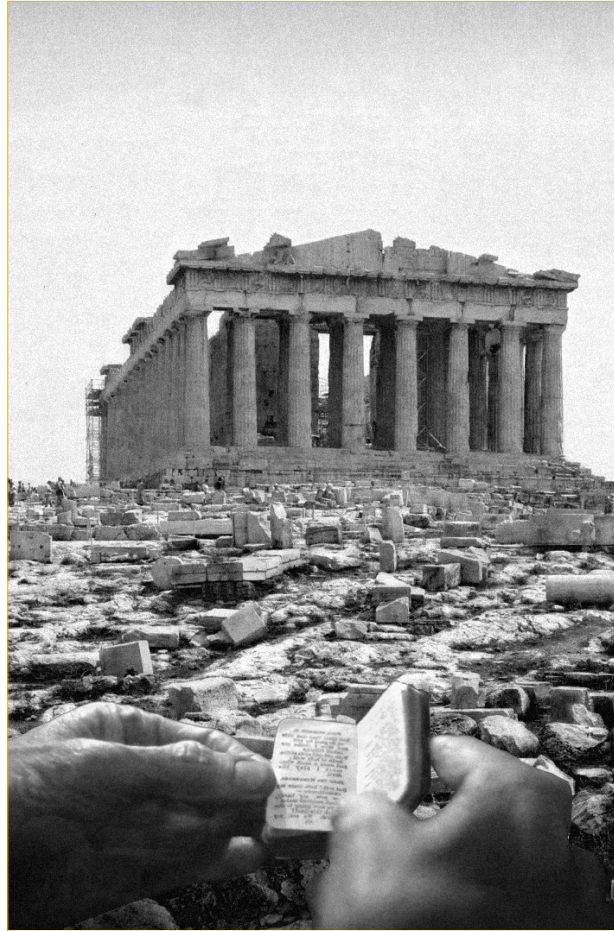




Museum of Fogotten Steps

Neagu Liviu-Teodor



Tesi di Master 2020 - 2021

MUSEUM OF FORGOTTEN STEPS

Neagu Liviu-Teodor

CHAPTERS

1 PROLOGUE

2 THE PALIMPSEST OF THE CONSTRUCTIVE
PHASES

3 MODERN ATTITUDES

4 HISTORY ARCHIVE

5 FINAL WORDS ABOUT FUTURE

1. Prologue

"Do you remember an old tale of Norse mythology? How somewhere, far in the north, there stood a high peak of iron, which was a hundred miles high and a hundred miles wide? And how a little bird came to it once every thousand years to sharpen its beak? And how, when the mountain was gone, a single second of all eternity would have passed by?"

Fustel de Coulanges claims that the sacred city took shape from the buildings dedicated to religious worship, which were monumental. Architecture was not limited by temporality or function. It was measured only by the recurrence of the rituals and could not be defined only by its functionality, architecture being an end in itself. Thus could be defined the term "L'immagine dell'infinito", which Rosario Assunto used when contemplating the idea of the heavenly Jerusalem. Mircea Eliade, claiming that the past was then only a foreshadowing of the future, defined the concept of infinity as being due to a mentality that supported the cyclical movement of time and universal reversibility. Starting as a representation of the cosmos, the city has become a sym-

bol of the possible. Utopia as a paradigm was an integral part of the original form because it first came into being as an ideal projection from which realities were created. With the birth and development of Athens, most of its functions were transformed and brought together in a limited, clearly defined area, and community components were kept in a state of dynamic tension and interaction, over which the old Acropolis “ruled”

2. The palimpsest of the constructive phases

In order to better understand the project approach and the proposed solution, it is necessary to have a layout of the major events and stages that determined the evolution, change, deterioration or reconstruction of the Acropolis.

2.1. Timeline and major events

630 BC – construction of the Temple of Athena Polias.

480 BC – demolition of the Pre-Parthenon (an older temple that stood on the site of the Parthenon).

447 BC – 438 BC – Construction of the Parthenon.

424 BC – construction of the Temple of Athena Nike.

409 BC – construction of the Erechtheion

88 BC – City ravaged by Roman army.

396 CE – City conquered by Visigoths.

1456 – Conquest by the Ottoman Empire.

