

L'**archeologia urbana** si occupa degli **SCAVI ARCHEOLOGICI**

svolti nel contesto urbano di una città,

condizionata non tanto dall'ubicazione dell'area da scavare, ma soprattutto dal fatto che, abitualmente, l'area interessata è stata abitata per lunghissimi periodi, talvolta ininterrottamente, fin dall'antichità.



L'intervento di scavo è **teso quindi nella maggior parte dei casi ad illustrare la storia di lungo periodo** dell'area e le trasformazioni avvenute nell'uso del territorio durante i secoli.



- a) **SCAVI DI EMERGENZA:** quando l'intervento non è programmato, ma si verifica in conseguenza di lavori, pubblici o privati, che comportano escavazioni.
- b) **SCAVI DI ARCHEOLOGIA PREVENTIVA:** lo scavo stesso è inteso come una fase di un più generale **intervento urbanistico di riqualificazione, salvaguardia, valorizzazione di aree urbane.**

In quest'ultimo caso lo scavo archeologico deriva dall'interazione e dall'apporto di diverse discipline: architettura, urbanistica, sociologia, pianificazione territoriale.

- Il metodo di scavo è quello abituale stratigrafico
- Le strategie da mettere in opera dipendono **non solo dalle situazioni archeologiche che si vanno identificando, ma anche e soprattutto dalla situazione logistica ed ambientale** (scavo in trincee lungo strade a forte percorrenza, scavi in sottofondazione di edifici ecc.) in cui ci si trova ad operare.
- Non si applica quindi, spesso, lo scavo *open area*, cioè quello su grandi superfici non delimitate, in cui il limite dello scavo coincide con i confini degli strati archeologici; **si tratta spesso di scavare a sezione obbligata, avendo quindi come confine dello scavo pareti di edifici, profonde sezioni di terreno, strutture edilizie o infrastrutture** (tubazioni, condotte elettriche interrate, fognature ecc.).



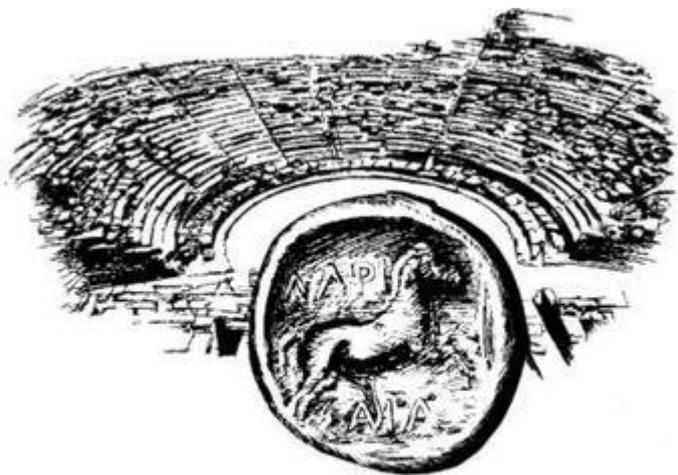
Per tutte queste ragioni **l'archeologia urbana solo raramente produce siti visitabili e chiaramente comprensibili**: si pensi alla necessità del rinterro o alle difficoltà didattiche legate alla compresenza di strati ed elementi costruttivi appartenenti a fasi storiche spesso lontanissime.

Dopo la fase di scavo è pertanto necessaria una fase di sistemazione dei resti rinvenuti, sulla quale è possibile riflettere solo dopo la fine dello scavo stesso, particolarmente difficile in ambito urbano per l'esigenza di mediare tra le esigenze della conservazione e quelle delle normali attività della vita cittadina.



INTERNATIONAL OPEN IDEAS COMPETITION
FOR THE DESIGN OF THE SURROUNDING
AREA OF THE ANCIENT THEATRE A' IN
LARISSA, GREECE

COMPETITION BRIEF



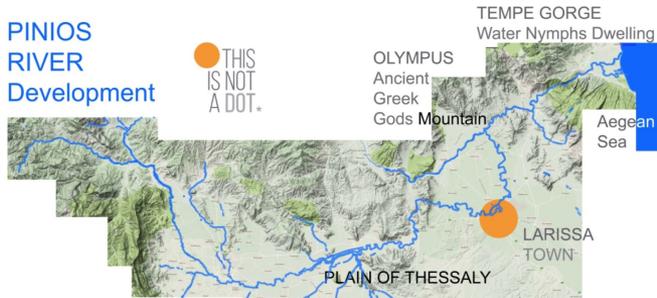
ΔΗΜΟΣ ΛΑΡΙΣΑΙΩΝ
MUNICIPALITY OF LARISSA



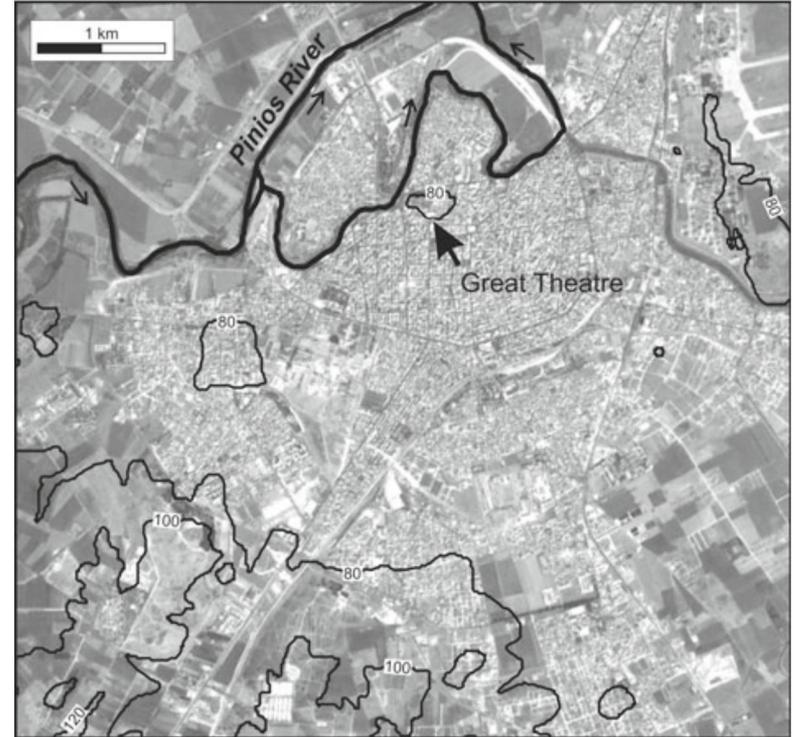
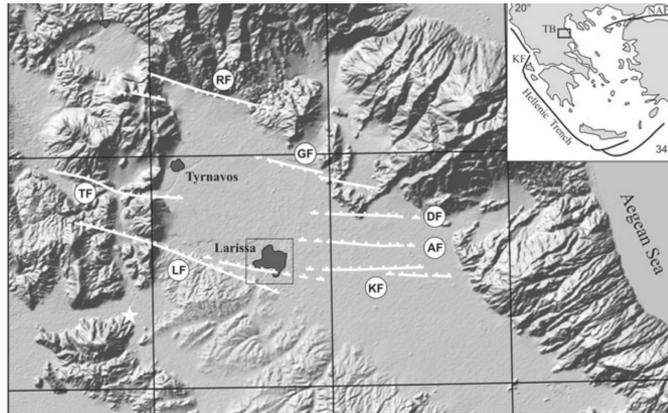


PINIOS RIVER Development

THIS IS NOT A DOT.



