

Klaudia Stala\*

orcid.org/0000-0001-7222-8504

## Architectural Creation in the Archaeological Reserve on the Example of the New Acropolis Museum

### Kreacja architektoniczna w rezerwacie archeologicznym na przykładzie Nowego Muzeum Akropolu

**Keywords:** archaeological heritage, protection, preservation, conservation design, Acropolis, Athens

**Słowa kluczowe:** dziedzictwo archeologiczne, ochrona, projektowanie konserwatorskie, Akropol, Ateny

#### Introduction

In the modern world and in times of economic crisis, archaeological heritage has become a factor in the broadly understood contemporary policy of sustainable development.<sup>1</sup> Not only are the academic and educational, emotional, symbolic and aesthetic values of archaeological heritage recognized, but also its economic potential, which becomes an important, if not equivalent, component of a synergistic approach to the protection of its resources. And for this reason, the protection of archaeological heritage reveals a noticeable tendency to combine preservation and protection activities with the ability of sound management thereof. As written by M. Pawleta, quoting the opinion of J. Purchla<sup>2</sup> and K. Broński:<sup>3</sup> “heritage is an object of protection, on the other hand, it’s a potential that should be adapted to new conditions and used for cultural and economic advance. The above statement, consisting in the search—under market economy conditions and progressing globalization—for a compromise between the protection of heritage and development, is forcing us to change the passive philosophy of heritage protection and the need to reevaluate our attitude towards it.”<sup>4</sup>

By protecting archaeological heritage, we preserve it for society and the generations to come.<sup>5</sup> By popularizing knowledge about it, we enhance awareness

of the past and the identity of the place, as well as the cultural identity of recipients, thus teaching future generations to respect and care for common heritage. In this sense, the development of tourism and education about the past can bring tangible benefits to the protection process itself, including in the context of future policy related to cultural heritage, and also archaeological heritage.

“The utilitarian nature of archaeological heritage manifests itself in manifold functions that it can currently play in the lives of any particular group of people. Moreover, heritage constitutes a shared ownership of society, which has the right to use it, but in such a way that it does not deplete its resources nor pose a threat to its integrity.”<sup>6</sup> Excavation works, and in particular their outturns, should be open since the cultural and archaeological heritage—being public property—is maintained, among others, from public funds. Since access to archaeological heritage is legally guaranteed and its educational value through visits to museums and sites in situ affects the development of regional economies and increases the prosperity of citizens as well as social awareness, then due to the promotion of archaeological tourism, it is important to have an attractive and clear arrangement.

Arranging an archaeological site is no easy undertaking, let alone designing architecture directly on

\* *D.Sc. Ph.D., University Professor, Faculty of Architecture, Cracow University of Technology*

\* *dr hab., prof. PK, Wydział Architektury Politechniki Krakowskiej*

**Cytowanie / Citation:** Stala K. Architectural Creation in the Archaeological Reserve on the Example of the New Acropolis Museum. *Wiadomości Konserwatorskie – Journal of Heritage Conservation* 2021, 68S:120–128

**Otrzymano / Received:** 6.08.2021 • **Zaakceptowano / Accepted:** 6.10.2021

**doi:** 10.48234/WK68SACROPOLIS

*Praca dopuszczona do druku po recenzjach*

*Article accepted for publishing after reviews*



Fig. 1. New Acropolis Museum in the Plaka District in Athens, architect Bernard Tschumi, view from the Acropolis; source: [https://pl.wikipedia.org/wiki/Muzeum\\_Akropolu\\_w\\_Atenach](https://pl.wikipedia.org/wiki/Muzeum_Akropolu_w_Atenach) (accessed: 6 VIII 2021).

Ryc. 1. Nowe Muzeum Akropolu w dzielnicy Plaka w Atenach, architekt Bernard Tschumi, widok z Akropolu; źródło: [https://pl.wikipedia.org/wiki/Muzeum\\_Akropolu\\_w\\_Atenach](https://pl.wikipedia.org/wiki/Muzeum_Akropolu_w_Atenach) (dostęp: 6 VIII 2021).

such territory. According to the Act on the Protection and Preservation of Historical Monuments of 2003, recognized archaeological sites are supervised by a conservator and placed under statutory conservation. By archaeological site we are simply referring to a spatially compact area within which there are archaeological sources, by which we mean immovable and movable monuments and other traces of past human use of a given area, together with the surrounding cultural (stratigraphy) and landscape context. An archaeological site may be classified for access in a either a full or narrow scope, which is always determined by the preservation and protection of archaeological heritage resources. In the Polish environment, when an archaeological site is made available to the public, in line with common understanding it becomes an archaeological reserve. The definition of an archaeological reserve, long solved in Europe which treats it as an area of archaeological heritage protection, has a clearly narrowed nature in Poland.<sup>7</sup> Most often it is described as an area of excavations and archaeological sites managed by a local museum, and simply put it is a “museum at an excavation site.”<sup>8</sup> Most researchers recognize the importance of making archaeological heritage public, which fundamentally determines the concept of an archaeological reserve.<sup>9</sup> Nevertheless, this concept is much broader and must be differentiated from the definition of an architectural or natural reserve, for example similarly to archaeological heritage itself, which in matters of preservation and protection has for years been considered collectively with issues related to the protection of architectural monuments.<sup>10</sup>

