

TT.120 may be also considered as an allusion to the cease of direct contact with the Keftiu after the fall of the Minoan culture. A view which would be focused on the break of their real existence since the era of the three successive Pharaohs; Hatshepsut, Thutmose III and Amenophis II, whose reigns cover ca. 80 yrs. of the whole period of the 18th. Dyn. (i.e. 245 yrs.; ca. 1540- 1295 B.C.E)

The investigation of the nature of the Keftiu's appearance in the above mentioned tombs would give rise to various controversial views as follows:

Firstly, in the light of the background of Graeco- Egyptian relation before the 18th. Dyn., the identification of the Keftiu becomes important in order to differentiate or assimilate them with the Egeans; whether Minoans or Mycenaeans.

In this respect, the Egyptian writing refers to the Keftiu with the determinative of foreign lands, which would denote sometime a specific toponym rather than people. A speculation which may be attested when we argue the grouping of Keftiu in the geographical lists with the Asiatic cities of Naharin, Asy, Kadesh, Tunip, Kheta, Mannus ...etc., which enclosed the eastern boundary of Cilicia, and it seems conceivable to look for Keftiu in the middle of these boundaries.

Meanwhile, the Keftiu as an ethnic term was considered in the Egyptian view as a reference to Cretan sailors or ships. Furthermore, the relevant texts differ between the Keftiu and the islanders by mentioning them as two separate entities (for example. in TT. 100) of Rekhmy Re^c whereas the text reads: " Coming in peace the chiefs of Keftiu and of the islands in the midst belonging to the Mediterranean sea". It might be possible that the Keftiu were considered as Minoan-Cretans whose term replaced the wider term of the Aegean- Haw-nebu in the Graeco- Egyptian relation after the Hyksos and their counterparts invasion which affected the thalassocracy in the Mediterranean world.

These Keftiu, however, are portrayed identically in the Theban tombs (TT. 86, 100, in particular) among envoys of tributary nations with clean shaving faces, long coiffures with multiple locks of black hair, dark reddish skin and they wear short kilts with multi- coloured patterns, tassels, and belt. And sometimes boots or sandals with leg bindings .

In his study on the Aegean costume, Paul Rehak paid considerable attention to the change of clothing of the Aegean Keftiu, especially their Kilts. He suggests that they are depicted in earlier tombs wearing breechcloths with codpieces and backflaps, while in later tombs they are shown in kilts. He also suggests that the differences in Aegean costume may reflect a variety in the activities of individuals and possibly their ages as well. Therefore the depiction of those in earlier tombs denoting intense activity of youths and adolescents mainly Physical, such as harvesting, bull- leaping and combats. While those in later tombs who are wearing kilts are the mature men, with a notable difference between the simple kilt and the patterned one. Since the first might indicate a low level official status while the patterned kilt might indicate officials of higher status.

In applying this view on the notable change of costume style in the tomb of Rekhmire^c, it might be possible that this change from breechcloths to kilt would have meant a certain significance to the painter of the tomb. Most probable a change in status or age group of the Aegean officials who composed the embassies to Egypt on one hand, or a denotation to a new group of visitors whose delegation took place at the time of Rekhmire^c's tomb preparation.

The second point to discuss is about the Egyptian view towards the Keftiu, whether they are considered as captives or merchants. In the outset, we would say that the association of the Keftiu in the Theban tombs' scenes with other subdued contingents, whose countries were dominated by Egypt such as Syrians, Mitannians and Nubians, may give the impression that Crete was also an Egyptian vassal.

But since we know that no military expedition was launched to Crete in the relevant reigns, we have to find out a conceivable explanation. In this respect, there is a viewpoint which emphasizes a partial abandonment of Crete between 1500-1450 BC, according to two different approaches. The first approach attributes this to a total destruction that was done by an invasion or invasions from abroad, and as a rule

the Acheiens were held responsible. The second approach, which we are inclined to adopt, is expressed by the opinion that Crete must have been destroyed not by human intervention but by the huge eruption of Thera island. Consequently the appearance of the Keftiu in the Theban tombs at the relevant date and during the following generation may be an indirect result of the partial abandonment of Crete.

If we accept the previous interpretations, the Keftiu would have been considered as immigrants and their old acquaintance with the Phoenician coast may have oriented them to be dwellers rather than colonists in the Syrian cities. Therefore, the Egyptians may have likely considered them as part of the Syrian coastal vassals.

But the present writer is apt to propose another explanation that based on the traditional role which was developed by the Cretans (or Keftiu) because of their being as transit traders, and interested in the interchange and importation of goods between Egypt and Phoenicia. They also had to present their goods such as agricultural and metal ingots and products, moulded or bag-shaped vessels, amphorae, humped bulls, clothes etc..., among envoys of tributary nations who were depicted bringing to the Pharaoh diplomatic gifts, as described generally by Rachael Sparks in the account on luxury vessels. Particularly when we know that Thutmose III received Tribute of "vessels of iron ... (and) silver Shawabty- vessel of the work of Keftiu", who were the users of iron since the early fifteenth century and poured out over the Levant as immigrants after the above mentioned circumstances.

This may erroneously refer to the inclusion of the Keftiu as being vassals of Egypt, similar to the traditional inclusion of some places in the toponym lists of the subdued countries as long as they are in the Egyptian sphere of influence.

Quoting Vercoutter in this respect, he says: "... Enfin, la mention de Keftiu dans la liste de neuf acres est un archaïsme caractéristique, car il y a longtemps que le nom de pays qui eu figurant perdu toute signification géographique précise...".

This view would be strengthened by the textual-pictorial evidence which denies the presence of any Egyptian military action in the relevant era against the Cretan people and reveals their influence in the Egyptian economy as traders and experts in harbors construction on one hand. A fact which would be attested by various Egyptian sources such as Kom el Hitan toponyms list, ostrakon and papyrus transcription referring to the Keftiu, their ships in royal dockyards, the Egean frescoes style found in tomb ceiling and the decoration style as found on canopic jar lid at Saqqara.

On the other hand the lack of arms and armour in their tombs and in palaces decoration would attest that they did not regard fighting as the nobleman's primary occupation. A fact which refers to the Cretans/ Keftians as humane and peace-loving people.

To sum up, one would suggest the following possible conclusions:

Firstly: The Keftiu would be considered according to the Egyptian relevant texts and depictions as part of the Minoan-Cretan people since the First Intermediate Period onwards. Their trade with Egypt represented part of the economic activity between the Mediterranean harbours, mainly in the Late Bronze Ages (LBA) which coincides with Late Minoan II-I (LMII-I).