* Logotype of Candidate for European Capital of Culture 2021

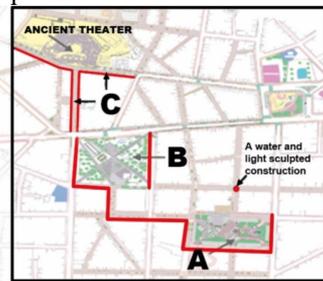






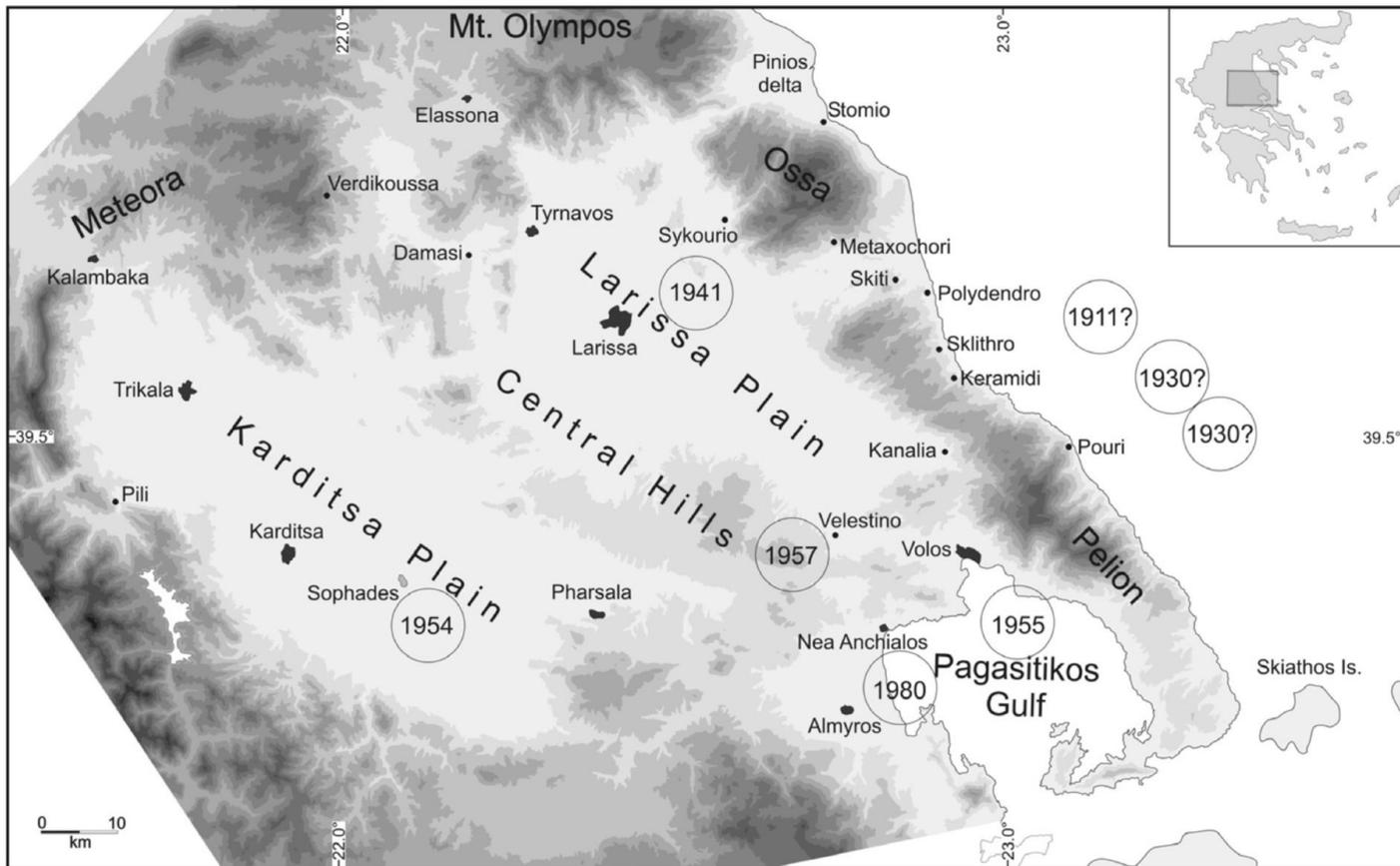


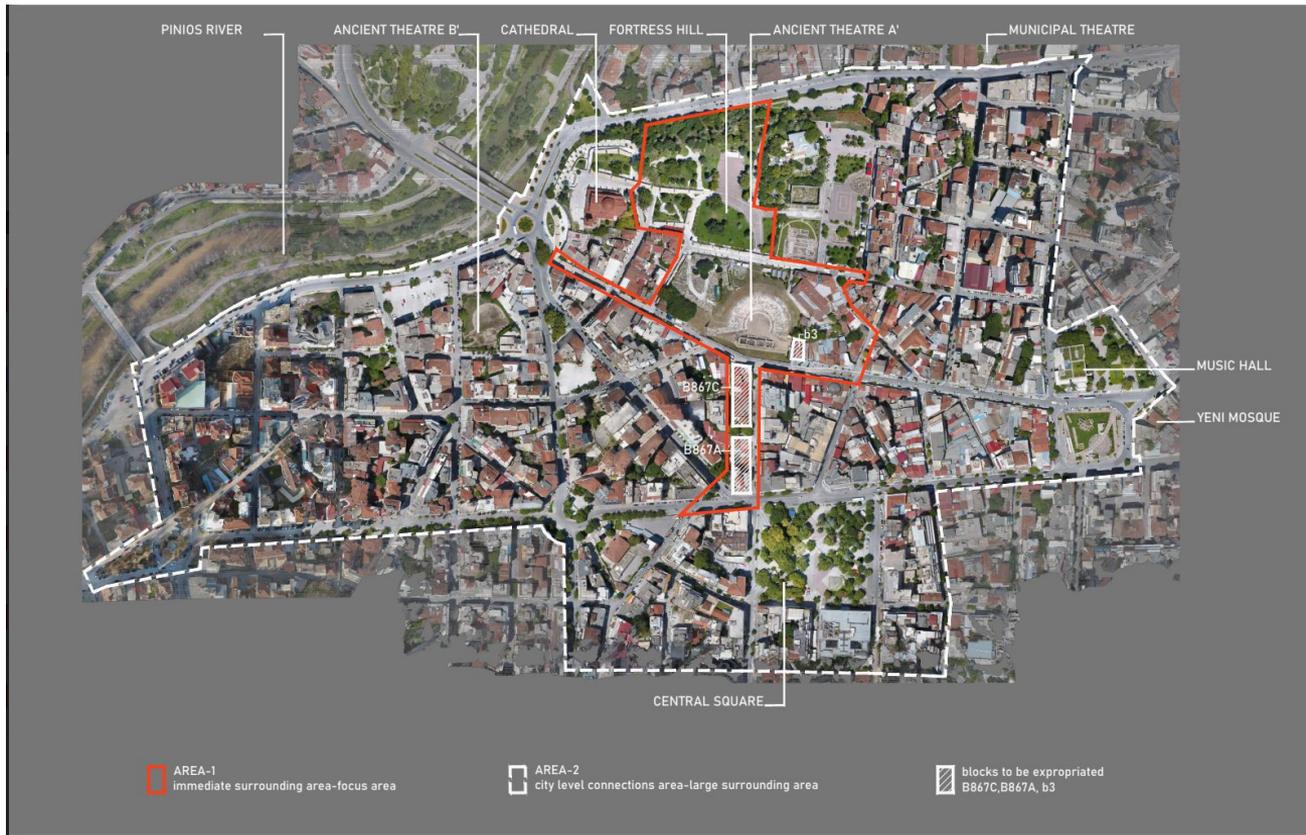
Alcazar Urban Park



- A** The Post Square
- B** The Central Square (Sapka)
- C** Pedestrian Zone of the Ancient Theater







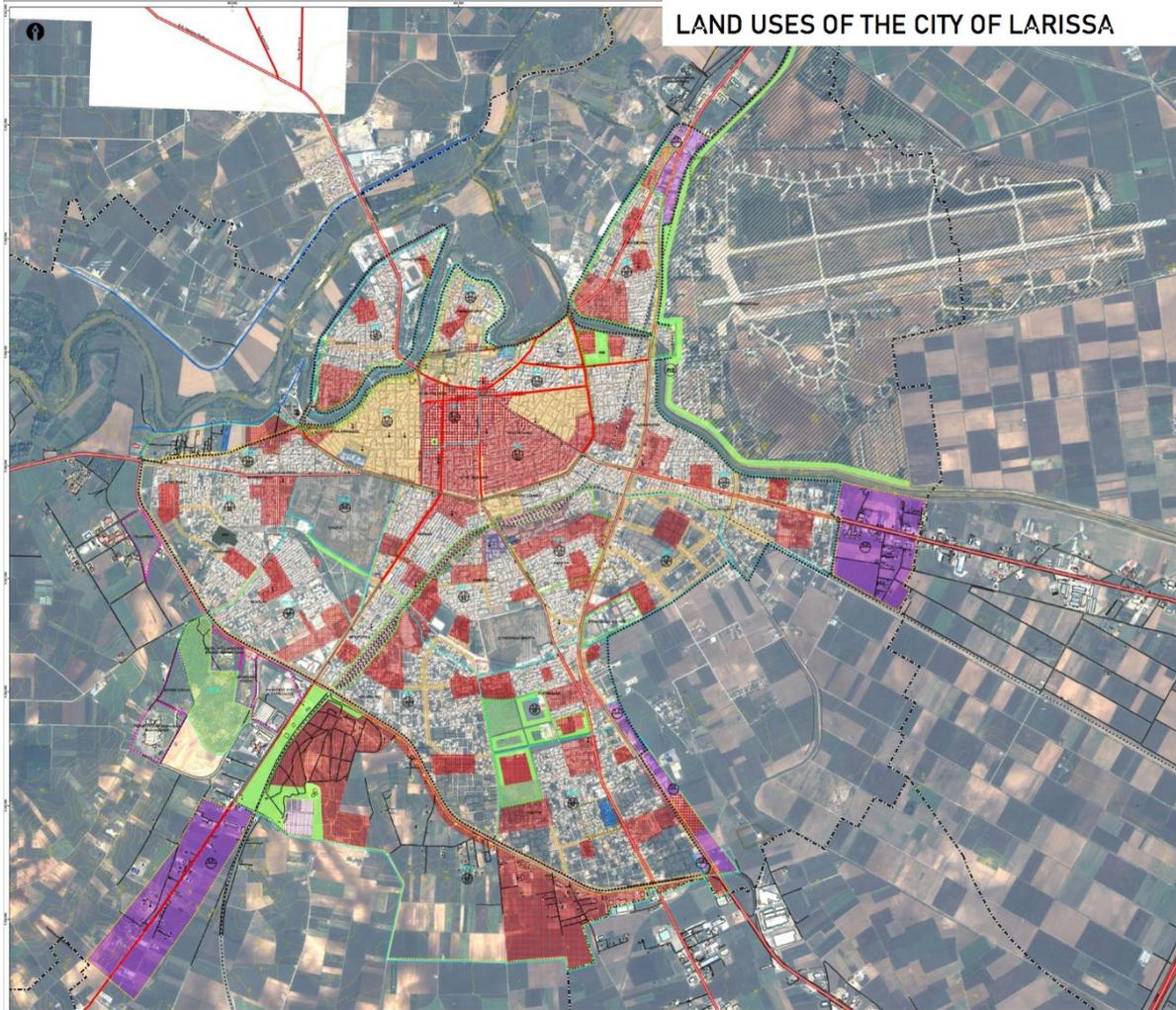
COMPETITION RULES:

- no design into the archeological site
- demolition cost/time

OUR GOALS:

- preserve
- design the city for the future archaeology

LAND USES OF THE CITY OF LARISSA

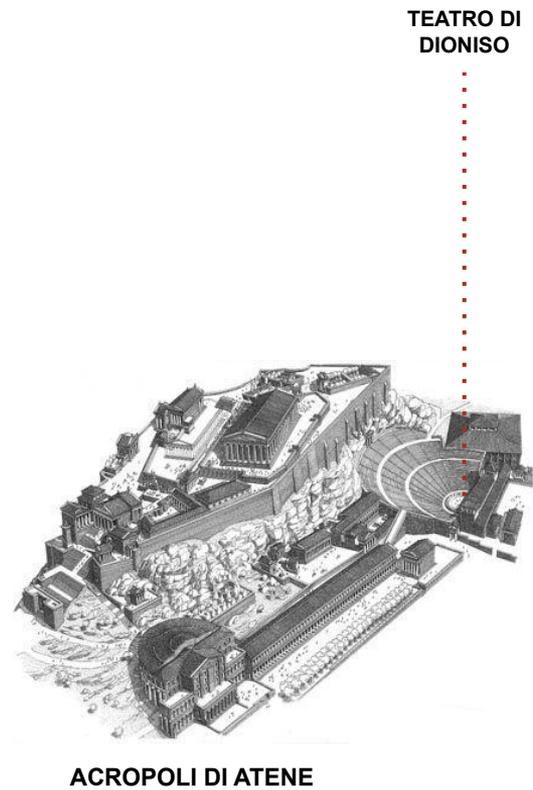
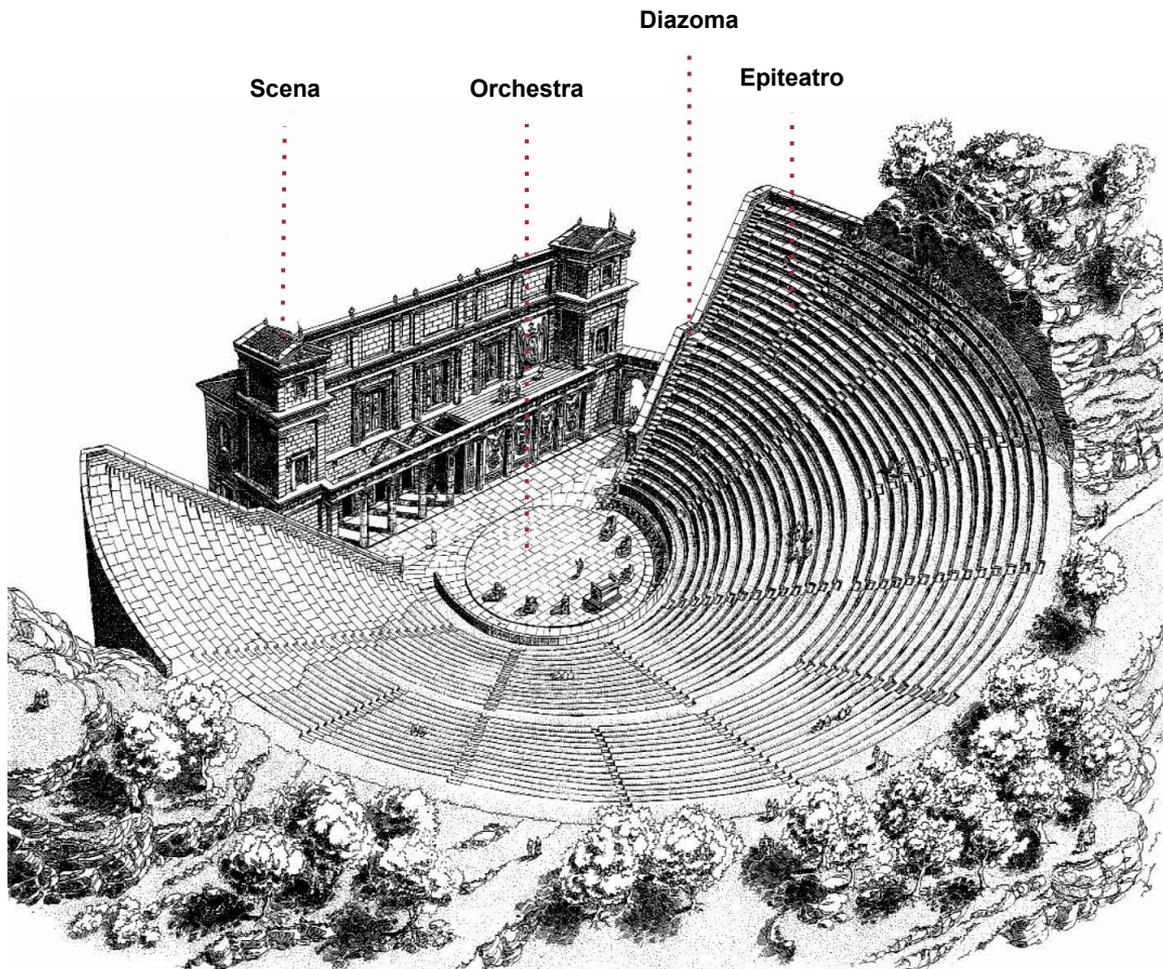


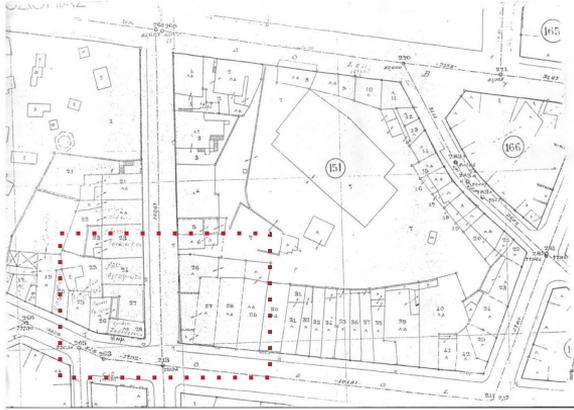
- ΥΠΟΜΗΜΑ**
- Ισομετρικές (κλιμάκωση 4μ.)
 - Όριο ΟΤΑ
 - Όριο Πολεοδομικών Ενότητων
 - Οριογραμμή Πηνειού
 - Σωμακλήρας
 - Όριο Εγκεκριμένου Σχεδίου Πόλης
 - Περιοχές προς Πολεοδομική
 - Περιοχές με Τοπικό Ρυμοτομικό
 - Περιοχή Ανάπτυξης
 - Αυτοκινητόδρομος/Αρτηρία
 - Εθνικό Οδικό Δίκτυο/Αρτηρία
 - Επαρχιακό Οδικό Δίκτυο/Αρτηρία
 - Λοιπό Κύριο Οδικό Δίκτυο/Σωμακλήτρια
 - Σιδηροδρομική Γραμμή
 - Αρχαιολογικοί Χώροι Προϊστορικής-Κλασικής Περιόδου
 - Αρχαιολογικοί Χώροι Βυζαντινής Περιόδου
 - ☆ Αρχαία Βυζαντινής Περιόδου
 - ↓ Εκκλησίες
- ΓΕΝΙΚΕΣ ΧΡΗΣΕΙΣ ΓΗΣ**
- Αμιγής Κατοικία
 - Γενική Κατοικία (Α)
 - Γενική Κατοικία (Α1)
 - Πολεοδομικό Κέντρο-Κεντρικές Λειτουργίες (Κ1)
 - Πολεοδομικό Κέντρο-Κεντρικές Λειτουργίες (Κ2)
 - Πολεοδομικό Κέντρο-Κεντρικές Λειτουργίες (Κ3)
 - Πολεοδομικό Κέντρο-Κεντρικές Λειτουργίες (Κ4)
 - Β Επιτρέπονται Προτήρια Καυσίμων
 - Χονδρικό εμπόριο (Χ)
 - Τουρισμός-Αναψυχή (ΤΑ)
 - Ελεύθεροι Χώροι - Αστικό Πράσινο (ΕΧ-ΑΠ)
 - Κοινωνικές Εξυπηρετήσεις (ΚΕ)
- ΕΙΔΙΚΕΣ ΧΡΗΣΕΙΣ ΓΗΣ**
- Παράβαση
 - Στάθμευση
 - Ελεύθεροι-Κονοχρηστοί Χώροι
 - Δ Διοίκηση
 - ΚΘ Κοινωνικές Λειτουργίες
 - Βοτανικός Κήπος
 - Στρατιωτικές εγκαταστάσεις
 - Πυροβλαστικός Σταθμός
 - Κοιμητήρια
 - Εγκαταστάσεις ΔΕΗ
 - Μέσος Συντελεστής Δόμησης
 - Μέση Πυκνότητα (Πραγματική)

