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Landscape aesthetic contamination, from weak point to urban redemption element: case Eleusis, Greece

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Abstract
In the case study it is examined, the contamination concerns the historically poorly planned relationship between the city's historic center, the archeological site and the industrial area currently being decommissioned.
The urban resilience project is elaborated in the context of the candidacy of the city (and the subsequent assignment) to European Capital of Culture 2021. The main objectives are the realization of a new "ecology of functions", the urban regeneration of the historical center through the rehabilitation of existing monuments, the rational organization of the archeological site with the replacement of the current museum (in situ) with a new one (in a neighboring abandoned area), the redesign of the relevant natural landscape, the recovery and reuse of some industrial buildings as critical evidence of "industrial archeology", the "smart" connection between the archeological site, the restored industrial buildings and the city itself, in the context of a new daily life, transforming an economy based exclusively on the secondary, now in irreversible crisis, into a cultural "industry". It is therefore a matter of solving the main contradiction between two important memories that build today's reality (ancient: archeological site; contemporary: abandoned industrial areas), combining them with the redesigned urban center, for the creation of a new landscape characterized by a valuable "contamination" between old and new.

Keywords: aesthetic contamination, archaeological site, de-industrialization, landscape regeneration

1. Introduction
The massive industrialization at the turn of the 19th and 20th centuries brought employment and a certain well-being but at the same time, as regards the wrong choices for the territorial planning of the industries – particularly in the cases of an anarchist development – produced the phenomenon that we can encode using the neologism "visual pollution and / or aesthetic contamination of the landscape", urban or natural. Of course, this type of pollution is not harmful to the physical health of the population and does not reach the level of dangerousness of the atmospheric level, but it has a profound effect on the mental health of the inhabitants since, among other things, they feel they are citizens of series B. Furthermore, it is one of the major factors of urban decay and contributes directly to the creation of what are called "fragile territories". In our days, another, opposite to the one mentioned, is added to these serious problems, as a result of the great changes occurred in some production sectors, known as "de-industrialization"; a fact that has created the so-called "brownfields", whose functional destination is currently rather uncertain, further aggravating, in most cases, the already serious imbalance of the landscape. Thus, the main objective of the study is to present Eleusis as one of the cases and to propose some guidelines of aesthetic contamination since the visual pollution phenomenon in the city of Eleusis is one of the most complex environmental issue additionally with the environmental pollution.

2. Industrial archaeology, urban memory and cultural heritage

According to International Cultural Tourism Charter, ICOMOS, 1999, "the increasing globalization, the protection, conservation, interpretation and presentation of the heritage and cultural diversity of any particular place or region is an important challenge for people everywhere", including the industrial monuments and furthermore industrial archaeology.

First Michael Rix (1955) [1] used the term "industrial archaeology" as a thematic discipline, concerned the aspect of man's past activity as mentioned by Palmer (2015) [2]. Rix [3] later defined industrial archaeology as "recording, preserving in selected cases and interpreting the sites and structures of early industrial activity, particularly the monuments of the Industrial Revolution" (1967: 5). The emphasis on the term "industrial monument" followed a need to define an industrial class of Ancient Monument so that some cases would be organized. According to Venice Charter (1964) [4] is an interdisciplinary method of studying all the evidence, material and immaterial, of records, artefacts, stratigraphy and structures, anthropological settlements and natural and urban landscapes, created for or by industrial processes. Rendering to Palmer (2012) [5] the *Industrial Archaeology* "uses the methods of mainstream archaeological excavation, analysis and interpretation in order to present an enlightening picture of industrial society and sets out a clear methodology for the discipline which enlarges on and covers beyond the purely functional analysis of industrial landscapes, constructions and artefacts to a broader reflection of their cultural meaning and value".

The Industrial Heritage, meaning the natural remains of the history of industry and technology, is a specific type of human society's heritage that has emerged because of industrialization, i.e. as a side effect of de-industrialization of culture, when certain facilities were neglected [6].

There is the "landscapes of nostalgia" [7] of thought, which attempts to explain the current growth in, heritage, tourism. The industrial heritage has a historical, social and architectural significance for the cities. Remembering the past and preserving the historical world develops a strong sense of uniqueness in local community) [8], [9], [10], [11].