1687 – City besieged by Venetian army.

1834 - With the election of Prince Otto of Wittelsbach as King of Greece in 1832, he asked Schinkel to build a new Palace on the Acropolis. He planned to develop the residential project on the entire plateau around the ancient remains. The new buildings started from the model of Roman architecture in Pompeii, including parks, gardens, fountains, and a racecourse. The project proved its utopia and was never realized.

Down:

fig. 3: Model in Acropolis Museum - "Acropolis around 1200 BC"

2.2. The modern history of the Acropolis museum

Since the middle of the 19th century, the Acropolis has transformed its status from a fortress whose beginning is almost lost in the mists of time into an archaeological site that aims to discover and study its evolution. Due to the impressive number of excavations and artifacts found, the need was felt for a special place arranged for their storage and protection. Thus, in 1874, the first museum of the Acropolis was inaugurated in the area we know today as the "colmata Persiana". This name comes from an impressive array of architectural and sculptural elements buried south of the Parthenon. It is believed that they were deposited at the base of the temple as a symbolic testimony of the devastating actions of the Persian conquest and the rebirth of the ancient temenos. This form proved insufficient for the storage of an increasing number of artifacts, so that in 1888 a new smaller building was built next to the first one, but which relates rather to the old site of the Sanctuary of Pandion.





After the disastrous period of World War II, it was decided to build a new museum in place of the previous buildings. With the start of reconstruction operations, the Parthenon sculptures were dismantled and moved to the museum. This is when the first attitudes towards the construction of a new large museum building outside the sacred precinct appear. After an architectural competition held at the beginning of the new millennium, in 2009 the Acropolis Museum was inaugurated under the design of the architect Bernard Tschumi. This new conservation and exhibition area has led to the old museum being transformed into a place that has lost its purpose.



(up) fig. : Model in Acropolis Museum, "Acropolis in 480 BC"
(down) fig. : Model in Acropolis Museum, "Acropolis in the 1500 AD"



(up) fig. : Model in Acropolis Museum, "Acropolis in the 2nd-3rd c.AD"
 (down) fig. : Model in Acropolis Museum, "Acropolis in the 1500 AD"

3. Modern attitudes

3.1.

The Acropolis is seen as a living organism, which is constantly changing. It represents a stratified cumulation of historical phases, which over time have determined its form and role in the city and in society. Based on historical evidence and archaeological discoveries we can decipher a timeline of the built forms. Which nowadays can be perceived either by monumental presences that give the impression of eternity or by structures whose presence is manifested only as a memory of the past. We can define the Athenian architectural ensemble in terms of a formal dichotomy - the visible Acropolis versus the invisible Acropolis, a co-presence both formal and imaginary that determines the perception of the whole. This formal dichotomy embodies in itself the essence of permanence (eternity) and translates to the viewer in the form of a perfect citadel that detaches itself from the profane world.

3.2.

We are in a moment that anticipates a future architectural intervention within the historical heritage of the Athenian Acropolis, having at its disposal “a priori” a set of rules and attitudes that mark an evolutionary point in time. Contemporary attitudes find their validity by aligning with the constant overlapping of layers. Stopping on the chronological axis of the recorded “doctrines”, the “Venice Charter for the Conservation and Restoration of Historical Monuments” (1964) is the foundation of how we understand and relate to the historical monument. It reaffirms a series of historical principles to which it imparts universal value. The document defines the importance of preserving both the monument and the environment in which it is located. It also legislates that any restoration work must be based on sound historical evidence and that the palimpsest of the building stages should not be removed for the sake of stylistic uniformity. In order to guarantee conservation, the allocation of social uses is supported, which should bring changes within the permitted limits. The charter has been criticized for universally simplifying the values of the monument, with many arguing that the value of heritage can change. This idea is based on Alois Riegl’s theory on the definition of the monument, the difference between restoration and conservation based on the priority of certain values and their identification according to period (remembrance values: construction period, history, intentional remembrance; and values of contemporaneity: functionality, artistic value).