- LEGEND**
- Contour line (horizontal equivalent 4m.)
 - Municipality border
 - Municipal section border
 - River Piniou borderline
 - Main Collector road
 - Approved urban plan border
 - Area for future urbanization
 - Local urban plans border
 - Development area
 - Autobahn
 - National road
 - Regional road
 - Secondary Collector road
 - Railway
 - Archaeological area (prehistoric-classical period)
 - Archaeological area (byzantine period)
 - Archaeological site (byzantine period)
 - Church
- GENERAL LAND USES**
- Residential
 - General residential (A)
 - General residential (A1)
 - Urban center- Central functions (K1)
 - Urban center- Central functions (K2)
 - Urban center- Central functions (K3)
 - Urban center- Central functions (K4)
 - Gaz stations allowed
 - Wholesale
 - Tourism – recreation
 - Free open space – urban green area
 - Social facilities
- SPECIAL LAND USES**
- Hospitalization
 - Parking
 - Free open spaces
 - Administration
 - Public utility
 - Botanical garden
 - Military installations
 - Fire station
 - Cemetery
 - Public power utility
 - Average building factor
 - Average density (real)

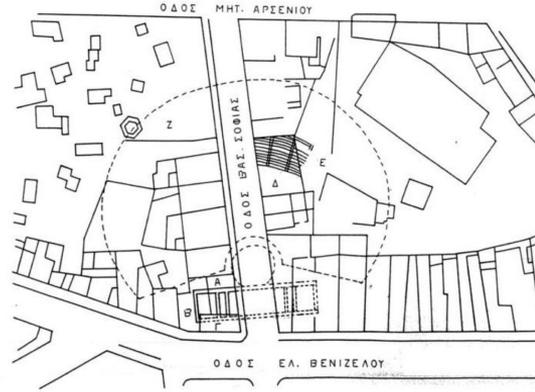
1. THE CATHEDRAL ST. ACHILLES, 2. WAR MEMORIAL, 3. BEZESTENI, 4. EARLY CHRISTIAN CHURCH, 5. LAMPROULI SQUARE, 6. BYZANTINE CHURCH AND CEMETERY, 7. EARLY CHRISTIAN BATH, 8. FORMER MILITARY BAKERY, 9. OLD TOWN, 10. ARCHAEOLOGICAL SITE, 11. OLD HAMAM



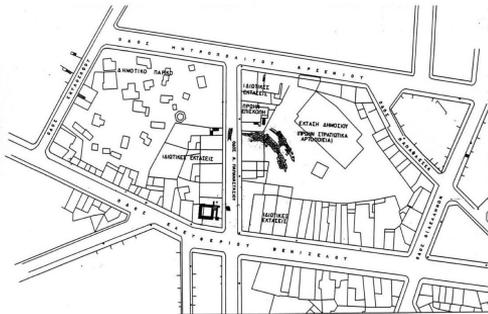




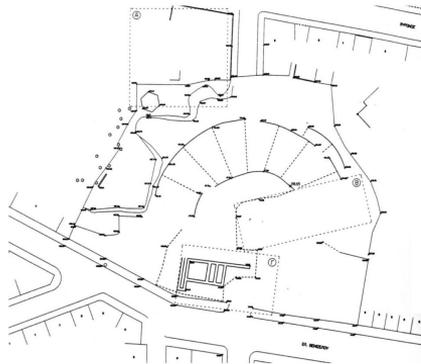
1978
(Large)



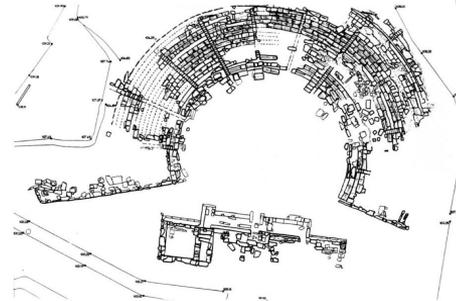
1978



1987



1997



2000



The Fortress Hill with its monuments



- ▶ Existing public entrance
- ▶ Entrance for euphorate employees
- ▶ Area of scattered members
- ▶ Future entrance and path to belvedere
- ▶ Staff containers
- ▶ Former army bakeries buildings
- ▶ Buildings to be expropriated



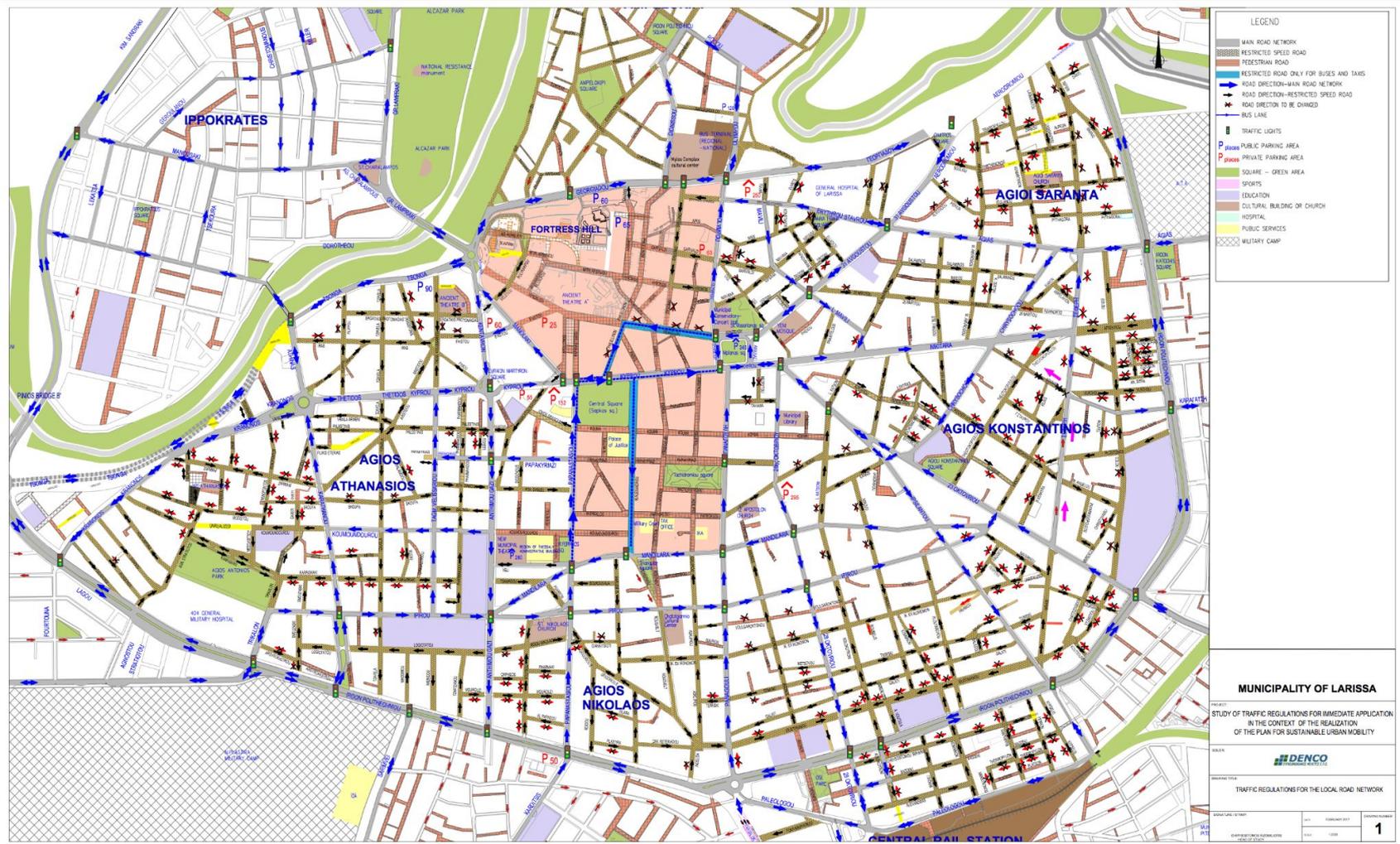
The wall of the first building to be expropriated and the access from Venizelou street with wooden staircase to the south-east



One of the containers to the north and the future public entrance with stair

The surrounding area of the theatre - Access points

(DOCUMENTATION FROM THE PROJECT "RESTORATION OF THE ANCIENT THEATRE OF LARISSA", CLIENT: "DIAZOMA", TEAM: D.KARAGOUNIS, N.CHATZIDAKIS, I.PLAKOTARIS, E.AGGELI, CH.KARNAVEZOS, ST.BLANTA)



LEGEND

- MAIN ROAD NETWORK
- RESTRICTED SPEED ROAD
- PEDESTRIAN ROAD
- RESTRICTED ROAD ONLY FOR BUSES AND TAXIS
- ROAD DIRECTION - MAIN ROAD NETWORK
- ROAD DIRECTION - RESTRICTED SPEED ROAD
- ROAD DIRECTION TO BE CHANGED
- BUS LANE
- TRAFFIC LIGHTS
- PUBLIC PARKING AREA
- PRIVATE PARKING AREA
- SQUARE - GREEN AREA
- SPORTS
- EDUCATION
- CULTURAL BUILDING OR CHURCH HOSPITAL
- PUBLIC SERVICES
- MILITARY CAMP

MUNICIPALITY OF LARISSA

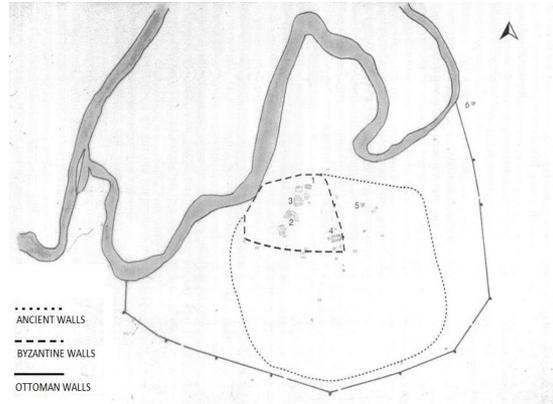
STUDY OF TRAFFIC REGULATIONS FOR IMMEDIATE APPLICATION
IN THE CONTEXT OF THE REALIZATION
OF THE PLAN FOR SUSTAINABLE URBAN MOBILITY



TRAFFIC REGULATIONS FOR THE LOCAL ROAD NETWORK

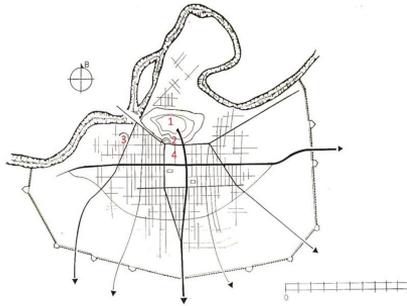
SCALE	1:10,000
DATE	2024-01-15
PROJECT NUMBER	1

Ancient, Byzantine and Ottoman walls



(SOURCE: Αργυράκος Α., Ντεούδης Ε., "Λάρισα Yeni-Sehir,πολεοδομική συγκρότηση και εξέλιξη της πόλης 14^ο -19^ο αι.")

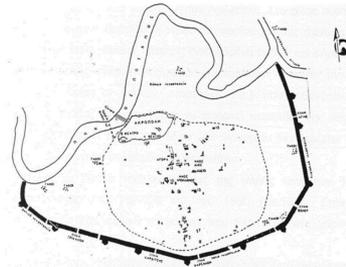
Ellenistic and Roman period



1. The Fortress Hill, 2. Ancient Theatre A, 3. Ancient Theatre B, 4. Agora

(SOURCE: Αργυράκος Α., Ντεούδης Ε., "Λάρισα Yeni-Sehir, πολεοδομική συγκρότηση και εξέλιξη της πόλης 14ος - 19ος αι.")

