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Advisor: Randall F. Mason

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ARCHITECTURE AS ARTIFACT AND THE RE-RENDERING OF FRAGMENTARY EXPERIENCE

Pamela Freeman Jordan

A THESIS

In

Architecture & Historic Preservation

Presented to the Faculties of the University of Pennsylvania in Partial Fulfillment of the Requirements of the Degree of

MASTER OF SCIENCE IN HISTORIC PRESERVATION

2007

_____
Advisor
Randall F. Mason
Associate Professor of Architecture

_____
Program Chair
Frank G. Matero
Professor of Architecture

To a road unpaved

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A dual degree can be challenging. To my primary thesis advisors, Randall Mason and Cathrine Veikos, I offer my most sincere thanks for their guidance and patience. The devoted advocacy of David De Long and Frank Matero on a dual degree's behalf did not go unnoticed, and for this I am equally grateful. Lastly, it has been an honor to work with David Romano on the Mt. Lykaion Excavation and Survey project; his interdisciplinary dedication to the project is only matched by his sense of humor and both have been constant sources of inspiration.

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Introduction

The practice of Architectural Preservation is becoming very fluent in layers: layers of history, layers of experience, layers of meaning, and perhaps most importantly, layers of users or stakeholders. This is a trend particularly apparent in the United States where places long-interpreted with one story line are opening up to multiple interpretations (for instance, Thomas Jefferson's Monticello, once a cornerstone in the American creation myth, now includes stories of slavery and Jefferson's imperfect past). Preservation plans for individual sites or whole districts increasingly include values-based conclusions, putting local concerns before national, community before donor dollars.

It can be argued that a similar trend is found in architecture's Critical Regionalism and vernacular investigations. Replacing international dogma with local stimuli, the movement was and continues to be a rethinking of architectural solutions in terms of locality in all its minutia of history and meaning: an attempt in part to join the goals of efficiency and universality in modernism with the humanism and site specificity of vernacular practice. This has been added to most recently by sustainable construction techniques that are often informed by or mimic vernacular forms used in the past and work to take into consideration voices and values of a long-term present.

Currently, then, both fields seek a reading and understanding of space and its use from the bottom-up – both are a reaction to previous modes that required a 'clean' site or story. Where these two fields commingle, of course, is in projects requiring both interpretation of a site and its contemporary use, such as retrofitting a castle as a museum or allowing for historic tenement housing to be continually used as affordable housing. Both preservation and architecture fields have to contend with the challenges of *living* projects, those that both

address present needs and lay groundwork for future needs. Yet so often the methodologies of each field remain separated during such living projects.

Seemingly, both preservation and architecture fields are working out a critical regionalism each in different ways. It seems reasonable to suggest that each side could benefit from a synthesis of their methodologies into one course of study and solution, one which might match the limitations of critical regionalist modes (including the possibilities of vernacular investigations) with the pluralism of current preservation techniques.

The challenge of synthesizing approaches is especially suitable for a particular group of projects being faced today. Rather than house museums or urban block regeneration, today we face challenges left us by generations before, by eons of use and disregard: the challenge of architectural absence, the preservation of loss, the interpretation of fragmented architecture reduced in function to memory or cultural tradition.

Some of the first contemporary attempts to address this problem arose directly after World War II, when towns leveled by bombs were forced to decide collectively how to (re)define themselves physically. Some rebuilt in modernist forms, never looking back (many times in German cases); others rebuilt exactly what had been lost (as in Warsaw). This is a problem being faced by New York City and New Orleans presently. Observe how carefully the footprints of lost New York City buildings are kept empty yet proverbially full. New Orleans publicly mourns its fragmented present, continually cries out for its lost inherent regionalism; and yet no one seems to have a grasp on what such architectural dilemmas ultimately entail as a solution. Neither city seems able to solidify an architectural or preservation plan that does not simply forget and build in another form or replace exactly as it was (New York City scores an extra point for adding “creation of voids” to the list of actions to take).

In every case, the ability for the lost or fragmented architecture to function as architecture once more is key to the preservation of fragmented history and loss – the remnant of tragedy must be rendered as architectural experience once more for effective "preservation," otherwise the history is forgotten along with the remnants (occasionally on purpose, seen in the modern reconstruction of Frankfurt). This necessity for fragment activation is especially true for the museum in Gibellina Nuova, which was created around a wall fragment – now relic – left from the earthquake-razed original town of Gibellina. The "architecture" and "preservation" cannot be separated, for they are one and the same in these cases.

Design inquiry

How does this re-rendering of fragment work exactly? Does a site that is more architectural absence than presence necessitate "re-architecturalising" for appropriate preservation? The aim of this project is to look critically at an example of historic fragmentary architecture in Greece and explore the gamut of appropriate possibilities for understanding and preserving it. Using studies of critical regionalism and vernacular architecture as a starting point, the project ultimately seeks to establish not only a concrete design solution for these issues but to take a stand on the architectural preservation of fragment and absence in a specific location and context. The ultimate goal is to allow the preservation and interpretation of this rural archaeological site to contribute immediately and tangibly to the local context as much as to address national or international frames of reference.

Site

There are less violence-saturated examples of fragmented architecture beyond Germany, Poland, and sites of large-scale disaster wherein cultural identities are inextricably linked, though they can be difficult to find. A region that is particularly rich in examples, though steeped in loss nevertheless, is the Peloponnese in Greece. A history continually ripped apart by violence and cultural separation, including most recently the active appropriation of Greek culture by much of Western Europe, the architectural fragments throughout the country hold incredibly strong and at times diametrically opposed cultural meaning for different groups of people. They have the added layer, a potent concept, of being perceived on the whole as Artifact or Relic by the foreign world – but not always by local Greeks themselves.

The specific site of study is the Sanctuary to Zeus located on the top of Mt. Lykaion, Arcadia, Greece. The landscape includes an ash altar, temenos, stoa, hippodrome (and possible stadium), bath complex, xenon, multiple spring houses, and evidence of two or three other structures as well as ceremonial procession ways and limestone quarries. The mountain is the highest in the surrounding ranges, providing views to adjacent sanctuaries and temples such as the Temple to Apollo at Bassai and ancient Megalopolis in the valley. The landscape is also ridden with threshing floors, small shelters, shrines, and property markings that have been used by local villagers for hundreds of years. To this day, every spot of soil between the rocks bear evidence of recent farming or grazing (see pages 81-86 for site photos).

Eagle's eye view

In traversing the landscape one comes across evidence of a rich life in quite unexpected places: acres of impenetrable stone ridges are ribboned with abandoned stone terrace walls. A slightly perceptible path bends around a shear cliff to reveal a densely-packed village settlement, populated by villagers and ghosts of buildings. Compared to a city like Athens, this region boasts incredibly sparse development, both ancient and contemporary; yet the decentralization of tourism away from Athens has evolved into a background priority to national tourism efforts. No doubt some of the regional interest in Mt. Lykaion is due to the quality of life and land it presents in comparison to the intensely industrial landscape of the adjacent valley and the small city of Megalopolis. The mountain also presents, though subconsciously at this point, a built landscape that juxtaposes the 'high' design qualities of formal, ancient Greek architecture with the vernacular legacies of agrarian Greek built forms, many times right on top of each other.

Yet it would be a romantic oversimplification to categorize the Mt. Lykaion region as simply rural isolation. Ano Karyes, merely one of at least thirty settlements within the proposed national park (see page 62) once boasted a population in the hundreds, and the cultivation of every morsel of arable land meant an extensive system of roads were created to connect fields and villages across the mountain range (see page 65). Though this population is vastly diminished today, the community and identity shared by original residents and their relatives is still quite strong – common ancestry, shared lifestyle and ethnic associations (oftentimes related to past Turkish invasion in the region) play a big part in creating what could be considered a rural 'elite' in the area; the fact that the majority of this 'elite' now live in Megalopolis or Athens is a small and oft-ignored irony.

The region currently is experiencing a dramatic identity shift; the self-sustaining agrarian lifestyle is on its last legs, which has already forced the majority of residents to work in the valley lignite plants or relocate to Athens. New lucrative uses for the land with the potential for sustaining the villages are most welcome, leading many to consider tourism (which has propelled so much of Greece's economic success in recent years). For tourists, this region has much to offer in terms of history as well as geography but as of yet little interpretation or guided access. What does Mt. Lykaion, with its ancient ruins, its history of agricultural use, its struggling village, turn out to *be* in this scenario? Is it to be understood as a monument to lifestyles-past, a frozen memento or relic? Is it the mountain covered in ephemeral footprints, which best be documented before they are filled in by hikers and bus tours? Or is there some life left, some regional priority still present between the rocks that merely requires a jumpstart? The answer, inevitably, is a shifting combination of all three.[1]

History

The history of the site itself is quite multilayered. Originally developed as a sanctuary to Zeus in the 5th Century BCE, the site is located on the most prominent mountaintop in the surrounding Arcadian mountains in the Peloponnese. This summit is one of two birthplaces of Zeus repeatedly referred to in ancient literature (the other being on Crete). Original structures included a hippodrome (the only extant example in Greece today)

[1] Caveat – Any commentary, any analysis presented, must be prefaced with the understanding that the perspective here is as an *outsider*. An outsider culturally, historically, linguistically, motivationally, experientially – and with a presumed audience composed of outsiders as well. The thoughts presented should be understood explicitly in this context. This standpoint certainly is not new to Greece and bears an uncomfortable historical continuity as a result. But the project seeks to envision the Mt. Lykaion region through universal questions about designed preservation applications in this local context and allow the locality to directly and overwhelmingly inform the process, rather than be a subtext. Hopefully, the result could serves as an exemplar for other archaeological sites around the globe.

and possible stadium, statue base steps, stoa, xenon, bath complex, spring houses, ash alter, temenos, temple to Pan, possible procession ways and other ceremonial buildings (see image 1). There is evidence that the limestone used in the structures was quarried on-site near the temenos. The ash alter shares direct sight lines with other ancient temple locations on nearby mountain peaks including the temple of Apollo at Bassai, temples to Pan and Demeter, and a temple to Zeus in ancient Megalopolis in the valley. There are also other sanctuaries of Pan, Athena, and Apollo as well as ancient city and village sites scattered throughout the neighboring hills – it is likely that pilgrims regularly journeyed between these sites on established routes. The Lykaion complex associated with the alter of Zeus was a prominent site for pan-Hellenic games for hundreds of years, competing with nearby Olympia for well-known athletes.

The major city in the surrounding area was ancient Megalopolis, a major center of commerce in the valley located between riverbanks. The city flourished during the 5th and 4th Centuries BCE, concurrent with the height of use at the Mt. Lykaion sanctuary. The city was repeatedly a target for warfare between Greek tribes or states and the city declined in prominence and population. The sanctuary at Mt. Lykaion itself fell into disuse with the gradual collapse of Megalopolis and the shift in focus within the cult of Zeus to Olympia. The frequent invasion of Greece crippled local culture and established every kind of outpost in the area, beginning with Roman retrofitting of ancient sites and subsequently including a Frankish castle and Catholic monastery (the absence of Turkish architecture will be discussed later on). Ancient alters and temple sites were gradually converted by locals into Christian shrines, preserving the imbued symbolism of these sites while converting the symbols themselves. Mt. Lykaion was no different – below the Ash Alter a small church was erected, three other small shrines were located

on the hillsides along major sight lines, a shrine to St. John was located on a nearby mountaintop, and innumerable others still dot the remaining mountaintops and points of significance in the area. Many of these function as modern sites of annual pilgrimage. The rest of the mountain was left to local herders and farmers for cultivation – flat threshing floors are more common than shrines, and any viable land has been terraced to its precipitous extremities for farming use (generally for grains or nut trees). The ancient buildings were forgotten and used for terrace walls, threshing floors, or local housing construction if not simply forgotten and buried by landslides and time.

Today, small farming communities dot the mountain landscape and overlook the valley below – much as they have done for many centuries. Some of these grew quite large over time; Ano Karyes, the closest village to the proposed site, grew to over 500 people by the late 1800s. Self-sufficient, these communities farmed, grazed, and worshipped on the land up through the World Wars. Immediately following, in the chaos ensuing from yet another invasion, the towns were scattered, slaughtered, forced to hide in the surrounding hills – some of these hidden dwellings still survive. These communities never rebounded; with the discovery of coal in the valley below, most residents were forced down from the mountain in search of work in strip mining lignite. Today, Ano Karyes totals around 15 permanent inhabitants, with many families working and living in modern Megalopolis or Athens and visiting their homes on the mountain only occasionally. A substantial portion of property owners left Greece altogether, most often moving to the United States in search of work. These residents continue to be committed to their hometown and make annual trips (or more) to stay in the village and keep up their houses. Most of the structures that remain from the height of Ano Karyes are abandoned and crumbling (see image 2). The vast majority of the land on which the

ancient alter and related structures were built is still owned and farmed by residents of Ano Karyes.

In the seventies, local residents started up the Modern Lykaion Games, inviting residents, students, and athletic club members from Arcadia to participate. The games have been held every four years since on a modified track superimposed on the ancient hippodrome. Though they initially included horse racing events, the games are dominated today by track and field events and historic recreations, including ancient wrestling demonstrations and the obligatory processions of women in white flowing dresses lighting ancient flames and handing out olive branches and medals. The games serve as a major draw for both the local villages and Megalopolis residents.

The small church at the summit of Mt. Lykaion is also used regularly for annual festivals and holy days by townspeople and other locals. Large busses and many cars somehow teeter their way up a small, washed-out dirt road and park on what used to be the sacred temenos for these events. Though the path and destination are slightly altered, the celebrations at these times closely resemble ancient descriptions of similar events.

Currently, a 6-year survey and preliminary excavation of the ancient site are underway (having just completed its third field season), headed by teams from the University of Pennsylvania's Museum of Archeology and Anthropology (Co-Director: Dr. David Gilman Romano), the University of Arizona's Classics Department (Co-Director Dr. Mary E. Voyatzis) and the Ephor of Prehistoric and Classical Antiquities of Arcadia and Laconia (Dr. Anastasia Panagiotopoulou). Besides preliminary investigations done by K. Kontopoulos and K. Kourouniotes in the early 1900s, this is the first thorough

documentation ever conducted of the site. One of the eventual goals of the project is to establish a national archeological and cultural park, the likes of which have never been seen in Greece. The park would include the entire sanctuary as well as surrounding temple sites, mountain ranges, and archeological sites therein extending to include the remains of Ancient Megalopolis in the valley and Bassai immediately to the west. It would provide visitors with access to the sites via hiking trails and roads and establish the small villages as nodes for food and lodging for these contemporary pilgrims. So far there is great interest locally and nationally within Greece for this scheme but very little progress has been made to solidify such plans.

Background Research

Ancient architectural context

The orders of ancient Greek architecture seemingly have seen no end of research into their characteristics and nuances. As such, a summary of this research can be found elsewhere. In the context of the sanctuary to Zeus on Mt. Lykaion, however, there are a few general points worth discussing.

Doric parts

Recent survey work has uncovered multiple Doric column capitals around the stoa area – matching this information with the known time-period of site use suggests the sanctuary to be Doric in form. The earliest of the formal Greek orders, it most directly and overtly mimicked the timber construction that the stone was replacing. The style had been continually perfected and formalized for about two centuries by the time Mt. Lykaion came to prominence, and the quintessence of Doric, the Parthenon in Athens, was not far away from being built. Yet there are nuances between various periods of Doric construction, some of which Mt. Lykaion holds.

The types of stone coursing used in construction (other than temples) tended to vary. Rather than using metal ties between all blocks to ensure stability, immense, irregularly shaped blocks were used and interlocked for added strength. The earliest versions used curvilinear blocks (imitating rubble wall construction[2]), but polygonal blocks were being used in Athens as early as the 6th century BCE. A transition occurred in the 5th century BCE; initially, blocks were laid in approximately horizontal rows. By the later half of the century, though, generally the top courses were regular and supported underneath by

[2] Lawrence, A. W., Greek Architecture, pg 167.

slightly polygonal coursings (flat horizontal surfaces with some polygonal seams). This composition was used extensively in fortifications and less visible walls, but tended to vary in use in visible or public walls. The purely polygonal style was revived around the 3rd century BCE but differs from the original in its use of the most exaggerated polygonal shapes.

Just using coursing, it is possible to identify two building campaigns at Mt. Lykaion. The stoa retaining, back, west, and front wall fragments all demonstrate intricate polygonal coursing. Presuming that the retaining wall was not visible to the general public, it makes sense that this construction is much more roughly polygonal than the fine interlocking shapes of the back and west walls. But the retaining wall (and possibly the back wall as well) has a very thin, purely horizontal capping course. Also, the even heights of the back wall coursing suggests that the stoa could have been constructed somewhere in the mid-5th century BCE, when styles were switching from purely horizontal to a regularized hybrid.

The bathhouse walls suggest a slightly different story. In the 'reservoir' area (see Photo 5, page 82), at least three rectilinear courses at the base transition to a double-course of irregular polygonal blocks next to hybrid polygonal blocks, which is capped by a much larger-scaled, roughly-textured hybrid course of blocks. Overall, the inclusion of absolutely regular courses suggests an earlier construction than the stoa, somewhere early in the 5th century BCE, perhaps at the beginning of the transition between purely polygonal and purely regular styles. The inclusion of a bath complex at the site was a critical part to the religious ceremonies and games, however – athletes had a series of ritual cleansings to take part in before and after religious events. The character of the

landscape and nearby active springs suggest that the complex was spring-fed when initially constructed.

The presence of an ash altar, rather than a temple to Zeus, is also significant to understanding the character of the site. An important predecessor, the Mycenaean system of religious observance included an open-air altar where sacrifices were offered – no temple was present. Such practice no doubt influenced early Greeks in their own versions – an ash altar was the focus of Olympian ceremony before the stone temples were constructed, for instance, and all temples included some form of open-air altar for burning sacrifices. Martienssen points out as well that the sacredness of certain spots tended to be retained regionally and would result in religious and civic ceremonies being located at these spots.[3] References have survived tracing the birth of Zeus to Mt. Lykaion – no doubt this mountain held great cultural significance in the valley even before this legend and the initiation of formal temple construction, making it reasonable to suggest a continued use of the summit as a religious node long before Zeus and the pan-Hellenic games.

Before leaving the ash altar, it is also interesting to note the public role it held generally and specifically to Mt. Lykaion. The ash altar of any religious site was the focus of public attention and participation, while the temple stood apart from immediate practice and could not be used for such public assembly. Thus the lone ash altar provides a religious setting equally accessible to any spectator in theory. This capability is magnified when one considers the prominent location the altar held in the valley and surrounding mountain range – villages for miles around can still see the altar clearly. The burning of

[3] The Idea of Space in Greek Architecture, pg 63.

sacrifices must have been equally visible in antiquity as spirals of smoke floated skywards from the tallest peak in the region.

Directly associated with the altar was the temenos, which varied greatly in size, configuration, and included elements between religious sites. The temenos at Mt. Lykaion seems to have been a region of flat ground to the south of the altar, marked out with stone walls and used as a holy precinct by priests alone. This precinct held very strong associations for locals and was highly respected:

> "Among the marvels of Mount Lykaion the most wonderful is this. On it is a temenos of Lykaion Zeus, into which people are not allowed to enter. If anyone takes no notice of the rule and enters, he must inevitably live no longer than a year. A legend, moreover, was current that everything alike within the precinct, whether beast or man, cast no shadow. For this reason when a beast takes refuge in the precinct, the hunter will not rush in after it, but remains outside, and though he sees the beast can behold no shadow."[4]

There is no indication that any structures related to the altar were ever built in this area; initial magnetometric readings indicate that the temenos did not contain any stone structures, a hypothesis endorsed by descriptions by Pausanius during his observations as well.

The inclusion of a stoa as a general element to the sanctuary is consistent with its other sanctuary sites, such as Delphi and Olympia. Also used in cities, stoas were not solely religious structures, but rather places of respite from the sun that were also placed for their specific view (be it over an agora, nearby religious ceremonies, or near a gymnasium). Stoas were also used increasingly for their formal space-defining and organizing characteristics later. As will be discussed shortly, the stoa's parallel

[4] Pausanias, Description of Greece, The Perseus Digital Library [8.36.6].

orientation to the steps down the hill and the possible procession-way on a nearby ridge, as well as its prominent view of the hippodrome, were probably very conscious design decisions. It is also interesting to note that Byzantine tombs were later found within the stoa by K. Kourouniotes in 1909, marking the site as continuously significant for many reasons.