In order to start the design of the new intervention, we draw a parallel between two doctrines, two totally different conceptions of reporting to the context and to the monument. We are talking here about the interventionist doctrine of style unity and the anti-interventionist doctrine (restoration and anti-restoration). In the first case we have as representative Viollet-le-Duc, whose



fig. : Personal photo - Detail Anastylis



practice is in accordance with the theory “zeitgeist”, which can be reduced to the meaning of - “the defining spirit or mood of a particular period of history as shown by the ideas and beliefs of the time. ” . Thus, the restoration is done in accordance with the perspectives of the original project, to which new elements of the same style are added. On the contrary, in the second case we have John Ruskin. He, as a supporter of the “anti-restoration”, considered it crucial to preserve the original architecture of the monument in its context.



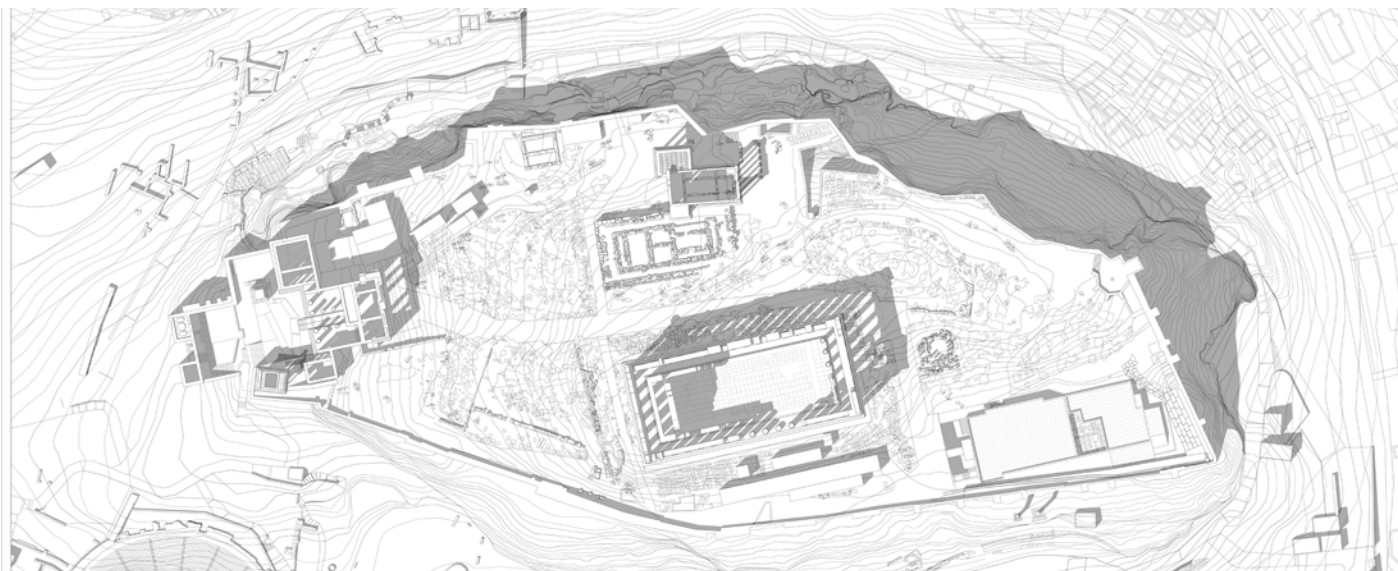
fig. : Antonio da Sangallo, Illustration to Vitruvius Book III, Chapter 2, ca. 1530-1545.