In such a historic space, where protection is provided to both immovable relics preserved on the surface, as well as the system of cultural layers and the surrounding landscape, architectural creation is a challenge, not only in terms of creativity, but also academic research and preservation. Cooperation of the architect with archaeologists and conservators, who will develop preservation guidelines for the design of a specific archaeological site, is therefore indispensable. Such design is never easy, because interference with the ground should also be minimized, and in the case of a large-cubature project, the issues of building settlement in such a protected zone require non-standard solutions. It is likewise essential to integrate the newly created figure with the surroundings and refer to the historical character of the place, which should not be treated marginally, as design in context, but broadly—as preservation design. Project implementation often involves random archaeological discoveries, which may result in the necessity of multiple changes to the project and adapting it to the newly established preservation conditions. The designer must be aware of such difficulties and be prepared for certain conceptual flexibility in advance.

### The New Acropolis Museum as a case study

An example of an exceptionally difficult project is the implementation of the New Acropolis Museum. Analysis of this instance as a so-called case study perfectly illustrates the problems that may be encountered by the designer and the investor when undertaking activities within an archaeological site located in a strictly protected zone of the cultural landscape and being part



*Fig. 2. New Acropolis Museum, a new idea of suspending the building above the archaeological site at the foot of the Acropolis; photo by K. Stala.*

Ryc. 2. Nowe Muzeum Akropolu, nowa idea nadwieszenia obiektu nad stanowiskiem archeologicznym u stóp Akropolu; fot. K. Stala.

of a historic area. The concept of the New Acropolis Museum<sup>11</sup> has a lengthy and complicated history. It is as much a creation established on architectural slabs as it is the result of a long-term and fierce debate among the Greek intellectual elite, people of science, art and culture, as well as politics.<sup>12</sup> A special role in this debate was played by archaeologists, who on the one hand blocked a number of projects important for Athens, also key for the city's communication system, and on the other hand guarded the protection of cultural heritage, which resulted from their awareness of the dangers that could threaten the priceless relics of architectural monuments preserved in the historic center above and below ground. For thirty-five years, disputes were held over the shape of the metro network, which was to solve issues resulting from excessive air pollution, damaging not only human health, but also ancient stone monuments.<sup>13</sup> It was not until 1992 when approval for this important municipal project was granted, but it was conditioned by restrictive procedures and close monitoring of construction works by numerous archeological teams. This resulted in a two-year delay and a major increase in costs, but also in the protection of the underground heritage hidden from destruction.

When the first metro sections were finally put into operation in 2000, not only the expected reduction in car traffic and a considerable reduction in pollution were achieved, but also the work of archaeologists produced more than 10,000 unique historical buildings that significantly enriched knowledge about the ancient city.

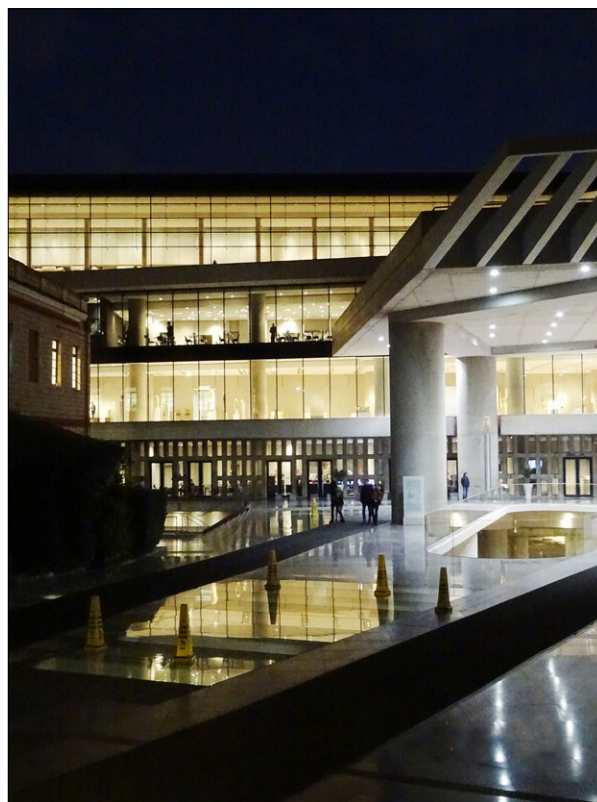
In 1981, Melina Mercouri, a famous Greek singer, actress and politician, took office as the minister of culture in the socialist government of Andreas Papandreu. Thanks to her efforts, the scheduled agenda was enriched with returning the collection of stone details from the Parthenon Frieze,<sup>14</sup> which the British ambassador to the Ottoman Empire, Count Thomas Bruce Elgin, had disassembled in the years 1801–1812 and transported to England in a predatory and damaging manner. Today, the stone details adorn the Greek collection at the British Museum. The Greeks made a number of diplomatic contributions to this matter in 1833, 1924, 1941–1944, and in 1983. It is well known that the case remains the subject of a legal and diplomatic dispute to this day and, at the same time, of firm resistance from the British authorities, who for many years continued to inform the public about the lack of adequate space in Athens for the safe storage and display of the collection.<sup>15</sup> Obviously, this reasoning had a demagogic nature, considering the fact that the only suitable place to display the stone details is the facade of the temple of Athena Parthenos, i.e., the site of their original destination. However, seeking to neutralize these pseudo-arguments, still in 1976, the then Greek prime minister Konstandinos Karamanlis decided to build a new museum and place in the immediate vicinity of the Acropolis, but it was only Melina Mercouri who in 1989 announced an international architectural competition, which received the submission of 483 projects. The jury chose a design developed by the well-known Roman architectural studio, i.e., Studio Passarelli by Manfredi Nicoletti and Lucio Passarelli. Under the project, the museum building was “blended” into the gentle slope of the Makrygianni District, located at the foot of the Acropolis, in the vicinity of the house of Ioannis Makrygiannis, a hero of the struggle for independence and the adjacent military hospital and nineteenth-century buildings, which were to be included in the new development of this area. The Italian architects' concept assumed the creation of a “non-architectural” structure, as if nonexistent within the district of Makrygianni, penetrating into the geology of the area, permanently rooted in it and accentuated only by the roof plane slightly tilted towards the Acropolis, in which a symbolic “eye” directed at the “sacred rock” was cut, preserving the memory of the past and conducting a dialogue with it.<sup>16</sup>

