
**Following
the thread of life
and human activity
at the site of the
Stavros Niarchos Foundation
Cultural Center
*from antiquity until
the present day***

Irini Gratsia - Giorgos Ninos

MONUMENTA



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Every walk around Athens is a journey through history, and every area surrounding the city bears its own distinctive marks acquired through time. The book you are holding in your hands is meant to serve as a guide on this journey, from antiquity to the present, revealing not only the topographical features and the functions of the site, but also the habits, customs, and needs of the societies that used it over time.

So while this publication focuses on a specific area of land, it offers a window into the history of the entire city and its inhabitants. Our city, like a living organism, is in constant motion, changing and evolving. Today, this area hosts the Stavros Niarchos Foundation Cultural Center (SNFCC), which includes the new facilities of the National Library of Greece (NLG) and the Greek National Opera (GNO), as well as Stavros Niarchos Park, the largest public Mediterranean garden in the world. At the Stavros Niarchos Foundation (SNF), we are deeply grateful and proud to have been able to help open a new chapter for the country by envisioning, building, and delivering the SNFCC to the public at large. It is our hope that the SNFCC will continue to be an integral part of everyday life for Athenians for many years to come, as well as a special destination that welcomes all visitors—a modern Agora in constant dialogue with Greek society and the international community.

We congratulate MONUMENTA coordinator Irimi Gratsia, with whom we have collaborated for years, on her commitment to highlighting the socio-geographical history of this interesting piece of our storied city.

Retracing the history of a particular place, the process indicated in the title of this book, inevitably reveals that place's potential for evolution, rebirth, and reinvention, over and over again. The long perspective is a great reminder that this potential is always present, even in moments when it's less apparent.

Andreas Dracopoulos

Co-President, Stavros Niarchos Foundation (SNF)

The Stavros Niarchos Foundation Cultural Center (SNFCC) was created by the Stavros Niarchos Foundation (SNF) for the purpose of attracting the residents and visitors of Athens, demonstrating in its every aspect the benefits of the institution of community and of urban public spaces for the citizens. Barely 4.5 km from the center of town, the location and architectural design of the SNFCC express the name of the area that surrounds it, Kallithea (“good view”), and restore its connection to the sea.

The Stavros Niarchos Park, one of the largest green spaces in Athens, spanning 210,000 square meters, or else the largest Mediterranean garden in the world, has been instrumental in improving the quality of life for the local community, since its construction doubled the green space per capita for the area’s residents. At the same time, it reconnects neighboring districts, both through its design, which is an extension of their urban network, and its operation and open events.

From the very start of its operation, the SNFCC has established itself as a landmark of contemporary Greece and the new metropolitan hub for events of international reach, thus contributing to the country’s promotion across the globe. Already, in the first few years of its activity, millions of people of different ages, of all educational and economic backgrounds, with or without disabilities, permanent residents and visitors to the city alike, feel like they belong at the SNFCC, thus redefining the concept of public space and the citizens’ relationship to it.

The place where we are at, like the communities that surround us, are not just our everyday correspondents, but also a source of inspiration for our mission. The significance of research, recording and documenting the history that leads us to our present is an undertaking of critical importance. This publication comes along to cast light upon and to showcase the long and rich history of the area, as well as the microhistory of its people, through their own accounts, and stands as an invaluable guide for all of us.

Knowing and understanding the past gives us the tools and the inspiration to turn our gaze upon the future, a future where the SNFCC will continue to respond to the ways our world is changing, encouraging the public to expand its horizons daily, on both an individual and collective level.

Elly Andriopoulou

President and Managing Director,
Stavros Niarchos Foundation Cultural Center (SNFCC)

I first visited the site where the SNFCC now stands in 2013. It was impossible to imagine, then, that a few years later it would be teeming with life, with women and men of all ages, coming here to take a walk, to exercise, to listen to music, and whatever else their hearts desire. And please forgive me for adding that my own sentimental preference is for those who, bent over a book in the reading rooms of the National Library, are seeking to know themselves and the world. What’s even harder, however, is for today’s visitors to imagine the life (and death) of the people who were here, in this space, before them. Thanks to the permanent exhibition hosted on the ground floor of the NLG and to this book, they can now get some idea. Present-day Athens, our beautiful-ugly city, the European capital with the longest history, generously provides us with the emotional reward of discovering traces of the lives of the people who lived in these same places, hundreds or thousands of years ago; as long as we take a moment to stand still, instead of constantly running around like crazy.

The most important trace of a past life is the cemetery that existed here, for a whole four hundred years, from the 8th to the 4th century B.C., with thousands of graves containing men, women, children, and horses. It is distinguished by the unique and astounding discovery of burials of men who had suffered a violent death, and among them those executed by “apotympanismos” (the method of capital punishment equivalent to the Roman crucifixion in ancient Athens). Once the excavation of the necropolis is completed and the museum is built, the SNFCC will gain, in addition to yet another reason – of international significance – to attract visitors, a great school, reminding us that everything in this world exists alongside everything else: beauty and horror, life and death.

The archaeological discovery of the necropolis was made in the early 20th century, when Syngrou Avenue, which now leads to the SNFCC, was still a provincial dirt road lined with rows of verdant Pepper trees; it was laid with asphalt in 1925–26 and became the symbol of a new lifestyle, a dynamic new era, as Yiorgos Theotokas wrote in *Free Spirit* (1929), also reflected in George Seferis’ poem “Syngrou Avenue, 1930.”

The radical regeneration of the area came around the same time, with the construction of the racetrack. Many celebrated and mourned (their lost fortunes) in its stands. Those of my generation have yet another, grim reason to remember it: it was here that hundreds of people, men and women alike, were transported and tortured on April 21, 1967, with the poet Yiannis Ritsos among them; it was here that Panagiotis Elis was murdered, on April 25, by an officer of the Junta. There ought to have been something, in the space that succeeded the Hippodrome, commemorating his name.

Several people labored to create the permanent exhibition and this book. I don’t know them all. I mostly worked with Irini Gratsia and enjoyed the benefit of her passion and her knowledge first hand. Allow me express my gratitude to her, for this collective achievement.

Stavros Zoumboulakis

President of the Supervisory Council,
National Library of Greece

Recording, studying and understanding history are building blocks for the evolution of mankind and the social collective. When it comes to art, knowledge of the past is a prerequisite for artistic creation. At the same time, in urban culture, chronicling a landmark and the human presence therein is a stepping stone for the present and a cornerstone for the future.

The history of the site where the new home of the Greek National Opera and the Stavros Niarchos Foundation Cultural Center as a whole were created begins in antiquity and stretches all the way to the present day.

Complementary to the important permanent exhibition entitled “Following the thread of life and human activity,” which reveals invaluable information about the SNFCC site through archaeological remains/discoveries, data, archives and oral accounts, this book stands as an historical document of great significance. Through its photographic material, readers will travel to different historical periods, and discover the transformations undergone by the area, as well as the human presence and activity connected to it.

This outstanding publication, as well as the permanent exhibition at the National Library of Greece, is owed to a large part to MONUMENTA, which is dedicated to the preservation of historical buildings, archives and oral accounts; I cannot stress their remarkable work enough.

Giorgos Koumendakis

Artistic Director,
Greek National Opera

The construction of the Stavros Niarchos Foundation Cultural Center (SNFCC) provided the Ephorate of Antiquities of Piraeus and the Islands with the opportunity to carry out large-scale archaeological excavations (2012–2022), bringing to light a part of the coastal cemetery extending over 11,000 square meters of Attic land. The excavation yielded 1,961 burials dated to the entire chronological range that the cemetery was in use; the richest and most interesting historical horizon, however, is that of the 7th and 6th century B.C.

These burials consist, in their majority, of the simple laying down of the bodies of dead adults in trenches in a sandy beach, and entombments of infants and small children within clay urns (pot burial). Also represented, in smaller percentages, are all other grave types known from ancient cemeteries (cist graves, shrines, secondary cremations in urns), as well as particularly elaborate funeral pyres for the cremation of the dead.

While the Faliron cemetery presents an image made familiar by publications of ancient coastal cemeteries, it does bear certain singularities. The first pertains to the large number (17) of well-kept graves of horses – male, for the most part – arranged in a position of honor for pack horses. The second, to the burial of a child in a wooden coffin that was originally made and used as a lake boat. The third singularity pertains to the large percentage of graves of people who were tortured before they were put to death. That atrocious image is complemented by the mass burials of people who were dragged to the site in shackles and executed on the spot, or buried there after their mass execution.

Cemeteries, in antiquity as well as in the present day, are the dark waters of the Styx, reflecting on their surface aspects, both obvious and unseen, of the society that creates and manages them. The cemetery at the Faliron Delta is no exception. The almost 2,000 graves that have been discovered tell the story of the city’s people, their conditions of living, the poverty or the wealth of the period in which they lived. Each narrative adds a tile to the mosaic of their society, its evolution through four especially influential centuries, which created a salient moment in the history of mankind: that of democratic Athens. Its light and dark aspects alike stand as irrefutable testimony of the identity of the city of Athens in the 5th century B.C.

Dr. Stella Chrysoulaki

Heraklion Archaeological Museum’s General Director
Director of the excavations at the Necropolis

The site hosting the Stavros Niarchos Foundation Cultural Center (SNFCC) is part of the Faliron Delta and has a long and interesting history. It begins in ancient times and continues through the present day. Between the 8th and 4th centuries B.C. it was used as a cemetery; it hosted the Hippodrome in the 20th century and has been occupied by the SNFCC since 2016, a complex that includes the facilities of the National Library of Greece (NLG), the Greek National Opera (GNO) and Stavros Niarchos Park.

Tracing the transformation of a location and human activity over time is an extremely charming process, and documenting it is an ongoing aim. Archaeological research, archives and oral testimonies are the means of documentation, which, in the case of the SNFCC site and of the wider area of the Faliron Delta including the regions of Palaio Faliro and Kallithea, were plentiful and served as the basis for the creation of the permanent exhibition, entitled "Following the thread of life and human activity," presented on the ground level of the National Library of Greece.

Created to complement the exhibition but also as a stand-alone source of information, this book presents the history of the site and the wider area through extensive archival and photographic material, as well as oral testimonies. The reader will be taken on a journey to the different forms of the site through the ages and see how the human factor gave it its shape, which changed depending on its use over each period.

Both the exhibition and publication of this book come under the program entitled "Recording, conservation and digitization of the Ergoliptiki S.A. Archive," which was implemented by MONUMENTA in collaboration with the NLG and with an exclusive grant from the Stavros Niarchos Foundation (SNF). To MONUMENTA, which works for the preservation of historical buildings, archives and oral accounts, the realization of these two projects contributes to the achievement of its objectives.

This publication was made possible by a grant from SNF, and the personal interest taken by its Co-President, Andreas Dracopoulos, to whom we owe our heartfelt thanks. Thanks also to the president of the Supervisory Council of the NLG, Stavros Zoumboulakis, who also came up with the exhibition title, and Evi Stefani, head of the NLG's Administrative Office, as well as to Vassilis Kaskarelis, Senior Advisor to the SNF Board of Directors; Alexia Vasilikou, Communications Officer at SNF; Vasiliki Derpanopoulou, Program Officer at SNF; Vasilis Louras, head of marketing and communications at the GNO; and Athena Balopoulou, marketing & communications director at SNFCC. For the support of the Ephorate of Antiquities of Piraeus and Islands and for providing photographic and graphic materials, special thanks to Dr. Stella Chrysoulaki, Heraklion Archaeological Museum's general director and director of the Excavations at the Necropolis, as well as to archaeologist Giannis Pappas. We would also like to thank Dr. Anastasia Leriou, editor at GK Media Publishing, for the old photographs. The contribution of the exhibition's creative team, museologist Marlen Mouliou, museographer Spyros Nasainas, and architect/graphic designer Akrivi Anagnostaki, was also priceless.

Finally, for the invaluable information we drew from their oral accounts and for the artefacts they provided, we would like to thank the jockeys and trainers Lefteris Siatounis, Ilias Siatounis, Takis Ioakeimidis and his wife Natasha Ioakeimidi, as well as Lefteris I. Siatounis, local resident of Tzitzifies Christos Bosmis, and Panagiotis Kefalas, who worked at the racecourse for a time.

We would be greatly remiss if we failed to pay tribute to two people who made substantial contributions to this endeavor and who were sadly taken from us prematurely: the director of the NLG, Filippos Tsiboglou, who embraced the idea for the exhibition and did all he could, on his part, to turn it into reality, and collector Giannis Lambrou, who preserved the Ergoliptiki Archive and came up with the idea for an exhibition on the history of the SNFCC site; their contribution to the exhibition and the book you hold in your hands was invaluable.

Irini Gratsia – Giorgos Ninos

This book follows the thread of human life and activity at the site of the Stavros Niarchos Foundation Cultural Center (SNFCC) and the area surrounding it, which includes the neighborhoods of Tzitzifies, Kallithea and Palaio Faliro. Following a journey driven by bibliographical sources, oral testimonies and, most importantly, invaluable archival material, this publication now stands as an illustrated history of the site of the SNFCC and the transformations it has undergone over the centuries.

A large part of the reference material, pertaining to the 20th century, derives from the archive of the interwar company Ergoliptiki S.A., which constructed the Hippodrome horse racing track, and from the artefacts collected by the late Giannis Lambrou on horse racing and the areas surrounding the SNFCC. This rare and precious archival material is enriched by accounts and mementoes from people – mostly jockeys, trainers and grooms – who worked at the racetrack in the post-war period. Their memories fleshed out the shape of an entire era.

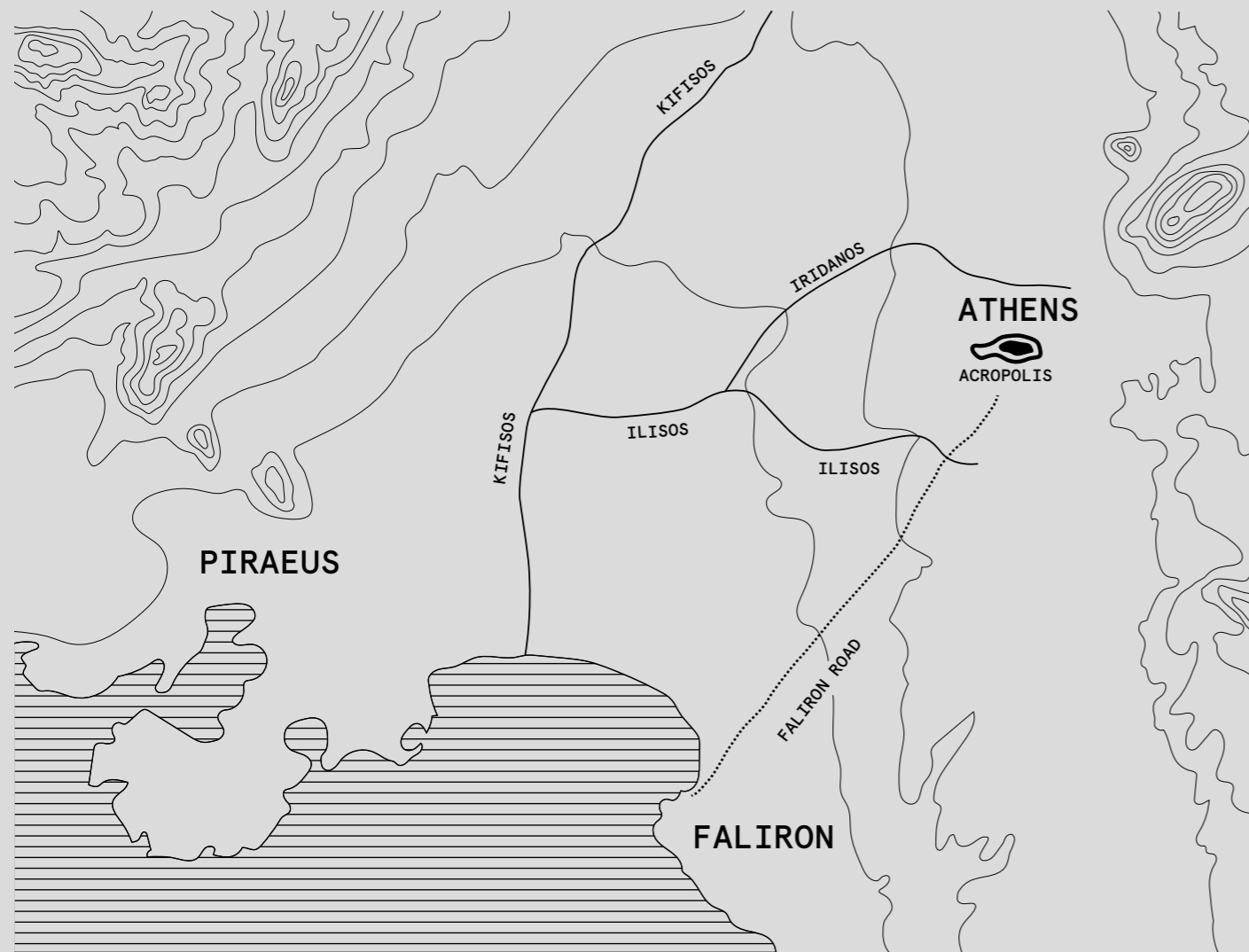
Let this book be your guide as you visit the SNFCC and the “Following the thread of life and human activity” exhibition; let it take you on a journey to the past, and discover the various lives of the site over time. And, most exciting of all, as you look at the buildings of the National Library of Greece and the Greek National Opera and stroll around the Stavros Niarchos Park – the site’s today – let it sweep you up in the feeling that you too are a part of its history!

Antiquity
(Prehistory - 4th century B.C.)

I. Antiquity

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC) Transformation 1

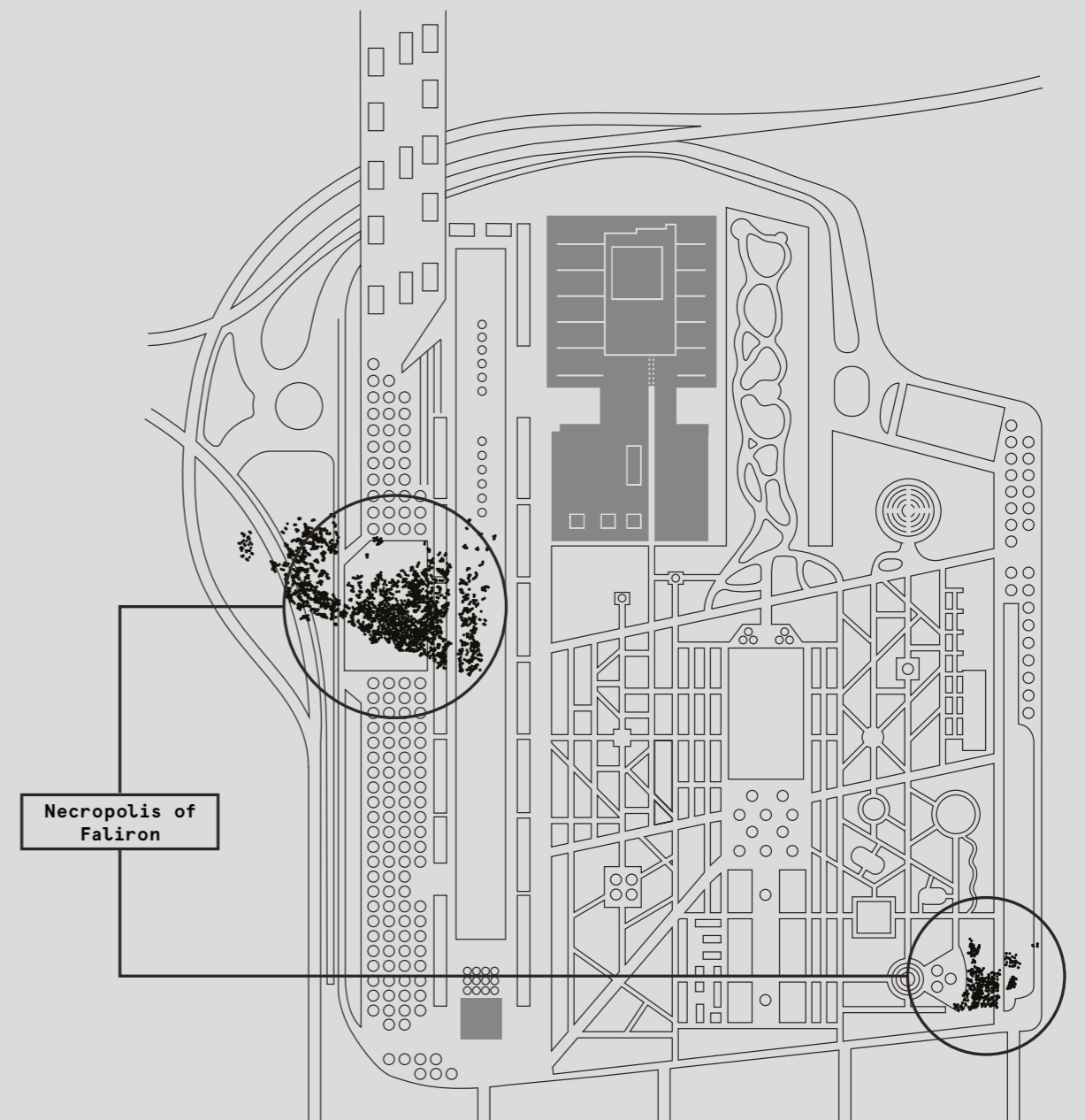
Faliron Bay served as the main port of Athens from prehistoric times to the 5th century B.C. and continued to be in use into the modern era. The “Faliriki Odos” (Faliron Way) connected the city to the port.



[↑] Topographic map of Falirikos Ormos and the wider area. Faliriki Odos is marked.

[→] Plan view of the Stavros Niarchos Foundation Cultural Center, with markings indicating the excavated graves. Hellenic Ministry of Culture and Sports, Ephorate of Antiquities of Piraeus and the Islands, editor: S. Chrysoulaki

The history of the Faliron Delta, the eastern side of Faliron Bay, begins from ancient times, when it was a large sandy beach full of sand dunes. Given the inappropriateness of the soil, which made habitation and cultivation impracticable, the site became the largest cemetery of Athens, in use from the 8th to the 4th century B.C. and spreading over an area of 3,000 square meters.



I. Antiquity

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC)
Transformation 1

Excavations to this day, albeit limited to a small part of the cemetery, have revealed almost two thousand graves, including several entombments of adults, newborns and children, as well as burials of people subjected to a violent death. The typology of the burials includes pit graves, cist graves, and burials in clay vessels, small shrines and funeral pyres.



[↑] Burial vases from the Necropolis of Faliron.
Hellenic Ministry of Culture and Sports,
Ephorate of Antiquities of Piraeus and the Islands,
editor: S. Chrysoulaki



[↑] Figurine of horse with rider.
It had been placed in the tomb of a young child.
Hellenic Ministry of Culture and Sports,
Ephorate of Antiquities of Piraeus and the Islands,
photographer: G. Asvestas

I. Antiquity

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC)
Transformation 1



[↑] Mass grave of four men with their arms bound behind their backs.
Hellenic Ministry of Culture and Sports,
Ephorate of Antiquities of Piraeus and the Islands,
photographer: G. Asvestas

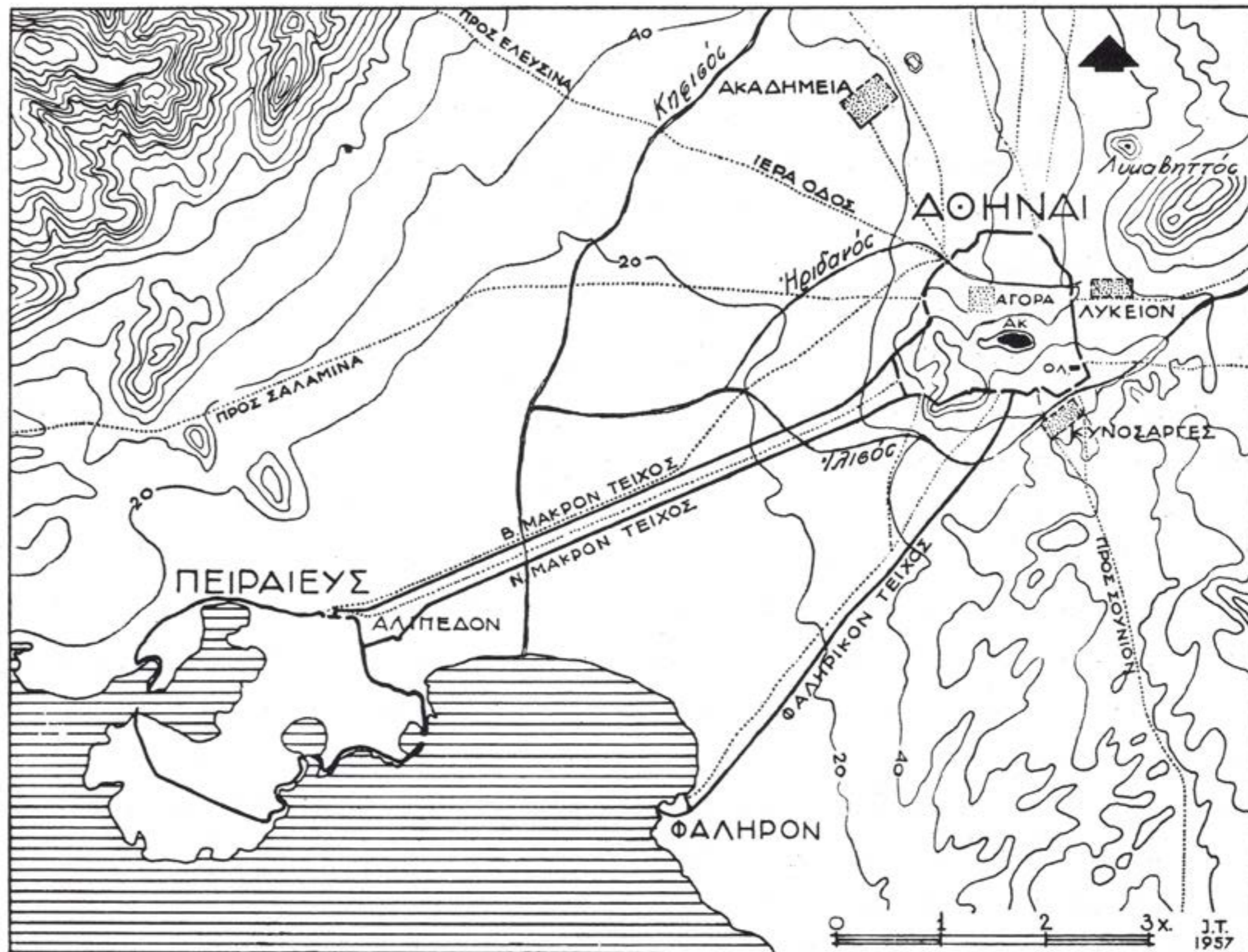
A number of very well-kept tombs of horses were discovered at the necropolis. According to archaeologists, these either belonged to equestrians or had been offered as sacrifices to the gods of the Underworld.



[↑] Burial site of equine animal at the Necropolis of Faliron.
Hellenic Ministry of Culture and Sports,
Ephorate of Antiquities of Piraeus and the Islands,
photographer: G. Asvestas

I. Antiquity

The Faliron Wall, the southern section of the Long Walls, was built in the mid-5th century (459-456 B.C.) to protect the plain extending from Athens to the Faliron coast from the east.



[→] The Long Walls,
connecting Athens to the ports
of Piraeus and Faliron.
Travlos, I. 1993.
Πολεοδομική εξέλιξις των Αθηνών
[Urban planning development
of Athens], p.49.



II. Byzantine & Ottoman period

The port of Faliron continued to be in use over the Byzantine and Ottoman periods, on account of being the closest marine gateway to Athens, while the surrounding area appears to have been very sparsely populated.

The only remnant of the post-Byzantine period, recorded since the 17th century, is the church of St. George at the site known as “Three Towers.”

That was also the location where, in April 1827, during the Battle of Faliron, the Greeks suffered a grave defeat by the Turkish forces.



The church of St. George.

[↑] Photographer: S. Karavatos

[←] Photographer: J. Vanderpool

III.

1830 - late 19th century

III. 1830-late 19th century

In the late 19th century, the Faliron area was mostly used as pasture lands, while the marshlands in Tzitzifies were a popular site for hunting wild birds.

