

MASTER THESIS

INA NATSI

10604259 897578

**STRETCHING BOUNDARIES**

AN APPROACH TO UNDERSTANDING CITY'S PLANNING  
THROUGH ARCHITECTURE AS A STORYTELLING TOOL

Supervisors name: Nikos Ktenas

Academic Year 2019-2020



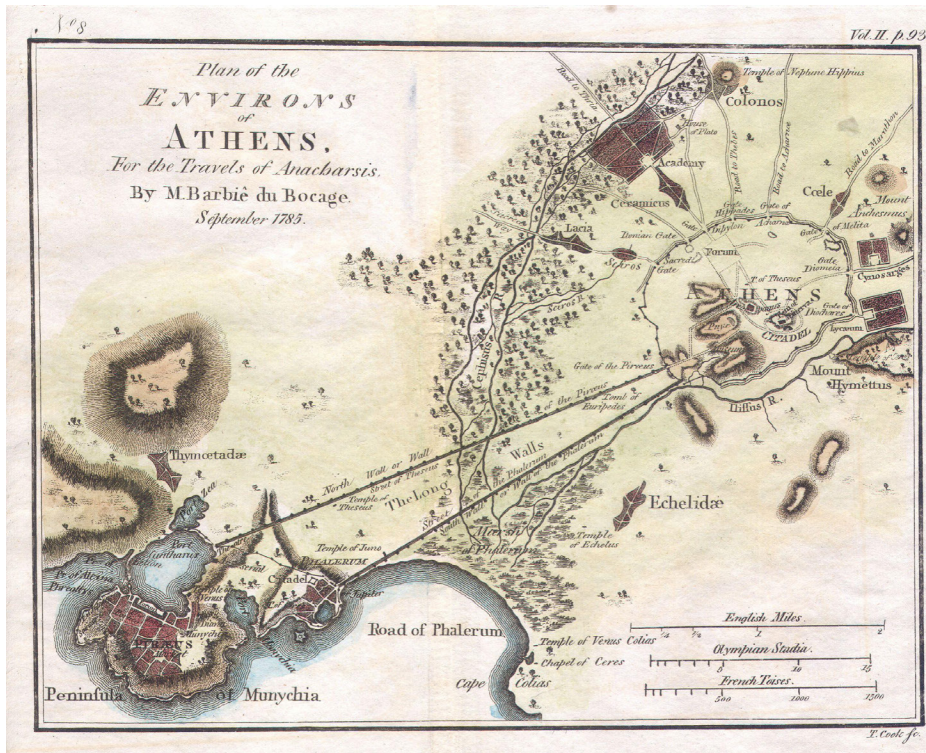
POLITECNICO DI MILANO  
FACULTY OF ARCHITECTURE & URBAN PLANNING

## TABLE OF CONTENTS

Declaration	1
1.0 Macro Analysis	
1.1 History & Urban Planning	3-16
2.0 Macro Morphology	
2.1 Hydrographic Situation	19-20
3.0 Micro Morphology	
3.1 Ilissos River	21-26
4.0 Micro Analysis	
4.1 The Religious Centre	27-36
4.2 Temple of Olympian Zeus	37-40
4.3 Adjacent Sanctuaries	41-50
5.0 Site Analysis_The Spriritual land	
5.1 Myths & Sanctuaries	51-78
6.0 Urban proposal	
6.1 Macro Axis	79-82
6.2 Micro Axis	83-86
6.3 Axial Extention	87-90
7.0 Concept Design	
7.1 Surrounding Concept Design	92-100
7.2 The Concept's Design Theory	102-107
7.3 The Space Dialogue	110-132
8.0 Conclusion	134
9.0 Bibliography	136

I declare that this thesis is an original report of my research, has been written by me and has not been submitted for any previous degree. The experimental work is almost entirely my own work; the collaborative contributions have been indicated clearly and acknowledged. Due references have been provided on all supporting literatures and resources

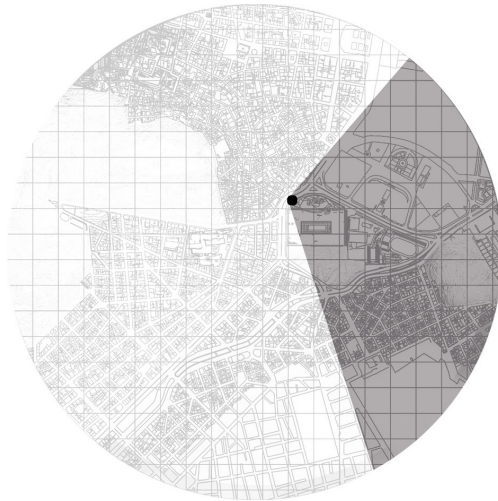




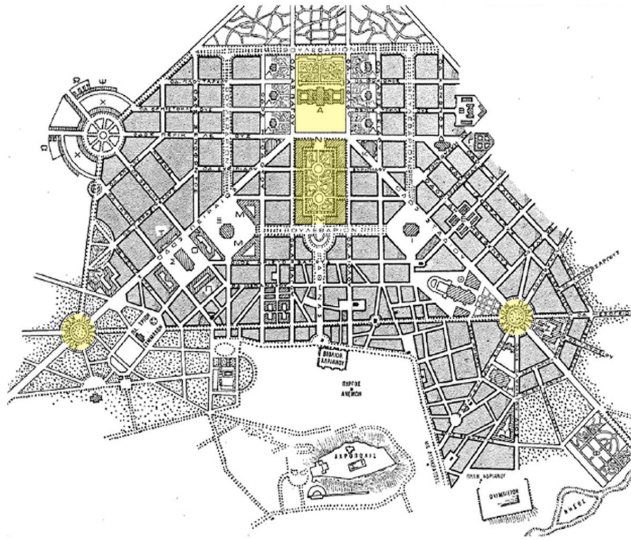
Long Walls were the defensive walls of the city of Athens that were built between 461 BC-455 BC, which fortified the access from the main settlement, to its two main ports, Piraeus and Falirio. It consisted of two walls, the "North", (or "Exterior") and the Faliriko wall. These walls were parallel, 7km long, and at a distance of one stadia (184 m.), and when reached Piraeus they covered the whole coast, (including the settlement, and the three ports), with the main goal of protecting the communication of Athens with its ports.

North road followed the line of the current Falirio and Syggrou streets and connected the gates (or otherwise "alade" gates, i.e. gates towards the sea) with Falirio. Faliriko road started from the South Gate and ended in Falirio, following a parallel route within the North wall. The location of the Long Wall's gates have not been confirmed by excavations, however it is assumed that it was located at the junction of Falirio and Spyrou Donta streets.

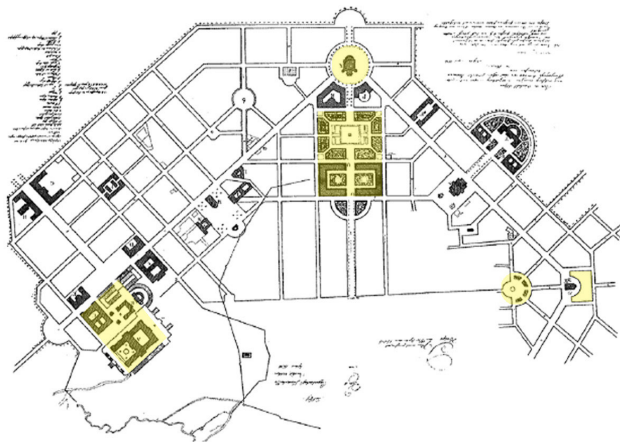
\* M. Barbé de Bocage\_1784 for the "Travels of Anarcharsis"  
Source: Geographicus Rare Antique Maps



Andrianos during his long visit in Athens in 124-125 AD. extended the old city to the East. The new city, which reached 2.200.000 sq.m., was named Adrianoupolis or New Athens, and was expanded towards the current area of Zappeion-National Garden and Syntagma. It had a precinct of 1.750m. and included the Olympio and the south of it which was a complex of sacred and public buildings. It was one of the most beautiful suburbs of the city with high schools, valances and luxurious mansions. In the old town, old buildings were embellished and large public buildings were built, while the walls have not been repaired. The Athenians, in order to honor Andrianos, they built a majestic triumphal arched gate of 18m high (135 AD), known as the Hadrian's Gate, which was the boundary between the old city of Theseus and the new city of Andrianos. It was built on the northwest corner of the courtyard of the Olympio, on an ancient road that led from the old town to the sanctuary. The lower part presents the typical shape of the Roman triumphal arch.



URBAN PROPOSAL\_1833  
STAMATIS KLEANTHIS & EDUARD SCHAUBERT



URBAN PROPOSAL\_1844  
LEO VON KLENZE

Much later, Architects Cleanthes and Schaubert, in 1833, proposed the new expansion of the city to the north, east and west, based on the principles of strict German neoclassicism. German urban mentality was based on the symmetrical monumental composition, which served the ideology of the rising bourgeoisie and took care of the promotion of national heritage of the old city and the institution of the kingdom.

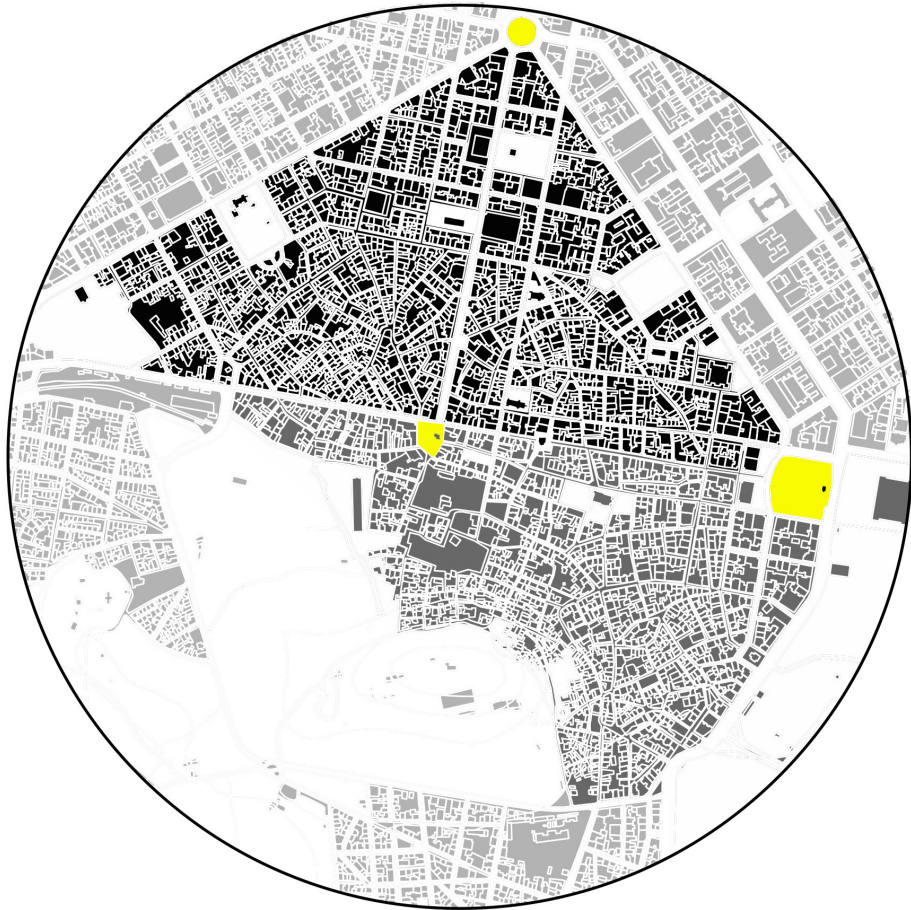
The plan of Cleanthes and Schaubert, had as its main feature the formation of an isosceles triangle in the center of the new city. At the top of the triangle, approximately in the area of today's Omnia Square, was the administrative center with its palaces, gardens and ministry buildings. The palaces had visual contact with the monuments of the Acropolis. On the eastern part of the plan, approximately in the place of today's Syntagma Square, they foresaw the spiritual center, all around a circular square. On the western part of the plan (in today's Lykourgou, Aioulou, Evripidou & Socratous streets) they placed the shopping center. The plan was an attempt to adopt classical rationalism, with straight lines, symmetry, visual perspectives & the hierarchical network of streets and squares that characterized European urban planning. The main functions of the city were located in the same places that were important during the previous Ottoman period, while the base of the isosceles triangle, Ermou Street and the bisector of the top corner of the triangle, were intersecting in the market place, the "bazaar" during Ottoman years, what was then center of the city, with 3 squares and axis dictated the strict geometric structure of the city with a symmetry rationality & monumental composition. The orientation aimed to include the Panathinaiko stadium, pireus & acropolis.

Financial difficulties of implementing the plan, made it impossible and led to the handling of the distinguished architect Klenze, who made changes to the approved plan, a few months after its approval in 1834. Without modifying the basic directions of Cleanthes and Schaubert plan, Klenze made "discounts" on the previous regulations (mostly on public areas). This amendment aimed to reduce the width of the streets, the change of the shape of squares, the settlement of public buildings, the transference of the palace to syntagma square, and he, finally, altered the location of the palaces from today's Omnia to Kerameikos.



The morphological features of the city follows the radial grid of streets of the urban models of Versailles, Karlsruhe, St.Petersburg. In a symbolic way, the main road is stretched radially from the center of the palaces. In 1847 there was the idea of extending the Royal Garden to Olympio. The road network was developed in parts radially, with a focus on the central squares and in parts parallel and perpendicular to the main axes. The city was slow to expand to its intended limits, and until 1870 its boundaries remained as those of the old city. (Kallivretakis, 2015)

The historic center (commercial triangle and Plaka) is the “core” of Athens. All the central squares of Athens belong or border the commercial triangle: Syntagma Square, Monastiraki Square, Omonia Square, Klathmonos, Kotzia, Karytsi, Korai, Mitropoli, Kaprikarea, Agia Irini.



Top: Omonia Square: It was originally called Palace Square, as it was there that the royal palaces were to be built. However, when the plans changed, the area was established as the end of the Athenian summer walk and is a point of reference for the city.

Right: Syntagma Square: Together with Omonia Square are the two reference points of the city. As foreseen to be the spiritual center, it is situated the Greek Parliament, located on one of the main axes of the center of Athens.

Middle: Monastiraki Square: It is a transitional center for sharing movements in the surrounding areas: Plaka, Psyri, Thiseio. While being in the center of the square and make a 360 turn on the spot, we can see the history of Athens itself in a few square meters.



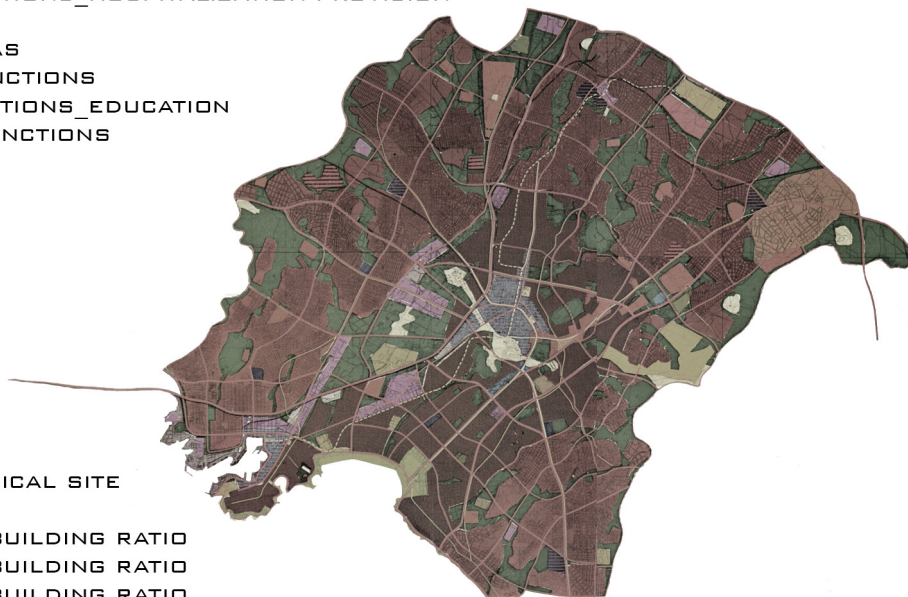


The development of the city beyond the old limits was marked by the erection of important luxury houses in the deserted fields around the perimeter. In 1848 the house of Duchess Plakentia was built, the famous villa of Ilisia, which today houses the Byzantine Museum. Another emblematic building will be inaugurated in 1888, on the public land provided by the state, between the Royal Gardens and the Olympio. It is the Zappeion Megaron, the building that was built for the needs of the first modern Olympic Games of 1896 and today functions as an exhibition and conference center.



Athenian urban fabric has been expanded anarchically, trying by all the means to follow the axes that were proposed in 1833 by Kleanthis and Schaubert. Cultural heritage is at a point where it strives to give the present and emphasize its existence.

- SOCIAL FUNCTIONS\_HOSPITALIZATION-PROVISION
- GREEN ZONE
- FOREST AREAS
- CENTRAL FUNCTIONS
- SOCIAL FUNCTIONS\_EDUCATION
- CULTURAL FUNCTIONS



- CITY CENTRE
- ARCHAEOLOGICAL SITE
- GREEN ZONE
- RESIDENCE\_BUILDING RATIO
- RESIDENCE\_BUILDING RATIO
- RESIDENCE\_BUILDING RATIO
- INDUSTRY
- EDUCATION

## 2.1 HYDROGRAPHIC SITUATION



The hydrographic network is a category of the urban development of Athens that does not seem to be strongly marked in modern urban fabric. Although water was and still is a necessity for both humans and better sustainability of cities, in Athens, and more generally in Attica, streams are mainly covered and not used in the context of social, economic and environmental contribution.

Athens includes three main rivers, Iridanos river, the most apparent point of which is below Monastiraki, Kifissos river, which runs parallel to the highway of Athens-Lamia (the older inhabitants of Piraeus still call it "The River") and Ilissos that flows underground in several parts of the city such as under the intersection of Michalakopoulou with the Mesogeion. Ilissos most apparent spot is next to the Olympio, at the of once called the "religious centre".

Kifissos is the largest river of Attica with a length of 27 km. It originates from the natural junction of Penteli and Parnitha and divides the capital until its estuary in Faliro bay. The river was first used in the time of Hadrian, when during Roman times, the first organized water system for Athens was built. The water tank was reinforced by various streams of Penteli and Parnitha, Kifissos gave its name to an area near its eastern springs, Kifissia. In modern history, and especially in the post-war period, the southwestern part of the river that separates Athens from Piraeus region had been developed into industrial zone. On both sides of Kifissos, factories, industries and handcrafting were quickly established in an anarchic and informal industrial park. At the same time, there was no urban plan, nor was there a plan to drain the industrial waste that ended up in the river.