Unfortunately, working under time pressure and political conditions, the Greek Ministry of Culture did not recognize the selected location as sufficient in terms of its archaeological “activity,” and in emphasizing the symbolic content, the architects who were experienced in dialogue with cultural heritage disre-

garded historical information about the area's potential complex settlement stratigraphy. Construction work commenced almost immediately when it turned out that heavy equipment had breached major parts of the ancient city discovered here. The late Roman and early Christian baths, private houses, as well as sculpture and ceramics from the Classical to the Byzantine period, which were preserved in this very place, made it impossible to complete the chosen project. However, the archeologists recognized new unique opportunities for wide-ranging field research on buildings in the former surroundings of the Acropolis.

The unsuccessful start of this cultural project, so prestigious for Greece, and supported financially by the EU, also carried serious legal consequences. The government was sued by the International Council on Monuments and Sites and the District residents over the destruction of monuments, and Studio Passarelli sought substantial damages for the canceled contract. In this situation, 1994 saw the establishment of a new Committee for the Construction of the New Acropolis Museum, composed of archaeologists, architects, historians, constructors, and authorities of international renown.<sup>17</sup> The chairman of the Committee and the jury of the new competition is Dimitrios Pandermalis, professor of archeology at the University of Thessaloniki. The Committee developed new competition assumptions and conservation guidelines, assuming the inviolability of the Makrygianni archaeological site, but maintaining the selected location of the museum, thus allowing its shape to be significantly elevated beyond the dimensions of the existing development. The priority was to minimize the structure's interference with the terrain, and to exhibit archaeological discoveries: excavated architectural objects, foundations of ancient houses, sewer pipes, and other remains mainly from the sixth and seventh centuries AD. It can thus be concluded that the New Acropolis Museum, suspended over the archaeological site of Makrygianni, was also intended to serve as protection against rainfall and sunlight, but without interfering with the natural climate of atmospheric air.

The competition announced in 2000 was won by Swiss architect Bernard Tschumi, who runs an architectural studio in New York. The Acropolis Museum project was based upon three ideological pillars: the natural lighting of artifacts, the dynamics of the exhibitions' spatiotemporal sequences, and integrity of the external and internal space with the functional-utility program. Following the competition guidelines, Tschumi designed a structure suspended over the archaeological site on columns, treating it as an integral part of the museum. It was deemed that the final solutions could only be accepted after the archaeological work should be fully completed in 2002, but the research work was extended and continued, intermittently, until 2012, hence the construction work began while it was being carried out.<sup>18</sup> Since 1997, the research has been led by the Greek archaeologist S. Eleftheratou.<sup>19</sup>



*Fig. 3. New Acropolis Museum, fragment of the main entrance in the evening illumination with a ramp with a glass floor leading over the archaeological site; photo by A. Kadłuczka.*

Ryc. 3. Nowe Muzeum Akropolu, fragment głównego wejścia w wieczornej iluminacji z rampą ze szklaną podłogą prowadzącą nad stanowiskiem archeologicznym; fot. A. Kadłuczka.

Architectural critics reacted favorably to Bernard Tschumi's design, paying attention to the sparing and highly transparent form of the building or the bold, even provocative use of modern materials: glass, steel, aluminum, and concrete without formal references to traditional construction. That said, the architect himself explained his concept as referring to the art of ancient Greece not with a traditional form, but rather a more meaningful message for Greek culture—offering a simple and precise architecture based on mathematical logic and the conceptual clarity of the ancient world.<sup>20</sup> More broadly, the consensus of thinking about the new Acropolis Museum is presented by the project co-author Michael Photiadis, a prominent Greek architect with a rich and diverse career, who wrote: “This was from the beginning the thinking underpinning the new Museum, something we discussed and analyzed in depth during my collaboration with the project's designers. The transparency of the Parthenon Gallery eradicates the distance from the rock of the Acropolis and links the sculptures directly with the monument. The other, no less important, collections of exhibits that relate the history of the Acropolis and its slopes, from pre-historic Times to late Antiquity, are displayed on the other levels of the Museum and invite visitors to take a fascinating stroll amongst the greatest artefacts of ancient Attican art. Finally, the preservation and in-



Fig. 4. New Acropolis Museum, view of the building from the side of the Acropolis from which the main entrance was designed; photo by A. Kadłuczka 2018.

