This is a book of time,

This is a book of a trip,

This is a book of action, roads and memory.

Through the roads along the Acropolis and Filopappou, Pikionis shows us how the task of the architect is not only occupy new spaces but also to renew the sense of those that already exist. The author of one of the most significant landscape planning of the twentieth century, the pavement project of the Acropolis in Athens, Pikionis teaches us how a simple path can be transformed into a powerful tool of redevelopment and as a network of visual connection can revive the lost relationship.
This book consists of a series of monologues, from the view of phenomenology, to demonstrate a process of action experience, spatial composition and very important, the mental change of a visitor’s promenade from the very beginning to the top point of the Dimitris Pikionis’ pavement project at the Acropolis site.

The road in the Acropolis site is divided into two parts, one (500m) up to Acropolis and the other (700m) up to the opposite hill – Filopappou, with branches to an ancient mausoleum. By the two roads, Pikionis created a belt that hitchs two monuments to evoke the splendid Greek history in modern world.

What is more, this project demonstrates a process of time that brings visitors from the outer worldly street to inner silent realm. It is a mental transmission results from physical motion.

Time and action are critical factors in the transmission of the road. This thesis is based on them. By recording the respective promenade part by part, the intention is to draw the clear sequence of the two routes.

Pikionis’ autobiography and his affinity with the oriental world will be studied as references to help to explain the idea.

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These four columns of words, pictures, sketches form a montage so they can be shared and compared along with the reading, like the real promenade in the road.
The FIRST PART

THE FIRST PART of the Filopappou road consists of a 139 meters straight route, side walkways and the St. Demetrius Luumbardiaris chapel. In these areas, Pikionis aims to create the space as partition from the outer street, to renew the route and to prepare for the subsequent promenade.

1. THE INITIATION

Standing at the entry of Filopappou road, back to the crosed street, we see a stationary scene. The middle gray litic pavement with trees on both sides forming a horizontal three-segment layout, while the contrasts between bright paving blocks and the dark trees emphasize the road as the spatial protagontist. Pikionis knows how to maintain the natural property of landscape in his landscape project.

Adventurist

ACTION KEY WORDS: Curiosity, Vaguely

SPACE KEY WORDS: Rupture, Extended, Ambitious

DURATION: Beginning

23°43′18.9″E_ Facing the entry of Filopappou road, after crossing the busiest intersection also acts importantly on this area away from the metaphysical and commercial and touristic scenes that drive the алконом of the uphill journey.

Apart from the traffic function, the street locates the entry of Acropolis road. The walking street Dionysiou Areopagitou and Street Apostolou Pavlou on west side. They have remained until today. The entire pavement showed on the second photo has been relocated of the uphill journey. The situation project illustrate the relocation of the upper sacred place.

1. THE INTIATION

DURATION: Beginning

10:00 _01/06/2014_ 37°58′13.1″N

2. Dimitris Pikionis, Autobiographical Notes, Dimitris Pikionis: From 1873 to 1934 A Sentimental Topography, London, Architectural Association London, 1968, 172. Pikionis asserts that "the course of Hellenism is dependent on our responsible position of the opposing currents into a new and essential angle in the background of universal myths." 1

"Pikionis is attracted by the plurality of behaviours that have helped to establish a culture of unusual importance as the one in Japan, that in the Orient and in the Mediterranean land, that is the cradle and the background of universal myths." 1

"...that the course of Hellenism is dependent on our responsible position between the East and the West. And I set aside, and from the competent composition of the opposing currents into a new angle in the background of universal myths," 1

"...Pikionis admitted to a 'ashy' Japanese character in the building, which was the result of aesthetic affinity and not of indefensible influence. Of all the Oriental arts which he studied, it was in Japan that he found the Greek virtues: simplicity, restraint, lightness, logic and 'a shorter and more schematic concept of representing the world'" 3
This grid scene attracts people's attention of the space, predicting the upcoming relations between human and nature.

As a painter instead of a mutual architect for a long time in the first decades of his career. Painting indeed acts as a critical role in his thoughts and has a great influence on the architectural design. He distributed several years to study painting and sculpture in Germany and Paris. Then he returned to Greece and started his architectural study. The young architect, with professional art training, uses artistic view that supports him to keep seeking for the essential relation between human and nature.

Pikionis was captivated by the attraction of antithetical worlds. His journey of exploration, a difficult journey that uses the architecture and landscape as milestones, led him closest to the culture of Asia past, especially, Japan. He traces the very sentimental clue of form, space and particularly the attitude of natural material to associate the ideology of his country with the Far East.

At the same time, Pikionis' belief of recalling "Greenness" never hides. His method is innovated and scientific. By introducing the geometry analysis, his treatments of positioning objects and measuring space are rationality and accurate, but result of perceptual effect.

Being the last project, Pikionis contributes all his passion and knowledge into planning the landscape and pavement at the Acropolis area. The architect develops and combines his design manners that has been used in his several previous works (Fig/TV/01,02). All his concerns with regard to the history, art, national and international ideology, are utilized as the references in the pavement; supporting him to trace for those vestiges.

Composed of Greek culture is the bridge connects the East and the West, Pikionis' dedication of the indigenous culture, and the affinity with Orient, cultivate the numerous works of a variety range of forms, paintings, architecture, and the landscape planning. All his works indicate the two most outstanding concerns: 1. Seeking for the innermost root of Greek from the East world. 2. Evolving the national spirit.

Meanwhile, this interaction gives Pikionis the opportunity to create two independent elements. The entries show the different character, and predict the different spatial composition of each road. The entry of Acropolis road is wider and with richer components than the Filopappou entry. The former one has established a rigid partition from the outer street to the inner street, while the latter one opens an open and shared atmosphere; the paving pattern exceeds and touches the outer street. (FIG/AC/03). This treatment eases the boundary of the entry, creates a soft entering experience to all visitors.

The paving patterns on the Acropolis entry spread to the lateral sideways and form a trapozaed shape area. People can step on this unique road before entering the main road. On the right side of the entry, there is an additional plaza with several benches (FIG/AC/04). This seating area creates a bold mark at the entrance and expands further the initiation area.

From this very initiation point, Pikionis composes the first impression of the Filopappou road– it comports of two scrolls, spread horizontally and longitudinally in front of us. The horizontal one embodies a picturesque system of considered invasions, while the longitudinal one opens an extended space that motivates people to get away from the outer street, to enter into the adventure.

The entry cuts any connection from the outer street and forms a separated and introverted space at the beginning. It is only open for those people who intend to enter. Standing at the entry area, people would feel the Filopappou road was like a book with blank cover, they enter without knowing the content, but hold the consciousness to integrate into a new realm.

In a certain distance; two walkways on both sides are forming the tunnel that provokes people to enter. From the entry, we can see the general order of the road composition. Those paving blocks inlayed on the ground illustrate the rhythmic texture. Those paving patterns are divided by lithic stripes. Two walkways on both sides are forming the tunnel that provokes people to enter.

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The promenade begins. While we enter the road, the first thing that attracts us is the road patterns. Those blocks in irregular shapes have been collaged in the road, forming messy and variable graphics. Pikionis chooses these random fragments to isolate the road totally from the outer concrete street. Those gaps between blocks evoke the sensitive physical feeling from feet that make people regain the fun of walking. However, such irregular patterns don’t last long, a 1.3m wide section consists of small rectangular stone stripes. All the components follow a rigid rule to form rectangular shape. The road rises slightly from the beginning.

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1. THE PAINTED GARDENS

Pikionis was born in 1887 in Piraeus. When he was little, his grandmother or his father often took him and his sister to the forest or field for a walk. The father taught his children to enjoy the beautiful lines in the landscape that made Pikionis’ inclination for painting became apparent at a very early age. Also his father listened to them the very vernacular buildings they met along with the promenade. From these lessons, Pikionis’ became familiar with common architectural terms such as garbos (grandfulness, style) and houi (professional, particularly).

"Children listen to secret, inner voices. They learn all the time, every minute and inch of the city, and always at the right time, as only children can learn when they are sincere and excited in their own."

From this words, we can see how Pikionis’ child experience has established his principle that of all his further work and thoughts – view the nature sensually and passionately, also calmly and objectively. This attitude supports Pikionis to chase for passionately, also calmly and objectively. "garbos" (gracefulness, style) and "houi" (adeptness, particularity).

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The road rises slightly from the beginning. This subtle change in slope is captured by those pedestrians who have come from the outer flat street, and makes them concentrate more in the walking action. The shade on both sides provides cool from the outer flat street, and makes them concentrate more in the walking action.

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2. THE EXTENDED PAVING

The extended paving patterns form a "carpet" (FIG/AC/05) before the main entrance, creating an open area to welcome all people, it opens up a new journey, offering a warm embrace for everyone.

Though the paving has exceeded and touched with the walking street, it doesn’t mean that Pikionis would abandon his featured paving method. On the contrary, Pikionis pays much attention on the "welcome area". He doesn’t apply the same pattern from the main road but creates the exclusive patterns. This area is paved with big square slabs and slim stone stripes. All the components for rigid rule to form rectangular shape. The geometry is clear and accurate. Different materials enrich the texture and color. From the engraved traces of the slabs we can assume some of the stones were from demolished architectures. Pikionis introduces the historical fragments at the very beginning of the road (FIG/AC/06).
But now, this road is open for cars only in certain ceremonies. Between the narrow walkway and the main road, there is a planting belt with trees and lamp standards that always provides shade for pedestrians.

The vegetation alongside the main road is larger than that along the narrow walkways. Cypress, pines and olive trees create a boundary with the street life beyond. Along the pedestrian walkways, the scale of the elements used and the texture of the material change. The route is marked by frequent steps and seating areas which demonstrate an integration of stones with vegetation.

By entering in the road, we have stepped on the way of transition, physically and mentally, the rich paving pattern demonstrates an integration of stones with vegetation. 

In this beginning part, the real time in the mind of the spirit and the history of my land. "And thus I gradually formed an image in my mind of the spirit and the history of my land."

Waking in landscape has indicated young Pikionis the beauty of the nature, and has taught him the value of the elements used and the texture of the material change. The route is marked by frequent steps and seating areas which demonstrate an integration of stones with vegetation.

The intention of the Acropolis road is so clear that is to transmit visitors to the upper archeology site. Pikionis establishes an open area to make the entry more accessible and outstanding. Also he concerns about people’s action. This welcome area is paralleled to the walkway, the whole picture doesn’t have three parts by long stripes and the slabs dimension reduces from the outer to the inner part; two bold concrete stripes lead the way. This relative orthogonal arrangement seems more like extensions of architecture.

The whole new surrounding and the changes in paving constantly reflect people’s vision and inspire them to advance.
Unlike the slope main road, the narrow walkways on side consist of plane platforms and staircases. Those lithic slabs with carefully cut paving blocks are much more regular, even rigid. By stepping on those flat limestone slabs, people cannot get the bump felling on feet as on the main road, but a fulfilling feedback.

The green belt provides a boundary between main road and walkways also separates the two actions – walking and going up. Contrasts in light and temperature, as well as the tactile impression of the road texture, work on physical felling that remind the differences of time and actions in these two aisles.

sketch. Walkway is also a space of transition between the main road and natural landscape. In the first part of the road, Pikionis does not want the over close relationship between them. The homogeneous paving pattern and the regular spatial separation indicate the architect’s control.

When studying in the university, Pikionis took more interest in visiting the School of Fine Arts nearby. He visited an exhibition of wood painting of Parthenis in 1906, and was totally touched by those small drawings. Then he visted Parthenis in his studio and showed some painting samples to the painter. Pikionis was given the advices to “trace the outlines of objects as accurately as possible, and to clearly define the various colour tones”. From that day on, they met frequently, Pikionis was taught as the Parthenis’ “very first pupil”.

Walking over those extended patterns, we have arrived at the main pavement. This is a 29 meters road with slight uphill slope. Due to the lack of side installations such as the walkways and greenbelt, the space seems clean and narrow. The landscape is also closer to the pavement. There are two recessed drainages alongside the road. On the right side, the raised soil platform forms clear partition between road and landscape, the vegetation on this side is relative sparse. Pikionis makes use of this raised topography to form a screen that blocks the view to the Acropolis.