The Byzantine infusion does not stop at the stoa – the nearby xenon, also excavated by Kourouniotes in 1909, contains within the partially-intact walls a small Byzantine ruin. These are not the only Byzantine remains on the mountain certainly, but the continued use of the site suggests an historical continuity that might otherwise be overlooked without drawing attention to this layer of history.

Lastly, it is important to note that, unlike most Doric sanctuary sites, Mt. Lykaion does *not* appear to have a propylaea or formal entry point.[5] It is likely that, no matter how informal the organization of the sanctuary, there was a specific point of entry for the many athletes and religious followers that would arrive at the site from the east – procession to and through ancient sites was a critical aspect to experiencing the space, its built components, and the landscape in general for ancient Greek sanctuaries. A strong supporter of this concept was Constantinos Doxiades.

Site organization

In 1937, Constantinos A. Doxiades attempted to uncover the inner order to ancient Greek site layout. With such finite and intensely reasoned theories of style and form for a single building, strong suspicions lingered that a greater system of site organization

[5] This is according to excavation data current as of spring 2007 – there is always hope.

must have been developed by the ancients as well. Pinpointing it was difficult, however, since no ancient text describing architectural theory had survived from before Vitruvius (~80-25 BCE). The ancient religious importance and societal interest in mathematical figures and geometry helped Doxiades to develop a theory of site orientation grounded in geometry.

Rather than an autonomous system (like the pervasive axial grid of today), Doxiades posited that ancient Greek site planning was based entirely on polar or natural coordinates; that is, on a system of relationships to spaces and architectural features based solely on the person observing it and the point of observation. People were the measure of all things to the ancient Greeks, so that an individual was both the center and point of reference in a space. When entering a site from specific points, he went on, a person could pass over a specific position at which the entire site would be harmoniously displayed and its inner order would be revealed to the viewer. The focus of the site was made clear and had an unobstructed path (perhaps an altar), but *every* element was either completely exposed or hidden from that viewpoint. The overall composition of the forms, the spaces in between, and the surrounding landscape was designed to be read as one continuous form with as few distracting elements as possible. Every site has at least one of these viewpoints (usually in the propylon at temple sites) and sometimes even three or more, always at about 5’7” from the ground.

How the elements of a site were arranged geometrically depended on the landscape, the subject of the site (temple to a specific god or a civic building), and who was organizing it. Doxiades found distinct differences between the Ionic and Doric systems of organization based entirely on imposed geometry and notions of space. The specifics of the Doric

system would apply to Mt. Lykaion, but first there are some general principles shared between the two systems.

Most important buildings could be fully seen at each vantage point, and each was to have three corners visible for the maximum view. The radii that determined the corner placements of important buildings formed specific and regular angles, equal on either side. The positioning of buildings as determined both by these angles and by its distance from the viewer, which usually was based on simple geometric proportions. Often an angle in the center of vision was left free of structure to view the countryside, usually situated east or west (to align with the sun's movements) – this was also the "sacred way" from which to approach the site. Such 'gaps' were left specifically throughout the composition to incorporate or accentuate features of the landscape.

The Doric version used a geometric system based on the division of a field (360°) into twelve equal parts (30° segments, from 30° to 150° angles). Distances between the buildings were *a, a/2, a/2a,* or $a\sqrt{3}/2$… all ruled by the 60 angle. Perhaps it should not be surprising that the largest possible angle in this scheme, 150°, was generally used in sites dedicated to Zeus[6]. An added characteristic was the placement of a prominent path in relation to the buildings, sometimes functioning as an open, unobstructed axis to the entire site and allowing a view into the landscape. This feature, Doxiades explains, derived from the Doric Greek belief that space was finite and bounded (as opposed to infinite, as the Ironic Greeks believed); their lack of fear in the face of infinite space

[6] Doxiades pg 17.

allowed them always to include a “definite route that traversed the entire site and opened to the outside world.”[7]

The theory Doxiades proposed has been refuted many times since its initial publication in 1937. Applying it to a site such as the sanctuary of Mt. Lykaion can be fraught with conjectural inaccuracies and simple guesses, especially considering the lack of evidence for specific entries to the site at this time. But the geometric exercise, while inaccurate, does reveal some intrinsic alignments and properties to the overall site plan than may not be evident otherwise. It also reveals two points of particular interest from which the structural organization of the sanctuary is clearly revealed (see page 70).

Troublesome vernacular architecture and the politics of identity

When it comes time to discuss rural architecture, the Western conversation tends to shift quickly into ‘vernacular‘ gear. As recently as 200 year ago, the Western world’s built fabric was dominated by such rural, locally-crafted forms wrought of local materials (farmsteads, villages, chapels, mills and other small industrial ventures, to name a few); yet today these vestiges of pre-industrialization are understood today as foreign to daily life, if noticed at all.

The initial trajectory of vernacular and regionalist revelations launched in the mid-twentieth century with great fervor, only to fall sharply into the limited but comfortable gully of local environmental lessons, occasionally mixed with arguments against the bland hand of globalization. Today, vernacular architecture frameworks are conceived of largely as semi-functional and entirely symbolic, offering very little aside from an

[7] Ibid 21.

alternate name ('local' or 'amateur'). But this seems a convenient excuse for architectural studies based in formal, high-style concepts of evolution to by-pass serious consideration of equally relevant and instructive building types. It's worth giving vernacular frameworks one more shot at relevant interjection, particularly in the consideration of a truly rural architectural landscape. Does the vernacular conversation have any relevance at all anymore? What is its specific orbit in Greek architectural circles? Can it offer a unique perspective on the preservation and development of a rural Greek site?

A Skimming History of Vernacular Thought

The renaming of regional types of construction in the mid-twentieth century, their reclassification from standard to vernacular, marked a distinctive shift in their place in architectural study, revealing them to have inherent interest and instructive value otherwise ignored by formal architectures. It is no coincidence that such interest in vernacular concepts, in architecture derived 'naturally' from craftsmen and from the bottom-up rather than select professionals from the top-down, was concurrent with civil rights movements, with societal challenges of authority and established cultural norms, with a spike in awareness about human impacts on the environment, with shifts in approach in anthropology, history, sociology, psychology… with a cross-disciplinary call for a change in perspective.

Sibyl Moholy-Nagy jump-started international interest in vernacular forms with the publication of Native Genius in Anonymous Architecture in 1958, depicting and describing examples of "anonymous architecture" predominantly from the western

hemisphere. His efforts seem a call to arms for architects in the face of a spiraling industrial culture:

"Our own highly complicated way of life has produced architectural standards based on different values than those of pre-industrial times. These standards are concerned less and less with design and more and more with technology. Artificial needs, pitched by promotion, have obscured the fact that there is no progress in architecture, only progress in mechanical equipment."[8]

Some would argue that this continues to be an accurate summary. From Jamaican slave quarters to a New York octagonal cobblestone house, from a Penobscot Indian bark hut to an Andalusian window, Moholy-Nagy drew connections in 'New World' construction that spanned the seas. No matter how intentional, Native Genius notably expanded the creation myth of the Americas and the resulting architecture.

This work was closely followed by Bernard Rudofsky's book Architecture Without Architects, which complimented an exhibition by the same name at the Museum of Modern Art from November 9, 1964 to February 7, 1965. What he called an "Introduction to Non-Pedigreed Architecture" had a much wider focus both culturally and historically, highlighting ancient Incan theaters to eleventh-century Polish salt mines, Chinese agricultural terracing to construction patterns in Marrakesh. His book relied on images with small captions rather than expository analysis, presenting the works as ends in themselves rather than tools for analysis. It was a hit.

[8] Pg 20.

Where to go from such picture books was a difficult path to identify, however. Some architects took up the gauntlet, attempting a synthesis of local materials and regional architectural traits. Others were labeled vernacular architects (such as Alvar Aalto or Frank Lloyd Wright) and changed little. A seminal work of regionalist incorporation appeared in Athens, as Dimitris Pikionis designed a complex pathway surrounding the Acropolis Hill between 1951 and 1957 (his interest in vernacular Greek architecture had started much earlier but phrased in nationalist terms more often). The Pathway project was immediately heralded as a modern-vernacular landmark, incorporating the anonymity of assembled marble and limestone walkways with a distinct incorporation of Greek construction techniques and natural, elemental sensibilities. It led to several imitations but little in the way of advancing the functioning concepts of vernacular architectural practice. Vernacular incorporation remained a largely theoretical practice.

Many conversations continued to use regionalist arguments in reaction to contemporary society: Kenneth Frampton argued in 1983 that critical regionalism was a way to momentarily check "the ceaseless inundation of a place-less, alienating consumerism."[9] Often, regional architecture was asked to intercept conventional architectural education; many voices called for vernacular perspectives to be taught in architecture schools and thereby suffuse students' initial absorption of architectural conceptions with flavors and logic of the regional. Most recently this argument has shifted into the study of vernacular techniques that blend into the local landscape and work in balance with the local environment. This argument has become the most dominant in terms of practical application; the publication of New Vernacular Architecture in 2001 highlights a series of projects built after 1996 throughout the world that incorporate local materials peripherally

[9] "Prospects for a Critical Regionalism," *The Yale Architectural Journal* 20 (1983): 161.

and occasionally include a few design elements that are environmentally sensitive. These examples, on the whole, are extremely symbolic and depend on sophisticated engineering and conditioning systems to be habitable; the fears Maholy-Nagy expressed in 1958 would be little tempered by these heralded cases.

Is the problem simply that vernacular architecture represents a (technological) step back to western designers? A persistent philosophical tangle seems to be the implication that vernacular architecture, perpetuated by the efforts of "untrained" builders,[10] cannot be practically adopted and incorporated both intellectually and functionally by a trained architect. Such efforts require cultural knowledge that an outside architect cannot absorb so simply.

Agreed. However, this does not render vernacular architecture study useless, a mere exercise in learning a language that cannot be mastered. Rather, it provides a means of understanding built form (and its attending culture) through a different lens at the very least. Mete Turan points to one of the most significant functional differences in his essay *Vernacular Design and Environmental Wisdom*: "Vernacular architecture as a product and process belong together. The process aspect together with the product aspect reveals the dialectical relationship between people and their environment within the

[10] David Stea in his article *The Ten Smudge Pots of Vernacular Architecture* (Vernacular Architecture. Avebury: Bookfield, pgs 20-30) discusses in detail the misnomer that is the understanding of vernacular construction as "architecture without architects." The resulting conclusion, he explains, "is that the principles underlying vernacular architecture are so simple and unsophisticated that they are the property of all members of a culture, passed down through oral tradition, if not actually 'inhering in the genes'… even in traditional societies, 'architecture without architects' appears to be the exception rather than the rule: most durable cultures have developed, in one guise or another, the specialized interpretation of cultural values and norms through built form. The people who exercise this function, and who rarely bear the title *architect* are often both 'designers' and 'contractors': they are custodians of the rules of both design and construction." (pg 23) What we have is a terminological conflict between Architect and architect, which is really only something an Architect worries about.

prevailing social relations."[11] So the 'process' of designing and building is just as important and locally indicative as the end result. Mirroring this analysis back on contemporary building techniques, a wholly fragmented system of design and construction input is evident, where designs are created in isolated offices divided according to specialty (engineering, architecture, landscaping, lighting) and mass-produced materials are shipped from unrelated locations around the world and assembled by licensed contractors.

Perhaps this is another level at which vernacular perspectives seem to phrase a reaction to western industrialization and lifestyles; but there is no reason to see such established systems as inevitable, as the only result of architectural inquiry today. Such acceptance implies that we are not the designers of the game, that the systems we have created are now out of our immediate control.

Vernacular Architecture in Greece

So far the history of architectural vernacular thought has dipped between arguments that arrange vernacular architectural practice in a rather passive light – architectural characteristics and practices simply evolve, are grown out of the local environment, are the result of weather and knowledge passed down through societal networks, which can be retraced later through the resulting architectural forms. It all seems a rather slow, albeit organic, process. What is worse is the entirely symbolic nature it seems to have been reduced to in contemporary, high-design interpretations. Evolved culture reduced to a billboard. How can it be recovered? Should it?

[11] Pgs 13-14.

Alexander Tzonis and Liane Lefaivre, who answered the call for vernacular-inspired design in the latter half of the twentieth century, argue that there is nothing to recover – that in fact, the role of vernacular architecture, particularly in the hands of architects and politicians, has always been as much about symbolism and active presentation as it was an honest self-representation by a group. In Critical Regionalism, they explain how the ancient Greeks used their high-style architectural typologies in a highly symbolic and regional way:

> "The awareness of a regional architecture as an idiom having a distinct identity and being associated with an identifiable group, and having this association used for further manipulating the group's identity, goes as far back as ancient Greece. It was the Greeks that – in the context of the politics of control and competition between their polis and their colonies – used architectural elements to represent the identity of a group occupying a piece of land; or the virtual presence of a group among other groups in a Pan-Hellenic institution such as Delphi or Olympia. Doric, Ionic, and Corinthian, were not abstract decorative terms. They originated in the concrete historical context of 'fission and fusion' of regions and identities and their use was frequently loaded with complex political meanings, carving supra-regional identities and relations[12]."

Today, every region of Italy has its own precise version of a proper pasta dish and, thus, local identity – apparently much the same was true in ancient Greece, where regional architecture was highly symbolic of local identities. And food-fights were frequent (if the constantly warring Greek states were any measure), as different regions actively forced their particular architectural cues and political control on one another. This of course did not cease in ancient times.

The warring states of ancient Greece were eventually overtaken by outside powers, first by the Macedonians (~338 BCE) and later by the Romans (~285 AD). The absorption of Greek architectural typologies (as well as political structures, religious iconography, and

[12] Pg 11.

other cultural benchmarks) into Roman form was to be the first major international appropriation of Greek culture. It was also the first wholesale insertion of new styles and scales into Greek form – many sanctuaries and city centers were reshaped according to Roman fashions or were graced with Roman monuments. And the sanctuaries were not left alone for long; the spread of Christianity (declared the official religion along with the abolishment of paganism in 391 AD) led to the destruction or dramatic restructuring of such 'pagan' temples and sacred spaces into 'Christian' spaces. What can be grouped generally into the Byzantine restructuring of Greece continued for centuries and was quite pervasive, leading to mass religious conversion, the abandonment or destruction of ancient Greek religious architecture, and the implementation of new construction languages and techniques throughout the country in both urban and rural settings.

More was to come. Slavic incursions and massacres became a cyclic reality after 746 AD and many islands, particularly Crete and Rhodes, changed armed hands many times. Venetian settlements steadily increased throughout Greece, reaching their peak around 1200 AD, and infused the built landscape with more overtly Italian variations of Byzantine architecture. Ottoman Turkish invasions soon followed, however, and by the division of Greece into administrative districts in 1470 AD, Turkish architectural forms began a domination of new construction that lasted for hundreds of years. The successful War of Independence (1821-1833) led to a Greek identity void as the nation tried to reformulate its own identity, generally in contrast to previous Ottoman rule and with the heavy involvement of Western European nations.

Part of this reformulation was rooted in redirecting architectural form. The first Architects put to work were mostly trained in France, Germany, and Italy and actively worked to rid

the country of 'foreign' influences, including Ottoman archetypes and some Byzantine examples (oftentimes churches). Following cues from the Bavarian court (who ruled Greece until 1862 at the behest of other European nations), new architecture tended to be constructed in the neoclassical style. This served the purposes of solidifying a continuous Greek national identity (connecting contemporary Greece with ancient Greece and conveniently skipping the hundreds of years in between) while also turning the focus to Europe (which had largely adopted the neoclassicism as the preferred formal typology). Concurrently, interest in folklore and 'authentic' Greek culture led the intelligentsia, both within Greece and Western Europe, to look to rural Greeks for the guarded keys to the nation's true (ancient) character, to find a continuity of character, of race, embedded in the dispersed population.

Much of this had to do with the Great Idea – the continued national aspirations to incorporate more territory, more islands, more cities with sizable Greek populations into the new nation (and ancient Nation-state) of Greece. Continued military operations occurred after independence until the final defeat of Greek forces in 1922, which settled the borders and focused Greek identity-making inward rather than towards as-yet-annexed lands.[13] About 1,222,000 Greek refugees flooded the nation while vast populations with Turkish roots left[14]. Between Greek independence and World War II, when the Dodecanese were added and Greek boundaries were truly finalized, two modes of Greek-ness immerged: Hellenism, which embodied an "outward-directed

[13] Bastéa, Eleni. "The Sweet Deceit of Tradition: National Ideology and Greek Architecture," *Twenty/One* Vol. 1, no. 2 (Spring 1990): 86.
T[14] Ibid.

conformity to international expectations," and the Romeic version, which embodied the more introspective collective appraisal of Greek identity to Greeks themselves.[15]

Why the underscored distinction between projected and introspective cultural representation? The Greeks had to reconcile for themselves the meaning and repercussions of nearly two millennia of 'foreign' settlement after their ancient ancestors. Yet the idea of an ancient 'master' culture from which they were descended had been an ideology largely borne by other Europeans and their search for a beginning to their *own* cultural evolutions. The Renaissance had led to a search for the origins of 'modern' civilization, of a noble past and religious derivations, of the beginnings of architectural form itself – and this search had led to ancient Greece. A fascination with the 'dead' culture grew, tours to see ancient Greek ruins became a status symbol of the educated elite, and interest in ancient writers grew as well. With this interest came the archaeologists, who began to mine the Greek landscape for artifacts of this noble past to take back with them to be studied, appreciated, and protected (this continues to be the basic argument used by the British Museum for retaining the Parthenon Marbles in London). The ancient Greek orders of architecture formed the basis of neo-classical architecture throughout Europe: ancient Greece had become the cultural property of the continent. So was the search for the 'True Greek' a search for the benefit of Greeks or other peoples?

The answer appeared to be both. But by the twentieth century, independent Greece was in a quandary – how much could it, and should it, claim as endemic to current Greek

[15] Herzfeld, Michael. Ours Once More: Folklore, Ideology, and the Making of Modern Greece. University of Texas Press: Austin, pg 20.

national identity? With Greek identity turned inwards after 1922, interest in rural Greeks and vernacular knowledge increased to help formulate an answer. As early as 1925, Pikionis publicly questioned the rote adoption of foreign architectural styles and exalted the rural, 'simple' Greeks and their natural elements of architecture;[16] this sentiment was mirrored by many of his contemporaries including Aris Kostantinidis in his book Elements of Self-Knowledge. These architects sought to (re)establish a particularly Greek sense of space and design using lessons from vernacular Greek construction while simultaneously incorporating lessons from international movements.

The vernacular elements they were studying had a unique setting in the Greek architectural landscape as remaining relatively unexamined. Ancient architectural remains had been mostly destroyed, reused, or abandoned, but what was left tended to be acknowledged and occasionally preserved to some degree. Widespread destruction of Turkish architectural typologies, particularly mosques,[17] had followed independence along with some destruction of Byzantine remnants, leaving what Greeks thought to be residual Greek forms.[18] Design work by Pikionis, Kostantinidis, and their Greek contemporaries was celebrated nationally for its contribution to modern Greek culture, as was design work that was based solely in international movements. Thus any vernacular integration was celebrated but not necessarily emphasized; few if any works incorporated ancient or even older vernacular architecture in anything outside of theory or detached imitation. O.B. and M.O. Doumanis explored paradoxes in Greek identity

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[16] Bastéa 93.

[17] Robert Bevan notes that following World War I, "every remaining mosque in Athens that had not been destroyed in previous anti-Muslim attacks was later demolished" (The Destruction of Memory, pg 54).

[18] This of course is a questionable assumption, as Bastéa (87) points out; before independence, foreign travelers had spoken of the difficulty in discerning Christian from Turkish houses, implying how similar these populations treated architectural interpretations. A clear distinction between Greek and Ottoman architecture seems didactic and logistically suspect.

through rural mainland architecture in1975, [19] which led to various sociological conclusions but little in the ways of (vernacular) architectural propositions. As with these examples, most concepts of a Greek vernacular style have been understood as avenues towards a fuller Greek national identity rather than as architectural ends.