Byzantine period



(SOURCE: Χ. Καλογιάννη, "Διατύπωση προτάσεων για τη μελέτη και κατασκευή του Συμβόλου της πόλης σε αντικατάσταση του παλιού ρολογιού", Τ.Ε.Ε, Τμήμα Κεντρικής και Δυτικής Θεσσαλίας,1998)

Ottoman period

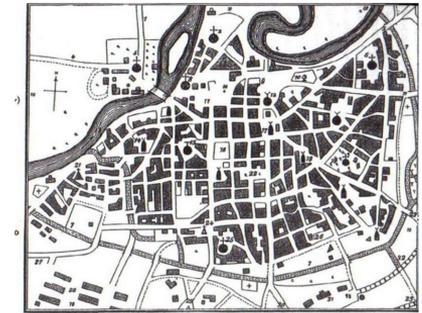
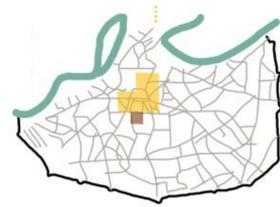


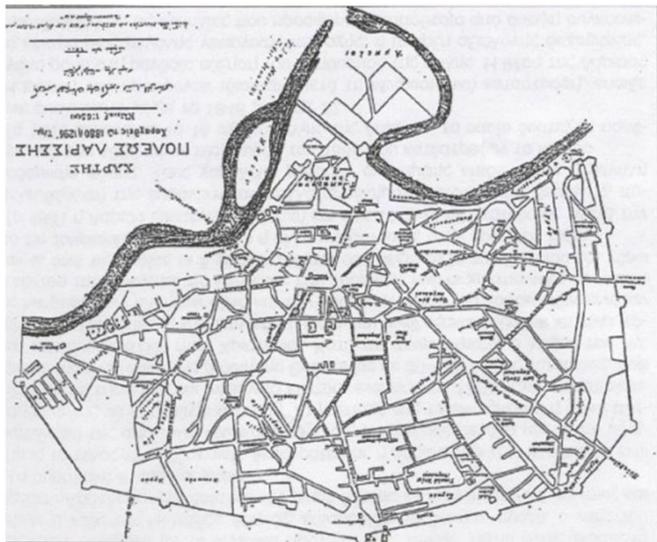
Fig. 3. Plan von Larissa (Palaesia)



■ administrative center
■ economical - commercial center

View of Larissa, Greece, engraving from Grece, by Francois Pouqueville (1770-1838), L'Univers pittoresque, Europe, published by Firmin Didot Freres, Paris, 1835. DeA / Veneranda Biblioteca Ambrosiana, Milan

End of the Ottoman period



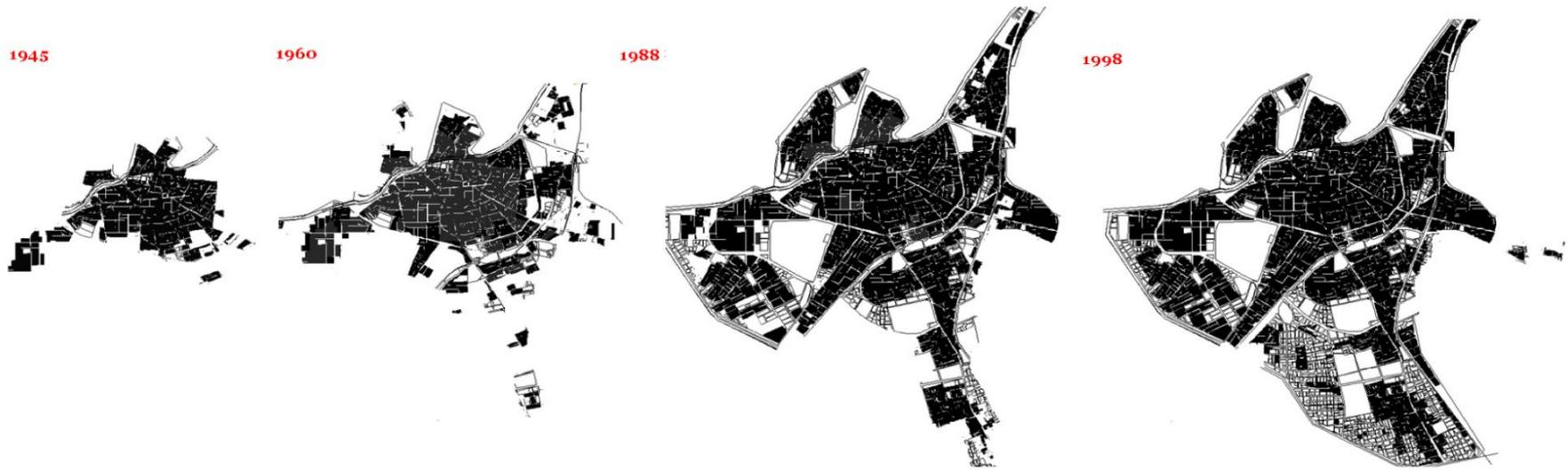
(SOURCE: Ε. Φαρμακίδης, "Η Λάρισα", 1926)

Urban Plan of Larissa, 1882



(SOURCE: ΤΕΕ, τμήμα Κεντρικής-Δυτικής Θεσσαλίας, "Διερεύνηση της αστικής δομής και μορφολογίας της Λάρισας")

Figure 8. Progressive expansions of the city of Larissa, 1945-1998



(SOURCE: Διπλωματική εργασία, “Βιώσιμος αστικός σχεδιασμός στην πόλη της Λάρισας, Ασκήσεις επί χάρτου”,
Λυτροκάπης Γιάννης, Μανίκα Στέλλα, Ιούνιος 2009)

Topography:

- Regional position (over time)
- Natural sources (metal - stone - farming)
- Market

Mythological past:

- Pelasgi
- Larissa Etymology
- Bronze Age - Archaic Period NO archaeological evidences / ONLY epigraphic sources and archaeological finds

First Urban Plan (Ellenistic Period):

- orthogonal urban plot
- clear separation between the public and private spaces

Epigraphic and literary sources:

- walls
- eleuthera agorà
- cults: Apollo Kerdoios (Agorà), quello di Atena Poliàs (Agorà) sull'acropoli e il tempio di Zeus Eleutherios (roman -Theater A)
- theater (A e B) III century - I century
- gymnasium
- circus

Archaeological Museum (2012): Diachronic Museum of Larissa

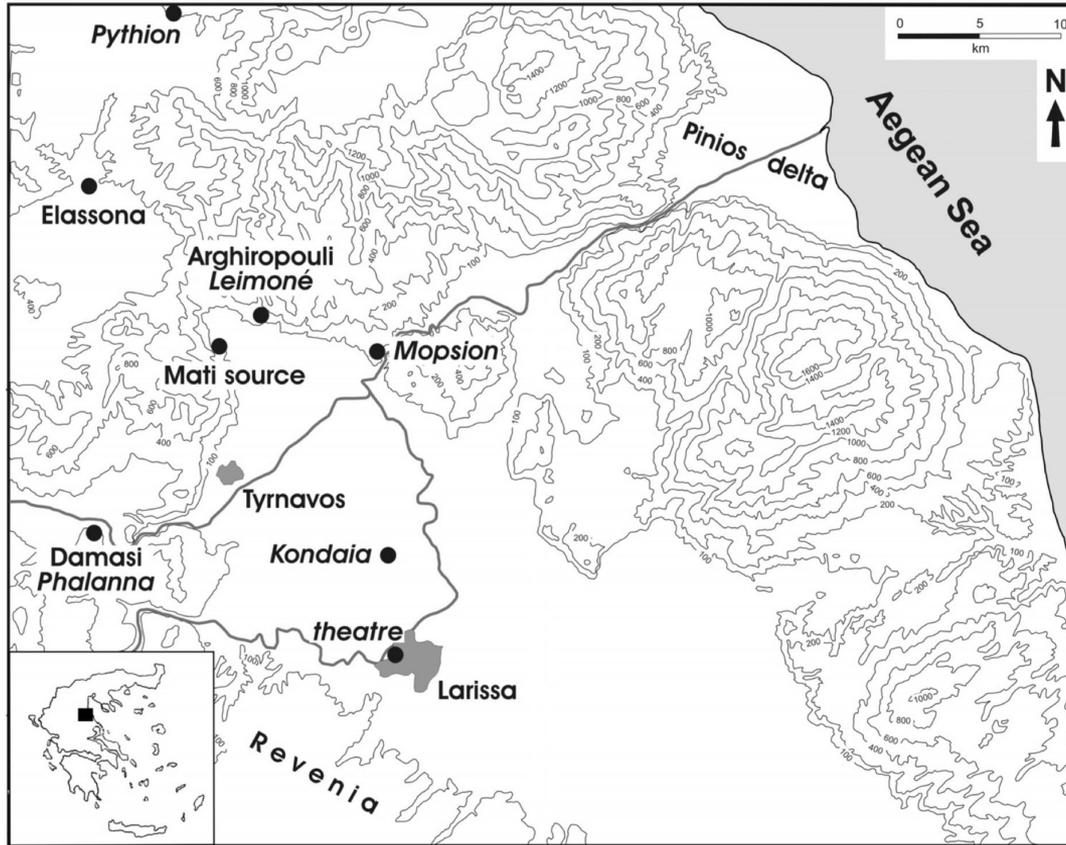
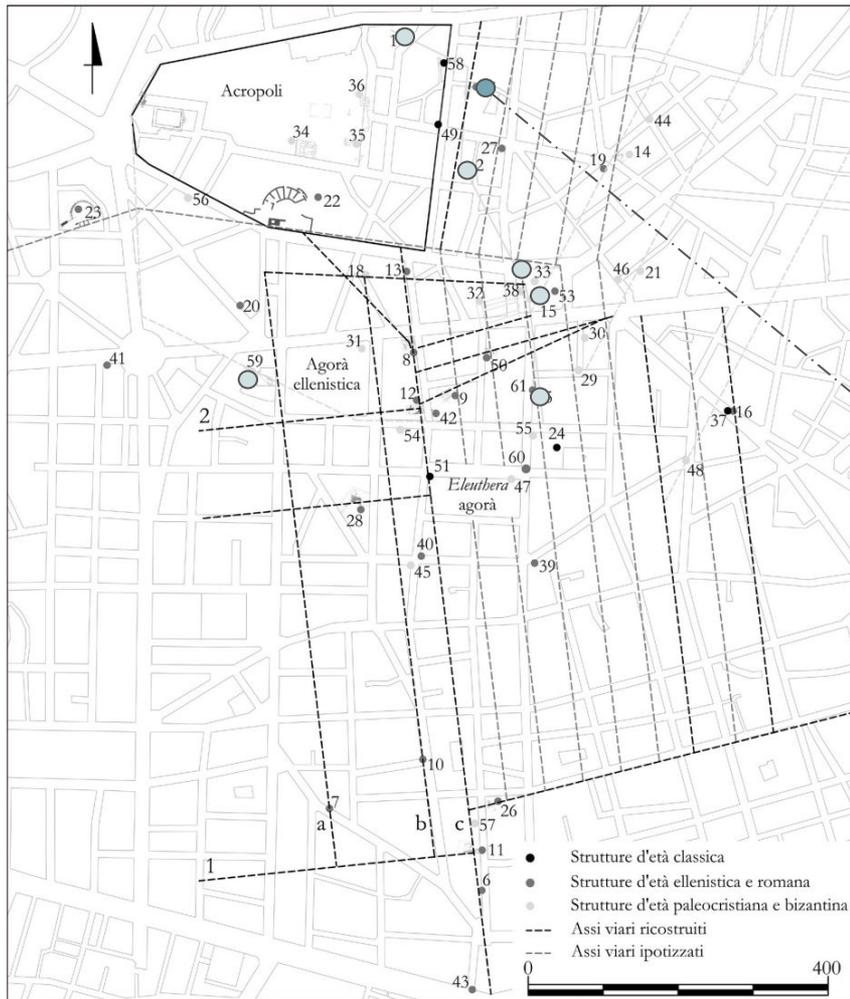


Fig. 6. *Larisa*. Planimetria della città in età ellenistico-romana (elaborazione dell'A.).