An horizontal marble stripes terminate the extended patterns on the welcome area and open up the main road (FIG/AC/09). The pavement consists of small rectangular blocks, and those small components are arranged closely. Some bigger slabs form a middle vertical axis on the ground; that forms a general orthogonal composition and divides slightly the road in two parts. The overall patterns are moving forwards continuously without barriers.
Then, Parthenis, accompanied by Yannopoulos persuaded Pikionis' father to send him to study painting. In 1908, Pikionis left Greece to Munich. In Germany, Pikionis got to know the painters at that time, and among all, he was attracted by the works of Hans von Marées.

Pikionis collected a lot of fragments from those Greek demolished buildings of neoclassic period. He uses these historic fragments on paving and decorating the road. Along with the narrow walkway, we see some lithic cylinders are on the side of certain staircases. They could be from those destroyed plinths, however, their position with the staircase remind of Chinese and Japanese gardens, in which Rocks are located beside doors or stairs to indicate the space change. The architect applied Greek fragments and arrange them in oriental way. By going up these stairs, people has experienced multiple time, ancient and modern, occidental and oriental.

The first threshold is the outer gate, which separates the garden and the outer street, also is the start point of the garden path. Stepping on this narrow path, after a relaxing promenade, visitors reach the middle gate, which is the second threshold. This gate marks the outer and inner path. However, this door, actually almost lost its physical function of barrier. It's more like a symbol. Further on, the third threshold is a dust pit, it is totally used in a ritualized way, to "clean the mind". The last threshold is the crawl-through entry of tearoom which forces everyone bowing before entering. It means all who in the tearoom are equal. These four consequent thresholds is an integral process, which transfer from physical function to the symbolic and spiritual domain. By passing by the series of thresholds, in fact, people have completed a series of religious rites. The worldly affairs have been eliminated, the mind has been purified. Finally they reach the essence of tea culture.
4. THE LITHIC BENCH

17:55 _31/05/2014_ 37°58′12.3″N 23°43′15.2″E  Sitting on the stone bench beside the narrow walkway, back to the forest and face to the road. Time seems to stand still.

SPACE KEY WORDS: Still, Individual  
ACTION KEY WORDS: Resting, Observing  
DURATION: Pause

Along with the narrow walkways, those platforms, stairs and shadow are exactly appropriate for stopping the step and having a rest. Pikionis knows how to connect the actions, moving and resting. He installed several seating area, which consists of lithic benches and a tiny front “plaza”, alongside the walkway as the pauses during the marching process.

These seating areas do not affect the use of walkway at all. They project outwardly from the walkway, with a higher platform, so that the stone benches and the mini “plaza” became a semi-independent region.

1909-1912 / CÉZANNE 1

“Three paintings by Cézanne, whose theory on the third dimension I was already familiar with, eventually led me to abandon Munich. This, I said to myself, is painting - true painting. And this is what drawing should be.”

During that time, Pikionis visited the museums in Paris frequently and came in contact with western art. He was attracted the pure color and the “new third dimension” and eager to put all the theory into practice.

4. THE SEATING AREA

10:03 _01/06/2014_ 37°58′13.6″N 23°43′21″E  Sitting on the bench at the entry; Crowded by groups of visitors; The dynamic scene of outer street is introduced into the pavement; Preparing for the journey.

SPACE KEY WORDS: Dynamic, Extended  
ACTION KEY WORDS: Suspending, Preparing  
DURATION: Pause

The seating area on the right site is the most impressive installation once people enter in the main road. This artificial area invades the landscape and opens up a new journey. After the welcome patterns that extend the entry longitudinal, this seating area expands the starting space horizontally. This area consists of the raised platform, four lithic benches arranged in L shape and a back wall made of erected slabs (FIG/AC/12). Pikionsi gives a clear order in this space by gradually rising up the ground. In order to accommodate the slope of the main road, the raised platform is divided in two parts by a staircase.

The paving patterns on this seating area are made of big slabs in random shape. The gaps between paving slabs are wider than the gaps in the main road. These bold lines, as abstract painting, emphasize the slab dimension and the perform as the exclusive identification of

CHILDREN’S PLAYGROUND

3. THE ROJI

Among all the elements, the roji (pathway) (FIG/TV/07) is one of the most typical components in Japanese garden. It is an entrance path that led to the tearoom; however, it was carefully designed in order to establish a spiritual route. The designer’s re-use the old and discarded objects to arrange them in a new way, in order to formulate the atmosphere with an extension sensation which is beyond the place itself. For example, in Shokado, the designer took slabs of cut stones, which formally used in temple pathway or as architectural foundation, and incorporated them into artistic pattern in roji. Thus, the materiality and symbolic have been merged. For those visitors, who have the similar memories of Japanese temple, from the bottom of heart, a sympathetic response is being evoked.
According to the different scales, sizes and forms of the stone benches, these seating provide varies of areas for private or collective use (FIG/FL/12,13,14,15). Some benches are added with armrests that limit the seating numbers, others are open as family cozy sofa. Among those shapes, the semicircular stone bench is particularly attractive. It is located next to the walkway; the cohesion of round shape is enhanced. Some benches induce people to communication while others provide a private space for observing the landscape and meditation.

Seating areas are acting as breakpoints along the Filopappou road. They delay the travel time and detach people from the marching action. They are “refuges” on the road that allow people to have enough time for preparing and observing.

At that time, Pikionis spent all his passion and spirit in painting and made a great improvement in that. Pikionis regards painting as an “action of religion, an act of veneration and worship of Mother Nature”. Beside the techniques, Pikionisweary to seek for the profound meaning, abstract and metaphysics. (FIG/PA/08,09)

"Cézanne led me away from the ideals of the Western world. The East and Byzantium revealed to me that the creation of a symbolic idiom abstracted from nature and from the material of mimesis is the only valid and spiritually worthwhile way to convey our feelings about life.”

With the help of material, space implicates the spiritual content far beyond its composition. Walking along the roji is actually a mental journey, It is a transitional space to keep out the noisy from the street, as well as a process to purify mind. It is a corridor which aims to promote the spiritual repose from the street outside. However, as in China, with very similar architectural philosophy, those Chinese traditional gardens were different from the Japanese technique of dealing with the entrance area. Though both of these two types of gardens aim to isolate from the outside world, Chinese garden always build portico or pavilion at the entrance, in order to obstruct the view and sound from the street. For Japan, however, the entrance are always paved with a narrow path, leading visitors to walking towards to the inner part.

Pikionis has fully concerned about the functional requirement of this road. A big entry space is essential; otherwise the road may be blocked by crowded visitors. Then he expands the area by this additional seating plaza. From the road to the seating area, we see a clear organization of action: walking on the road; standing on the platform; sitting on the benches; and finally all actions being blocked by the back walls (FIG/AC/14). The platform of 50 square meters is enough hold more or less twenty persons, therefore leaves the entry clear for vehicles. This area can be used for those people who have just arrived to gather and make preparation to climb up the hill, or for those who come back from the Acropolis can take a rest here. Its open character has corresponded the overall atmosphere at the entry area.


2. Ibid

Fig / Tracing the Vestiges/  / 07 / The Roji
Fig / Tracing the Vestiges/  / 08 / The Roji
5. THE MINI PLAZA

17:56 _31/05/2014_ 37°58′11.9″N 23°43′16″E_ Standing at the mini plaza on the right side of the road, looking into the Filopappou landscape.

SPACE KEY WORDS: Broad, Open
ACTION KEY WORDS: Catharsis,
fluctuation, Observing
DURATION: Pause

Let’s leave the benches and return to the promenade, keep walking on the main road. Suddenly, two marble stripes interrupt into the rhythmic promenade and break the existing order of paving pattern. It is an emphasized symbol, intentionally catching the attention of those people who has been accustomed to the homogeneity on the road. The stripes predict the changing ahead. Also they are the rigid symbol that separates those irregular patterns. On the left side of this concrete stripe, there is a fan-shaped empty area (FIG/FL/18). This mini plaza interrupts the green belt and generates two uphill branches leading to the forest.

10:04 _01/06/2014_ 37°58′13.7″N 23°43′20.4″E _ Starting walking the Acropolis road; Drainages on both sides emphasize the pavement outline. The vivid paving patterns warms up the journey.

SPACE KEY WORDS: Extended, Vivid
ACTION KEY WORDS: Marching
DURATION: 1 minute

The left side of the road consists of a straight lithic drainage of 50 cm in width and an auxiliary platform, which only lasts 50 meters (FIG/AC/15). On the right side, the road is accompanied with a continuous drainage that follows the curved outline. Both of these two drainages add bold partition between road and landscape.

The auxiliary platform, together with the drainage, provides a transition area next to the main road. On that platform, Pikionis changes concrete to soil for sealing the gaps, which results of grass penetrating into the paving patterns. It provides a clear process that nature declines gradually from the landscape to the pavement.

It is not clear about the intention of this platform, from the grass in between gaps we can assume that this area is not used for walking practically. But this platform does help to push back the trees and work importantly to enrich and amplify the entry space, as the seating area in the opposite side does.

5. THE DRAINAGE & AUXILIARY PLATFORM

10:04 _01/06/2014_ 37°58′13.7″N 23°43′20.4″E _ Starting walking the Acropolis road. Drainages on both sides emphasize the pavement outline. The vivid paving patterns warms up the journey.

SPACE KEY WORDS: Extended, Vivid
ACTION KEY WORDS: Marching
DURATION: 1 minute

As for Pikionis’ garden (FIG/TV/09), the techniques from orient and western have been integrated. From the entrance, there seems to be an axis, but much weaker. Because the park is not a symmetrical design, and also there are a number of paths to other directions at the entrance, which greatly weakened the power of the axis. What’s more, the axis only extends to the middle of the park. Pikionis retained the axis form, but completely abandoned its function.

In addition, the whole garden is collaged by smaller parts, like the Japanese gardens. Each part has its own symbolic meaning. The pathways, as it in Japanese garden, are connecting those parts as a whole. Compared to other materials on the ground, paving stone can make people more focused on the road, as well as the environment. Pikionis used different paving stones to meet the different spatial characteristics of each part. Next to the entrance, there is a place which is the transitional space, separating the garden from the outside street. The Paving stones at this part are the biggest of the garden, and are arranged loosely.

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It is not clear about the intention of this platform, from the grass in between gaps we can assume that this area is not used for walking practically. But this platform does help to push back the trees and work importantly to enrich and amplify the entry space, as the seating area in the opposite side does.

5. THE DRAINAGE & AUXILIARY PLATFORM

10:04 _01/06/2014_ 37°58′13.7″N 23°43′20.4″E _ Starting walking the Acropolis road. Drainages on both sides emphasize the pavement outline. The vivid paving patterns warms up the journey.

SPACE KEY WORDS: Extended, Vivid
ACTION KEY WORDS: Marching
DURATION: 1 minute

As for Pikionis’ garden (FIG/TV/09), the techniques from orient and western have been integrated. From the entrance, there seems to be an axis, but much weaker. Because the park is not a symmetrical design, and also there are a number of paths to other directions at the entrance, which greatly weakened the power of the axis. What’s more, the axis only extends to the middle of the park. Pikionis retained the axis form, but completely abandoned its function.

In addition, the whole garden is collaged by smaller parts, like the Japanese gardens. Each part has its own symbolic meaning. The pathways, as it in Japanese garden, are connecting those parts as a whole. Compared to other materials on the ground, paving stone can make people more focused on the road, as well as the environment. Pikionis used different paving stones to meet the different spatial characteristics of each part. Next to the entrance, there is a place which is the transitional space, separating the garden from the outside street. The Paving stones at this part are the biggest of the garden, and are arranged loosely.
Both of these two masters pay much attention of landscape and light on their paintings. "And architects ought to realize that architecture involves lighting as well; lighting should not be added later, as a makeshift afterthought for the benefit of the police." 10

The two landscape drawings illustrate the affinity between these two artists. Cézanne's uses the warm color and the strong contrast of white and dark color to emphasize the sunlight (FIG/PA/10). Pikionis declines the gangs as if the sunlight is shining on the ground (FIG/PA/11). Also, in both of the paintings, we see a clear layered composition as in the sunlit scene, say Japanese and Chinese traditional water color paintings, proving the influence from the east world.

Here, at the start point of the whole garden, Pikionis aimed to create a space distinct from outer world. Follow by the plaza, there are four pathways towards different directions (FIG/TV/10). Unlike the spacious plaza, all the paths, being surrounded by trees and architectures, are becoming much narrower. The bush even forms the middle path as a "tunnel" (FIG/TV/11). People view this path however, at the same time, their mind is being purified. Meanwhile, the paving stones suddenly become much broader and compact. All the intensive changes keep on concentrating and aware the contrast.