And the initial proposal of examining vernacular forms to understand latent Greek identity is a fractured logic, as Dell Upton explains in "*The Power of Things: Recent Studies in American Vernacular Architecture."* In general, intact remnants belong to the "material culture of the winners," the buildings that belonged to wealthy owners, that were best adapted for multiple generations of occupations or use; these remnants do not necessarily represent the "dominant or preferred modes of the past."[20]

Even so, the diversity of form and character in the Greek landscapes contains many different vernacular forms. Though vernacular and regional architectural investigations have led to very little formally, particular typologies, such as the celebrated island housing epitomized on Santorini villages or the cliff monasteries of Meteora, have become synonymous with Greek identity (a more Hellenic version and greatly advertised to tourists) and are maintained actively in their original forms. But countless other unique settlements of cultural value remain unrecognized or ignored – and this is just in considering the buildings. Amos Rapoport rightly argues in *Defining Vernacular Design* that vernacular *design* must be seen to include "any purposeful change to the physical environment" as well as the landscape itself.[21] Our scope of vision must expand to include built constructions, adjacencies, immediate topography, intended sightlines,

[19] O.B. and M.O. Doumanis, "Fit and Form in the Greek Village," *Design and Environment*. 1975 winter, v. 6, n. 4, pg 42-47.
[20] Dell Upton. "The Power of Things: Recent Studies in American Vernacular Architecture." *American Quarterly* 35, no. 2 (1983): 278-279.
[21] Vernacular Architecture, Pg 81.

range of use, reasons for continued use or abandonment… all in one sweep; only then can a purposeful understanding and discussion come from vernacular studies in Greece. With the unique and ever-changing landscape throughout the Greek mainland and islands, the variations of settlement and built form are innumerable and certainly indicative of a (Romeic and possibly Hellenic) national identity so eagerly sought after.

Which leads back to Mt. Lykaion and its inherent possibilities as a component to a greater cultural park. More than an ancient sanctuary, the immediate area is awash in pathways, agricultural development, village settlements, Christian shrines, and modern roadways. These overlapping systems of use create subtle adjacencies and continuities of interpretation that are missed with a simple inspection of ancient fragments. A shrine was built near the temenos for a reason – the hippodrome is used as a stadium today for more reasons than its flat terrain. There is purpose to these choices, there are conscious design decisions being made over time. And as Tzonis Lefaivre stress, this purpose says something very specific about the people of the area and how they understand the landscape, how they communicate that understanding amongst themselves and to others. And it is here that vernacular contexts can play a role in the understanding and creation of a rural Greek park and somehow preserving (for Greeks and for tourists) what lies within.

Romeic Tourism?

The paradox of Greek self-representation, of Hellenic and Romeic interpretations, is instructive in revealing the current trends in Greek architectural preservation efforts. It also generates a framework for vernacular architecture's active role in the park by using its typologies and cues for self-representation and public presentation. The tourism

industry has proved most lucrative for Greece in the past twenty years – whole islands can triple their populations in the summer months with the constant influx of tourists and the sizable ex-pat community. As a general rule, two things attract tourists in Greece – beaches and ancient ruins (Meteora owes much of its popularity to James Bond). Are these the only two things that are interesting to tourists, or are they all that are advertised. Or said another way, a product *of* interest or product *for* interest? Tourism is inherently Hellenic-ly spun – Europeans have always been looking for the roots of democracy and European culture, the logic goes, so every effort is made to allow access to this ancient root system. The Acropolis, Delphi, Epidaurus, Olympia, the Palace of Knossos: all mandatory checks on a list of world monuments to visit. Ancient Greece, by all appearances, is recognized as valuable and being cared for in varying degrees;[22] the Hellenic version of Greece is intact.

But what of the Romeic version? What does Greece think of itself? The character of Greek life has drastically changed in the past hundred years; as the agricultural economy waned and post-war population exchanges took place, largely dispersed populations were forced into cities (particularly Athens) to find work. The influx of people helped spur on the exponential growth in Athens mid-century, resulting in a great wave of demolition and concrete-based replacement. Concrete-slab construction, supported by a poured-concrete staircase and columns and then in-filled with masonry or concrete blocks, has become the standard for new construction (especially housing) from Athens

[22] The appropriate preservation of these and similar sites is highly debatable in current preservation conversations: the destructive and highly romanticized reconstructions at the Palace of Knossos serve a very different interpretive role than the anastylosis at the Acropolis, the points of reconstruction and graveyards of fragments at Delphi, and the almost total graveyard of Olympia. Though these sites (and the their attending museums) are all made similarly available to the tourist, the character of ancient site preservation throughout Greece is quite varied.

to the highest mountain villages. By all appearances, Greek architecture has been (economically) standardized.

The Romeic version of Greek identity sees progress embodied in this shift – concerns other than physical obsolescence guide the building of new structures.[23] As for older structures, concern with ancient Greece does not appear prevalent in Megalopolis and surrounding villages even though they are literally surrounded by its remains. Ancient ruins have two everyday functions: to attract tourists and to be used occasionally to access the lauded Greek cultural continuity on a local scale (as in the Lykaion Games held on the hippodrome or performances held in the Ancient Megalopolis theater). More recent ruins, such as the Venetian castle in nearby Karitena, seem to command only the interests of tourists and thus efforts directed explicitly *for* tourists (there does not seem to be room in Romeic interpretation for imitating and connecting to Venetian influences yet). It has been discussed how almost no vestiges remain of Turkish architecture,[24] which leaves the widespread, mostly agricultural vernacular remnants. Perhaps it should come as no surprise that, in a culture so driven in its nationhood creation and emergent urban character, the generally deteriorated, small structures related to an often bitter agrarian past are not looked upon with reverence. That in fact, these structures are not looked upon at all, by Greeks or tourists alike. They certainly are the antithesis of the high-style ancient and Venetian buildings; and they point to a recent past that was fraught with

[23] James M. Fitch discusses the idea of obsolescence transitioning from a purely physical phenomenon into economic concepts of utility largely as a result of industrialization (Vernacular Architecture, pg 264).

[24] The pervasive absence of anything Turkish is strangely the most consistent common ground between the Hellenic and Romeic cultural interpretations of Greece. Even with around 400 years of constant Turkish influence (occupation), there remains perceivably no trace of this history. Even the Islamic Museum in Athens, tucked away on a quiet side street, addresses this history peripherally and in terms of historic trade routes. No one openly address this history at any length, and no one seems bothered by its absence. But then, no one has to think about the tipped chair if the chair is removed entirely.

hardship and cultural fragmentation. Perhaps the issue can be boiled down to this: the Greek agrarian history is not an outside concept or experience for locals, whereas this entire system of existence is a rarified concept for the average tourist. The evidence of this system, whole or in parts, is something to observe, absorb, understand for the outsider; not so for the local. Not until this existence becomes rarified for both groups will there be a full alignment of interest in the vernacular heritage of rural Greece.

Rapid economic changes are afoot, though, and it is possible to imagine that such local agricultural lifestyles will be greatly changed or forgotten – it may not be that long to wait for rarified existence, or at least amplified interest. If we take this economic and social trajectory as probable, then it is the responsibility of the park plan to anticipate and accommodate for it. A detailed survey and comparative study of the Mt. Lykaion vernacular landscape is essential if these features are to be incorporated into the park scheme. Their present state, already greatly deteriorated, could rapidly change depending on the paths of development taken by the park and should be recorded as soon as possible. A peripheral photographic study is included on pages 83 to 85 for a place to start.

Case Studies

There were many different aspects to the following design proposition that required case study investigations. Generally, the case studies were broken into categories of underground additions, additions to archaeological or historic sites, and large-scale landscape interpretations. The general lessons learned are included here for reference.

Case studies for underground additions

Jewish Museum, Berlin (Liebskind – 2001)
Louvre medieval foundational unearthing, Paris (I.M. Pei – 1989)
Museum of Màa, Cyprus (Bruno – 1989)

Underground strategies are generally employed to hide overt connections, to isolate an addition in its immediate context, or hide a new addition from its context altogether, which can tend to simplify the reading and understanding of these places, sometimes intentionally. This is certainly the case for the Jewish Museum, where the old and new buildings are kept starkly separate above ground. Here, the underground connection is used to isolate the visitors' experience, to disconnect it from the old building and literally disorient visitors in the addition's characteristically different spaces. In the case of the Louvre, old foundational fragments are isolated from their palatial context and used as a backdrop for galleries – the strong purpose of the underground spaces overshadows the old walls and overrules any contextual connections that might be made between palace above and foundations below. Lastly, the Museum of Màa is purposefully buried in the middle of its relevant context to provide a point of contextual interpretation without impeding visually on the context itself. The isolation of going underground is a strategic break along an historic path and is purely interpretational (rather than revealing of any specific strata or artifact underground). In all, these case studies provide counterpoints for an underground strategy that is intrinsic to the operational intent of the Mt. Lykaion intervention.

Case studies for additions and subtractions to archaeological/historical sites

Acropolis, Athens (CCAM – 1975+)
Gibellina Nuova Museum, Florence (Francesco Venezia – 1985)
Museum of Màa, Cyprus (Bruno – 1989)
Temple of Apollo, Veio (F. Ceschi – 1992)
Villa del Casale, Sicily (Minissi – 1958)

Building off of investigations into the nature of archaeological additions (Acropolis through Museum of Màa), these case studies seek to provide context for the myriad types of fragmentary addition or addition to fragment. Unsurprisingly, the majority are museums. Analysis of archaeological additions produced three main features in such additions: elevational implications, the processional experience, and the site's relationship to its greater landscape. Considering the role that each of these three aspects plays at each site reveals much about the interpretive stance at each site. For instance, the Museum of Màa has a very low elevational presence in the landscape, a very strong (even interruptive) processional experience, and a somewhat stark presence in the landscape, making this addition a very bold statement and interpretation while maintaining a low profile generally. These concepts are valuable for considering initial phrasing of design solutions for Mt. Lykaion.

Case studies for large-scale landscape interventions

Acropolis pathway project, Athens (Pikionis – 1957)
Hot Springs Landscape, Hotel and Horse Stables, San Pedro de Atacama, Chile (Germán del Sol – 1999)
Strip Park between Caltagirone and Piazza Armerina, Italy (Navarra – 2001)

A brief look at these expansive case studies is meant to ground a light-handed approach to cultural landscape interventions and interpretations. The Acropolis and Atacama projects both rely on the power of integrated pathways to link pedestrian to landscape – procession is key for both projects and is related very tangibly to the experience underfoot as well as to the greater landscape. For Navarra's strip park, a lengthy experience (a linear route along an old rail-line) is broken up by small and large landscape interventions, including everything from varied pathway coloring to the restoration of adjacent (railway-related) buildings. In all, the case studies point to the necessity to work at many scales when choreographing procession to and through a site or experience.

Preservation

With such a complex history, how does one approach the village, the site, the mountain, the mountain *range*, from a preservation standpoint? This discussion will come at these questions from two angles – from the context of the national park and its (dis)abilities as well as from the interests of the primary stakeholders. Where these two perspectives meet is in the designed intervention, which is where the discussion will ultimately rest.

The role of preservation on the mountain

Preservation strategies are structured by the beliefs of their time, without exception. After the many years of prescriptive, one-sided interpretations offered by outside experts, it should be no surprise that current preservation practice wraps itself in a dense pluralism of stakeholder voices and interpretive viewpoints. This does not trim away prescriptive solutions by any means, but it does allow for more complex experiences at a given site (in turn requiring a more engaged, patient audience at times). There is an obvious advantage in using this approach at Mt. Lykaion considering how many layers of history are already evident. With such a living site, the inclusion of local voices, meanings, and interpretations can only add to the richness of interpretation for visitors.

But what about for the local voices themselves? One tricky part of preserving a living site for access to outsiders is the inherent power-relationship that is established, namely that one group's relic is sold for another's uninformed curiosity. If we consider that, more than simply the artifacts and architecture, the roads, paths, and act of journeying across the landscape itself can be an historic experience, then literally every aspect to the Mt. Lykaion environment is up for preservation. This renders the entire region as a museum

and rarifies and offers for outside examination the inhabitants as much as their terrace walls.

The park proposal has teeth in its structuring of an open system that is primarily for Greek interests – economic, environmental, and cultural. Within such a scheme, there are opportunities to catalyze the local economy by providing a platform for private and public interventions (house repairs versus road maintenance, for instance) of quiet but sustained (re)growth. Making the site viable in terms of all local purposes, i.e. games, religious festivals, and tourism (perhaps even alternative energy production – see pages 67-68), means a layered approach to tourism, where the interventions must function for all parties. The ultimate goal is to preserve for the explicit benefit of local residents economically *and* culturally. Why should a preservation scheme not directly enhance the daily rituals and lives of residents?

The cultural park

The setting of a new national park in the region is full of potential for the continued relevance of the Mt. Lykaion region, giving interventions a framework in which to operate and a unified system of administration for scattered resources. Though a national park proposal, it is extremely important to keep the administration local so as to maintain the focus and purpose as equally local – such control could help guide interpretation to be inclusive of all periods of Peloponnesian Greek life, not simply ancient. Otherwise the national framework might tend towards this narrow focus based on the successful track-record of ancient sites throughout Greece.

The park aims to include a region, approximately 400 square kilometers, in which ancient sites, natural features and landscape, and isolated villages are both connected and protected (see maps on pages 62 and 63). The vast majority of land would stay in private hands but access rights would be more officially granted and guided throughout. Some of the more prominent ancient sites identified within the designated region include the following:

Religious locations	**Ancient cities**
Temple of Athena, Phigaleia	Phigaleia
Temples of Demeter & Despoina, Lykosoura	Lykosoura
Temple of Pan, Berekla	Eira
Temple of Pan, Melpaia	Trapezous
Temple of Parrhasian Apollo	Megalopolis
Temples of Aphrodite, Artemis, Apollo Epikourios, Bassai	
Sanctuary of Zeus & Temple of Pan, Mt. Lykaion	

There are also at least thirty-six villages within the proposed boundaries and many more chapels and shrines.[25] The hope is that these villages, rather then being frozen and rarified by the park setting, will continue to function in much the same way as they do now (as independent communities and places of return for relocated villagers and families) and that the religious locations do not lose their significance locally and regionally. Depending on the success of the park as a tourist draw, these villages might be able to directly benefit from the added traffic by becoming way-stations for hikers, bases for researchers, or room and board nodes for general tourists. Ultimately, the park concept can allow active preservation on a large scale through specific solutions for different conditions.

[25] The chosen boundaries as depicted on the map align with natural ridgelines and roads, but are generally phrased rather than specifically chosen. Not only does the privately-owned public park concept allow a fuzzy sense of interiority to the park, but it also allows for easy expansion and inclusion of neighboring areas in the future.

Of course one of the primary aforementioned conditions is the state of the ancient ruins scattered throughout the proposed park. The temple of Apollo at Bassai is a well-known and greatly-visited site, displaying unique architectural features in greatly restored form. It is also completely covered by a tent that both leads to rapid deterioration and utterly cuts off the remaining structure visually from the surrounding countryside. This condition sits in stark contrast to that found at the temple of Pan at Melpaia, which is merely a large pile of rubble with a few discernable architectural blocks embedded in the hillside and that receives little to no attention beyond that of local shepherds. What if the park could stimulate the active preservation and interpretation of these ancient instances? What if, rather than a tent or rows of unrelated blocks with a sign, the park contained ancient sites that proposed new approaches to preserving and experiencing ancient architecture? Rather than depending on the finite attraction of individual bibelots, the system of unique interventions and active interrelations between sites (including the paths themselves) could prove the biggest draw. This would be simply one layer, one pair of glasses to wear in walking through the region – another would be the vernacular architectural coating applied to every arable drop of soil, which could be deciphered or aimed for. Additionally, the unveiling of connections between villages could be enriching to understanding the entire system, including the connections between Christian shrines throughout the regions (perhaps the most important ones, perhaps the least accessible ones, perhaps all those dedicated to St. John…). The list could go on.

Experiencing the landscape in all its historical complexity, if that is a visitor's primary intent, means uncovering the gossamer web of connections between these villages and points in the landscape. Though a tourist might come initially to experience an ancient site or a nearby village, the hope is that this initial venture would lead to greater

exploration: the crossover is intended so as to attract more people to the greater experience. If the ancient sites can become primary destinations, nodes of concentrated tourism, then the routes drawn between them can act as sources for a fuller experience and lengthy connections with the past and present simultaneously. Ideally, these connections would remain without specific angles of interpretation or prioritization: they would trace a loose trail to be filled out with experiences (ancient, old, modern, contemporary) along the way. The proposition has the capability of posing the very antithesis to a museum-ed experience of landscape and the fragments within.

Though the park concept gives form to these metaphoric ideas, it also would establish a body of people to manage immediate needs and details; an important example would be a proposed museum for the region. Presently there is a small museum in Lykosoura (with highly infrequent and irregular public access) and a one-room museum in Ano Karyes (even less accessible to the public). This smattering of museum-like locations would be best consolidated to a highly accessible, visible location within the park that could also function as the primary information center for the park. The most obvious location for this would be ancient Megalopolis in the valley. However, this strategy does not preclude the inclusion of artifacts and small finds being housed on-site at the various ancient locations. Artifacts from site excavations at Mt. Lykaion would be housed in small on-site museum, discussed further in the following design section (see page 48). In all, the park establishes a new way to understand the landscape not simply as agricultural and/or abandoned, but a destination in and of itself that contains and connects a myriad of potential experiences. In so doing, it allows for the entire region to be reconceived of in a locally sustainable framework both economically and culturally.

Current use of the site

In order to adequately address the immediate and long-term needs of the site (or alternatively the people using the site), a moment must be taken to consider the many uses to which it is currently being put. Coupled with the subsequent stakeholders discussion, this is used later to streamline the design process and prioritize layers for programmatic needs. In a very real sense, the first four uses have not changed greatly over time, at least in purpose.

Land cultivation/grazing – Reflective of the predominant use of the surrounding land until only recently, the entire area continues to be actively farmed by local villagers. Every spot of useable soil is maximized, even on the steepest slopes, by stone wall terracing. Though grain-based farming dominated in the past, current economies find nut tree cultivation and sheep and goat herding more profitable. Because of this shift, patches of walnut tree rows appear throughout the areas in more flat, easily accessible areas of land. One of these is located just below the stoa steps while another is tended just down the east hill. The remaining land is left as rough grass and scrub for grazing (or was abandoned altogether). Stone property markers (small towers of stone) delineate property boundaries for shepherds while the local roads serve as causeways for the herds to reach their grazing land every morning. Springs throughout the area serve as destinations for herds throughout the day and are actively tended. As is typical in Ano Karyes for vegetable gardens and small-scale farming, some of the walnut tree groves are watered by concrete water troughs that wind their way from springs into the fields themselves.

Roadways/inter-village connection – Typical of this region, the entire mountain range is dotted with very old villages and small settlements, generally accessible by one paved road originating from the valley. However, there are many unpaved roads that wind their way throughout the hillsides and connect the villages more directly. The area of the stoa is a confluence of three of these local connecting roads, joining the temple of Apollo, Bassai and the summit of Mt. Lykaion, the village of Ano Karyes, and an equally small town to the north of the hippodrome. Though generally limited to two or three users daily (the local priest, shepherds from the opposite slope of the mountain), these roads serve as vital connections for these regions. Often, these roads also serve to connect small shrines on summits or vista points, and thus they experience a spike in use on special days throughout the year.

Ceremonies/festivals – Local tradition includes a number of festivals and religious celebrations in and around the site. Perhaps the largest is the St. Elias festival, usually a two-day event that draws people from the nearby villages (as well as descendents of past villagers) for a service at the summit shrine (located a few feet from the ancient temenos) and boiled goat feast. Another celebration is a ceremonial visit to five of the local springs, while smaller ceremonies take place in the many shrines throughout the year. For all of these events, cars and vans converge on each location from all directions and park on the edges of the roads, which has led to multiple campaigns of road stabilization and annual re-grading of the dirt roads (which all are failing significantly).