Ryc. 4. Nowe Muzeum Akropolu, widok budynku od strony Akropolu, z której zaprojektowano główne wejście; fot. A. Kadłuczka 2018.

tegration of an ancient Athenian neighborhood under the Museum's building brings visitors closer to the ancient city's daily life at the foot of the Acropolis. At the same time, the coexistence of the modern architectural shell together with the antiquities it houses creates an unexpected but fascinating contrast, something which, although perhaps perplexing at first, soon appeals to spectators.<sup>21</sup>

In the building's spatial composition, the most important, symbolic significance can be observed in the last, highest floor, reserved for the gallery dedicated to Athena, the city guardian, but also her sanctuary—the Parthenon on the Acropolis, whose spatial dimensions and relations it repeats. The original carved panels of the famous frieze from the temple, which are displayed here in a safe manner, can be admired from extraordinary closeness and in all the richness of its vividness, in a way never before available. That said, the frieze is not complete. The place of the missing 88 panels currently stored in the British Museum is taken by their ad hoc plaster replicas with an information about anticipation of the originals, as is the case with the missing Caryatid of Erechtheion. The gallery has one more extraordinary value; it is something much more than just the “eye” proposed by Studio Passarelli, it is a monumental viewing terrace with a 360-degree *circarama* allowing for enthrallment with the Acropolis and the Athenian metropolis.

Lastly, attention must be drawn to Tschumi's idea to create a new museum formula integrating the internal exhibition space of original artifacts with the external space, in which the visual effect of the building is enhanced by the effects of sunlight during the day and a sophisticated illumination system in the evening and night hours. It is complemented by a modern multimedia thematic projection using the elevation of the building. The new Acropolis Museum is also revelatory in a technical sense. The enormous columns, placed carefully between the relics of the historic Makrygianni



Fig. 5. New Acropolis Museum, view of the archaeological reserve, 2020; source: <https://www.podrozepoeuropie.pl/muzeum-akropolu-ateny> (accessed: 16 XII 2021).

Ryc. 5. Nowe Muzeum Akropolu, widok rezerwatu archeologicznego, 2020; źródło: <https://www.podrozepoeuropie.pl/muzeum-akropolu-ateny> (dostęp: 16 XII 2021).

development, carrying a multi-story building, were set on feet embedded on the parent rock and equipped with sliding bearings ensuring resistance of the entire structure to an earthquake in the range of up to 10 points on the Richter scale.<sup>22</sup>

## Conclusion

When analyzing the issues of protection, both the numerous artifacts discovered during the research, as well as the cultural layers, it should be stated that the structural concept of the building seeks to respond to the preservation guidelines. The structure's powerful mass is set in the ground in a way that minimizes construction intervention over a large area. The manner in which the building is suspended above the uncovered relics and rested on pillars rather than on a continuous footing is a very correct solution. Construction materials such as glass, steel, concrete, and aluminum are good-quality, robust materials. The roof in the form of a ceiling over the relics left in situ is made from concrete and also represents the first utility level of the museum exhibition. It is a structure which resembles an archaeological shield, protecting the remaining architecture exposed during the research from rain, wind and, above all, fiery sun. The natural climate is not disturbed here because the ruins have remained in the air, but temperature and sunlight are reduced thanks to the solid, thick ceiling. After the archaeological research had been completed, the uncovered relics were subjected to conservation and protection. Steel bridges for visitors were suspended over the relics.

Another aspect is respect of the cultural landscape and the fact that the body of the building fits into the existing development and the historical panorama of the city. Both the structure and the dialogue with the existing urban space have contributed to a powerful polemic and although,<sup>23</sup> as mentioned above, the project was approved for implementation, the dispute among

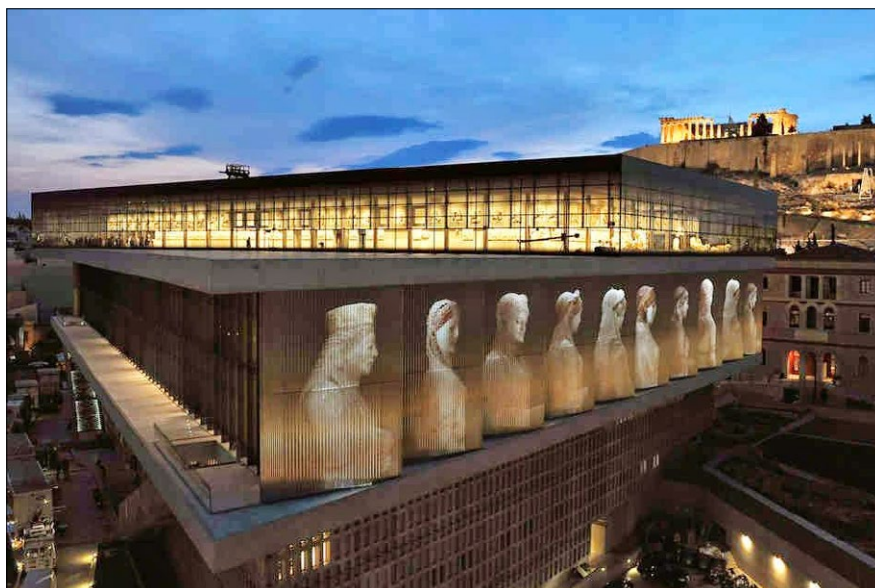


Fig. 6. New Acropolis Museum, view of the building with elevation panels used for multimedia presentation and the glazed Parthenon Gallery in the background of the Acropolis; source: <https://wydarzenia.interia.pl/swiat/news-otwarto-nowe-muzeum-akropolu,nld,862187> (accessed: 16 XII 2021).