Secondly: Whatever the change of their depiction in the Theban tombs would denote according to their costume style, it has nothing to do in their political structures. Thus the most likely controversial view is to adopt a denotation of toponym rather than the social status or the age or ethnic groups. Therefore scholars would consider Keftiu as Crete which might be the same as biblical Caphtor. Or it is thought to be Phoenicia itself rather than the Phoenician colonies or Cyprus or Crete or Cappadocia. A matter which will last open to question for a long time. Thirdly: Their outstanding appearance in Theban private tombs within a period of circa. 80 years of the 18th. Dyn. which covers particularly the reigns of Hatshepsut, Thutmose III and Amenophis II as such. One would notice that since the owners of these tombs are six of administrative background, two of a priesthood and the last of a military one, the nature of their visits was mainly peaceful and of interchangeable benefits.

Fourthly: The Keftiu should have never been considered as captives or surrenders within the Egyptian sphere of influence, although the Egyptian artist depicted them among Egypt's vassal contingents. Thus their goods would be considered as merchandise samples or gifts to the state 'key-positions (the King and high officials), rather than giving tributes as subdued people. Particularly if we take into consideration the poses of each representation of the relevant scenes either gravelling, prostrating, bowing, kneeling or standing.

Finally, it seems to me that the Keftiu/Cretan problem should not be refrained but relevant historical studies based on archaeological and textual evidences should be done to reveal their specific nature and set their dating properly. Until then their appearance can be invested in a touristic approach by adopting the pattern of ornaments in costumes and vessels with its glittering colours in several productions and fiestas of the Mediterranean.

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INFLUENCE OF ANCIENT EGYPTIAN STATUARY ON SCULPTURE OF THE MEDITERRANEAN BASIN

Mona Raafat El-Sayed

*PHD Lecturer, Department of Tourist Guidance Faculty of Tourism and Hotel Management
Helwan University, Cairo, Egypt
e-mail: monaraafat@hotmail.com*

Abstract

Sculpture in the round served the ancient Egyptians as a means of representing and expressing their religious ideas. Royal statues placed in mortuary temples and statues of private individuals had a particular function to fulfil in funerary rituals. Furthermore, the Egyptians believed that statues were the abode of the ka of the deceased thus it was necessary that the statue would be represented in an idealized manner, without any individual touches, of the sculptor, being added.

Frontality was a fundamental feature from the beginning to the end of the ancient Egyptian era, and its dominance together with the limited poses for formal statues may give the impression that little changed during this time. In fact, new types of statues were introduced from time to time, the context for elite statues moved from the tomb to the temple, and above all there were continual changes in style, proportions and attire.

Outside Egypt, knowledge of ancient Egyptian monumental statues inspired the creation of life-size, and over-life-size, hard stone statuary by Greek artists. Psamatik I, the first king of the 26th dynasty, brought Ionian and Carian mercenaries to Egypt to help him consolidate his hold on the country, after which Greeks, although strictly controlled, were allowed to settle and trade in Egypt. There, they would have seen monumental hard-stone statues, in contrast to the much smaller limestone or sandstone produced until that time by Greek sculptors. Not long after, the first monumental Greek statues, made of marble, which is harder than either limestone or sandstone, appeared. The male Kouros of the Greek Archaic period exhibit frontality and stand with the left leg advanced, the arms held at the sides of the body, and the fists clenched. Clearly the pose is based on that of a typical Egyptian male standing statue.

A story told by the Greek author Diodorus recounted how two Greek sculptors of mid sixth century B.C., one in Samos and the other one at Ephesus, each made one half of the statue 'and when they were brought together they fitted so perfectly that the whole work had the appearance of having been done by one man'. The explanation given is that the sculptors got the proportions of the two halves to correspond so exactly by using the standard grid system employed by Egyptian sculptors at that time, suggesting that Greek artists were familiar not only with the form of the Egyptian statuary but also with the working methods of sculptors in Egypt. Thus, it seems that the long tradition of Egyptian statue-making helped shape the development of monumental Greek statuary, which in its turn was to have a profound influence on later western artistic traditions.

Key words: Statuary, Sculpture, Ancient Egypt, Greece, Mediterranean.

INTRODUCTION

This study will be centred on ancient Greek sculpture, as it was the most affected by ancient Egyptian art. The Roman sculpture has also been influenced but to a much lesser degree.

Before 800 BC, Greek art was in its infancy. One of the earliest stages was "the geometric style" with no or very little representation of humans or the world of nature. Later, when the human figure makes its

appearance, he seems like a strange creature, painted as a silhouette with the head shown in profile with a dot or blob-style depiction representing the eye: the body is shown frontal in triangular form with the arms short and thin (match-stick like) and the legs appear in profile with rounded buttocks and strong calves. This form mostly appeared on pots and vases etc. (Strong 1967, 35).

By the 8th century in sculpture, a figure style highly reminiscent of the afore-mentioned geometric style became more common. It was a simple and straightforward formula for representing the human and animal figures. Human figures had long triangular faces, large eyes, long necks, triangular bodies with the ribcage lightly indicated and strongly developed thighs with the arms free from both sides of the body. An example for this kind of sculpture is a beaten bronze figure for god Apollo from his temple at Dreros on Crete kept in Boston, dating to around 700 BC and presumably made by a certain Mantiklos (Strong 1967, 36) and (Osborne 1998, 75). It is a part of a group statue consisting of three persons. These figures are presumed to represent Apollo, taking center stage, with his cold-hearted mother Leto and sister Artemis at his flanks (fig. 1)¹.

By 750 BC, a very important development affected the Greek world. The Greek city-states were beginning to plant their first colonies abroad, allowing the re-opening of trade with different countries especially east Mediterranean. This activity led to the exchange of new ideas from neighbouring countries such as Phoenicia and most importantly Egypt. It is imperative to mention that the fundamental character of the Greek art was not changed but mostly adapted to accommodate these new foreign ideas producing a more developed outcome (Strong 1967, 36).



Figure1 Beaten bronze group statue for Apollo flanked by his mother and sister

MATERIALS OF EARLY GREEK SCULPTURE

Small bronze and terracotta sculptures were the only works of sculpture surviving from the Dark Ages. Wood has also been cited for the earliest cult-images but unfortunately none has survived. (Strong 1967, 37) From the middle of the seventh century, the Greek sculptor probed the idea of using stone in building his statues. This feature is highly thought to be devised as a result of intent observation of the Egyptian grand temples and impressive works of art. The Greeks made great use of their fine local sources of stone and marble to carve big figures, both cult-images and statues of men (Strong 1967, 37).