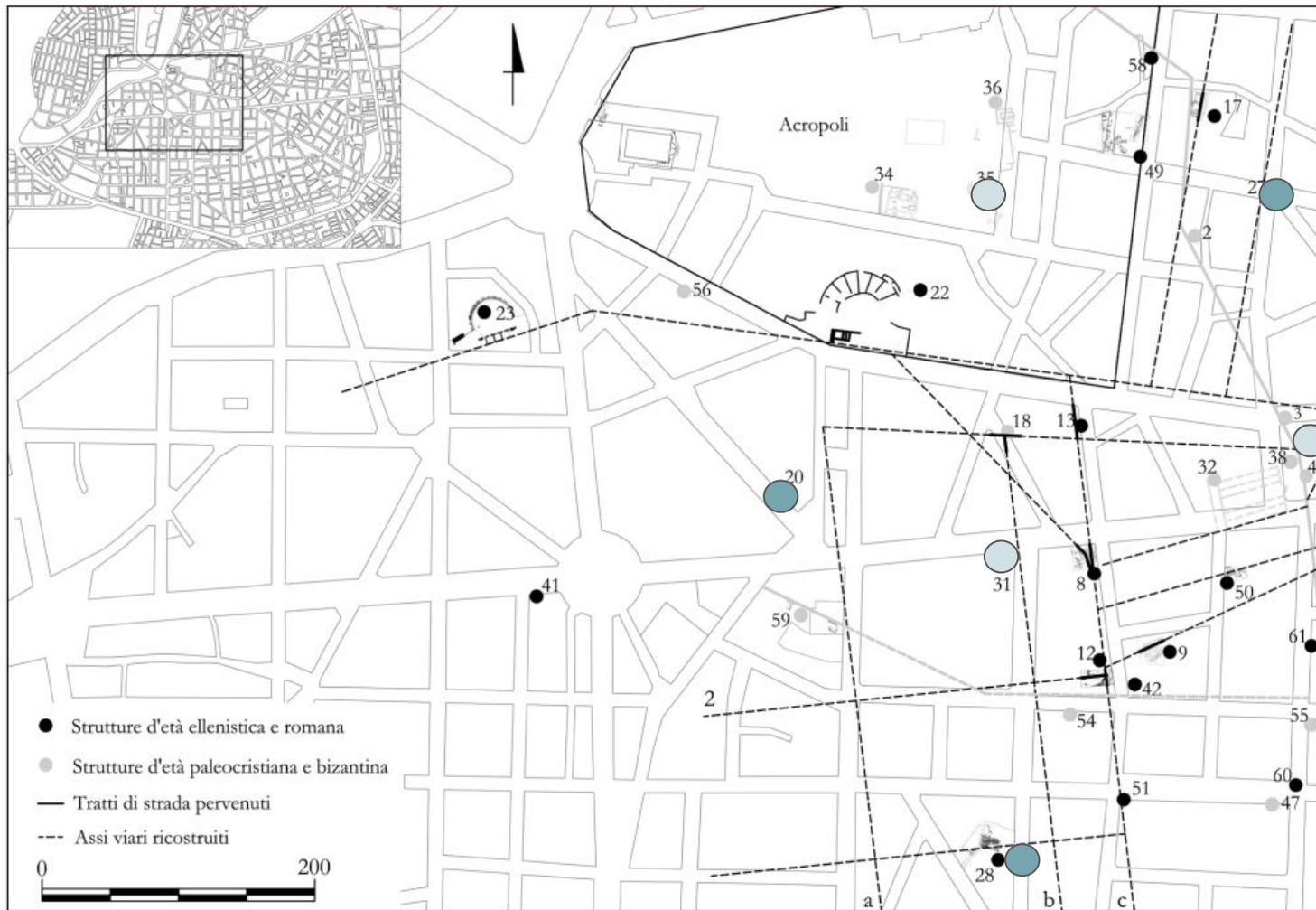
1-5. muri difensivi; 6-16. tratti di strada; 17. tratto di strada e antemurale; 18. condotti fognari; 19-20. cisterne; 21. acquedotto; 22. teatro A; 23. teatro B; 24. "odeion"; 26-28, 31. complessi termali; 29. vano absidato con mosaico; 30. edificio pubblico; 32. "cattedrale"; 33, 35. *balaneia*; 34. basilica di Agios Achillios; 36. basilica bizantina; 37. strutture murarie (abitazioni); 38. case paleocristiane; 39, 41-45, 47-48. mosaici; 46. peristilio con mosaico; 40, 49-50, 53-57. strutture murarie; 51. strutture murarie e lastricato; 58. stele di Poseidone; 59. muro difensivo; 60-61. elementi architettonici.



WALLS/ROADS



● Ellenistico/Romano
 ● Paleocristiano/Bizantino



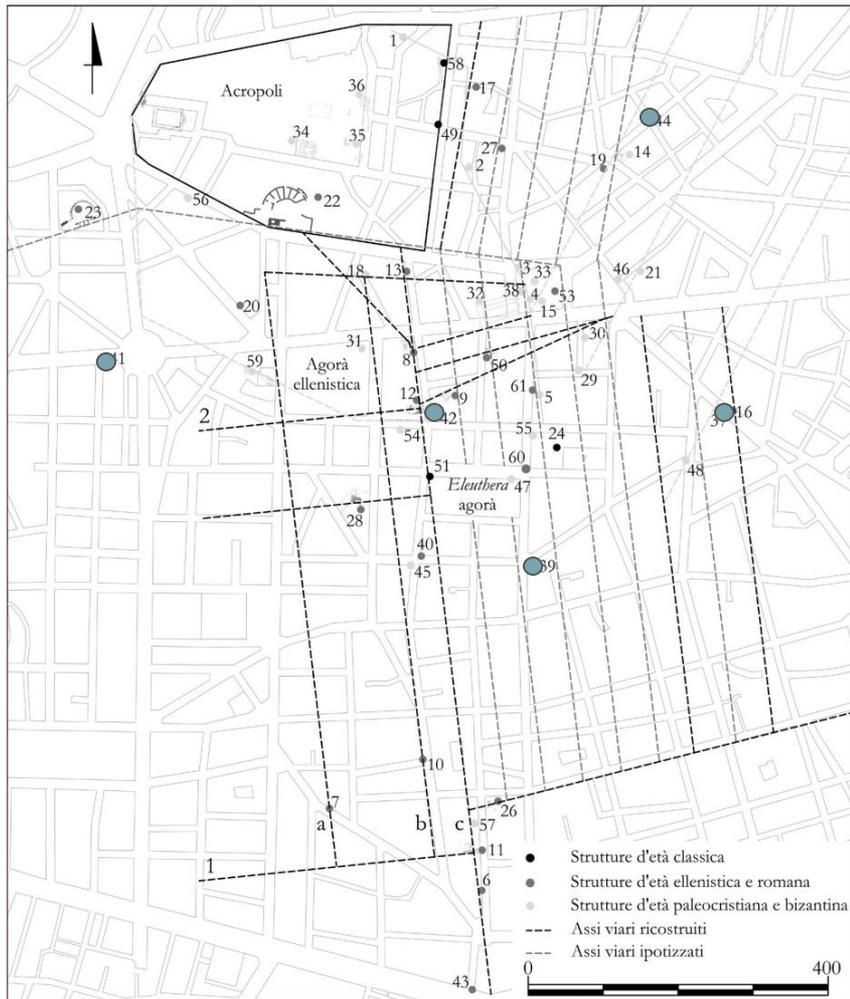
WATER

- Ellenistico/Romano
- Paleocristiano/Bizantino

Fig. 2. *Larisa*. Planimetria della parte centrale della città in età ellenistico-romana (elaborazione dell'A.). 2, 3, 4, muri difensivi; 8, 9, 12, 13, tratti di strada; 17, tratto di strada c antemurale; 18, condotti fognari; 20, cisterna romana; 22, teatro A; 23, teatro B; 27, 28, 31, complessi termali; 32, "cattedrale"; 33, 35, *balaneia*; 34, basilica di Agios Achillios; 36, basilica bizantina; 38, case paleocristiane; 41, 42, 47, mosaici; 49, 50, 54, 55, 56, strutture murarie; 51, strutture murarie e lastricato; 58, stele di Poseidone; 59, muro difensivo; 60, 61, elementi architettonici.

Fig. 6. *Larisa*. Planimetria della città in età ellenistico-romana (elaborazione dell'A.).

1-5. muri difensivi; 6-16. tratti di strada; 17. tratto di strada e antemurale; 18. condotti fognari; 19-20. cisterne; 21. acquedotto; 22. teatro A; 23. teatro B; 24. "odeion"; 26-28, 31. complessi termali; 29. vano absidato con mosaico; 30. edificio pubblico; 32. "cattedrale"; 33, 35. *balaneia*; 34. basilica di Agios Achillios; 36. basilica bizantina; 37. strutture murarie (abitazioni); 38. case paleocristiane; 39, 41-45, 47-48. mosaici; 46. peristilio con mosaico; 40, 49-50, 53-57. strutture murarie; 51. strutture murarie e lastricato; 58. stele di Poseidone; 59. muro difensivo; 60-61. elementi architettonici.



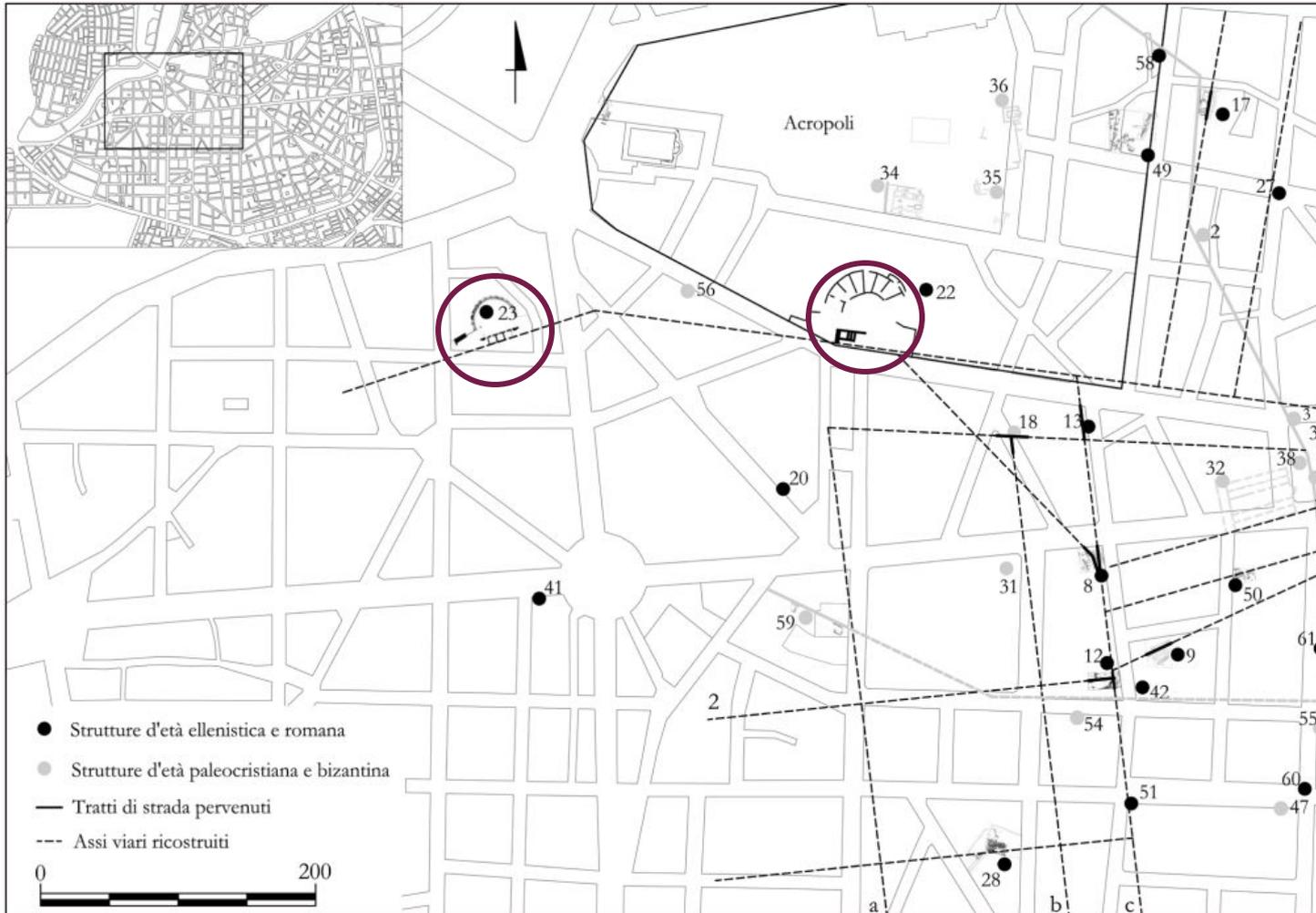
RESIDENTIAL

MOSAICS:

- Archaeological museum?
- 41. Residential/Thermae
- 37. Archaic age continuity
- 39. III century - Macedonian star