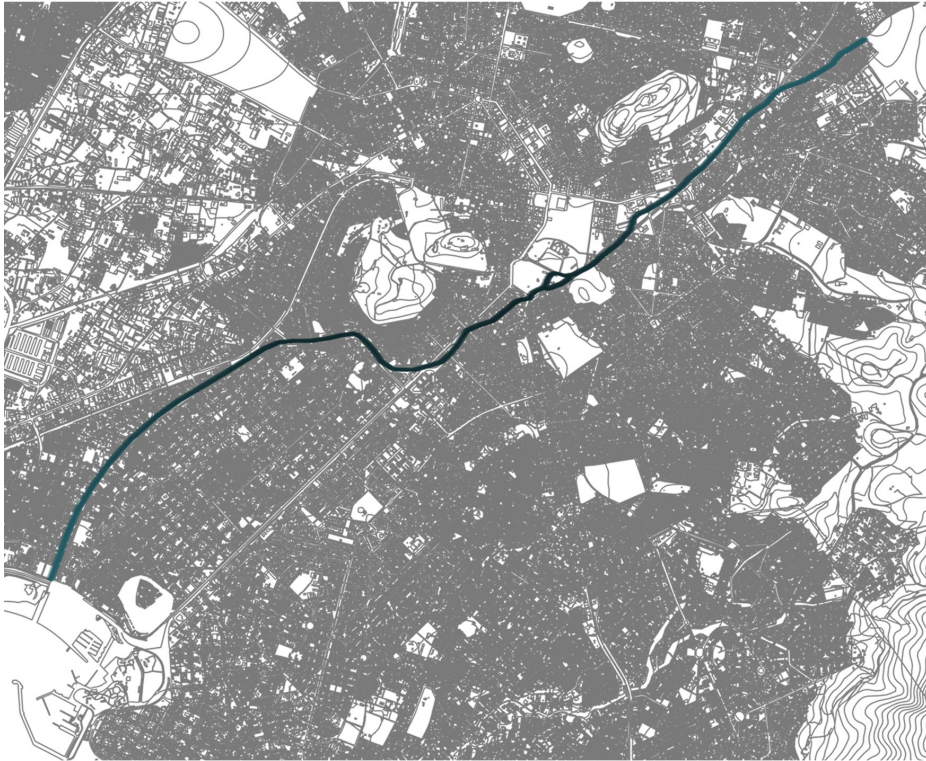
As for Eridanus, his streams are located at the southern part of Lycabettus, opposite the "Gates of Diocharos". Until around 600 BC, it seems that the river started with two or three branches that joined approximately in the area of Syntagma and then passed together by Kerameikos. However, since the time of Themistocles, when the city was expanded, Eridanus was covered "inside the wall" (that is, south of today's Voulis Street) and a pipeline was built in its riverbed. The old look of Eridanus became apparent in the recordings of the georantar that took place underground of today's Syntagma Square (near Filellinon Street), but also at the intersection of Othonos Street with Amalias Avenue.

Plato refers to Iridanos and Ilissos as the two main rivers of Athens that surrounded the city and demarcated it, Eridanos from the north and Ilissos from the south and east.

Ilissos river gathers all the waters of the northwestern foothills of Hymettus. The first branch starts from the height of Holargos and in turn it meets the branches of Papagou, Zografou, Kaisariani and finally the branch of Byron. Its drain basin includes much of the eastern part, making the river a major part of the entire Attica water cycle. At the same time, Ilissos is characterized by a series of tributaries and small streams. The main flow passes through the center of the city then, after many kilometers, the water of Ilissos is divided. Part of it is led to Iridanos, while the rest is driven through an overflow to an artificial riverbed, to flow into Faliro bay after a trip of 3km.

In the 1950s, its coverage was completed and Michalakopoulou, Vasileos Konstantinou and Kallirois streets replaced the river. The work had begun in 1939 by Ioannis Metaxas with the characteristic phrase: "We bury Ilissos". After 1946, when Ilissos still had running water, it kept two full large water tanks (at the height of Damasippou Street in Zografou), where the children used to swim, like the children of ancient Athens who swam in the "Vouthoula" of Ilissos in Kallirroi (where Ilissos created a small island next to Olympio where is today the Sports complex). Ilissos still exists, and its estuary, although displaced by landfills, still meets the sea. At the beginning of the 20th century, the whole area between Ilissos and Hymettus had been declared as reforestable and had been planted.

From Ilissos, the only part that remains visible today is its dry and grassy riverbed, located south of the Olympio, next to the church of Agios Fotini.





Athenians considered Ilissos, as with other elements of nature, sacred and kept altars of many gods on its banks. In its valley there were monuments and sanctuaries where mysteries and rituals were performed by the Athenians, such as the Little Mysteries, which were associated with both the Eleusinian and Dionysian rituals.

On the banks of Ilissos there was the Stadium, the temple of Olympian Zeus, the sanctuary of Artemis, the altar of the Ilisia Muses, the fountain of Kallirroi that refreshed the passers, the place from where the wind Voreas stole the daughter of Erechtheus, Oreithyia, etc.

The area of Ilissos was continuously inhabited. Its overgrown banks were a popular promenade for the ancient Athenians. During Turkish occupation, foreign tourists painted Athenians in ornated costumes lying next to Ilissos quiet bed. It is also well known from the Platonic dialogue Phaedrus, as the conversation between Socrates and Daedalus has as its setting the banks of Ilissos.



Ilisos river was worshiped in ancient times as a god because, according to mythology, it was the son of Poseidon and Demeter. It is usually depicted, like other river gods, as a bull with a human face/head or as a young man with small horns. There was also a sanctuary in his honor near Ardittos St. The Athenians imagined him as a beautiful strong teenager and so he is depicted on the western pediment of the Parthenon, next to the nymph Kallirroi, the fountain of the area.

On the right end of the Parthenon pediment we find these two water related forms. It is Ilissos, personification of the river and Kallirroi, personification of the fountain. Ilissos has been identified as the naked seated figure of a kneeling young man. His form is depicted with a muscular body and his robe is visible only on the back of the torso. He appears with a raised right hand and is considered one of the masterpieces of monumental art. Lying down, Kallirroi covers the right corner of the pediment. Unfortunately, the entire upper body has been destroyed. Kallirroi spring, reclining on rocky ground with her feet to the corner of the pediment, raised her left hand with her head facing the naked kneeling man (Ilissos) as if discussing. From Ilissos figure only his torso is saved, broken horizontally at the top and severely eroded. The figure is being hosted at the Acropolis Museum.

On the other end, at the left side of the same pediment, it appears Kifissos being also represented as a muscular young lying man. In the representation of the pediment, other parts depict scenes of women fighting or abducting which were myths related to Ilissos. Mobius, H., ('Ilissosfries und Nikebalustrade', AM lii (1928) 1-8) had previously suggested that the frieze could represent an important scene associated with Ilissos, which men women and children were attended, and which included the abduction of girls. Perhaps this is a variant of the well-known Herodotus legend about the attack of the neighboring Pelasgians against Athenian girls, as they were carrying water from Kallirroi spring or while celebrating the Little Mysteries.



Hadrian's Gate, next to Olympio, was the boundary between the old city of Theseus and the new city of Hadrian, as Hadrian, following the existing urban fabric of Athens, decided to expand the city further east. On the eastern area of the Acropolis and going down a narrow alley that starts from the entrance of the Olympio, the visitor is in front of a what was in ancient times, a large religious center, where Zeus, Apollo, Earth, Saturn, Rhea, Artemis, Panas, Acheloos and the Nymphs had their sanctuaries. All these sanctuaries, except the temple of Olympian Zeus that dominated on a higher level, were built in the valley of Ilissos river, right and left of the riverbed. The Athenians must not have chosen this place by chance to honor their gods associated with the forces of nature. The lush and cool rural landscape inspired people with a series of cult myths that deified the elements of nature and gave soul to trees, water and flowers.



The religious center, before the coverage of Ilissos, was called Vatrachonisi, as Ilissos was divided into two branches, which were joined a little further down, in the Kallirrofi fountain, thus, a small island was formed. It was a verdant flat strip of land between the two banks of the river that now crosses the city underground. Vatrachonisi stretched in front of the Panathinaiko Stadium, at the entrance of Pagrati and more specifically on Agiou Spyridonos Street. On this island, there were shrines of antiquity and Christian temples. In recent years the area was unstructured, until about the 1870s when the "Paradise" theater was built, the first theater in Athens.

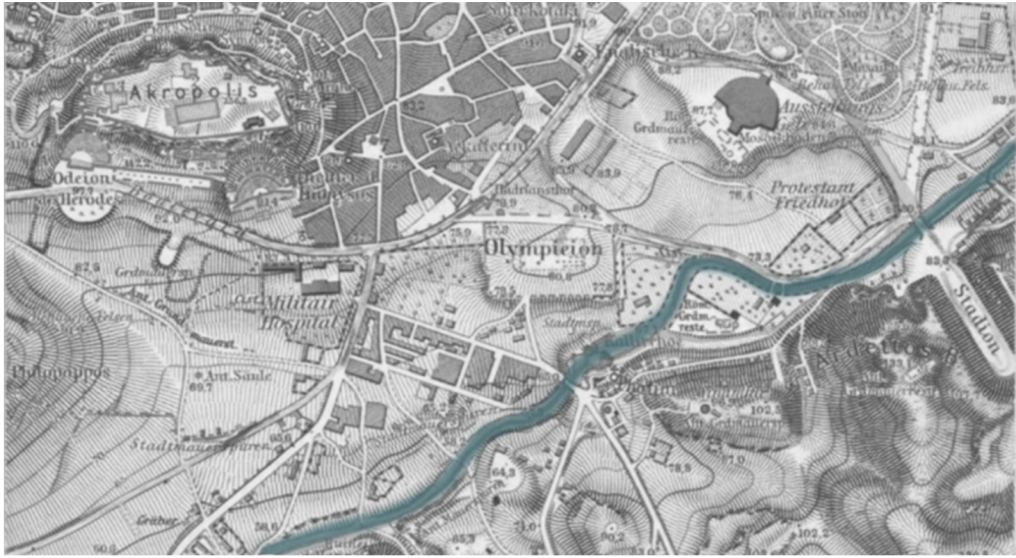


The island does not exist today as Ilissos has been covered on its largest part on 1937. The coverage of the river had begun shortly before the outbreak of World War II, during the dictatorship of Ioannis Metaxas, initially on its northern part, and then on the rest of the river during mid-20th century by various governments.

Top: J.A Kaupert\_1875

Bottom: Denkmaller\_Le Grange\_1861





J.A KAUPERT\_1875



AERIAL PHOTO\_1937



DENKMALLER-LE GRANGE\_1861



KALIROI\_1875\_TOLLE KASTENBEIN



ILISSOS\_ARDITOS\_1950



HENRI BECK\_1864



HENRI BECK\_1864



THOMAS ALLEN JR.



DIMITRIS KWNSTANTINOU\_1863



ILISSOS\_ARDITOS\_1950



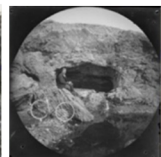
SWIMMING FACILITIES\_1937-1939



WILLIAM JAMES STILLMAN ca.\_1869



ILISSOS BRIDGE\_1875



WILLIAM SACHTLEBEN\_1891



SITE\_1911



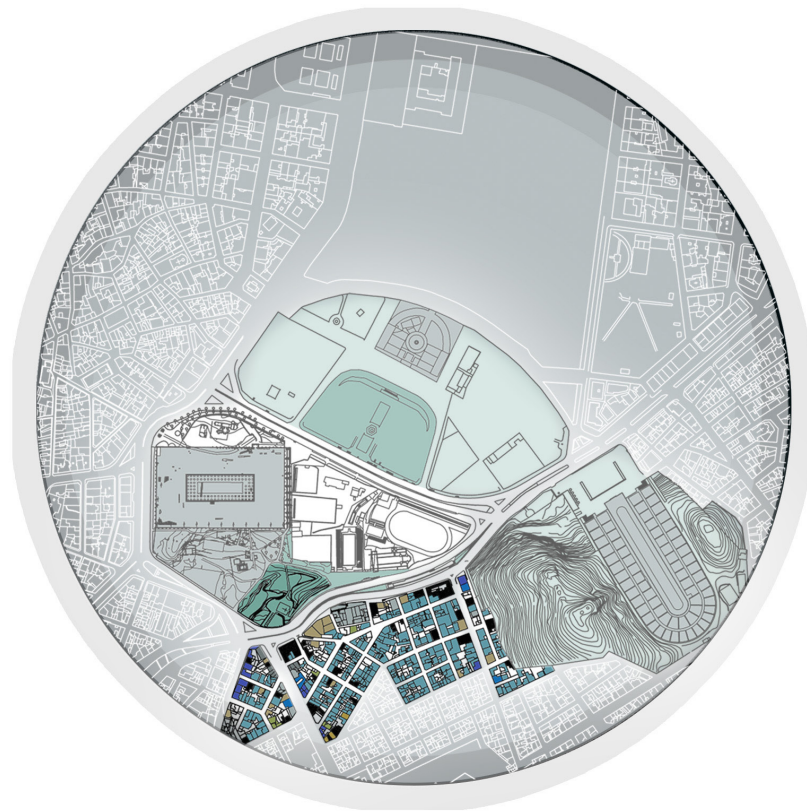
VAS.KWNSTADINOU RD



VAS.OLGAS RD



COVERAGE\_1939



- |                 |                       |
|-----------------|-----------------------|
| ● RESTAURANTS   | ● RESIDENCES          |
| ● COMMERSE      | ● OPEN / GREEN SPACE  |
| ● VOIDS         | ● PROVISION           |
| ● PARKING       | ● INDUSTRIAL SERVICES |
| ● ART & CULTURE | ● SERVICES            |

One of the facing streets of the religious center is Ardittou Avenue. It has a length of about 500 m. It difusses traffic from Kallirrois and Vouliagmeni St to King Constantine and vice versa. It has 2 lanes and a tram crossing line in each direction. Main characteristic of the boulevard is the steep transverse slope, which results in the two traffic streams to be at different altitudes. An isle has been created between them, which widens in the middle and hosts an entertainment facility. The speed limit is set at 50 km and the crossroads on Ardittou Avenue is 35 to 38 meters. The vertical access of the avenue is possible through the passages in the side sections, while in the middle of the section there is a passage from the side of the Mets neighbourhood.

The picturesque district of Mets, the building block that includes the archeological site of Olympio and the sports facilities of the National Gymnastics Association are all located on Ardittou St. Service and accommodation facilities coexist, while on the side parts there are commercial activities. On the inner part of Mets neighbourhood, there have been developed residential units, both on the ground floor and upper floors, where its characterized by narrow streets, gentle traffic, and extensive sidewalks. Due to the steep slope of the land, several roads in Mets have stairs. On the ground floor there are mainly commercial activities, services and parking spaces, while on the upper floors there is the accomodation units. The district of Mets maintains a picturesque character with stunning views of the Acropolis, with sparse construction and maximum levels up to 3 floors, some of them forming galleries and are part of the cultural heritage. Moving towards Kareia Avenue, the building coverage gets heigher, with new buildings reaching 5 floors.



This part of the once religious centre, nowadays host a Sports activities complex. In the area of Olympio are installed: the National Swimming Pool, the National Gymnastics Association and the Athenian Tennis Club. The site dates from (except for the Swimming Pool) the last century.

## 4.2 TEMPLE OF OLYMPIAN ZEUS



Point of reference for all the monuments of the area are the imposing temple of Olympian Zeus with its surrounding monuments and the gate of Hadrian. Olympio is located between Acropolis and Ilissos river and it was the sanctuary of Olympian Zeus. According to a legend, the Olympio was the house of Aegeus, king of Athens and father of Theseus. Aegeus held the "settlement" of Athens, ie making all independent towns under a single authority. The area of Olympia is therefore mythologically connected with the seat of the predominantly mythical figure of Athens, Theseus.

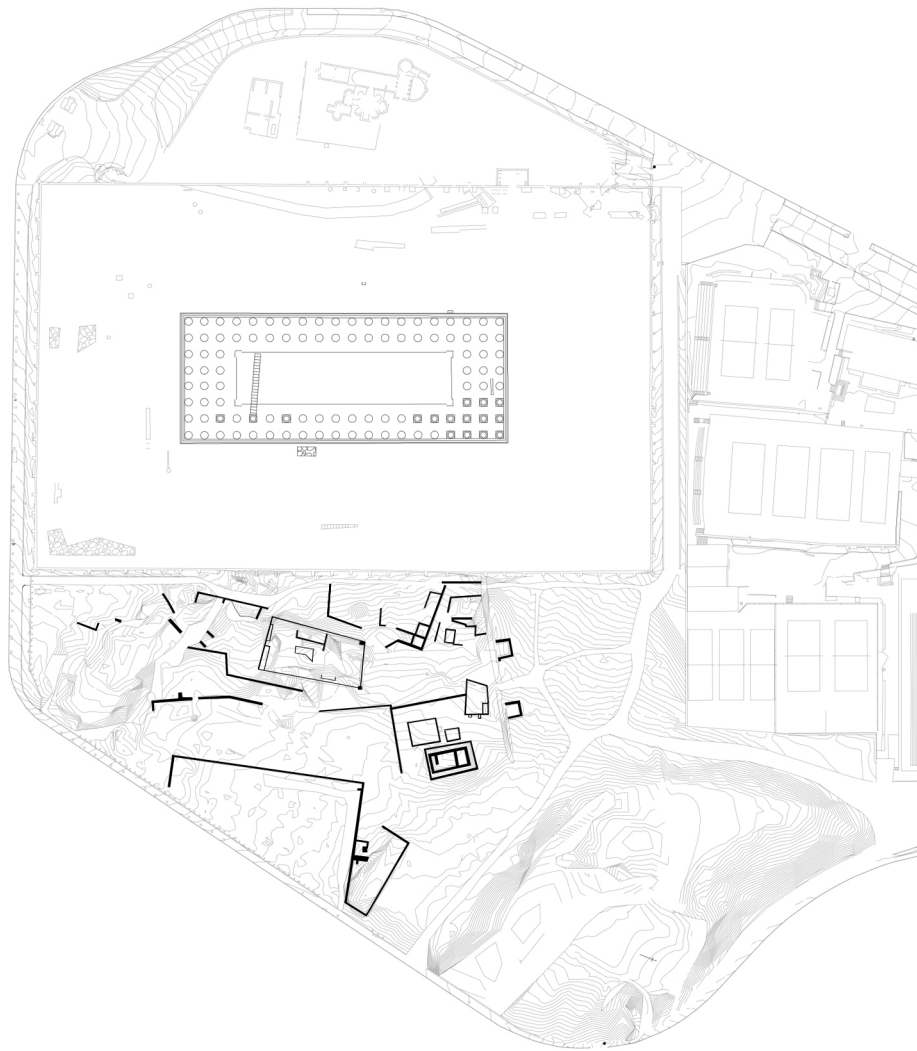
The founder of the sanctuary was Deucalion, the only man who survived, along with his wife Pyrrha, after the great flood. Deucalion decided to establish a sanctuary in Zeus and make a sacrifice at the place where the waters of the flood had been drawn to Ilissos. The temple of Olympian Zeus, began to be built during tyranny by Peisistratos, in 515 BC as a Doric rhythm, in imitation of the giant temples of Asia Minor, but works stopped when the son of Peisistratos, Hippias, was exiled in 510 BC. Around 500 BC. A three-story elongated building with a courtyard to the south of the temple is being erected. . During the Athenian Republic, the temple of Olympian Zeus remained unfinished, apparently because the Greeks of the classical period considered it an insult to build buildings of this size. The completion of the temple took place around 175 BC, under the auspices of the Syrian King Antiochus IV the Great, who hired the Roman architect Cossutius to design the largest temple of the world, but this time in Corinthian rhythm. When Antiochus died in 164 BC, the construction of the temple stopped again. In 146 BC, Athens along with the rest of Greece was conquered by the Romans. The conquerors show respect for the sanctuaries of Athens and gave some autonomy to the city. Thus, while the rest of Greece was declining, Athens was experiencing a period of prosperity. In 87 BC, Athens rebels against Rome to gain its freedom. This was followed by the almost complete destruction of Athens and the pillage of the Acropolis. Athens lost all of its autonomy and freedom. General Cornelius Syllas took 2 columns from the half-finished temple of Olympian Zeus to Rome to decorate the temple of Zeus on the hill of the State house. These pillars influenced the spread of the Corinthian style in Rome. Athens flourished again during the reign of Hadrian (117-138 AD) and then was when Olympio got completed with its Hadrian's funding.