EFFECTS OF ANCIENT EGYPTIAN METHODS ON GREEK SCULPTURE

According to observing several characteristics of ancient Greek art it could be debated the influence of ancient Egyptian statuary on its Greek counterpart. Yet this topic was faced with much controversy from scholars' point of views. Rudolf Anthes, for example, denies the Egyptian influence on Greek sculpture as seen in the stance, torso or wig (Anthes 1963, 60-81). While Friedrich Matz has stated that Egypt as a source is mainly ignored, although not denied, for early Egyptian statues such as Ranofer (fig 2) have often been used for comparison with Greek kouroi (Matz 1950, 106, pl. 47). However Levin has concluded that the Egyptian influence on Greek sculpture is strongly attested taking into consideration that the latter cannot be considered constant but was continuing and evolving² (Levin 1964, 27).

¹ Retrieved from <http://idliketocallyourattentionto.blogspot.com/2007/04/comparison-and-contrast.html> on 21/10/2009

² Levin has attributed this influence to several factors such as trade between Egypt and Greece, which was recorded since late 600s B.C, as well as the fact that Ionian mercenaries had helped the Delta princes against the Kushite and the Assyrians

The most notable ancient Egyptian features that affected Greek sculpture could be demonstrated as follows:

- **Frontality:** This feature is one of the most fundamental characteristics of ancient Egyptian statuary. Modelled human figures are static and orientated solely towards a profile or frontal view. This manner of treatment makes it impossible, for example, for an arm to be stretched out diagonally, or for the head to be turned sideways (Woldering 1963, 99).
- **The Frontal Stance with left leg stepping forward and clenched fists:** Greek sculptors were deeply intrigued by the colossal measures of the Late New Kingdom statues particularly those made by Ramesses II, whom they knew by the name of Ozymandias. The impression made on the Greeks by such statues may have been a major influence in the Greek adoption of this typically Egyptian striding stance for the kouros type. However the Greeks with their daring qualities made the figure totally independent by eliminating the clothing, the traditional Egyptian back pillar, and the fill-in between the arm and torso and between the legs (Levin 1964, 68).



Figure 2 Ranofer

The exact date for the appearance of Greek statues with their left leg advanced is very hard to speculate, but it is definitely before the mid seventh century B.C. Examples are the Boeotian Mantiklos kouros, as well as some small male figures from Olympia (Matz 1950, pls. 67, 68a, 69), and the bronze male figure from Crete (fig 1) (Matz 1950, pl 80a), all date back to the first half of the century.

The Greek sculptor always tended to bend the elbow slightly, using the rigidly straight Egyptian type of arm only occasionally (Levin 1964, 68).

- **The Headdress or Wig:** Ancient Egyptians were practically always represented wearing a headdress. The other alternative was the representation of a clean-shaven head. The most common types of ancient Egyptian headdress are: the Nemes headdress (traditional royal headdress), the Khat headdress (also referred to as bag wig) and the tripartite wig (also known as the Hathoric wig). The Hathoric wig is most commonly shown on female figures (Levin 1964, 25).

Most scholars accept the fact that the early Greeks adopted the ancient Egyptian hairstyle i.e. the wig. However, Greek sculptors employed various wigs as means of decoration without any distinction to their type or function. The earliest examples of wigs of Egyptian type used in Greek sculptures could be traced as far back as at least 700 B.C. These types have been documented from ceramic figurines from sub-geometric levels of Argos and Sparta. They show a style of wig reminiscent of the Hathoric wig, with vertical tresses bound together by horizontal bands. Moreover, the resemblance of the Egyptian Hathoric mask to the sub-geometric female heads is particularly striking; not only the coiffure but also the shape of the face and high ears are similar (Levin 1964, 26) and (Strong 1967, 37).

- **The Smile:** During the Late Period and particularly prior to the 25th dynasty, Egyptian statues showed no indication of an up-curved mouth. The first evidence of this feature belongs to a courtier of Psamtik I called Bes (Bothmer 1969, 34-35). However, it should be mentioned that while the form of the up-curved mouth results in the facial expression commonly known as a smile, it is not necessarily an indication of an emotional state (Levin 1964, 22). Bothmer suggested that: "the so-called smile of the god was probably a northern feature, to which the Theban sculptors

in the early seventh century B.C. Later on, by 580 to 530 B.C. during the Greek Middle Archaic period, relations between the two countries have become even closer.

were introduced after the realm of Psamtik I was extended to Upper Egypt in 656 B.C.”(Bothmer 1969, 33-34). It had been speculated that if the up-curved smile- commonly referred to as the Saite smile - is of Northern origin, then it may have been regarded as a Saite reaction to the brutal realism of the Kushite Dynasty which preceded the Saite Dynasty (Levin 1964, 22).

As a matter of fact, it had been argued that this feature was not an innovation of the Late Period. It had been previously observed since as early as the Middle Kingdom e.g. Statue of Mentuhotep II of 11th Dynasty and Senusirt II from the 12th Dynasty, while Senusirt III's mouth displayed a down-curved mouth that was characteristic for him. A more definite smile was observed in the New Kingdom's eighteenth Dynasty especially noticeable on the face of Thutmose III, Amenhotep the II and Amenhotep III (Levin 1964, 23).

But if we assume that this particular Saite smile has appeared at specifically the same time as the appearance of the famous 'Archaic' Greek smile³, thus it could be concluded that it appeared simultaneously in Greece and in Egypt. Moreover, evidence showed that it appeared in Egypt in the Delta where the Greek contact was at large, therefore, influence rather than coincidence is more likely (Levin 1964, 24).

Contrary to the Egyptian smile, the Greek smile displayed a different concept. As explained by Levin, the smile is understandable in terms of the Greek definition of being alive. A further explanation details how self-sufficiency was a pre-requisite for life in the Greek image type, so the ability to move was the main feature of displaying life. This included the movement of the mouth to form the up-curved smile as well as the left leg stepped forward (Levin 1964, 24)

- The Canon of Proportions (Grid system): Diodorus Siculus (1.98.5-9) recounts how two Greek sculptors, Telkles, son of Rhoikos and his brother Theodoros⁴ made a statue “in the Egyptian manner”- Which is described as using a grid of twenty-one parts plus a quarter⁵ - known as the Pythian Apollo. Each sculptor fashioning only half of the figure, but in such a precise way that the two parts joined exactly, even though one had been executed in Samos and the other in Ephesos (Ridgway 1966, 68) and (Levin 1964, 19). This account had been explained as follows:

C.H. Oldfather, in his translation of Diodorus, took it to mean that the Egyptian method “consisted in making a statue of separate parts, or more specifically in two halves, as contrasted to the Greek approach to the statue as a whole (Ridgway 1966, 68). However a different interpretation was given by (Casson 1933,155). He cited that a certain technique for making bronze statues required that a wooden model be carved and an impression of it in sand to be taken in two halves (to allow the removal of the wood from the mould). The two sections of the mould are the joined together around a rough clay core and the statue is cast as a whole. A further analysis of the topic is explained by Anthes. He suggests that the “non-Greek” procedure followed by Telkles and Theodoros does not refer to the actual making of the statue in two halves but to the adoption of the strict system of proportions employed by the Egyptians, which once the unit of measure was agreed upon, allowed different sculptors to work separately on different parts of the statue with perfect results (Anthes 1963, 66) and (Iverson 1957, 134-135).