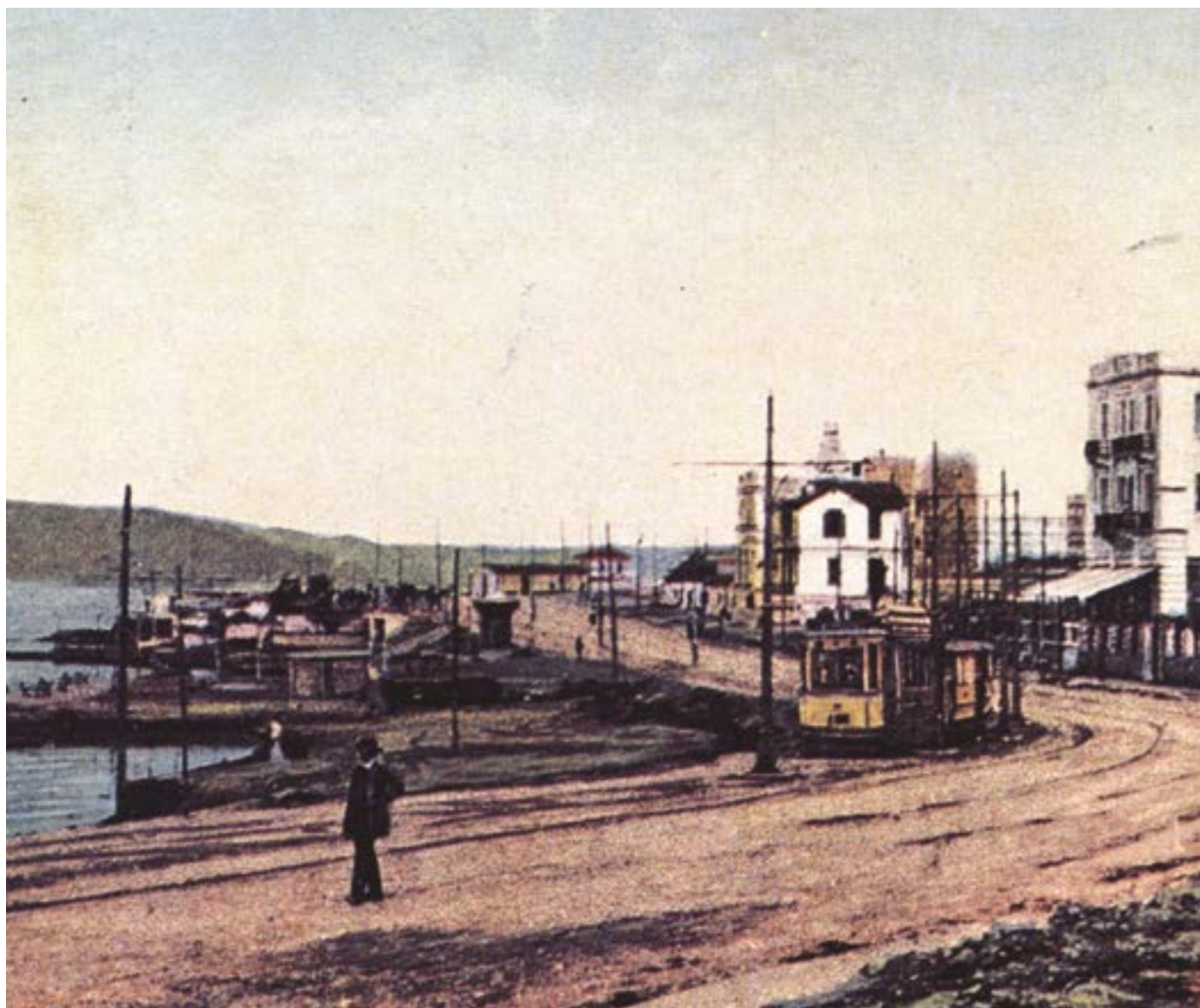


[→] The marshland area
of the Faliron Delta.
Kardamatis, I. P. 1927.
Αι Αθήναι Ελονοσόπληκτοι
[Malaria-stricken Athens], p.153.
Giannis Lambrou Collection

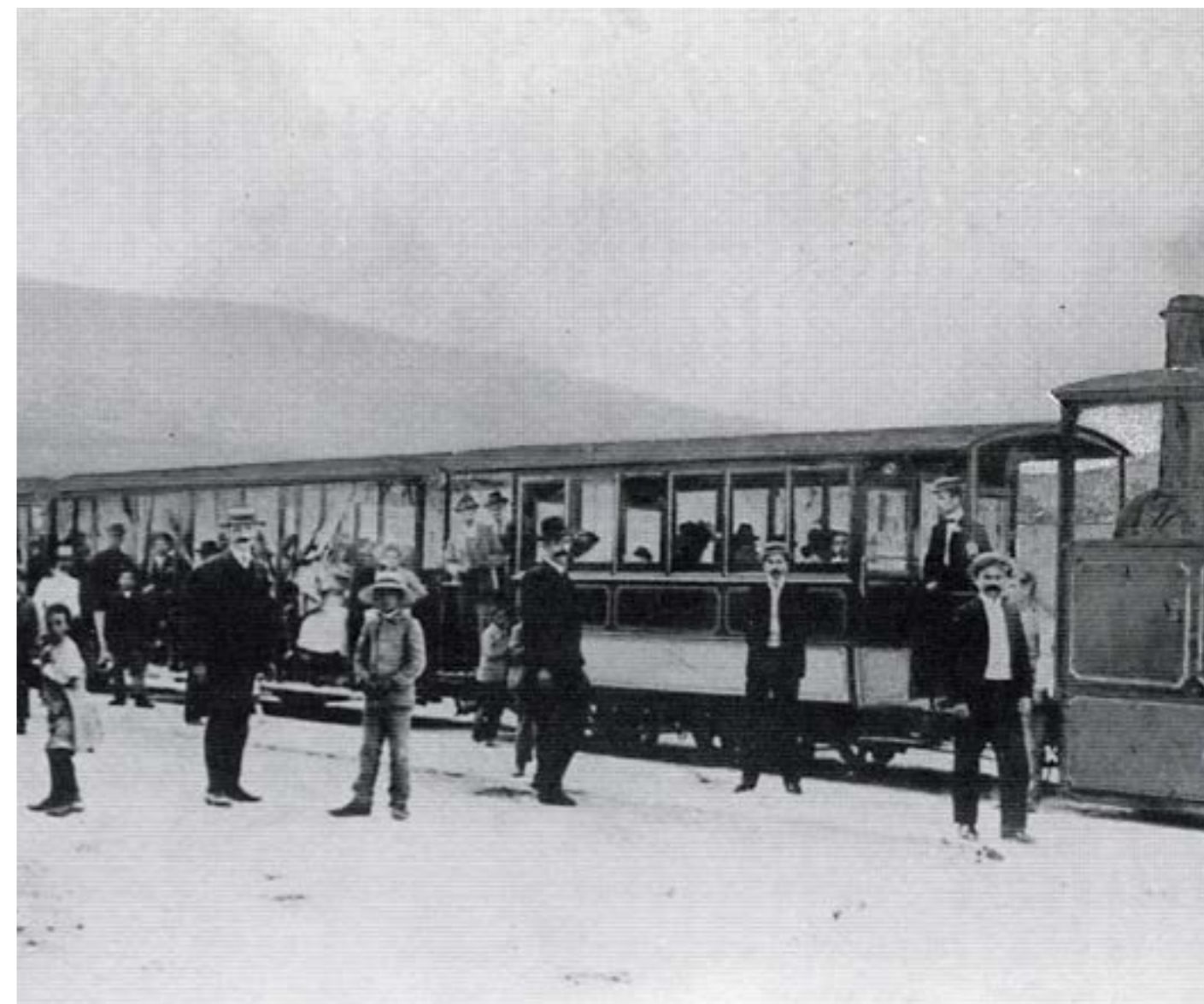
III. 1830-late 19th century

The coast of Faliron became an excursion destination for Athenians due to its natural beauty and sea bathing. The coastal area at the Faliron Delta was known as Ksirotagaros, so named after the Ksirotagaros family that owned large parts of the land. The Ksirotagaros brothers, Spyros and Christos, ran an inn on the coast, close to the church of St. George.

1887 marks the inauguration of the tramline – initially a steam locomotive – connecting the city of Athens to Faliron, which became known as “Kolosourtis.” The tram played a major role in the development of the area.



[↑] The steam tram on a tinted postcard.
Leriu, An. 2017. Παλαιό Φάληρο
[Palaios Faliro], p.51.



[↑] The steam locomotive at a stop in Neo Faliro.
Biris, K. 1996. ΑΙ Αθήναι από του 19ου εις τον 20ον αιώνα
[Athens from the 19th to the 20th century], p.252.

III. 1830-late 19th century

In the late 19th century, the beach of Faliron became a summer resort, and the first holiday mansions were erected. Indicatively, these include the Despozitos Mansion or Villa Kouloura, and the Mansions of Syngos, Fix, Serdaris, Gazis, Apostolopoulos, Hatziliakos, Theodoridis and Chalkokondylis. The first residences in Kallithea, such as the homes of Laskaris Laskaridis and Georgios Filaretos, were built over the same period.

The Kouloura or Despozitos Mansion, named after its original owner, Spyridon Despozitos, was built in the late 19th century. It is made of ashlar masonry with neogothic architectural features (pointed arches, crenellated walls, etc.). Its façade is flanked by two two-storey octagonal towers in symmetrical configuration, while the entrance to the elevated ground floor is accessible via a double staircase with symmetrical flights.



[↑] The Syngrou Mansion, 2023.
Photographer: S. Karavatos



[↔] The Kouloura Mansion, 2023.
Photographer: S. Karavatos

III. 1830-late 19th century



[↑] Mansion on the corner of Aiolou and Alkyonis streets, 2023.
Photographer: S. Karavatos

[←] House on Naiadon Street, 2023.
Photographer: S. Karavatos

[→] The Laskaridis residence, on the corner of Laskaridi and Filaretou streets, 2023.
Photographer: J. Vanderpool

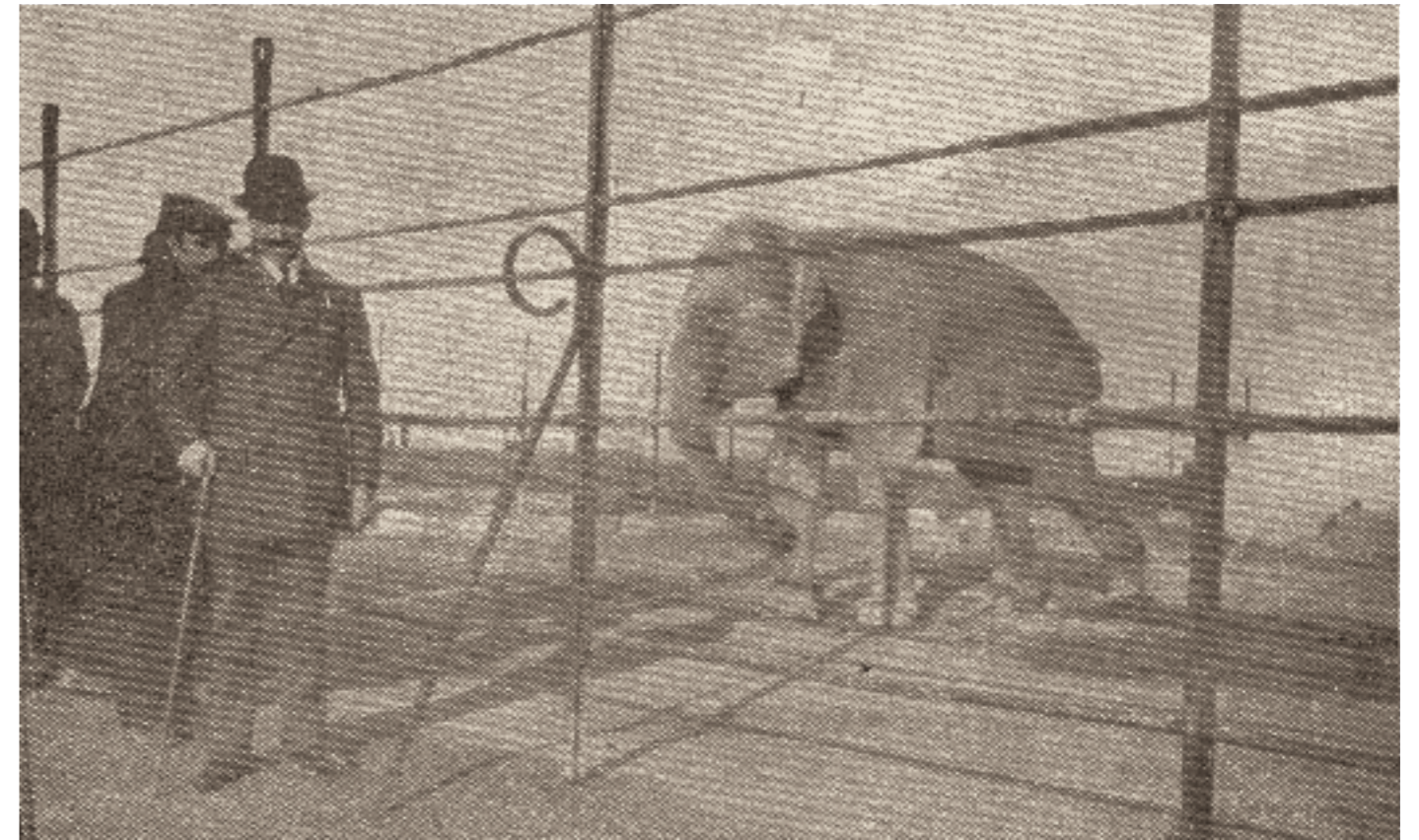
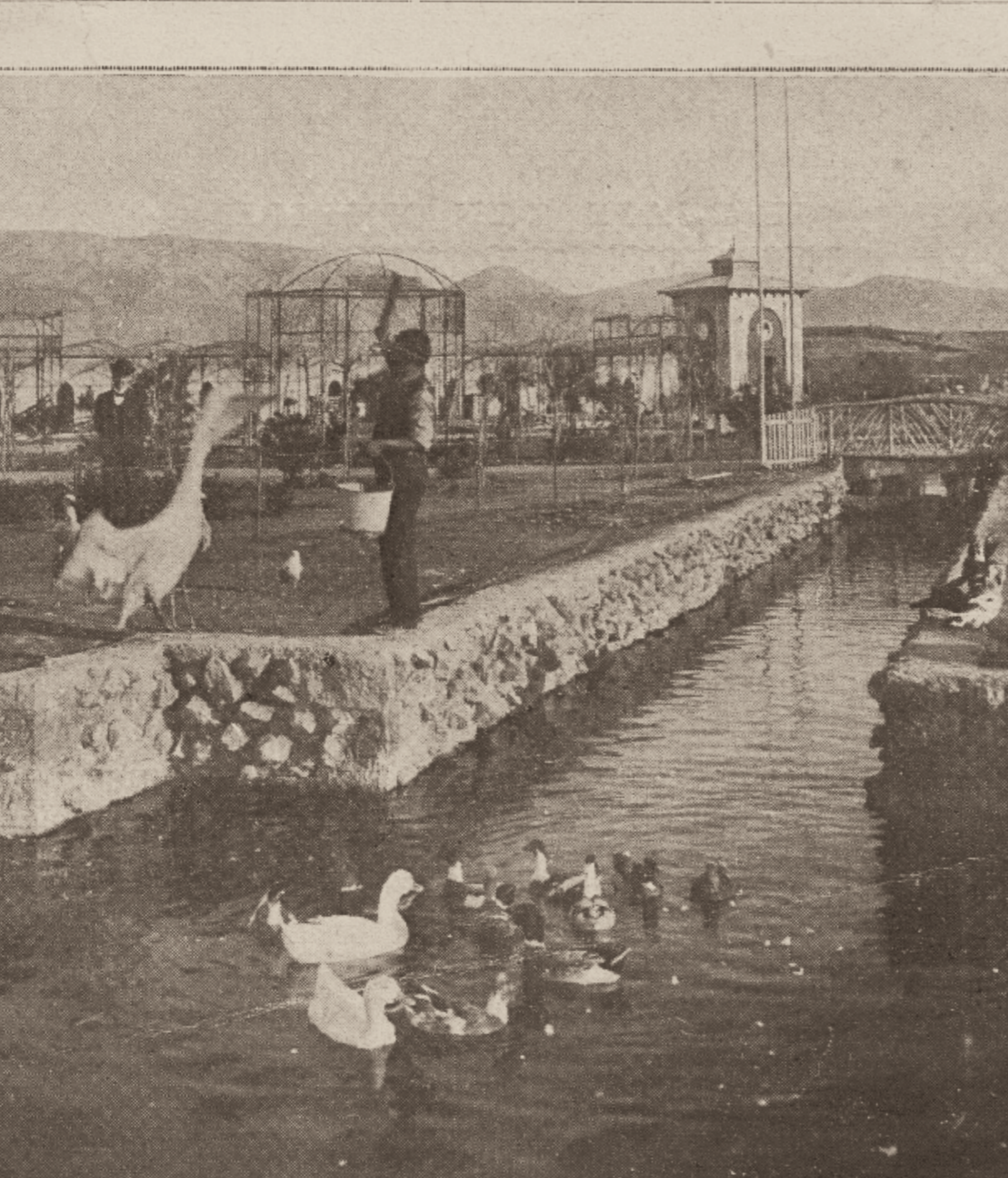
The two-storey Laskaridis residence was built by the German architect Ernst Ziller and is representative of the neoclassical order. This house, which now houses the Municipal Gallery of Kallithea, was where the painter Sofia Laskaridi grew up and spent many years of her life.



In 1900, the zoology professor Nikolaos Germanos constructed the first Zoo in Greece, in a former marshland area of 50,000 square meters, which was radically transformed by extensive landfilling, tree planting and irrigation works.



[→] Photograph of the facilities of the Zoo, published in "I Eikonografmeni" newspaper in October 1906.
Giannis Lambrou Collection



[←] Photograph of the aquatic bird pool at the Zoo, published in "I Eikonografimeni" newspaper in October 1906.
Giannis Lambrou Collection

[↑] Photograph from the Zoo, published in the contemporary Press.
Giannis Lambrou Collection



[↑] Postcard of the Zoo, 1904. Giannis Lambrou Collection

[→] Feature on the Zoo in the contemporary Press. The top photograph depicts a general view of the facilities, and the bottom one the monkey cage. Giannis Lambrou Collection



ΓΕΝΙΚΗ ΑΠΟΨΙΣ ΤΟΥ ΖΩΟΛΟΓΙΚΟΥ ΚΗΠΟΥ

Ο ΖΩΟΛΟΓΙΚΟΣ ΜΑΣ ΚΗΠΟΣ

(Τὸ καὶ πρῶτ. 21 τοῦ μηνὸς Ὀκτωβρίου 1904)



Εἰσαρχόμενος εἰς τὸν Ζωολογικὸν Κήπον ἀσθάνεται εὐθὺς ἐκ πρώτης ὄψεως εὐάρεστον ἑπιπέδον ἐκ τῆς πλοσίας βλαστήσιος, τῶν φουρκοειδῶν ἰδίως, τὸν πλημμυροῦντιον ἀλόκληρον τὴν ἑκτασὶν τὴν μεταξὺ τῆς κορυφῆς τοῦ ὄρους καὶ τῶν Γραφείων καὶ ἀναλαμβάνει ὁ ὀφθαλμὸς τοῦ ἐπισκέπτου σταντιῶν ὄσων καταπράσινα ἐν μέσῳ τοῦ ἀτίμενου καὶ τετραπύκου ἀλάτιου τοῦ Π. Φαίηρον. Ἐὰν δ' ἐξακολουθήσῃ οὕτως ἡ βαθμιαία ἐπιχωμάτωσις καὶ δευροφύτειος, δὲν θὰ παρῆλθῃ ποτὲ χρόνος καὶ οὐκ αὐτὴ ἡ ἀγαθὴ ἑκτασις θὰ μεταβληθῇ εἰς ὄσος, τὸ ὄσων, ἐνῶ ἀφ' ἐνὸς θὰ ᾄσῃ μίαν ἰστίαν μοδόματος ἐκ τῶν προθέρων τῆς προσινοῦσης, θὰ χρησιμοποιῆται ἀφ' ἑτέρου ὡς τὸ ἐβαρσιότατον καὶ τετραπύκρον ἔξοχον κέντρον διὰ τοῦς Ἀθηναίους καὶ Πειραιῆς. Διὰ τοῦτο ἐπιβάλλεται καὶ εἰς τοὺς Ἀθηναίους καὶ Πειραιῆς, ἀλλὰ καὶ εἰς τὴν Κεβίρην, τὰ σταντιῶνα τὰς ἑσβαρσιότικὰς καὶ ἑσβαρσιότικὰς προσπαθείας τοῦ Ζωολ. Κήπου.

Ἡ πύρα τῆς διασπορῆς πειραιῆς ἀπιδύει ἤδη, διὰ δέναντι τὰ ἐξοχίματα καλῶς ἐν τῷ ἀναδοστικῷ τούτῳ χώρῳ κατέην μικρὰς ἐπιχωματώσεως, ἐκτὸς τῶν φουρκοειδῶν, αἱ κενόφυλλοι ἀσπίδα, αἱ μινύται, αἱ πιπερίαι, αἱ εὐάλατοι, τὰ πένκα, αἱ κασσαρίαι καὶ ἄλλα τινά.

Καὶ ταῦτα μὲν ὡς πρὸς τὴν φουρκοειδίαν.

Προβαίνοντες ἤδη πρὸς τὸ ἑσβαρσιότικόν τοῦ Κήπου σταντιῶνα ἀπιδύει ἀσπίδα τοῦ ὀφθαλμοῦ τῶν Γραφείων μικρὸν ἔξοχον ἑξοχὸν μετακινῶν κλωβόν, ἀληθὲς κομποίτημα, κατασκευασθὲν δικαίῃ τοῦ ἐν Ταῦρατῷ ὁμογενοῦς κ. Π. Αἰμυριῶν (σ. 52), περιλαμβάνον 2 λεμυριῶνας. **Λεμυριῶν τὸν ποιηλόχρον** (*Lemurinus varius*) καὶ **Λεμυριῶν τὸν αἰλουροειδῆ** (*Lemurinus calla*). Ἐἴτε ταῦτα ζῶα ἐκείνη καὶ ζωοφά, ἀνήκοντα εἰς τὴν τάξιν τῶν **Ἡμιπρόθμων**, ἔχοντα τὰ τέσσαρα ἄκρα ἑσβαρσιότικα εἰς χεῖρας, ὡς αἱ δάκτυλοι φέρουσιν ὄσων πιπερίαις, ἐκτὸς τοῦ δευτέρου δάκτυλου τῶν ὀφθαλμῶν χερῶν φέρουσιν γαμψὸν ὄσων. Ἐτερον γνώρισμα διακρίνει αὐτοὺς τῶν πιθήκων εἶναι, διὰ αἱ κόγχαι τῶν ὀφθαλμῶν φέρουσιν ἄνοιγμα πρὸς τὸ μέρος τῶν κροταφικῶν ὄσων. Πατρὶς αὐτῶν, καθὼς καὶ ὄσων ἐν γένει

τῶν **Λεμυριῶν**, εἶναι ἡ νῆσος **Μαδαγασκάρη**, ἔκθα βιοδοῦσιν οὕτοι ἐν ἀσπίδι καὶ τρέφονται ἐκ καρπῶν καὶ ἑσβαρσιῶν.

Ἄστος μετὰ γάλακτος καὶ κροταφῶν διάφορων εἶναι ἡ τροφή αὐτῶν ἐν τῇ αἰχμαλωσίᾳ.

Ὀλίγον περαιτέρω, περιβαλλόμενος ἐπὶ καλῶς ἀντικειμένην ἀσπίδα καὶ κασσαρίων, βαπτίζεται ὁ σταντιῶνα κλωβὸς τῶν **Φασιανῶν**, κατέχων ἑκτασὶν 150 μ. περίπου καὶ διαμετρίων εἰς 6 διαμετρίματα ἑσβαρσιῶνα ἔξοχον ἐκ τῶν ἀληθῶς ἑσβαρσιότικων πτηνῶν τῆς τάξεως τῶν **Αἰσθηροειδῶν**. Ὁ ἀσπιδόχρονος φασιανός, ὁ χροσσοχρονος, ὁ τῆς **Λαίδης** - **Ἀμερσι**, ὁ δάκτυλοφῶρος καὶ ὁ τοῦ **Σικωῆ**, ἀμιλλῶνται, οὕτως εἴπει, ὡς πρὸς τὴν ποικίαν, τὴν ἑσβαρσιότητα καὶ σταντιότητα τῶν φασιανῶν χροσσοχρονῶν τῶν καὶ κασσαρίων ἀληθῶς τὸν φασιανὸν τοῦ παρατηρητοῦ. Σημειωτέον διὰ μόνον τὰ ἄσπιδα φέρουσι τὸν κῶνον τῶν ἑσβαρσιῶν χροσσοχρονῶν, ἐνῶ τὰ θήλει, μικρότερα τὸ μέγεθος, μὴ ἀπλοῦστα καὶ κοινότατα χροσσοχρονῶν καὶ ἀσπιδόχρονῶν, δὲν παρουσιάζουσι τίποτε τὸ ἐσβαρσιότικον ἢ μᾶλλον καταδακτύων τὴν κατακλιμακωτὴν ἀσπίδα μεταξὺ τῆς ὀφθαλμῶν τοῦ ὄσων καὶ τῆς ὀφθαλμῶν τοῦ θήλειου. Ὁ **Φασιανός** οὗτος εἶναι πτηνὸν ἑσβαρσιότικόν τῆς **Ἀσίας** καὶ ἰδίως τῆς **Κίνας**, τὰ ἀλεῖστα δὲ εἶδη μεταφερόμενα εἰς **Ἑλλάδα** ἑσβαρσιότικα πρὸς τὰς εἰς σταντιῶνα καὶ δάκτυλοφῶρα καὶ ἀσπιδόχρονῶν καλῶς καὶ ἀναπαράγουσι ἐκείνη.

Εἶδος φασιανῶν ἀπὸ τῶν ἀσπιδόχρονῶν ἤδη χρόνον μεταφερθὲν ἐκ τῆς **Ἀσίας** ἑσβαρσιότικον εἰς τὴν **Ἑλλάδα** καὶ ἑσβαρσιότικον ἐκείνη, εἶναι ὁ κοινὸς ἢ **κολχικός Φασιανός**. Οὗτος ἀνατρέφεται ἐν μεγάλῃ κλίμακῃ εἰς εἰσοὶ φασιανοφῶρα καὶ εἶναι περιζήτητος διὰ τὴν ἑσβαρσιότητα τῶν ὄσων (ὡς αἱ γεωόμενοι λέγουσι). Πῆναι τοσοῦτος **Φασιανός** ὄσων εἶναι ὁ **Ζωολογικὸς μας Κήπος** ἐν τῷ ἀσπίδι πρὸς τὰ ἀσπιδόχρονῶν διαμετρίματα τοῦ πτηνῶν **Καποκίτη**.

Τὴν εἰς τὴν παρατήρησιν τῶν φασιανῶν ἀσπιδόχρονῶν τοῦ ἐπισκέπτου διακόπτει μετ' ὀλίγον ἡ βοή καὶ ὁ ὄσων



ΚΕΝΤΡΙΚΟΣ ΚΛΩΒΟΣ ΤΩΝ ΠΙΘΗΚΩΝ

The official opening of Syngrou Avenue took place in 1904. The plans for the construction of the new road were designed by the military engineer Ioannis Genisarlis in the late 19th century, under the premiership of Charilaos Trikoupis.

Syngrou Avenue in the early 20th century.
Leriou, An. 2017.
Palaio Faliro, p.77.



The development of Palaio Faliro into a leisure resort was accompanied by the construction of several mansions, as well as hotels (Kymata, Niki, Apolloneion, Avra, Fryni) and beer taverns (Luna Park-Platon, Bar, Floisvos, Trocadero, Poisson d' Or, Pavsilypon-Palmyra-Babis, Batis).



[→] The Eftaxias Mansion
on the corner of Amfitritis and
Ivis Athanasiadou streets, 2023.
Photographer: S. Karavatos



[↖] Mansion on Afroditis Street, 2023.
Photographer: S. Karavatos

[↙] Mansion on the corner of Poseidonos
and Zaimi streets, 2023.
Photographer: S. Karavatos

[↗] Mansion on Ivis Athanasiadou street, 2023.
Photographer: S. Karavatos

[↘] Mansion on the corner of
Proteos and Iridos streets, 2023.
Photographer: S. Karavatos



[↑] The "Floisvos" nightclub in the 1920s.
Leriu, An. 2017.
PaLaio Faliro, p.60.

[←] "Floisvos," 2023.
Photographer: S. Karavatos

[→] The hotel "Fryni," today a bank store
on Poseidonos avenue, 2023.
Photographer: S. Karavatos



IV. 1900-1922

The Skassis Villa was built in the early 20th century by Nikolaos Komninos, and subsequently purchased by the Skassis brothers. In time, the building passed into the ownership of Andreas Embirikos, and was requisitioned by the German forces during the Occupation.



[<][>] The Skassis Mansion on Ivis Athanasiadou Street, 2023.
Photographer: S. Karavatos

IV. 1900-1922

The “Construction Works Company” was founded in 1909, with its headquarters in Kallithea. It was contracted to build the two storey detached stone houses of the Charokopos area, which are attributed to the architect Ernst Ziller.