- Ellenistico/Romano
- Paleocristiano/Bizantino

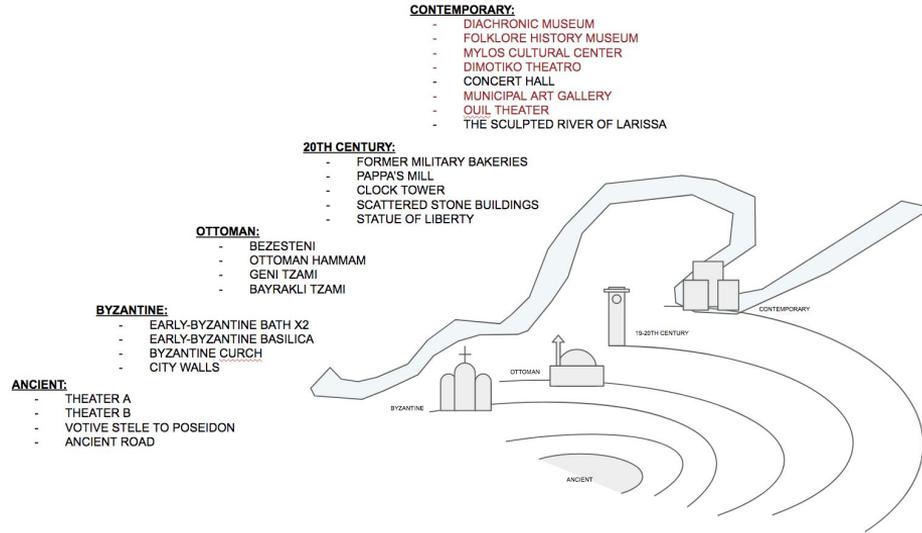
WALLS/ROADS

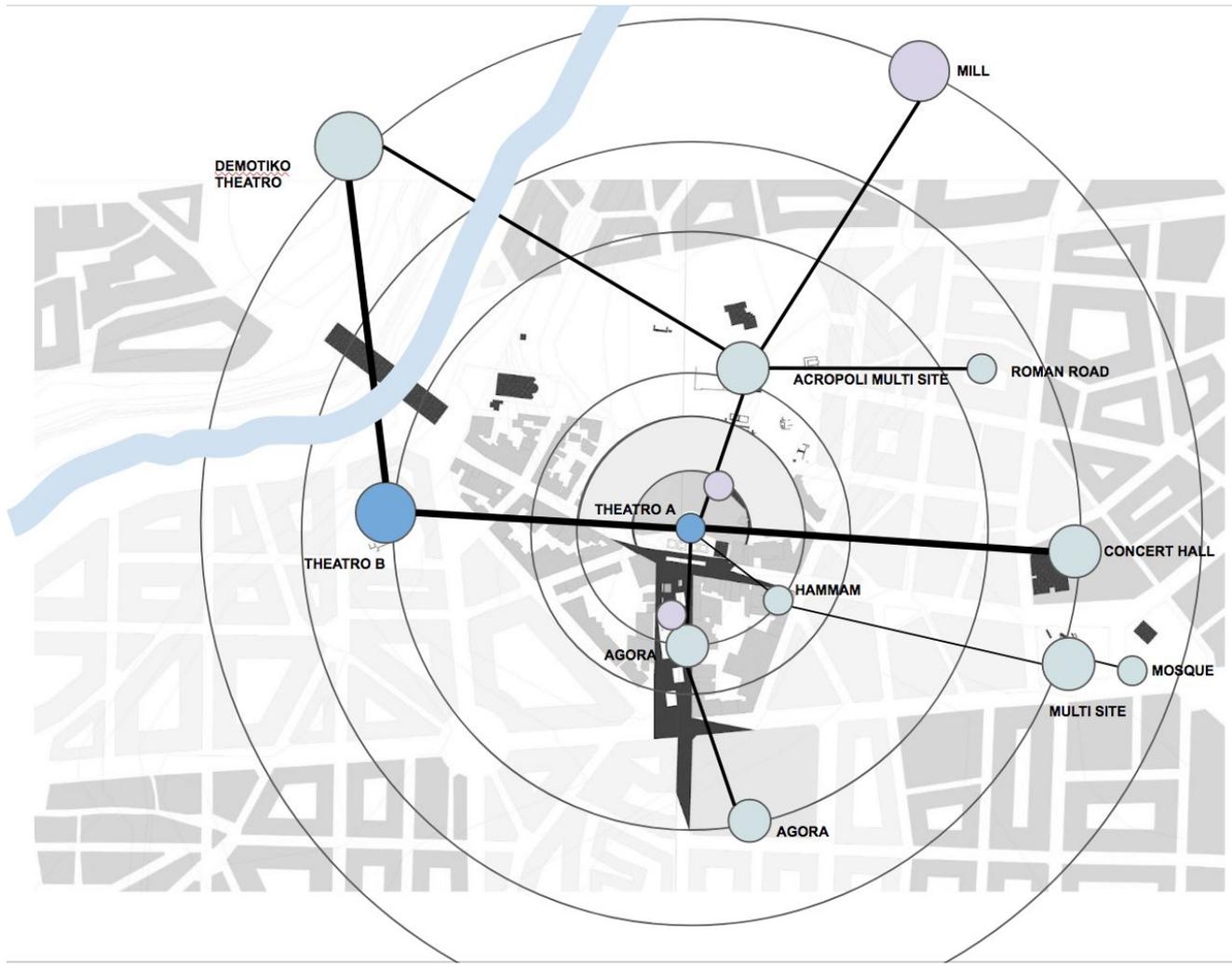


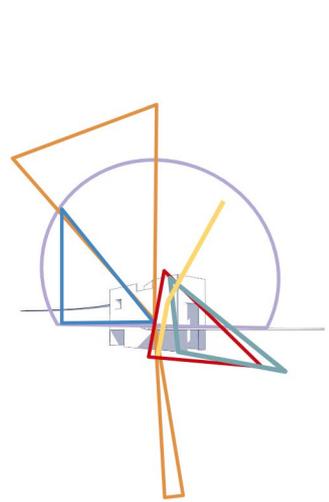
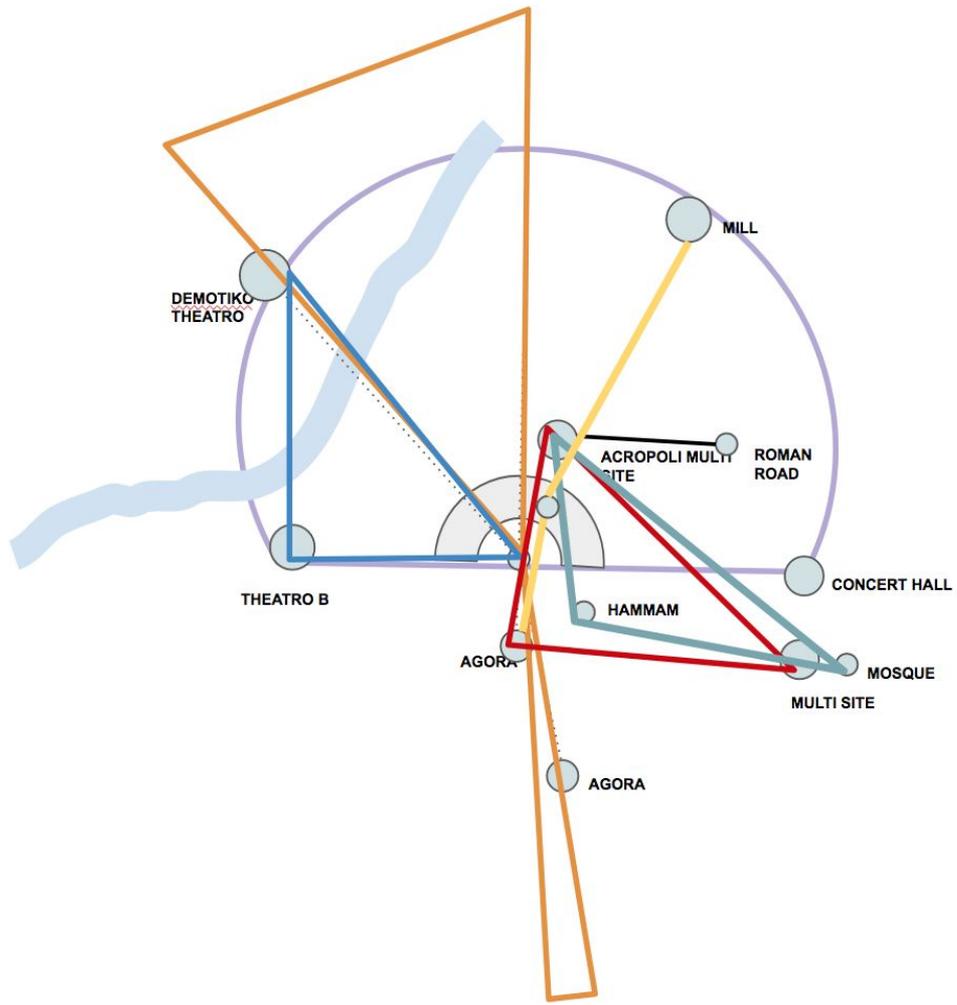
THEATER:

- Politics (Filippo II)
- Cult - Thesmophorion
- Shenographic design
- Public Space
- Gymnasium
- other? Odeion

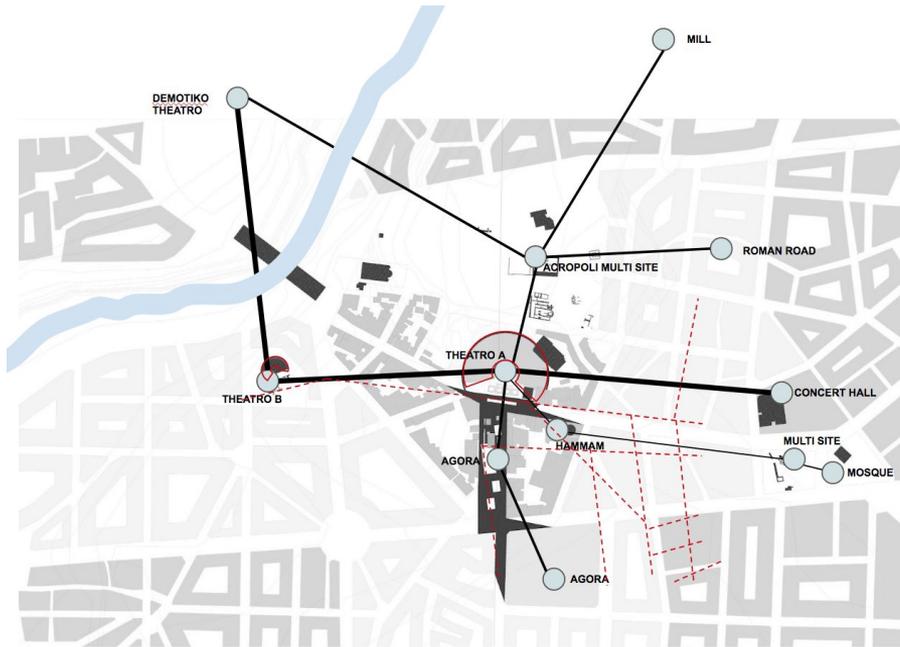
An archaeological map of the city has not yet been realized and the original topography of the ancient time - from which every transformation had evolved - is largely unknown. Several monuments - mostly of the Byzantine and Ottoman era - are still emerging and surviving in the urban tissue, solitary witnesses of imperceptible topographies. Within their changing in function and meaning over the time they give just a clue of the impressive and continuous history of Larisa and the sequence of the topographies that had given shape to its unique character.