These pathways, together with the gate without physical function (like the middle gate in Japanese tea garden), acts as a clear layered composition as in the sunlit scene, say Japanese and Chinese traditional water color paintings, proving the influences from the east world. The two landscape drawings illustrate the affinity between these two artists. Cézanne's uses the warm color and the strong contrast of white and dark color to emphasize the sunlight (FIG/PA/10). Pikionis declines the gangs as if the sunlight is shining on the ground (FIG/PA/11). Also, in both of the paintings, we see a clear layered composition as in the sunlit scene, say Japanese and Chinese traditional water color paintings, proving the influence from the east world.
Among all the lithic benches, the one on the right side, opposite to the chapel, is the most attractive. Unlike the other seating areas, this one is much closer to the path center. Two trees are neither in the green belt nor the side forest, but emerge directly from the lithic slab. When moving closer, we see one tree grows from a reserved hole on the slab, the other penetrates into the bench (FIG/FL/21). Thus provides two options: 1. The tree was right there before the road. 2. This tree germinated after the project, then broke the bench, left the ruins. No matter which one tells the truth, such forced juxtaposition must have something to tell. I brought this question to my botanist friend, and got the answer of the first option. The reasons are: 1. those trees are definitely older than the project. 2. there is no any plants could break such heavy stone.

1. G. de Chirico, Memorie della mia vita, Bompiani, Milan 2002

The paving patterns don't change much. All blocks follow the curve trend with the axis remains in the middle. Pikionis is carefully about the paving work on the Acropolis road, he tries to maintain the homogeneous patterns to coordinate with the monotonous spatial composition. All these efforts are to keep the road in a stable condition and to protect visitors from too much interference. The intention of the Acropolis road is simple: Bringing people to the Acropolis in direct form. Simple space is conductive to keep their desire for final destination.
bench. Pikionis uses this illusion to played joke to every witness. However, this is much more than a joke. It implies the architect's thought about trees, material, natural force and human refuge. (la vida de Pikionis)

This unusual scene has a profound symbolic meaning, which refers to duel between nature and human. The results clearly show that in front of the powerful natural forces, the most classic materials - stone, is destroyed, only to witness the growth of life. Despite the fact that plants would never win the battle and eventually die in the dark, which likes the traditional Greek tragic heroism, as the author, Pikionis changes the rules with a perfect ending. Crushed stone represents the supreme power of trees. The reserved hole on the ground symbolizes the compromise of stone after witnessing tree's victory on the bench. The tree from the hole is the result of battle, also is the explanation of the illusion on the bench. These two trees are causes and result, question and answer.

Pikionis camouflaged the duel as a "natural event" in such naughty way. He once said "art is the proper application of mimesis to matter". This is a riddle that lures each curious visitor. They can only find the answer by reading profoundly from the superficial words.

Besides the master plan of the garden, Pikionis' symbolism also can be found in his sketches (Fig/TV/14). His paintings, similar to the primitive artwork, with simple lines, emphasizing the affiliate relationship between people and nature. In those pictures, persons or other objects always be wrapped by the landscape. Although the people figures are always in large size, they cannot dominate the whole picture, but environmental does. Acropolis often appears in the commanding heights of the whole picture, which is the vanishing point. It presents the ultimate development of all figures in picture—reaching to the Acropolis. He used arc line, irregular shape to make the patchwork. Landscape is always in an unstable condition.

Walking on the bend, the speed is reduced and the physical time is prolonged. People could make use this additional time to prepare themselves for entering in a new area. Pikionis notices the invariable walking speed is more likely to cause fatigue. So he provides bends, slopes, stairs loops and others options for pedestrians to alter their motion rhythm. But on the other hand, he also works carefully to avoid over-diversification in this journey. That is why we encounter lesser installations while marching to the Acropolis.

Bend is likely to enlarge the space. The outer border becomes longer that embodies more scene in the same time. This change of visual rhythm enriches the walking experience. On the Acropolis road, the left side is always screened by trees that limit the sight within the road, on the right side, the sparse and low vegetation reduces spatial limitation (but still keeps obstructing the figure of Acropolis). Pikionis, Adion of turning works on mind as a process of separation, the impression that people bring from the outer street is being removed gradually alongside the bend.
After receiving the letter from de Chirico, Pikionis immediately accepted his invitation, and de Chirico became “the first in Paris to whom he showed his products of metaphysical theory.” Then in the studio, de Chirico showed him the series of “Piazzed Italia.”

Pikionis was deeply touched by the mystery and metaphor of those paintings, the symbolic meaning of time, the history and the destination. He described the delicate line that separated light from shade on rain-drenched soil was equally mysterious. In one, there was a tall building with a clock telling the time. I also remember a picture in which the half-glimpsed mast of a ship conveyed the mystery of departure, exile... heavily marked by the shadow of destiny.

Enigmatic, too, the vaults and arcades, the statue of Ariadne touched by the autumn light. All the paintings had the same limpid autumn sky.

This is a relatively smooth road, the slope end becomes the motivation and objective of walking action. At the same time, the church appears vaguely from the trees on the right side, becoming more attractive. After the previous transformation, the outer world has disappeared that change is no longer the topic in this part. In this homogeneous road, walking action is no longer for exploration, but a process of accumulation for the destination in the end.

People are attracted by the church and the slope end, they no longer need guidance under feet. Road yields and carries exclusively the walking action. However Pikionis doesn’t mean to make people forget the time, those 20cm concrete partitions group the paving patterns, as well as people’s walking action. Steps and physical time have been separated evenly in every 3.5m, result in a steady rhythm and unconscious habit on people’s mind. Such impression later has been reproduced in Pikionis’ paintings. Compared with the works of de Chirico, the objects are relative abstract. Pikionis was much more willing to take Greek myths and landscape as the source of his symbolic expressions.

One of his works, Apollo is riding the carriage and flying above the Parthenon (FIG/PA/14). And on the other painting, Pikionis collages the different figures, temples, mountains, horses to create a mysterious magreal scene (FIG/PA/15). This familiar but strange montage brings audience to the renascent realm.

Another symbol is from the hut (FIG/TV/16). This hut seems to imitate the Japanese traditional residential. Arranging wood pillar on the ground and laying grass form the top. However the grass roof of Japanese traditional residential extends to the ground, with a low door. The interior space is totally dark. For Pikionis’ hut, he exposed the bottom of those pillars, with a much bigger entrance. Thus, introducing more light. On the top of the entrance, Pikionis arranged a small wooden gable, implies the Greek splendid temples. The combination of gate and entrance, symbolizes the big entrance of the Greek temple. Bared pillars symbolize the colonnade of the temple. The interior space and outdoor sunshine reshape strong contrast of light and shadow of the Greek temple. While entering this hut, all this symbolism make people feel like they were entering the immortal Greek temple.

Alongside the Acropolis project, we have encountered two treatments that Pikionis applies to set duality meaning in the road: 1. Separating the roads for “go” and “back”, so that visitors would experience totally different scenes while “going and backing”. 2. As the situation presented in this part, setting respective targets for the double directions of a single road. But meanwhile, among the entire project, Pikionis holds a cautious attitude about the 2nd manner, to avoid abusing the space interaction. Such manner that introducing the scene far away to the current area is a typical treatment in Chinese and Japanese traditional gardens, which is called “Borrowed scenery”. Normally by using windows or doors to frame the objects far away, this is a manner to assemble scenes from different contexts, especially those scenes that the designers want to emphasize, within the current single area. Visitors would get a similar sensation of montage clips in films.

Pikionis introduces the Filopappou figure into the Acropolis road and creates the circulating time between the two archeology ruins while people going and backing on this road. The Filopappou character is marked on the Acropolis road. Time and space remain stable when visitors are marching uphill to the Acropolis; but when they walk downward on the same road, the space is enlarged and the infinity time is incorporating with the physical time. Those pedestrians, who have been impressed strongly by the Acropolis, start a new journey.
After 8 minutes walking, we have arrived at the end of the slope. On the right side there is the entrance of church St. Demetrios Loumbardiaris. On the left side there is the ruins of ancient city wall. This city wall was built at the end of the 4th B.C, served as the first line of defense for the city of Athens from the west has been repaired and modified in several times during centuries. In Justinian times, at the 6th century A.D, the wall has been added towers. Now only preserve the remains called “Diplon over the Gates”, which was the south side of one tower. Located on the top of the slope and between those two historic events (FIG/FL/27,28), this part of road is so critical that Pikionis intends to indicate its meaning on the paving patterns. On the road there is a rectangular pattern consists of several slabs with marble stripe outline. This pattern is like a sign of “STOP” that declares the terminal of “going up” action, also attracts people of those two events on sides - the chapel and the ruins. Meanwhile, this pattern is the partition.

We have seen the crucial influence of Japanese philosophy and garden design on Pikionis. His pavement work possesses the similar symbolic narratives and the layered organization as in the playground. In particular on the Filopappou road, Pikionis captures the character in different area alongside the trip, builds up a series of continuous scenes by installations, paving patterns and vegetation. However, apart from these analogous treatments, there is an essential difference between Japanese garden philosophy and Pikionis’ landscape planning, say, the playground and the Acropolis pavement. It is the attitude of describing the natural space. In Japanese gardens, “Karesansui” is the most typical example (FIG/AC/17). The aim is to mimic the natural form but remove the free and random character. By using sand and gravels to build form of water, leave the space in silence and daintiness. The overall concept is to built in the natural context in artificial manner. Each part has been carefully arranged, and the entire space is under the rigid control by human. The natural space is an illusion, because such pure shrine is impossible to be found in real nature. Mimicking the nature aims to convey human’s power.
At the period of Pikionis, Greece was stuck in the middle of the splendid national history and the new modernity. Between 1935 and 1937 he edited, Pikionis with a group of artists (the poet T. Papatzonis and the painter N. Ghika) edited the magazine To Trito Mati (The Third Eye), which was the means of introduction of the European avant-garde in Greece. Among other contributions, Pikionis published the work of Wassily Kandinsky and Paul Klee and their translated writings.

As for Pikionis, in his pavement project, he describes the nature with natural elements without decorations. Visitors cannot find flaws and they have no reason to refute. It is the road of exploring the authenticity. The nationalism dream of Pikionis, is not to highlight the different aspects, on the contrary, is to discover the most essential and general elements that hidden by the national pride: the air, light, plants, terrain, etc. It is such elements have been ignored, cultivate the unique culture and history. They are “the root of the national character.” Such roots are shared by all humanity, but turned into different forms in different places. This is mankind’s authenticity.

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At the last part before viewing the Acropolis, Pikionis uses this straight tunnel to emphasize the meaning of “channel and transmission” in the road. Such stable spatial organization declines any intention that may causes temblor in body and mind. Flat floor makes the walking very smoothly; the monotonous paving patterns simplify the view and calms people’s spirit. Moreover, the side vegetation becomes denser that closes up all the openings in the foliage, only leaves the sky open to pedestrians. During this approximate 5 minutes promenade, people’s feeling of action and its corresponding interaction on time is very individualism. All attention is restricted to prepare for the subsequent meeting with the sacred scene.

Such spatial order is similar with the Japanese Zen gardens. Alongside the route, the closer to the innermost area of the garden, the simpler and purer the space will be. In oriental philosophy, if one is empty, or say the space of void, is regarded as the most mysterious and sacred area. No interference is accepted through the process of access. After getting through the previous space, people enter into the final sacred area with no distractions.

As for the straight road to the Acropolis, it is also a process of purification, which leads pedestrians to the innermost area of the Acropolis. This process leaves people a constant blank impression, but keeps strengthening their eager. Finally, they will achieve self-purification and enter into a new realm.
9. THE CHURCH

The church of St. Demetrius Loumbardiaris is a small 12th AD Byzantine chapel of the vaulted single-aisle basilica type. Its current form is owing to the restoration its Post-Byzantine phase by Pikionis, as part of the pavement project. Pikionis has increased the dimension, added the front plaza, designed the verandah for the chapel, and most important, constructed a pavilion and redesigned the landscape around.

Standing at the middle of the road, the wooden gate of the church entrance attracts the attention. Its simple wooden structure supports the thatch canopy, slim beams insert in the stone plinth (FIG/FL/30), these material treatments are very typical in traditional Japanese and Chinese gardens. Going up the stone stairs, we arrive at the yard in front of the chapel (FIG/FL/31). This open space connects to the back yard and generates a path to the second entrance besides the narrow walkway. While standing between the front yard and the back yard, we can see both of the back pavement and the chapel.