4. History Archive

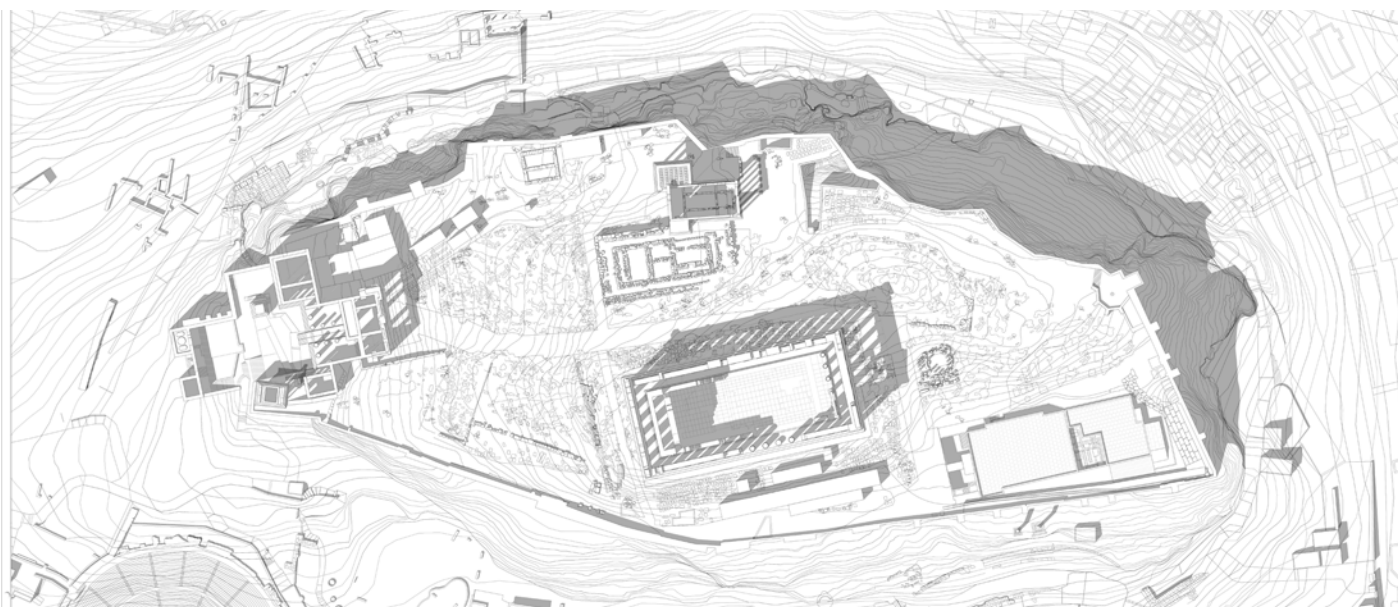
The outer area and the path of the Acropolis.

Propylaea. This area is included in the plan of redevelopment and reconstruction of specialists, and will create a shape that includes the original appearance of the classical ancient period stairs with areas that have the few fragments still intact. The intervention of the project supports the didactic reconstruction of the monumental stairs as a representation by anastylosis of the connection point between the citadel and the city. The main purpose of this intervention is one related to accessibility, but also to the repetition of the ritual path of entering the Acropolis.

The project aims to democratize the architectural forms within the Acropolis, visible and invisible. Democratization not as a balance of the dominance of perspectives or of the degree of importance but rather of the right of each structure to be perceptible and understood at the planimetric level. When we talk about these structures we refer to the cult constructions whose foundations are visible or buried, but also about the sacred enclosures (“temenos”). These enclosures marked the religious areas dedicated to the gods and were defined by terraces at different levels surrounded by walls. The shape of these buildings and terraces will be brought to light in a didactic and temporary form represented by markings on the ground. These markings will



(up) fig. :Plan - Current situation.
(down)fig. :Plan of the intervention.



follow the planimetry of the structures and the boundaries of the sacred precincts. They can be made of a non-corrosive metal (or treated to be non-corrosive). Also, these metal parts can store under them electrical systems, cables and small pipes, for a better distribution of what is needed than the way it is made today.

At the level of the old place where the statue of Athena Promachos was, the symbolic interpretation of the pedestal will be restored from a distinct material, as a point of remembrance.