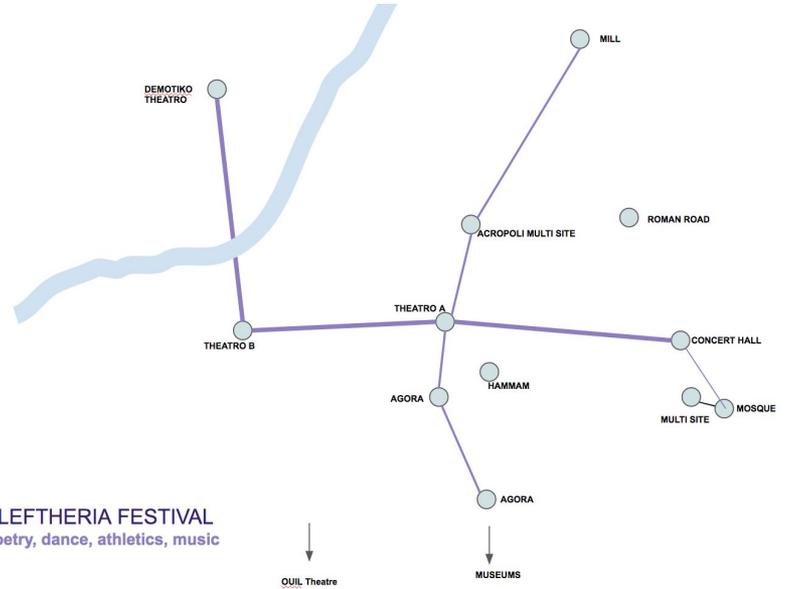


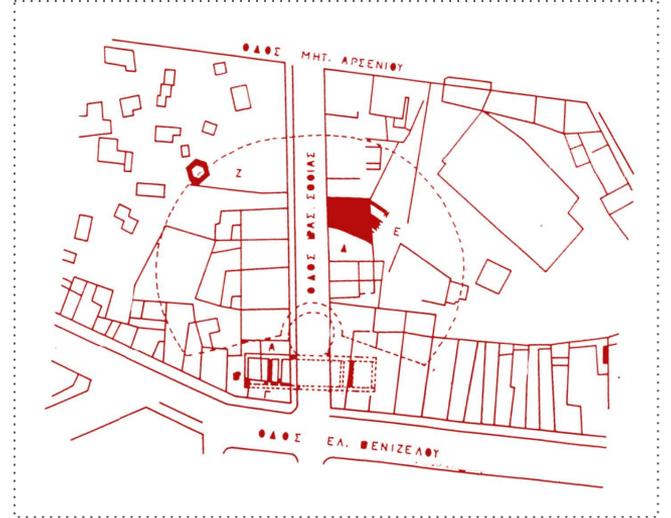
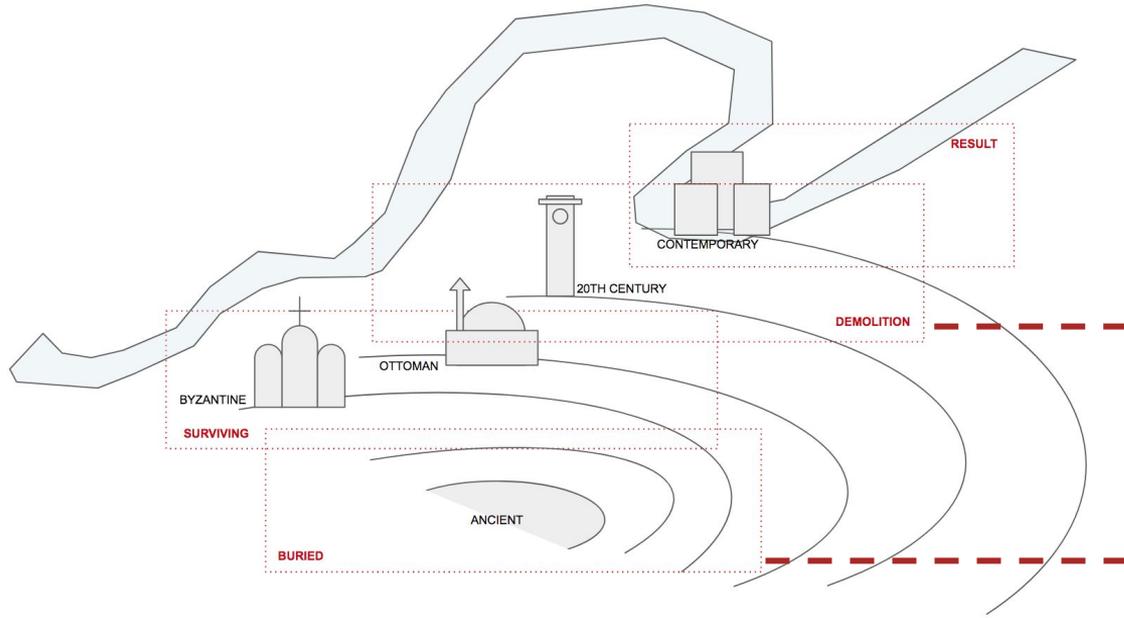


- 
 AGORA OVER TIME
- 
 CULTURAL PERFORMANCES PLACES
- 
 OPEN THEATRE
- 
 MULTI-LAYERED ARCHAEOLOGICAL SITE
- 
 OTTOMAN SITES
- 
 19/20TH CENTURIES BUILDING ROUTE



ELEFThERIA FESTIVAL
poetry, dance, athletics, music







1985



1987



1997



2000



2001



2002



2003



2004

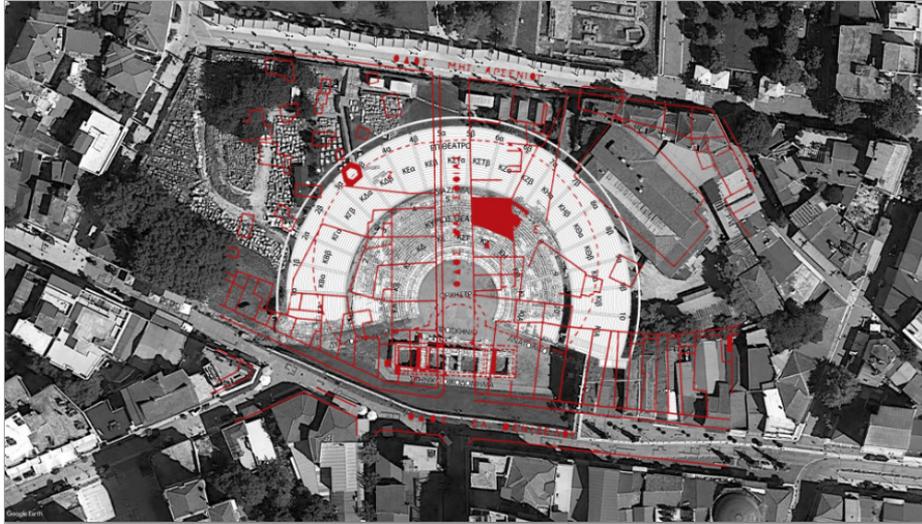


2005

The identity construction is a tough process animated by an elastic tension rooted into the past and projected to the future, where the archaeological revelation imposes to deal with the **dichotomy of conservation/transformation** in the evolution of society.

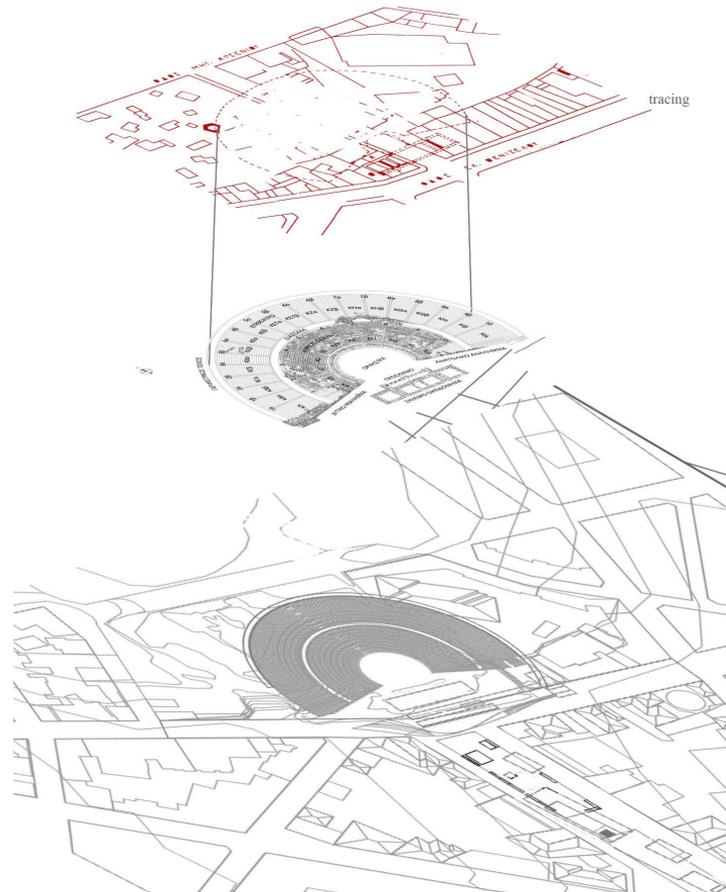
If archaeology is technically a destructive process with a high gain in terms of identity formation, it requires a strategy to heal the shocks that expropriations, demolitions, losses and revelations of past/previous landscapes provide to the urban layout and its community.

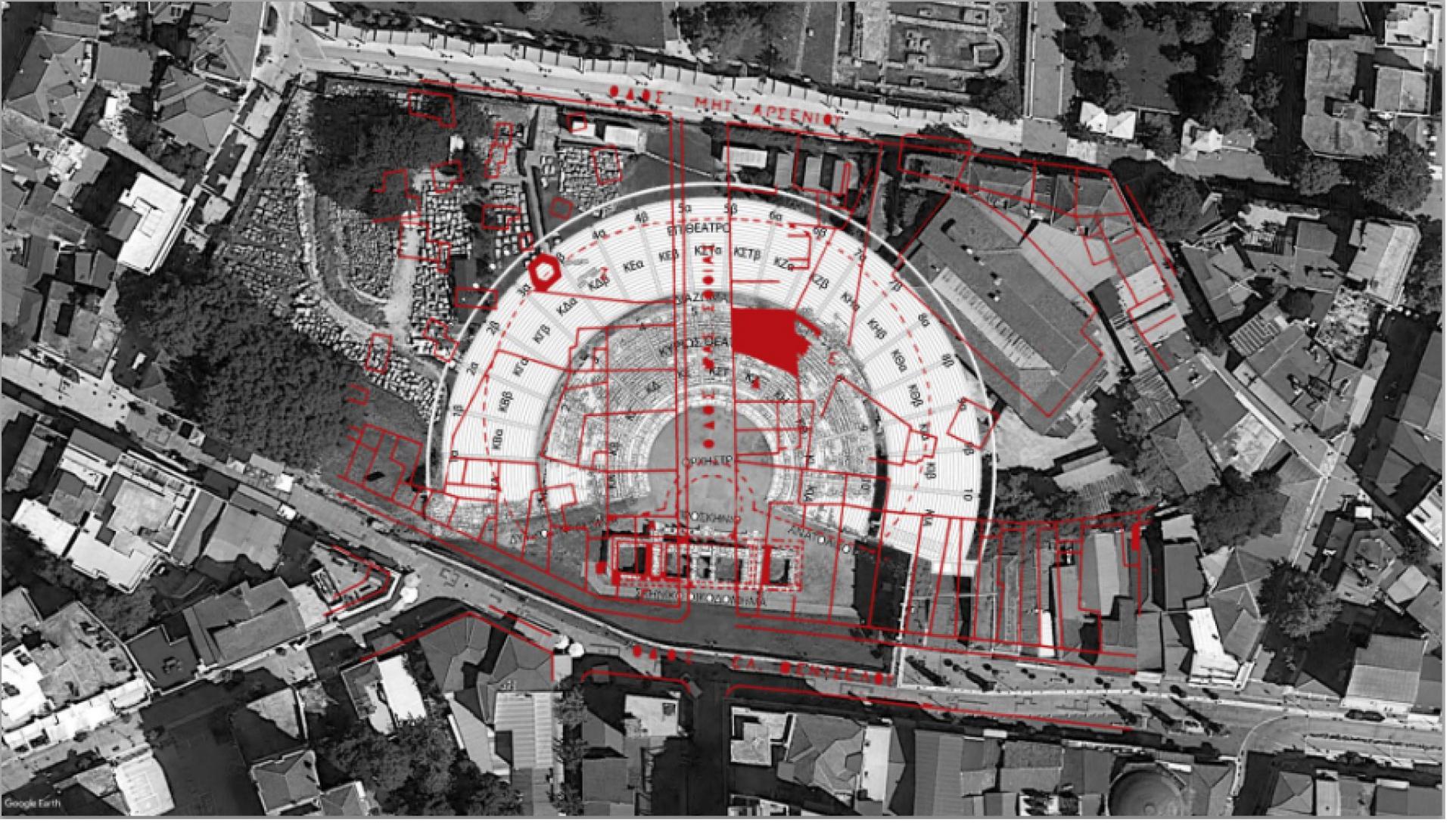




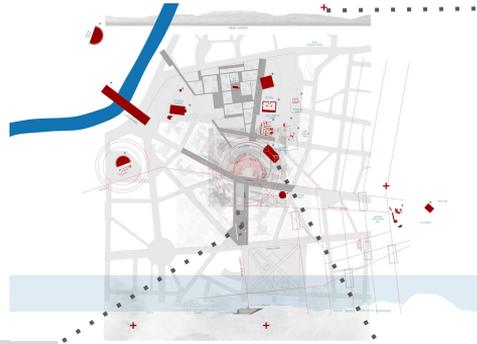
The skin is a new topography - interpreted as a successive stratigraphy of the historical stratification - inserted in the city **with the goal of linking the archaeological level brought to light into the modern and contemporary one and to render the presence of the remains and its monuments explicit and accessible, by promoting its understanding and usability but most importantly its enjoyment.**

So often the scars and wounds left by the limits of the excavation in the urban skin generate a new landscape **where the “gap between centuries”, originated in part by the partial inaccessibility of the ancient ground, leading to a loss of architectural unity.** It is also the case of the city of Larissa where the shocking process of the ancient theater discovery, clashes with a fragmented knowledge of the past features still hidden under the urban surface.

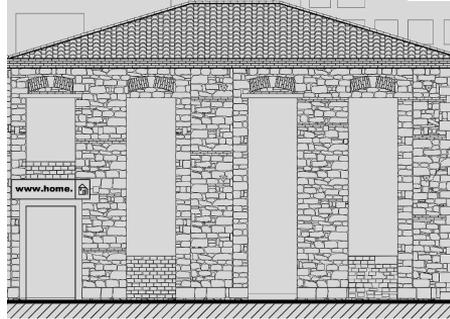




HISTORICAL STONE-FACADE MAPPING



PAPPA'S MILL



SCATTERED BUILDINGS IN THE URBAN TISSUE



EFORIA BUILDING



1920



1940



1950

The discovery of the ancient theater, **while revealing the past, added a new landscape to the urban palimpsest but the understanding of the ancient tissue that gives meaning to the urban shape needs a delicate surgery to emerge without conflict.**

Reading the city through the lens of urban archaeology, our concept is grounded into its stratification where each layer is a skin dealing with what must survive from the previous generation for the future.