1930s / THE C. A. DOXIADIS

Around the same years, one of Pikionis students, C.A. Doxiadis, created an innovative method over the interpretation of the spatial composition of the ancient Greek temples. Different from mostly accepted aesthetic view, Doxiadis investigated those space based on the rigid geometry system with diagram, for example, golden section. In 1937, he published this study in the doctoral thesis titled “Architectural Space in Ancient Greece”, which has been translated in English in 1972. Pikionis valued this thesis in “The Third Eye”.

WHAT DOES STONE SAY

Though the Japanese Zen gardens are to remove the natural their attitude of using stones are relative gentle. “There are some rules about the use of stones, the most important of which is that they must not be used in a different way from their natural position. A stone that is found lying on its side, for example, must not be placed vertically, and vice versa. The original placement must be respected, and each stone must be re-positioned in the garden as it was originally found. This is crucial if their original ‘nature’ is to be preserved.”

The meandering shape of the roads and paths are typical in Pikionis' garden and landscape design. His idea of using stones does exactly what the Japanese garden designers did to “listen to the stone”. On his pavement design, he abandons all his own desires and pay attention to stones’ desires. Therefore, stones that want to be thrown down can’t be built and erect ones can’t be thrown down.

THE SECOND PART

The end of long straight way opens up the SECOND PART of the Acropolis road. This area is an intersection that connects three routes: the uphill straight way we have just passed, the loop at the end of the Acropolis main road, and the path leads to the Attica district. On the right side, the vegetation screen keeps obstructing the view. Until we pass the corner to the loop, the stairs, the Temple of Athena Nike, the Propylea and the Parthenon, which are all erected on the upper hill side, suddenly rush into the sight. Pikionis has hidden their figures for more than 10 minutes and releases them all at one second. This scene reveals the intention of all the previous preparation and shows the result of the promenade.

The paving pattern has already predicted the upcoming spatial change before we see the splendid scene. From the end of the previous straight way, big slabs and long stone strips incorporate into the regular patterns.
Apart from the main entrance with wooden canopy, there is another smaller entrance at the right side narrow walkway. This entrance is so humble that without any symbol, even the paving pattern on the main road hasn’t been changed at all. It is similar to the unexpected trails in the oriental gardens. Seemingly insignificant, but leads you into the magical world. Here, the imagined time of Byzantine church and Oriental Garden are intertwined.

The church is a place to stay, as well as an initiation to get back. Pikionis avoided the unique finish in the promenade, say, the single church entrance. The double entrances form a loop in this area, from entering to leaving, the scene along with the promenade has been upgrading all entering to leaving, the scene along with the promenade has been upgrading all.

In his birth place, the Thermopolis on the island of Syrus, the path is also paved in such composition. Such paving of marble slabs of irregular size are not strange in Greek towns and villages. In his birth place, the Thermopolis on the island of Syrus, the path is also paved in such composition. In this way, this anonymous tradition has interpreted in his conscious.

Before positioning stones, Pikionis studies carefully their geometry, texture and glossiness; then classifies them according to certain standard. The collage is generally based on the same group, but sometimes Pikionis mixes stones with different characters, result in vivid patterns on the ground.

This intersection is a part of his plan of action order. During the previous long journey, people’s body and spirit has been accustomed to the immutable action and the simple space. However, their sager in mind never vanishes, but keeps accumulating over time. It is activated when the patterns begins change on the floor; accordingly, visitors accelerate steps. Finally, all motion is released at the floor; accordingly, visitors accelerate steps. Finally, all motion is released at this area. (FIG/AC28)All the vivid patterns refresh the spatial experience and give every visitor a unique finish in the promenade, say, the single church entrance. The double entrances form a loop in this area, from entering to leaving, the scene along with the promenade has been upgrading all.

Standing at this area, all the scenery, the atmosphere, even the time are dominated by the Acropolis. People have passed the previous time which is autonomous individual. Now, the infinity time of history has incorporated with physical time of the journey.

“Yesterday evening” he told me, “I tried to place five objects on the table: a vase, a glass, an ashtray, a box of cigarettes and a matchbox... It was not at all easy. I lacked geometry, frame. There was an absence of order. Then I tried to implement the “Doxiadis” laying-out method and the subdivision of distances according to the analogies of the Golden Section. The result was much more solid, the picture much more precise, the reference more visible.”

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Gradually, the ground becomes vivid, the wide gaps spread on the floor, activating people’s eyes. Among these blocks, a big rectangular slab embedded into the ground, as a bold icon that is representing the new area. Little more forward, the road is separated into two branches. They enclose a triangle island in the center. This triangle shows clearly the three sides which are the main routes. (FIG/AC28)At the intersection area.

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2. Darío Alvarez, Stone, Landscape and Memory, SJEAA, Vol4, No2, 2004
10. THE PAVILION

We move further from the chapel plaza and enter the back yard on north side. This area consists of a small rectangular garden and a north-east side pavilion. The tree in the center is the unique theme in this open space. Again, the round lithic table and the square yard remind the classical oriental graphic. Going up to the pavilion, those wooden handrails, beams and bamboo roof seem to reproduce the traditional corridor in Chinese garden (FIG/FL/34). This yard is like the Japanese mini-landscape in Edo period that assemble so many things within such a small space (FIG/FL/36).

The paving pattern on the pavilion is much different from those on yard or on road. Those slabs meet each other carefully with tiny gaps in between. The calculated graphic is much more refined and is full of symbolic meaning (FIG/FL/35, 37).

Pikionis was definitely influenced by the Art-deco painting at that time. Such effect was conveyed clearly on the pavement patterns.

Compared to those building projects, on the pavement, Pikionis had much more opportunity to be inspired by the landscape. Abstractive form becomes a reasonable and effective manner to mimic the random natural shape on the flat ground. Like the action of painting on the blank canvas. Those grey lines made of concrete are curved, open or throttled. All of them are following the marching route and suggesting a movement that seems very modern, as if the vital abstract lines of Kandinsky's painting “Der Blau Reiter” (FIG/PA/18). Especially the points and lines, were to become broken concrete road by Pikionis. The edges of the road are cut from plastic form, defining an architectural profile on the field.

10.5 | PICTURESQUE PATTERNS

Pikionis once wrote “I stood and pick up a stone…Fire molded its divine shape, water sculpted it and endowed it with this fine covering of clay…All the forced of nature converge and work together to produce this particular configuration: the refined air, the bright light, the color of the sky…” He thought highly of natural essence of the objects, as the shipwreck and hut in the garden, or the historic paving slabs and demolished plinths on the pavement (FIG/PA/21, 22) when they were born, and how did they form as the final property. It is about the entire process instead of the consequence, and during this process, human participation has been eliminated as much as possible. There is an absolutely rationality in his sensibility.

10. THE LOOP 1: THE WEST AND THE SOUTH SIDE

The loop of the Acropolis road was already existed before Pikionis’ project (FIG/AC/01). The designer remains this circle and changes all the rest part. This loop, with the central platform, is the final part of the Acropolis road, it offers the area for visitors to stay, rest, and in current days, to buy tickets and do some shopping. It terminates the previous journey and opens up a new one toward to the archeology site.

Its geometry is more like a rectangular with side length of 65 meters and 33 meters. Standing at the previous intersection, there are three directions to continue the steppes: turn right to the path to the Attica district, keep the straight way to the north side of the loop, turn to left to the west side of the loop. Although it is a continuous route, Pikionis applies different design on it. By dividing the loop in two parts, I intend to figure out his discriminate languages.
Today we are continually reminded that we live in a material world. Road is a representation of this world. A road’s reality is of a different order; people enter a road for different reasons, take a promenade or walk the dog. Visitors participate in an illusory context which represents a psychological reality richer than the daily experience. Road, same to novels, speaks by images: pavement, vegetation, hills, etc. Therefore, roads hold a kind of anthropic symbolism. So, the objective of road design is to break the existing daily experience.

Pikionis has united the Acropolis roads with their cultural ancestors. By symbolization, he articulated their “view” and their consciousness. Pikionis shows how the road becomes an extension of communities, then shrouded in a cocoon, and becomes a metaphor for our abstract thoughts. We finally realize that Pikionis’ road manifests a pattern of collective psychic energy.

Let’s start the trip from the west side, this sequence is priority for those visitors currently because the ticket office is located on this side. The road still keeps a slight uphill slope. On the right side, the trees are pushed back, leaving the soil exposed. The uneven boundary of the road formed by the paving slab contrast strongly with the exposed soil. Showing to us a scene of geometry shape overlapping the natural surface. Benches are located alongside the west side, reveal the casual spatial character of it. On the left side, the stairs provide the shortcuts to cross the central platform. Two cypress trees form a symmetric composition and obstruct again the view to the Acropolis (FIG/AC/31).

The paving patterns show a gradually developed from west side to south side (FIG/AC/32). At the beginning, the ground composition is relative clutter; small gaps draw a casual plaza between the office and shops. Once turning the corner, paving patterns become compact, strips divide the blocks, composing a fixed rhythm as if people were waking up the stairs.

Pikionis materializes the position of the Acropolis by organizing the patterns and people’s action. The fatigue of walking on the slope reminds the inviolability of the ancient temples. Slight uphill slope emphasizes the action of marching. The patterns illustrate a process from relaxing to concentrating. All these treatments contribute as a kind of ceremony before accessing to the Acropolis.
11. THE SECOND PART PARTITION

11:04 _31/05/2014_ 37°58′11.8″N
23°43′13.1″E_ Walking downwards into the second part. The straight strong concrete patterns excite body and spirit. This is a refreshed space. New journey begins.

SPACE KEY WORDS: Unitary, Declined, Absolute
ACTION KEY WORDS: Marching downwards, Relaxed
DURATION: 2 minutes

Passing through the “invisible partition” between the chapel and city wall ruin. We have entered THE SECOND PART of Filopappou road. There is a remarkable change of topography on the left side after the ruins. Terrain starts rise gradually and form elevation disparity from the road, the side area is no longer an easily-accessed forest but a lithic screen. The removal of the narrow side walkways exactly corresponds to this natural transformation. Road is connected with landscape directly, soil spreads into the paving pattern and fill up the gaps. Artificial control has been reduced; accordingly, natural character is improving from here. Side vegetation density declines due to the disappearance of greenbelt, thus makes sight so open that people can get a profound view into the landscape. Primitive naturalness is emerging from this part.

11.04, 1940s / PAUL KLEE

In 1929, Klee drew his famous “Main road, Side roads” (FIG/AP/20), which is regarded as the memory of his trip in Egypt. This interpretation of grids was like a prediction of Pikionis’ pavement project, formal and conceptual.

“Lo receptivo queda limitado a las posibilidades del ojo y de su incapacidad para poder abarcar con toda nitidez y a un mismo tiempo toda una superficie, por muy pequeña que esta sea. El ojo debe recorrer una superficie, parte por parte, transmitiendo al cerebro la información que la memoria requiere para que esta acumule las impresiones debidamente. El ojo reconoce la ruta indicada en la obra”

1. KLEE, Paul, Bases para la estructuración del arte, Premia, Méx. D.F. 1978

11. THE SECOND PART INITIATION

18:04 _31/05/2014_ 37°58′15.2″N
23°43′20.5″E _ Walking on the east side of the loop; Being attracted by the historic paving patterns on the ground

SPACE KEY WORDS: Rotating, Evocating
ACTION KEY WORDS: Turning, Inspiring
DURATION: 2 minutes

The east side of the loop is the final destination of the main road, it possesses the entrance to the Archaeological site which is located on the southeast corner, and the exit next to it. Pikionis broaden the entrance area (8 meters), forming a symbolic open space to embrace a ruin of Doric and Ionic columns. The slope reaches to the top at the entrance and then starts to decline toward to the north side.

The paving patterns are different from the previous part. They enhance the concentrating trend from the south side. The paving blocks are carefully cut and collaged exactly to match the edge with each other. Slim gaps and regular shapes guides visitors a ceremony and serious feeling which contrast with the casual feeling of the west side. Moreover, in this area, Pikionis applies more architectural fragment into the pavement. Such outstanding materials reveal the importance of this area, also catch the attention and slow down the steps.