For a further clarification about the Greek use of the Egyptian canon of proportions, Robin Osborne is quoted: “Greek use of the second Egyptian canon of proportions is recorded by Diodoros ⁶, ,

³ The Archaic smile had been recorded on Greek sculptures between 580 and 570 B.C.

⁴ These two sculptors were said to have spent time among the Egyptians.

⁵ To quote Ridgway (Ridgway 1977, 30): “establishing a grid based on a division of the standing human figure in twenty-one and one-fourth parts, with twenty-one squares from the soles of the feet to a line through the eyes. Major anatomical points were located on the grid lines, and the grid itself was applied to the surface of the block which was to be carved, so that the size of the unit forming the squares was a variable determined by the size of the block. The grid represented a true canon of proportions because the number of units of height remained constant, and the lines invariably crossed the body at specified places. Such grids have been preserved on unfinished statues in the round, on reliefs, and even in papyrus drawings and plans.”

⁶ Diodoros is thought to have visited Egypt and his description of the second Egyptian canon is essentially correct. It is

this kouros [referring to the kouros from Attica] alone exactly corresponds, so that if the distance from toes to eyes is divided into twenty-one equal squares, the knees fill the seventh square, the navel completes the thirteenth square and the breast completes the sixteenth square" (Osborne 1998, 76)

FEATURES OF ARCHAIC GREEK SCULPTURE

Assuming that the Greek sculptors were affected by Egyptian practices, yet the Greeks had their own imprint on the resulting works of art. It could be mentioned, as Rudolf Anthes had stated that the Greeks used the Egyptian art "as a background rather than an example for their own work" (Anthes 1963, 67). This inspiration was turned by the Greek sculptor into an original contribution, embodying in it the new freedom and joyousness characteristic of his people (Richter 1932, 223). Greek artists strip the Egyptian body of any garments, as well as eliminating the supporting stone for the arms and legs, which was often left by Egyptians working in harder stones such as granite. The hair, though sometimes similarly coiffured barely frames the head (Osborne 1998, 76-77). As a matter of fact, the Egyptians had been affected by the Greek style of hair, as we can cite an example of a male statue dating back to the end of the 25th dynasty with a cap-like hair, which had been described by Bianchi as the forerunner of the more developed coiffure shown on Ptolemaic statues. (fig) (Bianchi 1978, 99)

It is true that the Greeks had an effect on the Egyptian art to a certain extent, yet there was no difference in the principal notion of human image carved in stone.

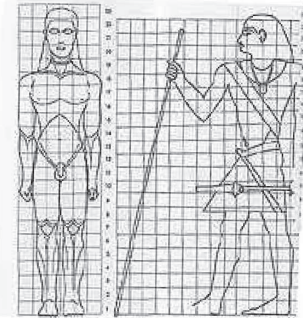


Figure 3 The Metropolitan Kouros and the second Egyptian canon (after c. 680).

MODEL FOR EGYPTIAN INFLUENCE: THE KOUROI

By the end of the 7th century BC, Greek artists had developed a form of standing male figure which is completely free of geometric conventions, and although strongly influenced by oriental models, is properly their own. This simple archaic 'canon' of male figure is known as "Kouros"⁷. It should be explained first the difference between the Egyptian statues and the Greek kouroi. Egyptian statues are images of power and embody the power of the individual they represent, while the Greek kouroi were prestigious offerings, which served primarily as a dedication in a sanctuary. Examples are cited from sanctuaries of the gods Apollo, Poseidon and other male deities also from sanctuaries of the goddesses Hera and Athena. Yet the kouros also had another role outside sanctuaries, at least in Attica, where it was used as a marker on men's graves. Thus the Egyptian statue with its sleek physique, gently rounded musculature and characterful face reveals to the viewer the nature of the ruler, while the analytical anatomy and the plain features of the kouros make no definitive statement about man (Osborne 1998, 78-79) Ridgway suggests that the similarity between a kouros and an Egyptian male figure is only superficial. He explains that the Egyptian posture or stance, with the body in a line with the weight leg and forward leg at a considerable distance from the other is seen as quite different from the balancing of the body on both legs of the kouroi. The cited interpretation for this theory is that the Egyptian usually approached his work with full understanding of the limitations of stone, and therefore did not endeavour to carve away the "screen" between the outstretched left leg and the body, nor the rear surface of the block against which

more difficult to judge how true is the story of Theodoros and Telkles: Theodoros who lived in the sixth century B.C., was also credited with the development in bronze casting and making first self-portrait.

⁷ Plural is "Kouroi"

the statue stood. In consequence those figures adhered closely to the background; likewise, because of the relief-like carving of the forward leg, a bold extension of the limb was possible. On the contrary, the Greek sculptor conceiving his statue fully in the round removed the back pillar and tried to free the limbs of his figure from any connecting "membrane" of stone. As a result the kouroi, unable to lean backwards against a non-existing support, had to balance their weight on their two legs. Similarly their left legs carved entirely in the round could not be stretched too far forward, to prevent breakage (Ridgway 1966, 70).

EGYPTIAN REALISM AND ROMAN VERISM

Realism in ancient Egyptian art was a feature that appeared and flourished during certain epochs of the Egyptian history. Before the Late Period, realistic representations were shown in the works of the Old Kingdom, Middle Kingdom and Amarna Period. Excluding the Amarna Period, the New Kingdom and the Third Intermediate Period produced so little realism in sculpture that no attention was given to the subject. Yet the Middle Kingdom style was so strong and also still visible through works dating back to the period that it had its effects, a millennium later, on the 25th dynasty. Thus, the latter revived the Middle Kingdom style with all its features including realism (Bothmer 2004b, 416-17). However, the 26th dynasty saw a thorough reversal returning to sculptures with idealizing pleasing faces frequently emphasized by a faint smile achieved by upturning the mouth corners. No portraits showing signs of age were found dating to the Saite Period (Bothmer 2004a, 26, 29-32). Bothmer comments on this aspect in another article: Realism, individual as well as general, is much reflected in the faces of courtiers, administrators, and priests throughout Dynasty XXV, and early Dynasty XXVI during the reign of Psamatik I.... Then comes a "gap"... from the time of King Necho II to the end of Amasis, 609-526 B.C., but with the Persian Period general realism is revived, and a number of remarkable faces appear that show individual realism, probably attempting true portraiture" (Bothmer 2004b, 418). It has been suggested that the "Verism"⁸ for which the Roman portraiture is famous depended on Egyptian realism (Gardner 1931, 49). Bothmer traced its Egyptian origin saying that almost all statues of private individuals dating back to the Late Period were made of hard stone and displayed in temples. Being aware of the fact that a large number of Romans visited Egypt since the beginning of the 3rd century B.C., thus it is quite acceptable that such direct contact with Egyptian realism brought the elements of this style to Rome. Bothmer confirmed his assumption by an excellent comparison between the "Berlin Green Head" (Staatliche Museen, Berlin, no 12500) dated to the period between 100-50 B.C. and the "Caesar Head" that is kept in the same museum. Both heads are made of the same Egyptian material, which is green schist. The Caesar head was dated to the period shortly after he reached Egypt in 48 B.C., and was clearly made by sculptors who had long experience with such a hard material possibly by the same workshop that made the other head. Both portraits have much in common and a close comparison shows that "the tradition that found expression in the Green head was still alive when the bust of the conqueror was made" (Bothmer 2004b, 427-428)