In latest years, the quantity and potential of industrial heritage are used in urban renewal, particularly in those cities that are affected by de-industrialization [12]. The prospect of repurposing and reusing essential structures in the urban centre is in line with the stated principles of city sustainability while reuse of industrial heritage has become heavily associated with attempts to create new urban landscapes that can promote the development of the new economy of cities [13].

The significance and popularity of these land transformation methods are gradually recognized, and as referred by Reed (2005: 15) [14], "nearly every significant new landscape designed in recent years occupies a site that has been reinvented and reclaimed from obsolescence or degradation, as cities in post-industrial era remake and redefine their outdoor spaces".

According to Way (2013) [15] Gas Works Park in Seattle was the first post-industrial landscape to be transformed into public space without requiring the removal of its pollutants and waste to a landfill. For the post-industrial landscape, the ability to better understand what is below the surface allows one to re-imagine the site's future. Such post-industrial sites, as also existed in the city of Eleusis, while they are just one type of site, are increasingly the most prolific and the most challenging of our urban landscapes [15].

3. Visual pollution and landscape contamination

The urban space is an important component of the city and is referred to streets, squares and other public places owned by the city. According to Voronych (2013) [16] residing on the property border, urban spaces possess complex properties, which are regulated by the multiple urban factors. This enormous complexity of the urban space and wide range of its users makes it vulnerable to the impact of different kinds of pollution. In chemistry, pollution or contamination describe a minor component in the solution. In urban planning these terms are related to redundant objects, side effects of social activities. Beside the outdated pollutants as chemicals or toxic odors, visual contaminants look less harmful, but according to numerous researchers, visual pollution offends our vision, spatial orientation, and psychological state, damaging many parts of human lifestyles and economic health of the societies [17]

The human primary perception of spaces is normally visual while individuals perceive their living environment as a collage of images. The quality of visual environment is noticed on the sub-conscious level and images we see become more or less obstructed by the 'visual garbage' observed in the contemporary city. Visual pollution is an aesthetic issue and refers to the impacts of pollution that impair one's ability to enjoy a vista or view and generally refers to those elements of the landscape or "townscape" that the community finds unattractive, including buildings, business signs, stoplights and street signs, telephone and utility poles, and weeds and litter [18].

Unlike air or water pollution for which the research is already certain on levels of harm, visual pollution remains a loose concept tied to general irritation, emotional or psychological harming of viewers in question, and are culturally and personally influenced terms [17,19].

The particular cases of visual pollution outline the contaminants, which can be classified into the following patterns [16]:

- Media surfaces and various advertising (billboards, banners, signatures,
- Commercial sculptures, flags etc.)
- Transportation vehicles (congestions, parking, even bicycles in some intensive
- places)
- Crowd (business, education, tourism)
- Soft temporary architecture (retail, entertainment, politic, religious, event oriented)
- Visual buffers (property fencing, transportation architecture, brownfields, abundant buildings etc.)

Additionally, visual pollution is the result of oversized and unjustified consumption, which makes it one of the most important issues in the field of spatial planning [16]. European Planning Charter of 2012 says that planning professionals nowadays have to deal with identity loss and homogenization of urban space.

The most significant effects of visual pollution are dispersion, eye fatigue and low diversity of views, in addition to the loss of identity [19], it is more serious in historic cities as also is the city of Eleusis where the landscape contamination is becoming an important issue.

4. City of Eleusis: From sacred site to industrial city

The short notes that follow serve to bring out the character of the place, the *genius loci* that determined the physiognomy of the city and its landscape (characterized by the coexistence of the archaeological site and the industrial area), which has been put in serious crisis in recent years and made confused and unrecognizable, if not lost, due to the phenomena described synthetically above.

Eleusis (fig. 1) is a city of 30,000 inhabitants and is about 20 kilometres from Athens. It constitutes the central nucleus of Thriasian Plain, in the western part of the Attica region and represents a strategic area for the Greek economy, since despite the crucial process of de-industrialization in progress, the city still occupies one of the first places in the list of industrial production, second only to Athens and Thessaloniki.

Fig 1. The archeological site of the city of Eleusis surrounded by the urban area and the industrial site on the left, source: Tovima, 2011 [23]

Unfortunately, Thriasian Plain also holds the dismal primacy of the most polluted area of Attica and is full of socio-economic contradictions, with unresolved environmental and urban development issues, mainly due to the production activities present there which, however, keep the city of Eleusis standing and its territory, based mainly on a monoculture economy. At the same time, it has artistic resources of great value and significance, not only at regional but also national level, having as its pivot the heritage of the material culture of the city. Monuments from various eras: prehistoric, classical, Roman, Byzantine and post Byzantine, as well as evidence of the modern era (neoclassical buildings) and, finally yet importantly, examples of a certain value, paradigms of industrial architecture of the beginning of the century last.

