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Sveta Bogorodica (The Church of the Holy Mother), Zavoj, Macedonia: writing about an insignificant vernacular building

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ABSTRACT

Sveta Bogorodica (Church of the Holy Mother), Zavoj, is a small church built in 1934 in a village in the Republic of Macedonia. It presented a quintessential architectural division between a richly ornamented interior and a pure white formal exterior. The paper will examine the question of tradition in relation to architecture. What of the formal Byzantine architectural tradition is inherited in this folk vernacular church building? Secondly, tradition as an inherited liturgical ritual and ceremony. How are these two forms of tradition autonomous or intertwined, and how the question about transcendence in architecture pursued in the 2005 paper on Hagia Sofia might be understood within the parameters offered by this church building, will be explored in the paper.

There is no architectural history written on the Sveta Bogorodica (Church of the Holy Mother) in Zavoj, a village in the Republic of Macedonia. This is a small church built in 1934 with further additions in the last decade. It is of a contemporary vernacular Byzantine style, not particularly authentic, in a village that is becoming empty of its inhabitants. The church is a small white rendered rectangular building oriented on an east-west axis, comprising an apse to the east, a double portal door opposite to the west and a side door to the south side. Its high proportions allude to the Byzantine emphasis on a vertical axis. It has an internal domed space but no cupola or dome form on the exterior, and is a basilica in shape.

This small church presented a quintessential architectural division between a richly ornamented interior and a pure white formal exterior. It led to a study of Hagia Sofia presented at SAHANZ 2005. Elaborating the framework of Robin Evans in his study of centralized Renaissance church buildings, a study of the spatiality of Hagia Sofia evolved into an argument about transcencance in architecture, especially the way that Hagia Sofia contained the same points of a complex geometry and was built a millennium before the Renaissance churches. The emphasis in this paper is on the question of tradition in relation to architecture: firstly, a question about architectural tradition. What of the formal Byzantine architectural tradition is inherited in this folk vernacular church building? Seconaly, tradition as an inherited liturgical ritual and ceremony and how this is organised in a lived church building. How are these two forms of tradition autonomous or intertwined? How the question about transcendence in architecture pursued in the 2005 paper on Hagia Sofia might be understood within the parameters offered by this church building, will be explored in this paper through the idea of tradition.

The two traditions are explored through field research comprising measured documentation of the building, observations, conversations and stories, rather than through stylistic analysis. Observations focus on the spatial practices around the church building on two specific occasions. The Day of the Holy Mother (Bogorodica), on August 28, 1988 and January 17, 1989, when people that had emigrated returned to the village. The thesis that architecture stages a theatrics of human subjectivity, especially along the line of gender, in relation to the divine symbol of God and to nature begins with these observations. Specific architectural delineations and orders construe the symbolisation of the Divine and by its effect on physical space also map out human subjectivity. The division of women-inside a richly ornamented interior in contrast to men-outside between a pure white formal edifice and nature is the departure point for an exploration of the relations between architecture and other traditions. The paper is thus organised around the following themes: whiteness, exploring the layered edification of the white object and nature; ornament, exploring the mediation between feminine practices and architectural interiority; and geometry, exploring both vertical and horizontal geometries, and the nested envelopes of the church.
Zavoj is a mountain village in the proximity of the town of Ohrid, a town sited in antiquity (by the name of Lychnidus) on the strategic position on Lake Ohrid (Lake Lychnitis), and on the ancient route which had become the Via Egnatia in the second century B.C. following the Roman conquest of Macedonia. The Via Egnatia also passes by the village Zavoj, and the inhabitants are able to take visitors to the ancient road. Ohrid became established as an ecclesiastical and political centre and its Byzantine church architecture is a significant link to the church typology and history of Constantinople and to Hagia Sofia. Constantinople was not merely a city of empire, but became known by Westerners, Russians and those in closer proximity, as the Imperial city, Czarigrad. While Ochrida (Ohrid) emerges at the end of the 9th century as a Slav town on Lake Ohrid, the discovery of the sites of two churches within its medieval walls means that its history can now be traced to the 5th and 6th centuries. The two missionaries, Cyril and Methodius, and their disciples, especially, St. Clement who settled in Ohrid, disseminated Christianity and Byzantine culture to the Slav population of the region.