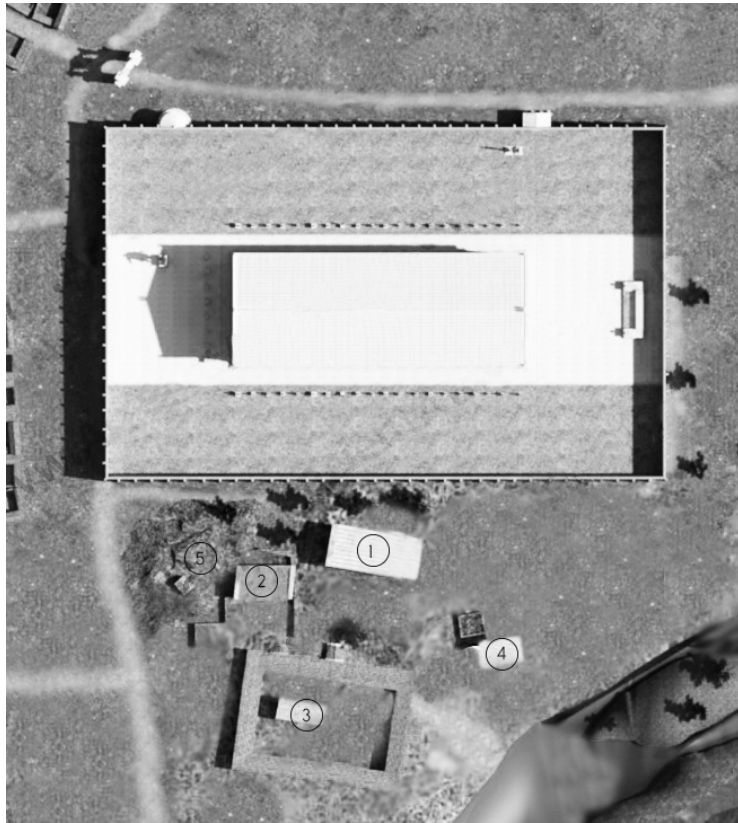
Hadrian loved Athens passionately and he implemented a huge planning program. During this time he decided to finish the Olympio temple. It was made from Pentelic marble and is 110.35 m long and 43.68m wide with a Corinthian-style. It had 2 rows of 20 columns on the long sides and three rows of 8 columns on the two facades, a total of 104 columns, 17.25 m high, and a diameter at the base of 1.7 m, of which only 13 survive today in the southeast corner and 3 near the southwest corner, one of which fell from a storm in 1852 and is still on the ground. A golden ivory statue of Zeus used to be placed on the nave of the temple, as well as a statue of Hadrian, who was honored as the emblem of the god. A rectangular precinct of 205.85 m long and 128.72m wide was built around the temple, (with a perimeter of four stages according to Pausanias). It was made with limestone, reinforced with built-in pillars. The entrance to the precinct was from a propylon on the north side which was consisted of 4 columns, as well as from a more majestic gate to the east which, has been disappeared.

As part of the Project for the Unification of the Archaeological Sites of Athens, the area south of the Olympio with the neighbouring sanctuaries was united with the Olympio and constitute a single archeological site, open to the public. .

#### 4.3 ADJACENT SANCTUARIES



In the area eastern of the Acropolis and south of Olympia there was the religious center. This lush and cool landscape inspired people with a series of worshipful myths that deified the elements of nature and gave soul to trees, water and flowers. Zeus, Apollo, Earth, Saturn, Rhea, Artemis, Panas, Acheloos and the Nymphs had their shrines there. In the preserved archeological site outside the temple of Olympio there is still a gate of the Themistocleian Wall, part of the perimeter of the tomb, classical houses, the Roman baths, the ancient court, remains of houses of the Byzantine period etc.

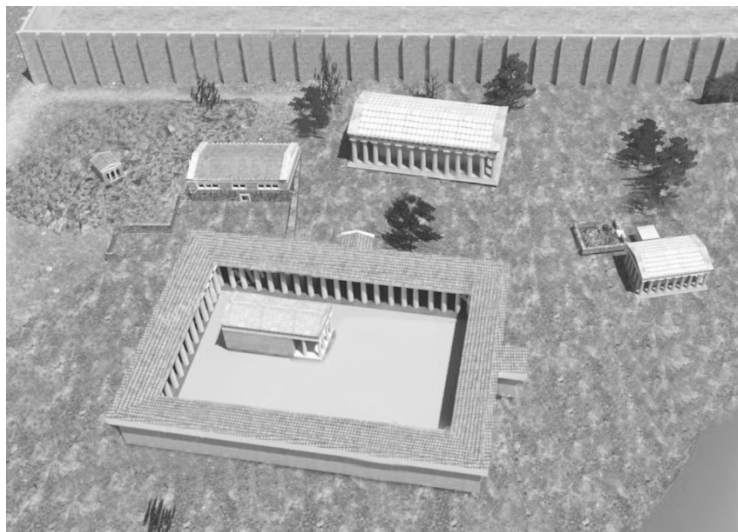


### 1\_ Sanctuary of "Dolphin" Apollo\_ 500 BC

With the nickname "Dolphin", Apollo was considered the protector saint of distant sea voyages. This is where Theseus (mythical king of ancient Athens) prayed before leaving for Crete, the leader of the 14 young children of Athens, who were destined to be the victims of the Minotaur. The god had advised Theseus to seek the help of Aphrodite, who was the protector of navigation. In the Mycenaean settlement that was next to Kallirroï spring, it was believed by the ancient Greeks that Aegeas had his residence. 2\_ Next to the sanctuary was situated the "Dolphinio court", where Theseus was judged for the murder of Pallandas and his sons, as Pausanias says.

### 3\_ Temple of the Panhellenic Zeus

Near Ilissos there was a great temple of Roman times. It was a precinct with a small temple on its center which was built between the Olympio and the bank of Ilissos. Panhellenic Zeus and his wife Hera were worshiped there. In Roman times, the emperor Hadrian was deified as a companion of Zeus, while his wife Savina was compared to Hera. After the completion of Olympio by Hadrian, he turned the temple Of Zeus and Hera into a conference place of the members of the Panhellenic priesthood.

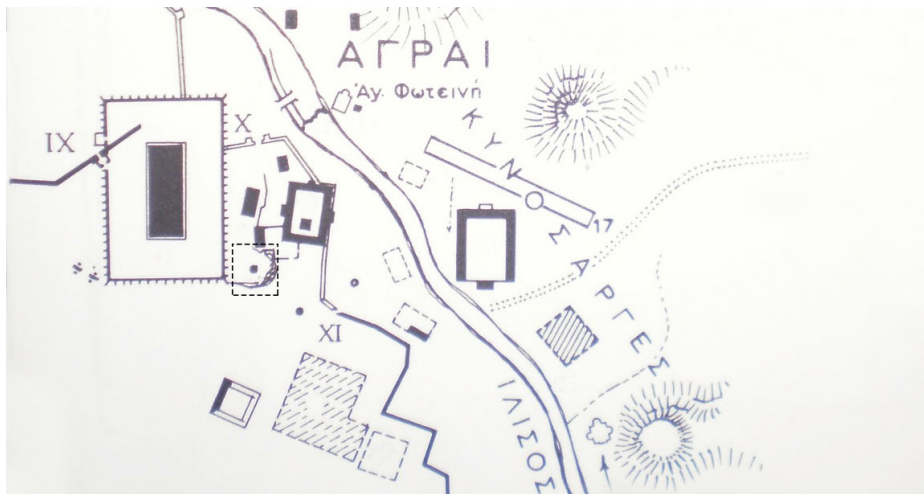


### 4\_ Temple of Saturn and Rhea\_ 150 AD

Next to the Temple of Panhellenic Zeus and 55m southern of Olympio there was a small temple of Doric style, called "Kronion", with a precinct and an outdoor altar where they used to worship Saturn and Rhea, deities of harvest and fertility.

### 5\_ Sanctuary of Pythian Apollo

It was located on the southwest corner of Olympio courtyard. It was built by Peisistratos the Younger, son of the tyrant Hippias. It was a four-sided nave with four wooden columns in the center, for the support of the roof. The outer walls and steps were covered with archaic inscriptions. A monumental pronaos was added during the Hellenistic period, while plates with inscriptions were placed between the columns.



I. Travlos, in "Archaeological excavations\_Athens" Issue I, 1970



Defkalion and Pyrrha. Work of Giovanni Maria Botalla

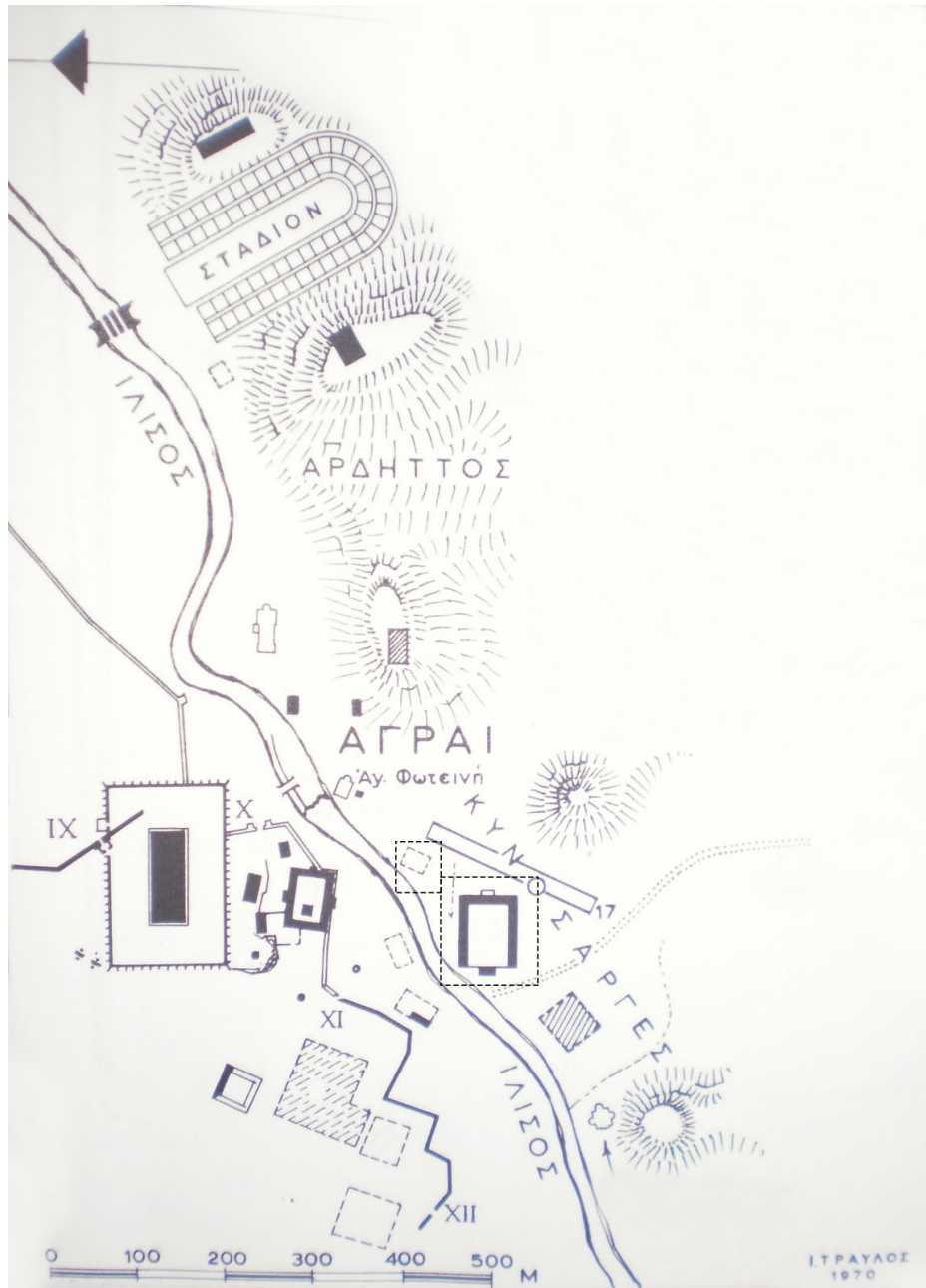
## Sanctuary of Olympia Earth

It was located on the south side of the Olympio. There was a gap from which it was believed that the waters of the flood were drained during the time of Deucalion. They believed that the gap was the tomb of Deucalion, so they made offerings in his memory by throwing wheat flour fermented with honey in the opening of the earth.

The myth of Deucalion goes as follows. People could not manage Prometheus' wonderful gift properly. They mistreated fire to such an extent that they provoked the father of gods and men. Jupiter was outraged by the injustice, violence and immorality that prevailed on Earth. He decided to punish the human race as a whole, eradicating it with a flood that would drown them all. The only one notified of the impending disaster was the Deucalion, who was the king of Thessaly. On his side was his wife, Pyrrha, who was the daughter of the Titan Epimetheus, the brother of Prometheus. Her mother was Pandora, the woman who opened the box that hide the evils of humanity. When Defkalionas and Pyrrha learned of the flood, they built a ship and gathered all the necessary supplies for their survival. It rained for nine days and nine nights. The land was flooded, people were lost and only the ship of Deucalion and Pyrrha remained. On the tenth day, the rain stopped and the ship reached Parnassos mountain. The couple disembarked and hurried to make a sacrifice in honor of Zeus, the protector of the fugitives. The Father of the Gods, pleased with their piety, offered to make their first wish come true. Without a second thought, they demanded that the human race should get reborn. Then Zeus told them an oracle. If they understood him, they could create humanity again. He told them that they had to throw the bones of their mother behind their backs. Deucalion and Pyrrha realized that the bones were actually the stones, which were the "backbone" of Mother Earth. So they started walking and throwing stones behind them. For every stone that Deucalion threw, a man was born and for every stone of Pyrrha, a woman was born. The world that was born was called "laos", from the word "las" which in ancient Greek means "stone"

The myth of Deucalion and Pyrrhus is the basis on which the rich Greek mythology was built.





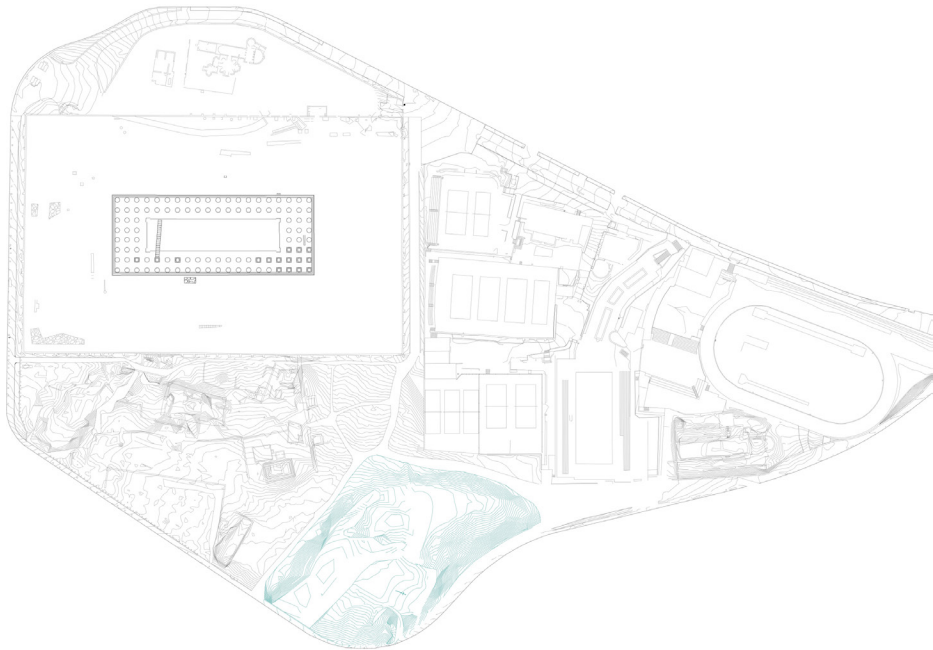
## Kynosarges

It was one of the three famous High Schools of Athens that were founded in the 6th century BC at a short distance from the city. Kynosarges was named after the legend of the white dog that grabbed the animal's thighs during a sacrifice to Hercules. After that, Athenians, after an oracle they had taken from Delphi, they established a sanctuary in this area in honor of Hercules for expiation. Kynosarges hosted young people whose parents were not both, genuine Athenians. Themistocles was one of them because his mother was not from Athens but from Thraki. It is said that Themistocles made many attempts to persuade the "genuine" Athenian youth to come to Kynosarges and thus eliminate this discrimination. According to Plutarch, Isocrates (rhetorician) was buried near Kynosarges, on the left bank of the Ilissos. Finally, philosopher Antisthenes, who founded the famous philosophical school of the Cynics on behalf of the high school, taught there.