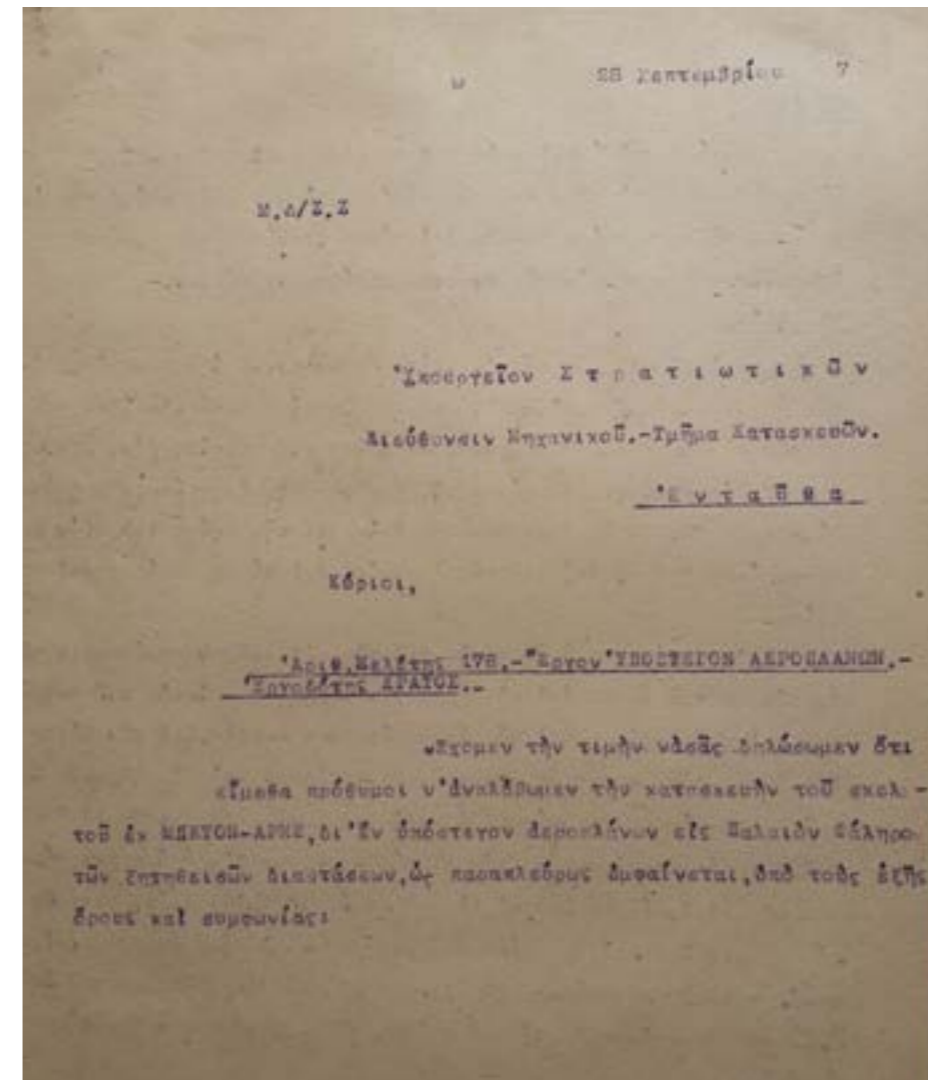


[-][+] Houses on
Riga Feraïou Street, 2023.
Photographer: J. Vanderpool



The area north of the Zoo was used for the first time in 1910 as an airstrip and gradually, until 1924, became home to the Naval Aviation Service (1914), the Army Aviation Service (1915) and the petty officers' Aviation Academy (1924). The first Hellenic Air Force Aircraft Depot (KEA) was built in 1920, extending over the site previously occupied by the Zoo. These facilities were abandoned between 1979-1981, when the Depot relocated to Elliniko.

In 1917, the Spilios Agapitos technical company, predecessor of Moschos Diamantopoulos' "Ergoliptiki", accepted to undertake the construction of the framework for an aircraft hangar out of reinforced concrete.



[←] The third flight made by aviator Emmanouil Argyropoulos, photograph published in "O Kallitexnis" newspaper, 1910s. Giannis Lambrou Collection

[←] Letter from the Spilios Agapitos' company to the Directorate of Engineering-Department of Constructions of the Ministry for the Military, 28-09-1917. NLG, "Ergoliptiki S.A." Archive

[→] Feature on the Airport of Attica with a map of Faliron Bay, "Erga" magazine, 15 April 1930. Giannis Lambrou Collection



ΕΡΓΑ

ΕΙΚΟΝΟΓΡΑΦΗΜΕΝΟΝ ΔΕΚΑΠΕΝΘΗΜΕΡΟΝ ΠΕΡΙΟΔΙΚΟΝ ΤΗΣ ΒΙΟΜΗΧΑΝΙΑΣ, ΤΗΣ ΣΥΓΚΟΙΝΩΝΙΑΣ ΚΑΙ ΤΩΝ ΤΕΧΝΙΚΩΝ ΕΡΓΩΝ
ΕΚΔΙΔΟΜΕΝΟΝ ΥΠΟ ΤΗΣ ΑΝΘ. ΕΤΑΙΡΙΑΣ ΤΕΧΝΙΚΩΝ ΕΚΔΟΣΕΩΝ «ΕΡΓΑ»
ΓΡΑΦΕΙΑ: ὁδὸς Λυκούργου 8 (Στοὰ Σακελλαρίου).—ΑΘΗΝΑΙ
Τηλέφ. 55-54.

ΔΙΕΥΘΥΝΤΗΣ ΚΑ. Γ. ΦΙΛΑΡΕΤΟΣ

Τιμὴ ἐκάστου τεύχους δραχμαὶ 12.

Ἐτησίᾳ συνδρομὴ ἑσωτερικοῦ προπληρωτέα δραχμαὶ 240. Ἐτησίᾳ συνδρομὴ ἑξωτερικοῦ προπληρωτέα: Ἀμερικῆς Δολ. 6—Ἀγγλίας καὶ Λιβάντου £ 1.5.0—Γερμανίας μάρκα χρυσά 25—Γαλλίας φράγκα 150.

Τιμολόγια διαφημίσεων καὶ ἀγγελιῶν ἀποστέλλονται τῷ αἰτοῦντι.

ΕΤΟΣ V.—ΤΕΥΧΟΣ 117

15 ΑΠΡΙΛΙΟΥ 1930

Ο ΑΕΡΟΛΙΜΗΝ ΑΤΤΙΚΗΣ

ὑπὸ τοῦ κ. Β. Α. ΚΟΡΜΑΖΟΠΟΥΛΟΥ, Πλωτάρχου ἀεροπόρου ε. α.

ΙΣΤΟΡΙΚΟΝ

Τὸ ζήτημα τῆς ἰσχύσεως ἀερολιμένος ἐν τῇ Ἀττικῇ, ἐτέθη κατὰ πρῶτον ἀπὸ τῆς ὑπογραφῆς τῶν συμβάσεων μετὰ τῶν Ἑταιριῶν Aeroespresso Italiana καὶ Messagerie Transaerienne.

Κατὰ τὸ ἔτος 1926 εἰς τὴν Aeroespresso ἐχορηγήθη χώρος εἰς τὸν ἔρμον Φαλήρου πρὸς ἀνάγειν τῶν ἀπαραίτητων ἐγκαταστάσεων,

διὰ τὴν ἐξυπηρέτησιν τῆς γραμμῆς Βρυσηίου-Ἀθηνῶν-Κωνσταντινουπόλεως. Ὁ χώρος οὗτος ἐκρήθη ὡς καταλλήλοτος, δεδομένου διὰ τὴν παραχώρησιν τοιοῦτου ἐν τῷ ἔρμῳ Ἐλευσίνας προέβλεπον ἀντιρρήσεις τὰ Ἐπιτελεῖα Στρατοῦ καὶ Ναυτικοῦ. Ἐν τούτοις ἀπὸ τῆς ἐνάρξεως τῆς ἐξυπηρέτησεως τῆς γραμμῆς κατέστη καταφανὲς ὅτι ὁ ἔρμος Φαλήρου δὲν ἐξυπηρετεῖ πλήρως τὴν ἀσφάλειαν τῶν ἀναερῶν μεταφορῶν, καθ' ὅσον προσβαλλόμενος ὑπὸ νοτίων ἀνέμων καθίσταται τὰς προσθαλασσώσεως ἐπικινδύνους.

Λόγῳ τούτου καὶ ἡ Ἑταιρία ζήτησε τὴν χορηγήσιν καὶ ἄλλου ἔρμου μὴ προσβαλλομένου ὑπὸ νοτίων ἀνέμων, διὰ τὴν ἀσφάλειαν καὶ ἀποβαλάσεως καθίστατο ἀδύνατος ἢ ἐπιβαλῆς. Κριθείσης δικαίας τῆς αἰτήσεως ἐχορηγήθη αὕτη ὁ ἔρμος Πόρτο-Ράφτη τὸν ὅποιον χρησιμοποίησε μέχρι καὶ τῆς σήμερον, μολοντί τὸ τοιοῦτον ἀγεῖ εἰς τὴν μεταβολὴν τῶν δρομολογίων καὶ τὴν προσθήκην δαπανῶν ἐκμεταλλεύσεως, ὡς ἐκ τοῦ μεμα-

κρουμένου τοῦ ἔρμου τούτου ἀπὸ τῶν κυρίων ἐγκαταστάσεων τῆς Ἑταιρίας.

Διὰ τοῦς ὡς ἄνω λόγους ἀσφαλείας ἡ Ἑταιρία Air Union-Lignes d'Orient ζήτησε καὶ ἐπέτυχεν, ὀριστικῶν τῶν ἀντιρρήσεων τῶν Ἐπιτελεῶν, ὅπως χορηγηθῆ αὕτη ὑπὸ τῆς Κυβερνήσεως χώρος εἰς τὸν ἔρμον Ἐλευσίνας πρὸς προσωρινὴν ἐγκατάστασιν αὐτῆς, μέχρι ὀριστικῆς διακρυσθίσεως τοῦ ζητήματος τοῦ ἀερολιμένος Ἀττικῆς.

Τέλος διὰ προσωρινῆς συμβάσεως τὸ Κράτος παρεχώρησεν εἰς τῆς Ἑταιρίας Navigazione Aerea καὶ Imperial Airways τὴν ἀδειαν χρησιμοποίησεως τοῦ ἔρμου Φαλήρου καὶ τῶν μέσων τῆς Ναυτικῆς Ἀεροπορικῆς Βάσεως Φαλήρου πρὸς ἐξυπηρέτησιν τῶν παρ' αὐτῶν ἐνεργουμένων μεταφορῶν.

Παραλλήλως ἐν τούτοις πρὸς τὸν καθορισμὸν ἀερολιμένος διὰ τῆς ἀεροπορικῆς μεταφορᾶς, ἐγένοντο αἱ κατα-

τιωτέρω ἐνέργειαι διὰ τὴν ἀπόκτησιν ἀεροδρομίου ἐν Π. Φαλήρῳ πρὸς ἐξυπηρέτησιν τῶν ἀναγκῶν τῆς Ν. Ἀεροπλοΐας.

Ἀπὸ τῆς ἰσχύσεως τοῦ ἐργοστασίου ἀεροπλάνων καταφανὲς ἐγένετο ἡ ἀνάγκη ἰσχύσεως ἀεροδρομίου γειτονικοῦ πρὸς αὐτό. Λόγῳ τούτου, διὰ τῆς ὑπ' ἀριθ. 6 πράξεως τῆς 14 συνεδριάσεως τῆς 22/9/24 καὶ διὰ διατάγματος ἐκκηρύχθη ἀπαλλοτριωτέος χώρος ἐν Π. Φαλήρῳ διὰ τὴν ἰσχύσιν Ν. Ἀεροδρομίου, ἐμφαινόμενος ὑπὸ στοιχείου Α ἐν τῷ σχήματι 1.



Σχ. 1.

Ἐκ μεταφορᾶς	δρ.	6.075.000	Ἀεροδρόμιον συνεχόμενον εἰς ἐργοστάσιον ἀερολιμένων	δρ.	83.105.000
Ἀποθήκη βενζίνης	»	600.000	Ἀεροδρόμιον εἰς Βουρλοπόταμον	»	39.822.500
Γερανός	»	152.000	Ἵδραεροδρόμιον Ἐλευσίνας	»	7.557.000
Ὀδὸς μετὰ σιδηροτροχιῶν μήκους 30 μ. × 5	»	45.000	Ἀεροδρόμιον Ἐλευσίνας	»	33.485.000
	δρ.	6.872.000			
Ἀπρόβλεπτα 10%	»	685.000			
	δρ.	7.557.000			

Προτεινομένη λύσις.

Μολοντί αἱ οικονομικαὶ συνθήκαι εἶναι εὐνοϊκότεραι διὰ τὴν ἐγκατάστασιν τοῦ ἀερολιμένος εἰς τὸν ἔρμον



Σχ. 3.

II. Ἀεροδρόμιον.

Ἀπαλλοτριώσεως χώρου	δρ.	15.000.000
Ὀδοδομαί	»	3.000.000
Βιομηχανικαὶ ἐγκαταστάσεις	»	7.500.000
Διευθύνσις χώρου	»	1.500.000
Περίφραγμα 4 χιλιομέτρων περίπου	»	120.000
ὑπόστεγον	»	1.635.000
Κεῖριον ἐλέγχου	»	500.000
Αὐτοκίνητον βυροαλκόν	»	450.000
» ἐπιδακτικόν	»	280.000
Ἐγκατάστασις ἀουράτου 1,5 K/w	»	400.000
Ἀσφαλτόστρωσις πρὸ ὑποστέγου	»	80.000
Βάσις ἀντισταθμίσεως πυλῶνος	»	20.000
	δρ.	30.485.000
Ἀπρόβλεπτα 10%	»	3.000.000
	δρ.	33.485.000

Ἀνακεφαλαιώσεως δαπανῶν.

Ἵδραεροδρόμιον Φαλήρου	δρ.	106.264.000
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Ἐλευσίνας, ἐν τούτοις δέον νὰ μὴ παρερῶσιν οἱ κατωτέρω παράγοντες ὑπὲρ τοῦ ἔρμου Φαλήρου.

1) Ὁ ἀερολιμὴν Φαλήρου εὐρίσκειται εἰς μικροτέρην ἀπόστασιν ἀπὸ τῶν πόλεων Ἀθηνῶν—Πειραιῶς καὶ διὰ τῆς χρησιμοποίησεως αὐτοῦ ἐξοικονομεῖται χρόνος 15 περίπου λεπτῶν τῆς ὥρας δι' αὐτοκινήτου, ὅστις δσονδήποτε καὶ ἐν φαίνεται μικρὸς ἐκ πρώτης ὄψεως, ἐνέχει ἐντιούτους σπουδαίαν σημασίαν διὰ τῆς ἀεροπορικῆς μεταφορᾶς.

2) Συνδέεται πρὸς τὰ κέντρα διὰ τροχιοδρομικῆς γραμμῆς καὶ τακτικῆς συγκοινωνίας δι' ἐπιδακτικῶν αὐτοκινήτων, πᾶς δὲ ἐπιδακτικῆς δύναται νὰ εἶδη ἐγγύς τοῦ ἀερολιμένος ξενοδοχεῖον ὕμνου, ἑστιάτοριον κ.λπ.

3) Διὰ τὴν ἐγκατάστασιν τοῦ ἀερολιμένος Ἐλευσίνας ἀπκοι αἱ δαπάναι θέλουσι βαρῶναι τὸ Κράτος, ἐνθὲν διὰ τὸν ἀερολιμὴν Φαλήρου θὰ ἐνδιαφερθῶσιν ἴσως οἱ Δήμοι Πειραιῶς, Ἀθηνῶν καὶ ἡ Κοινότης Π. Φαλήρου, τὰ Ἐπιμελητήρια καὶ ἡ Λιμενικὴ Ἐπιτροπὴ Πειραιῶς διὰ τῆς διαθέσεως κονδυλίων πρὸς ἐξυπηρέτησιν θαλασίου διὰ τῆς ἀπαιτηθσομένης δαπάνης, ὥστε μικρὸν νὰ ἐπιδαρῶνθῃ ὁ προϋπολογισμὸς τοῦ Κράτους.

In 1911, Konstantinos Kourouniotis, head of the Archaeological Service, ran a small-scale excavation in the Faliron Delta area, known as Voidolivado, which brought to light 68 tombs, 47 of which belonged to young children.



[↑] Burial vases from Kourouniotis' excavation. Kourouniotis, K. 1911. Ex Attikis. A'. Palaion Faliron Excavations, Archailogiki Efmeris, p.247.



[→] Snapshot from Kourouniotis' excavation. Kourouniotis, K. 1911. Ex Attikis. A'. Palaion Faliron Excavations, Archailogiki Efmeris, p.247.

In 1915, the archaeologist Stratis Pelekidis launched an excavation, and discovered parts of the Faliron necropolis, with 86 tombs and a mass grave containing 18 bodies, shackled to planks. These are the famous "Apotypanismenoi" [sometimes translated as "The Fallen"], a discovery that shook up the Athenian society and was met with ambivalent reactions.



[↑] View of the excavated mass grave of the "Apotypanismenoi", Keramopoullos, A. D. 1923. O Apotypanismos, Athens, fig.12. Giannis Lambrou Collection



[→] Mass grave of men condemned to a violent death, Keramopoullos, A. D. 1923. O Apotypanismos, Athens, fig.7. Giannis Lambrou Collection

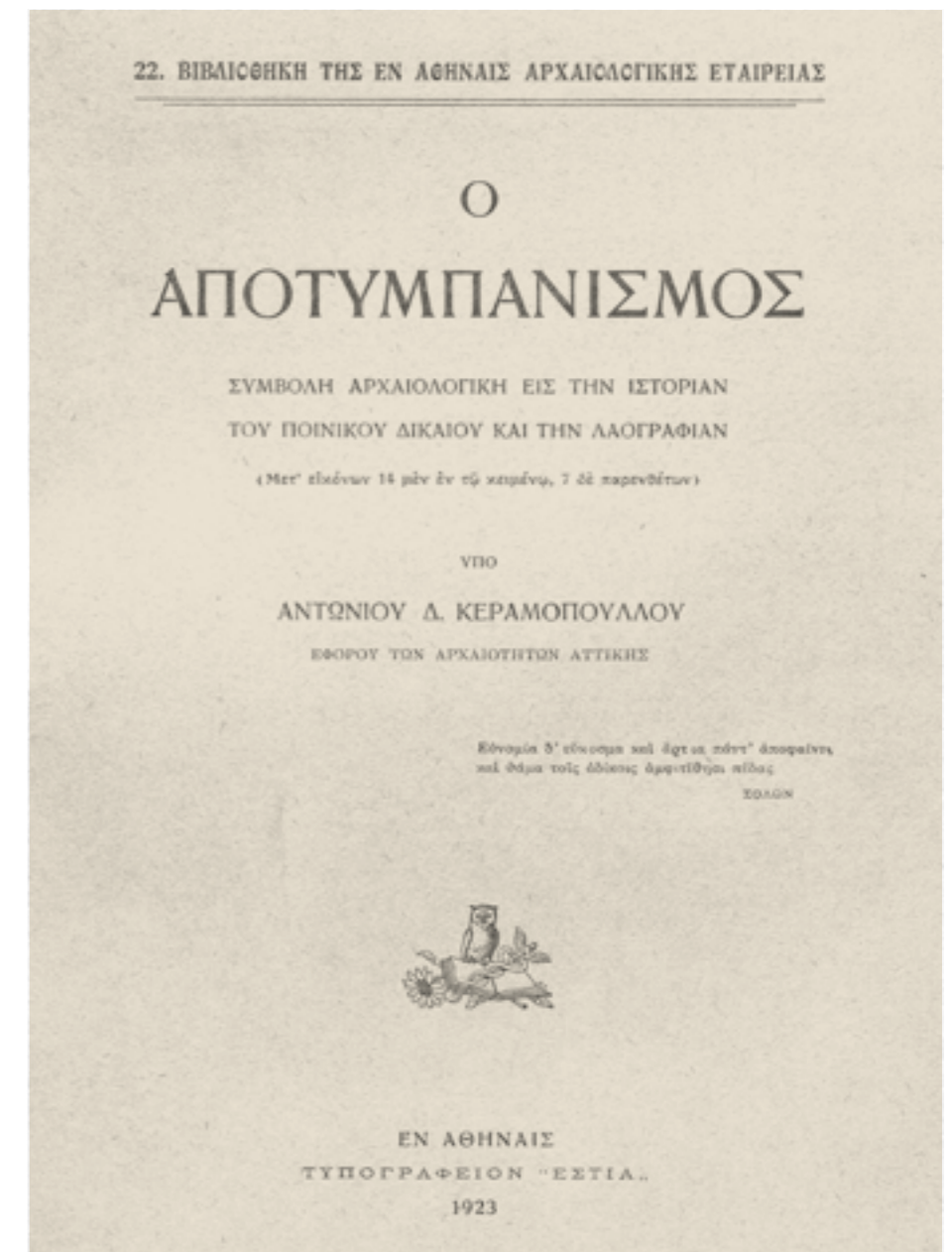
The "apotymanismos" was arguably the most painful variant of execution practices in classical-era Athens. The convicts were bound to a plank by restraints around their limbs and neck. The plank was raised vertically, and death was slow and agonizing, not only on account of thirst and starvation, but also of the unbearable strain caused to the body by its own weight.



Είκ. 16. 'Αποτυμpanισμοῦ σχῆμα (τὸ δεξιὸν τύμpanον σύνθετον).

[←] Representation of the "apotymanismos", Keramopoulos, A. D. 1923. O Apotymanismos, fig.16. Giannis Lambrou Collection

[→] The cover of A.D. Keramopoulos' book "O Apotymanismos," published in 1923. Giannis Lambrou Collection



Refugees from Pontus had already settled in the wider region since 1919, primarily around Skopeftirio. In 1922 [with the Asia Minor Disaster], over 20,000 refugees arrived in Kallithea, and settled in various neighborhoods, including Tzitzifies.

The 1930s saw the construction of two-storey tiled roof housing complexes for refugees.



[↑] Refugee dwellings
in Tzitzifies, 2023.
Photographer: J. Vanderpool



[↑] Refugee dwellings
in Tzitzifies, 2022.
Photographer: I. Gratsia

ΑΝΩΝΥΜΟΣ ΕΛΛΗΝΙΚΗ ΕΤΑΙΡΕΙΑ
ΙΠΠΟΔΡΟΜΙΩΝ

ΤΟΜΗ ΕΞΕΔΡΩΝ
ΚΑΙΜΑΞ 1/60



ΑΘΗΝΑΙ ΤΗ 10 ΜΑΪΟΥ 1924
ΟΙ ΑΡΧΙΤΕΚΤΟΝΕΣ

Alexandros Nikoloudis
Sotirios Magiasis

V. Interwar (1923-1940)

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC)
Transformation 2

In the 1920s, the history of the area changes dramatically, for the first time after 2,300 years, with the decision to create the first organized horse racing track in Greece, on a 300,000 square meter site provided by the Greek state.

[←] Sectional drawing of the Hippodrome grandstand, signed by the architects Alexandros Nikoloudis and Sotirios Magiasis, 1924. Copy in blueprint. NLG, "Ergoliptiki S.A." Archive

The Government Gazette of December 8, 1923, issue no.355, sanctioned the agreement between the Ministry of Economy and Agriculture and the counterparties Spyridonas I. Kostopoulos, Ilias S. Katsichtis, Vachan Valgiozoglou and Ioannis F. Stefanopoulos, "on granting the right to conduct horse races in the region of Attica" for thirty years. The parties named were contractually obligated to establish a public company and construct a covered grandstand of 15,000 seats, stables for the horses, a saddling area, weighbridge, a conference room for the judging committee, and all necessary facilities for conducting horse races. Also, to create a stud farm and a riding school and plant trees in the surrounding space. The agreement also allowed for the construction of restaurants, patisseries, dance halls and other leisure facilities.

ΠΡΟΝ. ΕΛΛ. ΕΤΑΙΡΙΑ ΙΠΠΟΔΡΟΜΙΩΝ
ΑΝΩΝΥΜΟΣ ΕΤΑΙΡΙΑ

ΚΕΦΑΛΑΙΟΝ ΔΡΑΧ. 6.000.000

ΕΔΡΑ ΕΝ ΑΘΗΝΑΙΣ

ΜΕΓΑΡΟΝ ΚΑΡΑΠΑΝΟΥ

ΣΤΑΔΙΟΥ 31

ΤΗΛ. ΔΙΕΥΘΥΝΣΙΣ: "ΙΠΠΟΔ., ΑΘΗΝΑΣ

[←] The details of the Privileged Hellenic Horse Racing Company as they appear on Company letterhead in the 1920s. NLG, "Ergoliptiki S.A." Archive

[→] Letter from the Privileged Hellenic Horse Racing Company to the General Company Béton Armé Moschos Diamantopoulos & Co, 20-02-1924. NLG, "Ergoliptiki S.A." Archive

Αθήναι τῆ 20 Φεβρουαρίου 1924

Π ρ ὶ σ

Ε Ν Τ Α Υ Θ Α.-

Κύριοι,

Προτιθέμενοι νά προσώμιεν εἰς τήν ἐκτέλεσιν χωματουργικῶν καὶ λοιπῶν ἔργων πρὸς ἀποξήρανσιν τοῦ μεταξύ τῆς ὁδοῦ Ευγγερῶν καὶ Τζιτζιφιδῶν ἀφ' ἑνὸς καὶ τῆς παραλιακῆς ὁδοῦ Τζιτζιφιδῶν - Παλαιῶν Φαλήρου καὶ 500 περίπου μέτρα Νοτίως τοῦ λοφίσκου Καλλιθέας ἀφ' ἑτέρου, (Βογδοβλαδο), ἐκτάτου χώρου, ὅπου θά ἐγκατασταθῇ τὸ πεδῖον ἵπποδρομιῶν τῆς Ἑταιρίας μας, ἐπὶ κ πληθὺν εἰς τήν μέρωσιν τῆς ὑποδομῆς τοῦ στάβου τῶν ἵπποδρομιῶν, παρακαλοῦμεν ὥπως εὐαρεστοῦμενοι ὑποβάλλητε ἡμῖν, ἐντὸς τριῶν ἡμερῶν τὰς προτάσεις διὰ τὴν ἀνάληψιν τῆς ἀνωτέρω ἐργασίας ἐπὶ τῆ βεβαί τῶν κατωτέρω ὄρων καὶ λεπτομερειῶν.

1) Ἡ ἐργασία ἀποβλέπει εἰς τὴν ἐφαρμογὴν ὡς κατωτέρω τῆς συνταχθεῖσης προμελέτης πρὸς ἀποξήρανσιν καὶ ἀποστράγγισιν τῶν ὑδάτων τοῦ ἐν λόγῳ χώρου καὶ τῆς ὁδοῦ οἱ ἐνδιαφερόμενοι δύνανται νά λάβωσιν γνῶσιν παρὰ τῆ Γραφείῳ τοῦ κ. Δ. Δομενεγίνη, ὅπου αὕτη εἶναι κατοτεθημένη.

2) Ὁ ἐν τῇ προμελέτῃ ταύτῃ προβλεπόμενος σταβὸς, ὅσον ἀφορᾷ τὴν ὀριζωντιογραφικὴν χάραξίντου, θέλει μεταβληθεῖ ἐφαρμοζομένης τῆς χάραξως, ἥτις ἐγένετο δεκτὴ ἐν τῷ καταρτισθέντι διαγράμματι τῆς γενικῆς διατάξεως τῶν ἔργων τοῦ ἵπποδρομίου ἐν γένει.

3) Αἱ πρὸς ἐκτέλεσιν ἐργασίας συνίστασθαι:
α) εἰς τὴν διάνυξιν τῶν ἐν τῇ σχετικῇ μελέτῃ ἀποστραγγιστηρίων τεσσάρων (πλάτους 0.60 - 1.00μ.) πλάτους κυβόμενος 0.60 - 1.00 μ. καὶ κλίσεως τῶν τοίχων 1.1) τῶν ὁδῶν ὁ κυβὸν θὰ ἀκολουθῇ μετὰ κλίσεως δυνατῆς ἀκριβεστὴς τῆς ὀριζόμενης κλίσεως. Ὁ ὀλικὸς ὄγκος τῆς ἐκσκαφῆς τῶν τῶν τῶν τῶν δύνανται εἰς 2500 περίπου κυβ. μέτρα.

Οἱ κάτωθι ὑπογεγραμμένοι ἀφ' ἑνὸς ὁ κ. Διονύσιος Δομενεγγίνης, Διευθυνὸν Συμβουλὸς τῆς προχομιούχου Ἑλληνικῆς Ἐταιρίας Ἱπποδρομιῶν ἀκροσωπῶν ἐν προκειμένῳ τὴν ἐν λόγῳ Ἐταιρίαν καὶ ἀφ' ἑτέρου ὁ κ. Μοσχος Α. Διαμαντόπουλος ἐνεργῶν ἐν προκειμένῳ ὡς μόνον ὁμορρυθμον μέλος, ἀντιπρόσωπος, διαχειριστὴς καὶ Διευθυντὴς τῆς ἐν Ἀθῆναις ἐδρευούσης ἑτερορρυθμοῦ Ἐταιρίας, ὑπὸ τὴν ἐπωνυμίαν «Γενικὴ Ἐταιρία Μηκτόν- Ἀρμέ Μ. Α. Διαμαντόπουλος & Σία πώτοιχοι ἀμοτέρου» Ἀθηνῶν, ἀπὸ κοινοῦ καὶ ἐκ συμφώνου συνομολογοῦσι τὰ ἑξῆς.