Several church building types emerge after this period. The church of St. Panteleimon (associated with St. Clement) comprised a domed square form and two semi circular niches, each elaborated through tiny absidioles. Sveta Sofia in Ohrid is a large basilica comprising a narthex and three semicircular apses. Its interior reveals the subtle and complex interpenetrations of spaces characteristic of Byzantine architecture. Sveti Jovan (Kaneo), 1270-90, comprises a cross in square plan evolving into a hierarchy of geometric forms on the exterior. The cascading external form can be seen against the sheer blueness of the lake from the hill above. The Bogorodica Perivlepta (Virgin Peribleptos) built in 1295 during the reign of the Ohrid Archbishop Makarije, is a cross in square plan with a narthex. After the 1500s during the Ottoman Empire, Sveta Sofia was converted to a mosque and Bogorodica Perivlepta became the see of the Ohrid archbishopric and grew into a large monastery complex. The sophistication of the iconography in the sanctuaries of the three latter churches has been noted, with that of Sveta Bogorodica Perivlepta, bearing the names of the acclaimed painters, Mihail and Euthije.

While the builders and congregation of the Sveta Bogorodica in Zavoj would have seen these refined Byzantine churches its architecture is of an extremely simple type taking on the characteristics of peasant and folk architecture rather than a formal descendent of Byzantine style and iconography. However, several factors can be perceived as links. Eastern ritual came to favour small architecture and the liturgical developments of the service established the naos or central chamber as precinct for the clergy, with the lay folk congregation outside the naos, sometimes even under the open sky. The theological order thus organizes the church building into two realms: the interior comprising the sanctuary, the central space and the narthex, inscribed by the iconography is sacred and heavenly, in sequential order; and the exterior is a space for the congregation. The extreme and specific division between the interior and the exterior ties the sophisticated architectures of the Byzantine churches to the peasant vernacular church.
in Zavoj, and revealed that the church as edifice became a reference for the external space. Secondly, the tradition of iconography is inscribed on almost all the interior surface, and culminates in the iconostas, the screen of painted wooden icons between the sanctuary and central space, producing a wrap-around effect of imagery. Thirdly, the siting of Sveta Bogorodica at the highest point in the topography of the village, reveals a similar idea to some churches in Ohrid. Sveta Bogorodica Perivlepta is sited high up on the hill of Ohrid. St. Jovan and St. Naum are sited on protruding rock outcrops overlooking the lake. Nature and divinity are mediated by the siting of the church building. The church site offers a way of framing and perceiving the two realms: on one side, an expansive view, and on the other side below the church site, the village rooftops.

On arrival at the church on the Day of the Holy Mother (28th August), the feast day for the village, the women and men parted way. The women walked through the side door on the south into the church building, and the men merged with other groups of men outside in the church ground. Inside the church, women lit candles, bowed towards the altar, kissed the icons and placed flowers beside them, and gestured the sign of the cross. They performed these rituals individually, in silence and in a solemn manner. Outside, men were standing in the church ground, some were leaning on the fence which marks the perimeter of the church ground and others gathered in groups to share a small glass of rakija. Beyond are the mountain peaks visible from this high vantage point of the mountainous terrain. On this day, the light was clear and crisp making the landscape appear like a sharpened photograph.

The exterior of the church is of a pure white render and reveals the formal order of the architecture. In so doing it dissolves the materiality of the building. Whiteness is not intrinsic to the structure or the material, it is a painted surface: the rustic surface of the stone walls of the church are covered firstly with a rough cement render; on this is added a layer of a hard and smoother cement; finally a smooth surface whitewash is applied to give it luminosity and purity. The white object has been perceived historically as an architectural ideal. If the logic of this thinking is followed through, this ideal occurs at the moment architecture’s materiality is dissolved. In the act of whitewashing, architecture exceeds its pragmatic requirements and honest sense of appearance. In this way, the building becomes a symbolic object.

Men encircle the church building at the perimeter of the church ground along a fence. Their configuration delineates the edge between culture and nature, and specifically between the cult of nature (instinct and paganism) and the law of God (order and religion). Later in the paper this is explored as an envelope around the church edifice. On that edge, men together, and each man individually, can look into the distance, at a height, beyond the mountain peaks and subliminally be moved by the infinitude of space. Their gaze can turn from this external vision of infinitude to the church building and its luminous whiteness. Perhaps also the imagined interior inhabited by the women. In a poetic sense the roughly built fence mediates and frames the perceived unlimited and expansive potential of nature (extended vision) and the formal and contained order of architecture (institution and building).

