the previous view is lost and the perceptual field is limited to a linear path. (fig.7) The movement is downward. Descending is achieved by an inclined floor of the area, which prompts the moving body to reach the level where the body of Saint John is located. The floor inclination causes the movement to be accelerated. The linear space -consisting of three successive flags, each of them vertically set to the other - prompts the pilgrim's body to a continuous turning and their mind to a loss of orientation. In this course, the pilgrim comes into contact with the life of the saint (flash back) as there are corresponding information at selected points of the path (niches). At these points the believer can rest and pray, until the sloping floor again leads him to the next stage.

After the experience of rhythmic variations in widths and heights of space in the movement area as well as variations in light coming from the openings, the pilgrim ends in a sub-lighted veneration space, a level below the entry level[4]. (fig.8) A large opening in the roof indicates the particular position of Saint John's body. Only after having experienced the holly body, the pilgrim reaches a downgraded interior planted garden, a patio. There he wanders for a while to temper his emotion. He is aided by two other rituals that he may accomplice: to collect holy water and holy oil from two fountains. These blessings will accompany him on his return. The ascent to the city level is achieved by a flight of ramp-stairs. (fig.9) No returning to the world of mortals can be achieved without effort. (fig.10)

Notes:

fig. 4 Aerial photo of Prokopion village and depth map analysis, integration diagram

1. *"The energies of the soul also grow with the subject in a manner similar to the formation and perfection of the body".* (Gregory of Nyssa, 1992, 244)

2. The idea attracts its origins from Robert Hooks writings:
"I will now construct a mechanical model and a sensible representation of Memory. I will suppose that there is a certain place or point in the Brain of Man where the Soul has its principle seat. As to the precise location of this point, I will say nothing presently and today will postulate only one thing, which is that such a place exists where all the impressions made by the senses are conveyed and lodged for contemplation and more, that the impressions are but Movements of particles and of Bodies."(Marker, 1997)

3. In his book *Towards a Theory of Montage* Eisenstein referring to the relation between montage and Architecture notes: "*(When talking about cinema], the word path is not used by chance. Nowadays it is the imaginary path followed by the eye and the varying perceptions of an object that depend on how it appears to the eye. Nowadays it may also be the path followed by the mind across a multiplicity of phenomena, far apart in time and space, gathered in a certain sequence into a single meaningful concept; and these diverse impressions pass in front of an immobile spectator. In the past, however, the opposite was the case: the spectator moved between [a series of] carefully disposed phenomena that he absorbed sequentially with his visual sense…* (Eisenstein, 1991)

4. According to Le Corbusier, the elements that constitute the Ritual in Architecture are related to handling of light and volumes: '*Observe the play of shadows, learn the game … Precise shadows, clear cut or dissolving. Projected shadows, sharp. Projected shadows, precisely delineated, but what enchanting arabesques and frets. Counterpoint and fugue. Great music.*' (Corbusier, 1957)

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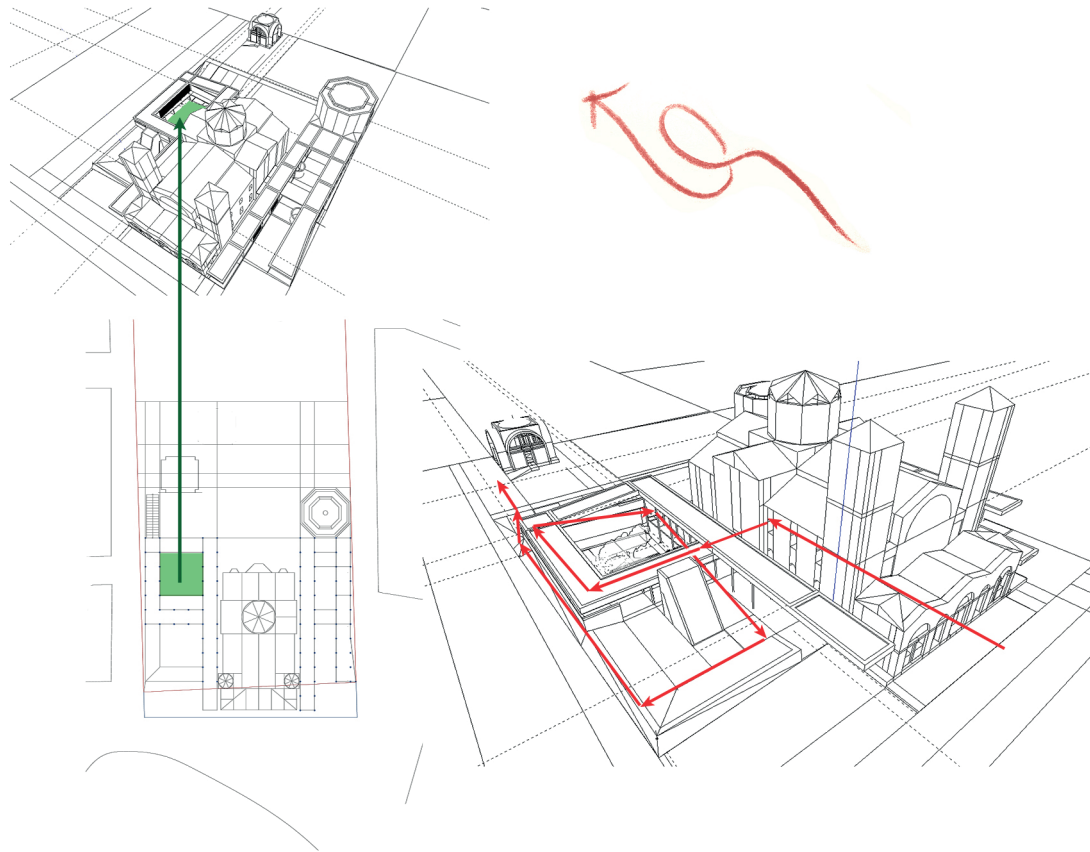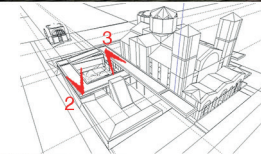Ernest Cassirer, *The philosophy of Symbolic Forms, Vol.*

fig. 5 a) axonometric and plan view of the garden. b) conceptual sketch and diagram of the pilgrims' movement during the veneration process

