



Spatial Analysis of Cultural Agglomeration in a Monastery in Cyprus: A Non-Chronological Reading Prior to The Conservation Process

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Abstract

The research presents the spatial analysis of the Acheiropitos Monastery in Kyrenia of Cyprus to analyze the processes of historical agglomeration through time. The analytical survey drawings are used for elucidating the accumulations and layers on the buildings. This paper problematizes various conservation methodologies, which erase traces of different periods due to the a-priori categorisation of the architectural elements via their historical, cultural and aesthetic values rather than their value as a whole. Along this path, the main argument of the paper is developed along the axis of discussion regarding the difference between two synonymous terms explaining the meaning of agglomeration, accumulating and layering. These two terms are used for different cases particularly to be able to present the differences in historical agglomeration processes. In this context, the difference between the

Keywords: *Acheiropitos, monastery, layering, accumulation, Cyprus*

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terms accumulation and layering is emphasized not only as a crucial point in explaining the nuances in the process of agglomeration but also as the main motive behind developing a case-specific conservation strategy. After a basic description of the monastery, the surfaces of buildings are analyzed for understanding the mechanisms of accumulation and layering. The paper claims that the way of analyzing the historical spaces may also determine the method of conservation. In other words, defining the traces and explaining the agglomeration process in historical contexts determine the conservation method that either classifies the cultural objects or otherwise.

INTRODUCTION

The topic of this paper is the spatial analysis of a Byzantine monastery in Cyprus. One of the aims is to outline the main historical background of the site. The buildings of the site will be described in order to present the overall status of the complex, and the architectural elements will be individually explained, in detail, to illustrate the process of spatial agglomeration. The different types of spatial agglomeration are illustrated through analytical survey drawings, which took approximately six months to complete on the site. The discussions on the types of spatial agglomeration are of vital importance, as the conservation process will start at the site in the near future. The site has been closed to the public since the second half of the twentieth century. Control and usage rights have recently been given to Girne American University, thus beginning a new cultural, academic and educational period of the site's history, after the end of its use for military purposes during the period between 1974 and 2008.

Before starting the conservation and restoration process, it is crucial to stress the importance of the periods of agglomeration, as they determine decisions about conservation. The main theme of this paper is how conservation decisions are made; and how the identification of agglomeration and different types of agglomeration (namely accumulation and layering), affect these decisions.

This paper problematizes the kind of conservation methods that erase traces of different periods from the site by categorising the architectural elements via their historical, cultural and aesthetic values. These architectural elements are essentially, the key data for the traces of agglomeration. The main research question is how the spaces of this monastery site have agglomerated from the fifth century to the twenty-first century. This paper argues that it is necessary to clarify how spaces agglomerate in order to be able to define the direction of the conservation process. If this question were not solved, the most important potential effect of



conservation decisions would be the loss of the traces of certain periods. Conservation decisions rank architectural objects according to values assigned on the basis of factors such as: age, stylistic qualities, individual characteristics, and so on; thus some objects are preserved, while others are removed during the conservation decision process.

The stance of this paper concerning conservation decisions about objects at multi-period sites is that the artefacts should be evaluated via their historical value. The main debate is whether to forbid the removal of any object at the site or whether some of the non-valuable objects may be removed. This monastery site is a highly controversial case in this area of conservation discussions. Various comments and suggestions have been made concerning the critical evaluation of the architectural objects of any site; a traditional approach regarding the choice of which objects to conserve from different periods of this monastery would be based upon their historical values. However, this paper argues that an additional factor to consider is the place of any architectural element within a process of agglomeration.

TWO SYNONYMOUS TERMS EXPLAINING the MEANING of AGGLOMERATION: ACCUMULATING and LAYERING

The process of the spatial evolution of this monastery has been analysed using the concept of agglomeration; and not surprisingly agglomeration processes have been identified throughout, as it has such a long history: continuously in function from sixteen centuries onwards. The use of the term agglomeration is not commonly seen within conservation literature, although it is mentioned in particular works such as Pickard's town evaluation characterisation (Pickard, 2002). He uses the term at a different scale, analysing towns in terms of agglomerations of buildings at different periods. (Jokilehto, 2002) quotes from Prof. Sydney Colvin: in his definition of conservation principles, he gives accumulated historical value an important place. The term layering is commonly used, especially in archaeology, including urban archaeology (Polyzoudi, 2013) (Polyzoudi, 2013). Essentially, the term layering can be used as an analytical tool at different scales, from individual buildings to a broader urban context. The term stratification is also used to define the process of historical layering and agglomeration in the discipline of archaeology. (Schnapp, 2001) has termed the analysis of historical layers as layer-science, defining it as a survey of surface deterioration.

In this context, I want to argue that there is in a fact a difference between the terms accumulation and layering, and that this is a crucial point in explaining the nuances in the process of agglomeration in historical buildings and larger scale contexts such as towns. The term of accumulation will be used for the re-use of ruins and artefacts without a coherent systematic logic. However, the term of layering will be used to define the remains of the closer historical periods. In other words, layering, as a process is easier to recognise and define; layers are clearly visible. On the other hand, elsewhere I have explained accumulation as a kind of mess; individual ingredients (or architectural elements) are mixed up and hard to differentiate in a linear way.

The method described above of interpreting historical spaces also paves the path to determining the method of conservation. In other words, defining the traces of the periods and explaining the process of agglomeration in historical contexts determines the method of conservation that either evaluates or classifies the objects in site. It is therefore in opposition to the evaluation of objects in terms of a hierarchy of value that guided conservation decisions in earlier periods. However, historical truth cannot be categorically known or told; it can only be a process of post-evaluation in the present time. In fact, assigning a certain value to a particular object because of its date may lead the conservation strategy to remove other objects that belong to the same accumulated clusters. This could be a dangerous course of action, one that could even lead to total losses of information and objects about particular periods (Doyduk, 2010). The main analytical approach to this agglomerated monastery site is to assign equal important to all objects and periods that goes beyond a chronological categorisation. The reason behind this attitude is that the changes that took place within the monastery do not exhibit the characteristics of a thematic and/or chronological integrity. This approach provides a focus on the process of accumulation and gives a chance to preserve all the architectural, spatial and memorial traces that have left their mark on the buildings' surfaces. This article will try to provide a spatial reading by dichotomies of agglomeration terms, concentrating equally on all periods in the Acheiropitos Monastery.

THE BASIC DESCRIPTION of The MONASTERY

Acheiropitos Monastery is located nearly eight kilometres west of Kyrenia in the Lapithos district of Cyprus (Figure 1). The site is near the coast and the surrounding settlement consists of military bases (Figure 2). The monastery measures 90 metres from east to west, and 56 metres from north to south. The five-decare area



contains three historical monumental masonry buildings and two small modern concrete additions (Figure 3).