Ὁ κ. Διονύσιος Δομενεγγίνης ὑπὸ τὴν ἴδιον ἰδιότητα τοῦ ἀναθεταί τὴν ἐκτέλεσιν τῶν ἐν τῇ παρούσῃ ἀναγραφόμενων χωματουργικῶν ἔργων κοβικῶν μέτρων περίπου ὀκτώ χιλιάδων (8.000) πρὸς ἀποξήρανσιν τοῦ παρὰ τῆς Τζιτζιφιάς (Βοττολαβιάδα) παραχωρηθέντος παρὰ τοῦ Δημοσίου διὰ τῆς Ἱπποδρομίας χώρου, καὶ τὴν ἐν συνδεασμῷ πρὸς τὰ ἔργα ταῦτα μόρφωσιν τῆς ὑποδομῆς τοῦ στίβου τῶν Ἱπποδρομιῶν, εἰς τὴν Γενικὴν Ἐταιρίαν Μηκτόν- Ἀρμέ Μ. Α. Διαμαντόπουλος & Σία, ὑπὸ τοῦς κάτωθι ἄρθροις καὶ συμφωνίας:

1) Τὰ χωματουργικὰ καὶ λοιπὰ ἔργα ἀποξηράσεως, ὅπως ἐν τῇ παρούσῃ ἀναγράφονται, ἐκτελεσθήσονται συμφώνως πρὸς τὰ ἐν γενικῆς γραμμῆς καθοριζόμενα ἐν τῇ ὑπὸ τοῦ Μηχανικοῦ κ. Διονυσίου Παπαλεονάρδου συνταχθείσῃ προμελέτῃ.

2) Αἱ πρὸς ἐκτέλεσιν χωματουργικὰ ἔργασι συνίστανται.

α) Εἰς τὴν διάνοξιν τῶν ἐν τῇ σχετικῇ μελέτῃ ἀποστραγγιστηρίων τῶν, βάθους 0.60 - 1.00 μ. περίπου, πλάτους καθένας 0.60-1.00 καὶ κλίσεως παρειῶν 1:1 καὶ τῶν ὁρίων ὁ ρυθμὴν θὰ ἀκολουθῇ μετὰ πάσης δυνατῆς ἀκριβείας τῆς ὁρισμένης ἐν τῇ προμελέτῃ κλίσεως.

β) Εἰς τὴν ἐκκαθῆν τῶν ἐκχωμάτων τῶν στίβων Ἱπποδρομιῶν καὶ παιδευτικῆς (piste d'entraînement) ἔκου τοῦτο ἐκ τῆς καθάρσεως ἀπαιτεῖται.-

V. Interwar (1923-1940)

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC)
Transformation 2

In early 1924, the newly founded Privileged Hellenic Horse Racing Company commissioned the General Company Betón Armé Moschos Diamantopoulos & Co, founded by civil engineer Moschos Diamantopoulos, to drain the marshlands (Voidolivado) at the Faliron Delta and create the infrastructure for the racing track. The oversight of the project was assigned to the engineer Dimitrios Arliotis, who specialized in hydraulic works. The civil engineer Dionysios Papaleonardos drew up the draft plans for the earthworks.

Moschos Diamantopoulos' company was one of the most important construction firms of the Interwar era. It was founded in 1912 as the General Company of Technical Enterprises S. Agapitos & Co. and subsequently developed into a general partnership under the name General Company Betón Armé Moschos Diamantopoulos & Co, which was converted into Ergoliptiki S.A. in 1925.

ΓΕΝΙΚΗ ΕΤΑΙΡΙΑ ΤΕΧΝΙΚΩΝ ΕΠΙΧΕΙΡΗΣΕΩΝ
Σ. ΑΓΑΠΗΤΟΣ & ΣΙΑ
ΑΘΗΝΑΙ ΟΔΟΣ ΣΦΟΚΛΕΟΥΣ 3



ΕΡΓΟΛΗΠΤΙΚΗ
Γ. Ε. Ε. Μ. Α. ΔΙΑΜΑΝΤΟΠΟΥΛΟΣ & ΣΙΑ
ΑΝΩΝΥΜΟΣ ΕΤΑΙΡΙΑ
ΕΔΡΑ ΕΝ ΑΘΗΝΑΙΣ (Οδ. ΠΕΣΜΑΖΟΓΛΟΥ 1)

[←] Agreement between the Privileged Hellenic Horse Racing Company and the General Company Béton Armé Moschos Diamantopoulos & Co for the draining of the area and the construction of the horseracing arena, 1924. NLG, "Ergoliptiki S.A." Archive

In June 1924, the General Company Béton Armé, which specialized in reinforced concrete structures, undertook the construction of a covered grandstand for the viewers of the horse races. The plans for the grandstand and the fencing of the racetrack were designed by the acclaimed architect Alexandros Nikoloudis, in collaboration with his young colleague, Sotirios Magiasis.

[>] Agreement between the Privileged Hellenic Horse Racing Company and the General Company Béton Armé Moschos Diamantopoulos & Co for the construction of the grandstand of the Hippodrome, 1924.
NLG, "Ergoliptiki S.A." Archive

ΣΥΜΒΟΛΗΤΙΚΟΝ

Οἱ κάτωθι ἀπογεγραμμένοι, ὡς ἑνὸς Διευθύνοντος Ἀρμενευμένης, Διευθυνῶν Κόμπος τῆς ἀνταθῆ ἀδραση ἀνωμόμου Ἐταιρίας ἀπὸ τὴν ἑπωνυμίαν « Ἑλληνική Ἐταιρία Ἱπποδρομιῶν » ἀνεργῶν ἀπὸ τῆς ὡς ἑνω ιδιότητά του (ἀναγερόμενος κατωτέρω ὡς ἐργοδότηρια Ἐταιρία) καὶ ἀπὸ ἑτέρου ὁ Κόσχος Ἀγγ. Διευθυνόμενος μηχανικός, ὡς μόνον ὁ ἄρροθμον μέλος, διαχειριστῆς καὶ διοικητῆς τῆς ἀνταθῆ ἀδραση ἀπὸ τῆς ἑπωνυμίαν « Γενική Ἐταιρία Κινητῶν Ἀρμῆ », Μ. Α. Διευθυνόμενος καὶ ἑτα « ἀναγερόμενος κατωτέρω ὡς ἐργοδότηρια Ἐταιρία) γίνονται ἀμοτέρου Ἀθηνῶν συνομολογεῖται τὰ ἑπὶς.)

Ἡ ἐργοδότηρια Ἐταιρία ἀποστέλλουσα τὴν κατασκευὴν τῶν αἰνοδομικῶν ἔργων τῆς ἐν τῇ χώρῃ Ἱπποδρομιῶν ἀνεγερσμένης ἐξέδρασε καταστῶν, κτηλῶν κ. τ. λ. τὴν τοῦ Διακρίσεως ἀναθεῖται κατόπιν ἀποστέλλουσα τοῦ Διοικητικοῦ Συμβουλίου τῆς, τὰς ἐργασίας ταύτας εἰς τὴν ἐργοδότηρια Ἐταιρία, ἀπὸ ταύτης κατωτέρω ἔρως καὶ συμφωνίας

Α) Ἱκανοῦντα ἀρχιτεκτονικὰ σχέδια. - Τὰ ἔργα ἐκτελεσθήσονται ἐπὶ τῇ βάσει τῶν ἀρχιτεκτονικῶν σχεδίων τῶν ἀρχιτεκτόνων κ. κ. Α. Νικολοῦδη καὶ Σ. Μαγιάση καὶ τῆς σχετικῆς ἀπογραφῆς ἑξ ἑνὸς ἀπορῆ τῶν τεχνικῶν μέσων, ἢ ἄλλων παρεμμερῶν .-

Β) Ἐκτελεσθησόμενα ἔργα. - Ἀπορῆσαι τὴν ἐκτέλεσιν τῶν ἐν τῇ παρόντι συμφωνητικῇ ἀναγερομένων κωνδύλων καὶ ἐπὶ τῶν ἀντιστοιχῶν χων τιμῶν μονάδων. -

Γ) Εἰσῆλμα τῆς Ἐργοληπτικῆς Ἐταιρίας. - Ἡ ἐκ μέρους τοῦ ἀρχιτεκτόνου τῆς ἐργοδότηριας Ἐταιρίας ἐκτέλεσιν τῶν ἔργων, εἰς τὰ λατῶναι τὴν ἐξέδραση τῆς ἐργοληπτικῆς Ἐταιρίας ἑξ ἑνὸς ἀπορῆ τῶν τεχνικῶν κατασκευῶν, ὡς ἔσεν ἄλλο κριτικῆς ἀπορῆ διακρίσεως μεταδὲ τῶν μηχανικῶν τῶν ὡς Ἐταιριῶν ἑξ ἑνὸς ἀπορῆ τῆς τεχνικῆς διάταξιν τῶν ἔργων. -

Δ) Τιμὰι μονάδων. - Ἀκυροποιήσονται τῆς ἀπὸ 29 π. μ. Κοσμῶντος ἀπορῆ τῆς ἐργοληπτικῆς Ἐταιρίας καὶ τῆς ἐκ 5% ἐκπτώσεως ἢν ἀπὸ τῆς ἀπορῆ τῆς ἀπὸ 8 π. μ. τρέχοντος ἀπὸ ἀριθ. 0. 122 ἐπιστολῆς τῆς τιμῆς μονάδων καθορίζονται ταλλιωτικῶς ὡς κατωτέρω, εἰς τὰ

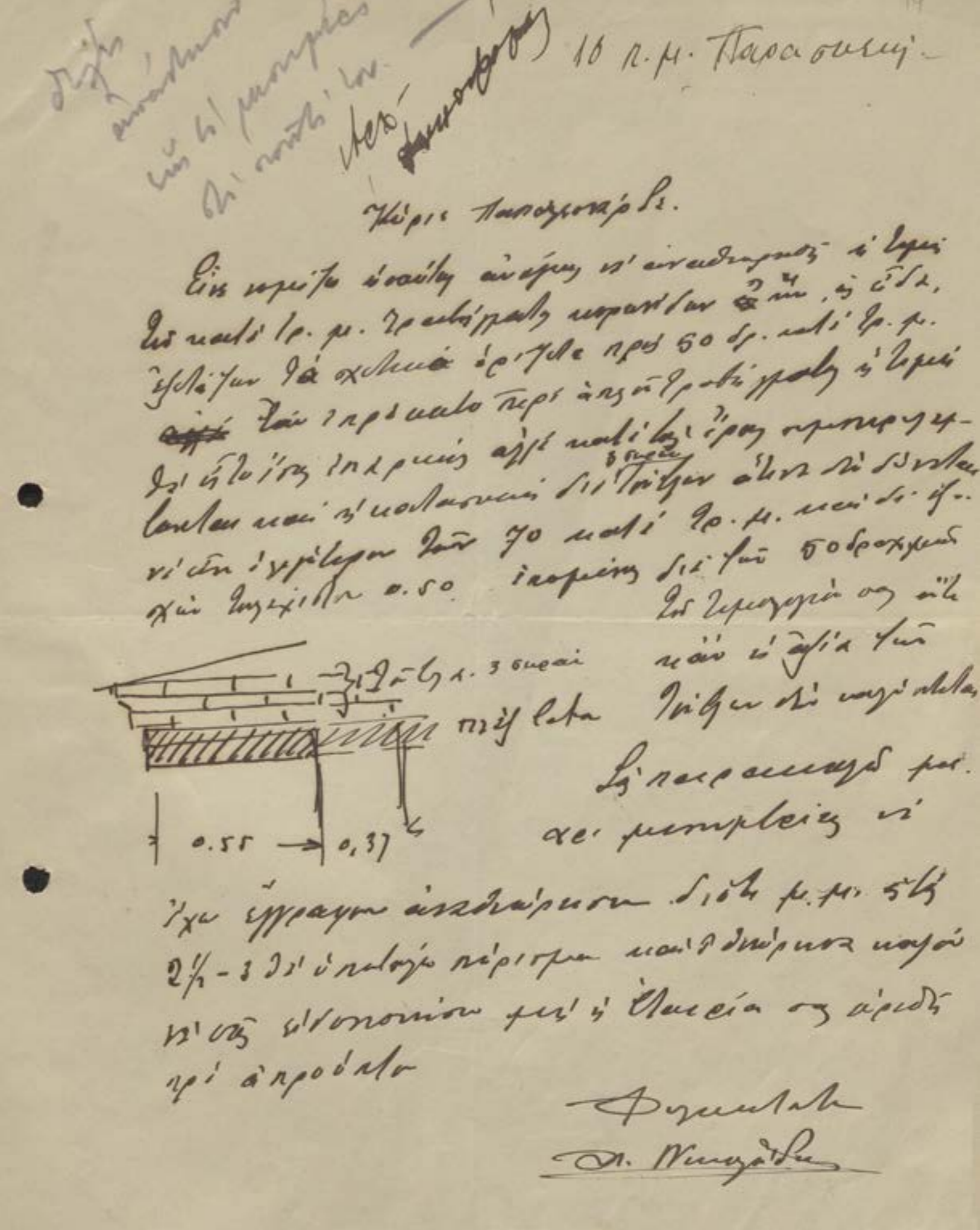
Alexandros Nikoloudis, of Cretan descent, was born in Leros on March 18, 1874. Upon completing his general education in Athens, he moved to Paris to study architecture at the École des Beaux-Arts. An expessor of French eclecticism with emphasis on functionality, Nikoloudis served as professor at the Faculty of Architecture of the University of Athens (1918-1923, 1936-1944) and elaborated numerous designs for public and private projects. Most prominent among his works are the Livieratos Mansion (1906-1909), the Attikon cinema (1916), the urban plan for Psychiko (1923), the Officers' Club (1924), the Vatis Brothers Mansion in Piraeus (1924), the students' Club of the University of Athens (1926), the Nikoloudis Gallery (1935), etc.

Sotirios Magiasis was born in 1894 and studied architecture at the École des Beaux-Arts in Paris, from where he graduated in 1922. He took his first professional steps alongside Alexandros Nikoloudis, who was his brother-in-law. He was an expessor of the transitional architecture of the Interwar period, which represented a shift from the academic style towards rationalism. Among his most well-known projects are the Agora of Psychiko (1924-1925), the Acropole Palace hotel (1926), the Mimmernmou Street apartment building (1934), etc.



[←] Letter by architect Alexandros Nikoloudis to civil engineer Dionysios Papaleonardos. NLG, "Ergoliptiki S.A." Archive

[→] Letter by architect Sotirios Magiasis to civil engineer Dionysios Papaleonardos, 16-12-1924. NLG, "Ergoliptiki S.A." Archive

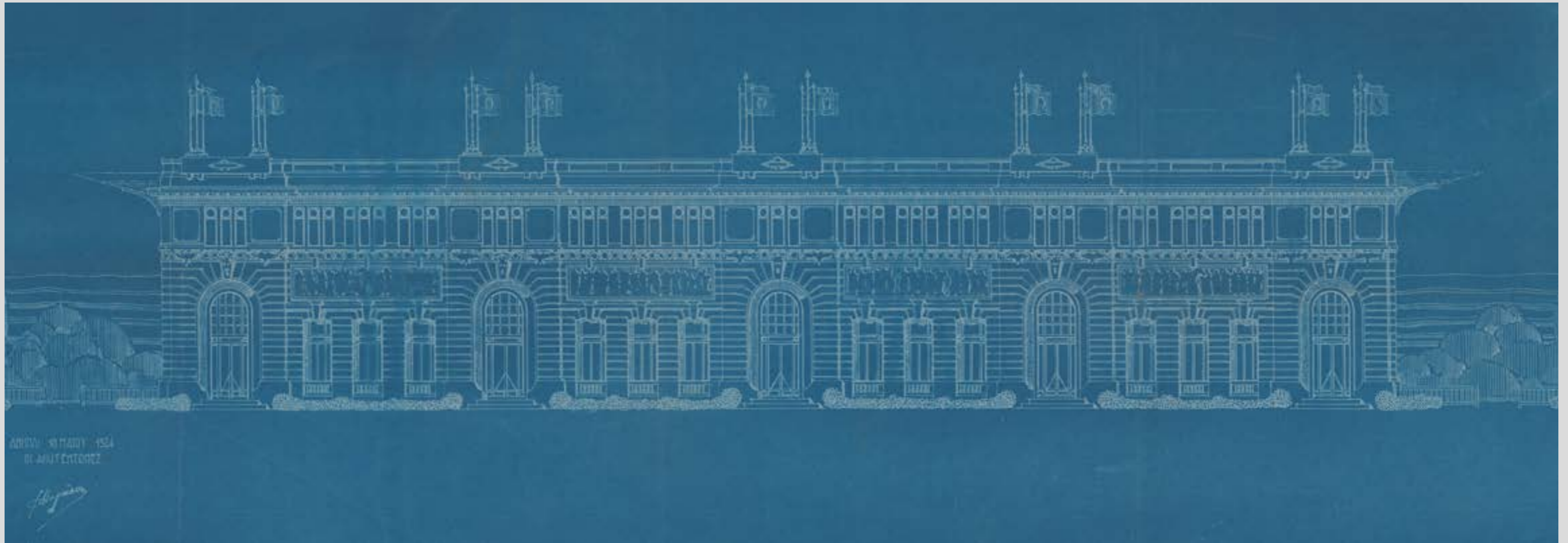


V. Interwar (1923-1940)

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC) Transformation 2

The design of the Hippodrome grandstand derives from the eclecticist architectural trend of its day.

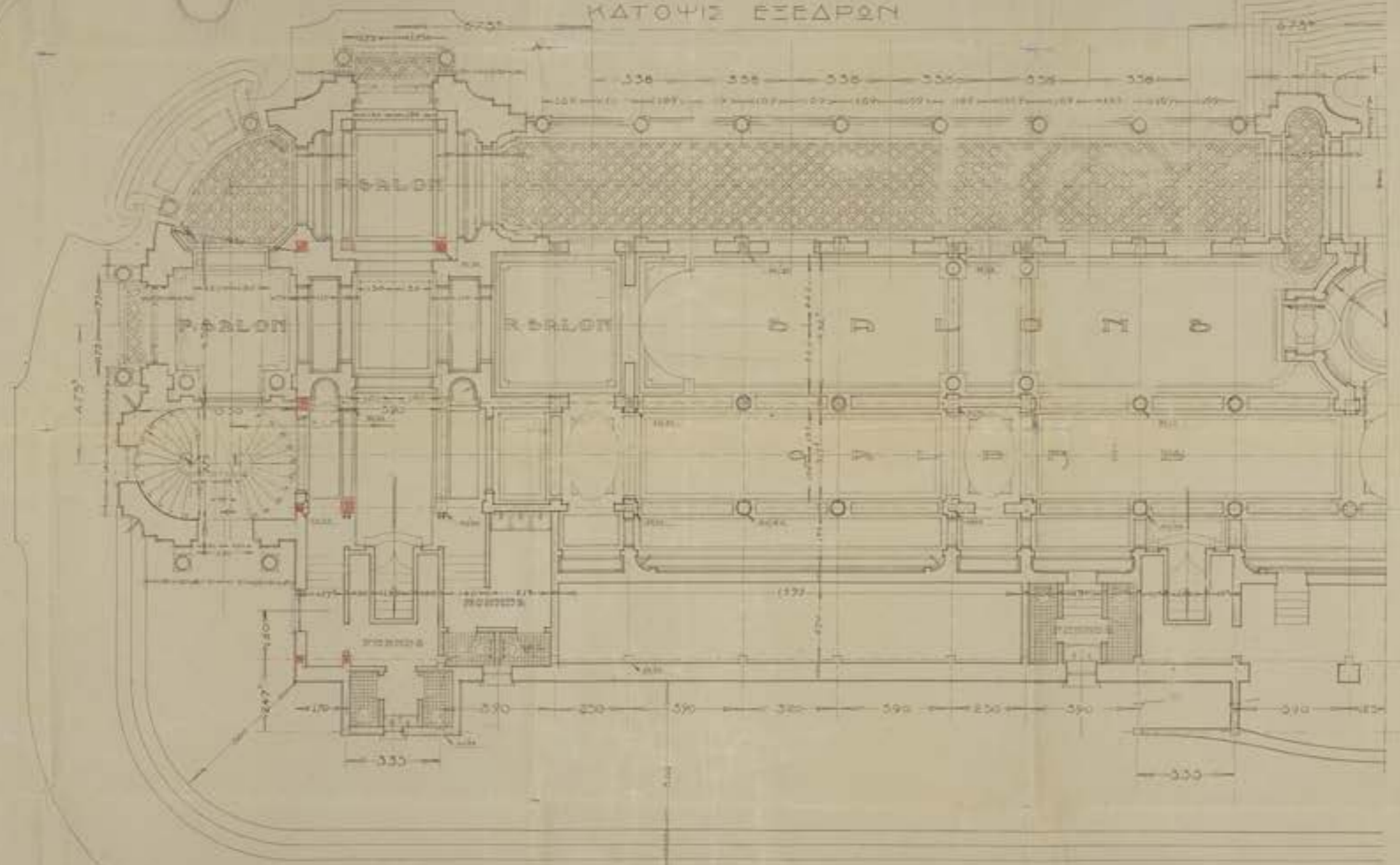
The initial plan included the construction of two identical grandstands, which, ultimately, became a single one, following numerous modifications to its original dimensions and morphological features. The works were overseen by Alexandros Nikoloudis, with civil engineers Andreas C. Dracopoulos and Dionysios Papaleonardos acting as coordinators on behalf of the contractor.



[↑] Elevation of the Hippodrome grandstand signed by architect Sotirios Magiasis, 1924. Copy in blueprint. NLG, "Ergoliptiki S.A." Archive

[→] Plan drawing of the Hippodrome grandstand. NLG, "Ergoliptiki S.A." Archive

ΕΛΛΗΝΙΚΗ ΒΥΖΑΝΤΙΑ ΙΜΠΟΛΟΜΙΟΝ
 ΚΑΤΟΧΙΣ ΕΞΕΔΡΩΝ



TO ΜΟΝΑΣΤΗΡΙΟΝ ΤΗΣ ΠΑΡΑΚΛΗΤΟΥ
 Η ΑΓΙΑ ΣΟΦΙΑ
 ΑΡΧΙΤΕΚΤΟΝΙΚΟΝ ΠΛΑΝΟΝ

Προτάξιμος <i>Μιχαήλ</i>	Αριθ. <i>2533</i>	Τμήμα <i>Προασ. Π. Σαγυριών</i>
Μηχανικός <i>Μιχαήλ</i>	Πρωτ. <i>6059</i>	Συνολικά
Υποψήφιος <i>Μιχαήλ</i>		Όδος

*Άδεια οικόδομης τῆς * *προσφυμίας Παιρ. Πασαδραφίμ*

Έχοντες ἐπ' ὄψει:

α'. Τὴν ἀπὸ *20 Σεπτεμβρίου 1922* αἰτησὴν τῆς * *προσφυμίας Παιρ. Πασαδραφίμ* ἐπιτομήν αὐτῆς οἰκοδομῆς ἐπὶ οἰκιστέου χωρίου ἐν *Π. Σαγυριών* κατὰ τὴν ἀρχαίαν *Πασαδραφίμ* καὶ ἐπὶ τῆς ὁδοῦ καὶ ἀντίστοιχας εἰς αὐτὴν κατὰ τὴν ἰδίαν αὐτῆς διάθεσιν.

β'. Τὸ διὰ *10 Σεπτεμβρίου 1922* ἐγκριθέν διαγρᾶμμα ἐπιτομῆς.

γ'. Τὴν ἐκ τῆς *Π. Σαγυριών* γενομένης αὐτοψίας καὶ μετρήσεων τοῦ οἰκιστέου τούτου ἐπὶ τῆ βέβαια τῶν ἰσοκλιθέντων ἀπὸ τῆς κατὰ τὸ ἐγκριθέν ἐπιτομῆς ὁρίων, ἔτι ὡς προκύπτει, ὅτι τοῦτο γάρ εἰς μεταρρυθμίσεως καὶ ὅτι ἀπαιτεῖται τὸ ἀπαιτούμενον ἐμβαδὸν καὶ τὰς πληροῦς διαστάσεις συμφώνως πρὸς τὰ ἀπὸ *9 Ἀπριλίου 1836* Β. Διατάγματος καὶ *18 Ἀπριλίου 1882* ὁμοίων.

Ἐπιτρέπομεν εἰς τὴν * *προσφυμίαν Παιρ. Πασαδραφίμ* οἰκοδομῆσαι ἐπὶ τοῦ ὁριζήσαντος οἰκιστέου ὑπὸ τοῖς ἑξῆς ὅροις:

1ον) Ὅφειλε νὰ τηρηθῆ τὰς εὐθυγραμμίας καὶ τὴν ἰσοκλιθεῖν τὰς ἐν τῷ ὄριζήσαντος οἰκιστέου καὶ *Π. Σαγυριών* ἀποκλίσεως, συμφώνως πρὸς τὰ ἐπὶ τούτου ἑπὶ αὐτοῦ τούτου καθορισθέντα σχέδια.

2ον) Ὅφειλε νὰ ἐφαρμοσθῆ τὸ ἐκ τῆς *Π. Σαγυριών* ἀνταγθῆν καὶ παρ' ἡμῶν σήμεραν ἀπορθηθέν σχέδιον οἰκοδομῆς, ὡς ἐπὶ καὶ πᾶσα μεταβολὴ δέν νὰ θεωρηθῆται προηγουμένως παρ' ἡμῶν.

3ον) Ὅφειλε νὰ συμμορφωθῆ πρὸς τὰς περὶ ἐπιτομῆς διατάξεις τῶν ἀπὸ 9 Ἀπριλίου καὶ 12 Νοεμβρίου 1836 Β. Διατάγματος καὶ πρὸς τὰς περὶ βέβαιων τοιαύτης τῶν ἀπὸ 9 Ἀπριλίου 1836 (Ἀρθρ. 18) καὶ 26 Ἀπριλίου 1882 ὁμοίων.

4ον) Ἀπαγορεύεται ἡ κατασκευὴ ἑξώτερον εἰς ὄρος μικρότερον τῶν τεσσάρων μέτρων ἀπὸ τοῦ πεζοδρομίου τῆς ὁδοῦ (Ἀρθρ. 9 Νόμος ΤΝΗ) ἢ τοιοῦτον ἰσχυροτέρου ἢ ἑξῆς ἐξῆς μὲν τῶν ἐπιτομῆς ἑξῆς ἀποστάσεων τοῦ μέτρου (Β. Δ. τῆς 9 Ὀκτωβρίου 1836).

5ον) Ἀπαγορεύεται ἡ ἐπὶ τῶν πεζοδρομίων τοιοῦτοις βαθυδαμοῦ ἀνοιστῶν ἢ κατοικοῦσων πλάνων τῆς μῆς ὡς καὶ ἡ κατασκευὴ φωταγωγῶν κλίτους μεγαλύτερον τῆς μῆς βαθυδαμοῦ· οἱ τοιοῦτοι φωταγωγοὶ δέν νὰ καλύπτονται διὰ σταθερῶν σιδηρῶν ἰσχυρῶν εἰς τὴν στάθμην τοῦ πεζοδρομίου· τὰ περιθώρια τῶν ἀνοιστῶν τούτων δέν νὰ μὴ ἐξέχουσι τοῦ πεζοδρομίου ἀκαταρτησίαν καὶ τῆς τοποθετήσεως ἰσχυρῶν ἢ ἄλλων οἰονόμησι κατασκευασμάτων ἀκατακλιθέντος ἢ διασφαλίοντος τὴν ἐπὶ τῶν πεζοδρομίων κυκλοφορίαν.

6) Ἀπαγορεύεται ἡ διὰ τῶν ἰσχυρῶν καὶ τῶν οἰκοδομητέων ἑξῆς κτιρίων τῆς ὁδοῦ κατὰ τὴν ἰσχυρῶν τῆς οἰκοδομῆς ἐπὶ κλίτους ὡς μὲν τῶν ἀπὸ τῆς Ἀστυνομικῆς ἀρχῆς ἀριθμησάμενον Ἀρθρον 11 τοῦ ἀπὸ 9 Ἀπριλίου 1836 Β. Διατάγματος.

7ον) Ὅφειλε νὰ ζητήσῃ τὰς διὰ τοῦ ἀπὸ 9 Ἰουλίου 1922 Β. Διατάγματος ὁριζόμενας ἀναθεωρήσεις τῶν ἀνατίθων ὁρων ἐπιβαρύνουσαν ἀκωλύστικῶς τὸν ἰδιοκτήτην.