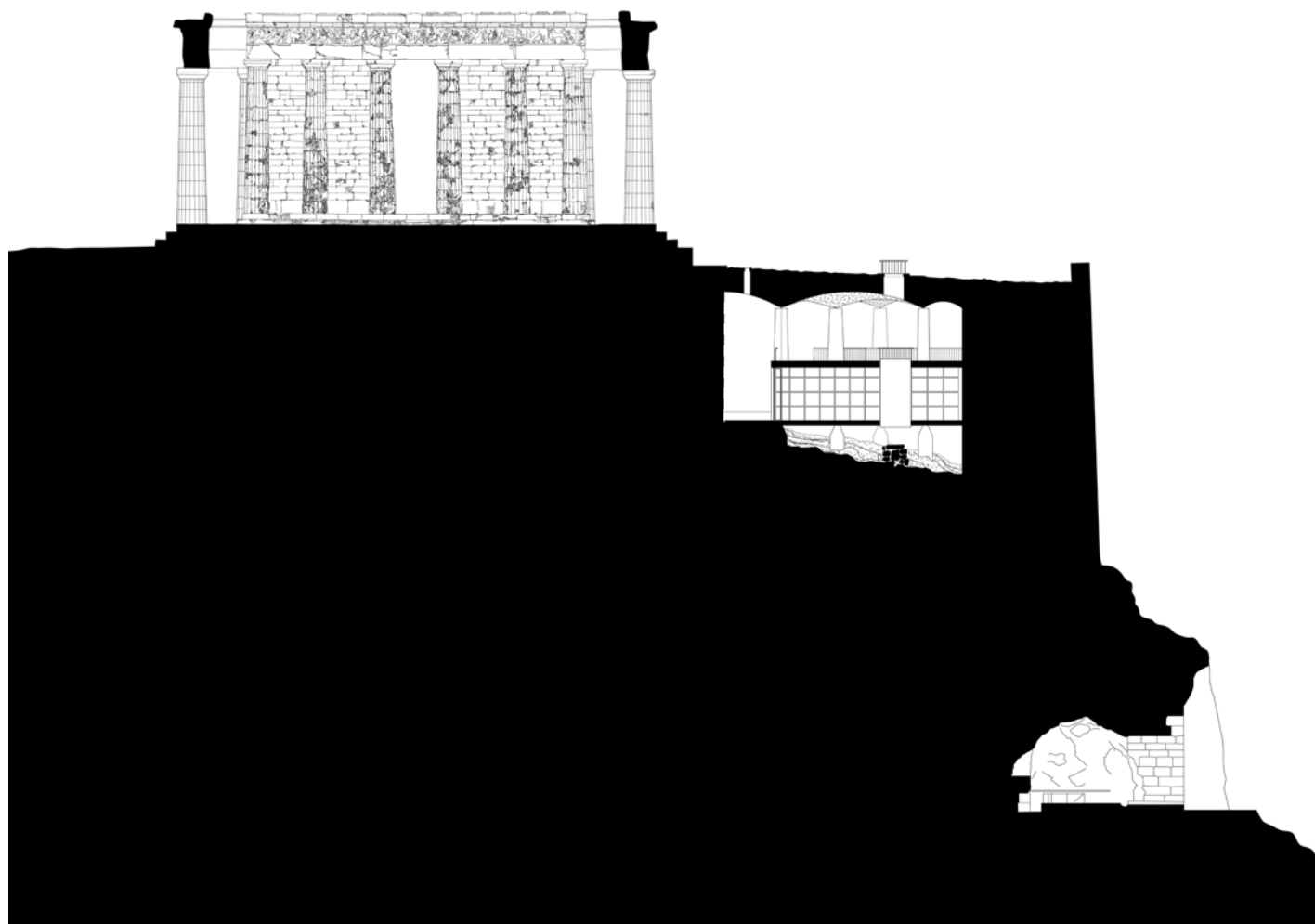
Old museum. Analyzing the current museum on the Acropolis and its validity in the modern period, I came to the conclusion that it is an integral part of history and cannot be denied, abandoned or replaced. However, in order to support the needs of the site, the needs of exhibition, accessibility and information, it must evolve, as it has done in successive ways throughout its existence. We are talking here about an extension of it, both vertically and horizontally.