Figure 1. Location of Cyprus, Kyrenia and Achiropitos Monastery

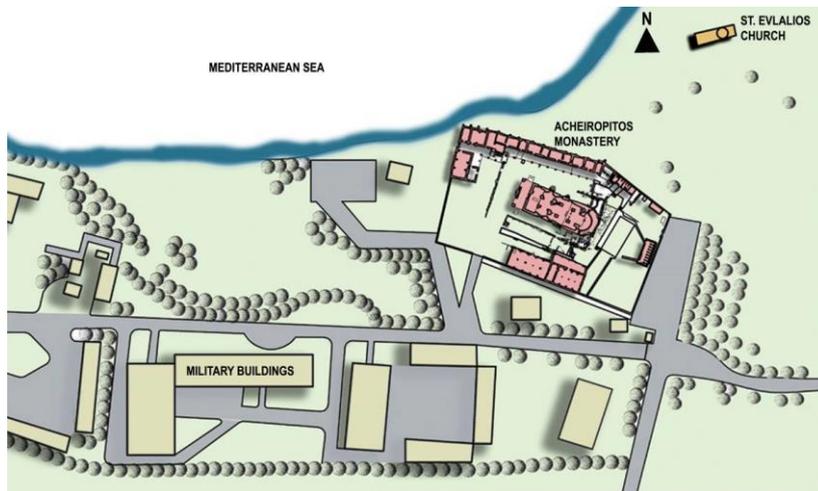


Figure 2. Site plan of the surrounding settlement

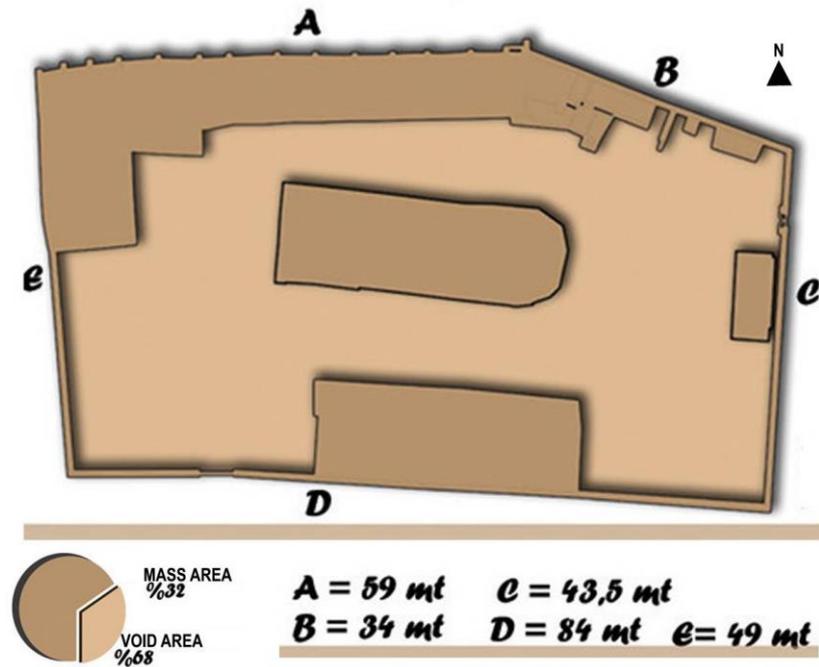


Figure 3. Masses and voids in the site plan

The three masonry buildings are the central church, the building on the north wing (two-storey) and the building on the south wing (single-storey) (1). Besides these three historical buildings, there are two small concrete buildings that were built for military purposes (Figure 4). The monastery was used in its original religious function until the beginning of the twentieth century, when a period of military use started: Greek and then Turkish armies used the site until 2008. Girne American University later rented the building complex from the government. Even though comprehensive and professional restoration work has not yet started, the university takes care of the buildings by carrying out simple repairs and protective conservation measures.

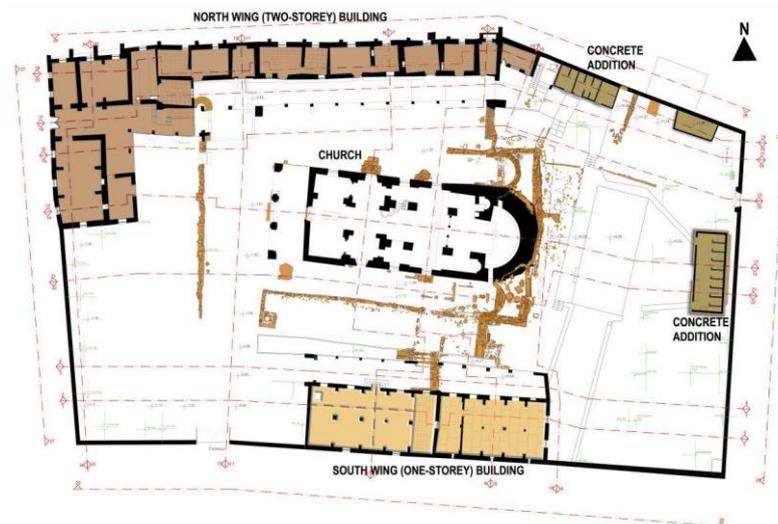


Figure 4. Survey drawing of the site plan, enclosed spaces



THE SPATIAL ANALYSES of ACHEIROPITHOS MONASTERY

The layers that can be observed upon the surfaces are inherited from these two main functions, religious and military. Although there was only one major change in function, needs relating to the military period resulted in further additions and layers to the buildings and open spaces.

All the monumental buildings at the site are multi-period. The analysis of historical periods will be conducted on a building-by-building basis because each was built at a different period. The analytical examination of the traces from different periods will be carried out on relevant surfaces, such as: ground surfaces, ceilings, and roofs, and the surfaces of the exterior façade and the interior spaces. The shape and material differences of the surfaces give clues about historical interventions. Moreover, changes in planimetric features within the spaces, the expression of the façades, in the pattern of the semi-open spaces (e.g. arcades), and in the proportions from room to room will be the main clues to help track down processes of agglomeration in the chronological analyses. The terms layers and accumulations that focus on the chronological classifications, and thus the divisions, will be the main keywords for analytical reading in this article.

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ANALYSIS OF THE SITE

Before delving into specific examples of individual building to building, I will describe the traces of the previous periods observed at the site (Figure 5). As mentioned above, there are five buildings on the site, built at different scales and in different centuries. Construction started in the fifth century and continued until the beginning of the twenty-first century (2). The dating issues are based on historical sources, which are detailed below, particularly in the descriptions of the individual buildings. This article will try to analyse the buildings by focusing on the traces of changes and additions in order to find out the characteristics of the period(s) of the buildings. The traces of previous periods do not always provide exact dates, but the aim of this article is to show the complexity of the periods that can be seen on the building surfaces rather than to focus on the specifics of each period. In addition to the buildings exist present day, there are also some traces, which provide limited information about architectural elements of buildings that cannot be accessed currently, including the old enclosing wall, the bell tower and the remains of the wall corner.