8ον) Αἱ ἐργασίαι δομῆσεως θὰ ἐπιβλέπωνται παρὰ τοῦ *Αρχ. Π. Σαγυριών* συμφώνως τῆ ἐπιτομῆς δηλώσει τοῦ ἰδίου καὶ τοῦ ἰδιοκτήτου. Οὗτοι ὁφείλουσι νὰ συμμορφωθῶσιν ἐπιτακτικῶς πρὸς τὰς σχετικὰς διατάξεις τοῦ ἀπὸ 15 Δεκεμβρίου 1923 Β. Διατάγματος ἐκτελεστικῶς τοῦ ἀπὸ 17 Ἰουλίου 1923 Νομοθετικῶς τοιοῦτου, πᾶσα παρέμβασις τῶν ὁμοίων βαρύνει ἀμφοτέρους.

9ον) Ὅφειλε τέλος νὰ συμμορφωθῆ πρὸς ἀπώσεως τὰς σχετικὰς διατάξεις περὶ ἐφαρμογῆς τῶν σχεδίων τῶν πόλεων καὶ χωριῶν τοῦ Κράτους.



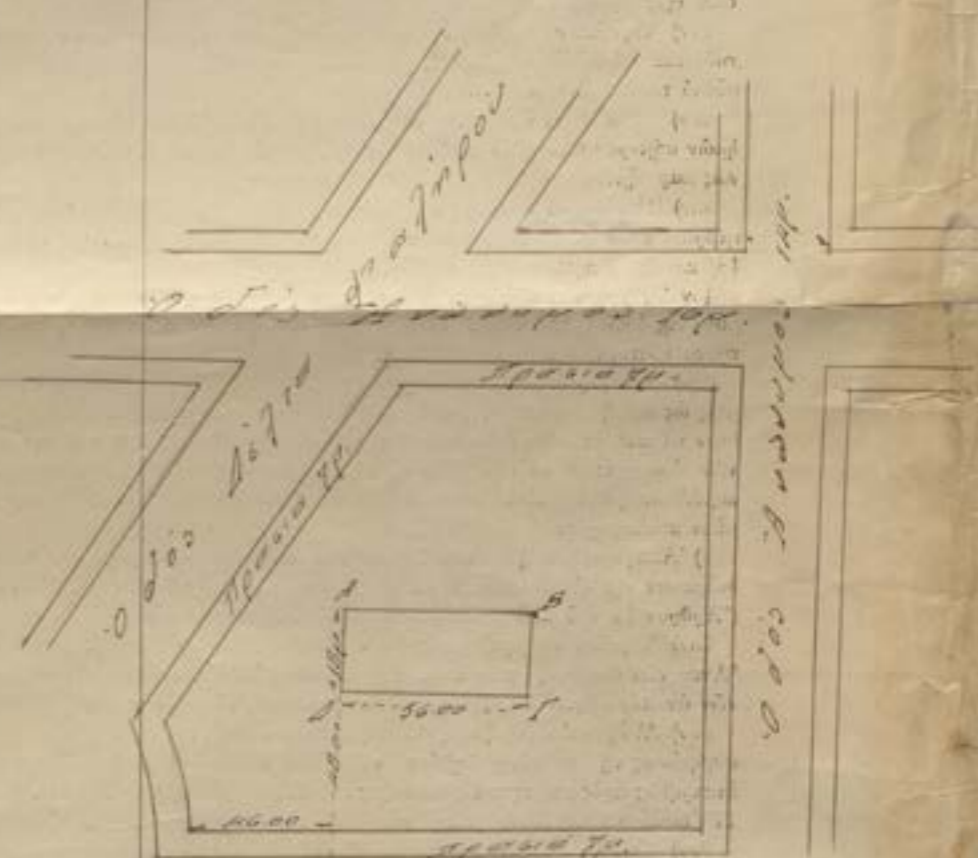
Ἡ παρούσα ἄδεια ἰσχύει ἐφ' ὅσον εἰς τὸ περὶ οὗ πρόκειται μέρος δέν προποικηθῆ τὸ διαγρᾶμμα τῆς ἐπιτομῆς.

Ἐν Ἀθήναις τῆς *30 Σεπτεμβρίου 1922*
Ο ΠΡΟΪΣΤΑΜΕΝΟΣ ΤΟΥ ΓΡΑΦΕΙΟΥ ΝΟΜΟΜΗΧΑΝΙΚΟΣ
Μιχαήλ

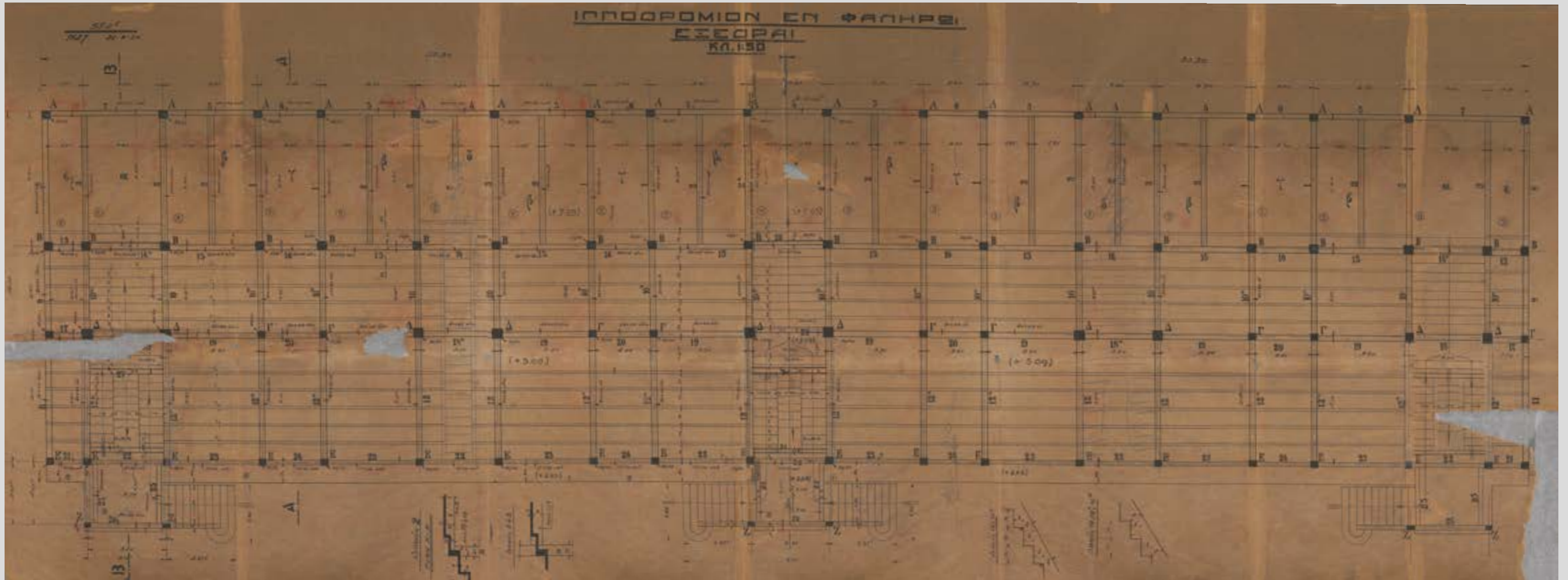
ΑΝΑΘΕΩΡΗΣΕΙΣ

ΥΠΟΜΝΗΜΑ

Διὰ τὸν καθορισμὸν τῶν εὐθυγραμμῶν τῆς οἰκοδομῆς
τῆς * *προσφυμίας Παιρ. Πασαδραφίμ*
κατὰ τὴν ἐπιτομῆν αὐτῆς
ἐπὶ τῆς ὁδοῦ τῆς ἰσοκλιθείας Παιρ. Πασαδραφίμ
ἡ κατασκευαστέουσα ἐπὶ τῆς
ἐπιτομῆς αὐτῆς ἐπὶ τῆς ἰσοκλιθείας
ἐπιτομῆς αὐτῆς ἐπὶ τῆς ἰσοκλιθείας
ἐπιτομῆς αὐτῆς ἐπὶ τῆς ἰσοκλιθείας
ἐπιτομῆς αὐτῆς ἐπὶ τῆς ἰσοκλιθείας



The building permit for the construction of the Hippodrome grandstand, numbered 2533 / 30-08-1924. NLG, "Ergoliptiki S.A." Archive



[↑] Structural layout of the Hippodrome grandstand, 1924. NLG, "Ergoliptiki S.A." Archive

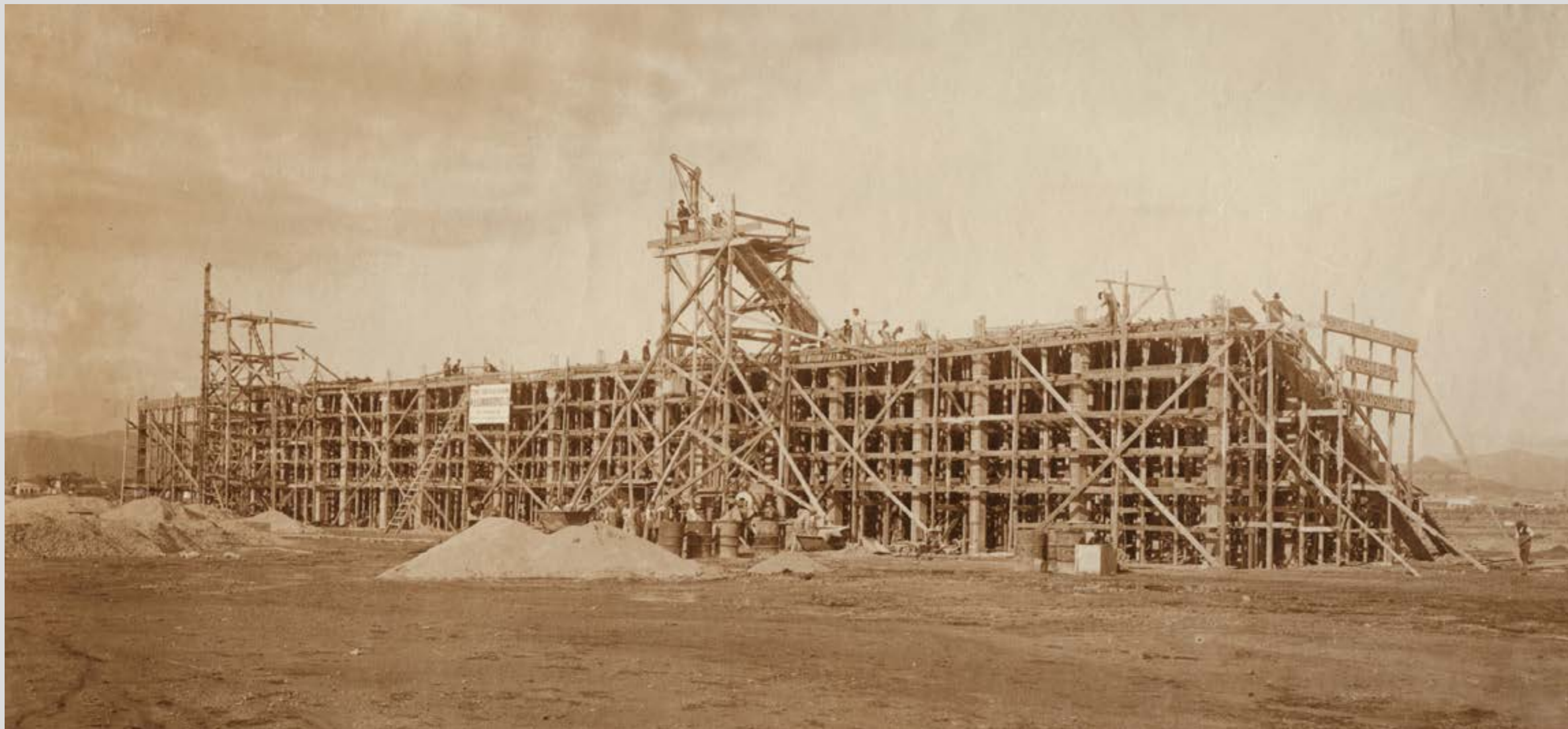


[↑] View of the Hippodrome grandstand during construction, with signs bearing the names of the employer and construction company.
NLG, "Ergoliptiki S.A." Archive



[↑][→] Views of the Hippodrome grandstand during construction.
NLG, "Ergoliptiki S.A." Archive





[↑] View of the Hippodrome
grandstand during construction.
NLG, "Ergoliptiki S.A." Archive

V. Interwar (1923-1940)

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC)
Transformation 2



[↑] Views of the Hippodrome grandstand after the completion of the canopy.
NLG, "Ergoliptiki S.A." Archive

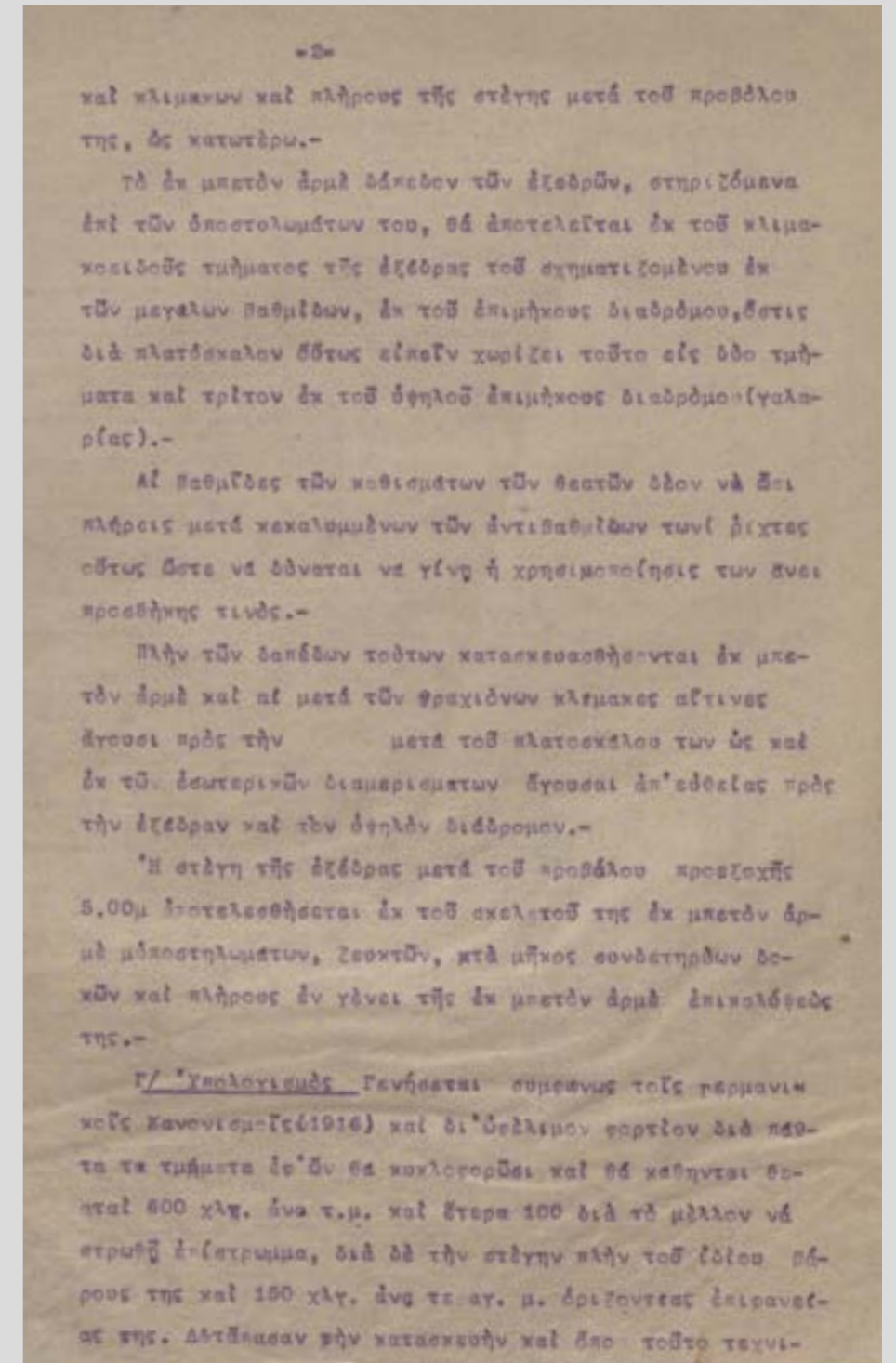


[↑] Advertisement for the General Company Betón Armé in "I Eikonografmeni tis Elladas" magazine.
Giannis Lambrou Collection



V. Interwar (1923-1940)

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC)
Transformation 2



[←] Detail of the load-bearing structure of the Hippodrome grandstand during construction. NLG, "Ergoliptiki S.A." Archive

[→] Detailed description of the construction specifications of the grandstand, 1924. NLG, "Ergoliptiki S.A." Archive

The official opening of the Hippodrome was held on April 20, 1925, and was an unqualified success. The contemporary Press reported it was attended by more than 40,000 viewers.



[↑] Interwar period photograph depicting crowds at the grandstand.
Giannis Lambrou Collection

[→] Cover of the monthly "I Eikonografmeni tis Elladas" magazine, featuring the horse races in Faliron, April 1925.
Giannis Lambrou Collection



Η ΕΙΚΟΝΟΓΡΑΦΗΜΕΝΗ

ΤΗΣ ΕΛΛΑΔΟΣ

Ἐπιμετρητὴς Ἰδιοκτήτης: ΠΑΝ. Π. ΛΕΚΚΟΣ
Αναδοχικὴ Συντάκτης: Γ. ΓΡΗΘΑΡΗΣ

ΑΘΗΝΑΙ - ΑΠΡΙΛΙΟΣ 1925

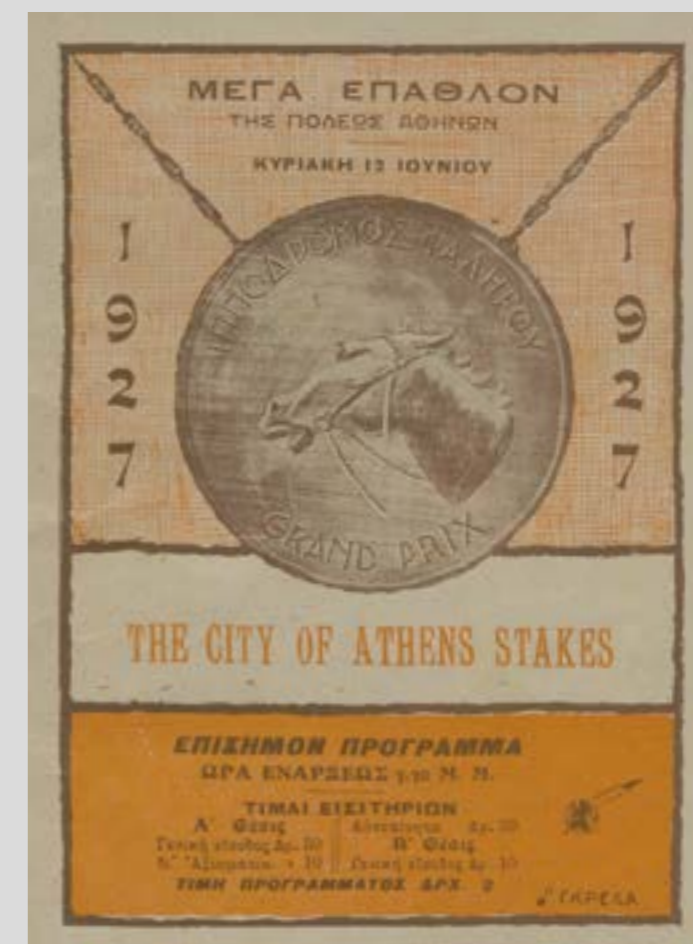
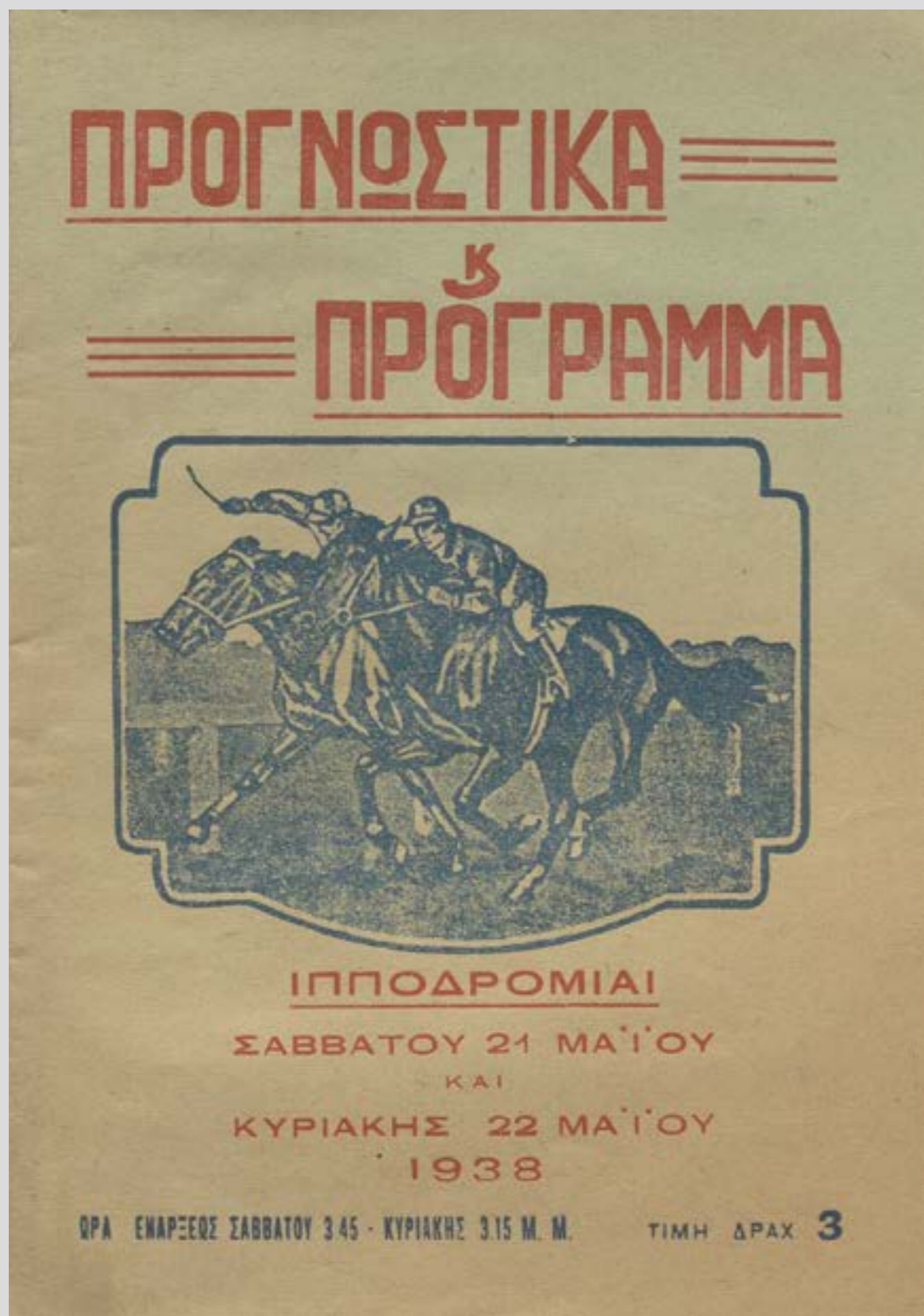
ΕΤΟΣ ΠΡΩΤΟΝ ΑΡΙΘ. 4

Ἐπιτροπὴ Συντάκτης: Γ. ΔΡΟΣΙΝΟΣ, Σ. ΜΕΛΑΣ, Π. ΝΙΦΡΑΝΑΣ, Κ. ΠΑΛΑΜΑΣ, Χ. ΠΑΠΑΝΤΩΝΙΟΥ



ΑΠΟ ΤΑΣ ΙΠΠΟΔΡΟΜΙΑΣ ΤΟΥ ΦΑΛΗΡΟΥ

(Σχέσιον Ἀντ. Πρωτομάρας)



[<][+] Covers of Hippodrome racing programs, 1927-1938.
Giannis Lambrou Collection



[↑] Commemorative photograph of the horse "Crystal Ball" and its rider, 1930.
Giannis Lambrou Collection

ΕΡΩΝΟΜ. ΕΛΛΗΝΙΚΗ ΕΤΑΙΡΙΑ ΙΠΠΟΔΡΟΜΙΑΣ
ΑΝΩΝΥΜΟΣ ΕΤΑΙΡΙΑ

Κατάσταση 'Αμοιβών Τζόκευ
Γνωσθέντων της 19ης Οκτωβρίου 1930.

Όνοματεπώνυμο Τζόκευ	Γενέθης	Καθαρά εισοδήματα από τζόκευ	ΚΡΑΤΗΣΕΙΣ				Σύνολο κρατήσεων	Καθαρά εισοδήματα από κρατήσεις	Υπογραφή Διευθυντού	
			Χαίρας	Ενοίκιο	Συνομιλίες					
					Κρατών	Ιπ. Τίτου				
Σίγγανος	4	6100	-	-	60	24	104	5996	Σίγγανος	
Παύλος	4	5050	-	-	60	17	77	4973	Παύλος	
Μαυρολάκης	11	3450	100	-	40	12	52	3098	Μαυρολάκης	
Σταυρίδης	2	1600	-	-	20	6	26	1574	Σταυρίδης	
Ανδρέας	6	5250	1000	-	60	16	76	4170	Ανδρέας	
Μαυρολάκης	1	310	-	200	4	120	2020	10480	Μαυρολάκης	
Ούριος	3	2450	-	500	40	12	52	1818	Ούριος	
Μουρατίδης	11	1350	-	500	20	6	26	224	Μουρατίδης	
Μαυρολάκης	9	1200	1570	-	20	6	26	2160	Μαυρολάκης	
Σταυρίδης	1	1350	-	-	20	6	26	1724	Σταυρίδης	
Λίβης	2	1100	-	-	20	6	26	1074	Λίβης	
Καμινάκης	1	550	-	-	6	180	780	1420	Καμινάκης	
Γεωργίου	1	310	-	-	4	120	52	304	Γεωργίου	
		50	30430	1500	1200	394	11620	32270	23200	

Συνολικά εισοδήματα από τζόκευ 150000
Συνολικά κρατήσεις 11620
Καθαρά εισοδήματα από τζόκευ 138380

Εν Αθήναις, 19 Οκτωβρίου 1930.
Διευθυντής: Γεωργίου

[↑] Table of jockey fees, 19 October 1930.
Giannis Lambrou Collection

[↑] Ticket prices for the horseraces, October 1938.
Giannis Lambrou Collection

ΤΙΜΑΙ ΕΙΣΟΔΟΥ

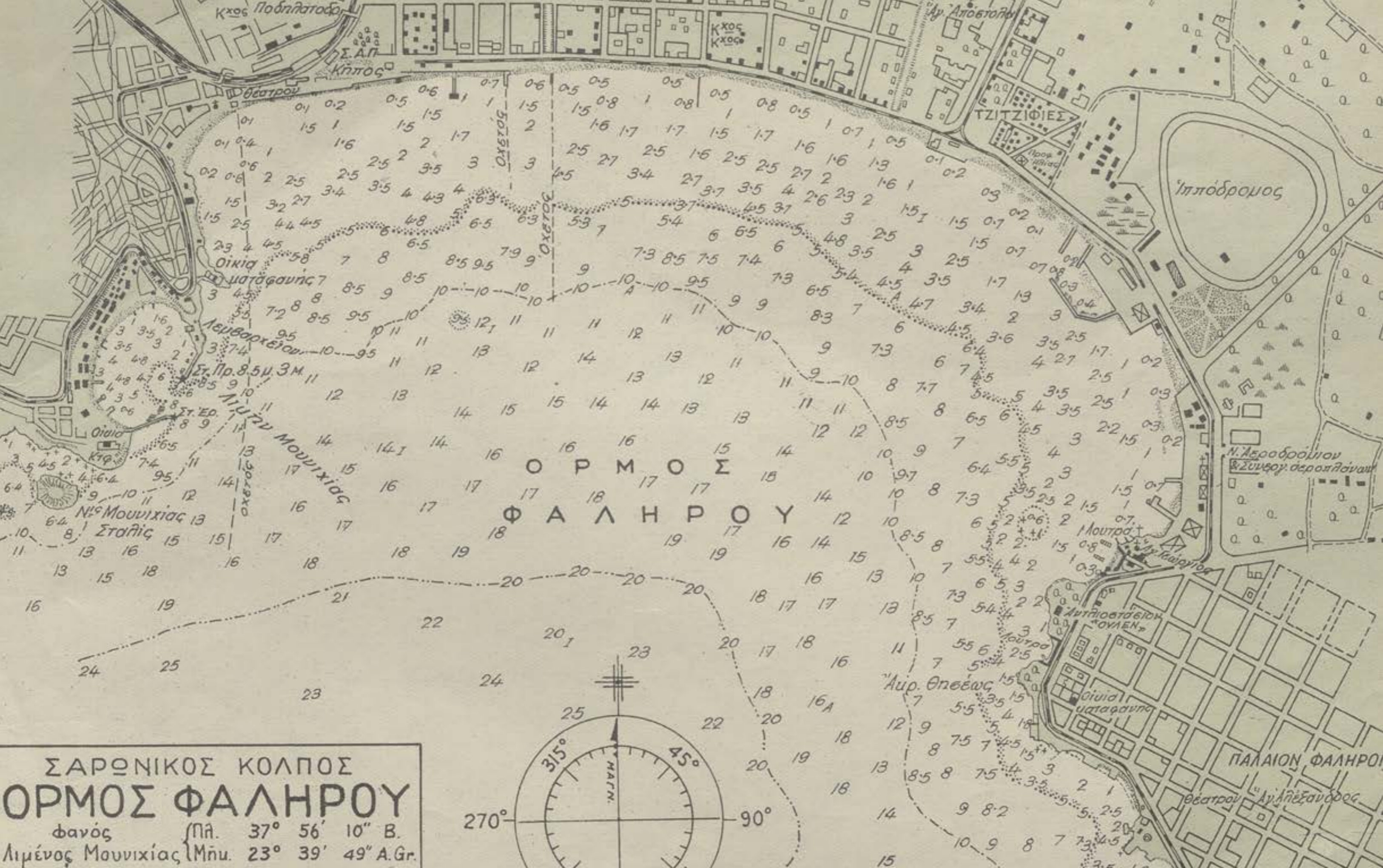
Α. ΘΕΣΙΣ

Διά Κυρίως Δρχ. 50
Διά Κυρίως 30
Διά Αξιομαχίας & ομοίω .. 30
Αίτιολογία 30

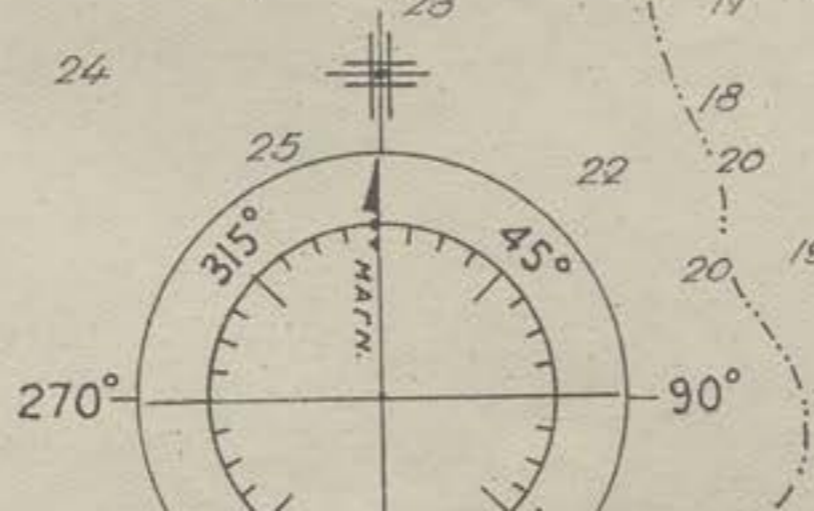
Β. ΘΕΣΙΣ

Διά Κυρίως Δρχ. 30
Διά Κυρίως 15

Συνολικά 4110



ΣΑΡΩΝΙΚΟΣ ΚΟΛΠΟΣ
ΟΡΜΟΣ ΦΑΛΗΡΟΥ
 φανός Πά. 37° 56' 10" Β.
 λιμένας Μουνιχίας Μην. 23° 39' 49" Α. Γρ.