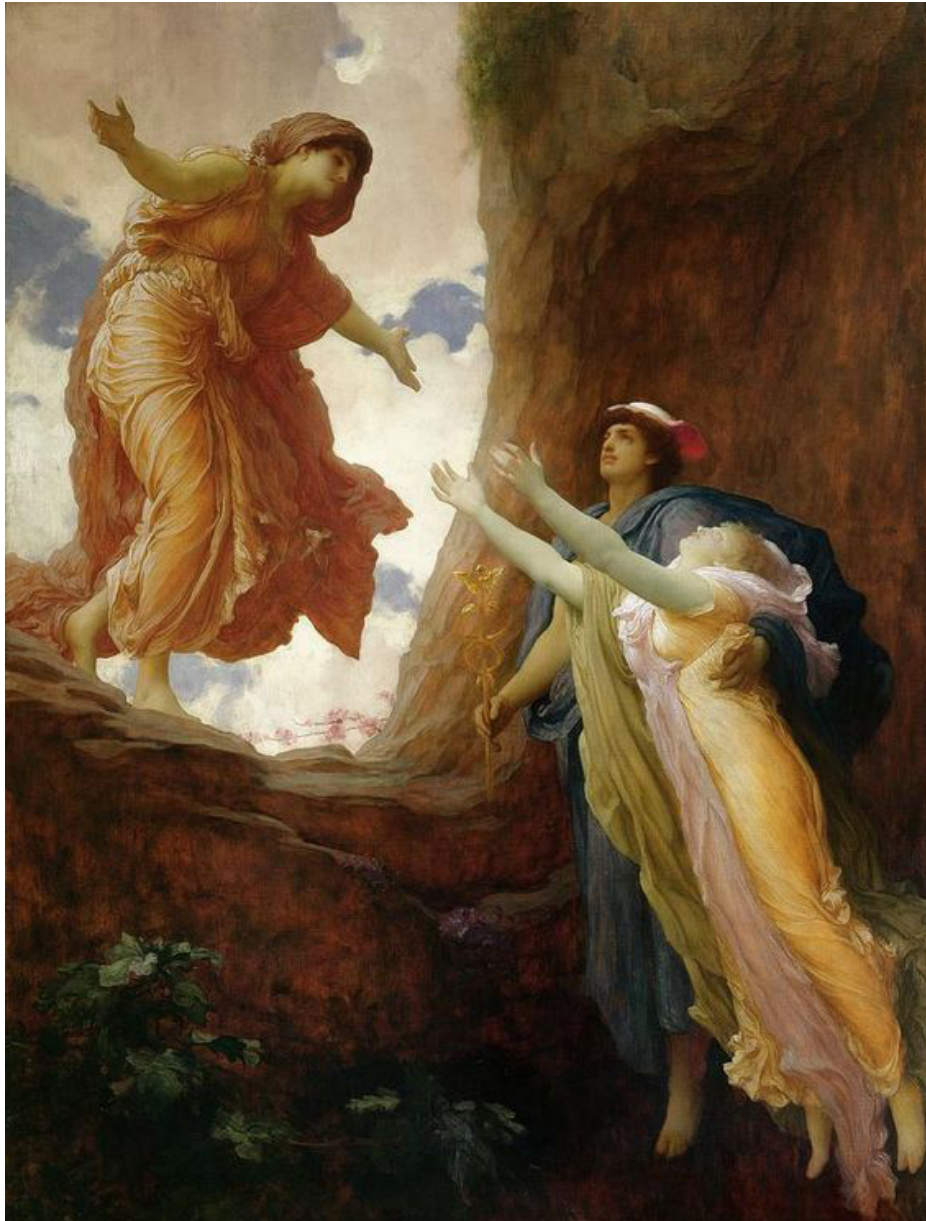
### Sanctuary of Aphrodite in Gardens

Further south of the Olympio, the area was planted with trees in the form of a grove known as "Gardens" where there was a temple of "Aphrodite in Gardens" the statue of which was square and had the shape of a hermetic column (four-sided rectangular columns made with stone, which carried a bust on top). It was founded by King Aegeas. The inscription of the statue read: "Goddess Aphrodite, the oldest goddess of fate" There was also a statue of Alkamenis ( Athenian sculptor, who flourished in the 2nd half of the 5th century BC). Pausanias mentions a second statue of Aphrodite in the Gardens, a work of Alcamenes, and characterizes it as one of the few sights in Athens (Paus. 1,19,2).



Adjacent to Olympio and its sanctuaries there is a place that has its own memory, it is coded and has received various uses and events. We are being confronted with a place of important gravity, in the soil of which one will find myths, ancestral memories and interventions of the younger ones. It is a place that has been idyllic and erotic for a long time, with the memory of Socrates lying on the altar of the muses, under a tall plane tree, talking to his students as well as countless myths.





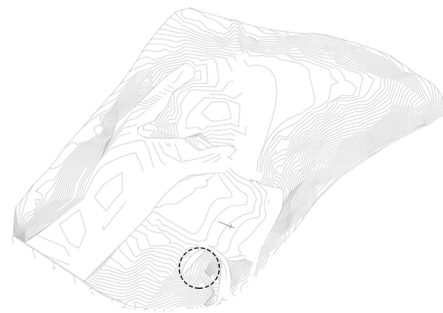
The return of Persephone. by Frederic Leighton (1891)

Hecate was one of the main figures in the famous myth of the abduction of Persephone. The myth goes as follows:

Persephone was the daughter of the goddess Demeter, goddess of fruitfulness and fertility. One day, Persephone, accompanied by the goddess Athena, Artemis and the Oceanic nymphs, was collecting flowers. Persephone decided to walk away from them, looking for the most beautiful flower. The moment she bent down to catch a narcissus, the earth had split in half and Hades appeared and grabbed her. Unfortunately, no one was able to save her since no one heard her cries, except Hecate and the Sun.

Her mother, goddess Demeter, day and night, was in vain looking for her daughter. Out of grief, crops could no longer make fruit, and flowers did not bloom. After a while, Sun, who saw everything from the sky, felt sorry for the goddess and told her where her daughter was. Demeter demanded that Hades return Persephone, otherwise it would not let the earth blossom again. Jupiter, motivated by the pleas of hungry people, ordered Pluto to liberate Persephone. But neither did Pluto want to lose his beloved, and so they reached to the agreement that Persephone would be on Earth for 8 months with her mother and 4 in the Underworld with him, and to ensure that, he gave her a pomegranate fruit to return. Demeter accepted the agreement, but never overcame the loss of her daughter. Since then, during the six months that Persephone was in Hades, Demeter was mourning and with her, nature as well. The trees were losing their foliage, crops were not growing and there was heavy winter. But when Persephone returned to her mother, Demeter's joy turned the land green again and plants blossomed.

Hecate was the Goddess who assisted Demeter in her search for Persephone, guiding her through the darkness with flaming torches. It is said that Hecate was the only one watching when Hades abducted Persephone and that it was Hecate who supplied her with the seeds of the pomegranate. Whence, condemning Persephone to spend part of the year with Hades, in the Underworld, being only able to meet her mother Demeter during the spring.



Festival of Nymphs and Fauns. Painting by Moritz Stifter (1857-1905)

### Sanctuary of the Nymphs. of Acheloos

Near the river, to the northwest of the stadium and east of Olympio, there was the sanctuary of the Nymphs. According to Greek Mythology, the Nymphs were female forms of divine origin, young in age, living in the wild and wandering in the mountains, accompanying Artemis (goddess of the hunt, the wilderness, wild animals, the Moon, and chastity). They were all beautiful, but Artemis stood out with her shield between them. They were primarily water spirits and were found in rivers, springs and in the mountains from which rivers flew. They always accompanied the water, thus emphasizing its great importance for the existence of life. Without it, there is neither vegetation nor fertility. They sang and danced with Pan in the meadows and on the slopes, usually near the springs, which were in fact their allegorical representation. They were praising with their sweet voices, the Olympian gods and especially Pan's father, Mercury. Aphrodite was dancing with them, together with the Graces (goddesses of charm, beauty, nature, human creativity and fertility), as Homer says. Sometimes their dance was led by the god Apollo himself. The Nymphs were generally classified as semigods. They were not immortal, but they lived very long and fed with ambrosia. They were related to great gods, while Hermes was considered the son of the Nymph Maia. In general, the prevailing view was that they were the daughters of Zeus. Others, on the other hand, considered them daughters of rivers: either the largest river that existed, the Oceanos, or Acheloos, or the daughters of each local rivers of a place. Thus, each region had its own rivers, and each of them had its own Nymphs.

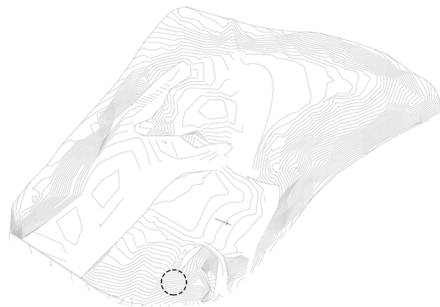
## Cave of Panos

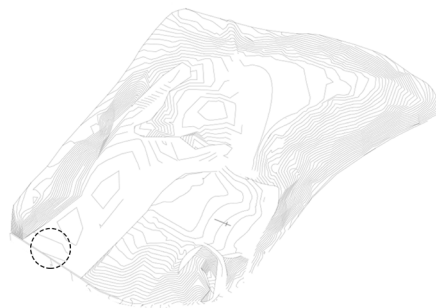
Panos was the god of fields, mountains, herds and wildlife. He had a man's head and torso, goat's feet, horns and pointed ears and according to Greek mythology he was born in the mountains of Arcadia, from Hermes and a nymph. When his mother saw him, she got frightened by his form and abandoned him. Hermes saw the scene, ran to his child, hugged him and took him to Olympus, where the gods welcomed him. Panos was known for his lustful nature and often hunted nymphs. One day he saw the Nymph Syrinx and invited her to sleep with him. Syrinx ran frightened and Panos chased her. The beautiful nymph reached the river Ladon which she could not cross. Realizing that Panos was about to catch her, she asked the nymphs of the river to save her. Syrinx was saved, as while Panos was grabbing her, she transformed into a cane. Panos sighed with frustration. Then he heard his breath pass through the hollow canes and was fascinated by the sound. Panos cut them and joined them, making an instrument which he named syrinx, in memory of his lost love. Panos spent his time wandering in the wild, playing melodies with his flute, looking for erotic pleasures.

A little further away from Olympio, and next to the place where today is the church of Agia Fotini, there was a cave that, according to archaeologists, during the Pelasgian era should have been used as a residence. This cave was called "Panos' cave" because on its right side there was a carved figure of Panos. In that small space, just below the avenue and the unsuspecting gazes of passers, there is a small piece of land that once held Ancient ceremonies dedicated to Panos.

Hidden and forgotten in the wild vegetation, in this small cave dedicated to this embossed figure were traces of habitation by the Pelasgians years and later appears to have been used as a burial site (excavations 1893).

Part of the cave is preserved until day and is very possible that in antiquity was extended deeper.





## The bridge of Othon

At that exact point, according to the ancients Athenians, was a fairy land. The Nereids, according to Greek mythology, were nymphs, who were living in the water. They were the daughters of Nereus and Oceanida.

For the Naiads, in particular, there are many myths about their love affairs. It was said that Ilaos, Hercules' companion, once approached a spring to fill his water tank. Nymphs used to gather there and sing hymns at Artemis all night. Ilaos had just arrived when the Nymphs began to gather and one of them, Efydatia, who lived inside the spring, raised her head and confronted him. She was dazzled by his divine beauty and fell in love with him. He, bent over, dipped his water tank in the water, without suspecting that anyone was watching him. The Nymph wanted to seize the opportunity and kiss him; she hugged him by the neck and pulled him to the bottom. His comrades tried to find him, but could in no way explain his disappearance.

Nereids was the most ancient type of the name as carried by Homer, Hesiod and others. These two words, "fairy" and "Nereid", refer to the term Nerti, which means "sink".

The three arched stone bridge (Othon era) is still lying under Ardittou St, right on the ancient riverbed of Ilissos, which survives until today. Just below this old bridge, passes the underground riverbed of today's Ilissos through a labyrinthine network of underground galleries that start from various areas and end in Kallithea and from there in Faliro, being part of the city's sewer network. .

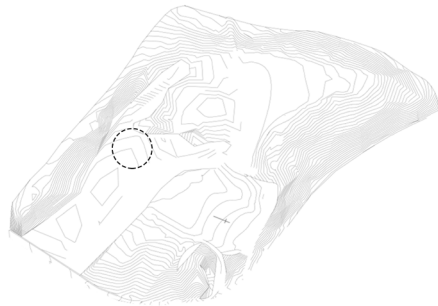
During the coverage of Ilissos, the bridge got hidden by the concrete frame of the adjacent road. The south side of the arches was blocked with a stone wall, but leaving some space for communication between them. Today, in the right arch there are wide pipes that lead the water to the tunnel of the underground riverbed, below Kallirroioi.





Altar of the Iliades Muses

The altar existed next to Iliados river, perhaps near the spring of Kallirroi. It was believed that the Muses lived on its banks, in whose honor there was an altar with the special name "altar of the Iliadians Muses". The Muses were the 9 daughters of Memory and Zeus. Plato mentions the following myth: when the Muses were born and with them poetry and music, some mortals were so fascinated that they constantly sang forgetting to eat or drink and so they died slowly, without suffering. The myth also mentions these men to get turned into crickets, who are protected by the Muses and who constantly sing, forgetting any hunger, thirst or fatigue, until they die.



## Altar of Voreas - the King of the winds



Herodotus mentions that at the time of Xerxes' invasion, the Athenians, who were in Chalkida, received an oracle that, if they wanted to defeat the Persian fleet, they had to call their son-in-law for help. They soon realized that the oracle meant Erechtheus' son-in-law, Voreas and his wife, Oreithia, made sacrifices and prayers to help them and destroy the Persian ships. When the strong north wind had destroyed many Persian ships on the rocky east coast of Pelion in 480 BC, the Athenians honored him with an altar erected on the banks of the Ilissos, in the place where according to legend, North seized the daughter of King Erechtheus Oreithia.

Voreas, according to Greek mythology, was the personification of the north wind. He was presented as a very strong man and with a very violent rage. He was constantly depicted as a winged old man with thick hair and a beard, holding a shell and an inflated from the air cloak. On his raid on Athens, Voreas fell madly in love with Oreithia, the daughter of Erechtheus, the king of Athens. At first he tried to flirt with her and persuade her to marry him but she refused. Enraged, he decided to take her by force, as his violence seemed more reasonable. While Oreithia was playing with the Nymph Pharmacia on Kalliroi spring and picking flowers in Ilissos, he kidnapped her, covered her in a black cloud and raped her. He took her to Thrace and had 6 children with her. Oreithia becomes deified in later accounts as the goddess of cold mountain winds.

**Tell me, Socrates, isn't it from somewhere near this stretch of the Ilissus that people say Voreas carried Oreithia away? – Phaedrus, 229b**

**Actually, it would not be out of place for me to reject it, as our intellectuals do. I could then tell a clever story: I could claim that a blast of the North Wind blew her over the rocks where she was playing with Pharmacia; and once she was killed that way, people said she had been carried off by Voreas – or was it, perhaps, from the Areopagus? The story is also told that she was carried off from there instead.**

**-Plato, op. cit. 229c-d**

In Phaedrus, Socrates and Phaedrus walk together along the Ilissos river, looking for a spot to sit. There, they read and recite speeches to each other. As they walk, Phaedrus asks about the myth of Voreas.

The abduction of Oreithia \_Peter Paul Rubens\_ 1615

## Socrates and Phaedrus

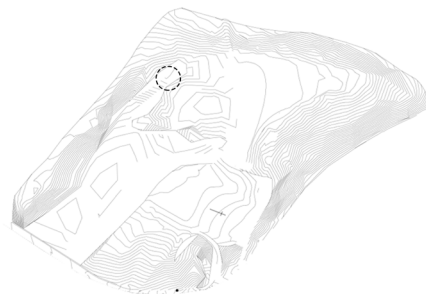


Near the altar of Voreas there was a plane tree<sup>1</sup> where Socrates used to go with his disciples. Here Socrates preferred to teach philosophy, and Plato, inspired by the landscape, urged Socrates and Phaedrus to talk about the beauties of love, the inclination of the soul to ideas, and finally about rhetoric. Socrates crossed the small river barefoot and passed through the fountain of Kallirroi, the only source according to Pausanias in ancient Athens with good and drinkable water. In the Platonic dialogue "Phaedrus" (229-230) the idyllic landscape of Ilissos is being described. Socrates and Phaedrus, were met outside the city wall, crossed the "clear and transparent" waters of the river, to cross the opposite bank, a place suitable for discussion and contemplation. The beauty of the landscape made the student imagine that nearby there was the abduction of the daughter of King Erechtheus, Oreithia, by the king of the winds, the king of the North, as she played and danced with her friends (Dionysian 39, 190).

In Phaedrus of Plato, Socrates describes this space during the 4th c. Eg as follows: It takes us to a beautiful location, a fragrant landscape, with cold water that you can understand with your foot, while listening to the melodies of the summer. The perception of the landscape in the Platonic description is done through all 5 senses.

**SOCRATES: But Hera this is a beautiful location. This plane tree has dense branches and is tall. But also the height and shadow of it is the best. And it is so flourished, as if it wants to make the place fragrant. The spring with grace flows under the plane tree and the water is quite cold, as you can understand with the foot. It seems to be close the sanctuary of the Nymphs. But even the smell of the place is very pleasant. And the melody of summer echoes the dance of the crickets. But the most beautiful thing is the grass that grows on the bank, because as it is uphill, it can touch very nicely the head of anyone who would like to lie down.**

**Plato, Phaedrus (or about love), 230 b**



---

<sup>1</sup> The Tree of Life\_The ancient Greeks attributed magical powers to trees, as well as to most elements of nature. There were trees that made magical fruits or foretold the future and others that offered their bodies to be inhabited by the Amadryads, the Nymphs of the Forest. Sometimes, in fact, boys and girls were transformed into trees to escape their sorrow, such as Kyparissos, or an unfortunate love affair, Pythis (pine) and Daphne.