11. THE LOOP 2: THE EAST AND THE NORTH SIDE

10:15 _01/06/2014_ 37°58′15.2″N
23°43′20.5″E _ Walking on the east side of the loop, being attracted by the historic paving patterns on the ground

SPACE KEY WORDS: Rotating, Evocating
ACTION KEY WORDS: Turning, Inspiring
DURATION: 2 minutes

The paving patterns are different from the previous part. They enhance the concentrating trend from the south side. The paving blocks are carefully cut and collaged exactly to match the edge with each other. Slim gaps and regular shapes guides visitors a ceremony and serious feeling which contrast with the casual feeling of the west side. Moreover, in this area, Pikionis applies more architectural fragment into the pavement. Such outstanding materials reveal the importance of this area, also catch the attention and slow down the steps.
After the two significant events at the end of THE FIRST PART, THE SECOND PART begins with a “blank” road without target ahead. Only the concrete lines are guiding the way, people’s attention is attracted by the paving pattern. Action changes are also printed on the floor. Four strong concrete lines invade into the road, break the considered pattern (FIG/FL/42). They spread straightly from the marble stripe and divide the road averagely. The strong volume and texture of the concrete lines contrast with those small blocks. The marble stripe and concrete lines are similar to the race starting lines and runways. This composition, together with the downhill slope, makes pedestrians feel dynamism and speed, and stimulate the development of marching. The previous transverse paving trend now has altered to the longitudinal style.

Action is interacted with the space and paving. The removal of the side walkways has simplified the relation between the marching action and the road. Without those stairs, the trimless walking action corresponds only with the smooth road. From this part, the road gradually declines; walking becomes an easier motion compared with the previous uphill slope.

The paving is also impacting on the time of the promenade. Those concrete lines in paving pattern are no longer accurate separation of people’s steps, but become the catalyst of walking action.

Paul Klee once worked as a violinist, such experience may brought rhythm interpretation in his art works. In the painting, he established a clear structure, the frames (linear grids) is positioned underneath and support the content (color).

Paul Klee said, “Draw abstract by memories”.

Plato said, “The earth lies in the center of a finite, though circular space”.

We encounter both of the ideas in Pikionis' pavement, he uses concrete lines for partition and establishing the principal structure, and then fulfills with small blocks; the “main road” in the middle moving forwards, the "side road" on both sides are also divided clearly in the space, as if the footprint from the past time. By paving the road, Pikionis has materialized the philosophy of the present and the past.

Greeks employed a uniform system in the disposition of buildings in space that was based in principles of human cognition. Measuring the space was actually discovering the “Human scale”.

According to Dioxis, ancient Greek site planning was based on man’s natural system of coordinates, called “polar coordinates”. In this system, the determining factor in the design was the human viewpoint. People used his standing point as the center, and recognize all the elements around by calculating their distance from him. This center point was specially established at the most and first important position which the whole site could be observed, which was often emphasized by a propylon.

At the loop of the Acropolis road, architecture is the primary theme at the entrance area. The historic slabs are paved seriously and cautiously, printing architectural essence on the road. These carved grids on the slabs reflect the temples erected on the summit (FIG/ AC/35), result of the emotional resonance for every visitor.

Pikionis positions the entrance to the Acropolis at the highest area of the loop, also is the highest area of the main road. The journey symbolizes a complete process of marching up to the sacred place. On the smaller context, the loop road forms an automtic system. It is a complete cycle of action cycle at the entire loop: relaxing – concentrating – relaxing. On this final part of the main road, physical time is nearing completion. But the spiritual time is being tempted. The historic paving slabs work to recall the evocative time; the ancient temples are representing the infinite time. All these treatments make the people’s spirit well prepared for the upcoming pilgrimage.
12. THE ANCIENT STONE PRISON

Pikionis was not an imitator who only copied the patterns form those master painters into his paving work. Actually, Pikionis already had fruitful knowledge of abstract and even form his own manner of abstract expression. Abstract is always an important narrative in his paintings.

His series painting “Attica”, which recorded the landscape around Acropolis that has been drawn around 1940 while he was wandering around that districts all days and studying the site for his subsequent project, is a synthesis of Greek nature, myth and symbols.

DOXIADIS METHOD

Pikionis has provided another way to get to the loop. It is a series of secondary paths of 100 meters. They constitutes THE THIRD PART of the Acropolis route. Although the design in this paths system stays out of the main narrative, it does play an important role to complete the entire journey and offer another experience for visitors.

12. THE INIATION OF PATHS

The entry of the secondary path is not as outstanding as the one of the main road that is located near to the walking street. Tree screens isolate the small entry from the outer noise, providing a more private and narrower entry area. Two plinths besides the stairs built a symmetric scene at the entrance. They remind of the Doric and Ionic columns (FIG/AC/37). This is the typical symbolic treatment of Pikionis to stimulate imagination. The clear view to the Parthenon stresses the destination. The space is compressed as if the temples were much closer.

Gradually, this composition is broken by concrete lines. Compared with the previous four "runways", these lines are much freer, like tree branches, or the primitive paintings. Pikionis has transformed the form of the prison and the road by renewing pavement with these random concrete lines. Compared with the rock prison, ancient Greek craftsmen engraved time in the landscape. With the prison, ancient Greek craftsmen transformed the form of the road, and the small plaza. People keep on marching downhill in those rough lines, people witness the original natural landscape, following declines artificial traces to show the growing natural power. The architect has achieved consistent results with the natural property of the rock prison that wild patterns intend to respond the natural property of the prison. The irregular lines spread and cross, forming a labyrinth that encloses the blocks. Artificial effect compromises gradually to the natural properties of the prison. The prison on the left side consists of smaller blocks, slim strips filling up the gaps; the middle floor consists of smaller blocks, slim strips are used as partitions to divided evenly the ground; up to the third floor, the paving material dimension is extremely minimized, slim strips become the only component, forming the dense patterns on the ground.

These staircases illustrate a process of transformation of patterns, and this change would finally impact on people's action and mental experience. Pikionis knows how a view would interact on body and physical action, and then leave impression in mind. This development of patterns was a way to enter the path, and to rise further to the Parthenon. The reduction of the patterns dimension compresses the space little by little, establishing a channel from the exterior open space to the interior private space. The staircases make people pay more attention to the ground; their bodies are activated by the patterns. Once go up the two stairs, people have accomplished the ceremony of entering, and start to walk towards the sacred area.
Marching upwards on the abstract patterns. Fresh wind blows in.
The space becomes much more silence.

SPACE KEY WORDS: Free, Silence, Introverted
ACTION KEY WORDS: Climbing, Cool, Relaxed
DURATION 2 minutes

The coda of part 12 terminates the downhill trend and opens up a new uphill journey. Road enters in a slow bend and moves upward to the southwest. The topography changes become stronger.

On the left side, more big rocks form a pyramid shape base that support soil and fewer trees. On the right side, the ground beside the road suddenly drops, leaves a strip of soil along with the pavement that supports a sparse line of trees.

These changes in topography caused two results. 1: Due to the reduction of trees and trees, more wind blow into this part. The only sound we hear are the wind and our own footsteps. The space becomes quieter and more introvert than before. 2: The trees screen on right side is declined, sight is greatly expanded. We could overlook the bottom part of hill and the mountains in the distance. The scenes are much richer and more stereoscopic feeling.

If we intend to analyze Pikionis' painting manner in the 'Attica' series, we would encounter his different expressions. The painting has been divided into four layers. Pikionis applies those literal figure, Athena and snakes, in the middle part, to evoke Greek myths and traditional spirit. Such manner has been widely used in oriental art works, especially the Japanese and Chinese traditional drawings.

In oriental paintings, abstract always generate from the concrete and recognized symbols, like doors, flowers, animals, etc. It is to evoke people's memory of the objects' properties, and then to achieve the purpose of signifying. That is to say, those objects already contain the symbolic meanings.

On Pikionis' Acropolis pavement, we encounter the similar manner. Pikionis uses slim stone fragments to create literal figures on the road. While observing these patterns, the corresponding natural scene emerges in people's mind.

The Hotel Xenia, build in Delphi in 1956, situates at the west part of the city. Its hillside topography provides the opportunity for Pikionis to design the dynamic landscape to active visions. The drawings that Pikionis made for the project illustrate the relationship between the building and the multiplicity of elements in the garden in front of the hotel.

There are two groups of sight lines, one from the garden to the building, and the other from the building alongside its waving geometry. They interact with each other and establish a net of mutual sight lines among buildings, trees, paths and rocks. (Fig/TV/25)

"Los ángulos, por lo general utilizados por Pikionis, son la comprobación de cada relación posible entre el edificio y el paisaje y encuadrando los principales elementos emergentes de un microcosmos compuesto por árboles, caminos, vivienda, al acceso, la roca que es tan sutil forma de la mano de arquitecto."

Against to the unidirectional main road, this path possesses several branches, toward the Odion or up to the Acropolis. They provide more options for pedestrians to get into the landscape. Pikionis makes full use of the rich natural components to create a casual atmosphere in this promenade. Being attracted by the Parthenon, people enter this path, and then they are tempted by the natural elements (FIG/FL/40).
As for the paving patterns, a concrete stripe crosses through the road, it blocks all the previous patterns and opens up the final part of the journey. From this area, concrete gradually becomes the vital material in paving pattern, but with fewer random shapes. Orthogonal form has taken place of the previous meandering shape. The stone blocks become bigger and shape becomes diverse. On the left part, road is divided equally by concrete lines; the patterns are seemingly mimic the form of stairs (FIG/FL/46), that reinforce and materialize the action of climbing. In some areas, concrete even take over the blocks and fully occupied the road. Its solid and flat texture contrast with blocks.

People start to going up again, the slope is even greater than the first part. The absence of trees on both sides strengthens the relation between pedestrians and road. Without goal parts, people draw more attention on the slope is divided equally by concrete lines; the processes and relations with other components. Western abstract is the process of figuration from memories to those meaningless objects. Those objects themselves are without significance, but to be read among those can be full of symbolic meanings. Lines, shapes, or material, all of these images and applying them into the pavement are inexhaustible, inventive and universal. Fish, insect, child, the sun, the flower tridents, the ruins of columns, circles, squares, the letter A and O – a whole range of symbols and metaphysical concepts are composed with stones, tiles and little pieces of gravel.

The charm of Pikionis’ pavement lies on its essence of simplicity, the materials are humble and tiny. However, the accurate exploitation of the view, the integration of built-up elements with the plant life, and most important, his passion and love, form the treatment to make every detail unique. While walking, the pedestrians, or viewers, are captivated by the endless sequence of Pokionis’ sketches, the situation is somehow different. Those images consist of lines, points and simple geometry. Some can be recognized as the serpentine skyline of mountain, while others process very ambiguous meanings.

This treatment brings us to the western world. Opposite to the Eastern paintings, Western abstract come from non-specific symbols. Lines, shapes, or material, all of these can be full of symbolic meanings. Those objects themselves are without significance, but to be read among those can be full of symbolic meanings. Lines, shapes, or material, all of these images and applying them into the pavement. Some of the images mimic the natural form, and other are as abstract with geometry shapes or symbolic figures. The designs on the pedestrian pavement are inextricable, inventive and universal. Fish, insect, child, the sun, the flower tridents, the ruins of columns, circles, squares, the letter A and O – a whole range of symbols and metaphysical concepts are composed with stones, tiles and little pieces of gravel.

In this path, Pikionis abandon the slope which is the unique way of matching in the main road, but applies flat routes and stairs. Thence the continuous action has been divided but offers more opportunities for pedestrians to enjoy the natural scenery. Such open character contrasts with the formal and individual main road. After the dense patterns at the entry part, the paving components become looser; the gaps are filled with soil and grass. Triangles shape occurs at the intersections as the symbols that attract attention and points the direction (FIG/AC/47). Pikionis is very good at collaging images and applying them into the pavement. Some of the images mimic the natural form, and other are as abstract with geometry shapes or symbolic figures. The designs on the pedestrian pavement are inextricable, inventive and universal. Fish, insect, child, the sun, the flower tridents, the ruins of columns, circles, squares, the letter A and O – a whole range of symbols and metaphysical concepts are composed with stones, tiles and little pieces of gravel.

On the nearest and the farthest layer of Pikionis’ sketches, the situation is somehow different. Those images consist of lines, points and simple geometry. Some can be recognized as the serpentine skyline of mountain, while others process very ambiguous meanings.