Lykaion Games/regional olympics – While the annual traffic on the site is fairly low (with numbers of vehicles numbering perhaps in the hundreds), every four years

sees this number spike to the thousands with the onset of the Lykaion Games. The ancient hippodrome is graded, tents and stadium seating are constructed, and parking is carved out of the hillsides to accommodate the many hundreds of school children, families, local residents, national athletes and their tour buses that come for the day of the Games. At this time, all ends of the site are used, including a procession up the mountain with symbolic flame, ceremonies with white robes and dramatic readings near the altar, constant use of the local spring, reenactments of ancient games on the hippodrome, and use of the hippodrome for track and field events. As the valley city of Megalopolis promotes this event as a focus of regional pride and historic connection, the numbers of visitors have been increasing every four years. The ancient hippodrome itself is not threatened by this intense use – recent excavations have shown over a meter's worth of modern fill to separate any ancient layers from recent gravel additions. However, the intense traffic through the site, especially on the route connecting the stoa to the altar, poses immediate threats to some of the ancient structures as well as the landscape adjacent to the road surface.

Archaeological research/site documentation – Though not one of the primary uses of the site until very recently, the current Mt. Lykaion Excavation and Survey Project is currently very active in its specific uses of the site and is beginning to contribute to increased tourist interest in the site generally. Limited to six weeks every year, the project has been active for the past three summers and intends to continue for the next seven (or as long as funding continues to be available). The team can be divided into three general types of activity: hiking and general access (including daily trips by van from Ano Karyes), cleaning of ancient material or areas of landscape, and excavation. At the end of each season, trenches and cleaned or excavated ancient

material have not been filled in and trench piles have been left nearby. Continued work at the site includes plans to excavate areas in the stoa, xenon, bath complex, stoa steps, altar, temenos, and foundations revealed by remote sensing near the baths – these plans also include the reburial of the majority of these excavations. The hope is also to provide ways to stabilize threatened architectural fragments, such as the retaining and back stoa walls and xenon. More broadly, the project aims to provide designed access throughout the site on managed pathways that reflect historic pathways or current trails (usually existing goat paths).

Tourist destination – As a result of the efforts of various stakeholders with the excavation and survey project, the current tourist uses of the site are expected to change in the next twenty years. Currently, the sanctuary site attracts two kinds of visitors: those looking for an isolated hiking experience and those interested in the specific history of the sanctuary complex. The vast majority of these visitors are from Western Europe. The numbers of each group are very small annually (and limited to visits from the late spring to early fall); hikers tend to spend the most time around the site, occasionally taking up RV-residence on the hippodrome or one of the nearby springs, while those interested in the history spend a few hours on site before retreating back down the mountain. This use is expected to drastically change with the introduction of interpretive tools and supporting infrastructure for the wayward traveler – access to the site is to be guided by a well-drained, well-supported paved road with clear areas for parking. This primary access is then to be supported by a vast network of hiking trails that connect the various elements within the sanctuary as well as other destinations within the region (from abandoned shepherd shelters to ancient ruins to living settlements), all within the proposed cultural park. Interpretation tools are to include

directional signage on roads and pathways, explanatory signage and maps installed near architectural remains, the altar, and important vistas in the region, and a modest 'museum' currently located in Ano Karyes to display historic finds, local craft, and regional history in more detail. These tools are designed to act as a primary fulcrum while fitting seamlessly in the context of the broader cultural park.

In many ways, the use of the site has changed very little in its long history. Ancient times, even at the very apex of prominence, never saw a consistently intense use of the site; festivals and Olympic games have always been periodic occurrences; it is possible that the number of visitors at these times today is equal to or even less than what occurred in antiquity. Likewise, the region has been much more intensively farmed in the past, especially considering the population spike of Ano Karyes in the late 1800s. What *has* dramatically changed, however, is the *way* in which people now traverse to and through the site – vehicular traffic causes and threatens to cause the most harm to the sanctuary site and the entire region, both in terms of direct road wear and the constant re-grading necessary to ameliorate road wash-outs (see diagram on page 69).

Stakeholders

To understand the broad context of the site, attention also needs to be paid to the various stakeholders in the site and, by extension, the excavation and survey project. The vast majority of interested and involved parties (including donors to the project) are local residents, descendents thereof, or individuals with ties to the area or Greek history in general. This collection of people includes regional *ephors* or ministers of regional tourism, local landowners and residents of Ano Karyes. This locally-rooted base of support centers the goals of site development in the regeneration of Ano Karyes as a

village – current residents are looking for a sustainable industry (other than farming or strip mining in the valley) that will allow previous residents to return permanently. Their hope is for the tourist and intellectual interest groups connected to the cultural park to do just that. Thus, the primary stakeholders are not necessarily concerned with architectural fragments or specific historical relevance of the site or the details, but rather see them as a means to a different end.

Other stakeholders in the site include the more infrequent users of the site, including participants in the regional games, scholars and hiking enthusiasts. Participants in the games are Greeks drawn from the greater Arcadian region for the experience of the games – this experience is the primary concern for this group, including the journey to and from the site, lodging, and facilities for the games themselves. Very little (at this point) in their experience is driven by any architectural fragments left on site (aside from a sparsely attended opening ceremony next to the altar). This contrasts with the scholar group, which tends to be greatly interested in the ancient architectural fragments and specific historical relevance of the site; as a result, this group tends to wish for ancient remains to be actively conserved and protected for posterity and future study. Some members of the excavation and survey project join these ranks. Other members join the group interested in the cultural landscape and its recreational uses (such as hikers), generally signifying a preference for 'un-spoilt' landscape experiences (including limiting new construction of both structures and prominent paths through the area).

Any of these stakeholder groups could be expanded to include *potential* users; semi-professional hikers may wish for all roads to be removed from the area altogether, but there is the potential to attract day-hikers with more built infrastructure, better access to

multiple points throughout the area, and easier paths to explore. Similarly, scholars interested in ancient Greek stoa construction and siting may demand immediate and full restoration attention be given to the remains of the stoa on the site, while those interested in vernacular construction or agrarian landscapes might pose the very opposite strategy. More general scholars of ancient landscapes, contemporary interpretations of ancient sites, or geological formations on fault-lines could find unique opportunities of study on the site as well, only compounding the layers of understanding and possible strategies for development.

It must also be acknowledged that some potential stakeholders are to be redirected purposefully from the site. Though expansive, the park cannot be all things – nor can the Mt. Lykaion sanctuary. So the approach taken in interventions and interpretation must focus on the unique strengths it offers (isolated location, extensive and varied landscape, dispersed architectural fragments, connections to other sites in the region) rather than potential strengths that can be found elsewhere. For instance, a focus on Olympic site interpretation would be only a footnote compared to nearby Olympia; similarly, a focus on 4th century BCE Greek architectural construction would be overshadowed by the temple of Apollo at Bassai, a mere 7km walk away.

Interventions

Assigning programmatic elements

What emerges from the preceding discussion is a prioritization of future uses for the site in the context of the cultural park proposal. The current requirements of the area's resources by the local community (for crop cultivation or grazing, for annual celebrations and religious ceremonies) are fully met by the existing property divisions, shrines, fountains, and attending staging areas. What is insufficient on a daily basis, as well as a four-year basis, is the condition of the main road that connects Ano Karyes (and the valley) to the site (both hippodrome and altar). Even if the numbers of vehicles were to decrease by half, the road would still be disintegrating due to winter freezing, insufficient support, and inadequate drainage. The first priority must be the redesigning of routes to and through the site. This is especially true for the stoa, which is circumvented by three local roads and which is visibly deteriorating as a result of improper road maintenance.

Looking at the requirements of the site by the regional olympic games, these appear to be met currently in neutral or detrimental ways. The resurfacing of the hippodrome of the games themselves is generally neutral to the ancient remains and helps the visitor to understand the ancient intention and use of the land. However, the backhoe's use in creating parking on the side of the hippodrome has repeatedly unearthed (and broken) ancient fragments. The needs for parking, staging, and facilities during the games are going to increase in the foreseeable future and should be replaced with a more cohesive deployable solution (currently a system of tents and raised metal bandstands are rented every four years). The new system has the opportunity to interact more actively with the latent history of the sanctuary rather than shielding the activities on the hippodrome from the adjacent remains, and it should have the ability to be stored in Ano Karyes easily.

In considering the future needs of tourists to the site, it is useful to think of the types of tourists by two broad generalizations: the indoor interests and the outdoor interests. The indoor interests are those of the more scholarly persuasion, the individuals who visit the site not only for the experience of its setting but for specific lessons to be gleaned from the rocks or hills or historic references. Perhaps they are Greek archaeologists, Brazilian geologists, or a short story writer from Oslo looking for inspiration. Whatever the subject of study, there is a potential need for accommodations nearby, for a place of retreat in which to work and sort out one's findings from the day. A similar idea has been employed successfully by small hotels in neighboring towns, which cater to wealthy travelers looking for a rural retreat for a day or two. The benefits of targeting more scholarly, long-term interest are unique and potentially rich: longer stays are a more stable (and potentially quiet) source of income for the village and the *taverna* while offering a continued growth of knowledge about the region. Such a resource could also prove invaluable during festivals, holidays, and regional olympics when demand for a place to stay is high. And since the flight from the village was relatively recent, there are numerous house remains that could be repaired and retrofitted for such a purpose, lending a taste of vernacular authenticity to the experience. Facilities would need to include bedrooms and at least two full bathrooms, a communal kitchen and dining/living space, workspace/library (with the potential to be a main repository for research on the site and region), and parking for three families.

As opposed to the indoor interests, those with more outdoor interests would tend to be those looking for an experience within the park, be it a day hike or a week-long, goat-trail trek between village outposts. There are many opportunities to provide for this interest

group that are low in impact. Creating specific routes for different experiences (a ruin hunt versus a five springs hike versus a three day vista tour) would allow for a great diversity of experience. Small settlements within the park boundaries, most of which boast a small *taverna*, could act as destinations for longer stays. Also, the area is teeming with very small shelters and house ruins left from the height of farming in the area; the addition of a roof to many would be the only requirement for a viable shelter from midday sun, while slightly more advanced amenities would convert many of the abandoned houses into places to stay for the night. These structures are modest yet boast the most beautiful construction and site placement of any village in the area; they are without question one of the greatest strengths of the park proposal and require only the lightest of (design) touches for integration.

The use of the hippodrome and sanctuary complex by the regional olympic games is a tradition rooted in local and national identity and pride – it is a very local and immediate understanding of history that is substantially different from that which a hiker or scholar might seek. Nonetheless, there is in each case a conscious engagement with history, a search for a unique experience with time. This is a similarity which cannot be overlooked and which unifies many of the programmatic elements for international tourists with the interests of Greek visitors. Deftly-placed signs and maps can greatly enhance one's cursory experience of the place without greatly detracting from the aesthetic or 'natural' quality of the site as a whole – this makes the history accessible to every visitor without loudly proclaiming its own relevance and necessity. The most powerful experience can be one that is gradually discovered.

Unfortunately, destruction does not always exert itself gradually, which brings our attention back to the stoa and sanctuary complex. Because of thousands of years of neglect, the ancient architectural remains are difficult to interpret visually – weathering and lichen have taken their toll on every surface of exposed limestone, while excavation campaigns in the past 150 years have caused accelerated damage to the xenon, stoa complex, bath complex, and ash altar (not to mention the sanctuary of Pan, which appears to be missing). But it is the vehicular traffic on top of the stoa retaining wall that has done the most damage. No matter what is done with the road, the stoa itself is in dire need of stabilization before it collapses entirely and all original block configurations are lost. The first step of this process, the total documentation of the walls and rubble associated with the stoa, is complete. What happens next is a matter of funding and Greek bureaucratic hoops – in the meantime, the different options for stabilization need to be explored. For this proposal, a slightly conservative tactic has been chosen, wherein the stoa walls as they stand presently are consolidated and stabilized (much like nudging together a loose deck of cards) but are not rebuilt in any way.

The philosophy of intervention on the site is a simple – as little movement of pre-existing fabric as possible. The rationale is simply that the beauty of the Mt. Lykaion sanctuary is its greater context, not its physical fabric alone. The gradual discovery of the ruins in their current placements is perhaps the richest of experiences a visitor (Greek or foreign) can have on-site exactly *because* it requires such substantial engagement by the visitor. Reconstruction would prioritize the built ruins and potentially draw away from the experience of the current landscape and tangible state of history. There are other sites to visit throughout Greece for quintessential ancient fabric – Mt. Lykaion should provide a much more complex experience.

General design considerations

One of the challenges of this proposition is the lack of overt directionality, of precise paths to take – the mountains are draped with connections of every level of intensity, from paved roads to paths beaten by goat hooves. Imposing a hierarchy to these paths is necessary but challenging. The landscape, with its myriad yet enigmatic connections, conveys a sense of free access, of perpetual opening into the landscape for anyone with water and good shoes. This of course is not true, with prominent stone markers scattered throughout the mountains delineating various people's property – the land is owned, is cultivated, is used, and a complex system of access and connection has been established to facilitate this use. The paths themselves, no matter how different in scale or use, all share the trait of tracing the natural topography, the natural elemental nature of the landscape – in this way the landscape truly imposes itself without remittance on every journey. Cultivation of the few arable spots of land is equally guided by the landscape, so that ultimately a total continuity of spatial experience cannot be escaped by any measure. The only difference in path, of course, is speed – the speed one can travel at, the speed with which one arrives at the destination, the speed of incline or decline. The landscape, and this park intervention, asks for the typical modes of procession to be reexamined, re-experienced – to take the car only so far and allow movement within and between spaces in a different way.

The ideal would be for the landscape to remain unified with the new interpretation, to be read as a totality that does not have parts but rather autonomous units. The overlapping multiplicity of systems renders the character of this place dense for interpretation but also ripe for picking out specific points of intersection or isolation for clear view. The

shelters invite entry in their abandonment, in their collapse; they are the transporters into another life, into another condition, with their empty apertures framing views of the landscape, of the surrounding space, in the same way that they did when occupied. The ancient ruins bear the footprints of past use, but the modern shelters still contain the reflection of the inhabitants. Possibly this type of approach can provide a different point of view on a rural landscape and more diverse reasons for retaining its present character.

The partnership between the visitor and time while traversing the landscape is a complicated one. In a historical sense, one is continually confronted with various histories of built form and use. An active time, a time past, a time continuing, but ultimately a contextual time that asserts itself through distinct experience. The experience of immediate time is quite different, however; orienting one's self is difficult when surrounded by such largely scaled rock formations, precipices, and treeless expanses. The role of destinations, of sub-destinations, is critical in mediating this overwhelming loss of time and orientation. Yet the loss of many of these destinations is one of the underestimated beauties inherent in this scenario. There is also the distinction to be made between time continually experienced in this vast and sweeping landscape, time experienced in continual discovery, and the time experienced in the rhythm of certain events, certain destinations and instants. The concepts of memory and history can be and are very different through time.

Stoa and Hippodrome Interventions

The programmatic needs at the site can be broken down according to two primary stakeholder groups – local visitors (primarily for the games) and tourists (primarily for the ancient site itself). Much about these two groups' expectations is vastly different, including everything from means of site access to length of stay. For this reason, the intervention strategy has been broken into two separate buildings: one that holds a small site museum and interpretation spaces for tourists, and one that provides support services to the games. In each, the choreography of approach, entrance, and exit is specifically crafted; while the spaces contained within each building are vastly different, the two elements ultimately share a purposeful reorientation towards and focus on the ancient procession at their exits.

Site plan

The choreography of site experience begins before any portion of the ancient sanctuary is seen. The road that presently sits on top of the stoa walls is proposed to be reabsorbed back into the landscape – a new road, tracing the path of an older access route, is proposed to connect to the altar (see page 71). This would allow for complete stabilization of the stoa walls, simplify access to the altar by a more easily serviceable road, and allow vistas across the ancient site to be uninterrupted. Another road is proposed (again, tracing an older access road) that leads into a basin-like depression almost directly below the stoa to the east. This area, visually cut off from the ancient site, is flat enough to allow for the easy navigation and parking of vehicles related to tourists or games activities (including tour buses). Locating all the parking in one spot *before* one arrives at the ancient site also means that the possible wear and tear to the ruins and landscape from such traffic is negated.

From the parking area, kept mostly as dirt except for designated bus parking and supporting terrace walls, the newly-arrived choose between two available experiences: the games pavilion or the modern-to-ancient site interpretation and museum. The choice is somewhat guided by accessibility of the pathways – the paved section of parking is directly adjacent to the pathway leading to the stoa and forms a preliminary destination for the lone tourist. During the games, however, this parking area is filled with buses that effectively hide the more formal entrance to the stoa pathway – the only choice visually is the pathway to the games pavilion. Either choice necessitates a journey uphill along one of two winding, heavily stepped pathways, but whereas the games pavilion is prominently seen from the parking area, the pathway to the interpretive spaces (due to the steep elevation change and plateau at the top) seems to ascend simply to the landscape above and some new terrace walls. Both buildings provide a significant entry sequence and final view into the site – each intervention effectively creates its own local propylaea for the site.

For both interventions and within the parking area, new terrace walls are erected to serve a few different functions. Most often they are used along the pathways as directional guides, as an object to aim for and then pass along – rather than the static concept of point-related perspectives within a composition (as Doxiades' research revealed), the walls help to reinforce the fluid nature of site experience. Often they are arranged in a way that allows a visitor to slip between them rather than cross them: a subtle reinforcement of engagement with and discovery of the landscape rather than a static meeting. These terrace walls also help stabilize the roads and landscape against

so much traffic. While obviously new construction, they are meant to mirror existing terracing walls on the mountain and blend into the spirit of their original function.

Doxiades and a likely point of entry

As has been discussed, from the research conducted in the spirit of Doxiades' research, a point was located between the stoa and hippodrome from which the entire site seems to reveal its ancient organizational intent and structure. Though in no way a definitive study, this point is a candidate for being a primary entry point to the site in antiquity; important sight lines radiate out from it to the different structures and vistas in the landscape, and these sight lines have been incorporated into the general structuring of the games pavilion in particular. However the point itself is set apart from the landscape by a simple, newly-constructed stone floor that mimics threshing floors in the area. It is meant to serve as a destination within an interpretive framework rather than as any formal entry point – the static nature of view from this point can serve as a counterpoint to the fluid nature of site experience elsewhere.

Hippodrome – Games pavilion

When attending the regional Lykaion games, a visitor would literally be propelled up the hillside toward the games pavilion sited on the hillside saddle between the parking and modern track. Traversing the pathway leads the visitor to a long terrace, slightly overhung by roofs from the pavilion structures, that looks out over the parking and hills beyond (a view of this terrace from the stone floor viewing point up the hill would also reveal that this terrace points directly to the ancient bath complex across the hippodrome). Long steps nudge their way from the structures on the left and lead to a landing and subsequent room dedicated to registration and information related to the

games and activities (this space also doubles as tent and staging storage when the games are not on). From this landing more steps redirect the visitor directly on axis to the modern track and, quite forcefully, the ancient procession beyond. It is at this point that the visitor is faced with the continuity of the place without the necessity for lengthy interpretation. Basic programmatic space flanks the entry to the site (a kitchen, judges box, public bathrooms, and open ceremonial space) while a terrace and large steps provide access and impromptu seating to the modern track.

This section of the pavilion is composed of shifting roof planes and spaces that are meant to read as a composite, as accretions over time. The composition is somewhat two-faced, with the more solid, impenetrable massing of the south façade juxtaposed to the open plan and slightly formal columned arrangements of the north façade. The parts are arranged to suggest not simply an accumulation over time but an accrual of orders, of different systems of organization over time as well – an answer to the complexity of layers so apparent throughout the site as a whole.

What may not be apparent to the visitor on the first pass across the opening terrace is the access to a smaller terrace below and consequently the three forms that cascade down the hillside. These are the athlete facilities, much more private spaces that include bathrooms, showers, lockers, and first aid services. These forms are meant to suggest quite forcefully an accrual over time, one that is much less formal and integrated with the landscape and views below. These are also the forms that are most tangibly experienced by visitors as they wind their way up the initial pathway.

The palette of materials of the entire pavilion is meant to be quite local (and locally constructed) – split limestone and mortar floors and walls are highlighted with wooden roof supports and tile roofs. Intermixed in the coursing of the terracotta roof tiles are vacuum tube solar heaters – this system allows the pavilion to be a self-sufficient unit and to stand as a clear symbol of the park's ideology of addressing greater energy cultivation (see pages 67-68).

Overall, the games pavilion is fairly conservative in its approach to the relationship between ancient hippodrome footprint and modern track. Current research suggests that the hippodrome is the only visible hippodrome in all of Greece today – quite the feather for the Mt. Lykaion hat. It also has been suggested that the games be moved to Megalopolis (for ease and availability of access, for protection of the ruins, for purely political motivations), yet local residents and games participants find great significance in locating the games at Mt. Lykaion. Given such attachment to the place, an intervention at the scale and permanence of the games pavilion does not seem out of the question. However, before such a move can be proposed, it is necessary to question the current orientation of the track on top of the hippodrome and whether interpretation of the hippodrome would be better served with a realignment of the track; though almost perpendicular to the ancient procession, the modern track sits at an awkward angle to the outline of the hippodrome and can draw attention from the clear outline of the ancient hippodrome. Another approach of addressing the needs of the games could be scrutinizing their very placement on the site and possibly reconfiguring the modern track to parallel the ancient hippodrome and possibly establishing a relationship with the point of contact between ancient procession and hippodrome surface.

Stoa – Museum and interpretive spaces

For an historical perspective into the landscape and ruins, a visitor proceeds to the museum and interpretive spaces located adjacent to, beneath, and inside the stoa ruins. After climbing the hillside pathway and crossing a small dirt access road, a visitor immediately enters a small doorway cut into the hillside directly beneath the stoa – there is no indication of a new structure, and the first fleeting glimpse of ruins is quickly taken away as a visitor passes through a short passageway and enters into the first main room of the building. Here is located admissions and the first interpretive space, one focusing on recent past interpretation of the landscape. A few steps carry the visitor into the next space, set aside for ancient past interpretation and museum space; a few steps more lead up to the main site museum space. All three spaces are lit by skylights framed by newly-constructed terrace walls above, allowing the spaces a more subconscious connection with the landscape.

The sequence of spaces, from modern to ancient, regional to site-specific, is intentional and meant to help guide the visitor into a specific and historically informed mindset before entering the final interpretive space, the stoa interpretation. From behind a wall in the site museum space, a strong light emanates as an invitation – this light, one comes to discover, is entering from a skylight that is formed between the two back stoa walls, now directly above the visitor. The space is quite tall, framing a staircase between these two walls above; a visitor can just see the edges of the ancient wall blocks poking into the space above. This is meant as the visitor's first real engagement with ancient material, and engagement that is both formal and modest, more experiential and intangible than physical. As one literally ascends towards the blocks and glass above, the visitor is redirected into a room that leads straight into the landscape beyond. The

space is designed to mimic the spatial proportions and qualities of the original stoa, including column spacing, ceiling heights, and materials of construction. Interpretation here is designed to introduce the visitor to the specifics of this ancient sanctuary and landscape, including the built components, processional ways, and the overall organizational logic (including theories derived from Doxiades' research).

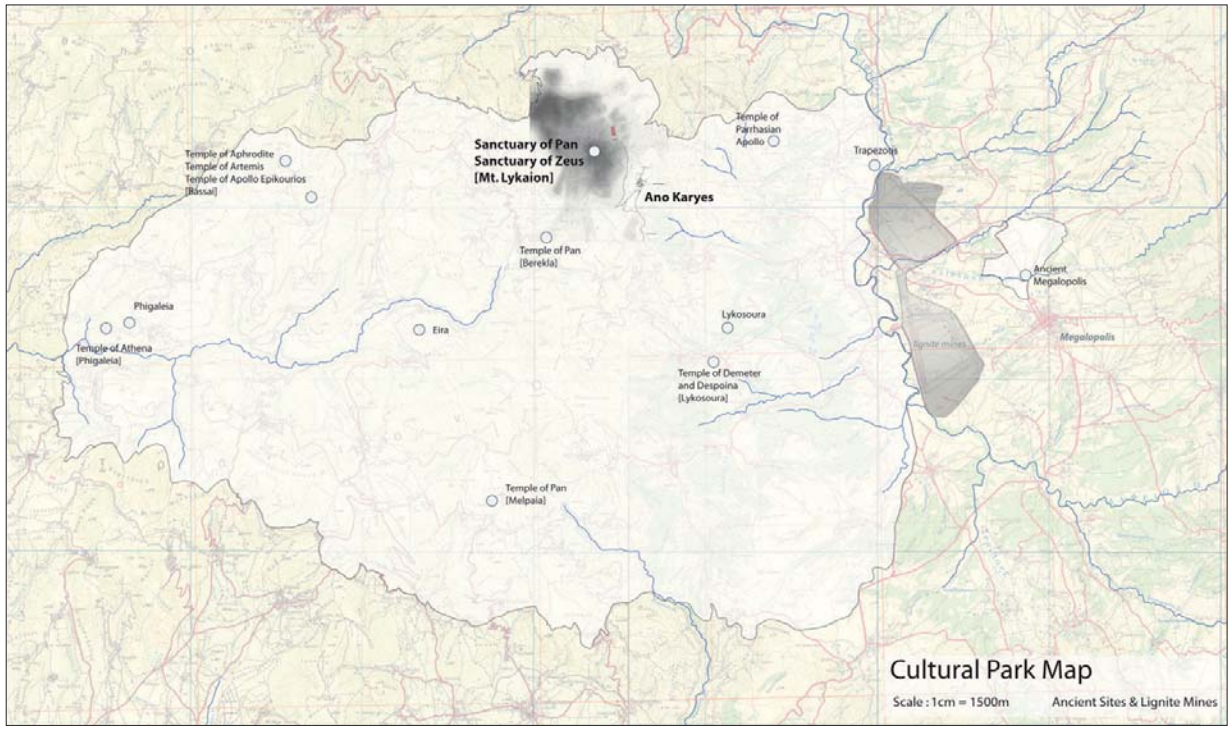
Proceeding to the end of the room leads the visitor to a sunbathed terrace and a small exterior staircase leading up to the stoa surface. From here, after the guided interpretation that one has experienced up to this point, something of the organizational logic of the site should already be clear: the parallel placement of the stoa, the seats directly below, and the prominent procession on the hill immediately beyond would be a startling alignment after the more complex spatial experiences up to this point. From the terrace, the possible ancient propylaea vantage point (demarcated by a new stone terrace floor) would be visible as a destination, as would the xenon and the vast hippodrome below. From here, the newly-informed visitor is on his or her own, choosing to ascend to the stoa surface or explore the site below.

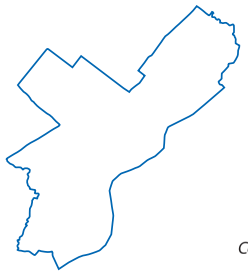
Conclusion

Overall, the proposed designs are meant to both compliment the current site and challenge assumptions about it. They highlight both current layers of history and systems of use through confrontation and sympathetic framing, selective reconstruction and deferential skirting. Though vastly different in external participation, each structure strongly guides the visitor along specific pathways and caters to the visitor's specific interests in the site – these structures, together and separately, actively participate in one's discovery and understanding the site. In this sense, the strategies used and the lessons learned, including the social and economic motivations behind many decisions, are posited as solutions for other site interpretations in the park. And though they specific uses, stakeholders, and economic systems may be different, the strategy of approach employed at Mt. Lykaion has the potential for successful application at other rural archaeological sites around the world – we just need to find a group bold enough to attempt it.

A fragmented experience can be a rich one – a complete one – without relying on the tropes so heavily used in Greece today. "Re-architecturalising" does not necessitate reconstruction; by actively engaging architectural elements, be they wall fragments, vistas, or the continued use of a space, ancient sites can be relevant in layered, complex ways. The possibility for exploration and discovery at a rural site often can be its greatest asset, while the ability for it to remain active in its traditional uses is critical for its continued local relevance and identification. And addressing architectural ruins is key to both aspects; but doing so in a confident, nuanced way provides both for the interpretation of the past and the inclusion of a new layer in the same field of vision. And this collapse of time provides a much different entry into history than we are yet accustomed to.

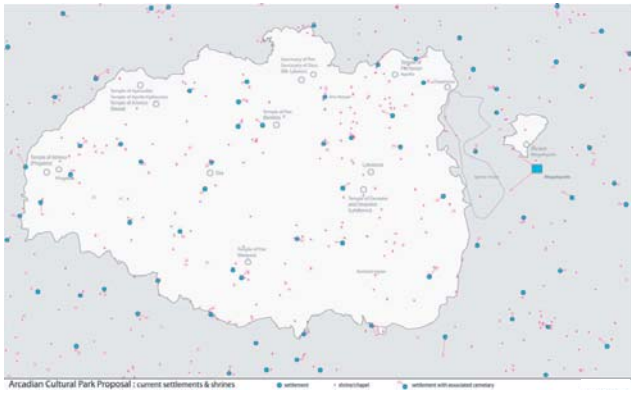
Cultural Park Proposal

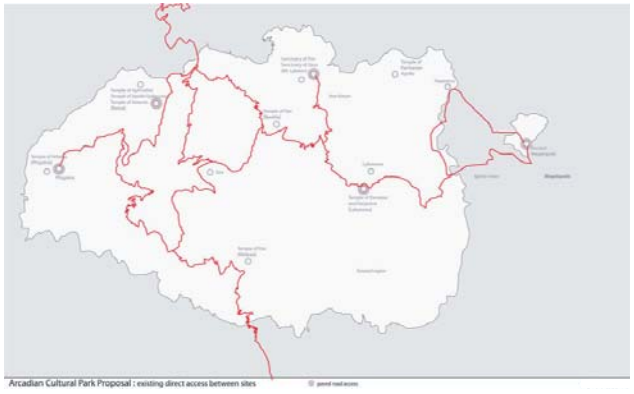


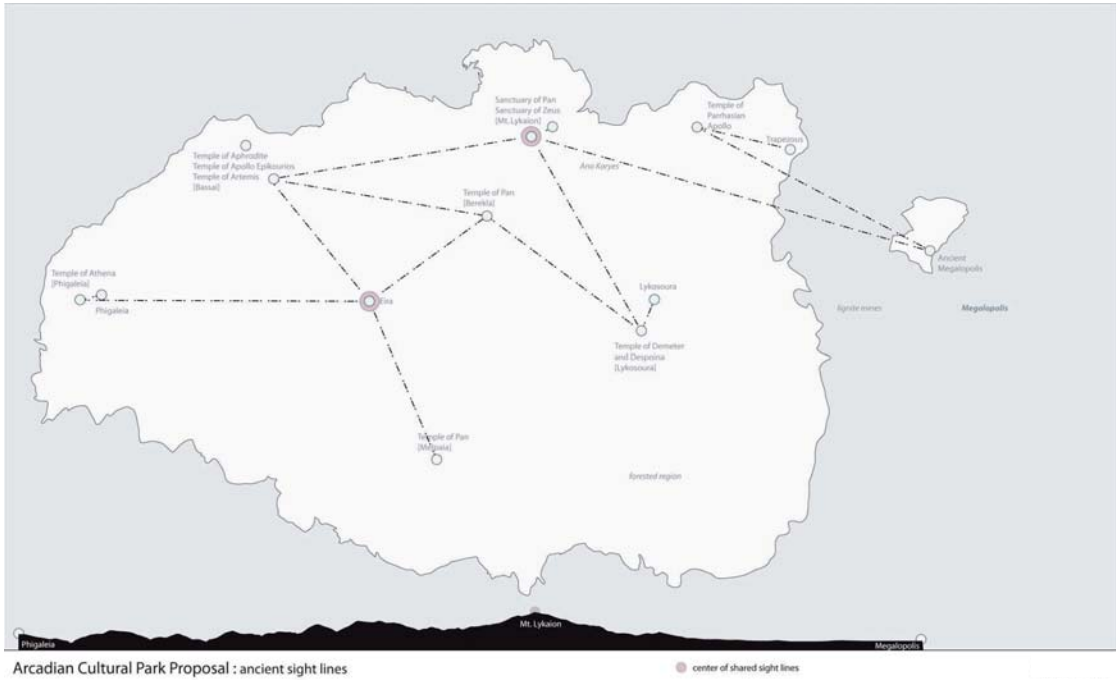


Comparison of cultural park area to Philadelphia county

A preliminary delineation of cultural park boundaries and primary ancient sites within. Mt. Lykaion and Ano Karyes are located in the northern center of the park. The large gray area designates the swath of valley lands already consumed by the lignite mining operations and hydroelectric plants - because of these large pits, ancient Megalopolis is literally cut off from the rest of the park.

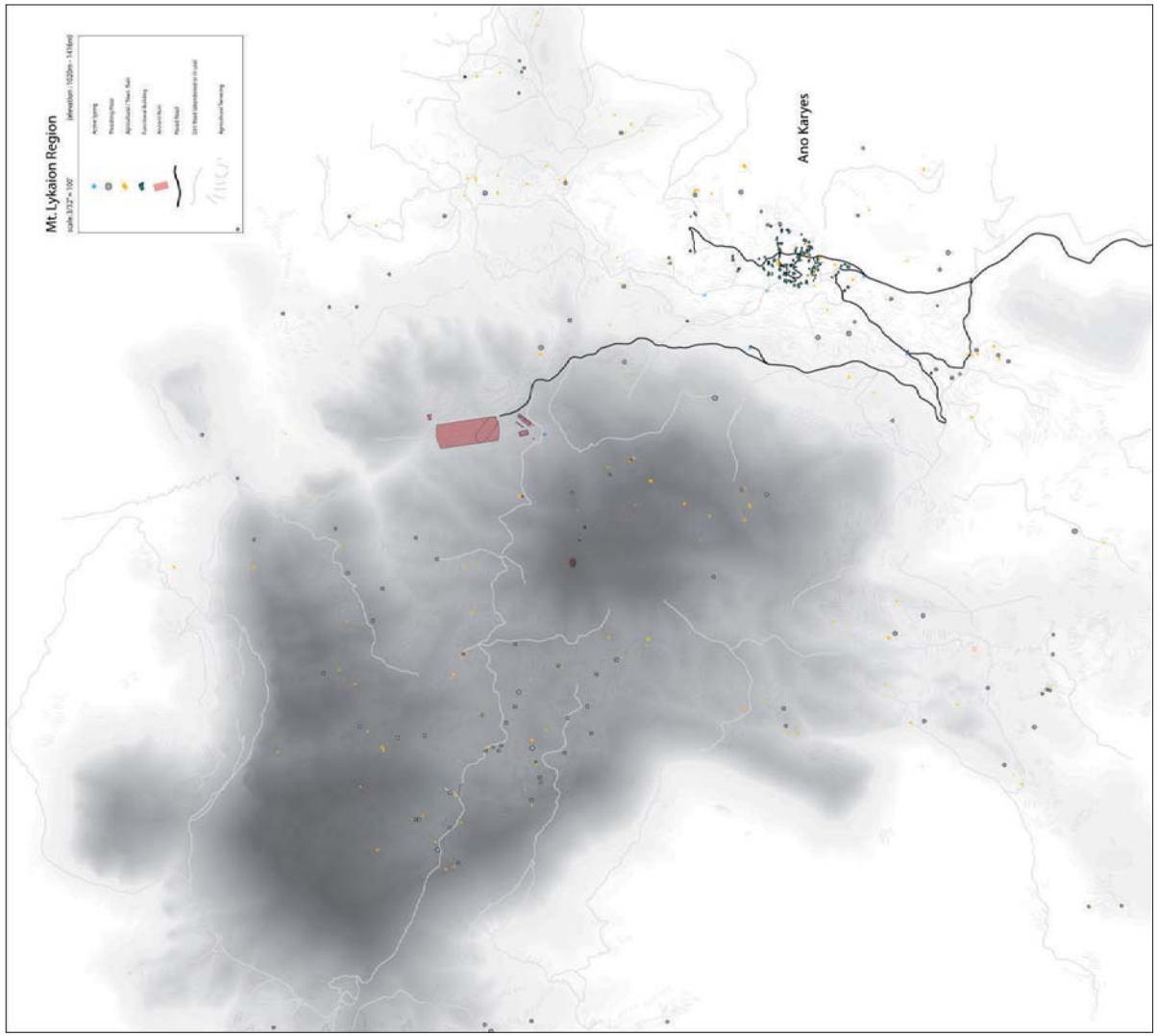






Cultural Park Proposal (continued)

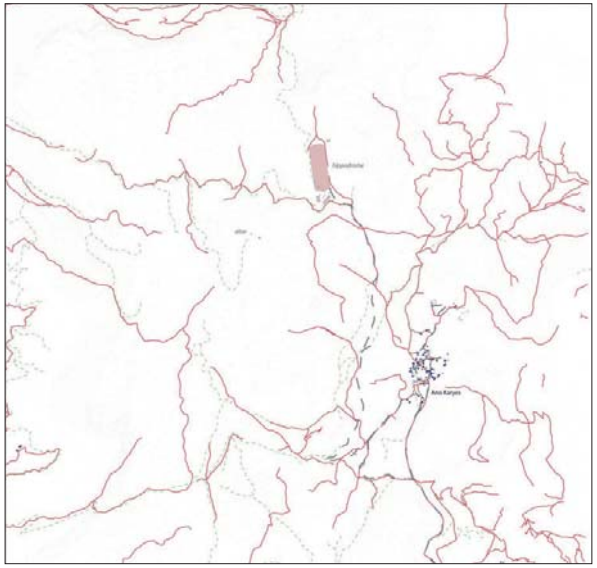
A series of park-scale studies examining density of inhabitation and religious use, ease of accessibility, shared site lines, and elevational changes between sites.