The transformations that archeology detects -while performing a new one- show us that **the city tissue is the result of added and subtracted layers** changing over the time. In an urban-history perspective, the reconstruction of the city's cultural development is still in writing and our design proposal intends to provide a strategy for a new season of the city's historical awareness while discovering its past and so fulfilling its future identity.

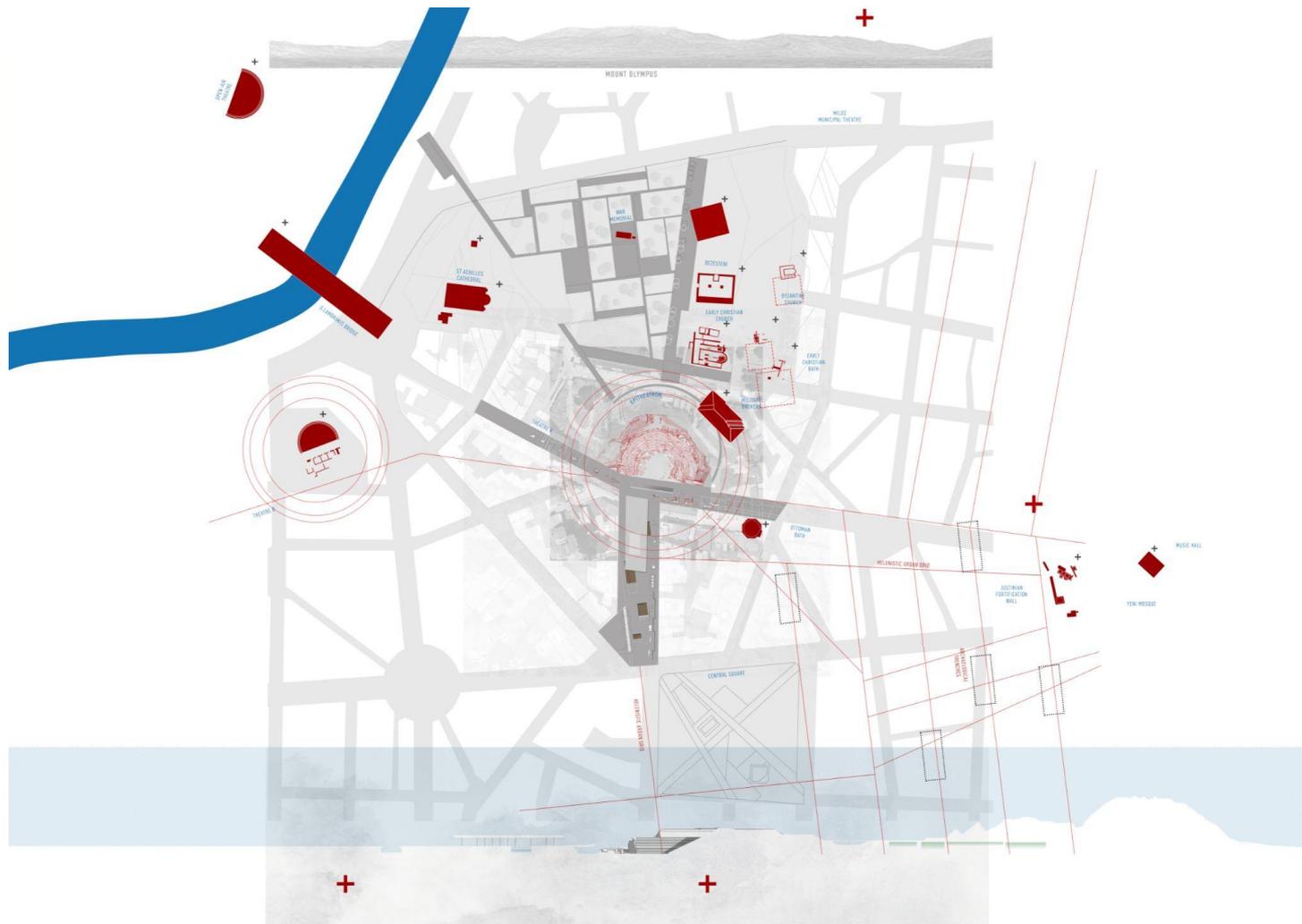
A new urban skin, an elastic layer, able to heal the wounded features of the contemporary city, creating the organic conditions of coexistence among past-present-future layers, enriching the community life through a deep historical awareness coming from the new discoveries.

The urban surface shocked by the discovery, faces now an opportunity to recover and heal its fabric generating a new organic elastic dynamic skin. The proposed skin, by promoting awareness, reveals the past as a strategic choice of cultural, social, economic development, living and enjoying it in contemporary life.

έκδυσις

a new Urban Skin

ECDYSIS is a **Urban Skin transformation process**, a metaphor borrowed from **animal biology** for the city of Larissa struggling to revitalize its own social and cultural identity. **Surprised** by the newly discovered Theater, the community has faced endless excavations and multiple demolitions that affected the urban and social fabric with **dramatic transformations**. Our proposal aims at **healing the city's social and cultural fabric**, providing to the city's identity a **new skin**, an innovative design valid for the monumental and the urban scale.



TEST TRENCH MAP

It is a system of test trenches to reveal stratification of past urban patterns.

Dynamic strategy for dynamic excavation:

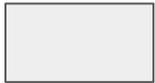
- Various sizes
- Adaptable
- Connecting

Base on:

Scientific Hypothesis

Positionated in:

- Empty blocks
- Pedestrian roads



Site's Extension



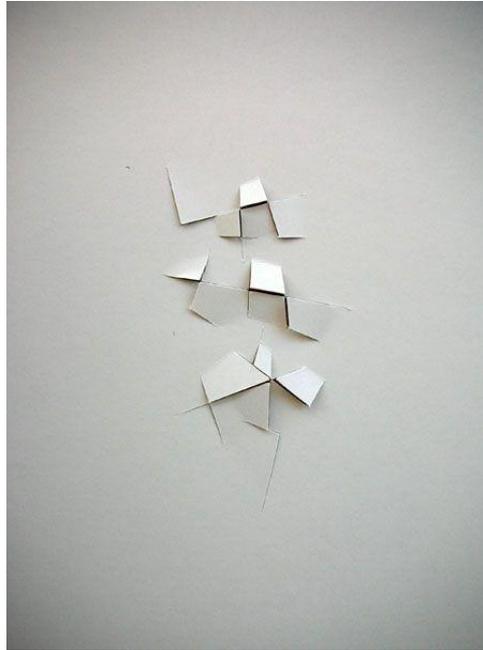
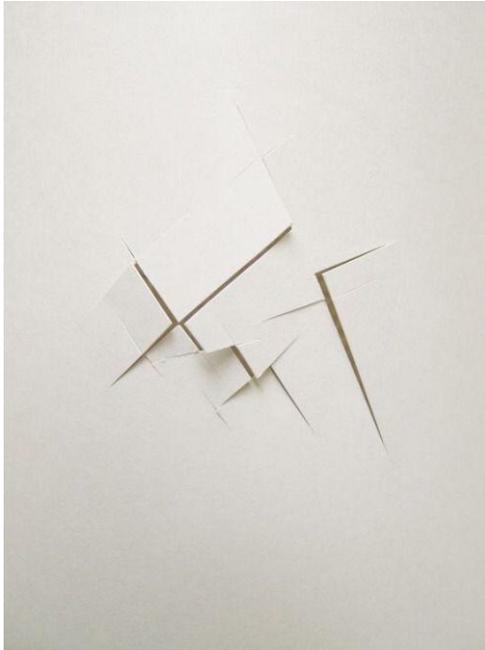
Test trench



FINDING STRATEGIC POSITIONS

PROGRAMMATIC ACTIONS ON A NEW ELASTIC SKIN

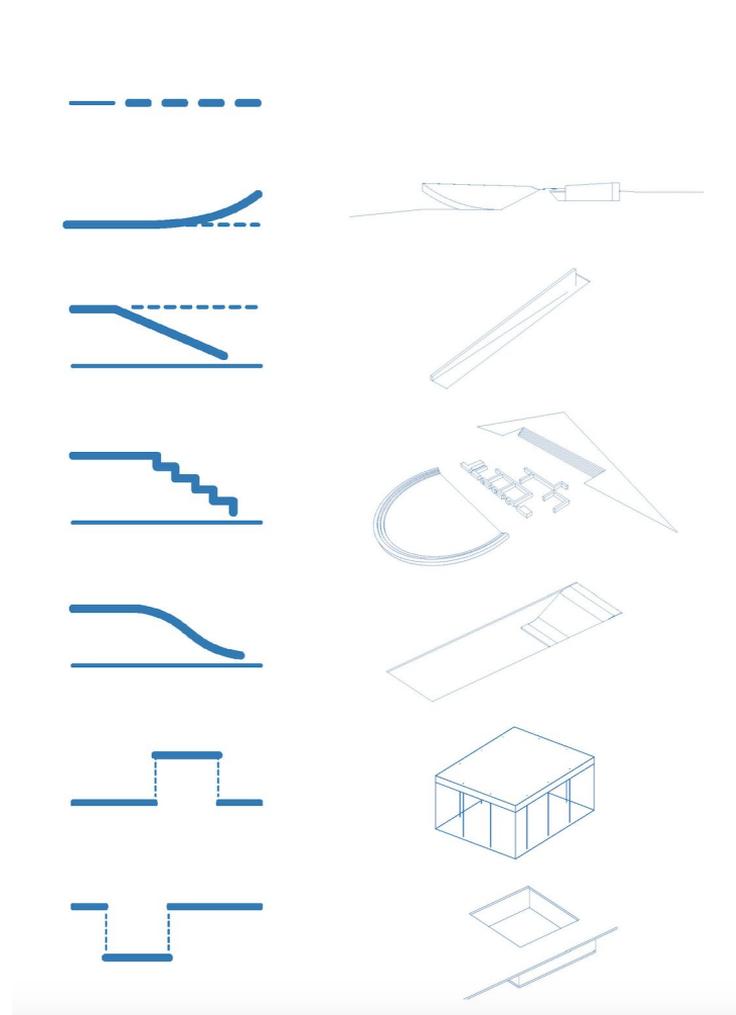
A strategic design is proposed in combination with the archaeological process, both where it already took place and where it should occur to verify scientific hypotheses and to increase the city's cultural evolution understanding. The programmatic actions lead to a New Skin, an elastic surface able to regenerate and heal gaps and discontinuities. A vocabulary of design actions is the basis of our interventions for an evolving urban language.



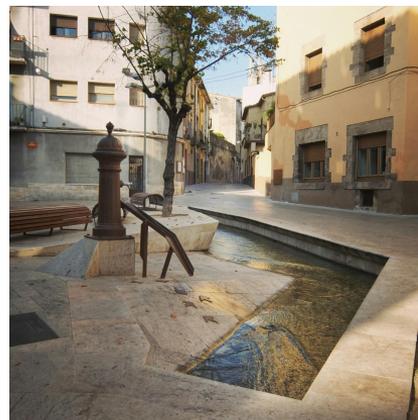
LAYER - CORTEX - SKIN - CRUST

Surfaces modifications

By taking care of the left open wounds and the transformation traumas in the urban topography, through a series of design actions an “elastic skin” with unique properties is design to: **extend** the urban surface clarifying its stratification and its topography over the time; **lift** and **curve** the terrain to reveal and mark -by including- the cultural history of the city and its monuments; **connect** in a continuous topography, **performing incisions** in the ground in form of **ramps, slopes, and stairs**; **intruding** and **extruding** the ground, interlock strategic positions enabling a vertical circulation.



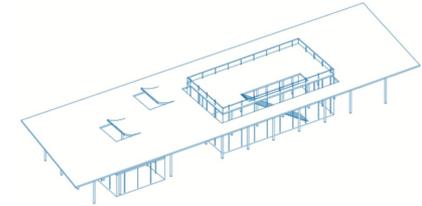
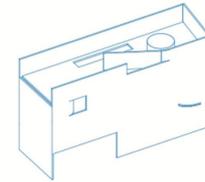
VOLUMES



SURFACES

Volumes

Shaping the new skin, the resulting topography hosts several volumes interacting on multiple levels with the terrain and having complementary functions. They sink into the ground, as under the extended urban surface in the southern limit of the Theater A site. They intersect the ground fostering the accessibility and the circulation inside and outside the archaeological site. They extrude the ground in the new agora where the 20th century historical facades are implemented with glass volumes and complement the historical layout of the Antiquarium hosted in the Farmer Military Bakery.



VOLUMES:

Position	/ Function
<ul style="list-style-type: none">• UNDER• EXTRUDE• INTERSECT	NECESSARY COMPLEMENTARY FUNCTIONS CITY FUNCTION CIRCULATION

Materiality

The new skin plays with several materialities, vertically and horizontally organized, adapting to voids, surfaces and volumes. It is deprived of color and texture whenever adjusted with the archaeological remains. On the public urban surface, the skin presents joyful smooth and bright materials able to remind the memory of the recent demolished features of the city in form of rough darker traces and with a same tactile contrast, but in a lighter color, the past layer of the ancient settlement from which everything has originated.