4.1. Ancient environment and archaeological site

Eleusis is one of those Greek cities with a centuries-long history, the traces of which can still be seen in the contemporary urban web (fig. 2).

In prehistoric times the main necropolis of Eleusis spread along the road leading to Megara, which passed by the northern base of the hills. Although the cemetery was first located in 1938, its systematic, large-scale excavation was undertaken in the 1950s, conventionally named “The West Cemetery of Eleusis”, the name by which it is still referred to.

Fig 2. The archaeological site of Eleusis and the contrast between the archaeological area and the industrial area in the background, photo by Nerantzia/Julia Tzortzi, 2020

The easternmost of a long chain of hills that run along the southwest edge of the Thriasian Plain, separating the plain from the sea, has been at the heart of all settlements throughout antiquity, but also in more recent times. The archaeological site includes the hill of the ancient acropolis with the renowned Sanctuary of Demeter, which is the main temple of Demeter, the Telesterion, was the core of the Sanctuary, where the most mystical rites of initiation were performed.

The Telesterion retained its Classical-era layout up until Roman times. In 171, however, the invasion of the barbarians caused extensive damage to the building. Its repair and restoration also presented the opportunity for the temple to be extended by two meters westward, cut into the rock. In 1936 was founded by a research excavation a Roman villa on the south slope of the hill of the ancient acropolis, just a few meters away from the courtyard of the Archaeological Museum.

Of the two hills of the ridge of Eleusis the smoother one, to the east, has been at the heart of all settlements throughout antiquity, but also in modern times. During the Hellenistic era a small fort of triangular plan view, which had a tower at each one of the triangle's angles, was built at the conical top of the hill.
Throughout the Frankish period, on the ruins of the Hellenistic fort and with the extended use of ancient building material, a tower was built in order to provide control over the main road linking Attica with the rest of Greece. This hill, which nowadays is part of the official archaeological site of the city, is still a point of reference for the locals, the main point of attraction for tourists, and the most important green space providing oxygen to the city.
Since the plan of 1835, the boundaries of the present archaeological site are clearly delineated – some buildings that were then within the site were marked for demolition. The plan shows the visible antiquities, that is, the location of the Greater and the Lesser Propylaea, the line of the wall of the acropolis and the "peribolos" of the Sanctuary, traces of the Sacred Way, remains of the Roman bath on St George's square, and traces of the ancient mole.
Based on the strength of the plan's proposals, all the buildings standing within the archaeological site were expropriated and demolished. Subsequently, the systematic and extensive excavations by the Athens Archaeological Society revealed all the monuments of Demeter's Sanctuary and a considerable part of the fortification of the ancient city.
After the Second World War, the booming construction activity triggered numerous rescue excavations by the Archaeological Service throughout the area of the city.
The archaeological area of Eleusis is today a unified outdoor site. It represents the nodal point where different paths converge, giving the opportunity to build a network of spaces for culture, also physically connecting collective buildings that host the various administrations or social activities in the city, through a cultural walk useful for reconnaissance of the existing city.

4.2 The de-industrialized and abandoned industrial areas

The industrial revolution crucially affected the city of Eleusis, causing a profound change in its character, but also in the life of its inhabitants. The same applies to its urban landscape with the construction of a series of production and / or production support buildings. These buildings constitute an indispensable feature of the city and the seal of urban history has been imprinted on them. As has happened in other similar realities, even here these testimonies of material culture played a leading role in the formation of contemporary culture. Because of the de-industrialization, this new cultural heritage experiences moments of uncertainty and requires new attention. In the past, it constituted the main cause of the suffocation of the archaeological area and the establishment of the aforementioned visual pollution as regards the aesthetics of the urban and natural landscape, today the elements (or most of them) of the "industrial archaeology" may be the strategic factors for urban renewal and redemption, through restyling and new functional destinations. On the other hand, for years in developed countries this operation has been a consolidated practice, carried out on a large scale. It seems clear that a reformed industrial landscape, even as a formally completed part of the city, contributes to the determination of a new physiognomy of the urban areas by bringing out its particularities, in an attempt to overcome a moment of economic and social crisis, caused by the aforementioned de-industrialization.
After this gradual development, Eleusis must face its future with a free spirit and the Administration at all levels (municipal, regional, national) must adopt far-reaching measures. We can record, since 1979, with the General Town Plan and until 2005, with its variants, the first legislative operations towards this orientation. In recent years, from the various approved plans, the decision to transform the oil mill, located in the western part of the waterfront and for years abandoned, into a multipurpose cultural centre and the new location of the archaeological museum in an old restored building, bordering the archaeological area. The creation of this museum will allow, among other things, the display of important finds that today are in makeshift deposits due to lack of space.
The unification of the archaeological areas and the creation of a system of pedestrianized streets in the centre of the city remains unresolved.