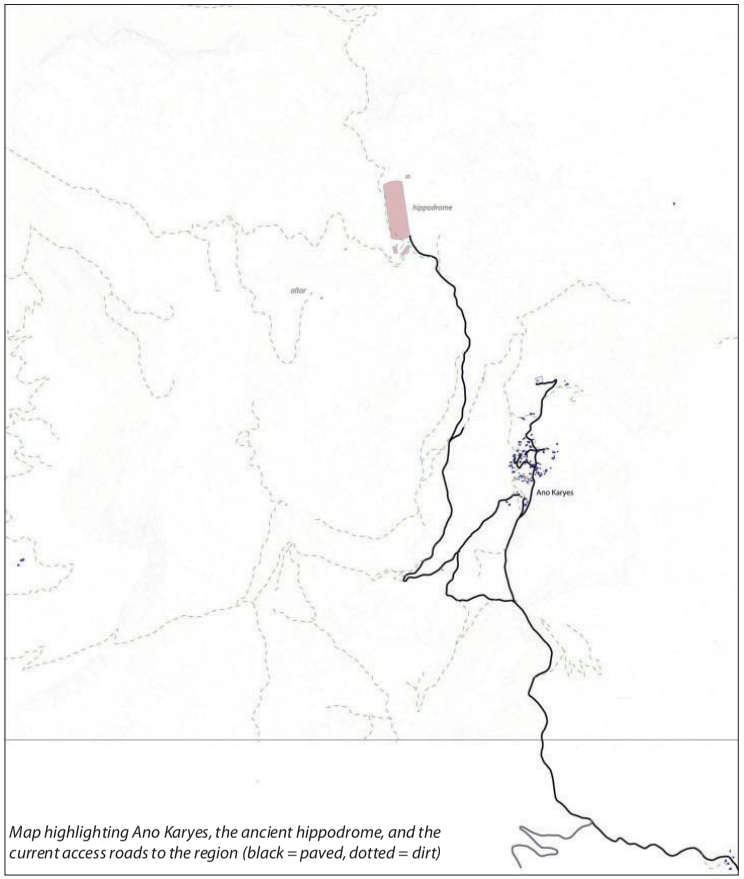
Mt. Lykaion Regional Map

A map of the mountain highlights primary and secondary access routes, built features, elevation extremes, and proximity to Ano Karyes

Mt. Lykaion Regional Map Studies

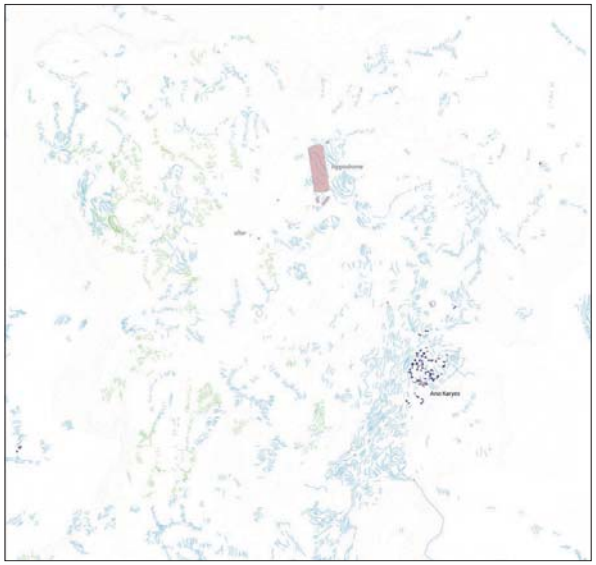


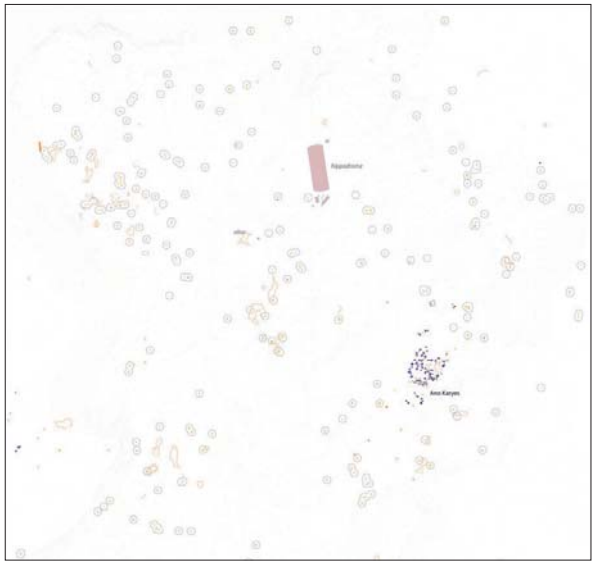
Map highlighting access roads to the region that have been abandoned

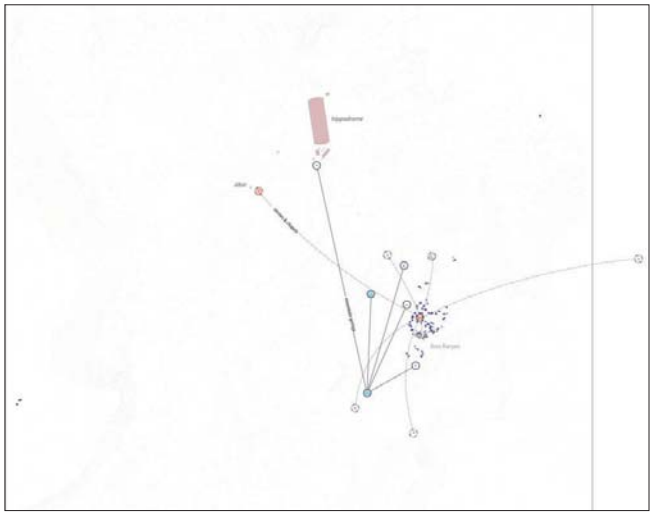


Map highlighting Ano Karyes, the ancient hippodrome, and the current access roads to the region (black = paved, dotted = dirt)

Using the Mt. Lykaion Regional Map as a base, a set of studies were conducted to highlight specific aspects of the landscape and elements within.

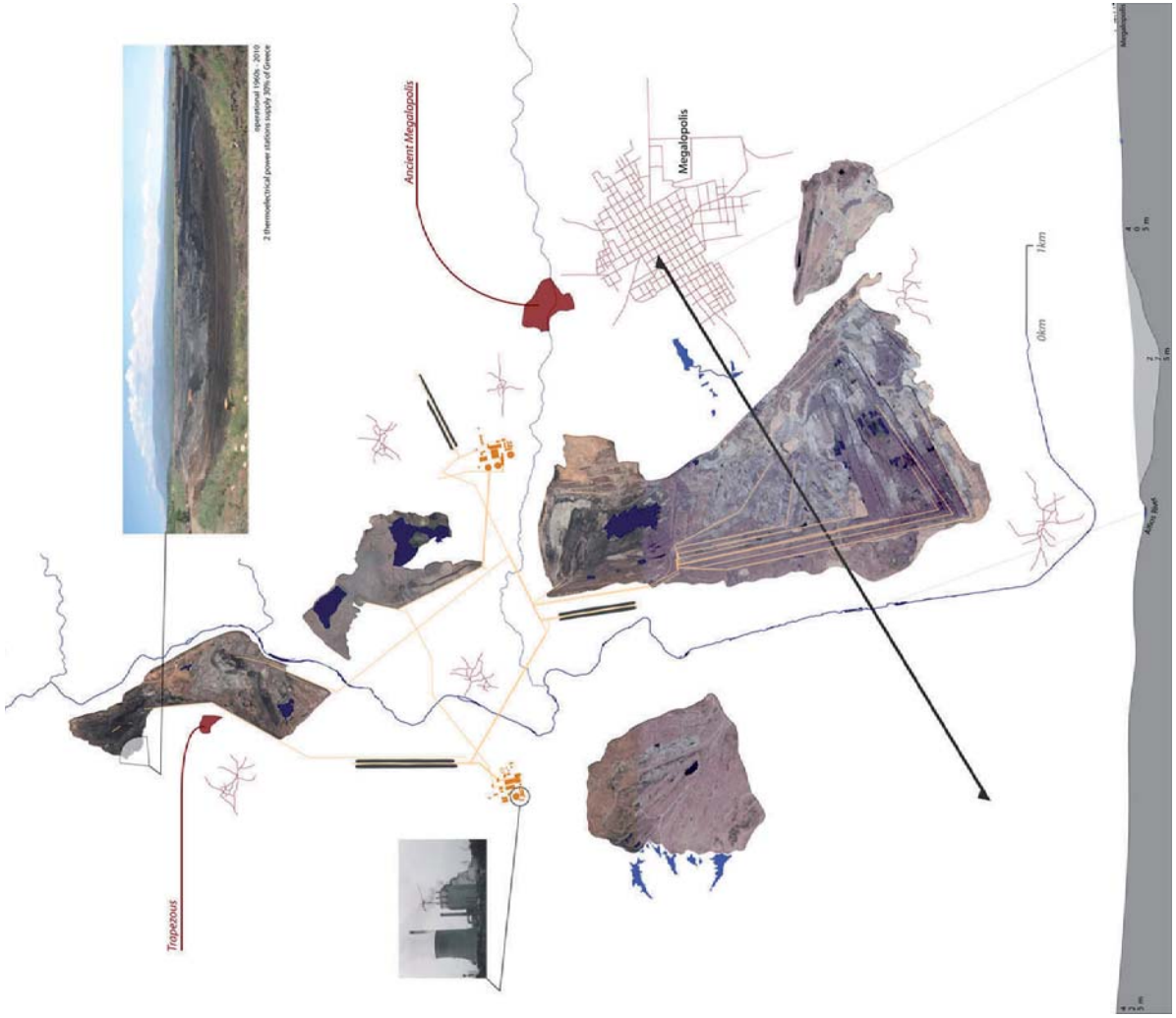






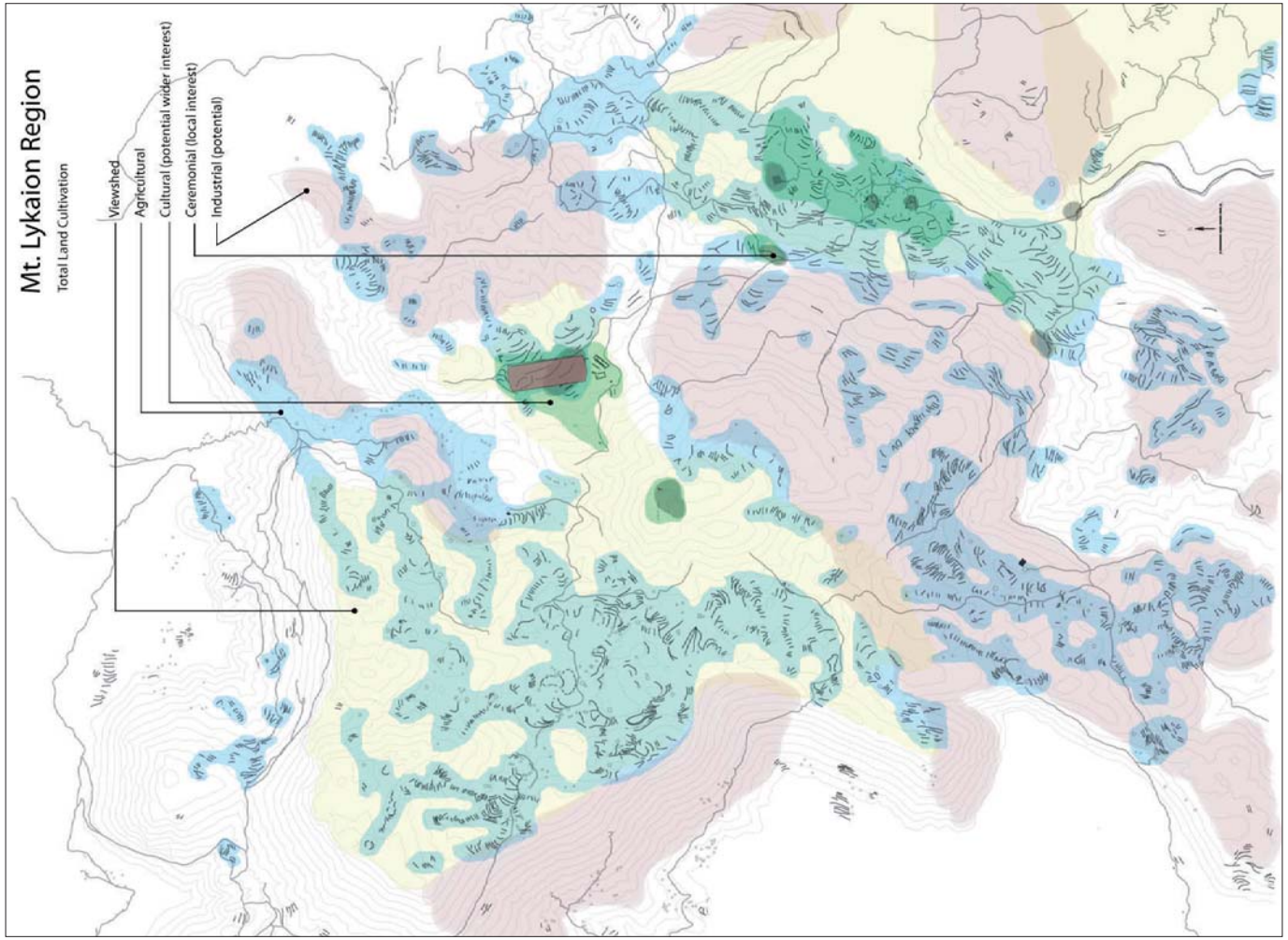
Maps highlighting (clockwise from bottom left) natural spring and chapel connections, agricultural terracing, and abandoned structures

Mt. Lykaion Regional Map Studies (cont.)



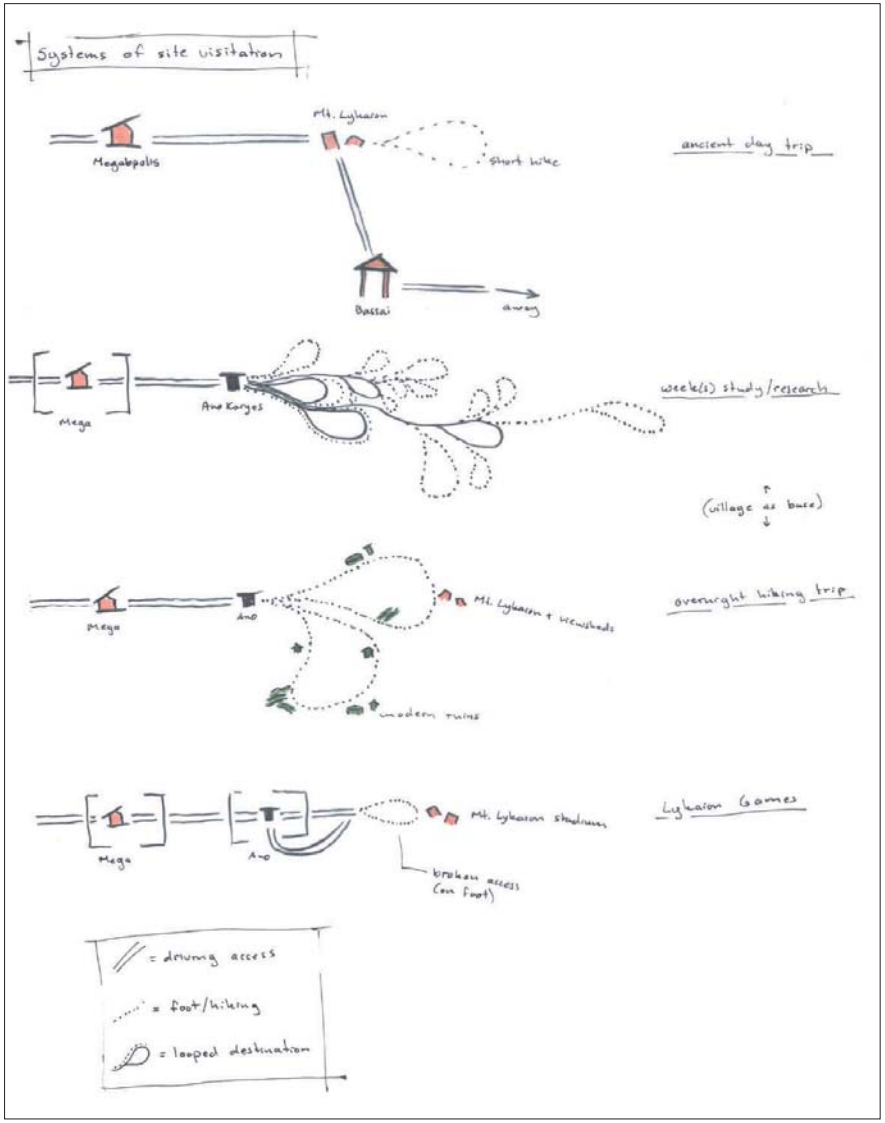
Lignite Infrastructure Drawing Study

As the primary economy in the valley, the lignite mines and plants dominate Megalopolis, the nearby river, and the surrounding fertile countryside. At least six small villages are perched precariously close to the mines while at least one ancient site, Trapezous, is immediately threatened by an encroaching mine. The remaining seventeen years of lignite supply yet to be harvested not only limits the continued economic viability of the valley but promises to leave behind a sprawling industrial landscape that will have to be addressed.



Study for Total Land Cultivation

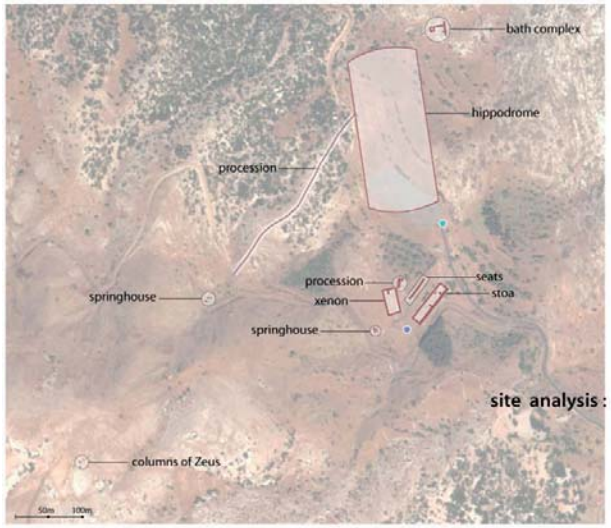
A preliminary regional study of potential land use was conducted to re-envision the viability of the Mt. Lykaion landscape. For agricultural purposes, every bit of arable land shows evidence of past or present cultivation. In order to conceive of this landscape as a total economic system, it is possible to ascribe other 'cultivated' zones to the rest of the landscape, including cultivated cultural uses, viewsheds, ceremonial uses, and continued agricultural uses. Given the tenuous economic viability of agriculture on the mountain, coupled with the pressing need for more sustainable energy sources, it is also possible to ascribe areas for industrial purposes (passive solar energy collection).

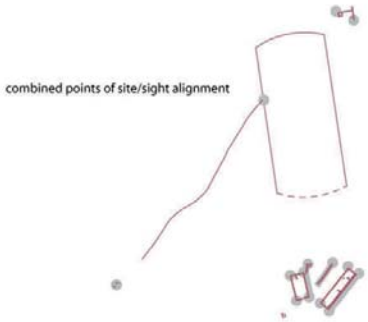


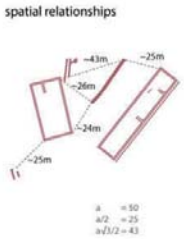
Site Access Diagrams

In considering the different user groups that presently or could potentially visit the site, it is important to consider the physical implications of these visits - is the visitor driving or hiking? What role does Ano Karyes play in the visitor experience? Are the paths very direct or more landscape and experientially-driven?