The men are the builders of the structures, building the church, the fence and the scaffold that plays the role of bell tower. Their gesture of standing beside the fence is casual. By extension of this logic, the men also construct the pictorial imagery of the infinitude of nature mediated by the embodied support of the fence and by the fence line, a thesis that proposes some kind of mastery and power associated with vision and knowledge. The men are not masters in that sense, merely the recipients of a momentary vision. They are not specifically the makers of the laws housed and symbolised by the structures—these are generic to their society.

The white church building becomes an object in space, its edification is produced through the space cleared between it and the edge of the church ground. It stands alone and attracts the gaze of the congregation outside. If whiteness is a dressing of cement and lime that covers the church structure and construction, a masculine inscription appeared on it in the form of the men’s shadows in the late afternoon light. Shadows in architecture have indicated the other side of whiteness, the other of purity and abstraction (humanity), of eternity (mortality), of vision (blind spots) and of universality (specificity). In the scene of the church, desire is gendered: men’s gaze towards the white object is momentarily mediated by the pattern of their shadows which traverse the interval between the fence and the church. The moving and still shadow patterns on the white surface entices their vision. At this site of a vernacular church architecture and peasant variations of ritual, a scene of the production between the church as institution and the church as architecture is revealed rather than concealed: the relationship between men and the white object produces a masculine desire and a dislocation in and of space. While the building constructs a spatially symmetrical division of gender (women inside/men outside), the white edifice of architecture presents another interest. The men’s shadows present the role of narcissistic reflection avowed through the white object. Women, as the other object of the men’s gaze is concealed by this reflective role of the white edifice of architecture.

The walls between the exterior and the interior are 1m thick and construct an architecture of extreme separate realms. The interior is richly ornamented. It is a space of intense colour, surface and light that both flickers through candles and is reflected in the gold paint of the icons. The geometric order will be elaborated later in the paper. The focus here is on the aesthetic totality of the interior and how this is
interwoven with the rituals of the women inside the church.

Inside, in addition to the Christian rituals stated above, the women discreetly placed specially prepared foods on a large table to one side of the church interior. Along the iconostas, money, men’s white shirts, men’s socks and white towels were placed on an ad hoc string, like washing on a line. Women’s feminine and domestic practices created an architectural space of fluidity, excess and ambiguity. Uncontainable air flow and movements of the scents of flowers and foods, of the temperatures of candles burning and bodies breathing, of metallic ringing, of bodies brushing against iconographic saints and of lips touching painterly surfaces are in play in and around the architecture - around the structural timber beams, curling their way through the carvings of the altar screen, hovering in the recessed space of the ceiling, precipitating at the architraves, and lightly hanging like an invisible veil over the exotic drapery of the frescoed saints.

These sensual movements intertwined with the structure, the form and the composition of the architecture of the church, they played on a pre-determined geometry and order. The church interior becomes a place of plentitude, a fully sensory and sensual space; all spaces were literally touched and moved by the spatial effects of the women’s practices. It was as though from the carved, gilded and frescoed surfaces emerged textures, aromas, sounds, even tastes that might be associated with domesticity and flesh. It was as though the interior surface could no longer sustain its own ornamental energies, they burst forth in experiential relief.

These rituals have a domestic and intimate quality. They were performed in silence or with the individual woman speaking to the icon. In this sense the women were addressing the divine as they dressed the interior of the church building.14

Such a mixture of ritual gestures, architectural elements, iconography, music and the paraphernalia of the applied arts, a unison of various arts, observed in the Church of the Holy Mother, in Zavoj, also constituted the Byzantine liturgy as a ‘spiritually aesthetic act’.15 Most significant to a thesis on interiority and ornament is the role of iconography in the Byzantine space. The art historian Otto Demus has stated that “The Byzantine church itself is the “picture-space” of the icons.”16 In this sense the building, walls and ceiling, provide the spatial and surface order for the pictorial program of the icons, the iconography that both defines and affects the interior space. The wall mural images are complemented by wood-panel paintings that hang on the iconostas or on icon stands. Several aspects of the Byzantine iconography are briefly outlined here to explore this theme of pictorial space.

