

α tour of the acropolis museum

After crossing the ground floor lobby

from a temple roof. This development is towards the turn styles of the Museum, consolidated in the mind of the visitor, with the first collection lies before the visitor.

the viewing of the *Hekatompedon* pediment An ascending, wide glass-floored gallery sculptures at close range, where a scene presents finds from the slopes of the of a lion entwined in battle with a bull is Acropolis. On the left hand side, finds presented. from some of the key sanctuaries of the slopes are exhibited. On the right hand

The visitor then moves to the south side of side, finds from the smaller sanctuaries the Gallery where the richness and range and the settlements that developed on the of architectural sculptures, principally free slopes of the Hill are displayed. Unique standing votives stand. Depictions of young vases from the Sanctuary of Nymphe, the women (the *Korai*), the horse riders (the relief of Telemachos, theatrical masks *Ippeis*) and many others provide a striking and the treasure of Aphrodite amongst picture of the Acropolis in the Archaic many other exhibits, provide a fascinating Period. introduction to the larger sanctuaries and

In the same Gallery, close to the exhibition the ceremonies associated with them in of the *Korai*, the visitor is presented antiquity.

with the commanding sculptures of the pediment of the *Ancient Temple* of Athena The visitor is drawn up towards the

Polias. monumental glass staircase at the end of the glass floored ramp by the large

For the first time visitors to the Archaic architectural sculptures of the pediment of Gallery are afforded the opportunity to view the *Hekatompedon*, the first large temple exhibits from all sides as three-dimensional of the Goddess Athena on the Acropolis. exhibits. With the benefit of the changing The visitor begins the tour of the first floor natural light, visitors can discern and galleries at the northeast corner, where discover the delicate surface variations of archaeological finds and a scale model the sculptures and select the vantage point make clear the significance of the Acropolis from which to observe the exhibits. in the Mycenaean Period both as a

The visitor progresses to the close of the residential area and as the seat of the local Archaic collection, with the display and ruler. The shift in the status of the Acropolis narrative about the Persian disaster on to an important religious center is signaled the Acropolis, and is prepared for the next by the finds from the Geometric period and collection – that of the so-called *Severe* in particular by the bronze decorative disc *Style*. Turning back to look at the Gallery

the visitor is likely to be impressed with the beautiful view of the sculptures amongst the tall columns of the Archaic Gallery. Visitors can then take the stairs, escalator or elevator to reach the second floor where the Museum restaurant operates but where they can also have panoramic views of the Archaic Gallery and the Gallery of the Slopes below from the public viewing balconies. Another level up using the staircase, escalator or elevator and the visitor finds themselves in the atrium of the Parthenon Gallery.

Here the visitor can observe a video presentation about the Parthenon, before or after their visit to the Parthenon Gallery, and access other information about the sculptural decoration of the monument. The ancient marble inscriptions recording details of the construction of the statue of Athena *Parthenos* provide information on how democratic bodies in the 5th century BC functioned. The installation of the frieze of the Parthenon on the rectangular cement core that has exactly the same dimensions as the cella of the Parthenon enables a comprehensive viewing of the details of the frieze as one takes the perimetric walk of the Gallery. The narrative of the story of the *Panathenaic* Procession is pieced together with a combination of the original blocks of the frieze and cast copies of the pieces in London. The *metopes* of the Parthenon are

ss to a range of visitor
id floor café and second
s panoramic views of the
bition gallery, auditorium,
wo Museum shops assure
perience in the Museum.

mounted in their correct order between the perimetric columns of the Gallery and the pediment sculptures, east and west, are displayed in their respective places. The descent of the visitor back to the first floor to the last gallery of the Museum, affords views of unique works that became prototypes for subsequent periods from antiquity to today. For the first time ever, it is possible to view to see the coffered ceiling of the *Propylaia* and the sculptures from the parapet of the Temple of Athena *Nike*, and finally the Caryatids – or *Kores* of the Erechtheion at close proximity on the balcony overlooking the Slopes Gallery.

The exhibition concludes in this first floor gallery. Reliefs of Athenian decrees, impressive portraits, Roman copies of classical masterpieces and depictions of philosophers and historical figures are the exhibits covering a period from 5th century BC to 5th century AD. The visitor then descends the monumental staircase, crossing the Gallery of the Slopes once again towards the Museum exit.

In the coming months visitors will be able to commence their tour of the Museum from the on-site archaeological excavation that lies within the Museum. When conservation of the remains within the excavation is completed and metal ramps above the excavation installed, visitors will be able to walk among – or rather above the remains

neighborhood. Assisted by key
nts at selected vantage spots, visitors
gain an understanding of life in the
orhood. The excavation provides the
visitors to appreciate both the
of the Acropolis in the upper levels of
against the remains of the day to day
ple that lived in the shadow of the
various periods.