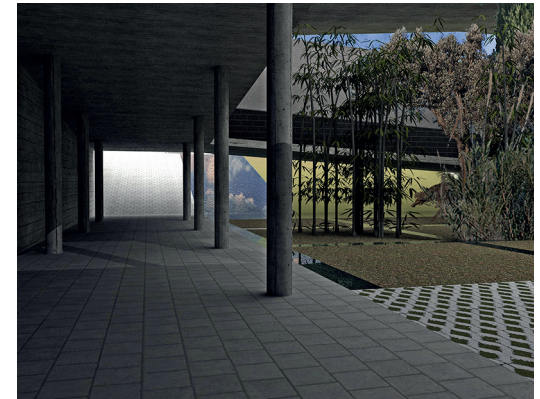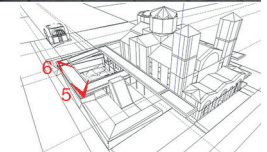fig. 6 View from the entrance to the garden

fig. 7 Views from the descending flags

fig. 8 View from the new veneration space

fig. 9 Views from the patio and the ramp stairs

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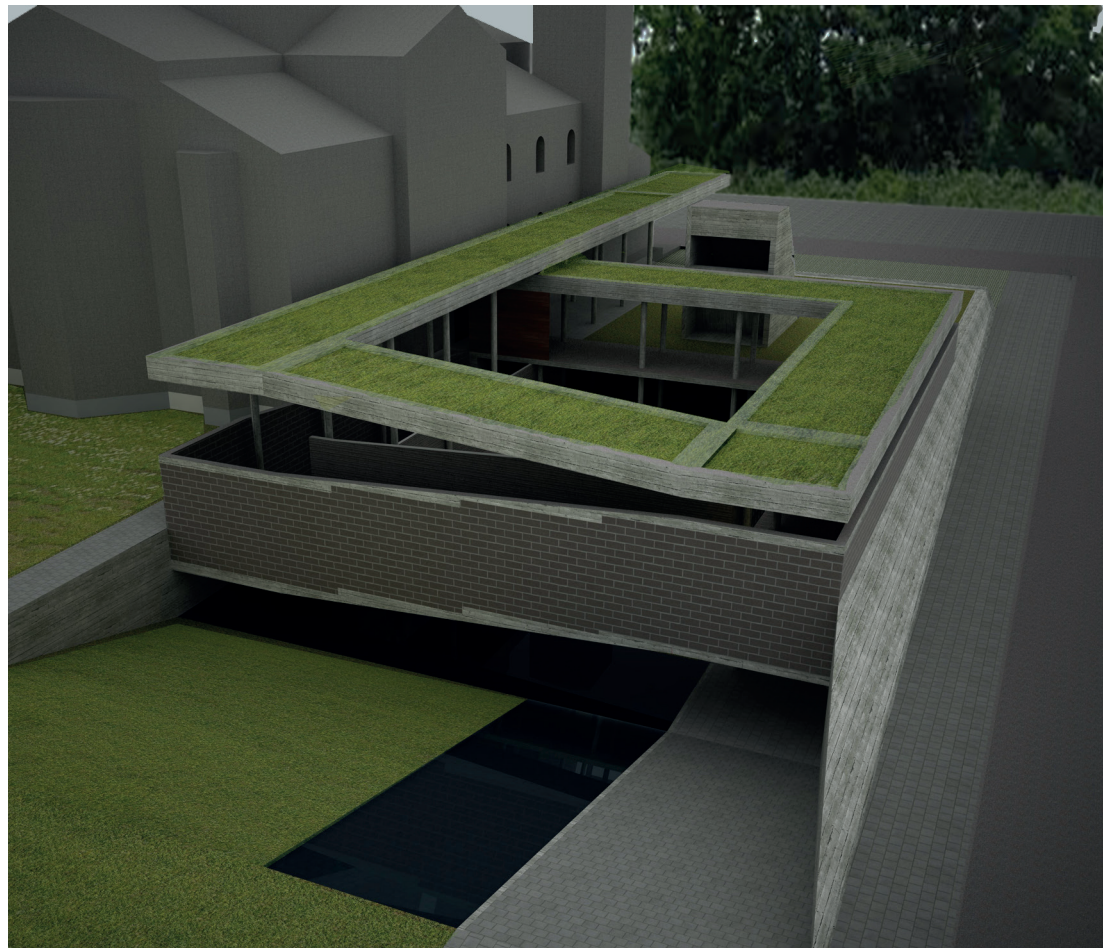Jean-Pierre Vernant, *Entre mythe et politique*, Editions du Seuil, Paris, 1995

fig. 10 Aerial view from the new cloister and garden