Firstly, iconography attests to the notion of content rather than concept in art.17 “The icon is a theological mark,” states the art historian Aneta Sarafimova, and “most importantly “icons are kissed,”18 producing a relation of embodiment rather than separation. The icon is an act of prayer. The icon is opposed to illusion and the surface of the panel becomes the limit of the icon space, it becomes the plane of reality. Precision and extensive detail of brushwork is given to the figures, their gesture, expression and attire, seeking a balance between simplicity and unworldliness, as well as the overall effect of illumination and luminosity in the rich hues and depth of colours. In the Church of the Holy Mother, the figures of saints that have their faces turned down towards the congregation of women are intended to guide the women to prayer.

In contrast to the correct construction of the human figure, architectural settings and buildings are emphatically illogical. While the architecture is intended to provide a spatial field for the placing of the figure/action and to indicate the historical place of the scene, it is not intended to represent the real architectural space. The pictorial idea of volume and spatial depth in the icon, its three-dimensional quality is not meant to violate the plane of the panel, as this damages the meaning of the icon.19 In inverse perspective the lines of projection intersect technically outside and in front of the picture plane, in contrast to the point of intersection somewhere deep within the picture plane of western perspective. For this reason the latter is known as realistic-illusionistic optical system. From the place of the viewer looking at an icon, the pictorial space unfolds as a breadth and immensity, effectively precluding penetration and preserving attention on the surface of the picture plane. In this way iconography preserves the mysticism of

Figure 2 Internal view of Sveta Bogorodica (photograph by Mirjana Lozanovska, June 2005)
the faith and its idea is that transcendence and contact is through the irrational rather than through human logic. 20

The subtle interpenetration of space is partly manifested through the continuity of the iconographic surface. While the iconostas divides the sanctuary from the central space, it is crafted as a screen of thin wood panelling rather than a solid wall. The pictorial program of the walls and ceiling continues on the surface beyond this screen and ties the sanctuary visually and narratively to the dome space.

The architectural excess of the interior is perceived as sensuality — touch, smell, caress, taste, movement, heat. Through their ritual and spatial practice, the women merge with the ornament and the interior space of the church, and become part of its aesthetic condition. Their spatial practices blur the boundaries between wall and space, between permanent/solid ornament and temporary/textile ornament. However, it is evident that in the interior of this small vernacular church, wall and space are already not of a strict separation — the iconography already redefines the geometric space through pictorial space — and that this is a significant inherited Byzantine tradition. The flickering flames of the candles and the incense further accentuate the intoxicating experience. Architecture is immaterialised not as transparency, but as sensuality.

Three distinct spaces characteristic of Byzantine tradition include: the sanctuary (or bema), the most sacred part of the church, reserved for the clergy which is raised on a stage and enclosed by the apse; the central space underneath the dome, sometimes called the naos (tradition in pre-Christian temple) or the nave (a term more appropriate if it is a basilica with aisles etc.); the narthex is the entrance space to the west. In Sveta Bogorodica, Zavoj, these three spaces are evident though not all are formally articulated. Though the church building is a small rectangular basilica in shape externally, the spatial order internally tends towards a central space. The iconostas divides the sanctuary from the central space, not at the point of the apsidal form but 1.5m within the basilica rectangle. The side door is the same 1.5m from the western wall. Between the iconostas and the side door a square space is formed. The central dome is in this space, but its location slightly off centre to the east has a subtle emphasis of a basilica axis. The raised stage of the bema or sanctuary occurs infront of the iconostas, and thus faces the domed space (and space of the congregation). Between the side door and the western wall comprising the western double portal is an implied narthex space, a space that is not formally divided but demarcated by the central geometry of the church. The simple architecture of Sveta Bogorodica demonstrates the hybrid spatial geometry inherited from the Byzantine tradition.

The central dome and two half domes form a band that crosses the width of the church space.

The dome designates an additional geometric centre to that of the mathematical centre of the basilica rectangle. It produces a vertical axis, an axis symbolising divinity. The image of Christ Pantokrator, intended to encompass and embrace the space below, is curved in the concavity of the dome. To stand beneath the dome is to stand beneath this image, and for the faithful to be embraced and transformed by the dome-image. 21 Deep windows on both the north and south walls illuminate the same space. The human height centre beneath this dome is thus one of several centres in this small vernacular church.