V. Interwar (1923-1940)

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC) Transformation 2

The communities of Kallithea and Palaio Faliro were established in 1925, and upgraded to municipalities in 1934 and 1942, respectively. In the 1930s, the main infrastructure works, such as constructing gas and irrigation networks, were completed, and an effort to purge the Faliron Coast of litter and waste products from the factories was launched.



[←] Nautical map of Faliron Bay, depicting the racecourse facilities and the first grandstand.
Giannis Lambrou Collection

[→] Aerial photograph, 1937.
Giannis Lambrou Collection

ΕΙΣ ΤΟ ΠΕΡΙΔΩΡΙΟΝ ΤΗΣ ΖΩΗΣ

ΕΙΣ ΤΟΝ ΦΑΛΗΡΙΚΟΝ ΙΠΠΟΔΡΟΜΟΝ

ΣΗΜΕΡΟΝ ΤΟ «ΓΚΡΑΝ-ΠΡΙ»

ΤΑ ΤΕΛΕΥΤΑΙΑ ΠΡΟΓΝΩΣΤΙΚΑ ΜΑΣ

ΕΙΣ ΤΗΝ ΣΗΜΕΡΙΝΗΝ ΕΟΡΤΗΝ ΤΟΥ ΦΑΛΗΡΙΚΟΥ ΙΠΠΟΔΡΟΜΟΥ, ΚΑΤΑ ΤΗΝ ΟΠΟΙΑΝ ΜΕΤΑΞΥ ΑΛΛΩΝ ΘΑ ΕΚΤΕΛΕΣΘΗ Η ΔΙΑΔΡΟΜΗ ΤΩΝ 2200 ΜΕΤΡΩΝ ΔΙΑ ΤΟ ΜΕΓΑΛΟΝ ΕΠΑΘΛΟΝ ΤΗΣ ΠΟΛΕΩΣ ΑΘΗΝΩΝ, ΕΚΛΗΘΗΣΑΝ ΩΣΩΣ παρασταύν ο πρόεδρος και τα μέλη του επουργικού συμβουλίου, το διπλωματικόν σώμα, οι δήμαρχοι Αθηνών, Πειραιώς και Καλλιθέας και άλλοι επίσημοι. Κατά τα διαλείμματα της εκτέλεσεως του προγράμματος, του οποίου δλααι δι-αδραματι κίνε εξ ίσου ενδιαφέρον-σαι και αμφίβολοι είνε προβλέψει πρός την διαδρομήν του μεγάλου επάθλου, θα πασιτίη η μουσική του δήμου Αθηναίων. Η δλη συγ-

κων τα οποία εξηρασεύσαμεν προ-γθέε. Ούτω είνε την πρώτην δια-δρομήν διδομένη με πρώτην τάχην ο «Νέριον», η «Λητώ» και η «Αμα-ζών» και με δεύτεραν ο «Τίτοε» και η «Αιγκρέτ» και χαλαρήρι

ντίμα, τον «Σενιέρ», τον «Εσπου-άρ», τον «Ιμπν Ελ Σόλ» και τον «Χαντουάν», επιπροσθέτωε δε ως γνωρίζομεν ημείοι ο «Ναμπίγ» εφ-ρίσκαται είνε εξαιρετικήν φύοειαν. Είε την τετάρτην ο σταύλοε του κ.

«Φάκτοιμ», δουτοσίτηε: «Λου-αντε». Τρίτη: «Ταφάρ» η «Μπίμπο», ά-ουτοσίτηε «Ναμπίγ». Τετάρτη: «Μπαί-Μπαί» η «Λιονώ-ρα», δουτοσίτηε «Μάι Λαίδη». Πέμπτη: Σταύλοε Μπουσιάλ η «Μυτιλήνη», δουτοσίτηε «Μαμ-πίρα». Έκτη: «Βάλ Ντόρε» η «Ούμπό-ντε», δουτοσίτηε «Χιλάλ Ελ Ζα-μόν». Έβδομη: «Μίε Τσιγγάνο» η «Πάικα», δουτοσίτηε «Νό Μόστε». Έν συνεχεία παραθέτομεν και τα προγνωστικά του διεύθυντοϋ της «Ιπποδρομακίε» κ. Κοσοίου, τα όποια όδοεο χαριν των «Αθη-ναϊκων Νεων» μάε παρεχώρησε:



Η νέα εξέδρα που εγκαινιάζεται το απόγευμα



Ο τζόκεϊ Παπαδόπουλοε

ζονται όδοι ως ακίνδυνοι μόνον η «Σινιρίνα» και ο «Κήφ». Είε την δεύτεραν, είνε την όποιαν παρά τάε διαγραφάε άπέμειναν να συναγω-νισθοϋν δέκα άπό τουε καλλιτέ-ροου άραβικόε του Ιπποδρόμου μάε, τα πράγματα παρουσιάζονται εξ ίσου περίπλοκα και αμφίβολα. Διότι είνε μόν αληθέε ότι ο «Μπαν-τλόν» και ο «Γκαζάλ Ελ Πάρκ» έμ-φαιζονται ως πρωταγωνιστά, του-το όμως σημαίνει ότι δέν δόνον-ται να άγνοηθοϋν εξ ολοκλήρου όδοι ο «Λουαντε» με τα 53 κιλά του, όδοι ο μαχητικόε «Ζέν Ελ Με-λούκ», όδοι ο «Διάβολοε» κατόειν των τελευταίων του έπδόεων. Έ-πιπροσθέτωε άπαρχε ο «Φάκτοιμ» τον όποιον άν και δίλοι οι ειδικοί άποκλείοιν ημείοι φοβόμειθα πο-λύ λόγγι και της κλάοεωε και των 49 κιλών του.

Είε την τρίτην παρά το ότι φέ-ρονται ως ένδεδειγμένοι οι «Ταφ-άρ», «Μπίμπο» και «Σαράσιμ», η εκπλήξιε δέν άποκλείεται, διότι κολλά φθουρίζονται διά τον «Μικ-

Ντιβαλ» παρουσιάζεται λιον Ισχυ-ροε με τουε δύο άντιπροσώπουε του, θα έχη όμως έπικίνδυνον αντί-πολον, την «Λιονώρα», είνε δε ά-γνωστον μήπωε και ο «Γκλάιντ Άι» εφρίσκαμένοε είνε τα καλά του έπα-ναλλάξη το κατόρθωμα της παρελ-θοϋσεε Κυριακήε. Είε την διαδρο-μήν του μεγάλου επάθλου η πρώτη τάχη διδοται είνε την «Μυτιλήνη» και τον σταύλοε Μπουσιάλ και η δεύτερα είνε τον «Μαμπίρα» και την «Ζόλλυ». Είε την έκτην τέλος άκούονται τα όνόματα των «Μπέλ Γκρόφ», «Σάχερ», «Πρένε Νουάρ», «Χιλάλ Ελ Ζαμόν», «Βάλ Ντόρε» και «Ούμπάντε» και είνε την έβδομη των «Νό Μόστε», «Καρμίνια», «Λι-νέττα», «Μίε Τσιγγάνο» και «Βιγ-κασταλά». Όπωοδήποτε ημείοι εκ της έξέτασεωε και παραβολήε δ-λων αυτων των πληροφοριων κα-ταλλήγομεν είνε τα κατωτέρω συμ-περάσματα.

Πρώτη διαδρομή: «Λητώ» η «Νέ-ριον», δουτοσίτηε «Τίτοε». Δευτέρα: «Γκαζάλ Ελ Πάρκ» η



Ο τζόκεϊ Βαλιάνοε

Πρώτη διαδρομή: «Αμαζών» η «Νέριον», δουτοσίτηε «Τίτοε». Δευτέρα: «Γκαζάλ Ελ Πάρκ» η «Λουαντε», πιθανότηε «Ζέν Ελ Με-λούκ». Τρίτη: «Ταφάρ» η «Μπίμπο», ά-ουτοσίτηε «Ιμπν Ελ Σόλ». Τετάρτη: «Λεωνώρα» η «Μάι Λαί-δη», δουτοσίτηε «Σομπεράνα». Πέμπτη: «Ροζομπίμπο» η «Μυτι-λήνη», εντύπωεε «Μαμπίρα». Έκτη: «Βάλ Ντόρε» η «Πρένε Νουάρ». Έβδομη: «Πάικα» η «Νό Μόστε», δουτοσίτηε «Λινέτα».

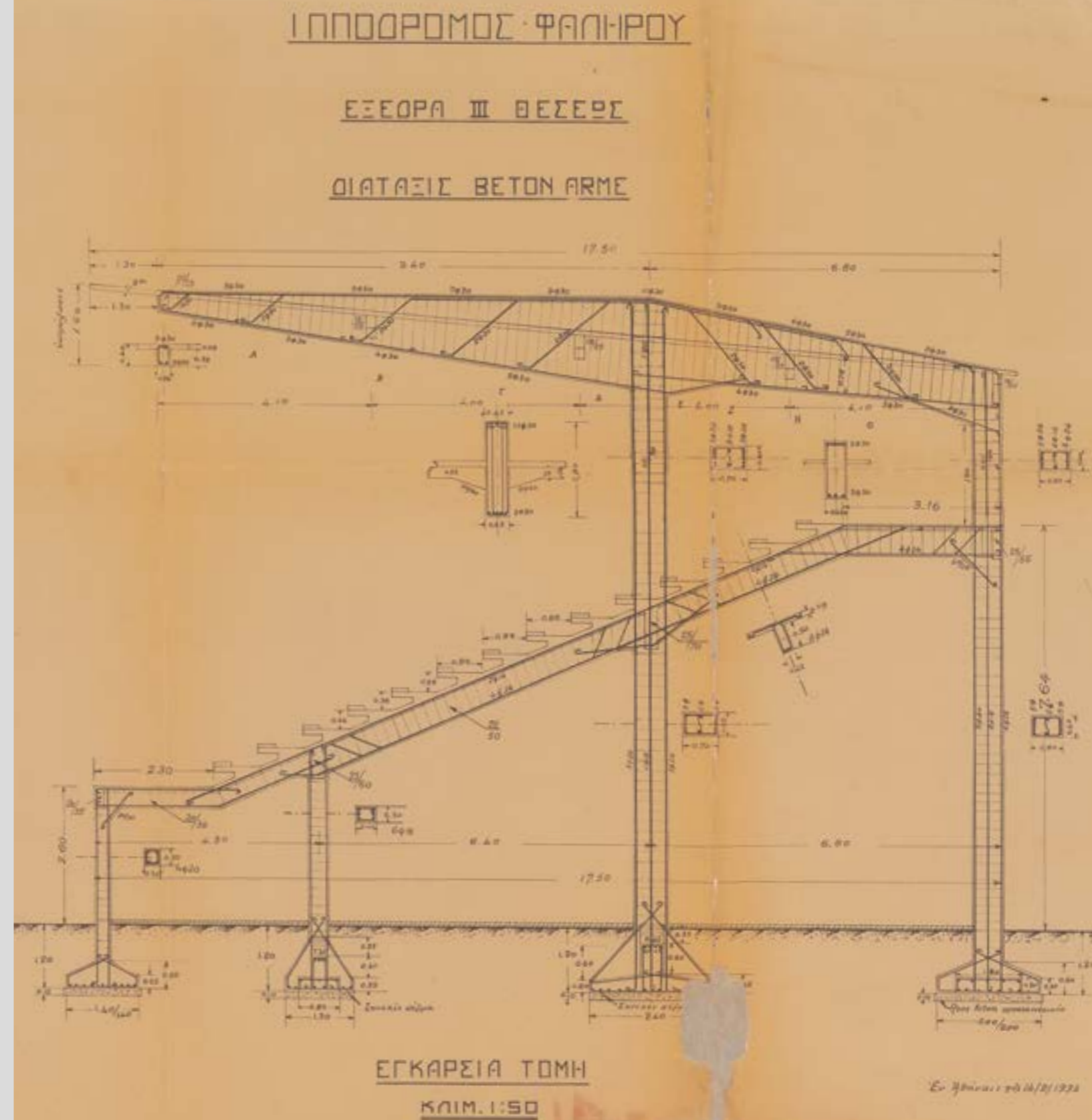
GIL

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC) Transformation 2

In 1934, Ergoliptiki S.A. completed the construction of a second, smaller grandstand, on the western side of the first. The plans for the "second class" grandstand, as it became known, were drawn by architect Kostas Kitsikis. The new grandstand was inaugurated on Sunday, June 24, 1934, in the presence of prime minister, Panagis Tsaldaris.

[+] Article presenting the new grandstand in "Athinaika Nea" newspaper, 24/6/1934. Giannis Lambrou Collection

The architect Kostas Kitsikis was born in Athens in 1892 and studied architecture at the Technical University of Berlin (Technische Hochschule Berlin-Charlottenburg), from where he graduated in 1913. At the beginning of his long and productive career, he expressed the spirit of Interwar modernist architecture, while, later, he adopted the modern style that derived from the prevalence of the Modernist Movement. He was instrumental in creating the Interwar apartment building style, with numerous projects, including the apartment buildings of Tambakopoulos (1922-1924), Vazirgiantzakis (1924), Papaleonardos (1925), Korkodeilos (1925), Goulandris (1925), Tetenes (1930), and Venizelos (1930). He was professor at the National Technical University of Athens from 1940.



[>] Cross-section of the reinforced concrete framework of the grandstand designed by architect Kostas Kitsikis, 1934. NLG, "Ergoliptiki S.A." Archive

During the German occupation, the Hippodrome facilities were requisitioned, and were severely damaged as a result. In the late 1940s, the facilities were restored, and the logistical infrastructure was modernized. The racecourse resumed its operation in 1951.

The post-war period was characterized by economic uprise and extensive residential development, which dramatically altered the image of the area, as well as of Athens at large. Most of the old mansions of Faliro were demolished, and several new apartment blocks were built in their place.



[→] Poseidonos Avenue, 1950s.
The construction of high-rise
blocks radically changes the
image of Palaio Faliro.
Leriu, An. 2017.
Palaio Faliro, p.175.

Horse racing flourished after the war and the Hippodrome became a popular leisure destination.

Within the Hippodrome site was the "Athinaiia" entertainment venue. One of the acclaimed orchestras that performed there, over the 1950s and 1960s, was the one led by the pianist Lev Kanakakis.



"On the days when the races were on, every Wednesday and Sunday, the Hippodrome was always full because this was a junction, Palaio Faliro, Neo Faliro, Kallithea. 10,000 viewers and for the big races, the derbies, there were 20,000 people."

Lefteris Siatounis, jockey and trainer, on the 1950s and 1960s.



[↑][→] Advertisements in the Press for racecourses and a singing contest at the Hippodrome. Giannis Lambrou Collection

[←] Photograph of the crowd welcoming a horse and rider. Giannis Lambrou Collection



Μιά έντυποιοιακή αγωνιστική (και κοσμική) επίδειξη στο φαληρικό Δέλτα



Ο ΔΙΑΔΟΧΟΣ ΚΩΝΣΤΑΝΤΙΝΟΣ ΥΠΕΡΠΗΔΑ ΜΕ ΤΟΝ ΙΠΠΟ «ΑΣΚΟΣ» ΕΝΑ ΑΠΟ ΤΑ ΕΜΠΟΔΙΑ ΣΤΟΥΣ Α ΠΑΝΣΤΡΑΤΙΩΤΙΚΟΥΣ ΙΠΠΙΚΟΥΣ ΑΓΩΝΕΣ ΤΟΥ

ΦΑΛΗΡΙΚΟΥ ΔΕΛΤΑ.



ΣΤΟ ΒΑΣΙΛΙΚΟ ΘΕΠΡΕΙΟ του Ίπποδρόμου Φαλήρου: Η Βασίλισσα, με γαλόζια ταγιέρ και φοβική καρτελίνα, η πριγκίπισσα Σοφία, με κόκκινα μαντώ και λευκό φόρεμα, και ο Δόν Χουάν Κάρλος, οι όποιοι παρηκολούθησαν με πολύ μεγάλο ενδιαφέρον όλα τα ιππικά αγωνίσματα που διεξήχθησαν.

(Φωτ. Μικμ. φωτορεπόρτερς 5, Ένωσις 1, Ελληνικό φωτορεπόρτερς 1)

ΕΝΑ ΑΘΛΗΜΑ ΜΕ ΕΥΓΕΝΕΙΑ ΚΑΙ ΠΑΛΜΟ...



ΑΛΛΗ ΜΙΑ ΕΠΙΤΥΧΙΑ



Ο «Τ ΡΑΖΕΛΟΣ» ΕΝΩ ΓΡΗΔΑ ΜΕ ΤΟΝ ΙΠΠΟ «ΚΕΝΤΑΥΡΟΣ»



ΙΠΠΕΥΣ ΚΑΙ ΙΠΠΟΣ ΣΕ ΜΙΑ ΣΤΙΓΜΗ ΕΝΤΑΣΕΩΣ



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ΧΙΛΙΑΔΕΣ θεατών παρακολούθησαν με οδυσιππυτο ενδιαφέρον τους Α Πανστρατιωτικούς Ίππικούς Αγώνες. Γεμάτα το αθλητικό περίπτερο και οι μεγάλες εξέδρες, όπου ή αγωνία έβρανε στο κατακό-

Ο Βελιγράδας δοθήσε τον Μεγάλο Άλξαιδο να κραδίαση τον κόσμο... άλλα πολλά άλλα κροσέφρον υπερασπίστη την ανδροσύτητα και τ' αρετικά τους. Ηρωικά, τρυφερά, άφωσκωμένα, μετέφερον στην πλάτη τους δορυτετέρες βασιλιάδες, φανατικούς σταυροφόρους και άδρες κυρίες, μαζί με τυχεδιώκτες, έμπόρους και κρασποτάλους. Άλλα με λογικά και λόγια — ο Βασις και ο Σάββας — τρέξανε τον Άχίλλεα γύρω από το πείλι της Τροίας την ώρα της σκληρής του νίκης πάνω στον Έκτορα, και ή άρχαι Ολυμπια δόξα — την φοσάδα «Άνκρας» — τιμήσε με άγαλα, μαζί με τους Ολυμπιακές, για την άπιδαν παρητήριά της. Άγαπητός σύμπρομα του ανδράπου από την έπαιή και ζωοράφιζε τις φηγορές του στα κέρλατά της. Άλλοι μάλι, διέβηε μαζί του πύσσ, ώστε έλασαν ός το έβαντα από την βίση, όταν ο κούρας του — όπως ο βασιλιάς Νικηφόρος πύβαντε. Έρωτα, γρήγορα, άφωσκωτα, απάβησε για γηλόδες χρόνια κοντά στις αιδωάκιες Έγνικες. Άκόμη και στην περίπτωση που δεν ήταν παρά ένα δυσκίπτο έβαντα, όπως ο Δοκίμιος Ίππος, φοήσσε τους ανδράπου και απάβησε μαζί με την άφωσκωτα άφωσκωτα για την κούραση της άφωσκωτα

του τίλους έιν κρόττες παρά το ενδιαφέρον του σπόρτισμαν και — όπου δεν το άντικατέστρε ή μηχανή — του σινεργάτη του άγρότη. Στόν πόλο, μα δεν είναι πιά το τεθρασκωμένο των στρατιών του Δορκίου, με το δοκωπόρο άουατα, και από ταξίδια δεν έξυπνότηε παρά τις άσπληστικά υπαδύστικτες συγκοινωνιακές γραμμές.
Κι έως, πριν λίγες άμέρες, στον Φαληρικό Ίπποδρόμο, μαράστρε μαζί με τους Ίππους το ενδιαφέρον και το γροσκαρτήματα γηλόδου θεατών, που παρακολούθησαν τα τελευταία άγωνίσματα των Α Πανστρατιωτικών Ίππικών Αγώνων.
Όμοσφα έλα, γεμάτα γάση και άναυτε, έτρεξαν, πύβαντε κ' άκόμη έβρασαν κατά από τους άφωσκωτα υπερασπίστης, άφωσκωτα από το έμπειρο γέο και τις χαίβευταές φοβές των Ίππων. Πρώτος άνάμεσα στους Ίππους, με σπαλή άσολογαχού, μπόστρε και μαστίγια — που δεν το χραιομοποίησε καβόλλο — ο Διάδοχος, κηπήσσε της διαδρομής έμποδίων ύψους 1,20 μ. Ίππικώνας το θαυμάσιο άφωσκωτα, έκπέρασε με άφωσκωτα

“The entrance to the Hippodrome was 50 meters from the sea, on the beach. Around it was the river, marshes, no man’s land. People only gathered around the entrance of the Hippodrome, which was the hang-out of the racetrack crowd, on the terrace of “Vrase Ryzi”, Pezoulas’ wine tavern across the road, the little tavernas further down. The Evgenidio was a swamp. The stables near the racetrack were built under the Junta.”

Lefteris Siatounis, jockey and trainer.



[←] The jockey Tasos Ioakeimidis (right) in the stands of the Hippodrome. Tasos Ioakeimidis Archive



[↑] The Charalambous stables, on Dimosthenous Street, built under the Junta regime. Photographer: J. Vanderpool

“Riders began competing in races upon completing a year of training at the Horse Riding School. Trainees received their whips after 30 wins.”

Lefteris Siatounis, jockey and trainer.



[←] Commemorative photograph of the rider Lefteris Siatounis with Hermes, 1962.
Lefteris Siatounis Archive

[→] Jockeys Tasos Ioakeimidis and Iordanis holding their whips. They wear jodhpurs and American jeans, boots and flatcaps. 1950s.
Tasos Ioakeimidis Archive





ΙΠΠΟΔΡΟΜΙΑΚΗ ΕΒΔΟΜΑΣ

ΚΥΡΙΑΚΗ 3 ΦΕΒΡΟΥΑΡΙΟΥ

ΤΙΜΗ ΔΡΧ. 1000

ΩΡΑ 2. Μ.Μ.



[←][↑] Post-war weekly horse racing programs.
Giannis Lambrou Collection

[→] Press feature on the horse races.
Giannis Lambrou Collection

‘Η ώρα της έκκινήσεως σημαίνει! Το «πάθος» ανεβαίνει «κρεσέντο» ως τὸν τερματισμό...



▲→ ΛΙΓΑ δευτερόλεπτα μετά από την εκκίνηση. Τό βόγα, όπως το συνέλαβε ο φακός από τὸ άνοιγμα ενός εκουσιού. Ίσως ίσως με τὰ βόγα κάθε ιπποδρομίας εκκινῶν άνοιγμα ταυτόχρονα με τὸ σύνθημα, τὸ όπιο δίνει ὁ άφίτης.

ΣΤΟ ΒΑΣΙΛΕΙΟ ΤΗΣ ΧΙΜΑΙΡΑΣ



ΤΑ ΔΑΔΓΑ ΚΑΛΠΑΖΟΥΝ ΣΤΟ ΣΤΙΒΟ, ΤΟ ΤΕΡΜΑ ΕΙΝΑΙ ΑΚΟΜΗ ΜΑΚΡΥΑ, ΑΛΛΑ ΑΓΩΝΙΑ ΚΑΤΕΧΕΙ ΤΟΥΣ ΠΙΣΤΟΥΣ ΤΟΥ ΦΑΛΗΡΙΚΟΥ ΙΠΠΟΔΡΟΜΟΥ

ΕΝΑΣ ΑΠΟΜΑΧΟΣ τού Φαληρικού Δέλτα. Τώρα χρησιμοποιείται ως επιβήτωρ σε ιπποφορβία.

Τόπος τής άπωλείας για κάθε «φρόνιμο», που ακολουθεί την συνταγή τών μικρονοικοκυριών τού ποιητή — «ήρα ένα διβλίριο Τραπεζης, πρώτη κατάβεσις δραχμοί τριάντα» — και βασιλεία τής χιμαιρας για τούς φιλίππους, ὁ Ίπποδρόμος ἔχει φανατικούς πολέμιους και φανατικότερους πιστούς. “Αν πῆτε πως είναι μονάχα ετζόγοι τὸν ὀδικῆστε, γιατί είναι κάτι τόσο ἀλλιώτικο από τὸ πρόσαια τραπεζι τής χαρτοπαιξίας και τής ρουλέτας. “Ἐχει μιὰ ὀλότελα δική τού γεστηία, που μπορεί, ὅμως, νὰ τὴν πληρώσετε ἄκριθῶ, όπως ὅλα τὰ ὄρραία πράγματα στὸν μάταιον αὐτὸν κόσμῶ. Γι’ αὐτὸ ἔλατε καλύτερα νὰ τὸν γνωρίσετε από τις στήλες μας. Είναι μιὰ γνωριμία... «έρχάτε», ἀλλὰ ἀνώδυνη για τὸ πορτοφόλι σας. →



ΕΝΑΣ ΠΕΡΙΠΑΤΟΣ - ΕΡΕΥΝΑ ΣΤΟΝ ΦΑΛΗΡΙΚΟ ΙΠΠΟΔΡΟΜΟ

“The main people of the Hippodrome were the trainers, the jockeys, the grooms, the riders’ assistants at the changing rooms, who got the riding equipment ready, the horse owners, the horse feed dealers and the vets. There were girls working at the ticket desks and the offices.”

Lefteris Siatounis, jockey and trainer.