Ryc. 6. Nowe Muzeum Akropolu, widok budynku z panelami elewacyjnymi użytymi do prezentacji multimedialnych i przeszklonej Galerii Partenonu w tle Akropolu; źródło: <https://wydarzenia.interia.pl/swiat/news-otwarto-nowe-muzeum-akropolu,nld,862187> (dostęp: 16 XII 2021).

architecture critics, architects, and conservators concerning the assessment of these two elements does not subside. It can be certainly stated that the professional community divided into supporters of traditional solutions and modernists, open to bold contemporary design ideas found an excellent subject of discussion in this project. The archaeological community was also clearly divided. The basic allegations concerned the alleged destruction of the Makrygianni site, which was reported by some researchers, misinforming the public opinion. In fact, the research was professionally conducted using the wide-field method, monitored by scientific and government institutions, and lasted for many years (from 1997–2012). The research team was interdisciplinary, with over 100 people working at its peak. The official opening of the reserve took place after careful preparation of the exhibition in 2019, ten years after the inauguration of the Museum. You can read about the course of archaeological research and its results in the book written by the archaeologist who conducted the research, S. Eleftheratou.<sup>24</sup>

This is an illustrative example of the long and complicated path that the idea of creating a museum in a place exceptionally rich in remnants of the bright past of ancient Athens has covered. Mistakes and omissions resulted in legal and financial implications, halting construction works and causing embarrassment both in the academic community and among the public opinion. The constructive conclusions drawn from the initially unsuccessful actions resulted in high-level implementation, both in terms of art and aesthetics, as well as preservation. All the substantially complex guidelines of the archaeological and preservation community were met. This was possible thanks to the

cooperation of various environments and the conceptual flexibility of the design office, mainly thanks to the experience of Bernard Tschumi, his thorough architectural education, and work at leading European and American universities. Not without significance is the fact that the author of the New Acropolis Museum project was the dean of the School of Architecture, Planning and Preservation at Columbia University in New York, who combined the design skills of an architect, an urban architect, and drew from his experience in preservation design. This implementation testifies to the importance of the architect's cooperation with the archaeological and preservation community, also the architect's education and professional experience in preservation design, when undertaking design works in an area as sensitive as an archaeological site.

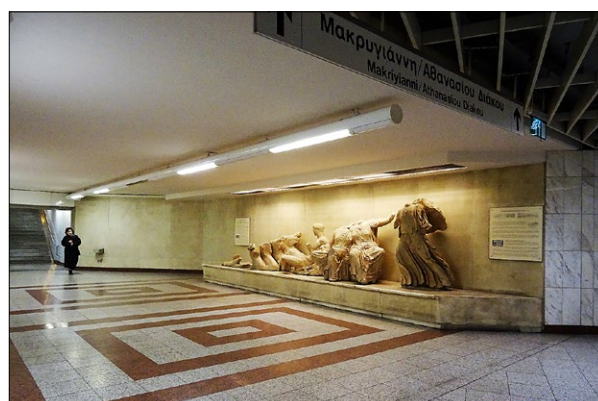


Fig. 7. The new metro station of the Athenian Acropolis Museum with exhibited replicas of Parthenon sculptures, as a contemporary example of "musealization" of public space; photo by K. Stala.

Ryc. 7. Nowa stacja metra ateńskiego Muzeum Akropolu z wystawionymi replikami rzeźb z Partenonu, jako współczesny przykład „muzealizacji” przestrzeni publicznej; fot. K. Stala.