The sanctuary is a secret space behind the iconostas, accessible only to the clergy. A curtain (usually red) is used to fully close this space to the congregation. The young priest with red hair sang for over an hour before he emerged into the central space. Liturgical rituals are performed in the sanctuary and these are expressed through the voice and chant of the priest and his assistants. Its raised stage and the voice wafting over the iconostas reveal that this too forms a vertical axis. It is marked geometrically as the point beyond the sanctuary doors, and is reflected in the vault with murals over this section of the sanctuary; the vault is adjacent to the half dome of the apse. The theological centre of the most sacred liturgical rituals is articulated spatially but in turn is given a symbolic meaning of divinity.

A longitudinal axis is produced through the double western door, the sanctuary doors and the faceted geometry of the eastern apse. Light from the east window centrally placed in the apse, and the light from a window above the western double portal reinforces this longitudinal axis. This church body, as it is sometimes called, overlays a cosmological order over an anthropomorphic order over a natural order: east-down-head and west-sunset-feet. On the raised stage facing the central space, framed by the intricate ornamentation of the iconostas and sanctuary doors, the clergy administers communion to the congregation. 22 The priest moved along this longitudinal axis repeatedly throughout the ceremony. The constant swinging of the door and movement of the priest created a resonating affect of an east-west architectural axis.

A set of nested envelopes of structure, pictorial surface, congregation are produced sequentially from the interior to the boundary. The women inside the church are enveloped by the iconographic surface or veil and the thick walls of the church. The church edifice is enveloped by the white surface and the congregation of men in the church ground, and further by the line of men at its boundary. The men are contained by the fence which marks the boundary of the church ground. Only the liturgical rituals of the priest involved movements along the longitudinal axis — from the sanctuary, to the space in front of the iconostas, to the central space underneath the dome. Performing the rituals at this centre of the church, the priest was enfolded by the women. On the day of the
The ceremony culminated in the opening whole congregation, including women, men and children, joined in a festival of dancing and singing. Folklore mingled with theology.

The movements of the priest exceeded the centralized geometry and the nested envelopes of the church space and enlivened the longitudinal axis that was accessible only to him. The sanctuary as the innermost and sacred space, unlike the other envelopes, is a space that is only circumscribed by an iconographic surface; it is not enveloped by a social and human layer. The priest addresses the divine within the space of the sanctuary, he is both subject and a figure who is enveloped by this innermost sacred space. The priest is the only figure who is not construed as an envelope, he moves between envelopes. In that sense the priest activated a particular set of geometries and centres and gave them theological meanings beyond the architectural. His movements set in motion the intersection between the horizontal (social and congregation) axis and the vertical axis of the Divine, constituted between a complementarity of the space of the dome and the space of the sanctuary.

The ceremony culminated in the opening of the western double doors and the priest leading the ritualistic walk around the church with the ceremonial icon (banners) carried by young boys. The whole congregation joined in this ritual in which the church building is the sacred object of reference, and re-entered the church through these sacred doors.

After the religious ceremony, musicians arrived. The church ground becomes a stage for festivity, the congregation, including women, men and children, joined in a festival of dancing and singing. Folklore mingled with theology.

To enter this small vernacular church is to enter a realm and space dramatically different to the outside world. The historian Lewis Mumford has written that the cave gave early humankind its first conception of architectural space because it was a glimpse of "the power of a walled enclosure to intensify spiritual receptivity and emotional exaltation." However, Mumford argues that the magic of that internal space was in the aesthetics of the interior, the textualization and inscription of the internal walls. Communities were drawn back to the site of their own artifice.

The same kind of enclosed space is evident in Sveta Bogorodica, Zavoj. It is a space particular to Byzantine tradition as it redefines architectural space through the ideal of pictorial space, architectural space is thus experienced and perceived through iconography as an affective veil. The geometry of the church is simple but manifests the hybrid mix between basilica and centralised space, and is given particular meaning through the dome image. The rituals of the women further dressed and adorned the church. The effect was of a displacement of the worship of regulating lines, proportional orders, perspective framings or concepts. Spatiality already reconfigured through the pictorial space of iconography became more atmospheric. The materiality of the architecture was solid and yet the internal space itself became substantial, a substance characterised by thick air movements. This is not the same transcendental capacity of architecture that momentarily suspends the disbelief in the ideal, as theorised by Robin Evans. The idea of a building as significant or insignificant refers to noted buildings included in key history books. However, it also reveals that writing about a building makes a building momentarily significant to an architectural audience, in addition to its local community. Beyond these factors, the vernacular church building oriented a study of tradition in architecture, not as something stylistic, but as a spatial order that is repeatedly made meaningful through the ritual use of the building. The significance or insignificance is related to this potential contribution to a body of knowledge of architecture.

Here is an entrancing quality, the oxygen is replaced by candle flames. This small church, Sveta Bogorodica, in the village Zavoj, revealed that in the encounter between traditions, between ritual and architectural order, there is a fine line. On one side is the transcendental capacity of geometric architecture, and on the other, the ordinary beliefs and disbeliefs of a congregation, who might momentarily glimpse the magic between the infinitude of mountainous space and the intensity of space inside the church.

Figure 3 External view of the Sveta Bogorodica (photograph by Mirjana Lozanovsky, August 1988)
1 During field work in 1988 there were approximately 80 households in the village. A visit in 2005 revealed that many of these households no longer lived in the village. The elderly had either passed away or were too fragile to live on their own in the village. Numerous new small houses had been erected and these served as weekend houses.


4 The ancient Roman Lichnidus is sited in the location of the monastery Sveti Naum, while the medieval Ochrida is on the same site of present day Ohrid. Hoddinott also states that the 11th century church Sveti Sofija (Holy Wisdom) has shown that its north and south walls rest upon considerably earlier foundations, and a brick found in the narthex shows in relief the plan of an Early Byzantine basilica. The plans are similar to those of the basilicas excavated at nearby Studencista and Radolista. Hoddinott, Early Byzantine Churches in Macedonia and Southern Serbia, p. 229.

5 Many artefacts and vessels as well as the library containing 11 and 12th century manuscripts and the oldest music notation of Byzantine church singing were held in the monastery.


8 In addition to importance of height to theological dogma, these churches and monasteries may have had more strategic political reasons for siting and location.

9 The women and men parting way was an unwritten component of liturgical practice. Significantly, the congregation is not limited to the interior of the Eastern church tradition. A few men did go inside the church with the women.

10 A distilled spirit made from grapes popular in the Republic of Macedonia.

11 Le Corbusier’s platonic forms reveal that to make a shape is also to inscribe a shadow; the de Chirico afternoon lengths of Alois Rost’s rationalism presented a notion of time in relation to space/place; time was both momentary and timeless; and more recently, the poignant shadow gaps of Enric Miralles, especially in the Igualada cemetery extenuate the interwoven line between life and death. These works emphasise that shadows are integral even if opposite to architectural form.

12 See Plato, “Myth of the Cavern,” Plato, the Republic (trans. D. Lee), London: Penguin Books, part seven. In Plato’s cavern men are seduced into watching an appearance, rather than pursuing Truth. Plato tells the story of the arduous task and of the torment encountered in the pursuit of Truth because it involves the sacrifice of the mystery of the cavern and its flickering shadows. It involves the confrontation of the harsh light of the external world. Plato was undeniably offering a metaphorical scene not a literal one, but this literal configuration of architecture and shadows reverses and confuses the philosophical premise of Plato’s cavern. In its pursuit of purity and order, architecture produces a white surface that acts as a shadow screen.

13 See theories on space by Henri LeFebvre, where he states that transparent space: “presents desire with a ‘transparency’ which encourages it to surge forth in an attempt to lay claim to an apparently clear field. Of course this foray comes to nought, for desire encounters no object, nothing desirable, and no work results from its actions. Searching in vain for plentitude, desire must make do with words, with the rhetoric of desire. Disillusion leaves space empty – an emptiness that words convey. Spaces are devastated – an devastating; incomprehensibly so (without prolonged reflection at least). ‘Nothing is allowed. Nothing is forbidden,’ in the words of one inhabitant. Spaces are strange; homogeneous, rationalized, and as such constraining; yet at the same time utterly dislocated,” Henri Lefebvre, The Production of Space, (trans. D. Nicholson-Smith), Oxford, UK: Blackwell, 1991, p. 97.

14 The body is particularly involved in Byzantine liturgical practice, and this is associated with the body of Christ. In which is perceived both its physicality and its transformation into spiritual. In addition the body of the congregation are invited into the heavenly realm of the saints through the body of the church. See Thomas F. Matthews, Byzantium, From Antiquity to the Renaissance, New York: Perspectives & Harry N. Abrams, 1998, p.122. The individual body is incorporated into the body of the church but also the symbolic body of Christ, living through the congregation.


21 Thomas Matthews, Byzantium: From Antiquity to the Renaissance, p. 118.

22 Thomas Matthews, Byzantium: From Antiquity to the Renaissance, p. 118.