Figure 4: Metropolitan Kouros,
Early Archaic, c. 615- 590 B.C

⁸ "Verism" was defined by Gisela Richter as "a somewhat dry realism which shows the person portrayed as he really is, without idealizing tendencies, with wrinkles and warts and other physical defects" (Richter 1955, 39)



Figure 5: Berlin Green Head

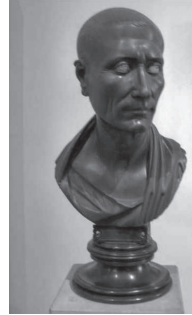


Figure 6: Caesar Head

SUMMARY AND CONCLUSION

Outside Egypt along the Mediterranean basin, knowledge of ancient Egyptian monumental statues inspired the creation of life-size, and over-life-size, hard stone statuary. The male Kouroi of the Greek Archaic period, the first monumental Greek statues, made of marble appeared around 7th century B.C. These statues exhibit frontality, they stand with the left leg advanced, and the arms held at the sides of the body with the fists clenched. Clearly the pose is based on that of a typical Egyptian male standing statue. It seems that the long tradition of Egyptian statue-making helped shape the development of monumental Greek statuary, which in its turn was to have a profound influence on later western artistic traditions. It is likely that the realism that became in vogue during both the Greek and Roman eras has originated in the Egyptian Late Period.

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RURAL ARCHITECTURE IN WESTERN SICILY TRADITION, IDENTITY, SUSTAINABLE RECOVERY

Giovanni Fatta, Tiziana Campisi, Calogero Vinci

University of Palermo

Dipartimento di Progetto e Costruzione Edilizia (DPCE)

Viale delle Scienze, Edificio 8, 90128 Palermo

e-mail: fatta@unipa.it; campisi@unipa.it, calogero.vinci@unipa.it

Abstract

In the rural landscape the architectures that support human activities represent often elements able to characterize the territory, furnishing to the more cautious traveller some indications that relate about the history, culture and economy of a context through the slow and prudent transformations of natural environment. Often in the Mediterranean area, also in areas geographically neighbouring the anthropic process could be various by different historical events, heterogeneous geological and lithologic and agricultural conditions. Particularly in Sicily, always a privileged place of exchanges and contamination of cultures, appears evident the complex interaction of different agricultural and residential traditions, that produces a diffuse repertory of rural architectures, representative also of other areas of Mediterranean Basin. Varieties, originality of typological solutions, essentiality and efficacy of constructive techniques – all expressions of a not rich culture, obliged to essentially use the local resources – became a paradigm of quality for the most of rural buildings, contributing to define the characters of a regional architecture that purpose its identity like a leading element for the economic and cultural sustainable development of rural areas, particularly of the internal ones, often extraneous and unknown to the more hurried and attentive tourism. The rapid evolution of techniques of agricultural production, the crisis of traditional use of territory and the consequent urban migration have accelerated the transformations of many rural areas with the correlated twisting of farms, alienated and subdivided in different properties, adapted to minor exigencies connected with new functions. In other cases, we notice the abandonment and the decay of not more competitive structures, with the related partial loss of identity and learned characters. In these occasions many rural architectures have been transformed introducing functional, constructive and plant-engineering criteria referred to models extraneous to tradition, not integrated in the landscape for their characters, volumes and functions. Starting by the actual consciousness that rural architectures – examples of those integrations that represent an equilibrium and dialogue between nature and artificial element – constitute elements able to characterize a place and its landscape, derive also the exigency to a safeguard of these architectures through a sustainable utilization.

This study put in evidence as the interventions on building in natural environments that – according to the material conservation of architectures – purpose some compatible uses, they could restart an economic development able to safeguard the originality of local cultures. Not only to restore the compromised architecture in their characters, recovering the history, quality and identity, but also to recognize the susceptibility to transformations for assign them that function economically valid, able to subordinate the modifications to the maintenance of typological characters.

The appreciation of our rural architectures could therefore follow up an economic and functional survive, proposing an active sustainable conservation based on the revisiting of tradition and on real instances, integrating the agricultural vocation with a tourist fruition that from it draw an interest.

Key words: rural architecture, western Sicily, sustainable recovery

IDENTITY AND TRANSFORMATIONS IN ARCHITECTURES OF SICILIAN COUNTRYSIDE

In the countryside of Sicily, all along a privileged place of exchanges and meeting between cultures, the complex interaction between agricultural landscape and rural architecture appears in its evidence, testifying residential and constructive traditions that are the result of environmental factors (physical, climatic ones, availability of materials), joined to the uses of a community that over the centuries have inhabited the region.

The variety and the coexistence of different architectural forms, constructive modalities and functional organizations, is mixed with the contamination between cultured interventions and disrupted ones, so as to make often complex understanding, interpretation and opinion on the organism in whole and the various parts, prerequisites for sustainable recovery interventions, particularly when oriented to the exploitation for tourist accommodation..

Rural architectural heritage is in fact characterized, in its minor as in those most valued, by stratification that have determined typological, constructive and technical specificities; generally, until the earlier XX century, the innovations and transformations were designed to process improvement and optimization of the previous nucleus, defining a configuration in which the relationship between architecture, function and fruition could represent above all congruent values of a traditional economic and social culture.

This process of modification, implementing most of the time for progressive aggregation rather than by the removal and substitution, has meant that even today the original nucleus appear often recognizable, despite the strong tampering in the name of new - and often incongruous - uses, the fragmentation of property and the abandonment.

With a view to enhancing the Sicilian rural building stock, relevant for the many examples and for quality, regarded as a monumental complex of unique events, also the close study of "minor" architectures reveals its evident interest: elements that look very simple, if included in a global vision, suggest serial typological, material, constructive and anthropological cross-references (manufacturing, residential processes, agricultural and zootechnic activities, ...), that contribute to a deeper understanding/interpretation of relationship between buildings and territory.