This analysis demonstrate Pikionis’ thoughts about the relation between space and movement, on one hand, to figure out the identification of the relationships governing the system as a whole and make understandable the unity of space as well as the individual parts; on the other hand, interpret the successful attempt to project over this territory, an active landscape, considering the time and movement, on one hand, to figure out the identification of the relationships governing the system as a whole and make understandable the unity of space as well as the individual parts; on the other hand, interpret the successful attempt to project over this territory, an active landscape, considering the time and movement. This analysis demonstrate Pikionis’ thoughts about the relation between space and movement, on one hand, to figure out the identification of the relationships governing the system as a whole and make understandable the unity of space as well as the individual parts; on the other hand, interpret the successful attempt to project over this territory, an active landscape, considering the time and movement.

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119a | VEGETATION STUDY

Pikionis always talks about the "growing" in landscape and architecture, which he keen to establish a steady and estheticscene of the random form of natural vegetation and architecture. He was incensed by the little cypress trees which compete with the columns of the Classical buildings. In his opinion, cypress trees work fine in domed buildings and also make the landscape more attractive because they lack straight vertical lines. According to his friend, Pikionis used to say that "nothing was ever done exactly as it should". The horizontal lines of the temple base, the steps, showed left alone in order to complement the vertical columns. Because without those base elements the temple "looks like a denture with half its teeth missing".

14. THE AFTER HALF OF PATHS

23°43′20.5″E _ Keep moving on the loop. Pikionis' narrative in this part differs from the previous one. On one hand, he intends to maintain people's curiosity to the landscape; on the other hand, all his design here, vegetation and paving manners, aim to create a continuous space for people to prepare for entering the loop.

Pikionis thinks highly of the importance of vegetation in enhancing the spatial characters. He once said "...as regards the landscaping of the site, the existing number of shrubs will have to be increased and a large amount of olive trees, both wild and cultivated, will have to be planted. The ancient monuments call for the kind of plants that customarily adorned sanctuaries in antiquity 'pomegranate, laurel, myrtle'". Pikionis has studied the visual, color, formal and symbolic aspects of the vegetation on the site, as well as the overall composition. Of course, the vegetation has to be integrated with the surrounding from both an aesthetic and a symbolic way.

SPACE KEY WORDS: Elongate

ACTION KEY WORDS: Inspired, DURATION: 4 minutes
On the corner, the left side concrete lines follow the road curve trend while the right side lines is still mimicing the form of staircases (FIG/FL/50). The shape and size of paving blocks are of greater diversity. On the straight road, concrete lines are scatteredrandomly into blocks. The orthogonal composition remind of works of Mondrian or Kandinsky. In the latter half of this part, concrete completely replaces blocks, becomes the unique paving material. Also we have witnessed an ingenious relations between the concrete surface and the monument: from the begining of the straight segment, the monument keeps sinking in the trees along with the promenade, when we reach the end of the concrete surface, which is also the terminal of part 14, the monument finally disappeared in the woods (FIG/FL/52). This coincidence result from Pikionis' accurate calculation. People's action in this part is smooth and steady. Once appears the monument, pedestrians are attracted and are impelled to move toward it. What's more, concrete lines also help to lead people's marching action. On the straight part, space seems to be extruded. Accordingly, this spatial characteristics impacts on mental perception and extends the marching time. People walk toward the ancient monument, from the present time to the past time. Walking action possesses a deeper meaning: Along with real time, we are integrating with the eternal and evocative time of historical ruins.

Pikionis has drawn many sketches to study the vegetation around Acropolis. In the layout drawings, he has established two systems. The road figure (FIG/FL/23), the paving patterns and stairs are viewed from the top and been put on the base layer; while the vegetation is drawn in perspective view and locate above the road. This composition brings a virtual effect that people view the paving as if they were walking on the road. As Jan van Greet said, the bottom part inPikionis' sketch as "the pathway itself is only indicated as a neutral, blank space". On this blank map, Pikionis incorporate vegetation, motion and even time to complete the scene.

Alongside this after half path, trees increase on both sides that remind of the form of colonnade. Pikionis is carefully about the trees types. Those trees that clash with the general character have to be removed, and certain other types will have to be reduced in number. "Such as the cypresses, as their vertical lines lessen the impact of the ancient columns."

The low shrubs increase the density of vegetation on both side, revealing the easily - accessible character of landscape; and trees, according to species, establishing screens but avoid very vertical shape. People walking in the path wrapped by vegetation, as if they were marching in a channel to the ancient temples. All the treatments of vegetation nare to prepare for the upcoming scenes of the Acropolis. Those wild and free elements in the first half paths are gradually replaced by the well-organized ones.

Paving patterns are illustrating the spatial changes under the feet as well. The previous gravels come to an end at one intersection, and stone blocks have taken over the floor (FIG/AC/43). The regular shape reduces the natural character, but creates the artificial aesthetics between the natural elements. Then, after several stairs, the stone blocks are replaced by big square slabs (FIG/AC/45). Such collage decreases the complexity and brings smooth walking experience. Moreover, at the end of the path, the big slabs dimension match exactly with the paving blocks on the south side of the loop.
The third part of the Filopappou road consists of a big bend and the final loop. They terminate the main road and open up the opportunity to access to the upper monument.

15. THE BIG BEND

Turning the big bend before the end of Filopappou road, the monument disappears. SPACE KEY WORDS: Rotated, Prepared ACTION KEY WORDS: Turning, Discovering, Confused DURATION: 1 minute

While the monument vanishes from the trees, we have arrived the third part of the road. In this part, the topography basically doesn’t change much, therefore the road tends to be flat. A bend of approximately 34m opens up this section (FIG/FL/53). The road switches to northeast direction, almost parallel to the part 13. Side topography is almost aligned with the road. In the initial phase, view is obstructed by the corner ahead. Trees on both sides hide the road, space is compressed. This space strongly stimulates people to move forward. After turning the corner, we enter into a relatively straight part. Sight and space are suddenly stretched. This bend acts as a transmission channel and it is connecting with the terminal loop of Filopappou road.

DOSAXIS METHOD

CONCLUSION

There are two principles Pikionis uses through all his view analysis:

1. In every layout, man was the focus of the creation. All sight lines started from man’s position, the angles measured from his turning eyes, the length of his views decided the direction of the sacred way

2. Every element is observed totally, or be excluded from the picture completely. Pikionis never arranged one thing that emerged partially from behind another element. This was one of the principles of ancient Greek organization system.

15. THE PATH TO THE ACROPOLIS

Marching on the path up to the Acropolis; Observing the splendid view consists of the Acropolis hill, the Odeon and the Filopappou monument. SPACE KEY WORDS: Humble, Evocative ACTION KEY WORDS: Observing, inspiring DURATION: 4 minutes

The path up to the Propylaea is the last part of the Filopappou road. It generates from the loop, meandering gently up on the Acropolis hill and comes to the end and in front of the Boule gate. This 100 meters path brings visitors to their final destination. Pikionis pave the path on the upper part alongside the Odeon. While people walking through, they will see the dialogue between several monuments that Pikionis purposely demonstrates: the Acropolis is standing on the back, sets the general atmosphere of the space; in the middle part of the sight, the dilapidated façade and the fan-shape auditorium of the Odeon built the broad stage; in the distance, the Filopappou hill is like a throne that supports the monument on the top. These three monuments, which surround the modern Athens city, permanently evoke the history, the root of the nation (FIG/FL/47).
Passing over the full concrete surface of part 12, stone blocks and abstract concrete lines once again enter in the road. Those gray lines maintain the orthogonal system with various volumes (FIG/FL/54). They follow the bend, and then spread separately into two wings of the loop. On the side, road blocks are carefully paved bypassing those exposed natural rocks to avoid undermining their random shape.

This is a very dramatic area of the goal. In the final phase of THE SECOND PART, pedestrians were marching straightly toward the monument. They enter into the third part full of joy and expectations of the monument, but the road direction changes and they are taken away from the final destination. The goal completely disappears, as well as the joy and courage people gained a moment ago. The appearance and disappearance of the monument have a strong influence on action. People are confused with the road and destination. Road confirms the existence of the monument, but doesn’t show the guidance. People could only search for the access by themselves.

People rotate on the bend without guidance of the monument, accordingly, the promenade becomes hesitantly and slowly. Through this bend, we get into the final loop.

The sketch illustrates a strong sense of motion. From the scene, the position of observer is not supposed to be arranged in the continuation of the road, but besides it. It seems that people observe this view without standing out of it. Thus, the identity of the audience has been separated from the path. In the representation this means that the path becomes objectified in a manner of speaking [1]. From the bottom curve we know the road is in a bend, and the uphill trend leads the sight move from left to right. In the upper part, Pikionis uses a lot of black shadows for plants and the land ravines. At the left side of the screen we can see clearly the bushes growing out of cracks. From the left tree as start point, this painting shows a dynamic movement toward to the right side; but those benches which are located in the middle illustrate the place is for resting. This ‘contradiction’ of the scene and the spatial function shows Pikionis’ arrangement of actions and the time.

Pikionis’ diagram shows the result of information, but the operation of the method is reverse process. Firstly, the original site contours provide the basic geometric framework, which are the base layer of the diagram; so that the original value of the site is retained. Furthermore, the existing components, trees, natural rocks or ruins form the initial impact on people’s view and action, and contribute to build the site character. They become the crucial nodes in Pikionis’ analysis. These nodes add initial interrelated network in the site, establishing the general structure of views. Based on this structure, Pikionis puts new elements to enrich the relation and create new contacts. The final space shows a rich and complex context which contains objects, motions, views and time (FIG/TV/27).

This path is regarded as the internal component of the Acropolis, no entertainment, no temptation nor contradiction is needed here. The long path is humble and quiet; it follows the topography, as if shuttled between the present and the past. Pikionis uses the path for transmission, for combination and for contemplation.

The path marks trajectories on the hill, guide the sight to the monument and the 'anticipated history'; they are the highest aim of the History but without its own identification.

Against the seemingly untouched dream of the Acropolis erected on the summit, the paths are very concrete, but its ‘trace-like’ character makes them at the same time intangible.

Pikionis removes all historic stonics from the path, but leave the block with the most natural texture to reveal the very innocent essence of stones. They were paved carefully to avoid touching the existing rocks (FIG/FL/48,49). The white blocks seemingly unconsciously scattered among the grey path, but form a continuous guideline along the route. They assume symbolize the footprints of ancestors, which are recorded in the natural material, leading the way to the infinity (FIG/FL/46).
16. THE LOOP

18:16 _31/05/2014_37°58′07.3″N 23°43′11.5″E_Rotating along with the final loop of the Filopappou road, or sitting on the central platform. There are two options: Going back or keep searching.

SPACE KEY WORDS: Rotated, End
ACTION KEY WORDS: Rotating, Observing, Making Decision
DURATION:2 minutes / Pause

The final part of Filopappou road consists of a loop and a center plaza. At the beginning, the road is divided into two wings that spread in different slope: left side descents and right side rises. Rocks keep growing as a lithic wall that parallels the pavement, which establishes a formal effect that looks more like the painting is standing on a blank base.

After a tiny stair, we reach to the second part. It acts as the secondary walkway that connects the lower part with the upper seating area. Trees bring landscape elements to this area, which seem to be the farewell of the endless landscape behind. The tree is the only element that goes through the natural and artificial part. We could assume Pikionis takes this tree to make a node between natural (landscape) and artificial (pavement), also links walking with natural joy.

15th I THE PROTOTYPE 2 _ LAYERED

The painting is divided in three levels that form a rigid narrative sequence (FIG/ PA24). The bottom part belongs to the walk way. In this part, there is only pure lithic paving without any interference. The gaps between the blocks are performed by very light strokes, forming a overall effect that looks more like the painting is standing on a blank base. After a tiny stair, we reach to the second part. It acts as the secondary walkway that connects the lower part with the upper seating area. Trees bring landscape elements to this area, which seem to be the farewell of the endless landscape behind. The tree is the only element that goes through the natural and artificial part. We could assume Pikionis takes this tree to make a node between natural (landscape) and artificial (pavement), also links walking with natural joy.

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Among all the meanings that the word “order” may refers to, “gradation” explains exactly the sequence organization by Pikions in the Acropolis project. The visitors step on the roads, they have entered the first sequence of spaces. During the trip, their actions are interacted with the context and developed along the route. Although Pikionis' sketches, with the “critical points” that refer to the movement, illustrate clearly his thoughts of landscape, and conveys the essential idea of Pikionis' thoughts of spatial experience: the order.