[←] Feature on the horse races in the foreign press. Giannis Lambrou Collection

[→] Press feature on horse lovers and horses. Giannis Lambrou Collection

ΙΠΠΟΔΡΟΜΟΣ

Αυτό το μικρό «βασιλείο της χίμαρας» —ό ε'ιπποδρόμος του Φαλήρου— εκτείνεται από το Χρυσόκι και το Βουλευτόταμο μέχρι τη θάλασσα του Φαληρικού Δέλτα. Ο πληθυσμός του είναι μεταβλητός, γιατί οι μόνιμοι κάτοικοι του δεν ξεπερνούν τη μιά εκατοντάδα και είναι οικογενειακοί στους σταύλους, που γειτονίζουν με το στίβο. Προσπνιχτεί, μαθητευόμενοι τζοκεύ, φρολογάδες και κάθε λογής άλλοι σταυλοδίαστοι άνθρωποι, που έχουν εθνογραμμίσει τη ζωή τους με τη ζωή των αλόγων. Αν όμως η άποψη του πληθυσμού γίνει Τετάρτη ή Κυριακή, τότε μπορεί να ξεπεράσει τις πέντε χιλιάδες. Και είναι σίγουρα ο πληθυσμός αυτός του 'Ιπποδρόμου ο πιο άνομοιαισθητός πληθυσμός της γής. 'Εσχυροί του χρέματος, της πολιτικής, της δοξαματίας και της κοσμικής στήλης παρακολουθούν από το 'Αθλητικό Περίπτερο, χωρίς ισχύς, όπως συνήθως γίνεται από Δέλτα, για λόγους αξιοπρεπείας, τα λεπτά τους να χάνονται, πανταριζόμενα στα πόδια κάποιου θλιβερού άχαρμόνοτου. Πιά πέρα, εκπροσωποί όλων των παραγωγικών τάξεων της χώρας και της υπαλληλίας παρακολουθούν από τις κερκίδες της πρώτης θέσεως, με θεωροδίδεις συχνά έκδηλως, ένα συναρπαστικό τερματισμό, ενώ εκατό μέτρα άριστερώτερα, στη δεύτερη θέση, όπου ισχύει η μικρότερη μονάδα στοιχήματος —δραχμές 10—, οι άνθρωποι του μεροκάματου των πνήγτων ή και λιγότερων δραστηρίων διαγκωνίζονται με την —μάταιη συχνά— έλπίδα να δούν το δεκάριό τους να πολλαπλασιάζεται επί ένα άπίθανο συντελεστή.

Είναι ένας έτερόκλητος κόσμος, που ξεκινάει από την εδύ Πατριάρχη 'Ιωακείμ ή από τις παράγκες της Κοκκινιάς, για να γίνει ύψηλος, για τρεις άρες, του Φαληρικού Δέλτα.

'Ελληνική ίπποπαγωγή

Αλλά ως δοξμε τους άλλους, τους μονιμότερους παράγοντες αυτού του Δέλτα.

'Εν άρχή, φυσικά, εείσιν τα τετράποδα. 'Αρχαϊκά και καθαρόαιμα φάνουν σήμερα τα τριπόδια. Παλαιότερα ήταν πάνω από τετροκόσια, αλλά ή κείσφορά επί των δρομώνων 'Ιπών, που έπέβαλε τό κράτος, μαζί με έκείνη των αυτοκινήτων, στάθηκε δευό πλήγμα για την ίπποδύναμη του Φαλήρου. (Είρήσθη έν πορόδω ότι τό κράτος εείσπράττει όχι λίγα από τό χρήμα των φίλιππων, που ρέει άσθονα Τετάρτη και Κυριακή). Τά άσθικά άλογα έρχονται από τους 'Ιπποδρόμους

ΑΛΟΓΑ ΚΑΙ ΑΝΑΒΑΤΕΣ, στα κκουτιά του αούεμάτου μηχανήματος έκκινήσεως, έτοιμα να ριχτούν στο στίβο, μόλις δώση τό σύνθημα ο άφότης. Μιά έπιτυχημένη έκκίνηση εξασφαλίζει συχνά τη νίκη.



Ο ΚΑΘΕ τζοκεύ φοράει μπλουζα με τά χρώματα του ίδιοκτήτη του αλόγου, τό οποίο δά ίππεύση.

ΑΠΑΡΑΙΤΗΤΟ τό ζύγισμα πριν από κάθε κούρσα. Ο άνοβάτης πρέπει να έχη άρισμένα κιλά.



ΕΤΟΙΜΟΙ ΟΙ ΤΖΟΚΕΥ ΚΑΤΕΥΘΥΝΟΝΤΑΙ ΣΤΟ «ΠΑΝΤΟΚ», ΟΠΟΥ ΤΟΥΣ ΠΕΡΙΜΕΝΟΥΝ ΤΑ ΑΛΟΓΑ

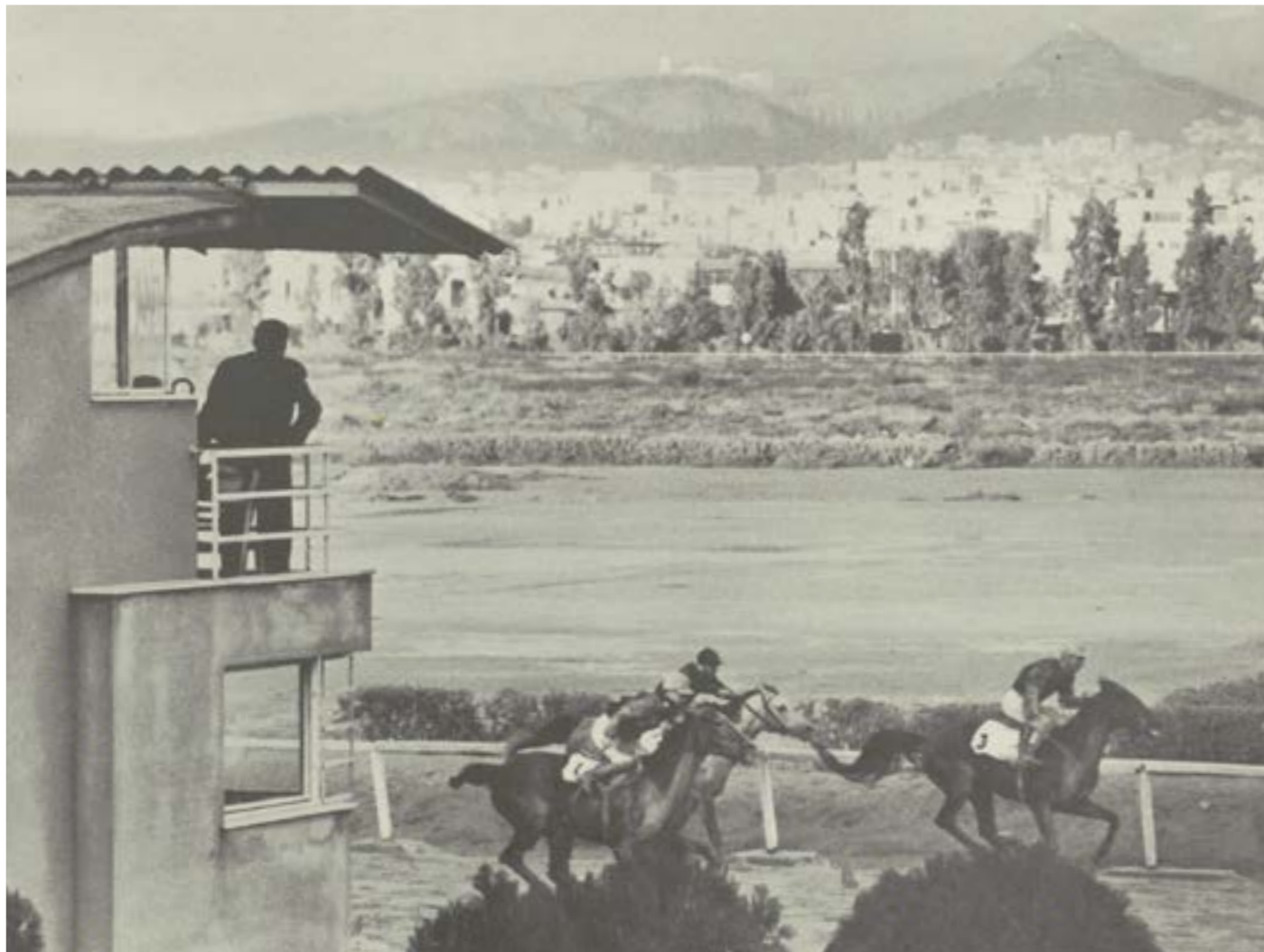
της Μέσης 'Ανατολής —τά περισσότερα από ή Βηρυττό— για είνεραση καλύτερης τύχης. Τά καθαρόαιμα είναι, τό πιο πολλά, έγγχωρίου παραγωγής. Κι αυτό αποτελεί μία θετική όμολογούμενός προσφορά του 'Ιπποδρόμου στην εθνική οικονομία, με τη δημιουργία έλληνικής ίπποπαγωγής.

Συγκεκριμένα, όταν άνοιξε τις πύλες του μεταπολεμικά ο 'Ιπποδρόμος, τά πρώτα καθαρόαιμα άλογα ήταν ξενικής προελεύσεως και ίδιοκτήρα από την 'Αγγλία, όπου οι ίπποδρόμους έχουν έπιβληθή σαν έθνικό σπόρ. Και, άφού τερματίσαν τη σταδιοδρομία τους στο Φαληρικό Δέλτα, άποσώθησαν στο ίπποσθεείο της Λαζαρίνας και άναπαύονται επί των δαφών τους, με μοναδική άσχολία την άναπαγωγή του είδους. Έκτός, όμως, από τό ίπποσθεείο της Λαζαρίνας, μερικοί μεγαλοϊδιοκτήτες άσχολήθηκαν κι αυτοί με την έθωση σταθμών ίπποπαγωγής. Ένας δέ άπό τους σταθμούς αυτούς, του μεγαλοϊδιοκτήτη Γ. Καμπάνη, εδοκίμη στο Πικέρι. Και πρέπει να όμολογήθ ή ότι τό επροϊόντα της έλληνικής ίπποπαγωγής δόθηκαν άνώτερα από τους γονιμότες τους, γιατί συχνά στα μεγάλα κλασικά έσθια οι έλληνικοί καθαρόαιμοι κατέρωσαν να

"The horses came to us at age 1,5 years, we would train them, and at two years old they began taking part in the races. Before the race, the grooms would brush them, check their temperature, then they would put the saddle on them so that they'd walk around saddled, check out the space, and come to be mounted by the rider.

After the end of the race, we would take commemorative photographs, with the owners. Then we had the antidoping control, by testing their saliva."

Lefteris Siatounis, jockey and trainer.
Ilias Siatounis, groom and trainer.



[↗] Horse license card,
24 October 1969.
Giannis Lambrou Collection

[→] Photograph of jockeys and
their horses at the arena of
the Hippodrome.
Giannis Lambrou Collection

[←] Press feature
on the horse races.
Giannis Lambrou Collection





[↑] Photograph from a horserace.
Giannis Lambrou Collection



[↑] Commemorative photograph of a horse owner
with the winner of the race.
Giannis Lambrou Collection



[↑] Commemorative photograph of a horse owner with the winner of the race.
Giannis Lambrou Collection

[←] Commemorative photograph of a horse owner and his family with the winner of the race.
Giannis Lambrou Collection

[→] Photograph of an Amazon, published in a period magazine.
Giannis Lambrou Collection





VI. 1940-2000



[<][+] Commemorative photographs of horse owners with rider Tasos Ioakeimidis. Tasos Ioakeimidis Archive

[+] Seal of the Faliron Racetrack Racehorse Riders' Association. Tasos Ioakeimidis Archive

Trainee riders leading their horses to the sea, 1950s.
Tasos Ioakeimidis Archive

"The beach was twenty meters from the racetrack. We would take the horses there and, after they swam a few kilometers, we would bring them back. The seawater relieved the horses from conditions affecting their legs and swimming was the best exercise. Often the horses ran the race straight after their swim."

Lefteris Siatounis, jockey and trainer.



“In the 50s, the beach at the Delta was sandy. Eucalyptus, pines and jujubes [“tzitzifa”] were the trees growing in the area. The roads were made of dirt and the houses were few and far between. We sometimes exercised the horses on the road itself.”

Tasos Ioakeimidis, jockey.



[←] Rider Lefteris Siatounis on Lysikratous street in Tzitzifes, 1950s.
Lefteris Siatounis Archive

[→] Rider Tasos Ioakeimidis on a street in Tzitzifes, 1950s.
Tasos Ioakeimidis Archive



"The clients who placed bets would buy slips from us, which were marked with the code number of the horse (for gagnant and placé wagers) or pairs of horses (for exacta, forecast and composite bets). Although we had about twenty minutes for the bets to be placed, most players showed up at our counter at the last moment, when the last three minutes of betting time for the respective race was announced over the speakers. In the event of a successful prediction, the clients would return the betting slips and we would pay them the corresponding cash value immediately."

Panagiotis K. Kefalas, apprentice cashier at the Hippodrome, in 1974.

"Betting began at 10 drachmas in the 1950s and 1960s. It was forbidden for us, the riders, to play."

Lefteris Siatounis, jockey and trainer.



Ἴπποδρομία λέγεται, ἀγώνισμα θανάτου
 ἥτοι τῆς βέλγας κράτησις ὑπὸ τοῦ ἀναβάτου
 καθόσον πίπτων ὁ ἵππερς κτυπῶν ἐπικινδύνως
 εἰς ἰσοκόμους, βλαβηλῶς διμυσουργίε θρήνης.
 Ἄφτα μου εἶπεν ἡ γιαγιά μιά μερα πού ζήρῶζιδα
 πού εἰς τό Δέρτα ἐμενε κέ ἦτο φαλιριότιδα.
 Ἦτο μανιόδης φίλιπος κί ὀπος μου διηγήτη
 πῖο νεα μ' ἐναν τζόκει διχνά τραβοροχίτο
 ἀρά μετὰ οἱ γέιτονες, τό εἶπαν βλό μπαμπάτης
 κί ἀφίθερεν ἀπ' ἡ γιαγιά ἀφτός ὁ ἀναβάτης.

Ὁ ἵπος οὗτος διεθνός εἶν ἀνεγνωριζόμενος
 ἐπὶ αὐτῆς κέ φασορῆ με εἶν ἴτοπαρισμένος.
 Ἐδῶ εἰάν πονιάρετε, μάνεθε θεία ἀράξη
 ὁ τζόκει ὡς ἐμπειρος τήν νίκην θά ἀρπάξη.»

Φίλαθλοι κί ἄλλοι φίλιποι ἐξήταζον τό ἄλι
 ἄλλοσ τὰ δόντια του κυτῶν, ἄλλοσ κτυπῶν τήν
 κί ἄλλοσ τό τρίχομα ἀφλοῦ θεᾶτο νά χαίδεβη
 κί ἄλλοσ εἰς μέρη κάτοθεν βριμιά νά παβπα-
 τέβη.

Ἄφου καλῶς τό ἄλλογον ἐξήτασαν οἱ φίλιποι
 ζιγνησαν τό κεράρη των κέ μιγιδαν περιγίποι
 κ' εἶπαν πός εἶν ἀδινάζον ἴην κοῦρβαν νά
 εἰάν εἰς τήν κατάσταβιν πού εἶνε ξεκινίβη.

Ἐδόθη ἡ ἐκινίβις κί ὁ κόβμος πού ὀμίλει
 παρικολοῦθη βιοπιλός κέ με βριμμένα χειρη
 ἀπό ἴην πρόβην ἴην βριμην, ληπλόν μετὰ τόν
 ὀλοι ἐβλιμιάζον, δά ζερμαζίβη κροτόν.

Κάποδε εἰς ἵπόδρομον θά ἦρχιζεν ἀγόνιας
 με ἄλλογα εἰς Δύβεος, με νεβρικοῦς ρωθάνιας
 με φίλαθλοι πλιειάζαν ἐμπροσθεν πρό ἐκάστου
 κί ἐξήλαβον τό ἄλλογον κί ὄλλας τὰς ἀρελῆς του

Προεζάτε τό ἄλλογον, ἐλέγον οἱ σταβλιτάι
 κυλιάζατε λεθλομερός κέ τὰς ὀπλάς του δῆζε
 δέν ἔχη δίολον βίοθηρον, θανάλαβρον πηδάει
 ὡδάν καρδίτης βάλραχος πού διά Ταζιάν παη.



[←] Artwork attributed to Bost on the horseraces. Giannis Lambrou Collection
 [→] Hippodrome betting slip, 6 November 1955. Giannis Lambrou Collection

Two of the last jockeys who worked at the racetrack in Kallithea, after the war.

Anastasios
Ioakeimidis

Tasos Ioakeimidis was of Asia Minor descent. He was born in Chania, Crete, in 1940. He moved to Tzitzifies in 1949. He started his career as a trainee rider in 1955, completed his training at the Riding School and, in 1961, after winning 30 races, he received his whip, and became a jockey. After twenty years as a jockey, he became a groom and also taught at the Riding School.



[↑] Jockey
Tasos Ioakeimidis, 2022.

[↗] Commemorative photograph of
rider Tasos Ioakeimidis, 1976.
Tasos Ioakeimidis Archive

Lefteris
Siatounis

Lefteris Siatounis was born in Kallithea in 1944. As he says, he was introduced to the Hippodrome by accident in 1951, thanks to his older brother, who was a trainee jockey. A groom, Konstantinos Giannakopoulos, grabbed him and put him on a horse, and his life was linked to the Hippodrome from that moment forward. In 1955, he graduated from the Riding School with top marks, and began competing in races in 1958. Two years later, in 1960, he claimed third place with 45 wins. Once he retired as a rider, he became a trainer.



[↑] Jockey
Lefteris Siatounis, 2022.

[↗] Commemorative photograph of
rider Lefteris Siatounis, 1960's.
Lefteris Siatounis Archive

On the evening of the military coup on April 21st, 1967, the Hippodrome was used to hold captured left-wing citizens. Over 500 people were taken there, and then sent on to places of exile. Among them was the poet Yiannis Ritsos, the lawyer, member of Parliament for the United Democratic Left (EDA) and author Ilias Iliou, and Panagiotis Elis, who was assassinated by a second lieutenant. He was one of the first victims of the Junta.

A major overhaul of the Faliron Bay area was launched in the 1970s, and included extensive earthworks, raising the level of the esplanade, constructing the Floivos marina, and building the Peace & Friendship Stadium. These interventions lead to the degradation of a large part of the Faliron coastline, which was now entirely cut off from the city's residential areas.

Newspapers in 1974 published articles on the government's intention to relocate the administrative center of Athens to the Faliron Delta, and the Hippodrome site, in particular. The plan was never implemented. The racecourse continued to operate, but began to lose its prestige in the 1980s.

ΕΙΔΙΚΟΙ ΚΑΙ Η ΤΡΟΧΑΙΑ ΒΡΙΣΚΟΥΝ ΑΣΥΜΦΟΡΗ ΤΗΝ ΛΥΣΙ ΤΟΥ ΔΕΛΤΑ

**Θά πνιγῆ
στο
Φάληρο
τό Διοικητικό Κέντρο**



ΕΜΦΑΝΗΣ καθίσταται πλέον η πρόθεση της Κυβερνήσεως όπως το Διοικητικό Κέντρο Αθηνών μεταφερθεί στον χώρο του Ιπποδρόμου στα Δάλτα του Φαλήρου. Οι αρμόδιοι υπηρεσιακοί παράγοντες εισηγούνται ότι η περιοχή αυτή είναι «βαρική» και ότι έτσι η Αθήνα πρέπει να συγκεντρωθεί τις υπηρεσίες της.

Πρό αλίγου χρόνου είχε καθορισθεί οπότες δημοσργίας του Διοικητικού Κέντρου η περιοχή Μενιδίου Αττικής, αλλά εξελήλυθη πρό ημερών η κρατική πρόθεση εγκλιτολιείας της λύσεως εκείνης. Έκ των πραγμάτων ανακόπτεται το έργομα: «σπέρφει η δυγί». Με εξειδικευμένη έρευνα της η «Ακρόπολις» φωτίζει προσηπτικά το θέμα με αντικειμενικό σκεπὸ να προσφέρη γρήγορες υπηρεσίες στους κρατικούς λειτουργούς, ώστε να τους υποβοηθήσει να λάβουν την δραστηχ τους απόφασι χωρίς να υπερεκτιμηθούν η οσηπιμηθούν τα δεδομένα της δημοσργίας του Διοικητικού Κέντρου στον Ιπποδρομο. Για τον λόγο αυτό απηκοβόνη:

ΚΥΚΛΟΦΟΡΙΑΚΗ ΚΑΙ ΠΟΛΕΩΔΟΜΙΚΗ ΑΣΦΥΞΙΑ ΘΑ ΔΗΜΙΟΥΡΓΗΘΗ ΣΤΗΝ ΠΕΡΙΟΧΗ



Πανοραμική άποψη του Ιπποδρόμου, όπου μελετώνται οι γύρω το Διοικητικό Κέντρο.

ΕΡΕΥΝΑ ΤΟΥ Δ. ΧΑΚΗ

ΟΙ ΑΡΙΘΜΟΙ

ΔΙΧΟΓΝΩΜΙΑ

... (Detailed text from the newspaper article, including various sub-sections and commentary on the urban planning project.)

[>] Article from the newspaper ACROPOLIS, Sunday March 17, 1974. Giannis Lambrou Collection

<p>ΚΩΝ. ΔΟΞΙΑΔΗΣ ΠΟΛΕΩΔΟΜΟΣ</p> <p>«ΝΑ ΠΑΗ ΠΡΟΣ ΒΟΡΡΑ»</p> 	<p>ΕΜΜ. ΒΟΥΡΕΚΑΣ ΑΡΧΙΤΕΚΤΟΝ</p> <p>«Διευκολύνει άλλο εκεί ελάχιστο»</p> 	<p>Ν. ΛΟΤΖΟΣ ΚΟΙΝΩΝΙΟΛΟΓΟΣ</p> <p>«Να έρωκεθῆ ή κοινή γνώμη»</p> 
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A regeneration of the wider area of the Hippodrome took place over the 2001-2004 period, in view of the 2004 Olympic Games, which included the construction of athletic facilities, flood control works, flyovers, and the redevelopment of the coastal zone.

The Faliron Hippodrome was abandoned in 2003, after the racetrack has been relocated to its new premises at Markopoulo, Attica. The site gradually fell into decline and by 2008 all of its buildings had been demolished.

[→] The Olympic Handball Court and Taekwondo arena in Faliron and the regeneration of the surrounding area.
Photographer: I. Gratsia

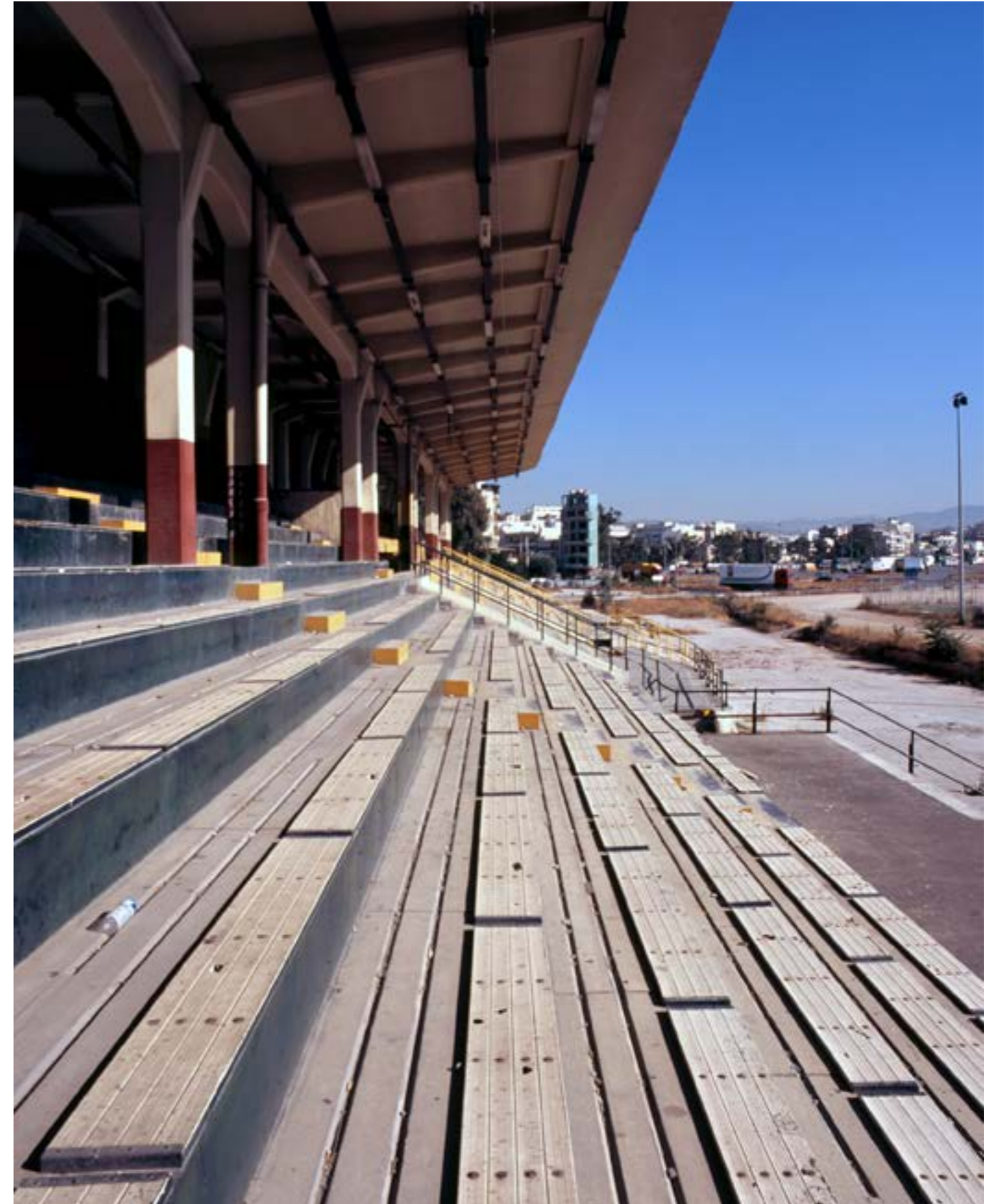




[↑] The derelict grandstand at the racetrack before its demolition.
SNFCC, Photographer: Y. YeroLymbos

[↗] The south entrance of the derelict grandstand shortly before its demolition.
SNFCC, Photographer: Y. YeroLymbos

[→] View of the grandstand shortly before its demolition.
SNFCC, Photographer: Y. YeroLymbos





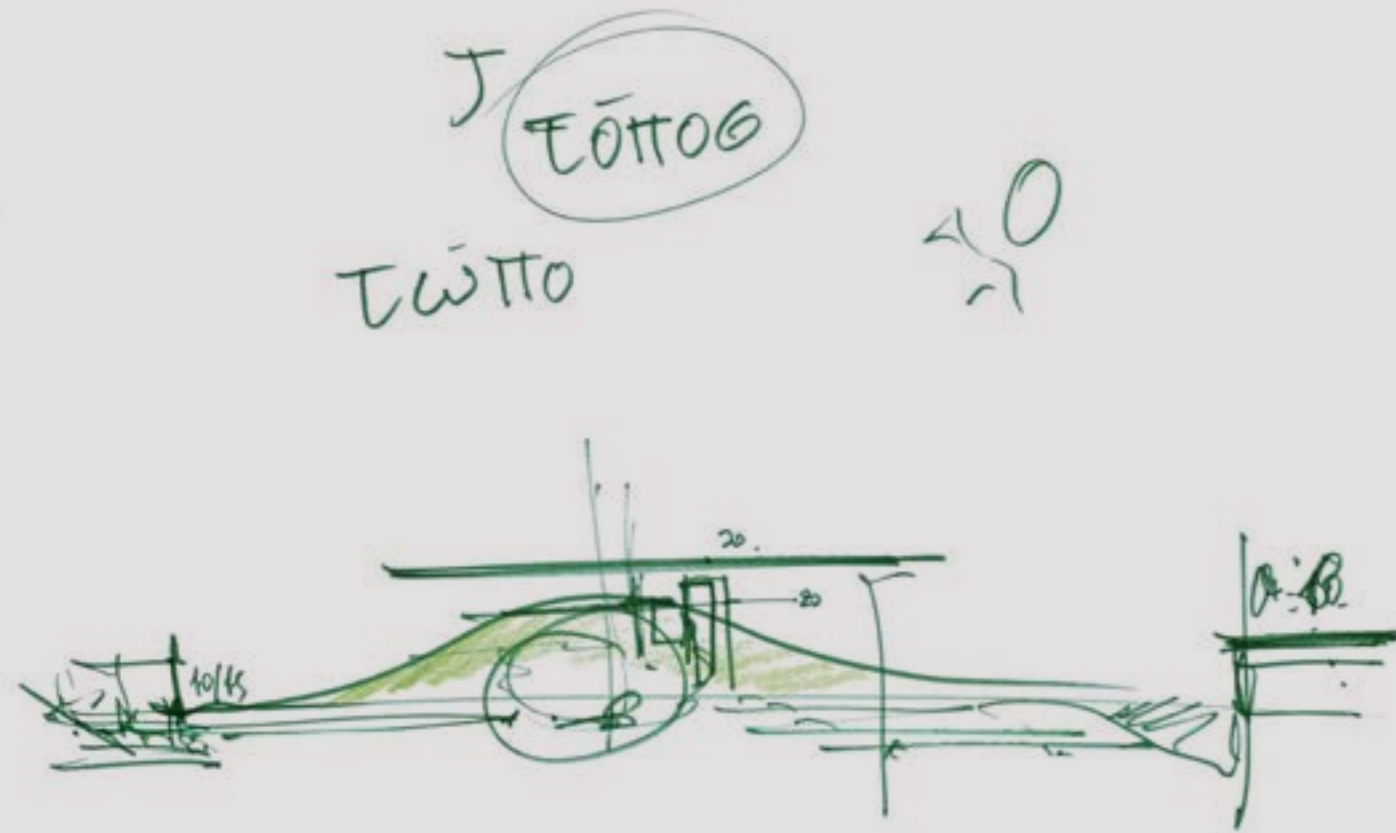
[↑] The Hippodrome grandstand during its demolition.
SNFCC, Photographer: Y. Yerolymbos