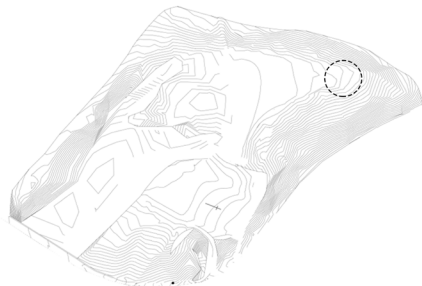


### Kalliroi spring

Kalliroi spring was one of the most important and famous springs in ancient Athens. Its waters started from Hymettus mountain and flowing into Ilissos river. Ilissos was divided into two branches, which were joined a little further down, in the Kallirroi fountain, forming waterfalls. This division formed an isle called Vatrachonisi.

At the point where Kallirroi was pouring its waters, formed a natural cistern, called "Vouthoula", the children of the area used to play and bath. In the "rich" and "transparent" waters of Ilissos. During the An-thestirion month, ritual purifications were performed, called the Little or Holy Mysteries, which were the preparation for the Great Mysteries of Eleusinia Mysteries (Staios, Thebes 8, 762-766; Polyenos).

A myth says that on Kallirroi spring, Athena received her cleansing bath to get cleansed from the immune act of her protégé, Tydeas. (In the "Seven on Thebes" campaign, the wounded Tydeas broke the head of his enemy, Melanippus, and began to suck his mind). Then Hephaestus arrived, bringing with him a beautiful armor, gift from Zeus and attacked the goddess, who ran to avoid him, following the bank of the river and then climbed the first hill.



Calliroi fountain\_Pomardi Simone\_1820



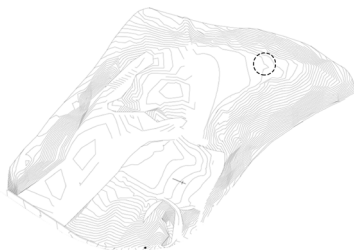
Kallirroi in Greek mythology, was a beautiful virgin from Kalydonas. She was so beautiful that many were claiming her love. One of them was Cressus, a priest of the god Dionysus, who fell madly in love with her. Although his position did not allow him to have passions, he pursued the beautiful Kallirroi intensely, by constantly repelled his erotic pressures. Cressus complained about Kallirroi's refusal to Dionysus, and so the god sent madness to the inhabitants of Kalydonas.

The Kalydonians behaved as if they were furious with each other and the city was in danger of being destroyed by its own inhabitants. When they visited the oracle of Dodoni to advise them on how to get rid of this situation, they received an oracle that said that they should sacrifice to Dionysus Kallirroi or anyone else who would take her place. When the unfortunate girl was brought to the temple of Dionysus to be sacrificed, the execution was carried out by Cressus. But he, still in love with her, could not bear to sacrifice the girl, so he committed suicide, taking her place, to save herself. Then Kallirroi, recognizing the sublime of love, from her remorse and shame, she fell into the pond of a spring, which has since then taken her name.

## Enneakrounos

Kalliroi fountain was one of the most important and most famous fountains in ancient Athens. In the years of the Peisistratides (fourth quarter of the 6th century BC) its waters were channeled to the famous Enneakrounos (9 taps!), which according to surviving descriptions, was a construction of a rectangular shape (probably with columns) with facade to the north, on the lateral sides of which there were shallow aquifer tanks where there were nine water taps. Its water supply was most likely from the east side through an underground clay pipeline. The use of the fountain was associated not only with the city's water supply needs, for which it was an irrigation project of the utmost importance, but also with religious ceremonies, since we know that the daughters of Athens took water from it for their wedding bath. Although it is not preserved today, it is repeatedly mentioned in the ancient Greek literature and it has also been depicted in dozens of Athenian black-figure hydria of the 6th century, BC, which represent scenes with young virgins (unmarried girls) pumping water from that structure.

The water of Kalliroi spring was associated with many Athenian habits and rituals. Thucydides and Herodotus report that the Peisistratides made an imposing configuration of Kalliroi that was adorned with nine fountains, acquiring a shape of a lion's head, like the gutters of ancient Greek buildings, which it was known as the Eneakrounos. According to Herodotus, this was the reason why the Pelasgians<sup>2</sup> of Hymettus were persecuted in Lemnos, because they allegedly disturbed the bathing virgins, who used to take water from the spring for the wedding dresses of the bridesmaids and other kinds of rituals. The spring was famous for the coolness of its waters and as we learn from the orator Isocrates, the ancient Athenians used its waters to cool their wine.



The vase depicts a building with Doric and Corinthian columns with an epistyle and white metopes. Inside there are four taps with the shape of a lion's head and one (right) with the shape of a donkey's head. Five well-dressed women fill their water bottles from the taps.

---

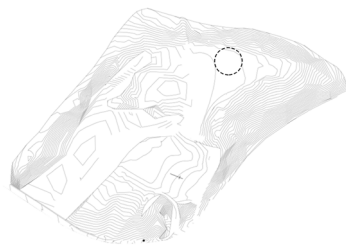
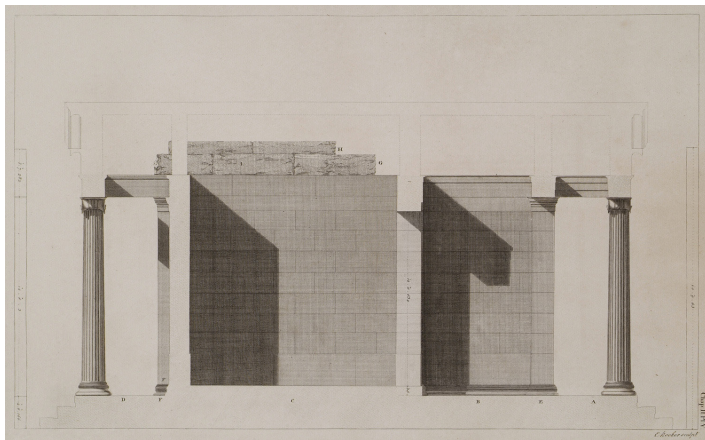
1 The number 9 had and a symbolic meaning. The Pythagoreans considered it a sacred number, because its multiples with any number gives an individual number nine. The ninth letter of the alphabet,  $\theta$ , is associated with the word God (Theos). The most famous fountain (spring) in Athens was the Enneakrounos, nine the lords of Athens, nine the muses, nine the angelic battalions, nine the months of childbirth, the circle as a perfect shape = 360 degrees =  $3 + 6 + 0 = 9$  etc

2 The Pelasgians, according to the ancient Greeks [1], were a people whom they considered predecessors and ancestors of the Greeks.

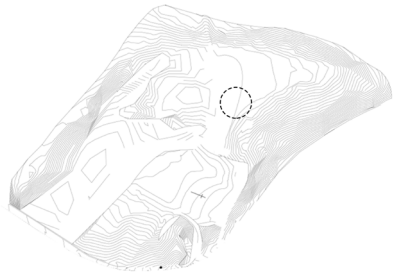


## The temple of Ilissos

The philosopher Maximos Tyrios (Philosophers 2. 1) informs us that Ilissos received many honors from the Athenians. A few meters north-west of Agia Fotini church, a small Ionian temple was built, which had many similarities with the temple of Athena Nike on the Acropolis. The temple seems to have been built with plans of Kallikrates around 440 BC. In the 5th AD, the temple was turned into a church, which was destroyed in the 17th century, to be replaced by another smaller one, the "Virgin Mary in Petra". In 1778, the temple was completely destroyed, except for its foundation, in order to use its material in the construction of the new city wall to deal with the Turkalvans. This small temple was similar with the temple of Agrotera Artemis (worshiped as Agrotera or Agraia, goddess of agra, ie hunting), which as we learn from Pausanias existed in the location "Agres" (area south of Ilissos on the outskirts of Arditos) . near the Ilissos crossing (opposite the religious area). The temple had previously been identified with the Little Mysteries. In this exact place, in 1962, eight limestone foundations were found.



- 1\_ Figure of Ilissos by Salvador Dali
- 2\_ The section of the temple, lengthways\_ STUART, James. and Nicholas RE-VETT. The Antiquities of Athens measured and delineated by James Stuart



## Little Mysteries

The ritual purification of the man, in the abundant spring waters of Ilissos, were taking place in the month of Anthestirionas in "en Agrais mysteries". On its banks, in the rich and transparent waters of Ilissos, there were various altars and sanctuaries where every year the Little Eleusinians were held, which was the preparation for the Great Mysteries. Men sacrificed piglets and with the waters of the river (Ilissos) they cleaned themselves with the help of a special priest called Hydranos. This was followed by their great oath in front of Eumolpides Hierophantis and their catechism, necessary for the preparation of the sacraments for the so-called Great Eleusinia after five so-called (Supervision). In the end, men were enthroned and the priests danced ritually around them as a point of acceptance in the cycle of the first initiation. (Staios, Thebes 8, 762-766; Polygenos, Strategies 5.17, 1; Imerios, Reasons 3, 4).

In general, the issue of abduction of women was closely linked to the area of Ilissos. In addition to the myth of the capture of Oreithia Persephone, who was captured by Hades, was also worshiped during Little Mysteries.





## 6.1 Macro Axis

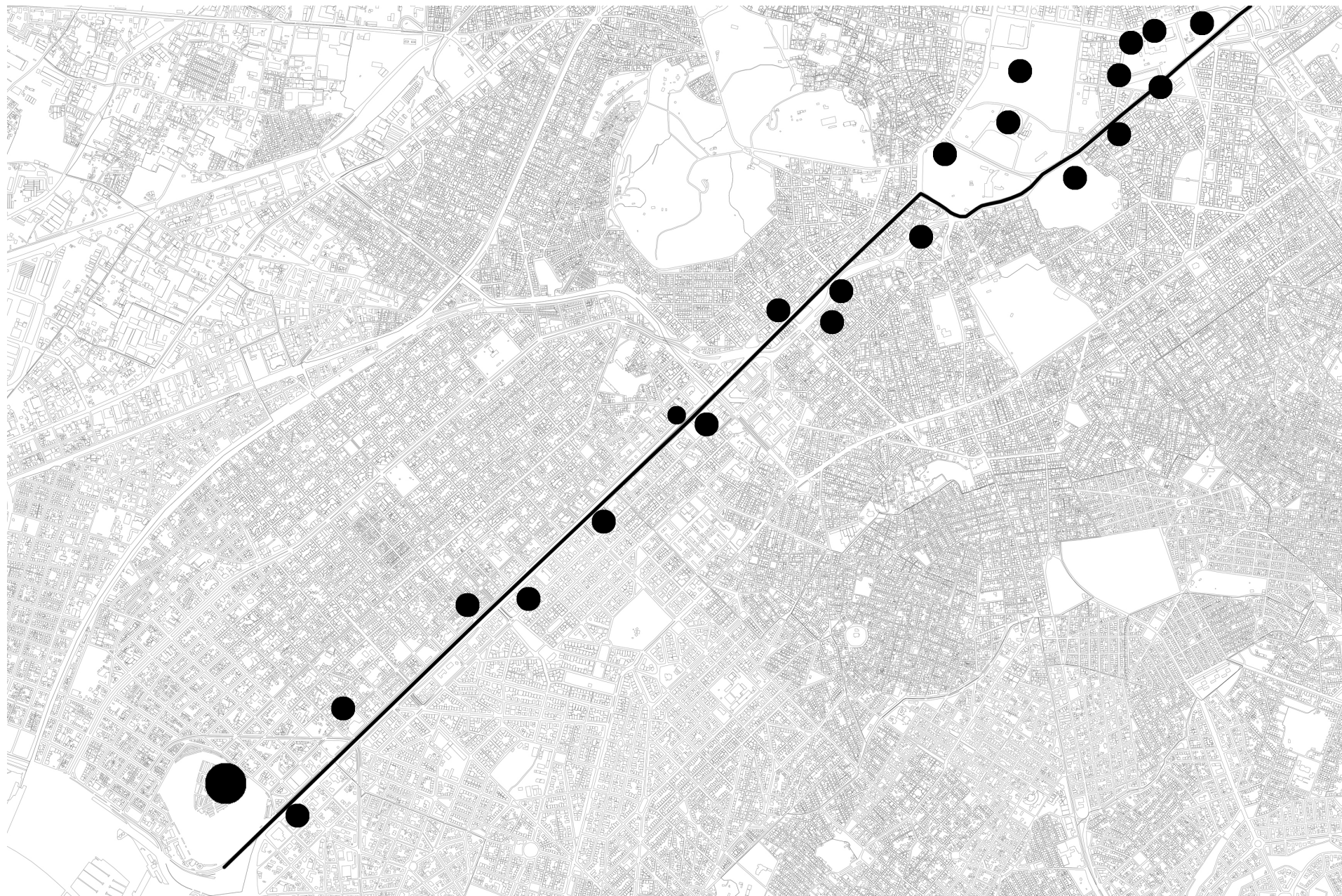
### Cultural Promenade

From the dozens of ancient monuments, outdoor sculptures, neo-classical and modern architecture, to the art of graffiti, the road connects pages of centuries of the Athenian history. In this section, there are well-known cultural and artistic features that are united in a unique walk.

There are five large art spaces, which were recently located in Attica and strengthened the cultural element in the corridor from the city center to the sea. These are: The National Library of Greece and the National Opera House at Stavros Niarchos Foundation (SNF-CC), The House of Letters and Arts, The National Museum of Contemporary Art (EMST), The Goulandris Museum of Modern Art, National Gallery etc.

Other cultural sites are located on this axis, which attract the interest of numerous visitors, such as the Eugenidou Foundation, the Panathinaiko Stadium, the archeological site of the Olympia, the Zappeion Palace, the National Garden, the War Museum, Byzantine and Christian music scenes, theaters and galleries. In addition, buildings of special architectural interest, neoclassical and modern architecture are also located.

It is undoubtedly an important cultural corridor of the city where the emergence of this axis as an art corridor can create a great and special walk for the city operating as an open cultural and artistic museum.



From left to right: Stauros Niarhos Foundation, Eugenidoy Foundation, Touch Museum, Cinema Dionisia, Chrisostomou Smirnis square, Gialino Music Theatre, Cinema, Onassis Foundation, Microkosmos Cinema, Theatre Neos Kosmos, National Museum of Contemporary Art, House of the Fairytales, Olympio, Zappeio, National Garden, Panathinaiko Stadium, Museum of Contemporary Art, Athenian Conservatory, National Hellenic Research Foundation, Christian and Byzantine Museum, War Museum, Rizari Park, Euaggelismos Park, National Gallery



## 6.2 Micro Axis

### Archaeological Promenade

The bipolar development of Athens (Acropolis - Olympion) is described by Thucydides and is archaeologically documented. The centrality of the area of Olympio in prehistory was shifted during historical times. However, it remains as a memory, which is expressed spatially, with the importance of the Ilissian sanctuaries and their correspondence with those of the Acropolis. As it is known, the first inhabitants of Athens settled on the rock of the Acropolis in the late Neolithic period (3500 BC - 3200 BC). A second group of people probably settled on the hill of Olympio, which was later moved away to build the temple of Olympian Zeus.

In this strip of land there are ruins of important monuments of various eras. The first being the rock of Olympia Earth. It is the small hill with the pine trees right at the traffic light of Athanasios Diakos and Amalia. The rock of Olympia Earth is not only the small part we see. It has a long length, crossing the foundations of the temple of Olympian Zeus and ends at Zappeion. In the place of the Ilissian sanctuaries there were stories, memories, myths, a vibrant urban space of Athens. Half a century ago, the area was the joy of the Athenians of the time. In fact, they were full of small theaters, among them, the most famous was "The Cave of the Nymphs". In classical antiquity it was the outskirts of the city. A place that has been idyllic and erotic for a long time, with the memory of Socrates lying on the altar of the Muses, under a tall plane tree talking to his students.

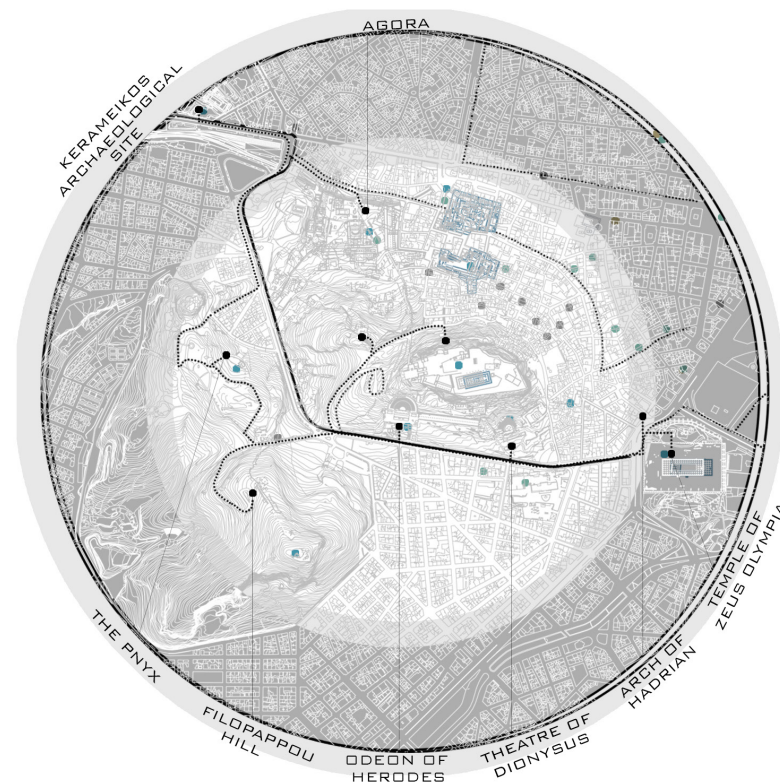
Today, this monumental area of Athens is one of the least known to the Athenians, as a very small number of them have visited the site, as the access of it is not easy. Today, the National Sports Club, the National Swimming Pool, and the Athens Tennis Association operates there. All of these are fenced in one of the most historic places in Athens, depriving it of its status as a free space for walking and recreation.