5. Urban monuments, abandoned factories and ancient ruins

5.1 Ancient ruins in the city

In the current city, apart from the official archaeological site, several dispersed monuments that have always been visible above ground and others were brought to light by excavations. However, neither the locals nor the visitors perceive them as a comprehensive, indivisible whole.
The most important of these monuments are: the surviving remains of Hadrian's aqueduct, the Roman bridge at the entrance to the city, traces of the Sacred Way, the paleo-Christian basilica of St Zacharias, the expropriated parts of the prehistoric West Cemetery, the bath complexes at St George's square and at the port, as well as the ancient mole.

Fig 3. The map of Eleusis in 1895, source: Curtius, Kaupert, 1895-1903 [21]

These traces and remains from the subsequent historical phases of Eleusis, discernable throughout a large expanse of the city and along its coastal zone, can make up a network of archaeological trails that could organically link all the emblematic landmarks of the area. Another dominant characteristic of the city is an integral part of this network: its largely transformed landscape – for example the hills, the ancient quarries, and the modern but abandoned quarry of TITAN S.A. near the prehistoric cemetery.
The creation of this network directly pertains to the preservation and restoration of the aforementioned monuments and the landscape, and to their proper display in situ. In this way, they will piece together the picture of the city's past, harmoniously assimilating it with the present [20].
In antiquity, the official name of the road connecting the city of Athens with Eleusis was "the Road to Eleusis" [20]. However, by the Classical era, Athenians already began referring to it as the "Sacred Way", since its religious importance had overshadowed its significance for transport and trade, as well as its military significance (fig. 3).
The Sacred Way was indissolubly connected with the worship of Demeter, as it led to the goddess's Sanctuary. The sacred way was also the road that the procession of the initiates would follow every year the celebration of the Great Mysteries, escorting the sacred objects (kept for five days in the "Eleusinion", the small sanctuary at the northern slope of the Athenian Acropolis) back to Eleusis. Finally, the route terminated at the courtyard in front of the northern Gateway of the Sanctuary of Demeter.
Along the section of the Sacred Way that lies outside the boundaries of the ancient settlement, roadside cemeteries dating from different periods throughout antiquity are to be found next to its retaining walls. During the Hellenistic and, mainly, the Roman era this section of the road becomes an avenue for the exhibition of wealth and social power, with costly burial monuments being erected all along it.
In antiquity, Eleusis' water supplies came from cisterns and wells, which, in the vast majority, held saline water. The problem of the city's water supply was only solved satisfactorily in the Roman period, with the advancement of technology.
In the second century the Roman philhellene emperor Hadrian (117–138), convincingly proved his admiration by building public works in Greek cities. Despite the lack of documented evidence, we can quite safely attribute to him the construction of the city's aqueduct. The aqueduct was fed from natural springs on Mount Parnes and it supplied good-quality water to the town of Eleusis, as well as the Sanctuary. Apart from satisfying the need for drinking water, the construction of the aqueduct also enabled the construction of public drinking fountains, public baths, and facilities for enterprises that required large quantities of water, as, for example, water mills.

The route of the aqueduct is still traceable today within the contemporary city of Eleusis. Until the beginning of the twentieth century some above ground remains of the aqueduct were still strikingly high at places, hence the toponym “Kamares” given to their location.
At a distance of about 1 Km from the entrance to the Sanctuary of Demeter, the ancient Sacred Way interconnected with the riverbed of the Eleusinian Kephissus and it was therefore essential for it to be bridged. This bridge, which survives in impressively good condition, is an outstanding example of ancient bridge building of the Roman period.
To the Roman period belongs also the complex of baths (*balaneion*) that is located at the site of the St George’s church. The ruins of this large complex have always been visible and were marked on almost every nineteenth-century map of the city. The wall of the southernmost semi-circular arch of the complex, made of large blocks of porous stone, is still visible today, at a height of three layers, on the road surface of Peisistratou Street. Other remains of the complex still survive, at the little park behind the church.
The construction of the Roman aqueduct and the abundant supply of water to the town of Eleusis enabled the operation of bath facilities, both public and private. In 1990, at the southern fringes of the coastal Kanellopoulou Street and at a very small distance from the sea, a section of the Roman Bath at the Port was discovered only a little below ground. Eight rectangular rooms were excavated, but it is apparent that the building extends beyond the edges of the pit. The character of the rooms leads to the interpretation of the complex as a *balaneion*, a public facility catering for the needs of passing seamen, traders, and pilgrims to the Sanctuary.
The prevalence of Christianity (fourth century), the edicts of emperor Theodosius (392) which banned the conduct of ceremonies of the ancient religion, and finally the disastrous invasion by the Gothic troops of Alaric in 395, all brought about the irrevocable end of Demeter’s Telesterion, but not the desolation of the area.
The Sacred Way, as an everlasting vital transport artery, remained in use, and places of worship for the new religion were built in the city. The foundations of a paleo-Christian basilica dating to the fifth or the beginning of the sixth century have been revealed at the central square of the modern city, underneath the small church of St Zacharias. Immediately after the liberation from Ottoman rule, this small church served as the first storeroom for the archaeological finds.
In addition, inside the archaeological site there are: Travlos house, example of a rural architecture of the 19th century; the Church of Health and its bell tower which is orthodox basilica from the post-Byzantine period, is open to the public and once a year mass is celebrated; the building that currently houses the Archaeological Superintendence, an important building from the early 20th century already renovated; the building of the current Archaeological Museum, whose demolition has already been decided; the old quarry.

5.2 Urban monuments of neoclassical and modern era

Outside the archaeological area has been recorded various historical evidences, belonging to a vast period of time: A series of important buildings, public and private, which we can, regardless of a value judgment, consider urban monuments: Church of St George, a building built more than a century ago, constitutes the Eleusis cathedral; the Railway station, protected by the Ministry as a work of art, represents one of the first paradigms of buildings of this type in the Hellenic territory, combining simple functionality and a vaguely eclectic style; the Pangalo´s house, was the residence of one of the protagonists of Greek political life in the first half of the twentieth century, today it is empty and in a state of neglect; the Frantzola’s – Mitrodima’s house, is located on the axis of Pangalos street and represents another element of the architectural heritage; the Morfopoulos property, located in a nodal point in the center of the city, on the Roman axis of the current Demetra Street and the route of the Sacred Way, which lead to the archaeological area, inside there are buildings dating back to 1830, intended to house the City Museum; the Villa Morfopoulos, a building from the beginning of the last century with neoclassical elements, constitutes with the other buildings present an interesting architectural complex; a two-story villa, interesting construction from the 1920s and 1930s, today it functions as a cultural center and there is an open-air theater in its area; two-story neoclassical building in Kimonos street; two-story building, with neoclassical elements, in Nicolaides street, adjacent to the oil mill; "Kanellopoulos" cultural center and open-air theater; the building host Work Chamber. The Work Chamber Outdoor cinema; small open-air theater in the Park of driver's Ed; Outdoor theater at the Alonia site; Environmental Education Center etc.

5.3 Abandoned factories

These are the witnesses of industrialization over time: IRIS Factory, constitutes a characteristic sample of the industrial identity of the city and communicates indirectly with the waterfront, its chimney is an important urban landmark. The SINTRA factory, with its two characteristic chimneys, is one of the most interesting elements of industrial architecture, destined – through a transformation project – to become the New Archaeological Museum. The Old oil mill (fig. 4), adjacent to the IRIS and KRONOS factories,

constitutes a landmark linked to the memories of the inhabitants, contributes to preserving the historic industrial urban front of the port and at the same time is an important spatial testimony of Eleusis' industrial history. The Ice Factory, example of manufacturing architecture of the 50s of the last century, located on the Sacred Way, adjacent to the Roman Bridge. The two-story building of a certain architectural interest, former Port Authority, in direct relationship with the Oil Mill, the archaeological area, Pangalos Street and the possibility of connection with KRONOS (fig. 5) and IRIS factories

Fig 4. The Old oil mill of Eleusis, photo by Nerantzia/Julia Tzortzi, 2020

Fig 5. The KRONOS Factory, photo by Chryssa Martini, 2020

The Wine industry and KRONOS Distillery, an eclectic building from the beginning of the last century, is part of the most important building complex – from the point of view of architecture – of Eleusis, is located on the waterfront and is proposed as a cultural center and international research center together

with the surrounding buildings as: the Administration building of the KRONOS industry; the old oil mill warehouses; the outdoor theater between the Old oil mill and the BOTRYS Winery; the exposition space at the Old oil mill, today it hosting the exhibition on the industrial identity of the city; the quarries of the TITAN cement factory etc.

6. The resilience project: a critical outline

Periodically, a number of research and design studies (mainly academic ones) have been carried out without a single official proposal. So that we are limited to this paper to highlight the main guidelines and without suggesting specific ways of implementation. It is believed that an integrated design should be addressed.

The main design strategies that address with this paper are:

- The inclusion and integration of the historically shaped landscape into the modern city of Eleusis, and therefore into the normal life of its residents and visitors, is a contemporary prerequisite. The protection, restoration, and enhancement of the architectural and an archaeological heritage will provide a new impetus for the development of the city and can set it apart as an archaeological destination of Pan-Hellenic importance within Attica.
- Archaeological heritage will provide a new impetus for the development of the city and can set it apart as an archaeological destination of Pan-Hellenic importance within Attica.
- The unification of archaeological and urban monuments of cultural character, through a wide pedestrian route (with the main axis of the already pedestrianized Nicolaides Street) and the creation of a smart ecology of the several functions. The unification of the main archaeological site with the Prehistoric (West) Cemetery will connect the two sites and, at the same time, associate the ancient quarries area at the northern fringes of the acropolis with the modern quarries area.
- The architectural design of the archaeological site, its opening to the former industrial site and the harbor and its natural connection through one or more routes, as well as the demolition of the current Archaeological Museum and its transfer, with a properly design, of an abandoned industrial building, although it would be preferable to demolish one of the less important architecturally factories and build on the site of a new Museum, that would better meet modern requirements.
- The organization of the former industrial area through the necessary restorations to create a technological, research and mainly cultural park.
- The unification of the development and the traces of the Sacred Way, from the Roman Bridge at the entrance of the city up to the archaeological site, will highlight a section of the imposing route that the Great Mysteries procession used to follow, thus upgrading the wider area. Moreover, this intervention can be extended beyond the local area with the enhancement of the whole development of the Sacred Way, from its starting point in Athens to the Telesterion in Eleusis.
- The unification of the route of Hadrian's aqueduct will highlight a excessive engineering project of the Roman period and, together with the bridge at Kephissus River, will serve as a reminder of the imprint the emperor Hadrian left on the city.
- Linking the archaeological site with St George's square (core of the city) and with the complex of the Roman thermal reveals the expanse of the Roman city, but also the presence of buildings from more recent historical periods. Extending this route to the seafront highlights the city's opening to the sea and the uninterrupted use of its port throughout the centuries.
- The transfer of the commercial port to the western area (in the area of PYRKAL) and its transformation into a marine tourism area, as well as the beach to recreation area with the appropriate promenade.

6. Conclusion

In this paper, is analyzed the area of Eleusis an area with archaeological importance concerning not only the classical archeology but also the industrial archeology. Throughout the paper several design proposals and strategies have been given in order to proceed to an aesthetic contamination between them and highlighting the importance of the unique Eleusinian landscape.

By considering the landscape as active history, designers might better understand the post-industrial landscape architecture (Way, 2013) as well as the archeological landscape and grounded not only in the artifacts of earlier periods, but also in the land that includes the site as it happens with Eleusis. The design strategies that are given for Eleusis site, we hope that will expose the challenges to the architects and landscape architects to design this unique place, taking onto the consideration the challenges over the time and translating cultural developments over generations and revealing the multiple stories of all landscapes, as similarly Way (2013) examined the design of a post-industrial site. The result of economic crisis in Greece during the last decade had been a decline in industrial manufacture in Greece.