The action in Pikions' projects, whether architecture design or landscape planning, the designer think highly about the idea of “route”. In architectural projects, routes connect the building with the front garden or guide people across the patio; in landscape project, route becomes the only media support the journey into the nature, or archaeology sites. Route is the main things to establish the idea of landscape, serving the same function, such as the incorporation with the archeology monuments, etc. But at the same time, they could be read individually without any problem. Benefits from his childhood experience and the destination of painting, Pikionis is very sensitive to perceive the indications and details. Among the two hills, he captures the differences from the appearances of landscape, and conveys the respective characters in his pavement.

By studying simultaneously his designs of the selected areas in distinct context, the main intention is to find the reasons of Pikionis' different treatments. These aspects, to some extent, contribute to form the base of distinct chapters with a single story to tell. Straight ways, bends and loops compore the foremost words of the project. They carry different functions in organizing the order in the promenade. By combine them in specific sequence, Pikionis arranges the action of marching, turning and rotating. By applying with different treatments, he makes the visitors to experience the journey with endless possibilities.

SLOPES

As a keen walker, Pikions knows exactly how does topography interact with body. Walking on an upth slope, the body and spirit are inspired by the destination ahead, physical fatigue helps to focus the attention; when walking on the downhill,
Concrete lines fluctuate much on the initiation of the loop that indicate the coming division of the road. The paving blocks remain the regular dimension and size. On the right wing of the loop, small rocks separate the road from natural elements; while on the left wing, soil and paving blocks are connected freely. In occidental culture, circle shape represents a generally complete structure, its appearance remains steady but the internal system keeps moving. Pikionis loop also embodies such dialectical space: the stationary central plaza and the circulating in this loop. It is a continued state. We encounter the duality in this space: the stationary central plaza and the motive loop. A steady center and the rotating track, people are the components that operate this system. All the actions operate this system. Walking along with the loop, or seating to avoid a one-way terminal, as the walking experience becomes smooth and silence. Accordingly, action is suppressed to maintain the simple space character. Accordingly, action is simple as well, the walking experience becomes smooth and silence.

In the final fourth part, Filopappou mountain landscape emerges from stone bench, and extends to the end of the screen. Pikionis value much the expression of light in his paintings, the sunlight, mountain gully land, or plant trees. They are reflecting the dim lights, that the stone are mostly of dark gray and black polish-like surface. They are shining under sunlight reflected at the stone smooth surface illustrate the sunlight. (This is also understood in my travel. The paving stone bench, and extends to the end of the screen. Pikionis value much the expression of light in his paintings, the sunlight, mountain gully land, or plant trees. They are reflecting the dim lights, that the stone are mostly of dark gray and black.

In the Acropolis project, the two Archeology monuments: the Filopappou statues and the Acropolis always guide the route in the distance. Pikionis intentionally hides the view to these two destinations at the most part on the roads, but release the figures in some certain areas. These coincidences, for the pedestrians, are the ultimate attractions. Their mental and physical actions are definitely tempted, focusing on the final destination. The third part is a completely stationary space. It is an extension space from the main pavement, but more of an artificial niche in the natural environment; providing a peaceful space. Stone bench is the protagonist of this area. The dense shrubs behind have weakened the thickness of parapets and emphasized the contrast between natural impulse and artificial quiescence.

TRACING THE VESTIGES

PAVING PATTERNS

Walking along with the loop, or seating to avoid a one-way terminal, as the walking experience becomes smooth and silence. Accordingly, action is suppressed to maintain the simple space character. Accordingly, action is simple as well, the walking experience becomes smooth and silence. GOALS IN THE DISTANCE

The screen. Pikionis value much the expression of light in his paintings, the sunlight, mountain gully land, or plant trees. They are reflecting the dim lights, that the stone are mostly of dark gray and black.
18. THE VIEWPOINT

_Sitting on the lithic bench, the Acropolis is right in front of eyes. Feeling the power of time and history._

**SPACE KEY WORDS:** Open, Exposed, Static

**ACTION KEY WORDS:** Staying, Observing, Contemplation

**DURATION:** 1 minute & Pause

The loop represents the terminal of the main road, but the journey to the monument still continues. On the northeast corner of the loop, appears several humble steps made by narrow slabs (FIG/FL/61), the rocks on the right side is also engraved with staircases. By climbing the stairs and going through a “tunnel” of vegetation (FIG/FL/60), the space is suddenly expanded and appears an open platform. This open fan-shape platform is used as viewpoint to the Acropolis. Though the viewpoint and the loop are detached, the promenade is patched with the narrow aisle. On the platform there is a semicircle stool, a bench, some smaller stools and a shallow well. The viewpoint provides a private space for people to rest and observe the Acropolis.

Pikionis is not a representative architect that possesses strong age and region characteristics. Among his projects, he gradually elided the folk elements and ancient elements. He did not create a so-called “new Hellenistic style.” What Pikionis kept doing is by using picturesque and sentimental method to motorize those things and spirit that the nation has not achieved to express, or even been forgotten.

**PHYSICAL TIME**

Physical time refers to the real time that physical action has cost. All the physical time contribute the whole journey. Physical time is directly affected by physical actions, by setting the order of installations and the road. Pikionis intend to form a continued process of spatial experience for those visitors.

From the slopes in the two sites, we can see Pikionis’ intention in controlling the distinct physical time. On the Filopappou road, the diverse slopes are to speed up or slow down the people’s step, forming a rhythm in people’s action. On the Acropolis road, the continued uphill slope is to maintain the marching speed and the peace of mind.

**THE ORDER**

Time is another crucial element that Pikionis has applied in his continued narrative alongside the two roads.

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**THE LENGTH**

Paving patterns on these two roads are so different. The patterns on the Filopappou road are full of changes, while in the Acropolis road keep remaining the monotonous composition. Length of the two roads may be one of the reasons that cause the differences. The total length varies greatly on the Filopappou road (700 meters) and the Acropolis road (400 meters). Generally, as for the long road, it has to offer something to entertain, in this case, the rich paving patterns and landscape, to entertain the body and spirit of those pedestrians; otherwise the promenade would be too boring to be finished. Moreover, the designer doesn’t need to worry about whether the interference is too much for those visitors, because there is enough space to gather their attention. But as for the shorter Acropolis road, in order to maintain visitors’ mood, there is no way to distribute some parts with free patterns and installations, which would disturb the order of accessing to the destination. Pikionis wants to take advantage of every meter in this road to make the pedestrians focus on the end, and accumulate their eager of getting there.

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**1. THE SLOPE**

As mentioned before, slope affects people’s sight-line while they are walking, such impact is more obvious the straight ways. The slope of Filopappou road is much larger than the Acropolis road. And these can be told clearly from

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On this platform, the size and material of paving blocks are so diverse. Some natural rocks are remained on ground that contrast with the flat paving floor. Pikionis divided the ground into different zones. These lilith blocks are piled by slabs. On the center of the ground, a “niche” leads people to the paths that penetrate into the forest. We can assume the loop is a test that Pikionis sets up for every pedestrian. If people just follow the loop and turn back, they may lose all the consecutive opportunities. Only the people who jump out of the loop can enter into this upper realm. On this platform, all motive actions are cut off, it is a stationary place for staying and observing the entire Acropolis. Also, from here people will find the clues to get to the Filopappou monument.

However, Pikionis never refused to accept the abroad that has affinity or related to Greek civilization. His treatment of structure and geometry analysis method is very advance and scientific at that time. By the following three of his most representative projects, we can see a clear process that Pikionis marches from Modern Movement to the vernacular type and made great effort to incorporate the local landscape into his work. Meanwhile, remains the concern of universal feelings.

Apart from the physical time, Pikionis also establishes psychological experience by different spatial characters and installations. For example, the dynamic paving patterns on the Filopappou road attract people and activate their mind; the viewpoint provides a space for staying still and observing the Acropolis calmly. These different treatments result in corresponding motions as surprise, admiration, curiosity, etc, also they are the strength of the place and providing room for aesthetic contemplation. All this motions would result in different spiritual time, the motion as joy and surprise may accelerate time, and the stilly motions would prolong the time. These spiritual interactions enrich the experience. Spiritual time also refer to the integration with physical time and the evocative time. The paving patterns from the demolished architecture would remind people of the past; the two archeology monuments erected ahead of the road always represent the eternity of Greek civilization. Accompanied by these historic elements, people are inspired and the promenade becomes much more meaningful.

People who have walked both of the two roads would immediately realize the landscape differences alongside the routes. The beginning parts are more similar to each other. The roads are wrapped by trees screens on both sides. The vegetation types are somehow few, as cypress tree and local shrubs. This landscape helps to form a calm atmosphere and to convey the symmetric aesthetics to those visitors at the beginning. Such state lasts all the straight ways (Part 2, Part 7) on the Acropolis road. In order to coordinate with the landscape, the pavement on this site remains monotonous. But in the Filopappou hill, the topography is much more complex, the regular landscape only lasts till the end of the straight way (Part 7). Then, the rocks, soil and wild vegetation start performing the freer natural texture. This layered space works perfectly to Pikionis’ narrative as he divides the route into parts and designs each area with exclusive manner, then connects all the parts. The rich landscape of Filopappou road provide the photos (FIG). That means pedestrians on the former road would glance more at the ground. Therefore, on Filopappou road, Pikionis catches this opportunity and creates more interesting patterns on the ground, so that the fatigue caused by the uphill trek can be relieved partially. As for the Acropolis road, the floor is much more flat; people may keep their sight straight the road while walking. So the complex paving patterns are not that necessary here.

3. THE LANDSCAPE—VEGETATION

People who have walked both of the two roads would immediately realize the landscape differences alongside the routes. The beginning parts are more similar to each other. The roads are wrapped by trees screens on both sides. The vegetation types are somehow few, as cypress tree and local shrubs. This landscape helps to form a calm atmosphere and to convey the symmetric aesthetics to those visitors at the beginning. Such state lasts all the straight ways (Part 2, Part 7) on the Acropolis road. In order to coordinate with the landscape, the pavement on this site remains monotonous. But in the Filopappou hill, the topography is much more complex, the regular landscape only lasts till the end of the straight way (Part 7). Then, the rocks, soil and wild vegetation start performing the freer natural texture. This layered space works perfectly to Pikionis’ narrative as he divides the route into parts and designs each area with exclusive manner, then connects all the parts. The rich landscape of Filopappou road provide…
18. THE DOWNWARD PATHS

18:15 _31/05/2014_ 23°43′12.7″E
18.15 _31/05/2014_ 37°58′09.1″N
18:15 _31/05/2014_ THE DONWARD PATHS
18:15 _31/05/2014_ FILOPAPPO ROAD
18:15 _31/05/2014_ TOPOGRAPHY, London, ARCHITECTURAL
18:15 _31/05/2014_ FILIPPOPOULOS KINH.
18:15 _31/05/2014_ INTRODUCCION

2. Eleni Bastea, Dimitris Pikionis and Sedad Eldem: INTRODUCTION

1551 / Lycabettus Primary School

While Pikionis studied art in Germany, he was inevitably influenced by Bauhaus: the functionality, box shape, free plan and material. In 1930, Pikionis used this manner to design the Lycabettus Primary School in Athens.

"promised completeness of organic truth, was strict and simple, and was governed by the geometry of a universal pattern capable of expressing our age."

"This declaration responds Le Corbusier and other avant-garde modernists in architecture in this school project. Pikionis intended to express the spirit of the new epoch."

Pikionis took fully concern about the hill topography at the site. The landscape generated the plans in different levels that have a strong relation between each other.

Two branches moves downhill on both sides of the viewpoint, and then join into one path in the middle point. This path goes to the northeast and reaches the Filopappou monument. They are divided into two parts by the viewpoint, one goes up to the main road and the other goes down to the main road. These two types of paths show their own characteristics.

From the viewpoint, we encounter a series of paths that concatenate main road and Filopappou monument. They are divided into two parts by the viewpoint, one goes up to the main road and the other goes down to the main road. These two types of paths show their own characteristics.