## References / Bibliografia

### Secondary sources / Opracowania

- Broński Krzysztof, *Rola dziedzictwa kulturowego w rozwoju lokalnym. Doświadczenie polskie doby transformacji (po 1989 r.)*, "Zeszyty Naukowe Akademii Ekonomicznej w Krakowie" 2006, No. 706.
- Hensel Witold, *Archeologia żywa*, Warszawa 1973.
- Eleftheratou Stamatia, *Acropolis Museum the excavation*, Athens 2020.
- Haamilakis Yannis, *The nation and its ruins: Antiquity archaeology and national imagination in Greece*, Oxford 2007.
- Horáček Martin, *Museum of art. versus the city as a work of art. A case of the New Acropolis Museum in the Athens*, "International Journal of Architectural Research" 2014, vol. 8, No. 2.
- Jaskanis Jan, *Ochrona zabytków archeologicznych w Polsce w latach 1964–1990. Uwagi uczestnika zdarzeń*, [in:]: *Tadeusz Roman Żurowski i konserwatorstwo archeologiczne w Polsce XX wieku*, ed. Z. Kobyliński, J. Wysocki, Warszawa 1999.
- Kozień Adam, *Sprawne zarządzanie dziedzictwem kulturowym przez organy samorządu terytorialnego*, "Wiadomości Konserwatorskie – Journal of Heritage Conservation" 2020, No. 64.
- Pawleta Michał, *Upowszechnianie dziedzictwa Archeologicznego regionu Bobolic: Realizacje i propozycje*, "Folia Praehistorica Posnaniensia" 2016, vol. 21.
- Plantzos Dimitris, *Acropolismus, Behold the raking geison: The new Acropolis Museum and its context-free Archaeologies*, "Antiquity" 2011, vol. 85, No. 2011.
- Rajewski Zdzisław, *O rezerwach archeologicznych w Polsce*, "Wiadomości Archeologiczne" 1959, vol. 25, No. 8.
- Rajewski Zdzisław, *Pokaz zabytków w terenie*, "Wiadomości Archeologiczne – Journal of Heritage Conservation" 1966, No. 30.
- Rajewski Zdzisław, *Rezerwaty archeologiczne i muzea na wolnym powietrzu*, "Archeologia Polski" 1968, No. 13.
- Salingaros Nikos A., *Anti-architecture and Deconstruction*, Solingen 2004.
- Sroczyńska Jolanta, *Wartość społeczna zabytków architektury w świetle wybranych dokumentów UNESCO, ICOMOS, Rady Europy, kształtujących teorię ochrony dziedzictwa kulturowego*, "Wiadomości Konserwatorskie – Journal of Heritage Conservation" 2021, No. 65.
- Stala Klaudia, *Współczesne aspekty projektowania osłon w rezerwach archeologiczno-architektonicznych. Z zagadnień ochrony i ekspozycji dziedzictwa archeologicznego*, "Wiadomości Konserwatorskie – Journal of Heritage Conservation" 2019, No. 60.
- Stara Alexandra, *The New Acropolis Museum: banal sloppy, badly detailed sophistry*, "The Architectural Review" 2009, No. 1348.

### Electronic sources / Źródła elektroniczne

- Böhm Aleksander, Dobosz Piotr, Jaskanis Paweł, Purchla Jacek, Szmygin Bogusław, *Raport na temat funkcjonowania systemu ochrony dziedzictwa kulturowego w Polsce po roku 1989*, ed. J. Purchla, [http://www.kongreskultury.pl/library/File/RaportDziedzictwo/dziedzictwo\\_raport\\_w.pelna\(1\).pdf](http://www.kongreskultury.pl/library/File/RaportDziedzictwo/dziedzictwo_raport_w.pelna(1).pdf).
- Ntaflou Christina, *The New Acropolis Museum and the Dynamics of National Museum Development in Greece*, 2011, p. 97–111, <https://ep.liu.se/ecp/078/009/ecp12078009.pdf>.
- Snodgrass Anthony, *Soft targets and no-win dilemmas: respond to Dimitris Plantzos*, [https://www.researchgate.net/publication/286067084\\_Behold\\_the\\_raking\\_geison\\_The\\_new\\_Acropolis\\_Museum\\_and\\_its\\_context-free\\_Archaeologies](https://www.researchgate.net/publication/286067084_Behold_the_raking_geison_The_new_Acropolis_Museum_and_its_context-free_Archaeologies).
- Stathak E., *Bernard Tschumi Q&A exclusive*, <http://www.parthenoninternational.org/node/102>.
- Tschumi talks about the New Acropolis Museum*, <http://elgimism.com/new-acropolis-museum/tschumi-talks-about-the-new-acropolis-museum/20080811/1216/>.
- Studio Pasairelli, [www.studiopassarelli.it](http://www.studiopassarelli.it).

<sup>1</sup> A. Kozień, *Sprawne zarządzanie dziedzictwem kulturowym przez organy samorządu terytorialnego*, "Wiadomości Konserwatorskie – Journal of Heritage Conservation" (hereinafter: "WK") 2020, No. 64, p. 7–16.

<sup>2</sup> A. Böhm et al., *Raport na temat funkcjonowania systemu ochrony dziedzictwa kulturowego w Polsce po roku 1989*, ed. J. Purchla, [http://www.kongreskultury.pl/library/File/RaportDziedzictwo/dziedzictwo\\_raport\\_w.pelna\(1\).pdf](http://www.kongreskultury.pl/library/File/RaportDziedzictwo/dziedzictwo_raport_w.pelna(1).pdf), p. 56. (accessed: 25 X 2016).

<sup>3</sup> K. Broński, *Rola dziedzictwa kulturowego w rozwoju lokalnym. Doświadczenie polskie doby transformacji (po 1989)*. *Zeszyty Naukowe Akademii Ekonomicznej w Krakowie* 706, 2006, p. 7–26, 12–14.

<sup>4</sup> M. Pawleta, *Upowszechnianie dziedzictwa Archeologicznego regionu Bobolic: Realizacje i propozycje*, "Folia Praehistorica Posnaniensia" 2016, vol. 21, p. 389–413.