The identification of areas of cultural and commercial influence can also concur to the definition of the evolution of processes and ways of anthropisation of natural landscape.

If, paradoxically, the more isolated rural complexes - abandoned when they were considered not as competitive - have been preserved by distortions, a different destiny suffered those structures that - in recent years - had an adjustment with the introduction of functional, constructive criteria and of installations that were referred to models extraneous to tradition, with the consequent loss of character identity.

Worse fate has befallen architectures next to major centers, absorbed by the sub-urban expansion areas, with the disappearance of ancient gardens, street layouts, furniture elements (access alleys with annexed portals, tanks, water-holes and fountains) and service buildings.

Something of rural architectures still remains, something unfortunately disappears, more was and is still profoundly modified.

Our duty as citizens and as a university is to contribute actively to create cultural and technical conditions for the respectful and sustainable safeguard, also with a recovery proposal compatible with the characters and the nature of buildings.

THE PARADIGMS OF RURAL ARCHITECTURE IN WESTERN SICILY

Already at a first superficial investigation it is clear that the vast rural architectural heritage has diversified character, depending on the location: we refer to the profound differences between the mountain, hilly and coastal areas; between isolated architectures, very distant from cities and those near them or close

to infrastructures (main streets, railways, ports), about finding of constructive materials, diffusion of knowledge and, generally, about co-existence of very different cultural influences.

The enhancement of a heritage building so vast can not be separated primarily by knowledge, recognition and identification of the paradigms that concur to define a "regional" architecture, proposing the recovery of identity and of variety as training element for the cultural valorisation, economic and sustainable development of rural areas, particularly of the more internal ones, often unknown to hurried tourism.

In a territory not rich and having extensive agriculture and zootechnician vocation (the more frequent), most of the rural architectures do not use a highly specialized destination, as they were parts of farms with cultivation activities associated to sheep-farming and first processing of products: from seeds to wine, from oil to cheese and milk.

Despite the constitutive genesis could be very different, it's possible to identify recurring patterns able to suggest typological-functional categories, useful to pre-figurate a compatible reuse that has to contemplate the architectural characters and the constructive traditions of communities that have made them.

Aspect that unites almost all types examined is the presence of a well defined building, usually on two floors, that represent the "proprietor's home", which often offers valuable decorative elements that recall the urban architecture. The presence or absence of accessory buildings derived from the importance of the core production and the needs of the case.

The final expression of rural architecture – but also of the other architectural organism such as seasonal noble mansions, places of retreat to monastic orders, or complex architectures developed around fortified structures adapted for farming activities – refers mainly plant-planimetric distribution with a single or double courtyard, sometimes even just closed on one side by a wall, depending on the will to create an opening or a caesura with the surrounding environment.

The fortified rural complex, which in time had reached major dimensions for the aggregation of storerooms and warehousings, residences for workers, covers for animals and agricultural vehicles, they guard originally the faraway territories from major centres; in order of their defensive role for many centuries, they maintain the fortified characters in the military elements and above all in the closure to the outside, despite were adapted to the needs of agriculture production when the changed social conditions allowed greater security. Besides the main house, between the accessory parts are certainly the most interesting architectural spaces intended for the storage and processing of agricultural products and in some cases, the stables: they are large rooms, with high scenographic impact, in several cases with sequences of arches, which are set on the masonry tympana supporting the wooden span-roofs.

When farming was interested in a feud of great extension, the accessory buildings could also be scattered into territory, with diversified functions (school, productive buildings, papermills, mills,...).

Among the architectures in the agricultural landscape, an important role is assumed by the complex formerly belonging to Religious Orders: small monasteries, houses for residence and prayer, have been converted into agricultural farms, and today there are still churches and chapels memory of the monastic destination. Through a not superficial analysis it's possible to recognize the conventual cells sequence, refectories and dormitories, often richly decorated, transformed in storerooms and warehousings; the original rich spatiality is violated by the insertion of new floors and service rooms, the arcades of cloisters often walled for the creation of new spaces.

The knowledge of typological aspects lets you find, beyond the distortions, the configuration of outside aspect, from usual volumes to the conformation of architectural elements as accesses, doors, windows, arrow slits, battlements, overhangings,...

A topic of some interest is represented by industrial factories built during the nineteenth century in areas distant from the city wall, whose story is punctuated by modifications, adjustments and abandonments and constitute very uncommon examples: we mention structures serving to sulphur mines, wine-cellar or ancient salinas, great "containers" highly specialized that often continue to enclose the working

machinery. We have to face with space having unusual dimensions and a great quality – from the long sequence of ample arches to “technological towers” like chimneys, water-towers, windmills – where, not without difficulty, the preservation of their historic characters have to be associated to a functional recovery consenting an appreciable economic and touristic use.

THE MATERIAL AND CONSTRUCTIVE ANALYSIS AS A PRECONDITION FOR A COMPATIBLE REUSE

The constructive study, as the typological-functional one, it is an unavoidable phase for knowledge and a project proposal that is respectful not only of the organization and the original volumes, but also the technological specificities – testimony of different constructive phases – that permit the building valorisation: on several occasions, in fact they reveal an additional and inalienable value.

The constructive techniques are often simple and essential and, at the same time to great effect as result of secular experimentations and refinements, using the most suited local environmental resources.

The choice of materials to be used and how to implement it are – more than the planimetric organization and volumes – the true essence of rural architecture, strictly relating with the territory that created it: the stone of masonries, the colours of finishing will harmonize themselves with the tones of the surrounding landscape, together with the external pavings, walls and many other elements of furniture and finishing. The needs of the economy, which have always plagued even the rich urban architecture, are very present in all the rural constructions, also because of the considerable distances from great towns, determining a use of material resources, workers and constructive modalities strictly connected to territory.

The masonries represent the main structure of buildings; so that, for example, in western Sicily the strong yellow-ochre colour of Palermo, Agrigento and Marsala architecture contrasts with the white colour of stone of Trapani or in such internal zones (as the high Madonie), with occasional appearance of the brick left, where this tradition exist, or used for consolidations and repair interventions.

The stone, roughly hewn or ashlar, forms to masonry types in the richest parts or statically more demanding (main house, pillars, columns, angular parts,...) often exposed, which is commonly associated with shapeless masonry put and simple lime mortar, sometimes with listings, or stuffed with stone or brick chips, for economy and also for difficulty related to work too compact material.

Even where available, the use of stone intaglio was limited to angular portions, portals, window-frames, arches, cornices, battlements: however, we find also in the poor building a particular care in the realization of some masonry elements that, beyond their formal aspect and surface treatment, shows a clear awareness of the problems of static.

Differences in adopted materials and/or in processing allow to distinguish the ancient nucleus from added buildings, the proprietor's house from accessories-productive parts, contributing to acknowledge each addition, inappropriate or historicized: we may well still find present portions of medieval or Renaissance period masonries (towered volumes, battlements, cornices of arrow slits, machicolations and other parts of fortified architecture, corbels and window-ledges of balconies, balustrades, cornices and projections...), all the traces of a “noble architecture” with respect to tampering and substitutions posthumously.

Often not only are found different sizes and types of processing for the various elements of the masonry, but also using different natural stone, in this way by optimizing the use of material resources and according to the availability and performance, following the criterion of “every stone in the right place.”

Frequently the continuity of wall present a chaotic conformation: formless stones, found directly from the surrounding land and without any further processing, was put with a lot of mortar that allows to limit the contact among stone elements, but it constitutes a frailty component and a cause of possible decay in the masonry complex. The employ of gypsum, or even clay as binder, has favoured a rapid decay and the failure of some masonries after the abandonment of buildings and the consequent lack of maintenance of the plaster, cornices and down-pipes and eaves system, which caused leaching of the mortar itself.

The most representative rooms are characterized by stony or brick vaults, sometimes also having a very significant thickness, called in the local constructive tradition as "realine", and usually formed – if for structural use - by almost three brick strata. The gypsum, also adopted with a structural employment, is recurrent in the whole gypseous-sulphur southern area of Sicily; because of its mouldability, the absence of shrinking and the rapid set, gypsum could be easily formed and it allowed the realization of monolithic vaults or very light " casting shell-structures", even very complex geometry.

The low resistance of gypsum to water is the main cause of many of the upheavals of the buildings surveyed, not least due to limited maintenance; identification of the presence of gypsum is still necessary to carry out compatible interventions of consolidation.

Gypsum potentiality to mask very simple constructive ways with good economy seems to represent a specificity in the rural architecture of south-western Sicily (Caltabellotta, Chiusa Sclafani, Delia, Burgio): as a significant and diffuse example we cite the use of gypsum slabs reinforced by reeds for the intrados of stone-arches presenting a great span, when are made of rough-hewn. This constructive technique allows to obtain continuous surfaces without any adding finishing, and to built the arch directly on the supporting structure without the interposition of wooden boarding.

Wood, where available, is the fundamental raw material for the construction of roofs and floors, ceilings and light partitions, for some types of internal staircases, often associated with gypsum.

The considerations exposed about materials, architectural, constructive, distributive and functional characters show how in the same analysis phase are contained the project premises for conservative interventions, also contemplating philological reconstruction of altered or not in existence volumes, that shows how it is possible to recover the memory and at the same time to promote and exploit the territory in terms of sustainable tourism.

REUSE AND EXPLOITATION IN RESPECT OF IDENTITY

The many cases undertaken in connection with specific research and academic work allow us to work on a "Code of Practice", an useful instrument for all the operators, able to indicate some of the direction of recovery interventions and reuse of rural architecture; these ones sometimes represent an unicum, because are different the environmental and cultural characters to which they have to compare, but in some respects may refer cases to be repeated, then typological categories.

A critical repertory of design solutions, moving away from the "textbook" and underlining the complexity of theme, rather than direct towards a simplification, could purpose interventions less connected to a necessary analysis of every specific study-case, so to avoid pre-defined solutions.

We indicate intervention purposing the conservation of rural architectures, also initiating a local development of territory, with compatible uses, able to safeguard the original character of these complexes, result of a "regional" culture and the traditional economy.

To assess the susceptibility to modification, and consequently the compatibility of some of the reuse proposals, we must distinguish the cases in which environmental quality is fundamentally attributable to the architecture, the natural landscapes or both of them: the valorisation passes through a compromise between the evaluation of actual conditions and the susceptibility to transformations. In many cases, in fact, contexts of high architectural or environmental quality have a rather limited and rigid transformability, that improperly not increase the settlement pressure; this condition is implemented, for example, in the choice of functions not lead to an unsustainable increase in anthropic presence, both in the interference that human presence could have with the environment (restriction of visitors in sensitive environments, natural or artificial) or because the increase of tourists and visitors would require the development a network of infrastructure, transport and services (water supply, sewerage, ...) are often not compatible with the context.

Therefore, the valorisation of rural architectural heritage has to pass through a choice of quality that privilege tourism approaching discreetly to natural environment rather than mass tourism, certainly the most remunerative but having not always a tolerable adequacy.

According with these cognitive and methodological premises, the project proposal – with regard to the expected use – looks both at the instances deriving by knowledge, in an optic of architecture valorisation and recovery, and those ones imposed by actual rules (consolidation, seismic melioration, energy saving,...). First of all, the building typology has a great importance in the use-destination changing: often farms are naturally suitable to be transformed in touristic-hotel structures, such as agri-tourist farms or little hotels, with the maintenance of proprietor's house for the necessities of owner; the creation of rooms and apartments for visitors is possible in the accessory parts, having a major susceptibility to changes.

Even the rooms previously used for housing animals and processing and storage of food may be partly utilized for the new tourist accommodation: these spaces, in fact, result often oversized or not adequate to the real exigencies of agri-tourist farm. The choice of the co-existence of agricultural activities and touristic ones however needs a relational and spatial separation, avoiding the interference between these functions. The great size of these rooms allows – for the benefit of remunerativeness – transformation in collective spaces, that can accommodate not only residential guests, as well as external users: it's the case of small churches, great rooms used for catering and receptions or activities related to wellness and body care (massage, saunas, whirlpools, ...). Sometimes these galleries where high spatial and aesthetic effect are actually oversized or repeated, we decide - even if with prudence and in such proposal also with some remorse - to fragment spaces, by subtracting a span to internal spatiality or by introducing small volumes that can be perceived as objects within these large spaces: we refer to the big stables or warehousings, reused like living halls, or large spaces of industrial factories divided in length and height to allocate within the large "container", which is never lost the perception of the whole volume, the intended use of the hotel, which provides both collective spaces (reception, hall, ...) and those purely residential (suites, single, double, etc.). In other proposals, the widespread presence of very high spaces , only for restricted portions suggest the introduction of intermediate floors, useful equally to creation of housing and services. The choices are in each case guided by the knowledge that under-utilization will provoke a loss of buildings consequent to the not feasibility of the intervention due to low profitability.

The accessory small rooms, especially those with independent access or who is directly facing the inner courtyard, could contain common functions: the exposure of agricultural equipment still in situ, or zone where to commerce of products by the farm, and also a central core for the necessary sanitary facilities, particularly in the minor parts of buildings.

The actual closure towards outside, which is often invariant typological Sicilian rural architecture, in the design phase entails the constraint of maintaining inviolate the perimeter wall as possible. This condition made difficult creating new sources of natural lighting and ventilation in the external rooms.

These are cases, especially in buildings of considerable thickness, in which the designer experience is able to bring together a rational and proper internal organization with the realization of not disrupting openings also on the closed fronts: the typological study could suggest ideas from similar cases about forms, dimensions and position of the new openings, favouring a proposal not invasive and respectful of the historical configuration. In almost all cases, the lack of covered walkways connecting the various portions of architectural complex, orientates to consider the internal courtyard space as the only connective and common space able to relate and join different functions.

The alternative to create covered passages dividing and crossing the courtyard has been excluded because we think that the unity of this space represents an important typological value.

Also the introduction of complements useful to recreational activities follows the criterion that just utilize existing buildings or- if they are not adequate or insufficient - we have distinguished through separation and not with aggregations the new building to pre-existent ones: swimming pools, playgrounds and

related accessory buildings are placed outside or otherwise in ancillary spaces that visually and functionally would not conflict with other activities.

The technical locals could be realized in service volumes, often semi-basement, properly exploiting the site orography.

A not secondary design aspect is also represented by appropriate adjustments of rural architectures to modern installation systems. We provide to the enlargement of water resources for the new residential functions, for the wellness centres and spa, for the recreational-sporting activities, for the irrigation of external vegetation areas: from this choose derives the exigency of great water tanks.

Similarly, the conditioning and heating necessities of rooms and also an adequate illumination and artificial ventilation (where the natural one results insufficient) constitute a priority, qualifying the design and making the complex more comfortable and appreciable for receptiveness.

The design problems are essentially: 1- in finding a suitable place where to allocate these tanks and bulky, noisy machinery; 2- to identify the locations of piping and terminals of installation, so as not would conflict with the functionality, spatiality aesthetic appearance of buildings.

If basement is more suitable for water tanks, plant engineering machinery can fit in parts open and hidden in cover.

The evaluation of susceptiveness to transformations and the extent of available heritage suggest also the possibility of introduce adaptations that could maintain the residential use, but allowing also some functions that could induce a particular benefit by environmental conditions: the amenity and health of places, the possibility to perform activities related to agriculture and breeding make compatible and particularly suitable type activities including rehabilitation.

Rural structures, in fact, could give hospitality to disabled people or drug addicts, in which contact with nature plays an important therapeutic function; in these cases, the design proposal must deal with long time residential pattern that shows different exigencies from those posed by tourist function.

Where it's possible for environmental conditions and the presence of paths, we may resume the primal relationship between architectures and territory, promoting tourist routes, taking account of vocations and environmental resources: the identification of ancient roads, creation of picnic areas, bike paths, routes to the neighbouring towns, horse trails, presence of streams for canyoning activities, exploitation of channels for kayakers, as in the case of salinas, allow to recover even small rural buildings as staging points and overnight "on stages" of several days.

The growing success of the activities hosted in Sicily in rural structures, referring to the relatively low cost, encourages to pursue the path of integrated relational forms of tourism in which complementary activities allow a profitability that can encourage operators to invest. Intercepted this instance, our contribution is aimed at promoting compatible interventions with the delicate realty of rural historical architecture.

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Figure 1



Figure 2



Figure 3



*Figures
4, 5*

Figures 1-5 - Landscape and rural architecture



Figure 6



Figures 7, 8, 9, 10
Figures 6-10 - The issues of rural architecture: great spaces

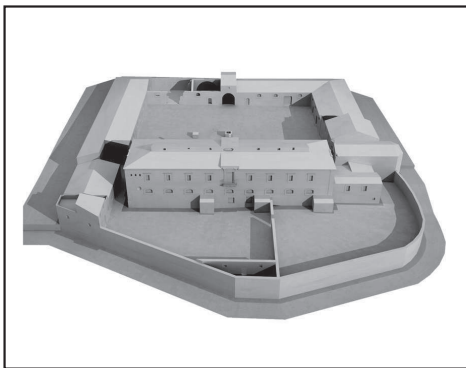


Figure 11

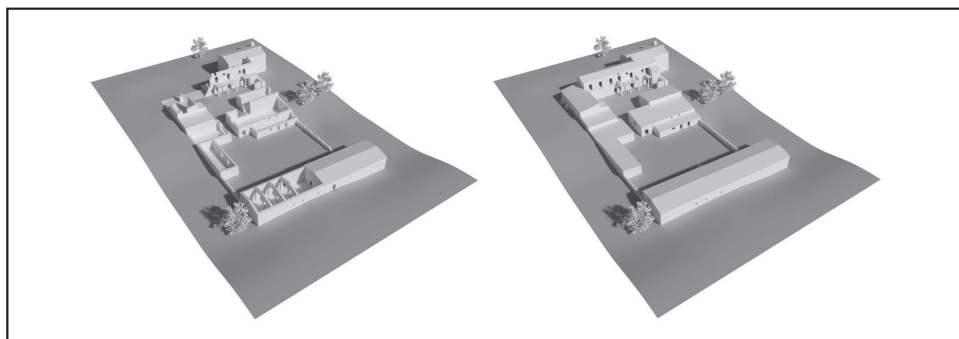


Figure 12

Figure 11-12 - The issues of rural architecture: closing out



Figures 13, 14, 15 - The issues of rural architecture: the courtyard



Figures 16, 17, 18 - Themes design: the philological reconstruction (before and after)



Figures 19, 20



Figure 21



Figure 22

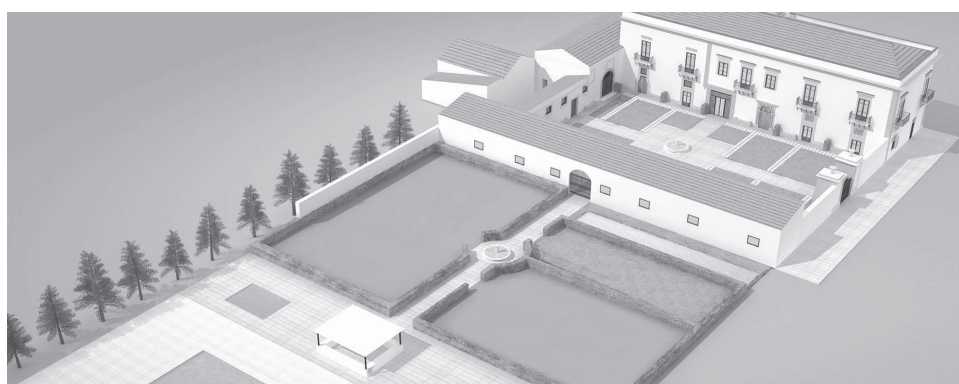


Figure 23 24, 25
Figure 19-25 - The design of outdoor spaces (before and after)