The main problem that hinders the perception of the entire acropolis is related to workshops and architectural pieces that find their place on almost the entire surface. All these temporary objects and structures do not allow people to visit most areas and make the distinction between ancient organized structures and scattered artifacts imperceptible.

Extension. The project proposes a formal, methodical, unitary and reversible intervention, which works with the architectural presences of the ensemble in order to highlight the forgotten ones. The practical purpose of the intervention is to support future restoration phases, to improve accessibility and free movement throughout the site. It aspires to the integration of the historical and architectural stages in the experience of walking through the Acropolis.

The space on which the new area of the museum will

(down) fig. : Section of the intervention.



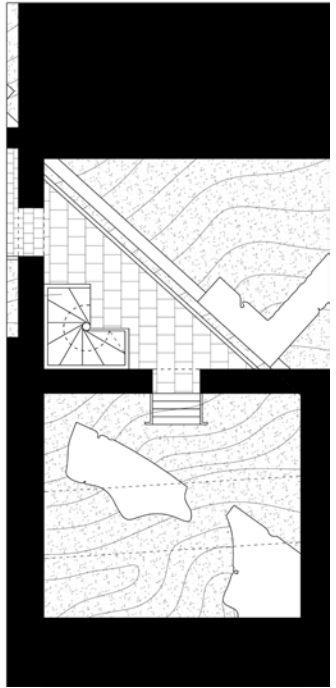
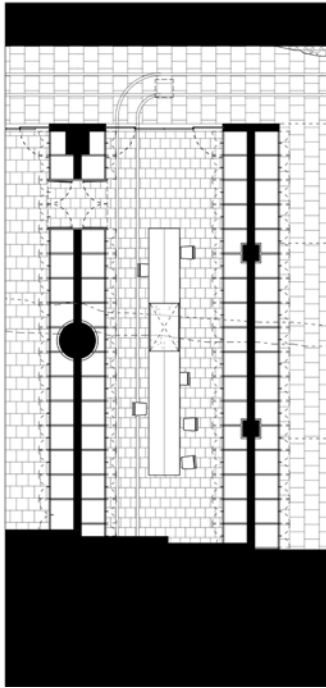
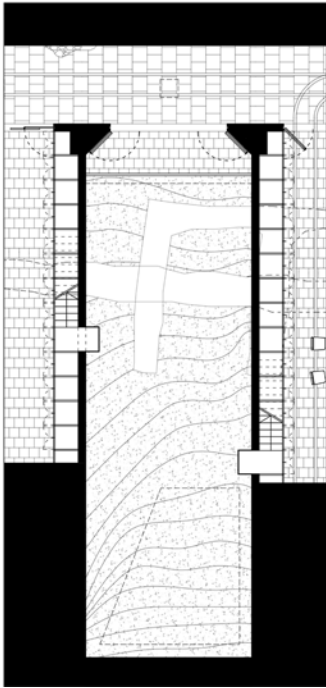
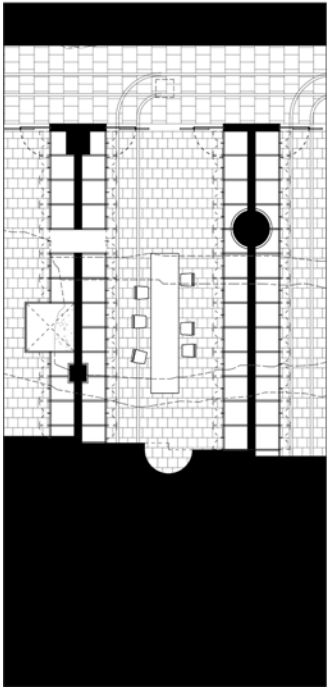
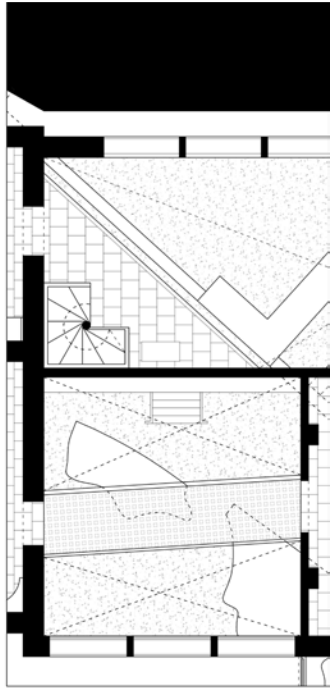
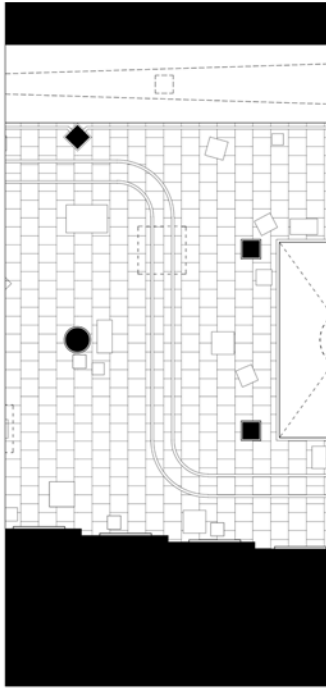
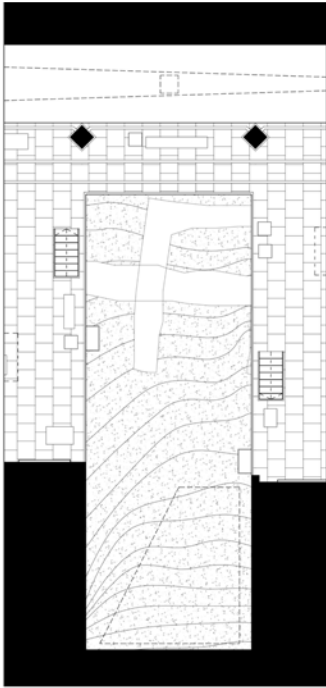
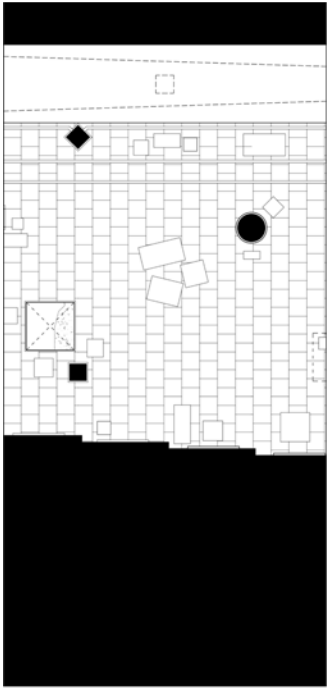


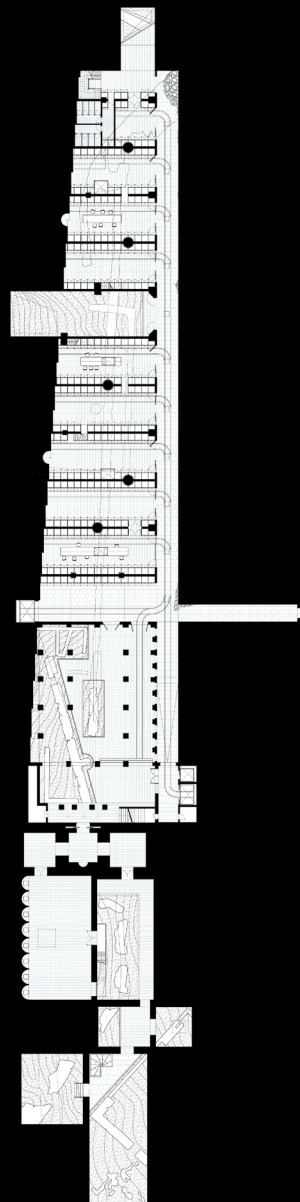
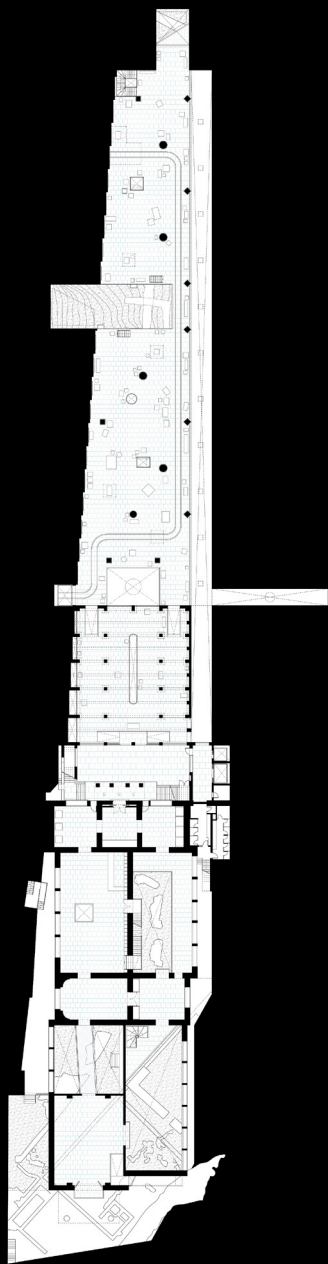
be developed is created as a negative of matter, like the apse caves we find at the base of the Acropolis. These are spaces that you have to discover, almost hidden spaces that store the presence of the passage of time inside them. Thus, the vast interior space of the "Perserschutt" area becomes the presentation frame of historical fragments and historical testimonies. The project starts from the premise that it comes as a response to current needs and contains a certain degree of functional universality that makes it adaptable. The incision in the area called "Perserschutt" becomes like a large hall, which has a series of pillars placed in less sensitive points. These pillars made of concrete with aggregates and pigments in the color of the Athenian earth have a central metal core that is anchored in the rock of the Acropolis.

As a principle of internal organization, the extension starts from the idea of a hypostyle space. It is thought as a reiteration of the first temple that precedes the Parthenon. The goal is to emphasize the metaphorical character of the relationship between the successive hypostases of the old constructions on the Acropolis.

The great hall is organized in this stage in which it supports the restoration works on three levels. The first is that of the ruins, a visible layer against which the rest of the functions. The second floor is organized like a set of rooms with different connections. This floor is intended to become an archive of architectural fragments, a place where they can be stored, preserved, analyzed, prepared for restoration. This is the place of the former workshops, a place for specialists, architects, archaeologists and artists. The third floor houses an exhibition area - a Lapidarium, for all the sculptural pieces from the collections left here, but also from the architectural elements that can no longer be used in reconstructions. The floors have a platform that deals with the vertical transport of objects and a series of rails that connect all work areas.

(up) fig. : Acropolis - Plan of the project
(next page) fig. : Plans - Details of the intervention.





5. Final words about future

The project is only an intermediate phase of the future of the Acropolis, a place that supports future needs by creating an opportunity to archive, present and reminisce about the history of the Acropolis.

BIBLIOGRAFIA

Testi sulla museografia, l'architettura e l'allestimento:
LAKATOȘ, ANDREI EUGEN – „CONVERSIA ÎN CONTEXT. DESPRE REGENERAREA SPAȚIILOR INDUSTRIALE.”, EDITURA ARHITEXT, BUCUREȘTI, 2017,
MUMFORD, Lewis - „The story of Utopias”, Viking Press, New York, 1962;
LIICEANU, Gabriel – „Despre limită”, Editura Humanitas, 2007;
DE COULANGES Fustel– „Cetatea Antică”, Editura Meridiane, București, 1984, vol. 1-2
ASSUNTO, Rosario – „Scrieri despre artă. Orașul lui Amfion și orașul lui Prometeu”, Editura Meridiane, București, 1988;

XXXXXX