## MACRO ARCAEOLOGICAL PROMENADE

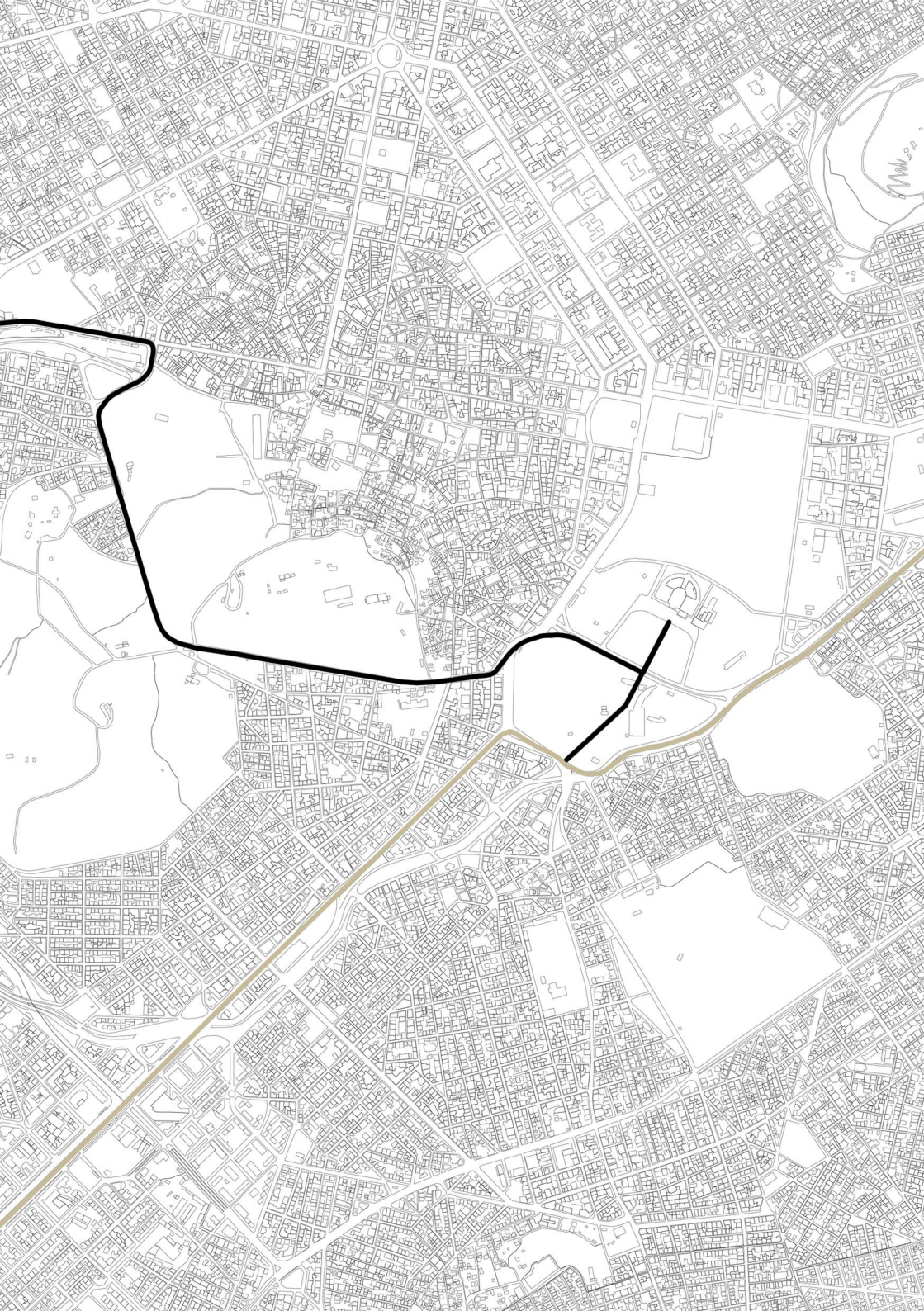


- MUSEUMS
- ANCIENT MONUMENTS / ARCHAEOLOGICAL SITES
- ARCHAEOLOGICAL PROMENADE
- .... SECONDARY ARCHAEOLOGICAL ROUTE
- BYZANTINE & OTTOMAN RULE MONUMENTS
- CONTEMPORARY / INDUSTRIAL MONUMENTS

## MICRO ARCAEOLOGICAL PROMENADE



- AGORA
- KERAMEIKOS ARCHAEOLOGICAL SITE
- THE PNYX
- FILOPAPPOU HILL
- ODEON OF HERODES
- THEATRE OF DIDYSSUS
- ARCH OF HADRIAN
- TEMPLE OF ZEUS OLYMPIA



Based on the previous, the formation proposes the following axes.

The **archaeological promenade** starts from the late ancient and classical period (Archaeological site of Kerameikos, the ancient market, the hill of Philopappos, the Acropolis and the temple of Olympian Zeus), then reaches the religious center, (Roman and Byzantine area south of Olympio) continues in the mythical era of Illisos river and it completes in the Zapio Megaron of the 19th century which followed the strict French geometric patterns with free engravings of English type.

On the other hand, the **cultural promenade** starts west of Faliro and pervades the museums with Athenian history. It crosses the southern border of classicist Athens, where it meets the temple of Olympian Zeus and the religious center with the Illisian shrines (Roman and Byzantine), afterwards it passes through mythical area, and arrives into the architecture of the 19th century and continues uphill down Dionysiou Aeropagitou Street where it reaches the classical walk towards Acropolis, the hill of Philopappos and the Ancient Agora, ending at the Cemetery of Keramikos.

In addition, it is an important step for the unification of the archeological sites, as the area of the National Park - Zappeion is unified with the temple of Olympian Zeus, while a channel is formed connecting the Panathinaiko Stadium with the pedestrian street of Dionysiou Aeropagitou and from there to the Acropolis and Philopappos hill.



The focus is on the area of Olympio where the Ilissos River used to flow, one of the most important historical sites in Athens. The site is enclosed by Ardittou Street (continue of Kallirrois Street), Vasilissis Olgas, Vasilissis Amalias (continue of Syggrou Street) and Athanassiou Diakou (continue of Vouliagmeni Street). The devotion in this area dates back to prehistoric times and is associated with deities and heroes of ancient Athens. The site begins to get organized more systematically at the end of the Archaic period.

An attempt is made to highlight and promote the historicity of the place through a modern method of integration that, this time, is not protection. The goal is not conservation and maintenance but integration and the functional use in the context of the contemporary role of a monument.

The decision was the combination of activities that have been consolidated in the area, as well as the return of activities that have flourished in the area since antiquity. The aim of the operation is to produce continuous flow and movements in the space throughout the day and time. The design is based on the basic idea of three-fold culture - sports - entertainment. There is an attempt to combine and intersect the movements of tourists, passers-by, athletes, citizens, runners, cyclists, nature lovers and the different activities mentioned previously above.

## 7.1 SURROUNDING CONCEPT DESIGN



Suggestions for the renovation of the archeological site of Olympia:

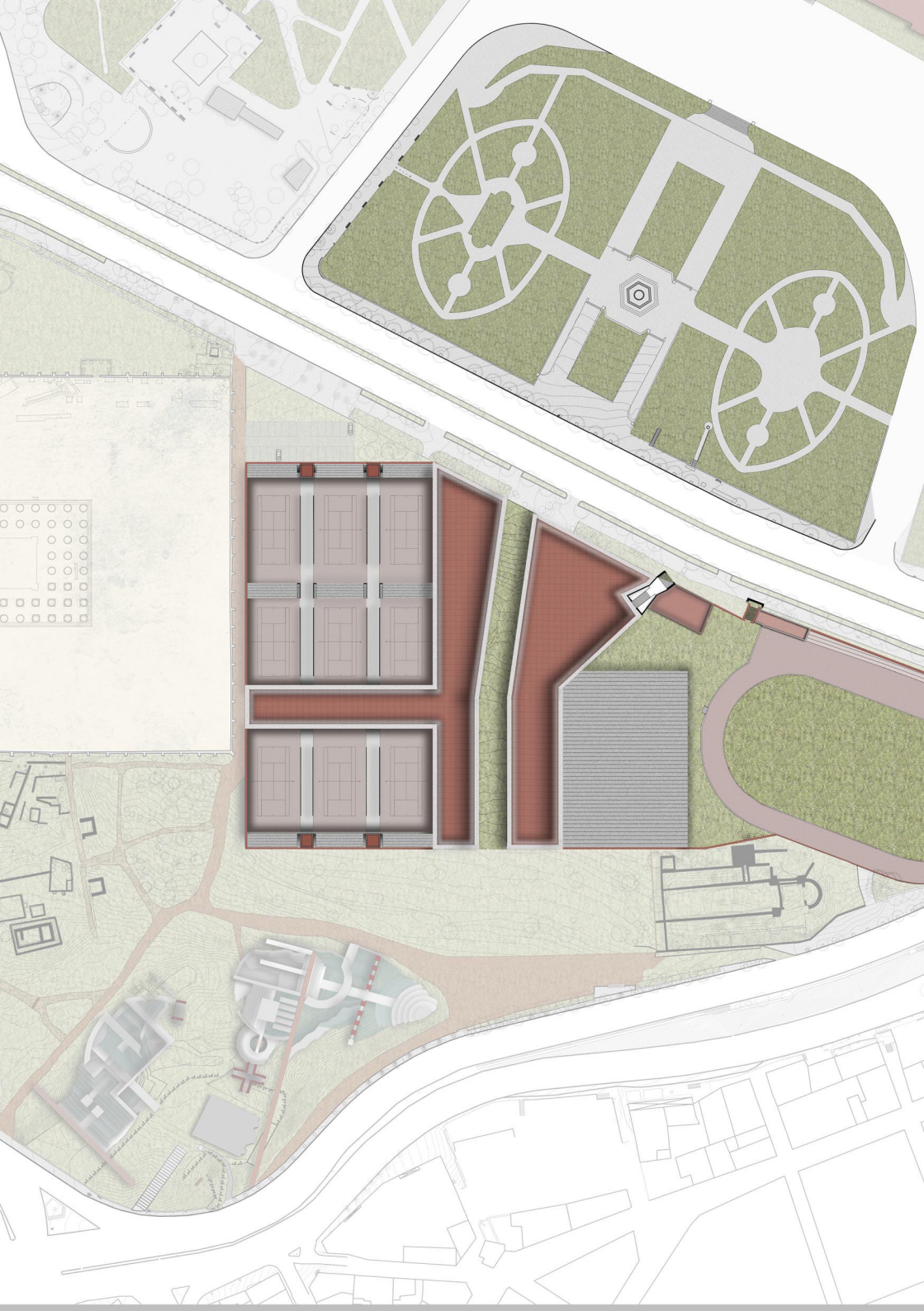
In the past we were talking about "maintenance", "protection" and "preservation" while in the future about "integration" and "utilization" of archeological sites that are being extending in parallel with the urban web. In order not to isolate the area of the neighboring archeological site of Olympia, it is proposed a free passage for pedestrians in the - except of Olympia - archeological site, and the removal of the existing railings so that to achieve better visual contact with the antiquities. In the protected and demarcated archeological site, paths are formed, so that to allow the experience of the sanctuaries. The promotion of this area will also require its expansion. Small-scale interventions are made, such as differentiations of material flooring, which imply the existence of a monument or the axis of an ancient road connecting it organically with the rest of the environment.





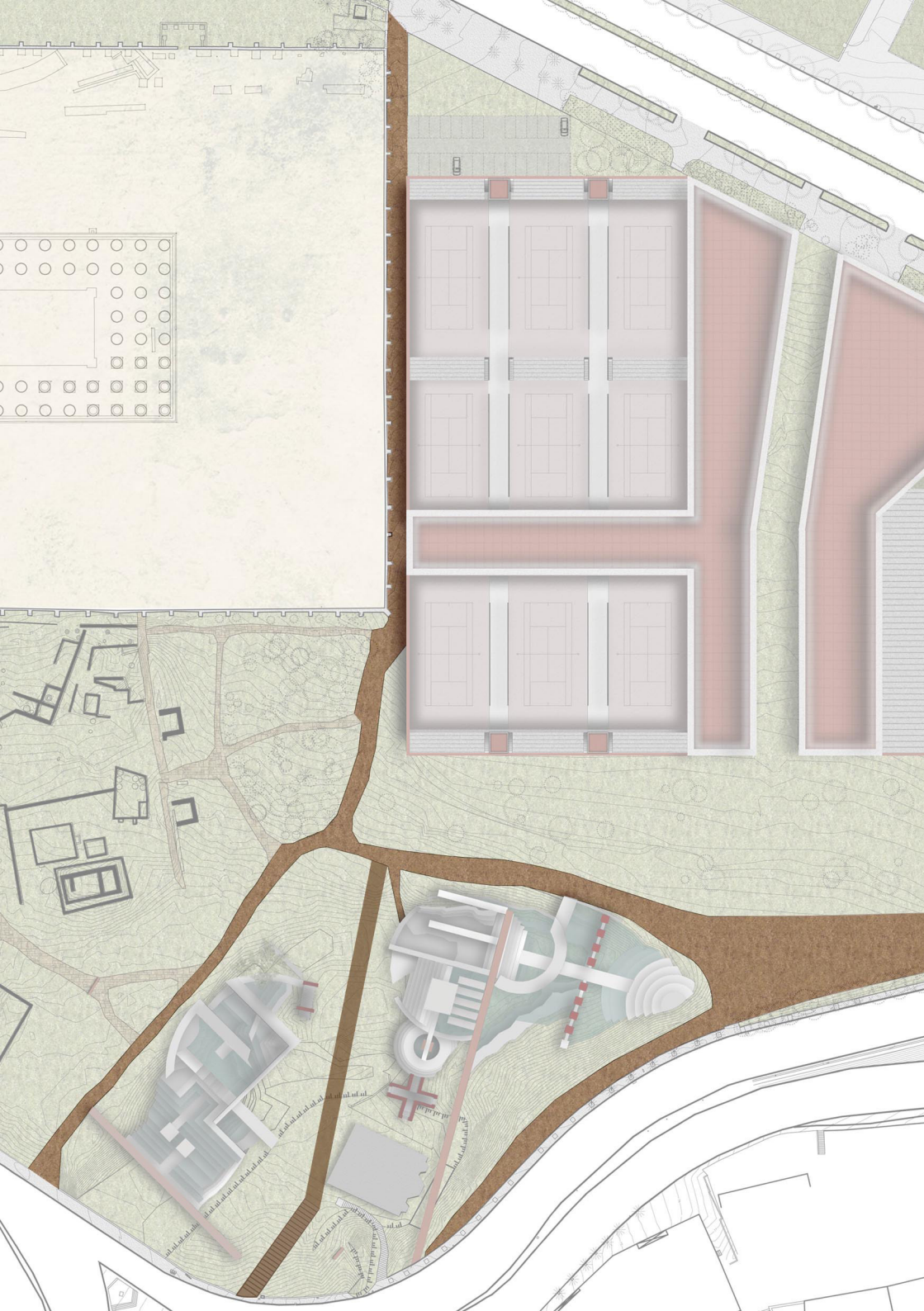
Gate to the archeological site of Olympio:

A gate is being placed on the start of the archaeological site of Olympio to emphasize the existence of antiquities and to open a similar dialogue to the one of Hadrian's gate, for the extension towards an unreachable site. It creates the starting point for the narration of this land and a perspective view towards it.



### Sports Facilities:

The initial intention during the first approach of the space was to break the boundaries and fences and to open up the area. Extending the axes of the roads, a by-pass of the space is being made. The aim is to create access to and from the center of the narrative space effortless. Because the location of sports facilities consist a barrier for movements between Zappeion and Mets, it is necessary to limit a part of the area it occupies. We consider a challenge to preserve the existing sport fields and the Olympic pool and to achieve the organisation of them into a central unit, liberating space. The present study proposes the reshaping of its facilities, so that the spaces can be turned into more compatible uses, with the formation of routes and axis, from Zappeion to the narrative space and the Mets.



#### Formation of the space of Agia Fotini:

The configuration of the space of Agia Fotini will not be modified. Two new accesses will be provided, one is the revival of the ancient route through the area located in front of Agia Fotini, in the footprint of, what was in the past, the ancient route with the view of Ilissos and the other towards the archaeological site of Olympio.

## 7.2 CONCEPT DESIGN THEORY

Facing this place of a semantic gravity, in the soil of which one will find buried ancient treasures, marble treasures, myths, ancestral memories, newer interventions, we must face it with a deeper sensitivity, after inner searches. It is a place that has been idyllic and erotic for a long time, with the memory of Socrates lying on the altar of the muses, under a very tall plane tree, talking to his students as well as countless myths and land uses.

So how can one read and interpret the landscape in an attempt to integrate into it, what is the significance of the movement in this endeavor and what is the contact with the spirit of the place and its significance for the man?

Every human activity is an intervention in the landscape and a condition for joining it. The same movement of the human gaze into space acquires an architectural dimension since it forms a specific way of perceiving space. The movement leaves its mark on the space, creating a kind of "elementary architecture". Conversely, almost all architectural practices are articulated over a movement. Movement and route are fundamental elements of landscape interventions. So what is the evolution of human perception around the landscape, exploring the importance of movement-path in shaping this perception and is now the interaction between movement and perception for the landscape?

Walking is a symbolic way to intervene in a space. Moving in the landscape is an architectural practice as it gives us the opportunity to create a composition, a meaningful network on which every human energy will be based. When this trace of human walking is continuously transformed into a solid structure that creates divisions and inclusions by defining the surface in individual properties, then the architectural practice becomes apparent.

Interventions on space highlight the importance of walking as an experience / energy that acquires an autonomous form and are based on the human body, its ability to move / its power. You use the body as a tool for measuring space and time with human senses capturing the alternations of place.

The religious site is a place that bears memory, is encoded, had accepted uses, and events and is much more of a, what appears to be free and empty. The land, then, becomes a space, giving it form, function and meaning through perception, emotional and ideological. A conceptual space derived from a conceptual mix as a meaningful network. The landscape becomes space, with form, function and meaning through perception. A narrative domain its being created, which is conceived so that to tell the history of the land in an environment where the barrier between buildings and nature disappears.

A landmark is being created which concentrates and diffuses memory, operating as a spatial tool for the portrayal of the city's function. The thematic space is the cohesion of which is promoted through the mixing of the elements of the contemporary role of the monument with the remnants of the old. This space does not take the form of an individual body but communicates spatially with the wider space.

Since we are celebrating monumentality with mythology both being very romantic and unknown, spaces are being created through the link of building types with their conceptual analogues both materialistic and idealistic. Consequently, I am focusing on the concept prior to form with the relationship of memory and history in the idea of type generating architecture as mnemonic device by framing the memory.

**"In Order to be significant, architecture must be forgotten or must present only an image for reference which subsequently becomes confounded with memories" Aldo Rossi**

The Experiential Space is based on a natural approach for the organization of the space and the geometric relationships between them, based on the lives and behaviors that these spaces indicate. This composition will be the narrative field. The result of this way of organizing the area, lies essentially in the narational experience of the place. The composition is determined by the positions and movements of human in these spaces.

The complete system design is being demonstrated by taking into account the whole space. The narration is being perceived as three-dimensional volumes, either artificial, such as walls, or organic, such as trees and soil. The water leaves its imprint and creates altitude differences in space. These volumes were incorporated as sizes within the space. At the same time, gaps and voids have been also incorporated as a form, since together they constitute the architectural space. The generated space tries to enhance a sense of fullness, close to the huma's scale, and well-being.