Ancient Site Organizational Study

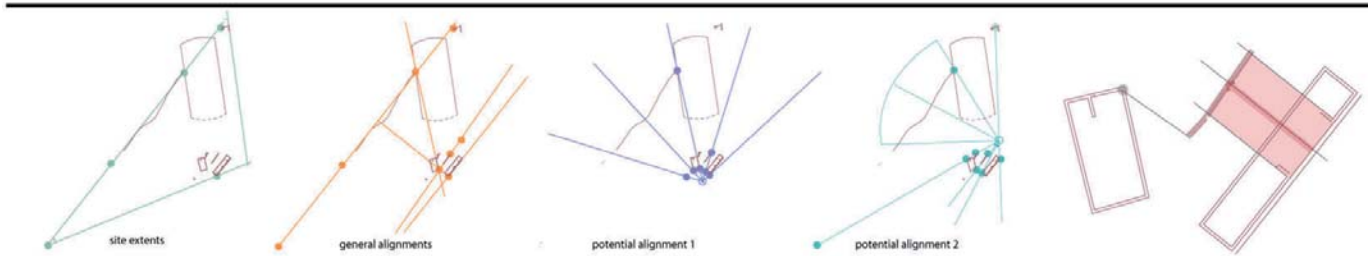






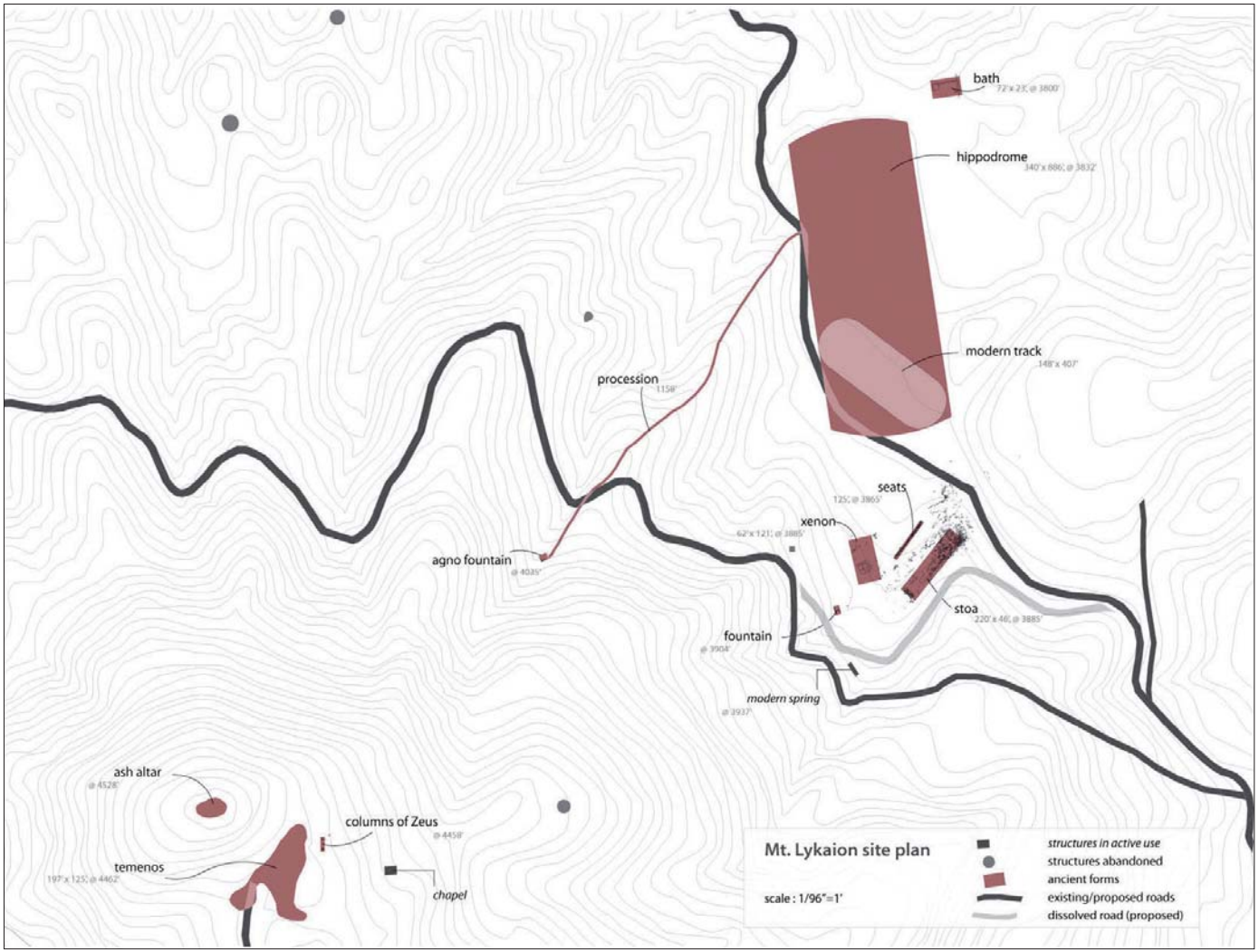
site analysis : C. A. Doxiades' Doric Greek theories of site construction

sanctuaries to Zeus : 30° base angle, specific points for viewing
buildings placed in specific geometric proximities
prominent path in relation to buildings
open angles for viewing landscape

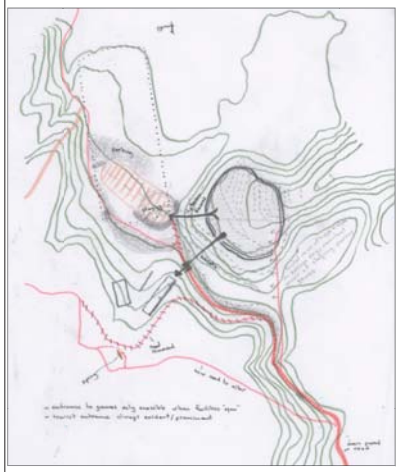


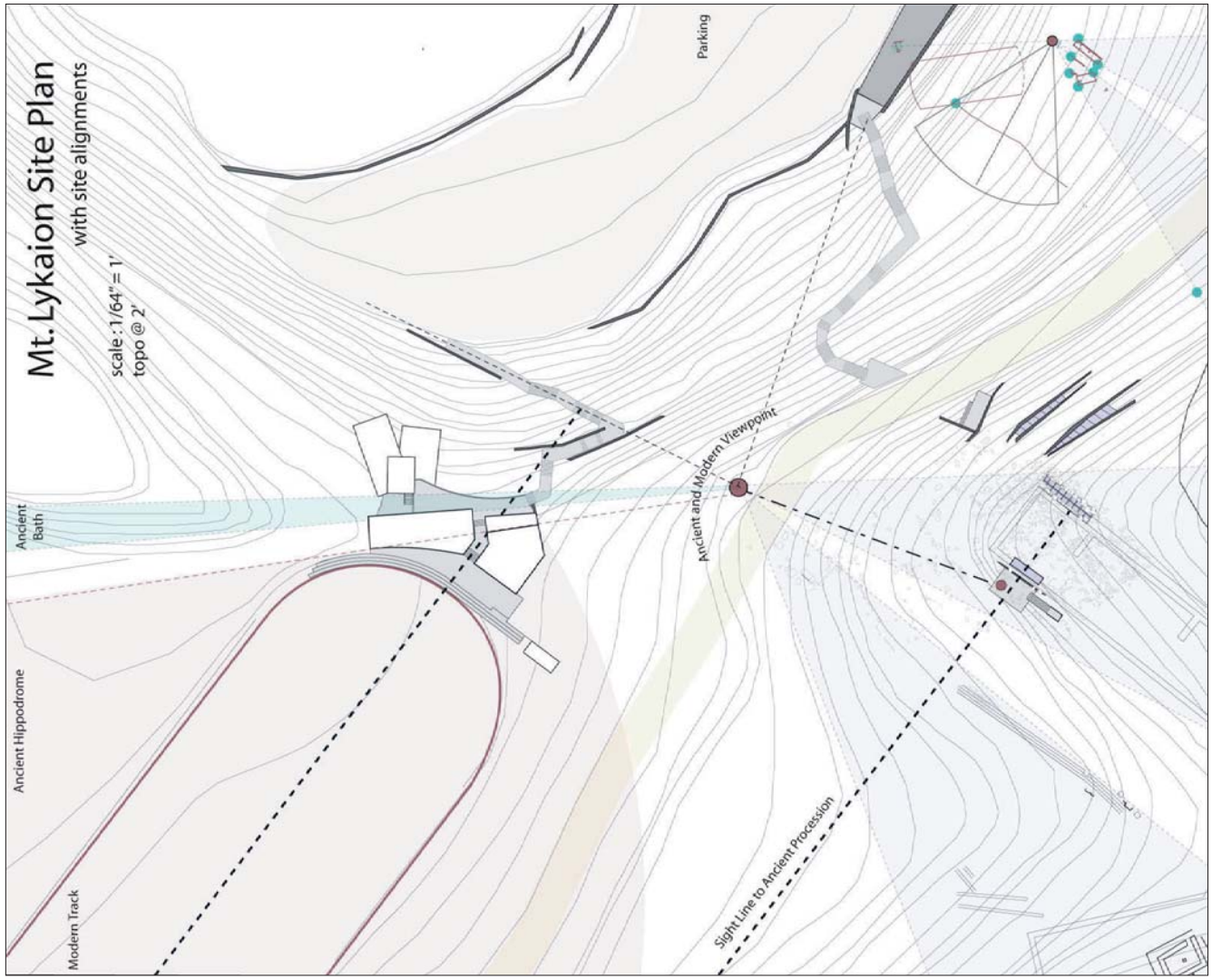
As one method in understanding ancient site organization, theories posited by C.A. Doxiades were employed on the exposed structures of the Mt. Lykaion sanctuary. A result of these studies was the identification of two potential 'alignment sites,' locations within the ancient site where the precise composition of built and natural elements would be revealed to the viewer. Following basic rules related to Doric organizational patterns and sanctuaries to Zeus (as posited by Doxiades), two sites of alignment were identified.

(Background photo from http://maps.google.com, accessed on Feb. 4, 2007)



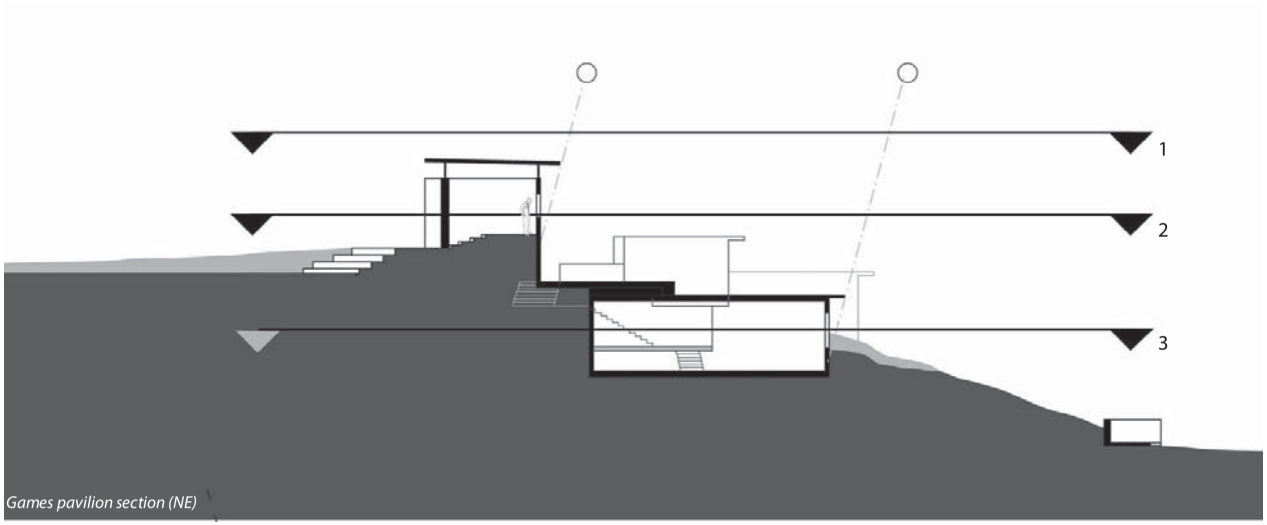
Current Site Plan and Proposed Road Reconfiguration





Mt. Lykaion Lower Sanctuary Proposed Site Plan

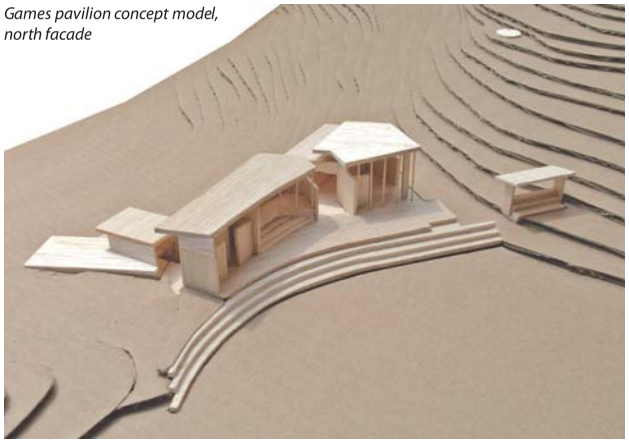
This site plan draws directly from research conducted according to Doxiades' theories of Doric site organization and the resulting vantage point in the middle of the site (see lower left corner of drawing for possible site alignment #2). Both buildings redirect the visitor to the ancient procession and have direct structural relationships with the 'ancient' viewpoint. Pathways and lightwells slip between newly-constructed terrace walls throughout the site, helping to guide the visitor's experience while blending into the landscape.



Games pavilion section (NE)

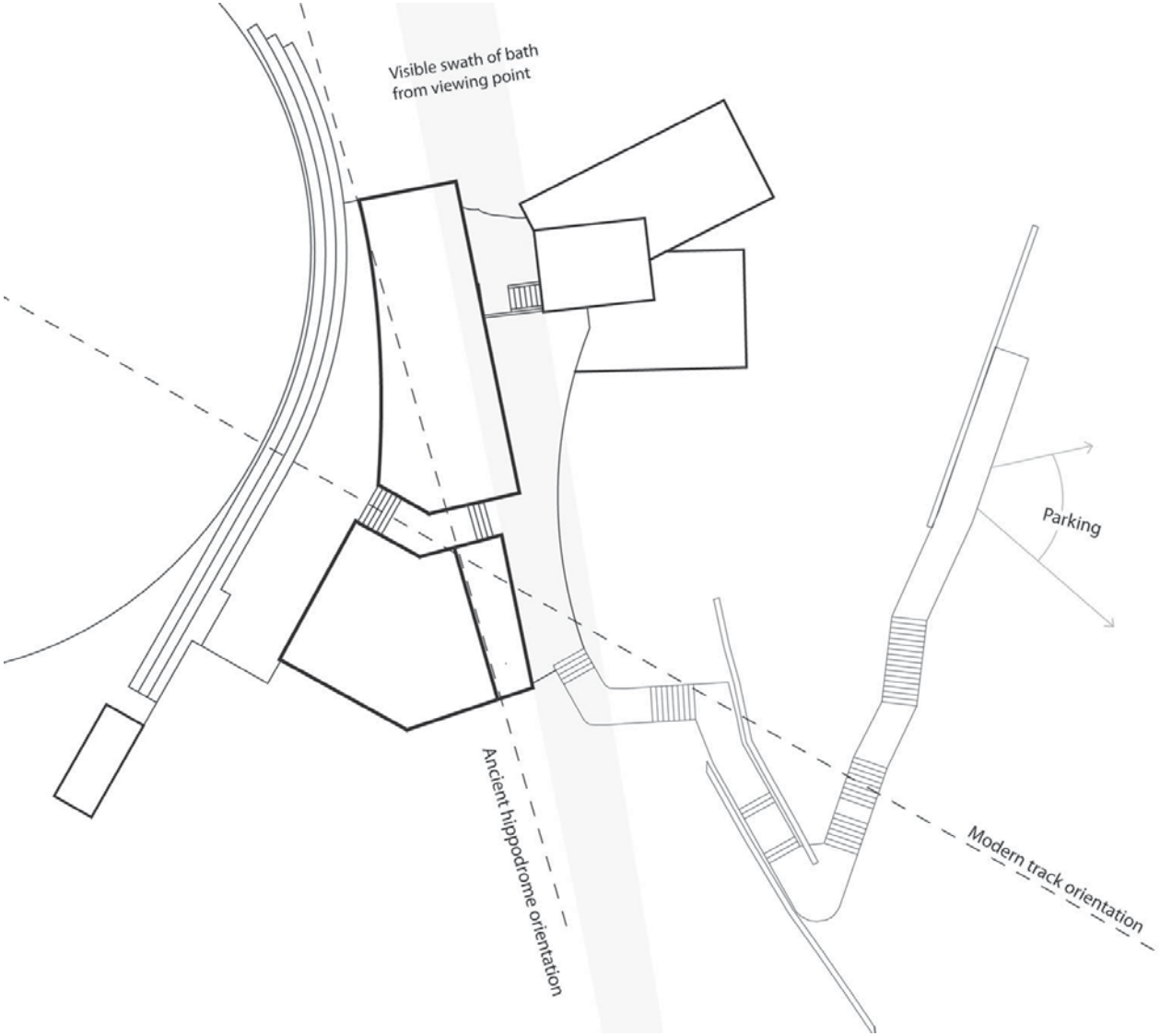
Games Pavilion Section (looking NE)
Scale : 3/64" = 1'

Games pavilion concept model, north facade

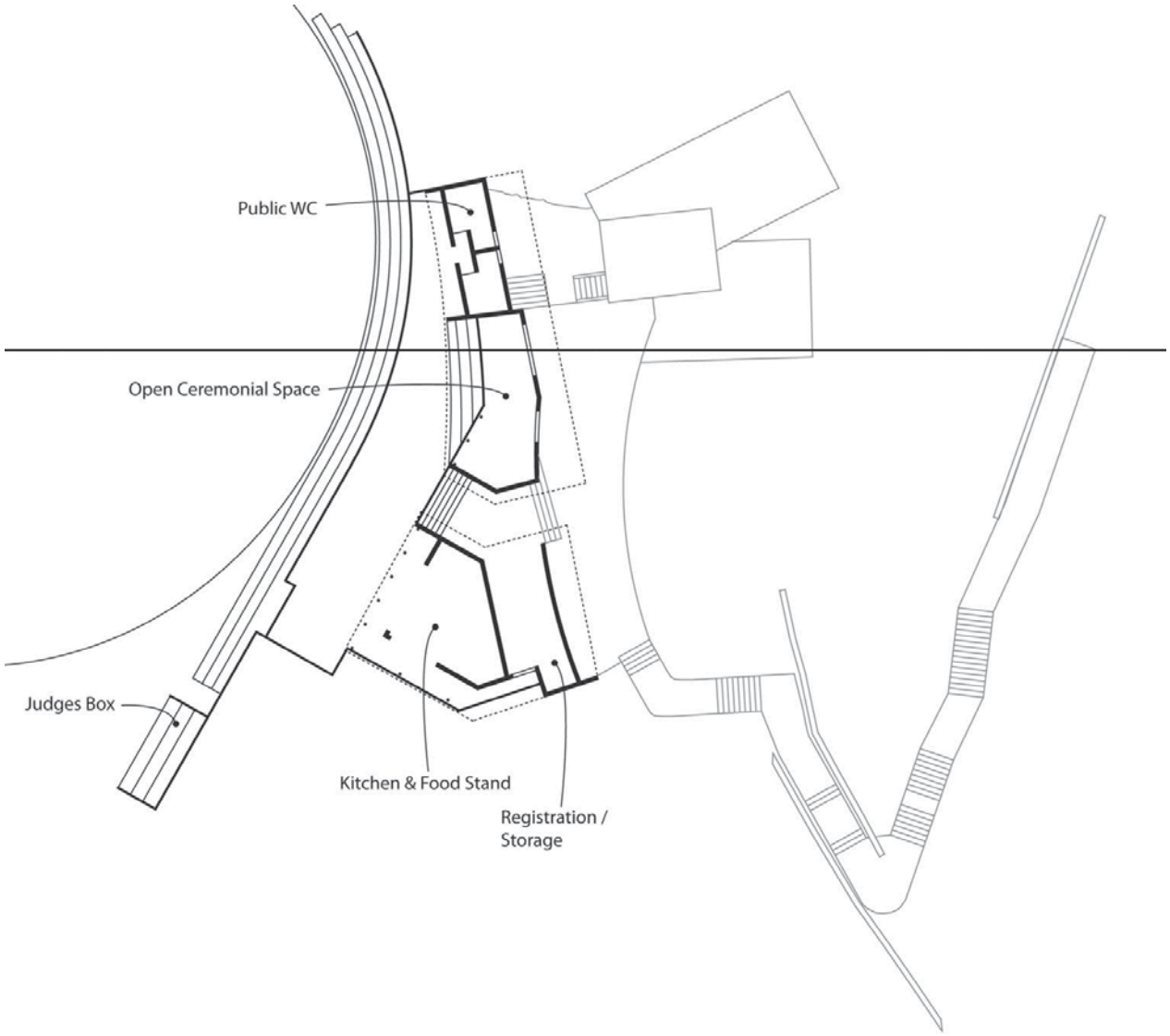


Games pavilion concept model, south facade

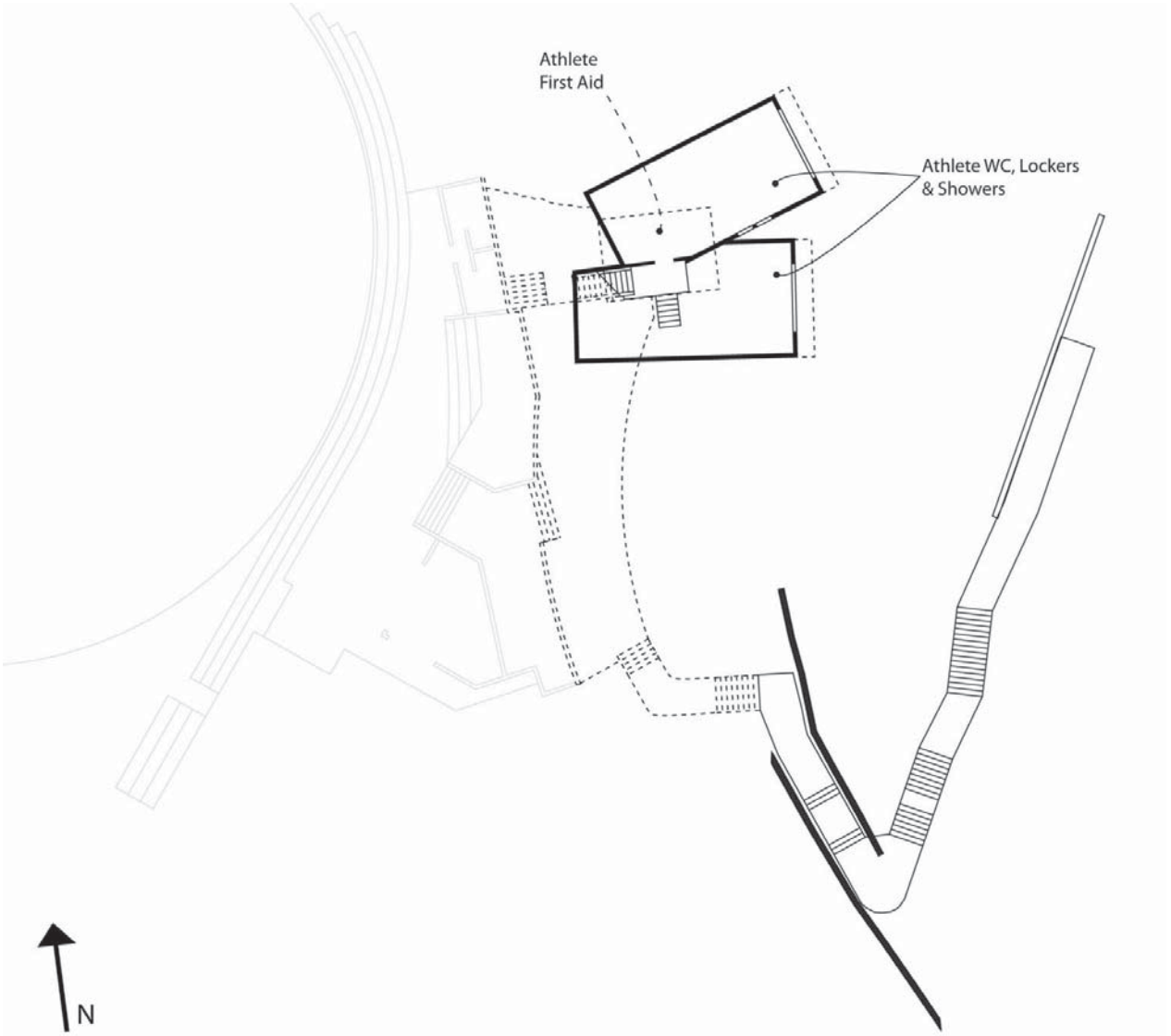
A sectional study of the games pavilion and concept model photos. The pavilion steps down with the topography and shapes itself to the modern track. The model helps to illustrate the different facades of the pavilion and the restrained terrace spaces that help to choreograph one's passage through the pavilion.