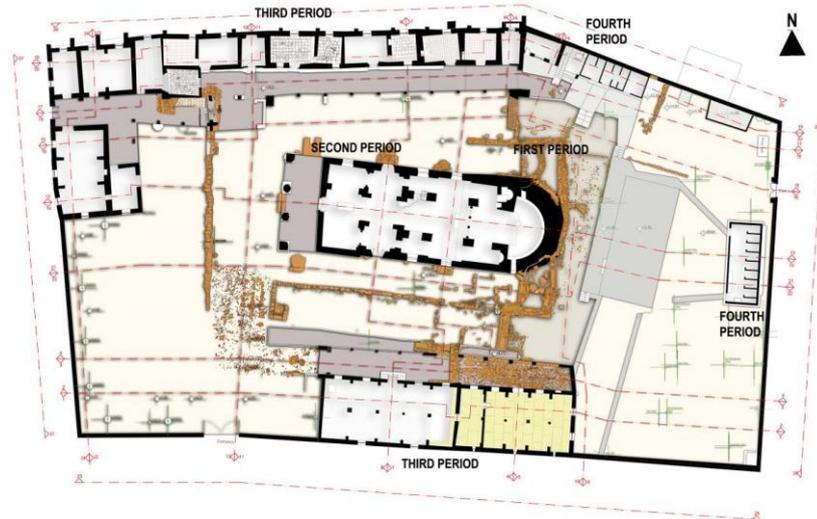


Figure 5. Survey drawing of the site plan, semi-enclosed spaces

The Old Enclosing Wall has been mostly demolished, but it can be sighted from a photograph in Luke (Figure 6a) (Luke, 1957) that it formed the boundary of the monastery. The corner of the one-storey building has some outcropping stones, and this building was probably related to the enclosing wall. As can be clearly seen from the site, the old enclosing wall has been demolished and present enclosing wall has been built with the traditional stones of the site. Unfortunately, there is no document that gives the exact date of enlarging the site, but it was most probably done during the first half of the twentieth century. The Bell Tower's photographs (Figure 6b) (Lazarides, 2005) from different periods show its architectural concern, but there is no trace of it in its original location. There are some Remains of a Wall Corner as highly sophisticated mosaic designs inside the church and south wing building. In addition to these, two different areas of mosaic patterns were found at the site, near the remains of the wall corner in 2014 (Figure 6c). This specific corner is now unconnected with any other architectural remains, but it can be assumed from the remaining mosaic pieces and from traces of a window line in the wall that there was a closed or semi-open space here. These wall and tower remains can be understood to be remnants of currently unreachable destroyed architectural elements seen at the site. In fact, all the buildings at the site have remnants from different periods.



Figure 6. (a) The historical image, current status, architectural survey drawing of the old enclosing wall, corner of the single-storey building (Luke, 1957, 102) (b) The historical image of the bell tower (Lazarides, 2005, 159) (c) Image of the current status

ANALYSIS OF THE CHURCH

The key authors who have written about the monastery mainly give dates for the construction of the church. Most of the literature about this monastery focuses on the church, such as the fact that it is the most intact and the oldest building on the site. Like the two other monumental buildings, the church is dated to different centuries in the literature. The church emerges as the most multi-layered building on the site (Figure 7). Some authors assign dates to within a specific century, but others, such as (Hunt, 1990), date it more broadly to the Early Byzantium Period. The dates assigned by different authors range from the tenth to the thirteenth centuries (3). The existing church, built upon the basilica, has three aisles. Other remains of the basilica at the site give the impression that it had a five-aisled plan. However, (Papageorhiou, 1986) suggests that the basilica was built with seven aisles in its

original form. If this is the case, the two monumental buildings that lie along both sides of the church might be concealing the two remaining aisles. The remains of the short wall that can be seen in the south part of the church as a line could well belong to the fourth aisle of the basilica. He dates the basilica even earlier than Gallas, that is, to the end of the fourth century (Papageorhiou, 1986). The ruins of the old basilica can be seen around the church and on the floor of the church as a flooring material. Furthermore, there are also some interesting examples of agglomeration (i.e. coexistence), such as the column basement built into the church wall (Figure 8). As shown in Figure 7, if the ruins of the basilica are assumed to be the first historical layer of this building, the second layer can be considered to start from the apsis section, ending at the third column group of the four groups. The column bases are rectangular without any change in shape due to their inclusion in later architectural developments corners up to this point. The third period of the church's stratification can be assumed to start with the north and south doors. The interior and exterior narthex is dated to the same period in the literature (Thurston, 1971), but detailed observations at the site show some differences between the architectural styling of both spaces. Taking these details into account, the interior and exterior narthex can be understood as two different, consecutive layers. The both narthexes might have been built in the same century, but the connection of the two spaces shows some architectural inconsistencies, whether this was due to a change in workmanship or some other unexpected development. As a result, the narthex area can be dated to two periods, the fourth and fifth layers. As discussed before, one of the important reasons that we cannot date the building in a linear manner is the history of the apse. Despite the fact that the oldest remains in the area of the church are in the eastern part and several later additions were built onto the west end (for example, the sixteenth-century narthex), the apse (at the east end) had been demolished and rebuilt. In other words, the apse was built, according to (Gunnis, 1973), either at the end of the fifteenth century or at the beginning of the sixteenth century, although it might be expected to be the oldest part of the building. (Gunnis, 1973) asserts: "It seems probable that a complete rebuilding was contemplated, although only the apse was erected".

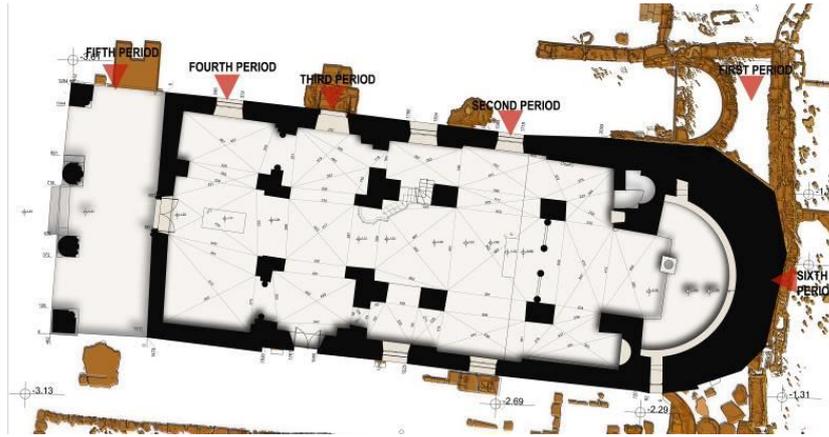


Figure 7. Survey drawing of the church building, floor plan

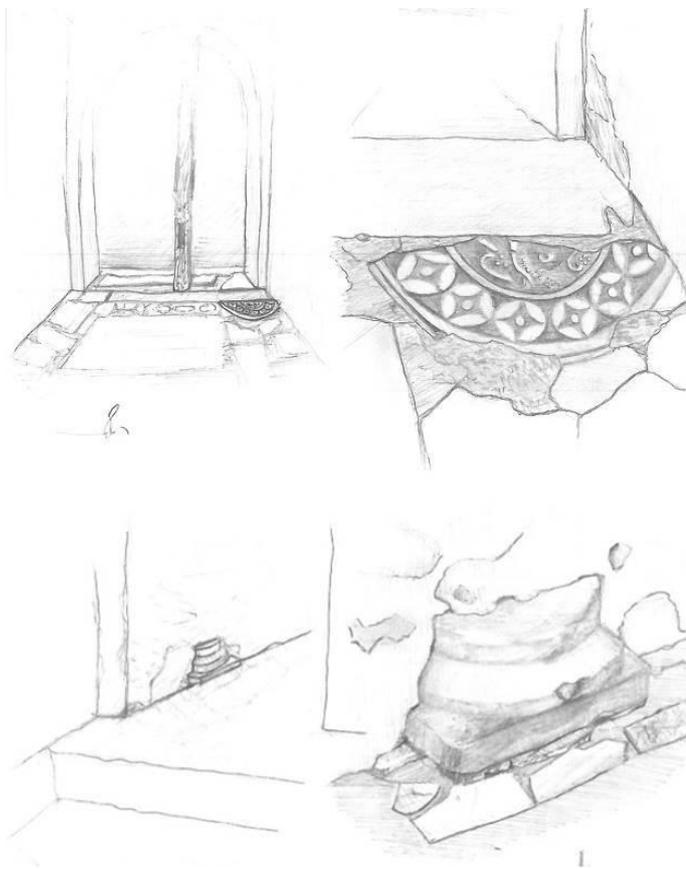


Figure 8. Sketches of agglomeration cases

The covering material of the church floor is one of the most useful tools for analysing the building periods (Figure 9a). The changes in materials used can be seen clearly through the material analyses (Figure 9b). The covering material of the church floor is an opus sectile-type mosaic as far as the third layer. The mosaic covers the church floor throughout the second and third layers ending at the fourth layer: the interior narthex. Limestone is used as a covering material here forming the fourth layer (4). For the fifth layer, a semi-open space (the exterior narthex) pebble stones

are used for the most part. However, opus sectile mosaic tiles also appear here. The differences between the covering materials used on the church floor can be observed most clearly in the section that survives from the fourth stage of the building's history. The limestone used in this section that belongs to the fourth stage of the building agglomeration can be clearly distinguished from the sections that survive from the third and the fifth stages.



Figure 9. (a) Survey drawing of the church building, mosaics (b) analyses of the church building, mosaic stone types (c) image of the tombstone

The ceiling plan of the church displays symmetry where vaults, domes and arches are used to cover the ceiling (Figure 10a). But at the north side of the interior narthex, there is an irregularity in the organisation of the ceiling. Although the whole ceiling of the interior narthex is covered with a ribbed vault, in one specific area, a tunnel vault can be seen. This difference may have occurred for numerous possible reasons during the construction process, but most likely this area was demolished and rebuilt later. This line of reasoning is taken because of a small yet significant trace at the surface that resembles a line of a gap closed later on at the west exterior wall of this specific part (Figure 10b).

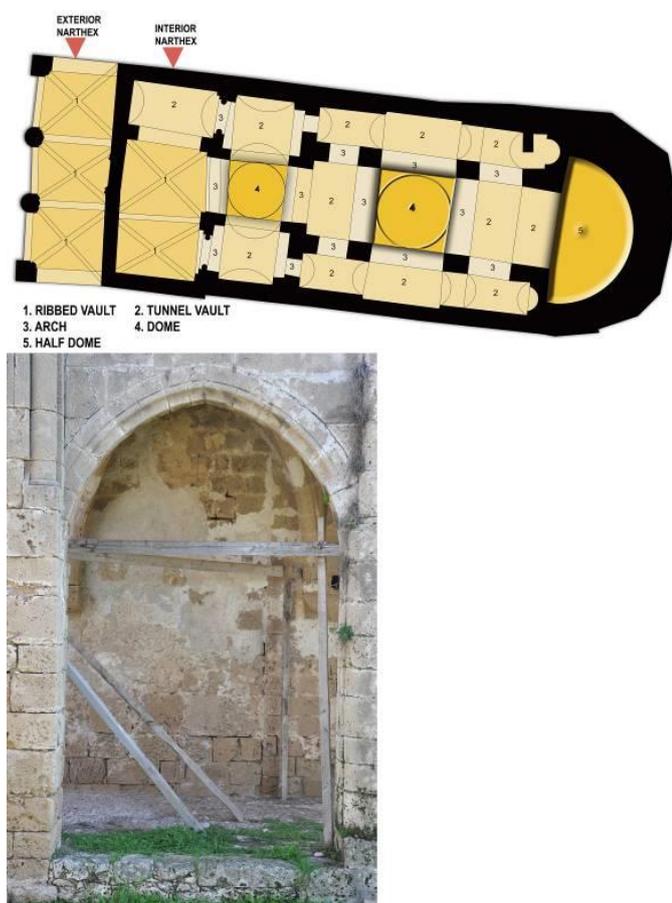


Figure 10. (a) Survey drawing of the church building, ceiling plan (b) Image of the exterior wall from narthex

The roof plan of the church is one of the most significant parts of the building to demonstrate the process of agglomeration (Figure 11a-11b). This is because the layers can be seen clearly, and the design of the building roof is aesthetically striking, with the different heights of the domes at the upper level. The core of the building, which can be termed the second layer due to the remains of the basilica, can be read clearly from this drawing in Figure 11a and Figure 11b. The elements that belong to the second period include the domes and gable roofs. The third layer also has a dome, which is lower than the one from the previous period. There is a unique detail at the intersection of these two layers. There is a window in the west wall of the roof that marks the boundary of the layer from this period. When the new layer started to be built, i.e. the third period in the history of the roof, this window was not closed. Instead, a new dome was built just beside the wall. The gap left between these two walls is only 17 centimetres and the window, 60 centimetres in height, faces this tiny gap. The window can be seen from the roof level; it has been closed from the inside. This relationship can be clearly seen from the longitudinal section of the church (Figure 12a, 12b).

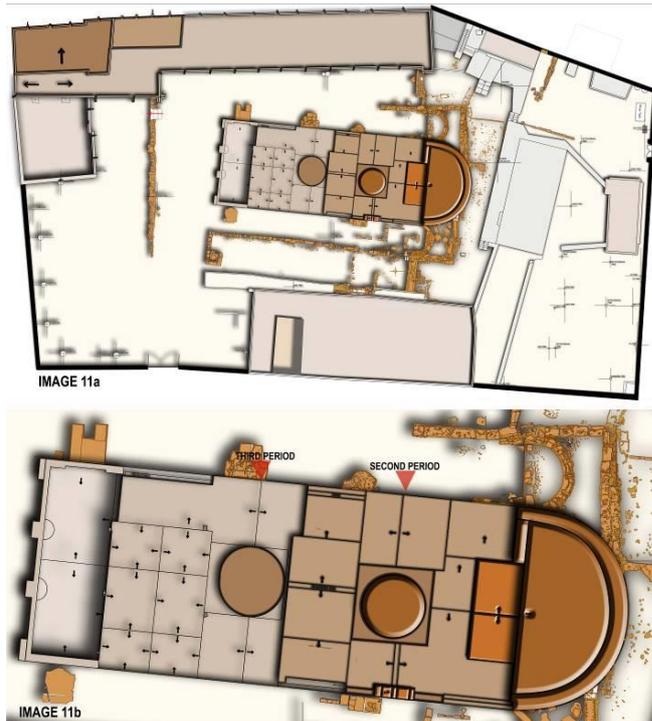


Figure 11. (a) Survey drawing of the site, roof plan (b) survey drawing of the church building, roof plan

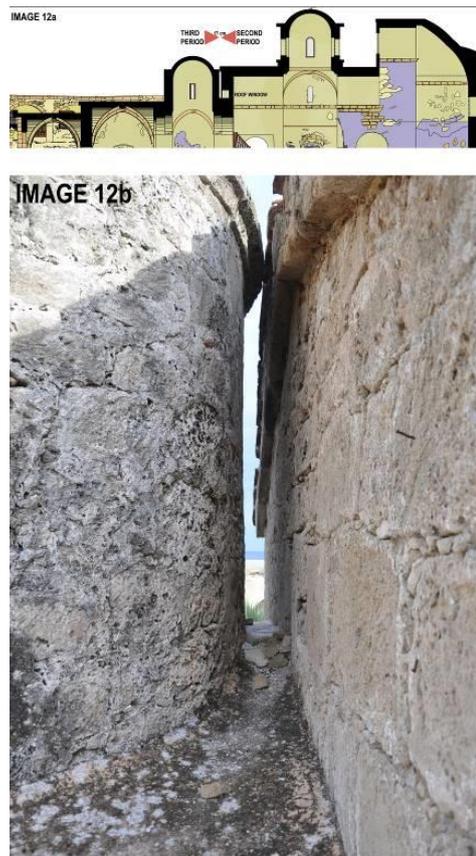


Figure 12. (a) Longitudinal roof section of the church building (b) image of the roof window

The layers of the church can also be examined from the north and south façades. The north elevation gives information about the boundaries between the second and third periods, the third and fourth periods, and the fourth and fifth periods (Figure 13a). The south façade also shows the same boundaries clearly, via the interventions from different periods (Figure 13b). Besides the layering that is described above, there are also some connections between different periods that can be defined as an accumulation. These connections can be seen from the elevations. The south facade of the church has further traces of accumulation. In the second period, changes in the building surfaces indicate that the bell wall of the church was added later on. The trace of that addition can be seen from the facade. The earlier roof was gabled and some basic repairs and minor additions were made to the surface in order to make it flat (Figure 13c). Another case of accumulation can be seen near the right side of the bell wall where the adjacent wall is built in a different style of masonry (Figure 13d). The relationship of this part of the elevation with the roof plan gives the impression of a repair of the roof valley.

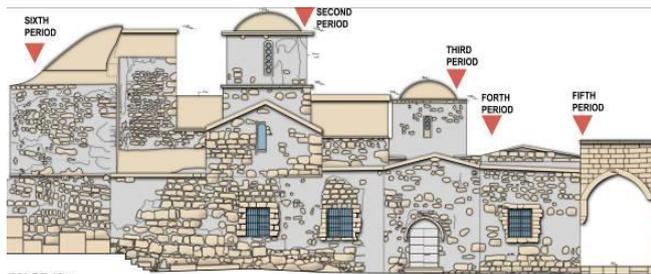


IMAGE 13a

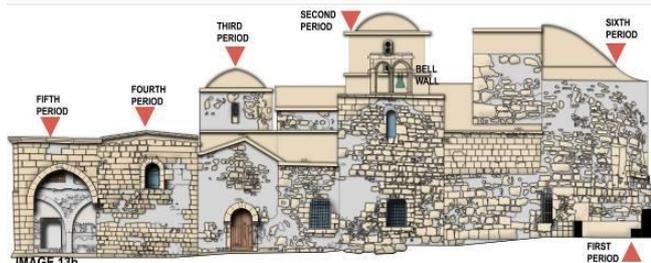


IMAGE 13b



IMAGE 13c

IMAGE 13d

Figure 13. (a) Survey drawing of the church building, north elevation (b) survey drawing of the church building, south elevation (c) image of the bell tower (d) image of the raised wall

ANALYSIS OF THE NORTHERN WING

This building, with its long, impressive façade facing the coast, is located along the northern side of the church and is an L-shaped, two-storey building. The sea-facing façade is 59 metres long. The visual impact of the building from inside the monastery, with its series of arcades, is less solid compared to the sea façade, which has an extremely powerful massive effect, with windows that were evidently enlarged at a later date, as can be understood from the traces on the walls. (Enlart, 1987) dates this long building back to the fifteenth century. He does not describe the consecutive periods of the building but names the second floor as a modern addition.

The first floor of the north wing was added at a much later date than the ground floor; in addition, the inner rooms of the ground floor show evidence of various periods (Figure 14a). The west corner of the building, with its three rooms, is the oldest part. A two-roomed building can be seen today (room numbers II-G 13 and II-G14 on the ground floor plan), but we can see from the traces of a closed door on the south wall of room II-G 13 that there were originally three rooms. The wall separating the room II-G 13 was demolished and an arch was built in its place. The door of the third room was blocked up and filled with brick: its traces can be seen where the plaster has been removed from the wall (Figure 14b). That original part (Rooms II-G 13 and II-G 14) was built in two storeys in the early stages and it is the oldest part of this building.

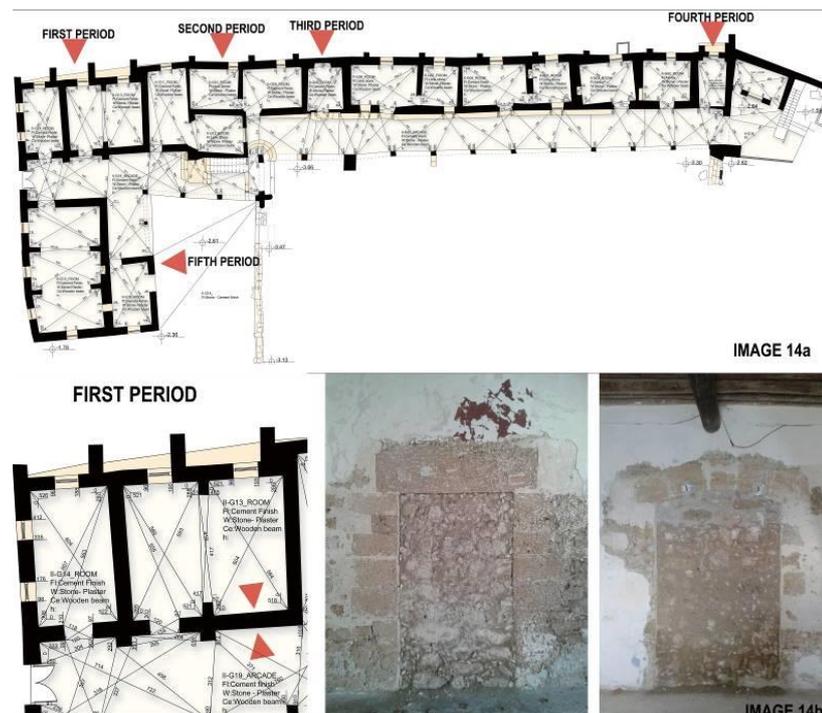


Figure 14. (a) Survey drawing of the north wing building, ground floor plan (b) detailed plan, image of the filled door from first period

The original stairs were located elsewhere and were probably demolished to enlarge the building to the east. There are numerous traces of the spatial organisation of rooms II-G 10, II-G 11 and II-G 12 on these rooms' ceilings: the inner and outside walls confirm this interpretation. The stairs could have been located somewhere in room II-G 11. The northern façade gives an integrated sense with its four vertical window groups in the section from the first period (Figure 15). Moreover, the traces of stone patterns on the inner face of the northern wall of room II-G10 display stair-like characteristics. The stairs could have started in room II-G 10, rising through room II-G 11 to the upper floor. It is thought that the room II-G 11 was constructed during the first period; however, it was not built as a room, but formed the stairwell.



Figure 15. Survey drawing of the north wing building, north elevation

The second stage of the northern wing includes the core of the building, and is made up of rooms II-G 09, II-G 10 and II-G 12. This area looks like a unified mass from the north façade, particularly because of the common language of the buttress styles, which differ from the rest. However, from the interior perspective, the organisation of this group of rooms, and especially the ceiling plan, is very complicated. The analysis of the periods for this core area cannot be explained by the terminology of layering. Each surface, including walls, floors and ceilings, changed over and over again, so that there is much overlapping of the different layers. Therefore, it makes more sense to say that each period is accumulated here (Figure 16). Room II-G 10 has numerous irregular formations (5). The second, complicated stage ends with room II-G 09 and the third period starts with room II-G 08, which was not a room but an entrance in the original period.



Figure 16. Detailed plan, sections, façade of second period

The third stage of the building starts with an entrance along the seashore in room II-G 08. Today, that entrance cannot be easily identified from the inside because it has been blocked in with a brick wall and plastered. However, the facade on the north side is not plastered and so the richly ornamented entrance archway can be seen. Another clue is hidden behind the supporting column, at the ceiling level, which is opposite room II-G 08, within the arcade. The small ruined stone is thought to be the trace of a former arch, which gives the impression of having been at one end of the building (Figure 17). It may be assumed that the building up to this point (i.e. up to room II-G 01) was constructed during the same period. There is another irregularity in room II-G 07, in that it has a different ceiling design; there are no other traces or clues that help identify the history of construction or period under repair. The reason for this change in the ceiling design of room II-G 07 is not clear (Figure 18). Peculiarly, this room has its entrance from the next room: that is, room II-G-06. This unusual spatial relationship is a typical characteristic of the rooms of this

building. Rooms II-G 05 and II-G 04 also have the same awkward relationship, but in room II-G 05 no change in its ceiling organisation can be seen.

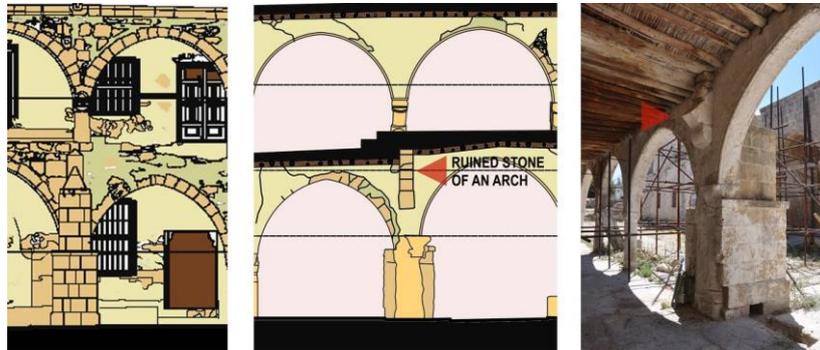


Figure 17. Detailed sections, image of the ruined stone of an arch

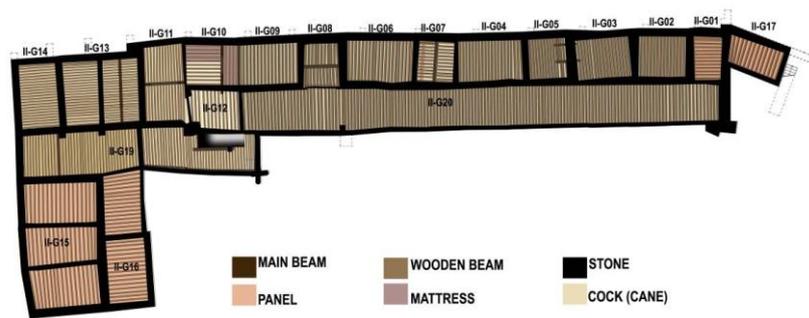


Figure 18. Survey drawing of the north wing building, ceiling plan of the ground floor

Room II-G 01 assumed to have been built at the fourth stage, as it contains some of the unfinished sections were also destroyed (Figure 19a). There are some building remains in front of the window at the north facade, but these cannot be accessed because of the density of wild trees here (Figure 19b). Nonetheless, an arch and a platform can be seen from a distance. The room might have been designed as another entrance, as the trace of a gap within the masonry is clearly visible under the window (Figure 19c). These traces of the arch are along the north side. However, this room also has traces of some ruins along the east side. In front of the room there is a huge column footing on which there are the remains of a broken archway (Figure 19d). The old photograph of (Luke, 1957) also shows the unfinished part at the point of the single-storey arcade (Figure 6a). From the examination of these architectural ruins, it can be assumed that room II-G 01 was a nodal point from which the building could have extended towards the north and east.

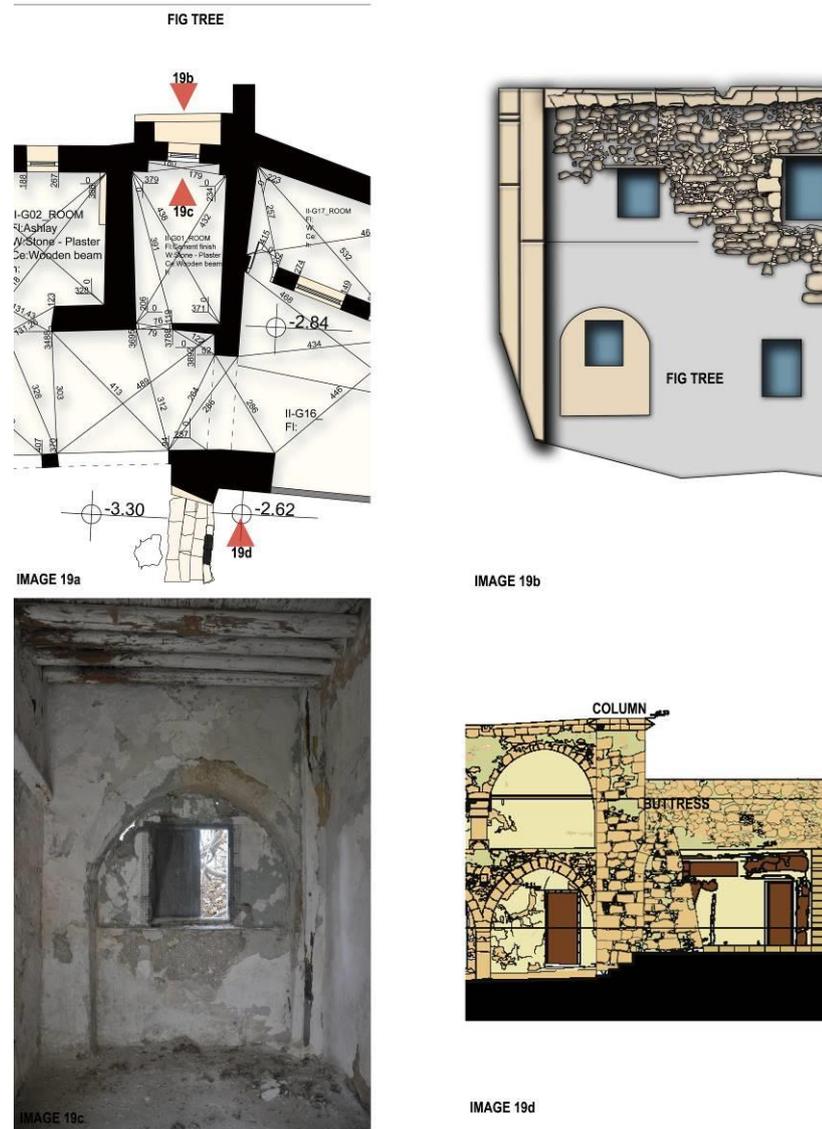


Figure 19. (a) Plan of the room II-G 01 (b) Survey Drawing of the North Façade of the room (c) Image of the room's north wall (d) Survey Drawing of the Column Footing

In the north part of the building, there is an addition that may be dated to the fifth stage. This section has three different spaces of different characters and dates: Rooms II-G 15, II-G 16 and the arcade space at the corner. Even though it cannot be definitively asserted, the arcade and room II-G 15 seem to be older than room II-G 16. Room II-G 15, which is separated into three areas by arches, had some changes to its roof. The west façade of the building provides evidence for the original height of the building (Figure 20a). The horizontal line can be seen from the drawings; the remains of an old gutter also give information about the original height (Figure 20b). While the façade provides the evidence just discussed, a historical photograph (“The Other Cyprus,” 2009) yields completely different information about earlier periods (Figure 20c). Two women are standing in the foreground of the photograph; the entrance façade of the church can be seen in the background, which means that they must be standing on top of room II-G 16. What is noticeable is that the

ground level (meaning the surface of the roof) on which they are standing is today very high- higher than the gutter trace mentioned above. Thus, the level of the gutter, the level shown in the photograph, and today's roof level are all different. This area had various changes made to it, and, in a similar way to the core of this building (i.e. rooms II-G 09, 10, 12), the layering cannot be distinguished clearly. The agglomeration of different periods can therefore be defined with the term of accumulation.

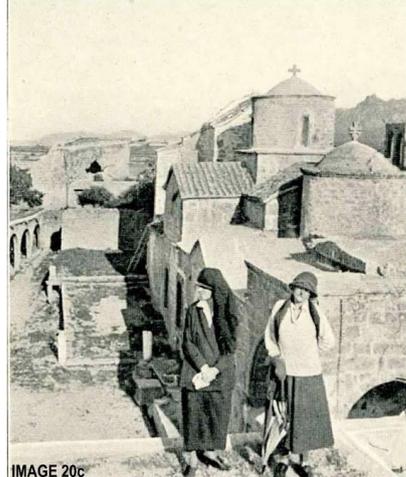
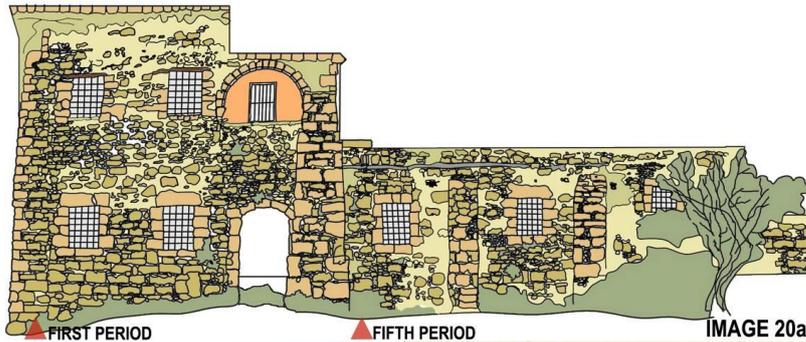


Figure 20. (a) Survey drawing of the north wing building, west elevation, (b) Figure of the elevation, (c) An image from the west addition of the north wing (The Other Cyprus, 2009)

This arcade building is located to the south of the church. It has a rectangular shape and two large rooms with interior columns and arches. The exact date of the building is not known, but what is clear about this building is that the two rooms were built in different periods. It cannot be discerned whether the building is under construction or undergoing repairs, but there is an old photograph from the 1930s (Figure 21) (Enlart, 1987). As (Hanworth, R. & Pollock, 1992) suggest, construction of the buildings started around the church in the twelfth century.



Figure 21. Image of the monastery complex from 1930's (Enlart, 1987)

The two rooms I-G 01 and I-G 03 can be dated to different periods because of the abundance of traces of different constructions and differences in architectural styles. Firstly, the rooms have a significant height difference: 92 centimetres (Figure 22a). The designs of columns that are used for the arcade change at the juncture between these two rooms (Figure 22b). The window organisation from the west side appears to be the same; however, the organisation in the south area is totally different. Furthermore, the sharp vertical line of a change in the masonry style at the south façade gives the sense of an abrupt separation (Figure 22c).

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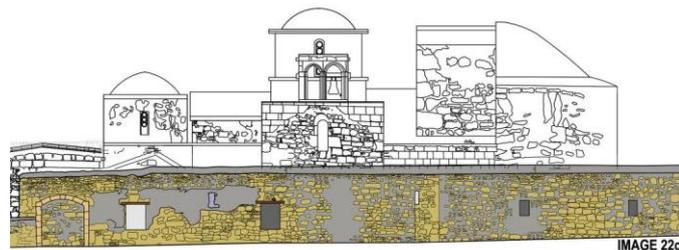
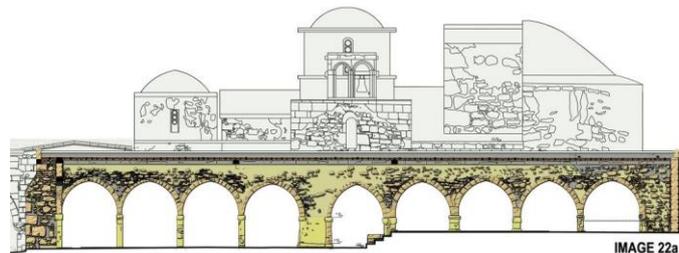


Figure 22. (a) Longitudinal section of the south wing building from arcade (b) Survey drawing of the south wing building, north elevation (c) Survey drawing of the south wing building, south elevation

I-G 02 is a small room, which must have been separated from room I-G 01 at a later stage; the two rooms were once one space (Figure 23a). Room I-G 03 also displays traces of accumulation. There is an entrance at the end of the west side of the room, but it is not visible from the inside. The south façade of the building has a large ornamental gateway (Figure 23b), which unfortunately has been filled with stone masonry. Inside this room towards the arcade side, a faint line can be seen on the surface under the window, which gives the impression of an old doorway (Figure 23c). Here the cluster of stones within the masonry could be the step of a former stairwell.

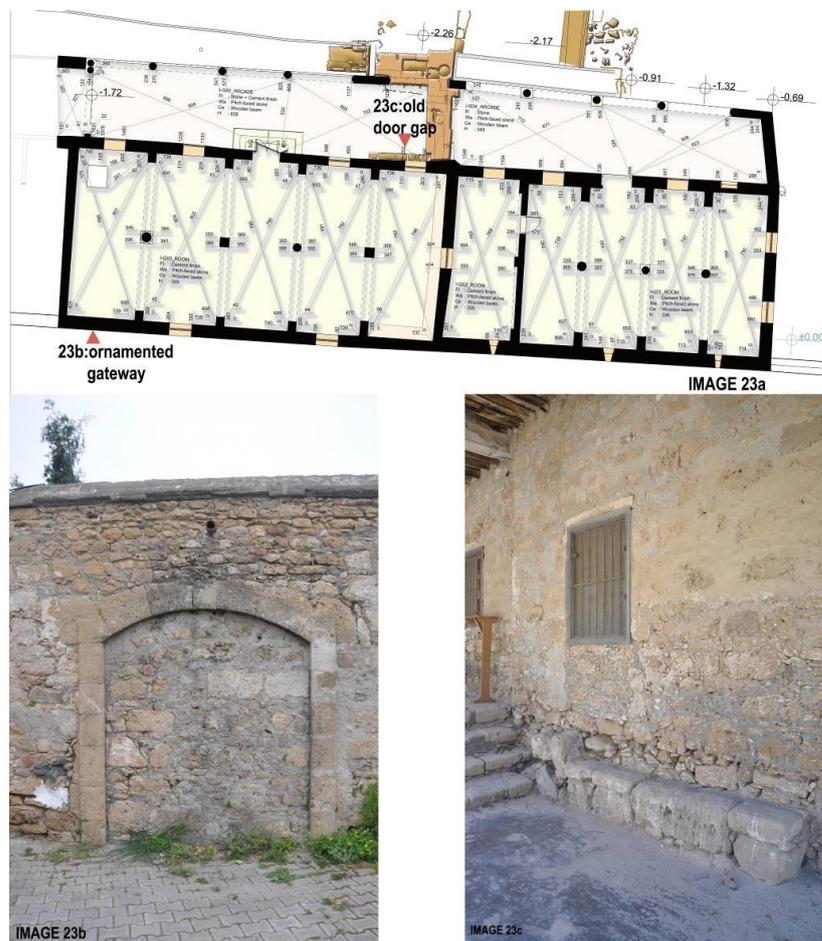


Figure 23. (a) Survey drawing of the south wing building, ground floor plan (b) Image of the ornamented gateway from south elevation (c) Image of the wall from arcade

The fourth layer of the site contains various concrete buildings that were added at the end of the twentieth century during the time it was used for military purposes. Two buildings were constructed to provide sanitary facilities in the complex, one for toilets and the other for showers. There is a further a single-roomed concrete structure, which stands next to the building on the north wing. Stones from older buildings on the site were reused as wall material. The material of the structural system, including the beams, floors and ceilings, is reinforced concrete but

the walls are composed of reused material, including antique column bases (Figure 5); for example, the concrete platform in front of the showers was built on a foundation formed by reused antique stones of the site. The base and body of a huge antique column can be seen in a large gap under the platform (Figure 24).



Figure 24. Image of the antique column base under the concrete platform

CONCLUSION: EVALUATION OF THE AGGLOMERATION PROCESS

With regard to evaluating the process of agglomeration within the monastery complex, two different terms have been used in this paper. The term layering has been used to describe the evolutionary process from the basilica to the current state of the church, which can be defined as a consecutive process of agglomeration with no interruption. On the other hand, the term accumulation has been used particularly in relation to the core section of the north wing.

I would argue that analytical research into the historical buildings and their processes of agglomeration must play a crucial role in the processes, methods and policies of conservation generally. The importance of identifying the processes of agglomeration, and their significance, can be illustrated with a specific example from the monastery I have been discussing: How can a conservation decision be made about a re-used antique column pedestal lying under a concrete platform as an inlay material? If the analysis of the process of agglomeration defines this as an accumulation then



the choice of conservation methodology may well stem from such an interpretation. However, an alternative methodology, whereby objects are valued according to their perceived importance in a historical hierarchy, might lead to a conservation decision to remove the platform and preserve only the column basement, which would result in losing the accumulation value of the site. Another illustrative case, on a larger scale but within the same site, would be the difference between the significance given to the monumental medieval buildings and the contemporary concrete buildings. If a conservation decision were taken to remove the later buildings, this decision would be based on a particular reading of the past, and the accumulation value of the monastery complex would again be lost. Ridding the site of additional concrete buildings would result in the loss of the traces of military periods, which would be an important source of information for future historians. The historical value embedded in the names of soldiers or the numbers of remaining days for their release from military service that were scratched on the concrete surfaces would all be lost. For these reasons, this paper has attempted to interpret the objects and stages of the buildings for all time periods as having equal value, and has focused on the process of accumulation rather than on the individual objects and stages.

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Analysing these kinds of multi-layered buildings without classifying them into distinct time zones is, of course, extremely difficult. In particular, additions, repairs and renovations make the critical reading of a historical building much more confusing. However, categorising this complex process of agglomeration into chronological segments carries the risk of creating artificial historical fragments and missing a more complete picture of a complex history. To overcome these potential pitfalls, therefore, analytical methodologies from the discipline of conservation should focus more on the processes of accumulation and the traces of overlapping periods rather than on individual objects of historical value.

In sum, this paper has argued that, reading the process of agglomeration from a chronological perspective is harmful for conservation practice. It may cause the theory and practice of conservation to fall into the trap of pushing the process towards putting the layers in hierarchical order. In some cases, this approach may even try to create a new layer. A contemporary layer may always be added during the process of accumulation, but creating a historical layer is the results of these kinds of chronological and hierarchical readings. If a spatial reading starts to make a distinction between objects from different periods

according to their ages or designs, the conservation process is then in danger of choosing which objects to conserve or to throw away. The recent past can also be of value whether due to social, cultural, historical or architectural characteristics. If the aim of the conservation process is to genuinely create a channel of continuity between the past, present and future, then each of these time periods has to be given the same value. Each building and each surface of this monastery is replete with traces of different periods. They therefore, all deserve a conservation process whereby they are treated as a palimpsest of surfaces.

Endnotes

1. The south wing, measuring 31 by 12 metres, defines the southern boundary of the monastery. The north wing, nearest to the coast, occupies an area of 59 by 13 metres. This latter building has two additions: on the eastern end, a single-storey mass of 11 by 11 metres, and on the western end a small room measuring 5 by 3 metres. The monastery church is at the centre of the site between the north- and south-wing buildings. The dimensions of the church measure 35 by 12 metres.

2. The church (interpreted as the second layer) is the oldest building (tenth-eleventh centuries) on the site. It was built on the remains of a basilica (i.e. the first layer, dating to the fifth-sixth centuries); the remains of the basilica can be seen inside the church as well as around the church. The social buildings of the monastery complex started to appear around the twelfth century, and they can be said to correspond to the third layer. The fourth main layer at the site consists of the concrete additions built at the end of the twentieth century.

3. For example, (Hanworth, R. & Pollock, 1992) date the building to the 12th century. As we understand from the literature and also from the ruins on the site, the church was built upon an older building, a basilica. In building the church, the basilica's floor and plinth wall must have been reused. As they overlap, the basilica's first layer may be defined as the base stratum, which is below the church's current layer. (Gallas, 1990) dates the basilica to the seventh and the church to the eleventh centuries.

4. A tombstone is also found in this area. The style of the tomb that is, situated at the end of the interior narthex dates to 1563, so the final additions are mostly dated back to the sixteenth century (Jeffery, 1918).

5. The placement of the beam on the ceiling and the window on the north side give clues about the size of the old room. The end point of the circular stairs, placed opposite rooms II-G 09 and II-G



12 shows overlaps of different periods. A column stands in the middle of the top step of the stairs. The following argument can therefore be made: the small section within room II-G 10 shown in Figure 16 could have formed the exact border of the original stairwell and room II-G 09 could have ended at the line of the main beam. Previously, there must have been a wall here, which could have been demolished and replaced by the main beam to create a new room. The direction of the small wooden beams also verifies this assumption.

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Resume

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