<sup>5</sup> Ibidem; J. Sroczyńska, *Wartość społeczna zabytków architektury w świetle wybranych dokumentów UNESCO, ICOMOS, Rady Europy, kształtujących teorię ochrony dziedzictwa kulturowego*, "WK" 2021, No. 65, p. 7–19.

<sup>6</sup> J. Sroczyńska, op. cit.; J. Jaskanis, *Ochrona zabytków archeologicznych w Polsce w latach 1964–1990. Uwagi uczestnika Zdarzeń*, [in:]: *Tadeusz Roman Żurowski i konserwatorstwo archeologiczne w Polsce XX wieku*, ed. Z. Kobyliński, J. Wysocki, Warszawa 1999, p. 173–188.

<sup>7</sup> The term archaeological reserve is defined by the Euro-

- pean Convention on the Protection of the Archaeological Heritage, Art. 4, item 1, ratified in Poland in 1992 (Dz.U. 1996, No. 120, item 564), yet the aforementioned Act on the Protection and Guardianship of Monuments does not unequivocally define the term archaeological reserve (Dz.U. 2018, item 2067).
- <sup>8</sup> W. Hensel, *Archeologia żywa*, Warszawa 1973, p. 286.
- <sup>9</sup> Z. Rajewski, *O rezerwatach archeologicznych w Polsce*, “Wiadomości Archeologiczne” 1959, vol. 25, No. 8, p. 240–247; idem, *Pokaz zabytków w terenie*, “WK” 1966, No. 30, p. 102–116; idem, *Rezerwaty archeologiczne i muzea na wolnym powietrzu*, “Archeologia Polski” 1968, No. 13, p. 429–442.
- <sup>10</sup> K. Stala, *Współczesne aspekty projektowania osłon w rezerwatach archeologiczno-architektonicznych. Z zagadnień ochrony i ekspozycji dziedzictwa archeologicznego*, “WK” 2019, No. 60, p. 105–105.
- <sup>11</sup> The Old Acropolis Museum was built in the interwar period as a small building embedded in the rock of the Acropolis.
- <sup>12</sup> About strong critique opinion among architects can be read in: N.A. Salinger, *Anti-architecture and Deconstruction*, Solingen 2004, p. 170–171; A. Stara, *The New Acropolis Museum: banal sloppy, badly detailed sophistry*, “The Architectural Review” 2009, No. 1348, p. 24–26; some critique opinions among archaeologists can be found in: D. Plantzos, *Acropolismus, Behold the raking geison: The new Acropolis Museum and its context-free Archaeologies*, “Antiquity” 2011, vol. 85, No. 2011, more about polemics and defense the concept of the museum is written in: C. Ntaflou *The New Acropolis Museum and the Dynamics of National Museum Development in Greece*, <https://cp.liu.se/cep/078/009/cep12078009.pdf> (accessed: 6 VIII 2021)
- <sup>13</sup> As a result of stone corrosion caused by air pollution in Athens, the original statues of the Caryatids of Erechtheion were dismantled and placed in special hermetic display cases in the old Acropolis Museum; replicas were introduced in their place.
- <sup>14</sup> Fifty-six slabs of the 111-slab frieze covered with a relief, 15 (of the 92) metopes and 17 figures of tympanums of the Parthenon, as well as 1 caryatid and 1 column from the Erechtheion.
- <sup>15</sup> M. Horaček, *Museum of art. versus the city as a work of art. A case of the New Acropolis Museum in the Athens*, “International Journal of Architectural Research” 2014, vol. 8, No. 2, p. 47–61.
- <sup>16</sup> Excerpt from the text on the website of Studio Passarelli, [www.studiopassarelli.it](http://www.studiopassarelli.it) (accessed: 6 VIII 2021): “The Acropolis Museum was conceived as an eye on the Acropolis, “sank” into the ground in which it is deeply rooted. The aura of the place inhibits a loud voice and the roof, which the only element of emerge, consists of nothing more than a rectangular slab of stone which splits the low-lying base of a rather organic distribution of volumes. The goal was to create a non-architecture, a sort of artificial geology untouched by the ephemerality of time. [...] Open on the smooth sloped roofing of the museum in front of the sacred rock is the eye: a semicircular orbit protected from the sun, with a view of the Parthenon, which is projected into the interior space.”
- <sup>17</sup> Inter alia: Santiago Calatrava, Nikolaos Fintikakis, Wolf-Dieter Heilmeyer, Professor of Archaeology, University of Berlin, Director of Antiquities, Museum of Berlin, Paolo Marconi, Professor of Architecture, University of Rome, Professor Georgios Penelis, Professor of Civil Engineering, University of Thessaloniki, Professor Dennis Sharp, Professor of Architecture, London
- <sup>18</sup> The study of the archaeological site during the construction of a building aimed at its exhibition is a procedure that has been successfully used in the past. Such examples can be cited from Arkrotiri in Greece (Santorini), where research in the reserve continues to this day, as well as in Çatalhöyük in Turkey. In Cartagena in Spain, Lepenski Vir in Serbia and at many other archaeological sites, construction work began before the completion of the research, when the site’s extent and character has been already recognized. Polish experiences include archaeological works under the Main Square in Krakow, when the construction of the reserve began, and excavations in another part of the underground, not yet covered by the project, were completed at the same time.
- <sup>19</sup> S. Eleftheratou, *Acropolis Museum the excavation*, Athens 2020.
- <sup>20</sup> E. Stathaki, *Bernard Tschumi Q&A exclusive*, [www.parthenoninternational.org/node/102](http://www.parthenoninternational.org/node/102) (accessed: 6 VIII 2021).
- <sup>21</sup> “This was from the beginning the thinking underpinning the new Museum, something we discussed and analyzed in depth during my collaboration with the project’s designers. The transparency of the Parthenon Gallery eradicates the distance from the rock of the Acropolis and links the sculptures directly with the monument. The other, no less important, collections of exhibits that relate the history of the Acropolis and its slopes, from pre-historic Times to late Antiquity, are displayed on the other levels of the Museum and invite visitors to take a fascinating stroll amongst the greatest artefacts of ancient Attican art. Finally, the preservation and integration of an ancient Athenian neighborhood under the Museum’s building brings visitors closer to the ancient city’s daily life at the foot of the Acropolis. At the same time, the coexistence of the modern architectural shell together with the antiquities it houses creates an unexpected but fascinating contrast, something which, although perhaps perplexing at first, soon appeals to spectators.”
- <sup>22</sup> *Tschumi talks about the New Acropolis Museum*, [elginism.com/new-acropolis-museum/tschumi-talks-about-the-new-acropolis-museum/20080811/1216/](http://elginism.com/new-acropolis-museum/tschumi-talks-about-the-new-acropolis-museum/20080811/1216/) (accessed: 6 VIII 2021): “This museum is done with the latest earthquake protection technology, developed in the last 20 years from our experience in Japan and California, called Base Insulation System. The lower part of the building is anchored into the ground, but the upper part is actually separated from it by a sort of cushion, like ball bearings, so that the upper part can move separately from the lower part.”
- <sup>23</sup> The mentioned polemic continues in the scientific community to this day. Criticism of the architectural and archaeological community is widely described in: M. Horaček, op. cit., p. 51–53. Unfortunately, in addition to the substantive aspects, non-substantive factors, including political ones, played an important role in the criticism of the project; In A. Snodgrass, *Soft targets and no-win dilemmas: respond to Dimitris Plantzos*, *Soft targets and no-win dilemmas: respond to Dimitris Plantzos*, [https://www.researchgate.net/publication/286067084\\_Behold\\_the\\_raking\\_geison\\_The\\_new\\_Acropolis\\_Museum\\_and\\_its\\_context-free\\_Archaeologies](https://www.researchgate.net/publication/286067084_Behold_the_raking_geison_The_new_Acropolis_Museum_and_its_context-free_Archaeologies), p. 629–630 (accessed on: 6 VIII 2021), the author accused Plantzos, one of the main opponents of the project, of intentionally ignoring the facts when putting forward critical arguments and selectively cited examples:



D. Plantzos, op. cit., he also attributes the issue of the lack of reliable criticism to Y. Hamilakis, who published information about the relics allegedly destroyed by researchers in the Makrygianni site: Y. Haamilakis, *The nation and its*

*ruins: Antiquity archaeology and national imagination in Greece*, Oxford 2007. These doubts were disassembled in 2020 in: S. Eleftheratou, op. cit.

<sup>24</sup> A. Snodgrass, op. cit.; M. Horáček, op. cit., p. 47–61.

---

## Abstract

This article addresses the issue of design in archaeological heritage, which it discusses on the example of the world-famous design, i.e., the New Acropolis Museum by Bernard Tschumi Design Studio. The design touches upon all major topics related to an investment of this type, such as the protection of architectural and archaeological relics, protection and preservation of the cultural landscape or embedding a massing in the existing historical urban tissue. Special emphasis was placed on the problem of designing within the archaeological heritage and at the archaeological site, which was under excavation during the construction of the museum building. This fact generated very serious concerns in the conservation community and among the public about the safety of discovered relics of ancient buildings. Aware of the problems related to the facility's design and construction and analyzing the solutions used here, the author approaches the discussed example as a case study, drawing conclusions far beyond the history of the building's construction.

## Streszczenie

Artykuł porusza temat projektowania w obszarze dziedzictwa archeologicznego, omawiając go na przykładzie światowej sławy dzieła – Nowego Muzeum Akropolu autorstwa Studia Projektowego Bernarda Tschumi. Realizacja ta dotyczy wszystkich istotnych zagadnień związanych z inwestycją tego typu, jak ochrona reliktów architektonicznych i archeologicznych, ochrona i zachowanie krajobrazu kulturowego czy osadzenie bryły w istniejącej historycznej tkance miejskiej. Szczególny nacisk położono na problem związany z projektowaniem w obrębie dziedzictwa archeologicznego oraz na stanowisko archeologiczne, które podczas realizacji budynku znajdowało się w trakcie badań terenowych. Fakt ten wzbudził w środowisku konserwatorskim i wśród opinii publicznej obawy o bezpieczeństwo odkrywanych reliktów antycznej zabudowy. Śledząc problemy związane z projektem, a następnie wznoszeniem obiektu oraz analizując zastosowane tu rozwiązania, autorka traktuje omawiany przykład jako tzw. *case study*, wyciągając wnioski o charakterze znacznie szerszym niż historia powstawania budowli.