The road is to help people to get away from the outer street, those pictographic paving patterns catch their eyes and enhance the national spirit. In this road project, Pikionis designs the exclusive paths for those people who want to get closer to it. Pikionis designs the exclusive paths for those people who want to get closer to it.
Paving pattern in this path is not as complete as in the main road; some rocks invade into the path and even take place of the paving blocks. Along with the path, many architecture fragments are scattered around. Some of them are piled as benches or base of plants. Those architectural ruins are anonymous, the texture and color are almost same with the natural rocks nearby, only from the linear form or engraved pattern we can tell the differences. Pikionis arranges those fragments to create ruins, shows the scene that we see from Piranesi’s paintings (Fig/FL/68), the juxtaposition of reality life and ancient ruins. These artificial vestiges respond the monument and show Pikionis’ respect to the history and nature. By these “humble” components, the architect establishes an aisle surrounded by ambiguous elements that are symbols of the building dying and reborn in nature and time.

These paths are made for going down the hill. The narrow and uneven way makes walking difficult. The rich landscape is also attracting the attention and benches provide place for staying. Therefore, the promenade becomes slow and intermittent.

Accordingly, the diversity in actions comes with varied physical time. Vegetation and ruins show the strong contrast with seasonal figures and the constant state; also the instant and evocative time.

However, when the building finished, Pikionis was not satisfied with it. He said "if that is all the Modern movement has to say, well then, I want nothing to do with it". He emphasized that "the historic memory of the nation" must be conveyed in architecture. He then concluded that the universal spirit must be "bound up with the spirit of nationality", this idea last all the rest part of his career.

In any case, Lycabatius Primary School overcomes the most important building in the first decades of Greek modernism.

It was a big challenge, but also an opportunity as well for Pikionis to build a platform for sharing the Greek civilization. The theme should be exclusive but the method and overall atmosphere must be open and can be accepted by all. As a serious investigator of Greek culture, and a passionate artist of international style, Pikionis breaks the ice with the very private motion but shared by all human beings: The memory.

It was a big challenge, but also an opportunity as well for Pikionis to build a platform for sharing the Greek civilization. The theme should be exclusive but the method and overall atmosphere must be open and can be accepted by all. As a serious investigator of Greek culture, and a passionate artist of international style, Pikionis breaks the ice with the very private motion but shared by all human beings: The memory.

Pikionis design all the straight ways as channels for marching instead of place staying. On the Filopappou road, the slope is paved with vivid patterns, and the monument erected ahead to attract attentions. On the Acropolis road, the overall design is monotonous to move people smoothly. All the treatments in these straight ways are intended to impel people to walk forward. Marching on these straight ways constitute the main action of the promenade, also occupies a large part of the time of the journey.

Straight ways always has a sustained emotional effect, such as purifying the distractions, accumulating the eagers. These effects are crucial in Pikionis’ organization of the promenade order; because the resulted emotion would play an important role in the subsequent scene. This is why in both of the roads, straight ways are always followed by new events or spatial variation. On these smooth parts, people’s spirit is calmed down or warmed up, and they are well prepared for the new coming story.
19. THE UPWARD PATHS

19.1 18:18 _31/05/2014_ 37°58′09.1″N _23°43′12.7″E_ Keep moving upwards along with the paths generated from the viewpoint, the Acropolis and interesting paving pattern accompany pedestrians to the Filopappou monument.

SPACE KEY WORDS: Narrow, Rich
ACTION KEY WORDS: Going upwards, Eager, Exciting
DURATION: 2 minutes

Start from the viewpoint again, following the paths rising up to the top of Filopappou hill. There are several branches of these paths that offer different views for pedestrians to get their destination. Unlike the paths down to the main road, which is a shortcut, this series of paths is the only way to get to the monument. Pikionis designs the paths instead of the bold formal road to access to the final destination. Such journey that follows the trails for exploration is like an adventurous process. In the meantime, Acropolis penetrates constantly in this final journey. Trees on the left side establish an opaque screen that limits view; however, there are openings at some distance, like windows on the wall. Through these openings, Acropolis is introduced and accompany with those people who are marching towards the top.

19.2 1935 /THESSALONIKI EXPERIMENTAL SCHOOL

Two years later, Pikionis built another school in a relevant context, the Thessaloniki Experimental School, which was located in a slope site and surrounded with the high density district. Pikionis designed the paths instead of the bold formal road to access to the final destination. Such journey that follows the paths for exploration is like an adventurous process. In the meantime, Acropolis penetrates constantly in this final journey. Trees on the left side establish an opaque screen that limits view; however, there are openings at some distance, like windows on the wall. Through these openings, Acropolis is introduced and accompany with those people who are marching towards the top.

19.3 MEMORY

There are two general types of memory: 1. Personal memory: It located in one’s past and demonstrates the private experience. 2. Collective memory: It is generated from the general cognition of a certain group, nations, races or human beings as a whole.

From a greater scale, the collective memory could be the universal memory, and the personal memory could be the national memory. Pikionis treasures the national memory. This did not mean a slavish imitation, but rather a modern and universal interpretation. In his architectural project, the architect didn’t copy old forms and he didn’t become the inventor of the new Greek “neo-style”. He only maintained some of the structural and functional aspects of vernacular architecture.

19.4 THE BENDS

Bend is a kind of component sometimes hard to define. Because the soft shape and short duration in terms of the entire journey it is easily be ignored or confused with those straight ways. I intend to select the most obvious bends of the two roads and to analyze the discriminate designs: Part 14 and Part 15 of the Filopappou hill; Part 6 and Part 9 of the Acropolis hill. These selected bends are very typical in the similar context. Both of Part 14 and Part 6 connect with two straight ways: Part 15 and Part 9 are the big corners before the final loops. Pikionis’ relocation of the Acropolis road entry brings two bends to the journey. The intentions of this adjustment would help to explain the designs: 1. To enhance the relationship with the Filopappou road, the adjusted road processes the view to the Filopappou monument as described before (Acropolis road Part). 2. To lengthen the route in order to give visitors more time to incorporate into the atmosphere; also the longer road covers more area of the hillside which helps to demonstrate the overall scene. 3. To separate the Odeon from the Acropolis journey, to strengthen the individual character of the Acropolis.

19.5 ANGLE & PATTERNS

Angle is the most different aspect of these bends. Both of the bends in the Filopappou road have turned the road almost 90°, as for the Acropolis road, the bends are much gentler; they change the direction around 30°.
We can tell the totally differences in spatial treatment on the main road and paths. At THE FIRST PART of the road, the transitional space is carefully kept between the road and the landscape. In THE SECOND and THIRD PART, although the narrow walkways vanish, the width and rigid paving pattern of the road still claim its dominant role in the space. As for the uphill paths, the landscape has been retained as much as possible. On the road boundary, there is no any special treatment that to defense natural invasion. The narrow and unprotected path penetrates declines to the minor role in the space.

The paving method is generally similar with part 18, however there are no more architectural fragments around. Instead, the road appear many figures. Some have the shape of fish or insect, the others are more abstract. Pikionis builds the final access to the monument in such relax and innocence way.

The action of going up the slope becomes more relax, the narrow paths and the diverse landscape make people feel like they were walking in the forest; even forget there is a historic monument ahead. People are attracted by the paving patterns and they are marching towards the final destination unconsciously.

On the Filopappou road, the greater angel works importantly to demonstrate the maximum landscape alongside the journey. They aim to refresh the view and transmit people to the upcoming space. If we regard the straight ways as the main chapters in Filopappou’s story, bends are the prefaces. The patterns on always bends continue the previous road, but increase the number of some lines. As bends pattern on Part 15 predict the duality direction of the loop.

Bends on the Acropolis are totally different. The small angle only slightly the road direction, which hardly make difference on scene and spatial experience. The first bend, Part 6, is to separate the further road from the outer sloved scene. But the steady and simple spatial composition is carefully maintained by Pikionis. Small angle form a soft change and turns the promenade little by little. Paving patterns keep the same language to enhance the stable character. The second bend occurs at the end of Part 9, the small angle maintains the view on the ground, paving patterns changes but still continuous the overall composition in all, bends in the Acropolis road are designed as soft fringes. Minimize the inner visual and mental.

CONCLUSION

Pikionis applies bends on both sites, the soft geometry respect the natural topography and landscape. The respective designs conform to his exclusive ideas for the two contexts.
Pikionis' symbolic narratives come to the peak at the Loop area. The original loop (Part 10) on the Acropolis road, perfectly expands the Odeon theatre architecture underneath. Pikionis cherishes this relation and develops the design to enhance such affinity. He builds another loop (Part 17) on the Filopappou road. These two loops establish a seemingly symmetric system. What's more, on the central part of each loop, Pikionis raises the ground and builds the platform with soil and rocks(FIG/SWDL/11), as is recreation of the stage in the Odeon; and the circle road surrounded was like the fan – shape auditorium (FIG/SWDL/10). People observe the "stage" while walking along the circle road, meantime, people sitting at the center will see the pedestrians moving around. Motion and quiescence, observing and being observed, these relations enhance the form of action. Action brings the theatre, which always plays an important role in Greek spirit, to the end of each road, for inspiring and exciting people. Pikionis also endows loops the symbolic meaning of time realm. They terminate the main road and open up another journey to the archeology sites. The circle geometry builds the infinite cycle in time as if the bridge connects the present with the past.

"Infinity is not a focused collection of distant points, but exists somewhere outside of a swirl of concentric spheres, varying in atmosphere and content, their boundaries never very well defined, their range to be taken in at one's won speed, according to one's own inclination."


Monumental (Part 11) on the Filopappou road. These two loops establish a seemingly symmetric system. What's more, on the central part of each loop, Pikionis raises the ground and builds the platform with soil and rocks(FIG/SWDL/11), as is recreation of the stage in the Odeon; and the circle road surrounded was like the fan – shape auditorium (FIG/SWDL/10). People observe the "stage" while walking along the circle road, meantime, people sitting at the center will see the pedestrians moving around. Motion and quiescence, observing and being observed, these relations enhance the form of action. Action brings the theatre, which always plays an important role in Greek spirit, to the end of each road, for inspiring and exciting people. Pikionis also endows loops the symbolic meaning of time realm. They terminate the main road and open up another journey to the archeology sites. The circle geometry builds the infinite cycle in time as if the bridge connects the present with the past.

"Infinity is not a focused collection of distant points, but exists somewhere outside of a swirl of concentric spheres, varying in atmosphere and content, their boundaries never very well defined, their range to be taken in at one's won speed, according to one's own inclination."

This is a void place of the entire road, also is a pure space for the monument and those pedestrians who have marched about 800 meters. The natural ground refreshes the space and isolates it from all paving work, no matter the main road or the paths. The exposed soil and rocks are the exclusive floor for the shrine. Such “paving patter” delineate the physical outline, and establish impressive mental realm. Pikionis wants to retain the most primitive state of the shrine.

This is the most stationary space. Any motion but contemplation is going to shake the balance that has been here for thousands years. This is the freest space, without constraints of pavement, the routes become random. At the promenade end, the walking action is completely released.

Standing at this point, we are all witness to the time that is changing the ancient ruins and modern city in different speed. While physical time stops, infinity time and the evocative time bloom. From the initial noisy and modern streets to the quiet and primitive summit, Pikionis shows us a complete transmission by his project.

As you well know, formulating a correct theoretical view is no guarantee of it being put into practice correctly… You must also know that artistic resources in this country are scarce… our own age sadly lacks such favorable conditions… What should be kept in mind is the ancient Greek motto ‘Make haste slowly’…”

After 7-years work, Pikionis created a promenade in “timeless or in another sense Greek but of an imaginary period”. The final project assembles the natural landscape, historic and present buildings, archaeological ruins and fit all people. Architects, artists, local residents and foreign tourists all can find the value while marching on it.

Through walking on the roads, the light, the landscape, the figure of the Acropolis and the Filopappou monument have incorporated with our action and experience. In such universal process, Pikionis stamps his personal memory of nature, the Greek spirit and civilization in our mind permanently. We may not know how and when, but just remember.

On both sites, loops located at the intersections between hillside landscape and architectural monuments; accordingly, they are surly affected by the both characters. Pikionis paves the road to reflect exactly the space.

The Filopappou loop is full of free concrete lines; the random shapes mark the local vegetation, indicating the natural character alongside the entire road. As for the Acropolis site, the loop is much architectural. Pikionis paves the ground with big square slabs and building fragments, he is eager to introduce the historic architectural character to the loop.

Loops separate the archaeology sites from the normal road. They are the soft barriers that Pikionis sets for every visitor. When finally standing by the Filopappou monument or the Parthenon, they would comprehensive the overall orders of the pavement – they are a series of autobiography of Pikionis, of his thoughts in architecture, nature, life and time.
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