The visual experience that is directly related to the movement on the ground, in addition to the view of the landscape, includes the feeling of elevation - immersion, as it is affected by the sequence of changes in visual stimulus during movement.

The experience of the space is considered as the starting point of a method of correlation with the city. This can open a dialogue with the 'emotional topography' of Pikionis<sup>1</sup> (Pikioni, Parousis 2000, 73):

**"Walking on this earth, our heart rejoices with the first joy of the infant's movement in the space of nature, this mutual succession of destruction and restoration of the balance that is the walking" D.Pikionis**

---

<sup>1</sup> Dimitris Pikionis (1887-1968) was a Greek architect and academic, with a rich painting, poetry and writing career, who had a considerable influence on modern Greek architecture. He created the archeological site (promenade) around Acropolis and Filopappou hill. Dimitris Pikionis set as his main goal to form as discreetly as possible the accesses to the monuments of the Acropolis for the pedestrian, offering the physical and spiritual approach, visual escapes to monuments with references to archetypal forms of design.

There is a connection between man and nature and this is done in 3 ways. Imitation, Completion and Symbolism. Man wants to make physical structures more accurate, that is, he wants to visualize his own understanding of nature. To achieve this, he builds what he has seen. Then the person must complete the given situation by adding the one that is "missing". Finally, it must symbolize the understanding of nature. Symbolism presupposes that an experienced meaning is being translated into another natural characteristic, such as a building, the elements of which in some way reveal this character. The purpose of the symbolism is to liberate the meaning from the existing conditions in order to make it a "cultural object".

Hillier<sup>1</sup>, influenced by Plato's Filiro, argues that the understanding of the world is possible through abstraction. The idea of genotypic forms, the idea of genetic construction of these forms and their understanding are concepts that refer to the Platonic theory of knowledge and influence the investigation of Hillier. The theory of space syntax identifies relationships between spaces that take into account other relationships, and lead to the identification of relationships between all spaces of the system. Important parameters of the Spatial Planning are the axes of movement, visibility (visual fields), accessibility, connectivity and integration which are necessary for the understanding of the spatial structure of both buildings and the overall area. In this theory the structure of the environment is more important and specifically the relationship between local and general elements. The aim of the theory is the compilation of the final result with common relationships that will decode the space.

So the understanding of the world through abstraction is based on the idea that the way in which space is used or operated is not related to the properties of individual spaces but to the relationships between them.

---

<sup>1</sup> Bill Hillier, British author, Research interests: Space, Architectural Morphology, Urban Morphology

Added up to the previous theory comes the one of Art Total. The re-establishment of relations with the anthropogenic, natural and historical environment in the public space is done with the tool of architecture and sculptural landscapes of an overall landscape. The new urban landscape in its design includes the experience of the visitor, it is not isolated, it belongs to the whole and it becomes a daily way of life. The conception of structures in terms of individual pieces versus total harmony tried to ensure that all the components added up into an aesthetically cohesive whole. Walls, openings, and voids create a completely unified structure. Linking relationships with the anthropogenic, natural and historical environment. The urban landscape in its design includes the experience of the visitor, it is not isolated, it belongs to everyone and it becomes a daily way of life. Participatory experience, chain effects and actions of new expressions.

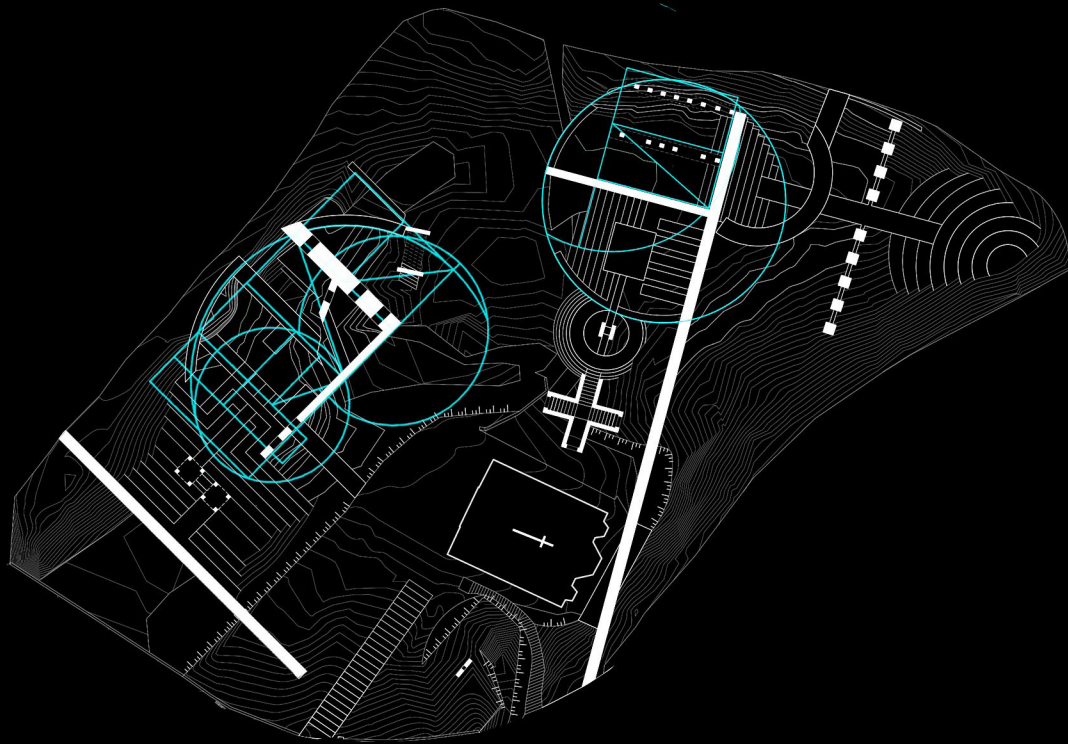
There is an attempt for connection of ancient heritage with the modern city, with an effort to integrate the archeological site into the life of the modern city, which is escalated by the revival of ancient routes and the creation of new ones, through the archeological site. The ancient environment gets geometrized, making the understanding of space clear. An attempt is being also made to connect public places, to secure more free areas, to highlight the historical physiognomy of the city and to incorporate monuments in the urban fabric.

There was a final play between surrealism and realism, where the line between these two worlds is completely blurred and where the viewer is not sure what is real and what is not. As the concept design is based in mythology, surrealism was an alternative tool of solid storytelling and symbolism, aiming to serve the narration of the land that is not objectively true, as mythology implies, but trying to reveal its conceptual cleanness.

**Esher: If you want to express something impossible, you must keep to certain rules. The element of mystery to which you want to draw attention should be surrounded and veiled by a quite obvious, readily recognizable commonness.**

### 7.3 THE SPACE DIALOGUE



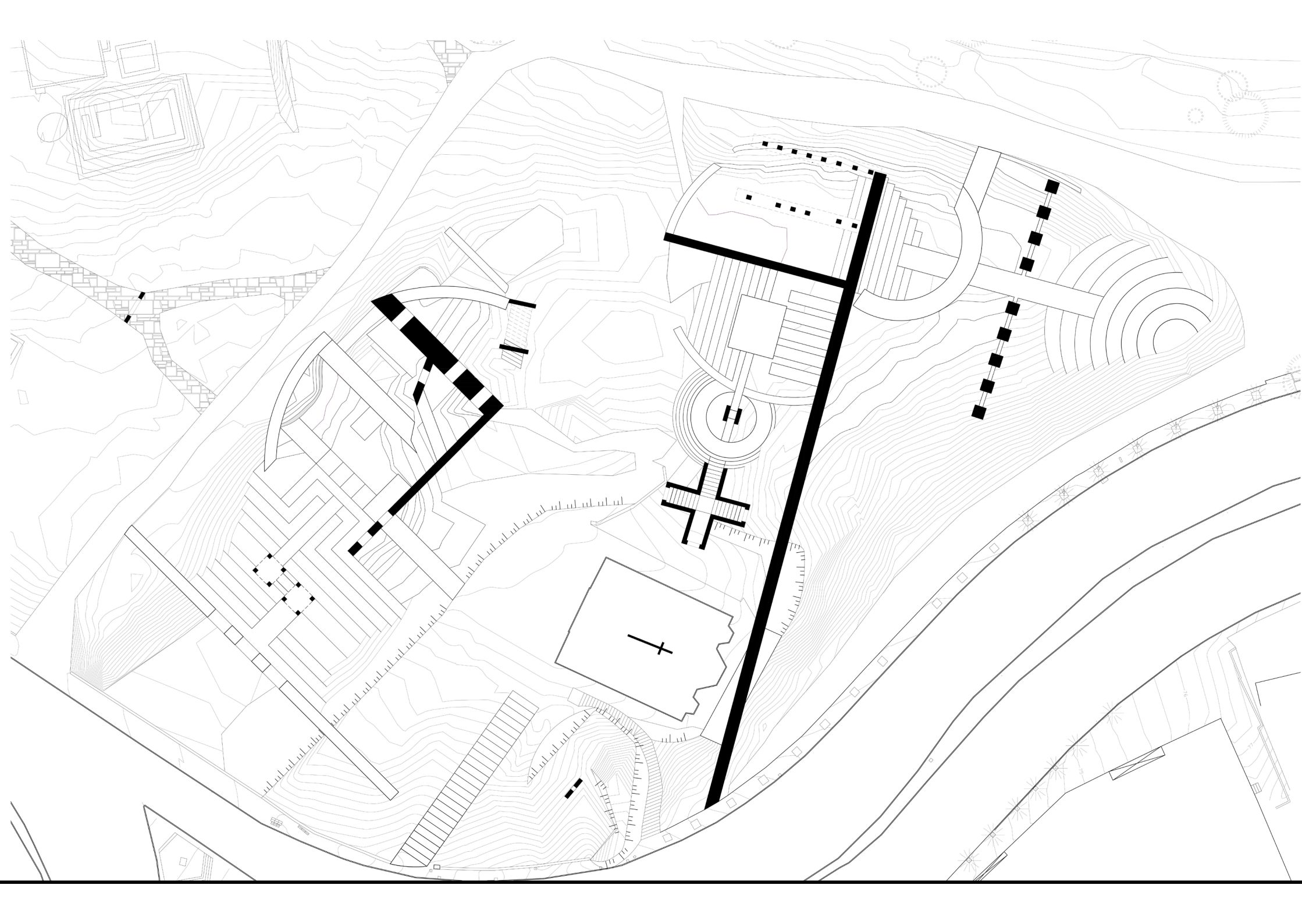


The project is being developed on the footprint of Ilissos river. Axis and orientation follows the exact stream and carries the water that does not exist anymore. The geomorphology of the land, that has been created due to the river, is now filled again and occupied by the conceptual regeneration of memory. The revival of the river is taking place in a way that respects the existing surfaces and heterogeneities, is controlled and serves the need for narration. Water is demarcated and comes back to create a new circle of habitation. Since Ilissos river was the reason for the existence of these altars and sanctuaries, as well as the vast myths of the site, now Ilissos is being revealed again to serve the need for understanding its existence.

On the two edges - starting points of the proposal, are placed the memorials of a temple and an altar (Temple of Ilissos & Altar of Muses). These two starts the design process, according the system of Greek temples, which is the golden ratio. This is being gradually fading for the need of abstraction.

One linear volume highlights the axis of the memorials and the other one specifies the ending or the start of the sequence. These volumes are being depicted with brown color for the orientational purpose.

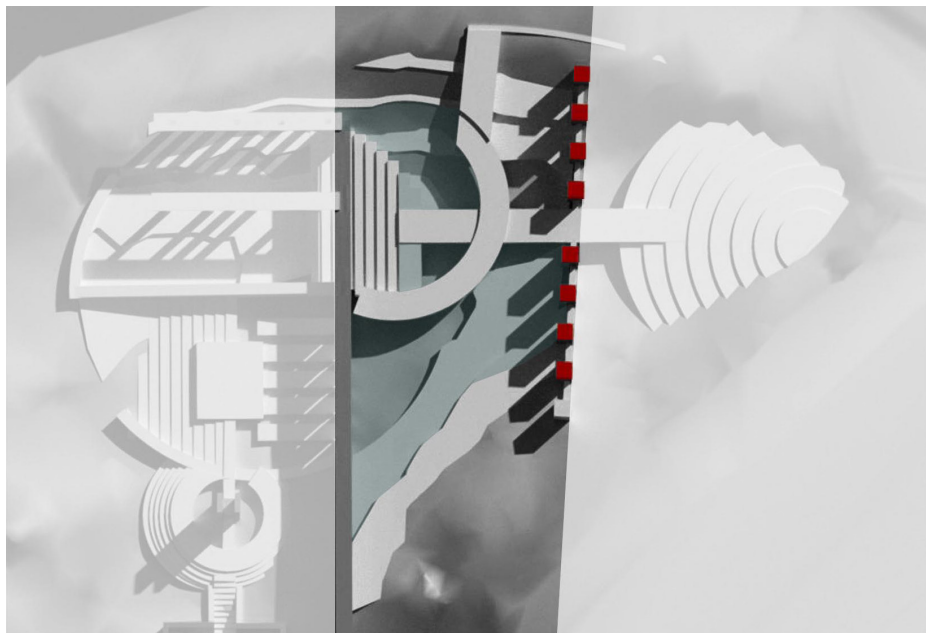
In general view, the site hosts plenty of myths that involves women into a violent behaviour. Color red is the second color which serves for the places that carries the concept of abduction or important female forms.





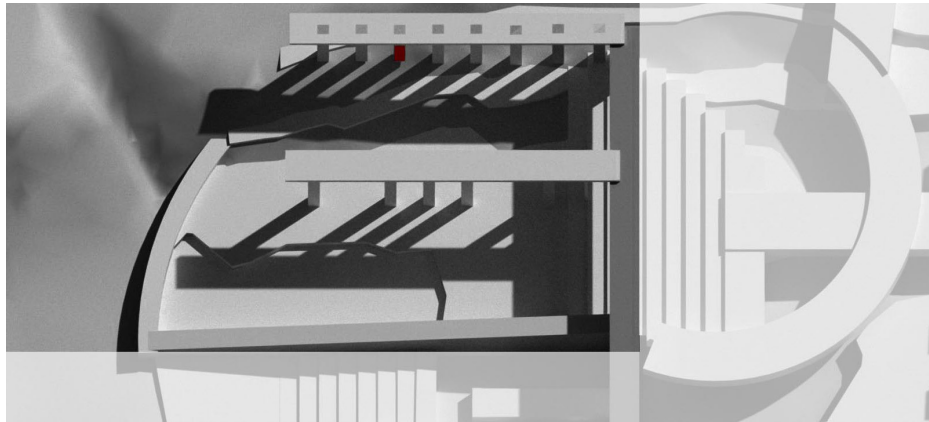
### Kalliroi Field

At this part it was where the two branches of Ilissos river were reunited, creating the waterfall of Calliroi. A platform of 9 steps has been placed as a reference with the sacred number 9 and Enneakrounos and is placed at the spot where the geomorphological characteristic of the space still carries the memory of the river. Around this platform there is surrounding water as a reference of the natural cistern, called Vouthoula, that was physically shaped in the past. Inside this "pool". Athena received her cleansing bath, ritual events were held and myths were developed. The platform highlights this memory, physically and conceivably, and creates the starting point of the narattion field.



### Enneakrounos Field

Enneakrounos follows the conceptual analogue of the 9 water tanks which uses the waters of Kalliroi spring, creating the space that at the past young virgins used Ilissos water for their wedding bath and for various religious ceremonies. The number nine was also considered to be a sacred number, according to Pythagoreans. It has the symbolic meaning of God, Muses, Angelic battalions, birth and the perfect circle. Enneakrounos uses the color red to highlight the presence of females in various past events and myths, as well as for translating the legend of abduction of young women into a volumental narration.



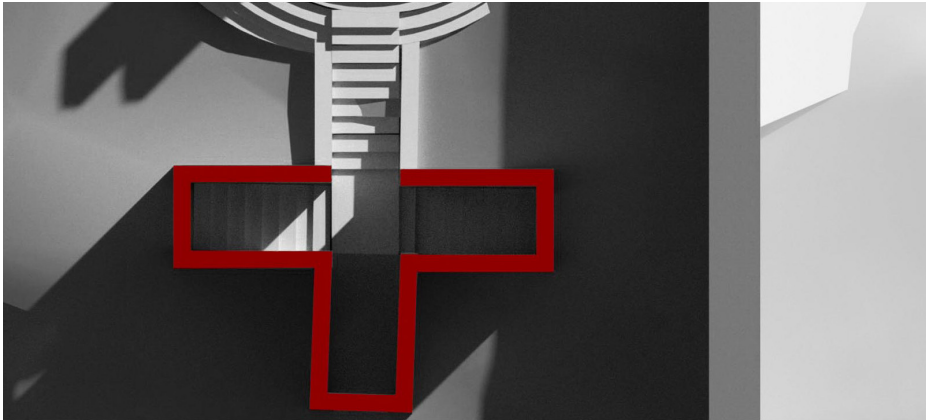
### Ilissos Pantheon

A temple of Ilissos is said to have been situated a few meters north-west of Afia Fotini church. This small Ionian temple is said to be similar to Artemis Agrotera temple which is situated until today exactly across Arditou St. The position of Ilissos Pantheon that has been proposed is placed facing Artemis Agrotera for opening a dialogue between them and next to Little Mysteries field due to the fact that the temple has been historically identified with the event. It is also next to Kalliroi spring which, according to legends, there was a connection between them as appears also in Parthenon's pediment. Ilissos in ancient times was worshiped as a river god because, according to mythology, was the son of Poseidon and Demeter. Both Ilissos as a personification of the river and Kalliroi as the personification of the fountain are correlated and that is why one column of the temple used the color red and respectively Kallirois dedicated field uses in one of its spouts the white color.