This eventually led to local economies. One of the most powerful industrial centers in the Attica – Eleusis suffered the same fate. A series of abandoned factory complexes today defile the appearance of the city and represent unutilized potential together with the archeological site. One possible solution to this problem is the conversion of abandoned industrial buildings into tourist and archeological attractions by using the above strategies and examples all over the world. In this paper, the emphasis is on abandoned buildings that have the most potential for tourist and archaeological adaptation, so that we will succeed the aesthetic contamination primarily, because of their location, architectural style, historical significance and spatial capacity. Furthermore, Eleusis will become the 2021 European Capital aiming to strengthening the cultural profile of the city and citizens' participation and creating new identity as well as the promoting the external recognition, emphasizing the integration of all social groups, in particular young people and students from all levels of education, to vulnerable social groups and immigrants. We believed the issues and the design strategies that have been developed will benefit the enrichment of the public spaces and the creation of several areas for cultural activities (e.g. by transforming the post-industrial areas), ending up in making the citizen co-creator and co-owner in the in progress of cultural activities of recreating the city, that was one of the main issue, when Eleusis assigned to become 2021 European Capital of Culture. Lastly, since the city of Eleusis is suffering from the spread of visual pollution and the deterioration of the urban environment, leading to the loss of the city's historical identity and distinctive architectural character, to address the deterioration of the visual image in the old city of Eleusis is an important issue. This can also concern all parties (residents, competent authorities, and research institutions) that must make significant efforts with joint coordination. According to the contemporary standards, quality of the visual environment has the same importance as quality of drinking water or air. Subsequently, the future highly decentralized city will depend on a good local spatial planning policy and urban design for its every fragment [16]. The design strategies that are given for Eleusis site, can be expose the challenges to the architects and landscape architects to design this unique place, taking onto the consideration the challenges over the time and translating cultural developments over generations and revealing the multiple stories of all landscapes, as similarly Way (2013) [15] examined the design of a post-industrial site.

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Table of content

15 ID 002. *Structures and infrastructures of the central Adriatic. Topics for new environmental policies*
Ottavia ARISTONE, Lucia SERAFINI

25 ID 005. *Çilehane as A Place for Thinking*
Melih KURNALI, Duygu KOCA

34 ID 006. *Processes behind regional planning in Lebanon's Hinterland: The Cases of the Unions of Municipalities of Jezzine and Tyr*
Balsam MADI

42 ID 007. *The "Terzo Paradiso": the meeting point between Man, Art, Agriculture*
Francesca MUZZILLO, Fosca TORTORELLI

47 ID 008. *The role of art for the regeneration of the public city. The experiences of the Metropolitan Cities of Palermo and Naples*
Chiara AMATO, Giulia BEVILACQUA

57 ID 009. *Abandoned for good? Peenemünde as an example for dealing with a cultural landscape facing multifaceted contamination issues*
Peter I. SCHNEIDER, Constanze RÖHL

65 ID 013. *Preliminary approach to conservative actions on artefacts of historical and monumental value. Application to 4 old bridges crossing the Savuto river in Calabria*
Caterina GATTUSO, Domenico GATTUSO

75 ID 014. *Urban regeneration policies to enhance touristic mobility and economy*
Domenico GATTUSO, GianCarla CASSONE, Margherita MALARA

85 ID 015. *Advanced knowledge techniques and proposals for a compatible reuse and enhancement of a disjointed urban area: Villa Bossi in Busto Arsizio and its surroundings*
Daniela ORENI, Gianfranco PERTOT

95 ID 016. *Structure/external envelope relationship in the Monte dei Paschi di Siena headquarters in Colle Val d'Elsa (SI) by Giovanni Michelucci*
Frida BAZZOCCHI, Cecilia CIACCI, Vincenzo DI NASO

104 ID 018. *Landscape aesthetic contamination, from weak point to urban redemption element: case Eleusis, Greece*
Costantino PATESTOS, Neratzia TZORTZI

115 ID 019. *Management Plans for cultural heritage sites, as tools for inclusive approach in the developing countries: Case study of Prizren Historic Center Management Plan*
Nora ARAPI KRASNIQI

123 ID 020. *The eighteenth-century lucanian landscape from 'drawings of travellers' and notebooks of land surveyors*
Enza TOLLA, Giuseppe DAMONE

132 ID 021. *Elena Mendia and women's professionalism in Neapolitan post-war architecture*
Chiara INGROSSO

142 ID 022. *Intermodal digital experiences for the documentation and storage of historical-critical data aimed at the enhancement and use of the historical-urban landscape*
Asia BARNOCCHI, Luca MENEGATTI