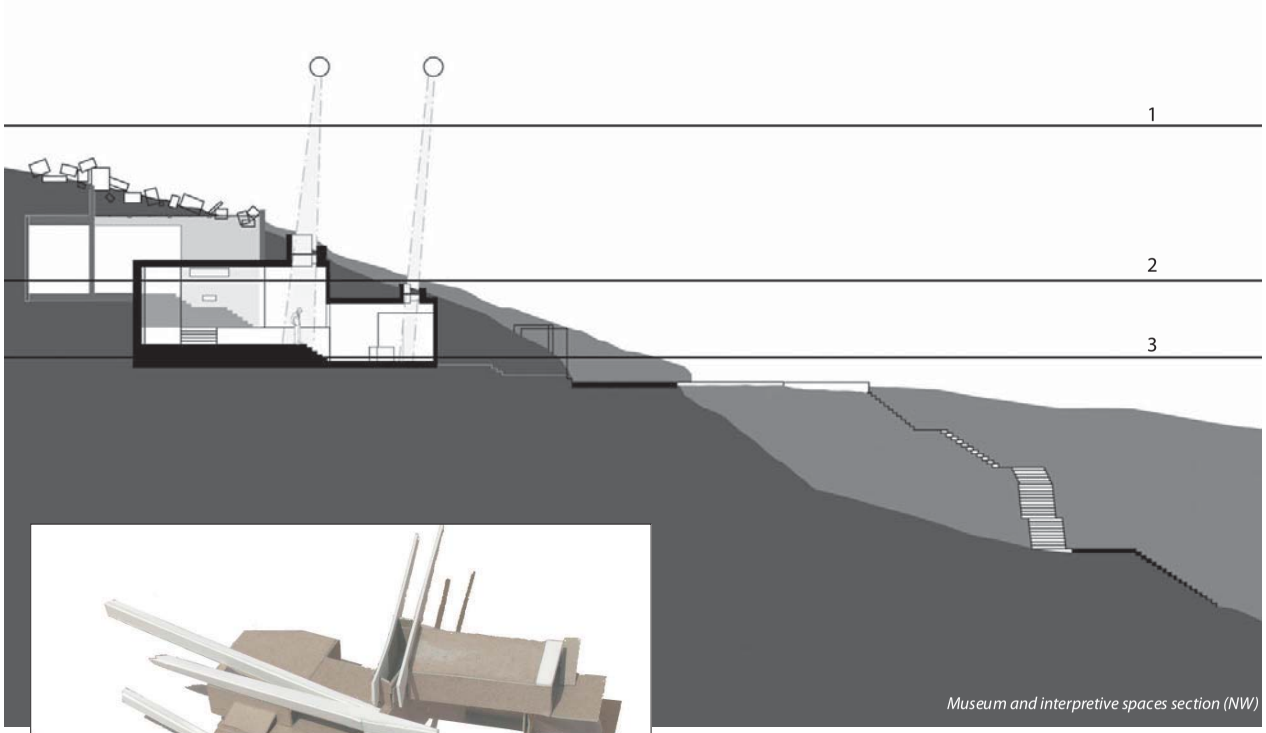
Games Pavilion Roof Plan (1)
Scale : 3/64″ = 1′



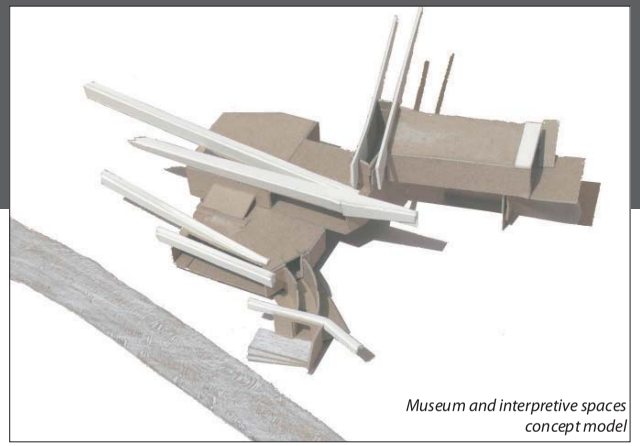
Games Pavilion Upper Building Plan (2)
Scale : 3/64″ = 1′



Games Pavilion Lower Building Plan (3)
Scale : 3/64″ = 1′



Museum and interpretive spaces section (NW)

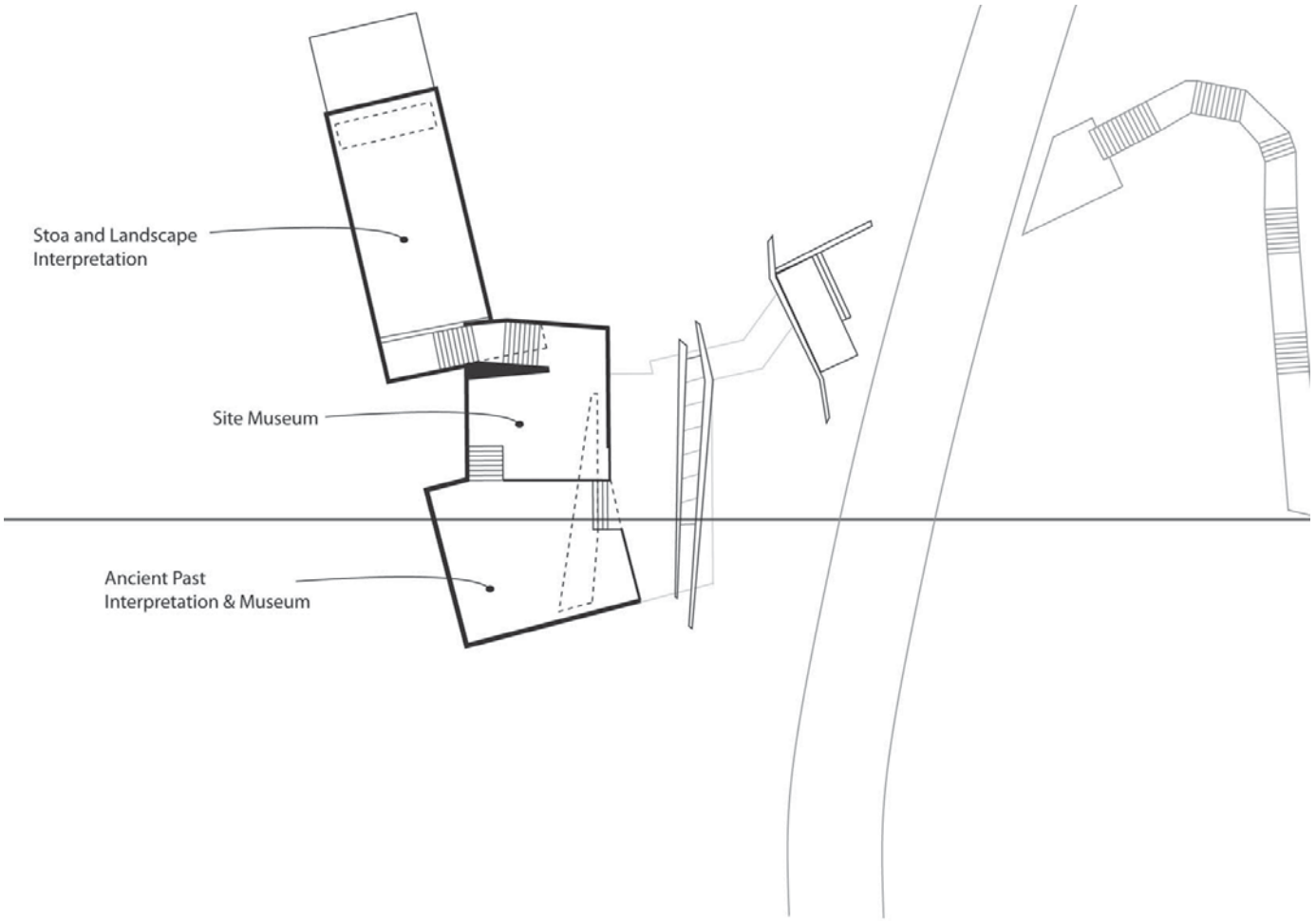


Museum and interpretive spaces concept model

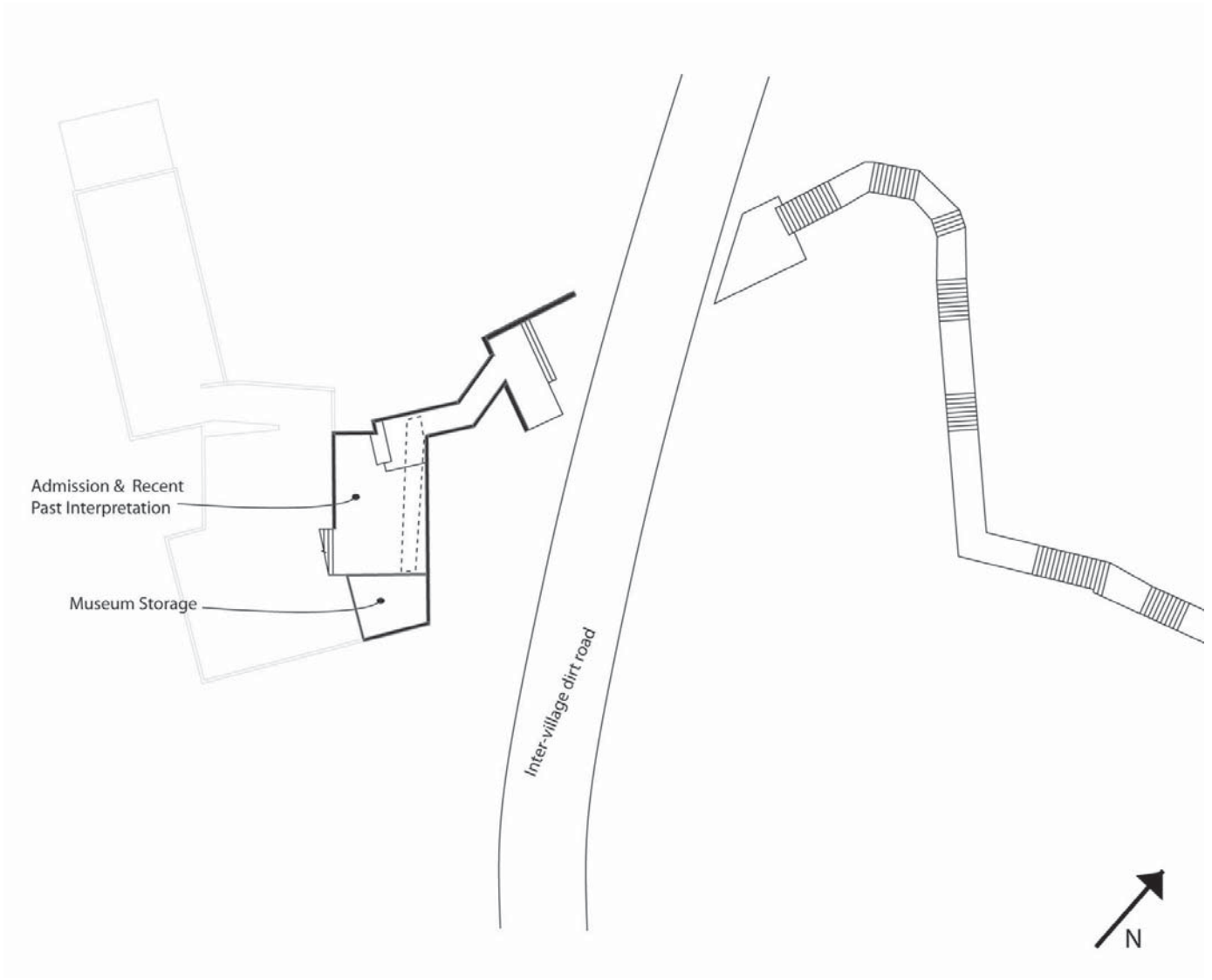
Museum & Interpretive Spaces
Section (looking NW)
Scale : 3/64″ = 1′

A sectional study of the games pavilion and concept model photo. The structure is set completely under the hillside and stoa ruins, entered through a small opening directly adjacent to the inter-village dirt road in front. The only visible part of the building are the lightwells for the interior, disguised as traditional terrace walls on the surface. The interior spaces lead the visitor directly under the stoa floor and out into the landscape, now easily understood in ancient contexts.

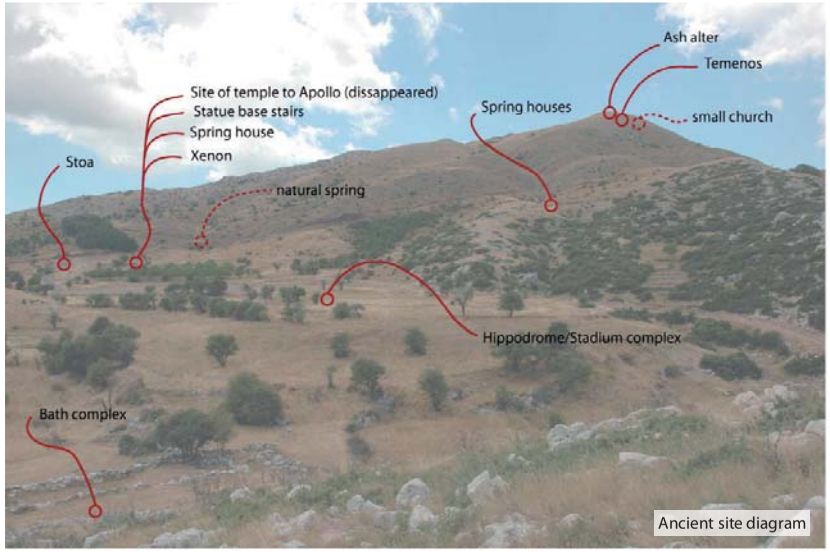
Museum & Interpretive Spaces
Roof Plan (1)
Scale : 3/64″ = 1′



Museum & Interpretive Spaces Upper Floor Plan (2)
Scale : 3/64″ = 1′



Museum & Interpretive Spaces Lower Floor Plan (3)
Scale : 3/64″ = 1′



Ancient site diagram

Photo 1

Photo 2

Photography

Ancient site diagram - Sanctuary features

Photo 1 - Remainder of Temple to Pan, Melpaia

Photo 2 - Lykaion Games on modern track

(Photos courtesy of Mt. Lykaion Excavation and Survey Project or by author)

Photo 3

Photo 4

Photo 5

Photo 6

Graphics and Photography (continued)

Photo 3 - Stoa and access road, Mt. Lykaion

Photo 4 - Seats (below stoa), Mt. Lykaion

Photo 5 - Bath walls, Mt. Lykaion

Photo 6 - Xenon walls, Mt. Lykaion

Photo 7

Photo 8

Photo 9

Photo 10

Graphics and Photography (continued)

Photo 7 - Typical agricultural terracing

Photo 8 - Intact threshing floor

Photo 9 - Abandoned terracing and shelters

Photo 10 - Abandoned road

Photo 11

Photo 12

Photo 13

Photo 14

Graphics and Photography (continued)

Photo 11 - Shelter ruin by ancient stoa

Photo 12 - Unidentified structure

Photo 13 - Abandoned shelter ruin

Photo 14 - Abandoned shelter ruin

Photo 15

Photo 16

Photo 17

Photo 18

Graphics and Photography (continued)

Photo 15 - Typical engaged agricultural wall

Photo 16 - Agno fountain with old road to the right, new road to the left, and possible remains of the ancient procession in the center

Photo 17 - Typical engaged agricultural wall

Photo 18 - Old road and support wall

Photo 19

Photo 20

Photo 21

Photo 22

Graphics and Photography (continued)

Photo 19 - Typical spring

Photo 20 - Shrine to St. John

Photo 21 - Hydroelectric lignite plant in the valley

Photo 22 - Closest village, Ano Karyes

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[a exposition and collection of case studies demonstrating Doxiades' theory of ancient Greek site organization, based largely on geometric regulation of human perception of the site]

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[a summery of excavation work done, findings and site conditions circa 1900 as well as points of local history; includes Mt Lykaion site photographs]

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[a thorough summary of ancient Greek architecture, from pre-Greek precedents to construction and decorative details]

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[detailed discussions concerning ancient Greek concepts of architectural details, construction, and organization as well as site placement; also addresses ancient Greek city planning and broader concepts and common characteristics of designed spaces]

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[a first-hand, 4th century CE account of the site, its use, its history, its relation to other sites, and legions surrounding the site]

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[Discusses in detail the changing Greek-national attitudes towards and perceptions of “Greek” architecture through time, particularly since 1833; also examines the meaning of “tradition” in Greek architecture and its role in national identity for both Greeks and foreigners]

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Rudofsky, Bernard, Architecture Without Architects: An Introduction to Non-Pedigreed Architecture. The Museum of Modern Art: New York, 1964.
[One of the first detailed studies of "nonpedigreed" architecture; provides numerous versions of 'vernacular' methods of construction and detailing, including the use of wood, woven palaces, covered streets, and the use of subtraction other than caves]

Theory:

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[A multi-disciplinary collection of essays discussing vernacular architecture as a concept and practice for the near future; special attention is paid to the possibilities of vernacular architecture informing future mass housing needs]

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[Investigates the various aspects to the concept of "heritage" including its meanings, its uses, and the culture surrounding it and derivative from its inception and use]

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[A discussion on the politics, the cultural implications, and the consequences of architectural destruction, including perspectives on rebuilding and the role of cultural continuity expressed through built form]

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[A collection of essays reviewing and challenging the relationship of architecture/built form to landscape through materials, geometry, scale, and other strategies]

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[A critical look at different interpretations of "historicism" and how they approach the concept of tradition in art and architecture]

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[An essay exploring the reasons and strategies of a generative critical regionalism that seeks to counteract the homogenizing effects of modernism and postmodern design; particular emphasis is given to site and the creation of "place"]

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[An examination into the many facets of heritage represented as meaning rather than as artifact; careful attention is given to unify notions of cultural heritage with geography, both local and physical and economic]

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[A series of essays and highlighted projects discussing the history of critical regionalism and its contemporary manifestations]

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