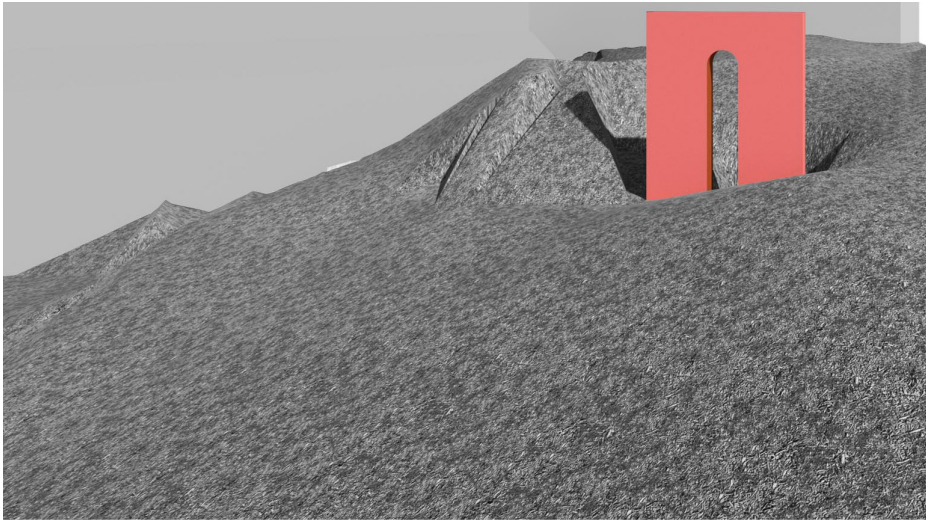
### Little Mysteries Sanctum

The ideology behind this sanctum is to approach the essence of ritual purification that has been the issue of Little Mysteries. The organisation of space wants to resemble the circulation of movements during this event. The basic gestures have been spatially organised in a way of serving the spiritual procedure of this event. A rectangular platform is being placed in the middle for the notion of sacrifice, while 5 platforms ( a reference number of the five so-called supervision for the Great Eleusinia Mysteries) are placed next to it, leading to Ilissos waters for the cleanse. Next to the platform there is a volume that approaches the conceptual meaning of a throne, with a circular stepped volume underneath it, which narrates the story of men being enthroned after the sacrifice and priests dancing ritually around them as a point of acceptance in the cycle of the first initiation.



### Hecate's Sanctuary

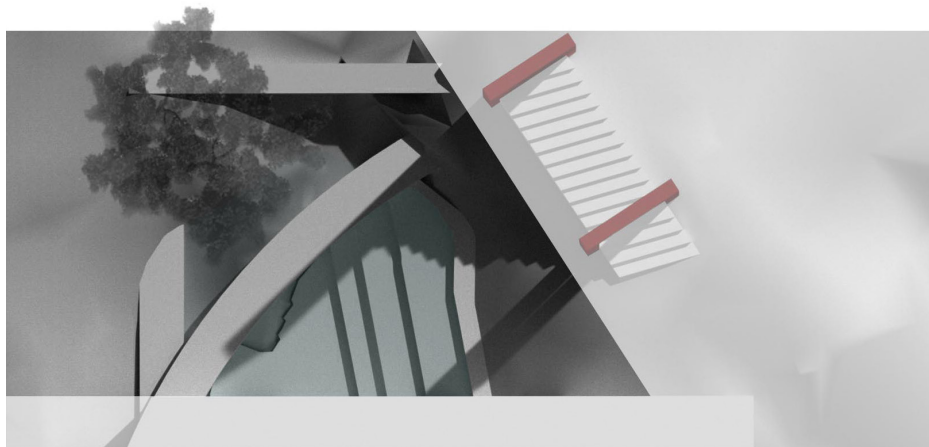
This area is dedicated to Hecate Goddess. Its conceptual form has been derived from Hecate's mythological characteristics such as darkness, crossroads, boundaries and the underworld. Its position is placed next to Little Mysteries field for the reason that Hecate was considered to be associated with this event and next to Agia Fotini church which was the replacement of what was before the Temple of Hecate. The final space is intended to achieve the perception of the beyond and sedimentation. Its triple form is a reference of Hecate's form according to legends.



### Pana's Cave

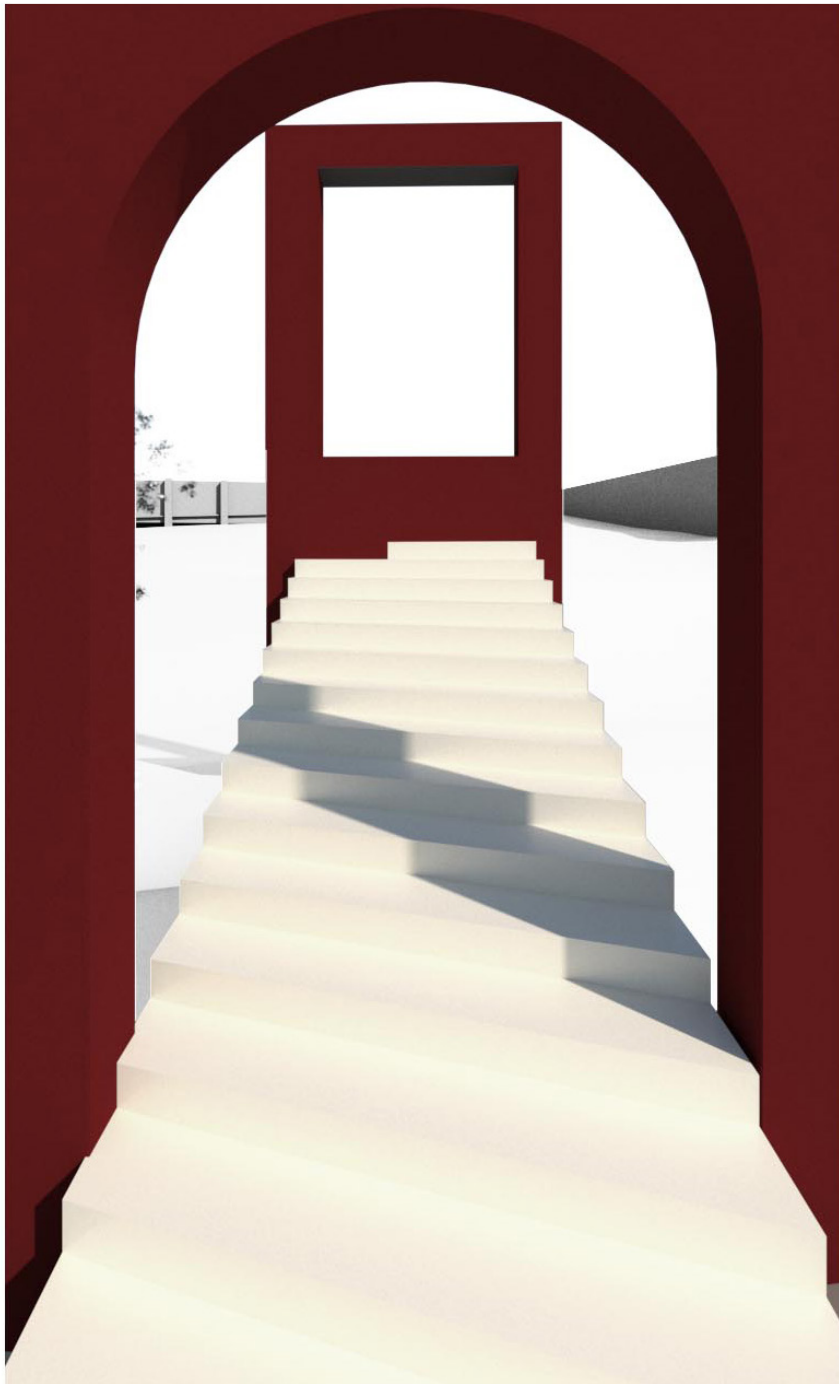
This spot of the land is dedicated to god Panas. Panas was the god of fields, mountains, herds and wildlife and in mythology he appears accompanying the Nymphs. The myth says that he lived in the cave that used to be situated right above this small hill and later held ancient ceremonies dedicated to him. This cave seemed to appear also other traces of inhabitation during periods of time. On this spot is situated a gate, resembling the residence of various creatures, with the most simple form that implies the house.





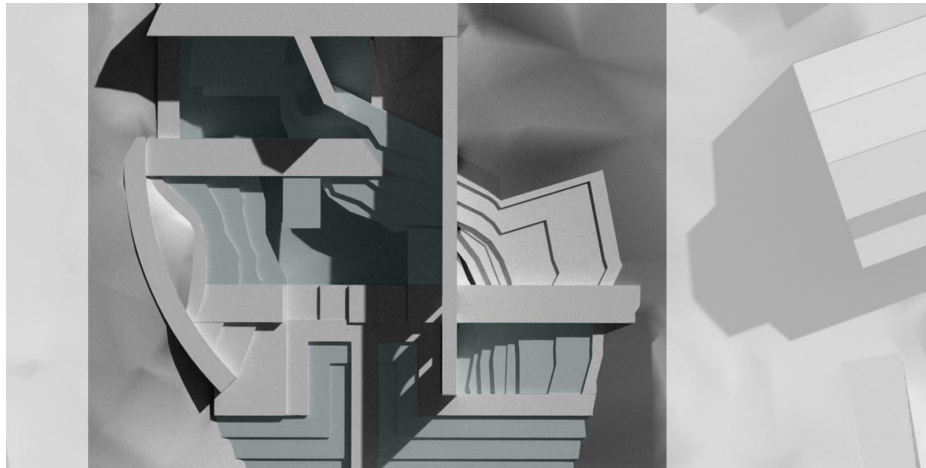
## Socrates and Phaedrus Confluence

According various recordings, on this spot it was where Socrates with Voreas took a rest, under the plane tree, talking about the beauties of love, the inclination of the soul to ideas and about rhetoric. The beauty of the land and the Altar of Voreas was perceived to them by all of their 5 senses and triggered their inspiration. Looking towards Ilissos river and its surrounding, made them "see" all of the known myths. Reports say that, both barefoot, felt the cold water of Ilissos while listening the melodies of the summer, imagining it was the Muses. In this exact spot, next to the Altar of Voreas and Ilisiades Muses it is placed a big tree that its shadow covers the dedicated area. This space uses the water that runs across Muses altar, and small ground alterations provide an organic area for enjoying the whole view of the narration field. This is a reference of the dialogue between Socrates and Phaedrus in which all of the Ilisso's myths runs across your eyes and experience the site's beauty. This land intervention tries to experience the space by touch, the water lying on your feet, smell, the smell of the tree and wet ground, sound, the water that runs for escape and the sound of breeze coming from the leafs and vision, that covers the whole narration field.



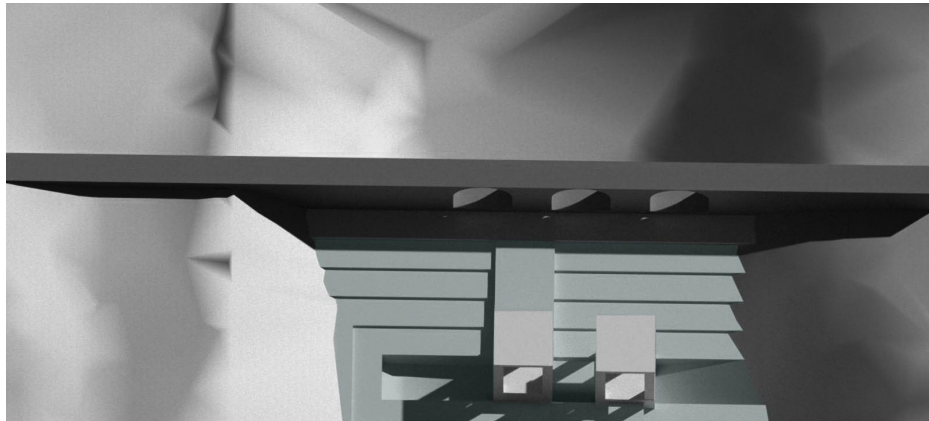
#### Altar of Voreas

The myth says that Voreas (the north wind) abducted viciously Oreithya while covering her with a black cloud. The altar that is being proposed is composed of two rectangular gates, one that is arched and the other with a rectangular opening, and on its base there are steep steps that leads to the frame which looks at the northern sky. These abrupt steps own its shape as a conceptual replica for the abduction gesture. The color of it is red which is being used throughout the concept design to mention the existence of woman abduction and woman mythical figures on the site.



### Altar of the Iliades Muses

On the adjacent site, it is proposed the altar of Iliades Muses. The conceptual ideology behind this design was a dedicated space according the myth of Muses (see introduction). The generated space has been following the concept of misconception, disappearance, abnormal perception and oblivion. The idea was to serve the myth of mortals and to create a spatial storytelling of a space that the boundaries are blurred, some pathways are covered with ilisso's water, some others are steep and some leads to a deadlock, with nine openings as for the imaginary positioning of hidden Muses (and a reference to golden number) in each one of them. The idea behind was the landscape to generate emotions of trapping and/or uncertainty between what is real and what is not. However, water comes to cover the major part of it, trying to create a flat and peaceful environment with all of the agitation happening beneath the surface and being experienced only while observing it.



### The bridge of Othon

The fairyland of Nereids living in the water is the ending myth of the conceptual spatiality project. Where there is until now the bridge of Othon it is said that it was the place where fairies lived, under Ilissos river. Since the bridge is now hidden under the road network and vast vegetation, the project proposes an adjacent bridge, which will hold the waters that run across the altars by creating a steep pool where in the middle there are positioned two cages. These two cages is the simplest form of what is being depicting as the sanctuary of a fairy. The cages are surrounded with water except of a path that allows you to navigate around.

That society symbolized the ideal society, the most perfect way of life and living that was proposed, based only on spiritual development and not on a materialistic way of life, based on the commons and not on privacy, finally based on democracy and collectivism and not in individuality. In the above work, an attempt was made to cut a golden section between pass and block, today and yesterday, protection of the monuments and their operation as elements of the modern city, preservation and public space, preservation and spatial planning.

## BIBLIOGRAPHY

### Books

- Traulos Ioannis, "Urban development of Athens." 1993, Athens. 2nd version. Publication: Kapon
- I. Travlos, in "Archaeological excavations\_Athens" Issue 1, 1970
- Ulrich Wilcken, "Ancient Greek History", 1976, Athens. 9th Edition. Publication: Papazisis
- Aldo Rossi, "The Architecture of the city", 1976. Translated: Petridou Vasiliki. Publication: University Studio Press
- Aravatinos A. Athanasios, "Urban Planning, Sustainable Development of the Urban Space", 1997, Athens. 2nd Edition. Publication: Simetria
- Biris Kostas, Athens, From 19th to 20th century, 1995. Publication: Melissa
- Tsolakos K, History of Athens, "Ilissos River and the surrounding area" Athens, 1999. Cultural organization of the municipality of Athens, p:234
- Evans, G. "Cultural Planning: an urban renaissance".2001. New York: Routledge
- Bell Simon, 'Elements of visual design in the landscape', Spon Press, London 2004
- Norberg-Schulz Christian, 'Genius Loci', Athens, 2008
- Pikionis D, "Acropolis Works", Athens, 2001, Publication: Indiktos
- Stamatopoulou Athina, "The terrain as experience of register the city" April, 2014
- Bill Hillier, "The social Logic of Space", 1989, Kindle Edition, Publication: Bell & Bain

### On-Line Magazine Article

- Wolfram Hoepfner, "The Urban Planning of Classical Era", 1999, Athens, Archaeology and Arts, p.25-39
- Attica Region & NTUA School of Architecture, Research Program: Investigation of strategies for networking urban interventions in the metropolitan center. [https://www.arch.ntua.gr/sites/default/files/resource/4540/\\_c\\_phase.pdf](https://www.arch.ntua.gr/sites/default/files/resource/4540/_c_phase.pdf). (Last access: Feb.2020)
- Strani, A., How do they call him, how do they call him, the river? Ilissos. Ilissos !, 18/05/2018. (Last access: Jan.2020)

### Magazine Article

- Journal of the Association of Greek Architects, 'ARCHITEKTONES', Sadas, 11th edition, Magazine B', Sept/Oct 1998
- Laskaris, K, "The coverage of Ilissos as a "traffic artery" and as an idyllic avenue of the city of Athens", Technical Chronicles, Athens, 1939.
- Monioudi Gavala D, "The Greek city from Ippodamos to Kleanthes"
- Kodargiris D, "Traffic regulation proposal", April, 1986, Athens
- Dimitris Pikionis, Architect 1887-1968, 'A Sentimental Topography', Architectural Association, London 1989

### Online Resources - Research Studies

- Mauriki Magdalini., "Polis, The Society of Liberated "Estin", The situation of Ancient Militos, Supervisor: Spanomaridis Athanasios
- Polimerou Dimitra, "Semantics and Modeling of Space, The case of an area in the center of Athens", Supervisor: Stefaneas P, Parmenides G.

Floropoulou Eleni, "Restoration of road axis with important poles for art and culture, according to the principles of Sustainable Mobility", 2018. Supervisor: Vlastos Thanos

Hatzikonstantinou, E. "Urban modernization, road network and city: the example of Syggrou Avenue in the transition from the 19th to the 20th century", Supervisors: Mauridou M, Polizos G, Hastaoglou V.

Salti Anna, Simiakakis E, Nikolaos. "Ilissos River Management and a new Park in Evangelismos", July 2017. Supervisors: Andrianopoulos Tilemachos, Tournikiotis Panagiotis

## Illustrations

M. Barbie de Bocage\_1784 for the "Travels of Anarcharsis"  
Source: Geographicus Rare Antique Maps

J.A Kaupert\_1875  
Denkmaller\_Le Grange\_1861

Temple of Olympian Zeus 3d images: <http://www.ancientathens3d.com>

"Hecate" by Richard Cosway, Early 19th century.

Frederic Leighton (1891)

Festival of Nymphs and Fauns, Painting by Moritz Stifter (1857-1905)

Illustrator by Joseph Noel Paton

Ilissos by Salvador Dali

STUART, James, and Nicholas REVETT. The Antiquities of Athens measured and delineated by James Stuart

Nikolaos Politis: "Fairies" Painting

Work of Giovanni Francesco Romanelli

The abduction of Oreithia \_Peter Paul Rubens\_ 1615

Phaedrus\_Plato.- Oxford World's Classics, Robin Waterfield

Calliroi fountain\_Pomardi Simone\_1820

The Mystics\_1884\_William-Adolphe\_Bouguereau

## Websites

Archive of Traditional Settlements and Preserved Buildings of YPEKA, <http://estia.minenv.gr/>

Permanent List of the Proclaimed Archaeological Sites and Monuments of Greece, <http://listedmonuments.culture.gr>

Official website of the Municipality of Athens, <http://www.cityofathens.gr/>

Official website of the Zappeion Exhibition and Conference Hall, <https://www.zappeion.gr>

Official website of the Panathinaiko Stadium, <http://www.panathenaic-stadium.gr>

Official website of YPEKA, <http://www.ypeka.gr>

Website of the urban planning and landscape architecture company West8, <http://www.west8.com>  
[urbanspeleology.blogspot.gr/](http://urbanspeleology.blogspot.gr/)

[itia.ntua.gr](http://itia.ntua.gr)

[courses.arch.ntua.gr](http://courses.arch.ntua.gr)

<https://www.auth.gr/>