[←] View of the derelict grandstand from the southwest shortly before its demolition.
SNFCC, Photographer: Y. Yerolymbos

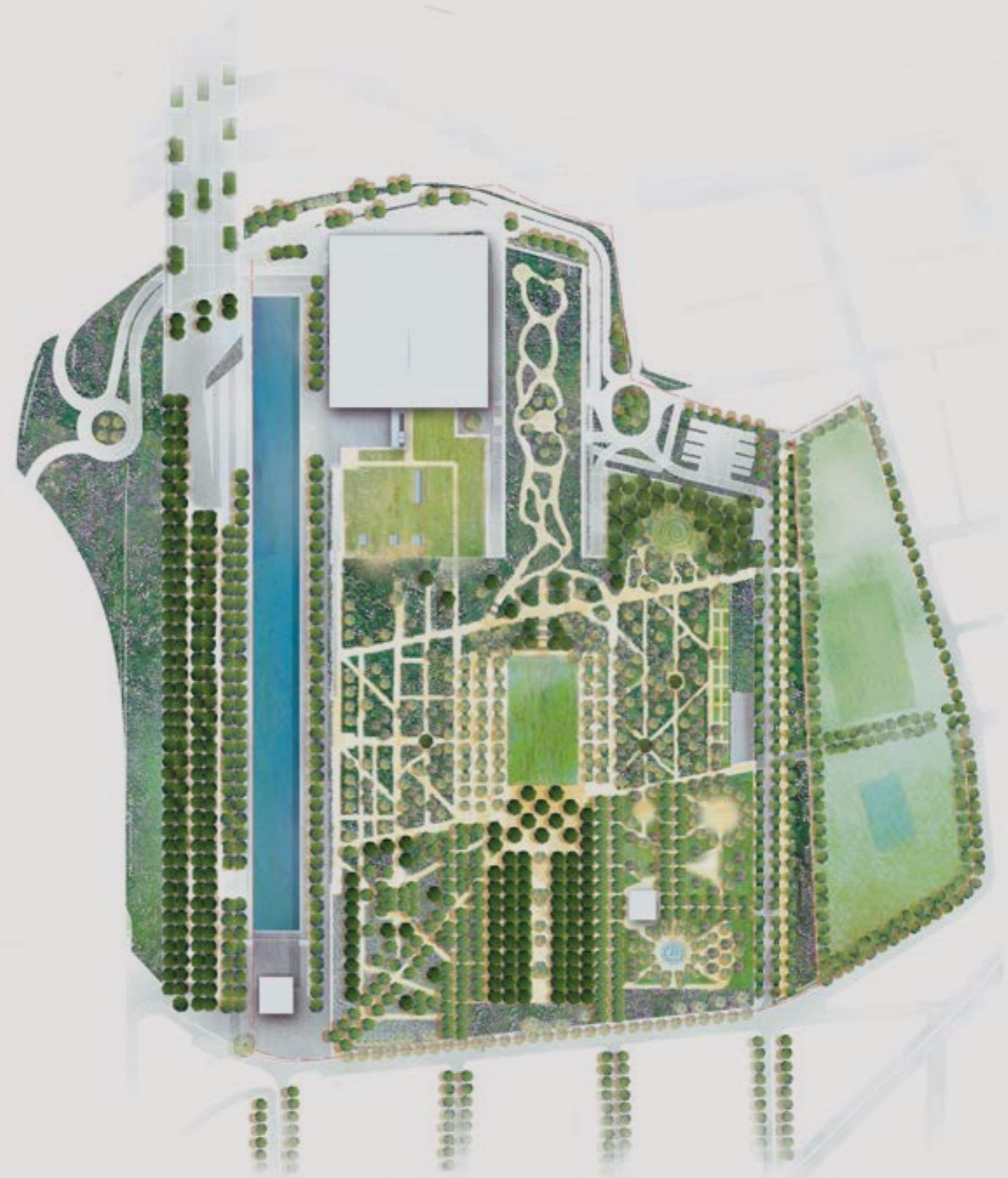
VII. 2001-Today

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC)
Transformation 3

A new era dawned for the site in 2006, when the Stavros Niarchos Foundation (SNF) announced its intention to create the Stavros Niarchos Foundation Cultural Center (SNFCC). The project included new headquarters for the National Library of Greece (NLG) and the Greek National Opera (GNO), as well as the 210,000 square meter Stavros Niarchos Park. It was designed by the internationally renowned architect Renzo Piano and the Renzo Piano Building Workshop (RPBW), in collaboration with Betaplan. Construction began in 2012.



[↑] One of Renzo Piano's first sketches for the design of the SNFCC.
Design: Renzo Piano Building Workshop and Betaplan



[→] Plan view of the SNFCC.
Design: Renzo Piano Building Workshop and Betaplan

VII. 2001-Today

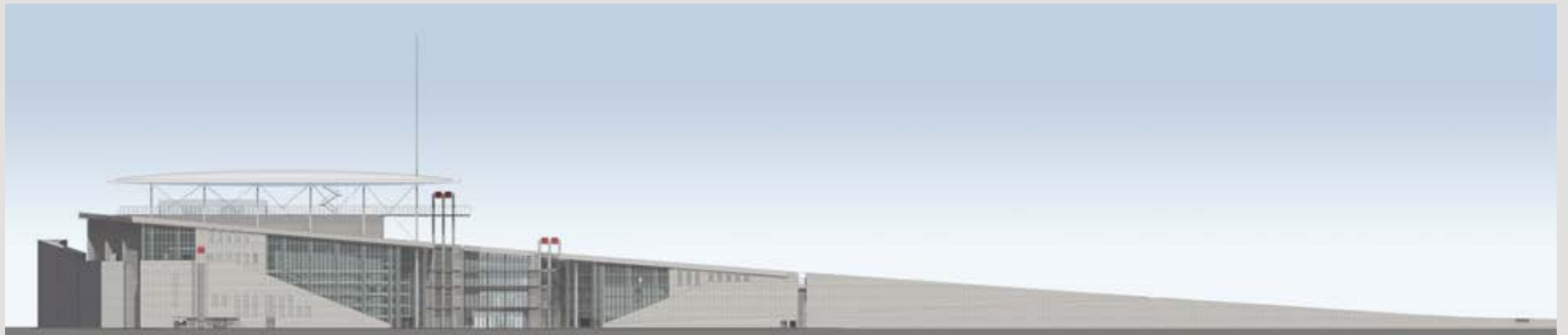
Site of the Stavros Niarchos Foundation Cultural Center (SNFCC) Transformation 3

Renzo Piano was born in Genoa in 1937 and studied at the Polytechnic University of Milan. In 1971, he began collaborating with the British architect Richard Rogers, and went on to create the Renzo Piano Building Workshop in 1981, with offices in Paris, Genoa and New York. He has received numerous awards and distinctions. Among his many works are the Pompidou Center in Paris (1973-1977), the Kansai International Airport in Osaka (1991-1994), the Tjibaou Cultural Center in Nouméa, New Caledonia (1991-1998), the National Center for Science and Technology (NEMO) in Amsterdam (1997), the Paul Klee Museum in Switzerland (1999-2005), the New York Times Building in New York (2000-2007), the California Academy of Sciences in San Francisco (2000-2008), the Modern Wing of the Art Institute of Chicago (2000-2009), and the Aquila Auditorium (2010-2012).



[↗] Architect Renzo Piano and SNF Co-President Andreas Dracopoulos at the construction site of the SNFCC. SNFCC, Photographer: Y. YeroLymbos

[→] Southeastern view of the building complex of the SNFCC. Design: Renzo Piano Building Workshop and Betaplan



VII. 2001-Today

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC)
Transformation 3

While the project was under construction, a temporary Visitors' Center, designed by two architecture students, Agis-Panagiotis Mourelatos and Spyridon Giotakis, provided visitors with information on the project's progress and hosted a range of cultural and educational events open to everyone.



[↑] The SNFCC's temporary Visitors Center.
SNFCC, Photographer: Y. YeroLymbos

[→] Children at the temporary Visitors Center.
SNFCC, Photographer: X. Taktikou





VII. 2001-Today

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC) Transformation 3



[←] Aerial photograph of the area
at the time construction of
the SNFCC commenced.
SNFCC, Photographer: Y. Yerolymbos

[↑] Landscaping works during
the construction of the SNFCC.
SNFCC, Photographer: Y. Yerolymbos

VII. 2001-Today

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC)
Transformation 3



In 2014, the SNFCC presented “Dance of the Cranes,” an innovative dance performance based on an idea by the project’s architect, Renzo Piano, and executed by Myron Michailidis, the art director of the Greek National Opera (GNO). The ten construction cranes that worked daily on the SNFCC site “danced” to a unique choreography by Renato Zanella, to the music of Gustav Holst’s *The Planets*. The music was performed live on the construction site by the GNO Orchestra, conducted by Myron Michailidis.

[↑] The SNFCC construction site was marked by the presence of numerous construction cranes. An electronic system with dedicated software monitored and recorded their movements for safety.

SNFCC, Photographer: Y. YeroLymbos

[↑] View of the construction site. SNFCC, Photographer: Y. YeroLymbos



VII. 2001-Today

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC)
Transformation 3



The SNFCC was dubbed the “triple project” since, in addition to the NLG and the GNO, it also included the creation of Stavros Niarchos Park.

[↑] Landscaping works during the construction of the SNFCC.
SNFCC, Photographer: Y. YeroLymbos

[↗] View of the construction site.
SNFCC, Photographer: Y. YeroLymbos

[→] The hall of the Greek National Opera during construction.
SNFCC, Photographer: Y. YeroLymbos



VII. 2001-Today

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC) Transformation 3

“Renzo Piano’s ingenious design prioritizes the environment; it prioritizes the park over the buildings. Every visitor can see that the park and the buildings intertwine and, indeed, the park is given fundamental significance by means of rising gradually into a hill over the buildings, so that Kallithea [“good view”] may reclaim the good view it once enjoyed, as Piano himself has frequently explained. The buildings were squeezed into a corner of these 210,000 square meters, thus allowing for the creation of a park larger even than the National Gardens. The energy canopy that Renzo Piano conceived of is truly a global innovation, which transcended the boundaries of statics and took hundreds of trials, in construction material workshops both in Greece and Europe, to confirm its feasibility.”

Theodore Maravelias, architect and Chief Technical Grants Officer at SNF, who took part in the creation of the SNFCC.



[←] General view of the canopy.
SNFCC, Photographer: Y. YeroLymbos

[→] Landscaping at Stavros Niarchos Park. Plantings included 16 tree species (olive, schinus, “strawberry” tree, carob, Judas-tree, laurel, cypress, etc), as well as numerous shrubs and aromatic plants.
SNFCC, Photographer: Y. YeroLymbos





VII. 2001-Today

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC) Transformation 3

The Ephorate of Antiquities of Piraeus and the Islands carried out salvage excavations at the site during the construction of the SNFCC (2012-2016). Among thousands of graves of the ancient necropolis that were brought to light, the most important is that of the “Desmotes [Prisoners] of Faliro.” This is a mass burial site of 79 shackled men, arranged in three rows, some with their arms tied behind their backs and some bound to one another, and all bearing a fatal blow to the head made by a blunt instrument. Their execution is connected to a period of political upheaval in the 7th century B.C.

[←] The excavation site of the “Desmotes” at the Stavros Niarchos Foundation Cultural Center (SNFCC).

Hellenic Ministry of Culture and Sports, Ephorate of Antiquities of Piraeus and the Islands, photographer: G. Asvestas

[→] Mass burial of men from the “Desmotes of Faliron” group. Hellenic Ministry of Culture and Sports, Ephorate of Antiquities of Piraeus and the Islands, photographer: G. Asvestas



VII. 2001-Today

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC) Transformation 3

The importance of the discovery of the “Desmotes” led to the issuance of a ministerial decision for in situ preservation. The most advanced and accurate methods of recording and bioarcheology were employed in its documentation.



“Not a lot could be done in that terrain, its uses were limited. They couldn’t build a settlement, they couldn’t construct walls and floors for houses. The only way in which it could be put to use was to provide accommodation for people who no longer had need for housing, or food, or work, but only to be conveyed on their final journey to the next life.”

**Stella Chrysoulaki, archaeologist
and director of the excavations at the Necropolis.**

**[←] Mass grave of men shackled
at the wrists following a violent
execution, 7th century B.C.
A unique finding, known as
“Desmotes [The Prisoners]
of Faliron.”**

Hellenic Ministry of Culture and
Sports, Ephorate of Antiquities
of Piraeus and the Islands,
photographer: G. Asvestas

**[→] Removal of burial vessel from
the SNFCC excavation site for
transportation to the restoration
laboratory.**

Hellenic Ministry of Culture and
Sports, Ephorate of Antiquities
of Piraeus and the Islands,
photographer: G. Asvestas



VII. 2001-Today

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC) Transformation 3

The construction of the SNFCC spanned from 2012 to 2017. Upon its completion, the SNF delivered the SNFCC to the Greek state and the people of Greece, announcing its commitment to continue providing support for the project over the first few years of its operation, as well as support to the two institutions, the NLG and the GNO, in their transitions to their new home. From the conception of the idea through 2026, SNF will have given a total of €641 million (\$773 million) to the SNFCC.

The SNFCC is the first public-private partnership of its kind in Greece. The SNFCC was the first large-scale European project granted LEED Platinum certification, and Stavros Niarchos Park is the largest public Mediterranean garden in the world.

In addition, it has collaborated with more than 40 international organizations, including Lincoln Center for the Performing Arts in New York, through the Stavros Niarchos Foundation-Lincoln Center (SNF-LC) Agora Initiative, and has already earned its position on the global map as a contemporary landmark by hosting major events, such as U.S. President Barack Obama's speech in November 2016, and the EuroMED7 Summit of Heads of State and Government of European countries on the Mediterranean.

[>] View of the SNFCC
from Stavros Niarchos Park.
SNFCC, Photographer: Y. YeroLymbos





VII. 2001-Today

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC)
Transformation 3

“From the first moment of its conception, the Stavros Niarchos Foundation Cultural Center has shone like a bright star. This did not happen by accident, but because of hard work, excellent and continuous collaborations at all levels, a shared vision, and a common goal. All the above resulted in a beautiful creation that was built here, on the deserted space of the Faliron Delta. The Stavros Niarchos Foundation Cultural Center is delivered in its entirety to the Greek state, Greek society. As of today, it is yours!”

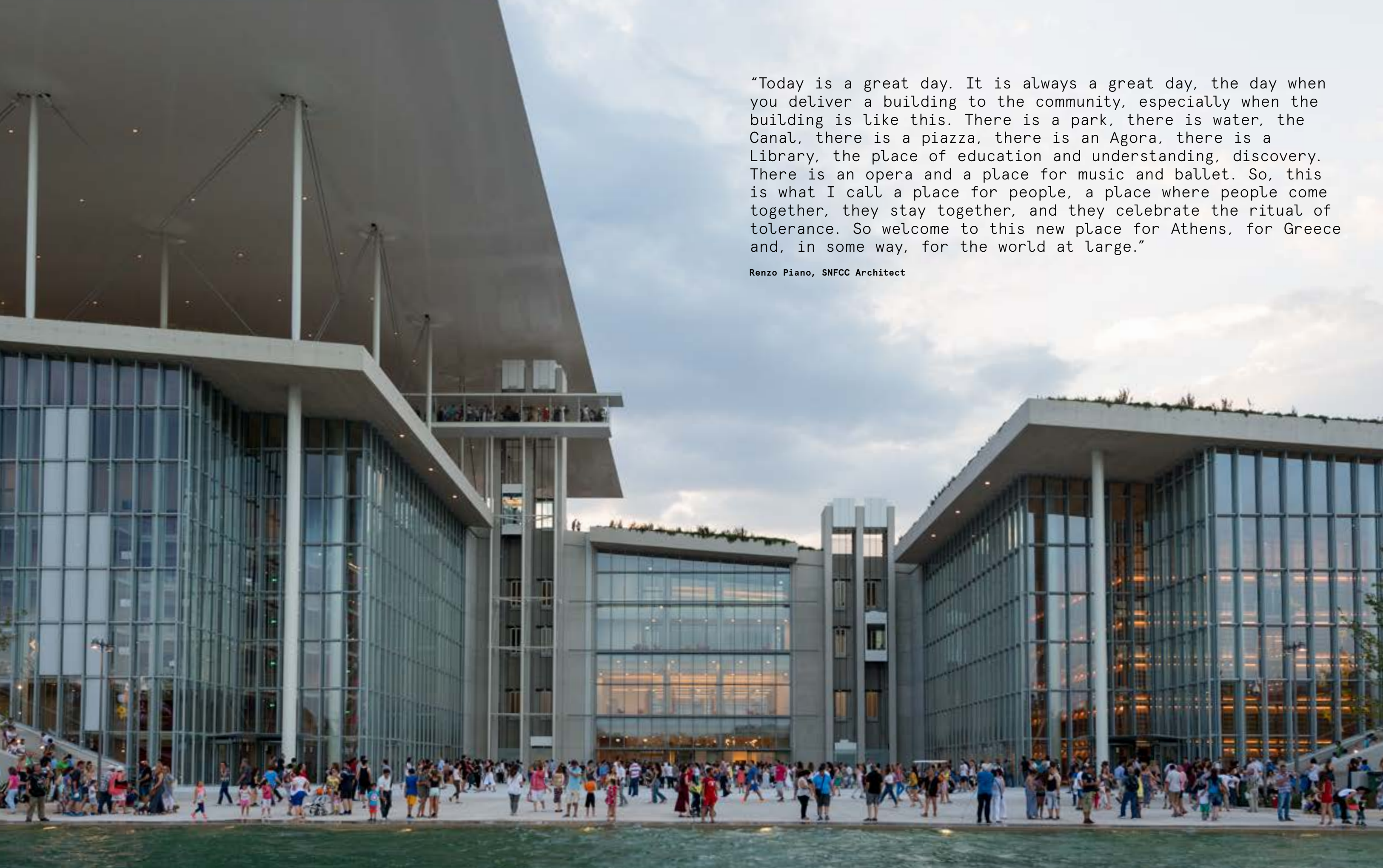
Excerpt from the address
given by SNF Co-President
Andreas Dracopoulos, during
the ceremony delivering the SNFCC
to the Greek state.



[←] Opening ceremony, 2017.
SNF, Photographer:
G. Dimitrakopoulos

[→] Ceremony celebrating the
handover of the SNFCC to the
Greek state and the people
of Greece, 23-2-2017.
SNFCC, Photographer: Y. YeroLymbos

[↕] View of the building of
the National Library of Greece
and the Greek National Opera.
SNFCC, Photographer: Y. YeroLymbos



"Today is a great day. It is always a great day, the day when you deliver a building to the community, especially when the building is like this. There is a park, there is water, the Canal, there is a piazza, there is an Agora, there is a Library, the place of education and understanding, discovery. There is an opera and a place for music and ballet. So, this is what I call a place for people, a place where people come together, they stay together, and they celebrate the ritual of tolerance. So welcome to this new place for Athens, for Greece and, in some way, for the world at large."

Renzo Piano, SNFCC Architect

VII. 2001-Today

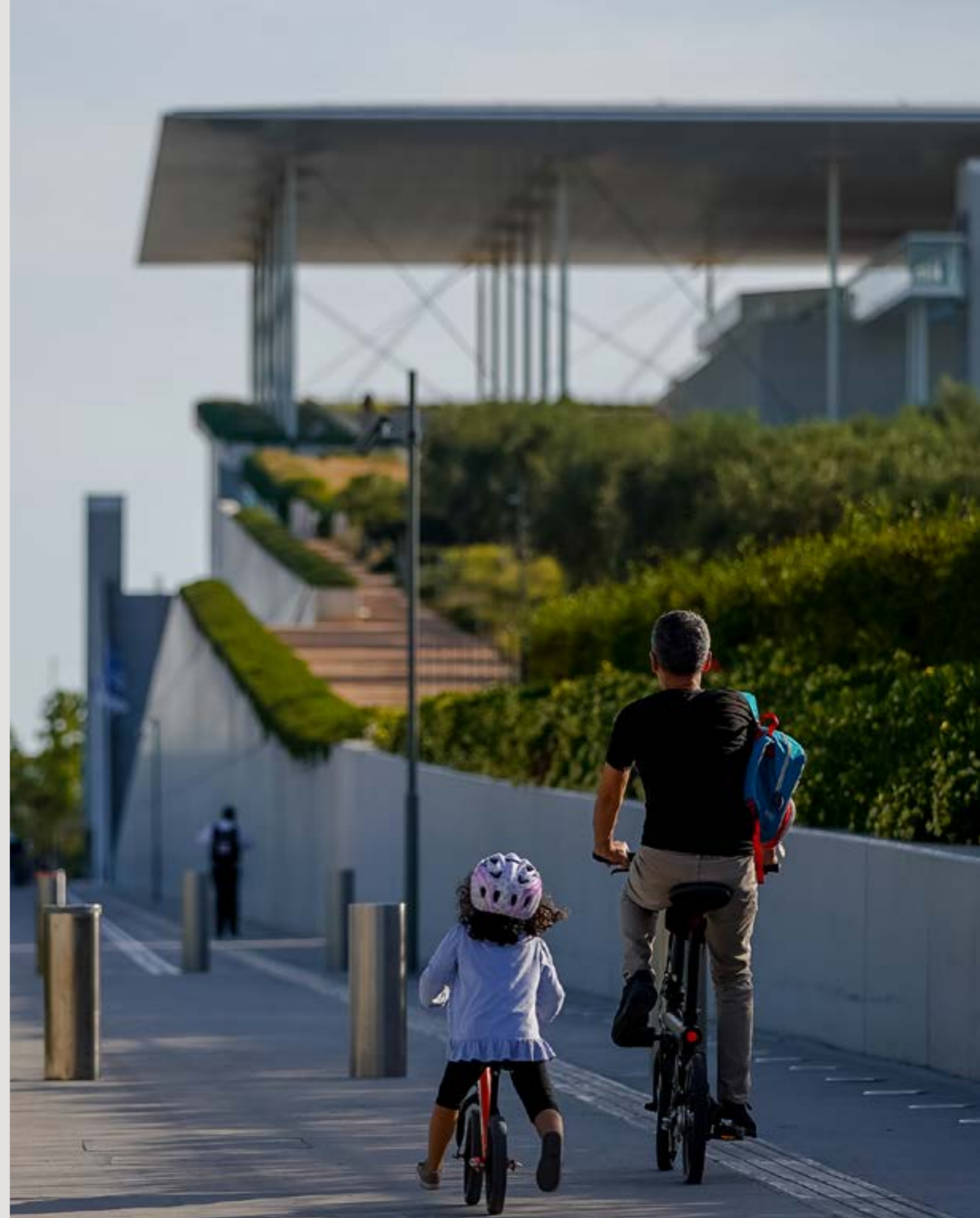
Site of the Stavros Niarchos Foundation Cultural Center (SNFCC) Transformation 3

The SNFCC has played a pivotal role in Greek society, and its social, environmental, and economic impact is undeniable. It is the third most preferred cultural destination in Athens for international visitors, after the Acropolis Museum and the National Archaeological Museum, according to a survey conducted by Athens International Airport.

A high-quality, safe, and environmentally sustainable public space open to everyone, constantly evolving, broadening its scope, embracing the public and being embraced by it in return, the SNFCC has established itself as an international destination and drawn millions of visitors from all over the world.



[<=>] Leisure activities
at Stavros Niarchos Park.
SNFCC, Photographer: N. Karanikolas



VII. 2001-Today

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC)
Transformation 3

“From August 2016, when the Stavros Niarchos Foundation Cultural Center welcomed its first visitors, until the present day, it has been impressed in the consciousness of the public not merely as an architectural landmark, but as an open public space, exactly as the Stavros Niarchos Foundation envisioned it. Diversity in events and activities and the potential for everyone to find something that interests them are the objectives that drive it. Accordingly, its program covers a wide range of activities, both small- and large-scale, unfolding literally 365 days a year. At the same time, the coexistence of the National Library of Greece and the Greek National Opera at the Stavros Niarchos Foundation Cultural Center creates opportunities for synergies that have a multiplier effect on the work of all three organizations.”

Elly Andriopoulou, president and managing director of the SNFCC.

[>] Nighttime view of the building of the National Library of Greece and the Greek National Opera.
SNFCC, Photographer: E. Vlachou



VII. 2001-Today

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC)
Transformation 3

The unforgettable director of the NLG, Filippos Tsimboglou, recounted:

“On this site, which has served so many functions over the centuries, we found fertile ground to transplant the mission of the National Library of Greece. With its relocation to this site, we were able to transfer its collections safely and better serve its scholarly visitors, while the lending library created has thrown the doors of the National Library open to the general public, of all ages.”



[>] The NLG reading room.
NLG, photographer: N. Karanikolas

VII. 2001-Today

Site of the Stavros Niarchos Foundation Cultural Center (SNFCC)
Transformation 3

“The Greek National Opera has a history spanning over 80 years. For several years, it stood at the center of Athens, at the Olympia Theater, which was, however, not in a position to cover the great needs of operatic theater. Thus, the people of the Greek National Opera have always hoped for an appropriate home, a theater, that could meet the needs of contemporary opera. Imagine the satisfaction and the joy we experienced, when we were informed that the Stavros Niarchos Foundation Cultural Center, alongside the National Library of Greece, would also house the Greek National Opera.”

Giorgos Koumendakis, artistic director of the GNO.

[→] Stavros Niarchos Hall, GNO,
Performance "Lady Macbeth of
Mtsensk", 2019.
GNO, photographer: A. Simopoulos



The story of the site of the
Stavros Niarchos Foundation Cultural Center
continues...

The Labyrinth was designed
by landscape designers
Deborah Nevins and Elli Pagkalou.
SNFCC, photographer: Y. Yerolymbos



The museologist M. Mouliou contributed to the editing of texts.

The classification and scanning of archival material was carried out by E. Kafetzi, M. Kardabiki, and V. Nikolakopoulou, while M. Sotiropoulou, E. Eleftheraki and F. Koukouvinos undertook the conservation of the exhibits included in this book.

M. Giannopoulou and M. Kardabiki assisted in the research of archival material and bibliographical sources.

The interviews from which first-person accounts included in this book derive were filmed by AbFab Productions in the context of creating a 15-minute video, which is screened as part of the permanent exhibition at NLG.

The photos of I. Gratsia, St. Karavatos, J. Vanderpool are from the MONUMENTA Photo Archive.

Research and data collection on the history of the Faliron Delta and the site that currently hosts the SNFCC were based:

- On archival material from the interwar construction company “Ergoliptiki S.A.”, held by the National Library of Greece.
- On a collection of materials on the Hippodrome and its surrounding area, by collector Giannis Lambrou.
- On the archives of jockeys T. Ioakeimidis, L. Siatounis and I. Siatounis.
- On interviews with riders at the Kallithea Hippodrome and residents of Tzitzifies, conducted by I. Gratsia in 2022.
- On material from the archives of Stavros Niarchos Foundation Cultural Center (SNFCC) and Stavros Niarchos Foundation (SNF).

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The Desmotes [prisoners] of Faliron: a three-dimensional model of a mass grave discovered during the excavations at the cometary at the Faliron Delta. A collaboration between the Ephorate of Antiquities of Piraeus and the Islands and the Swedish Institute at Athens available at <https://www.sia.gr/el/articles.php?tid=521>, 2021-09-09

LEV, a jazz pianist in 1950s Greece, available at <https://diskoryxeion.blogspot.com/2012/02/lev-50s.html>

Hippodrome, Faliron, 1991, Photographs from the old racetrack in Tzitzifies, where the Stavros Niarchos Foundation Cultural Center is now located, available at <https://popaganda.gr/art/ippodromos-faliro-1991/>

Stavros Niarchos Foundation Cultural Center (SNFCC) available at <https://www.snf.org/el/ergo/dorees/oles-oi-dorees/kentro-politismoudryma-stavros-niarhos-ae-kataskeyastikes-ergasies-2006/>





This book follows the trail of human life and activity at the site of the Stavros Niarchos Foundation Cultural Center (SNFCC) and the area surrounding it, which includes the neighborhoods of Tzitzifies, Kallithea and Palaio Faliro.

Following a journey driven by oral testimonies and, most importantly, invaluable archival material, this publication now stands as an illustrated history of the site of the SNFCC and the transformations it has undergone over the centuries.

Made possible by: