

Navigating the Routes of Art and Culture

Part II - Suburbs



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Navigating the Routes of Art and Culture

Part II - Suburbs

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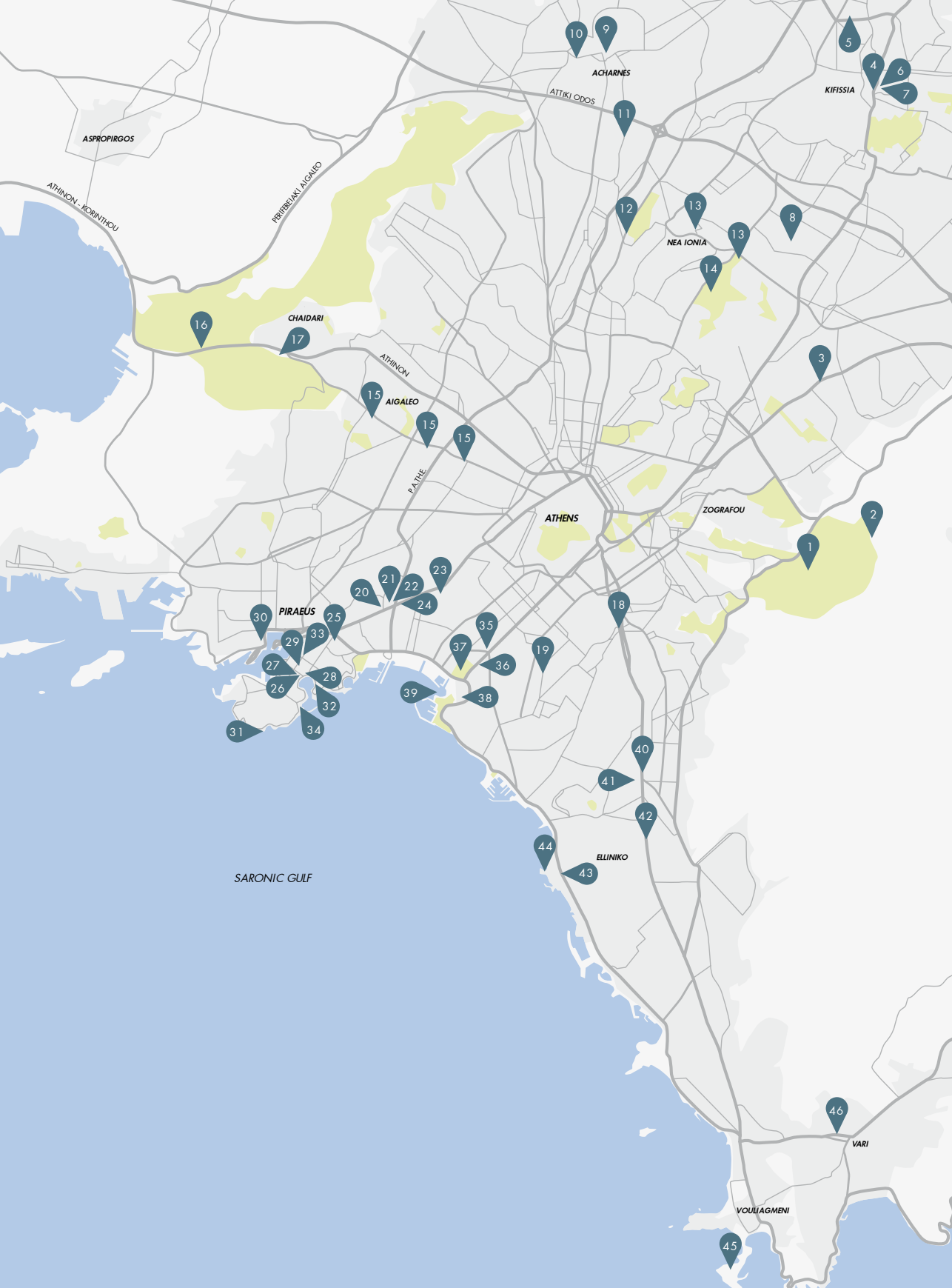
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Part II - Suburbs

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ASPROPIRGOS

ATHINON-KORINTHOU

PIRITREIAI AIGALEO

ACHARNES

KIFFISSIA

ATTIKI ODOS

NEA IONIA

CHAIDARI

ATHINON

AIGALEO

ATHENS

ZOGRAFOU

PIRAEUS

ELINIKO

SARONIC GULF

VOULAGMENI

VARI

GENERAL INFO

Holidays on which public archaeological sites, museums, and monuments remain closed:

- 1 January
- 25 March
- Greek Orthodox Easter
- 1 May
- 25 and 26 December

Holidays on which public archaeological sites, museums, and monuments may have different operating hours:

- 6 January
- Clean (Ash) Monday
- Good Friday, Holy Saturday, and the Monday after Orthodox Easter
- The Holy Spirit
- 15 August
- 28 October

Free entrance for all visitors to public archaeological sites, museums, and monuments on the following days:

- The first Sunday of each month from 1 November to 31 March
- 6 March (In memory of Melina Mercouri)
- 18 April (International Day for Monuments)
- 18 May (International Museum Day)
- 5 June (World Environment Day)
- The two-day celebration of European Heritage Days (last weekend in September each year)
- 28 October (National Holiday)

Free admission for:

- Young people up to 18, upon presentation of an ID or Passport to confirm their age.
- Students at universities, technological institutes, military schools or their equivalent in EU Member States, as well as students at tourist guide schools, upon presentation of their student ID.
- Employees of the Ministry of Culture and Sports, the Archaeological Receipts Fund, and the Credit Management Fund for Archaeological Projects, upon presentation of their staff ID.

- Those with a membership in the International Council of Museums (ICOM) or the International Council of Monuments and Sites (ICOMOS), upon presentation of their membership card.

- Tourist guides, upon presentation of their professional ID.

- Educators accompanying school and institutional visits (Primary, Secondary, Tertiary and Military schools).

- Journalists, upon presentation of their Press ID.

- Members of Societies and Associations of Friends of Museums and Archaeological Sites throughout Greece, upon presentation of their certified/ up-to-date membership card.

- Official guests of the Greek state, upon approval of the General Director of Antiquities and the Cultural Heritage.

- Those accompanying the blind and individuals with impaired mobility.

- Holders of a free Admission card (pass).

- Cultural Card holders.

Reduced admission for:

- Students of university-level institutions and their equivalent from non-EU countries, upon presentation of their student ID.

- Greek and EU citizens over 65, upon presentation of an ID or Passport.

- Parents accompanying primary-school field trips.

Legend - Periods

	Mycenaean
	Archaic - Classical
	Hellenistic
	Roman
	Late Roman
	Byzantine
	Ottoman - Post-Byzantine
	19th Century
	20th Century
	21st Century



The Monastery of Kaisariani lies in a verdant valley on the western slopes of Mt. Hymettus. The sources refer to it as “Kaisariani”, a name of unconfirmed origin, “Kyriani”, “Sancta Siriani” during the period of Frankish rule, and the Monastery of Koç basi (“Ram’s Head”) during the Ottoman period.

The first Christian center had been founded southwest of the Monastery on the hill of the Cemetery of the Fathers or “Frangomonastiro” at a location overlooking the basin of Athens and the Saronic Gulf. Here are preserved the ruins of a 10th century Byzantine church built on the foundations of a 5th-6th century three-aisled basilica, the church of Agios Markos (St. Mark) of the Frankish period, and the 17th century church of the Taxiarchs, the monastery’s cemetery church.

In the late 11th century, the monastery was moved to its present location.

It was protected by a fortification wall with two entrance gates to east and west. Outside the eastern gate, a spring gushed through a marble ram’s head (Koç basi in Turkish) spout from the Archaic Parthenon. From its founding, the monastery was stavropegial, i.e. it fell directly under the jurisdiction of the Patriarchate of Constantinople. It remained thus except for brief periods during the 18th century, when it was subject to the Metropolitan of Athens. Financially it was powerful, thanks to extensive land-holdings, its renowned honey production, and tax-exempt status throughout its history. It possessed a very rich library, and was an intellectual center of Athens. During the Ottoman period, monks, scholars and teachers from the various schools of Athens served as hegumens (abbots). During the regency of Othon in 1833, Kaisariani Monastery was by decree included among the 412 monasteries that were dissolved because they had fewer than five monks. In 1921, it was declared an archaeological site and came under the jurisdiction of the Archaeological Service.

Today only the main church and the bathhouse are preserved from the Byzantine period. In small-scale excavations, the Byzantine remains of the south wing of cells, the wall, and the refectory have been identified. The 11th-12th century cruciform four-columned monastery church (katholikon) was dedicated to the Presentation of the Virgin. The masonry was constructed in the cloisonné system; the dome was eight-sided, with a straight dentil cornice. The sanctuary window was adorned with an ornate brick drum. The north side was sculpturally rendered, since the north wall protruded on the exterior, carrying arches of well-hewn limestone. Simplicity, clean lines, harmonious proportions, and the calm plasticity of volumes reflect the revival of the classical ideal as it was formed under the influence of the Attic landscape and light, and testify to the influence of the experiential relation with the ancient monuments of Attica that remained standing.

The narthex was roofed by a low dome at its center and by arches on either side. It was added to the western side of the church in the 17th century, as well as the one-room, vaulted chapel of Agios Antonios on the south.

The original painting has been lost. The earliest preserved mural, a 14th century figure of the Virgin Orans, is on the exterior south wall of the Katholikon, today incorporated into the chapel of Agios Antonios. The murals in the katholikon, dating to the early 18th century, were executed by an apprentice painter with academic training. The established Byzantine iconographic program was followed.

KAISARIANI MONASTERY

Mt. Hymettus

Tel: (+30) 210 7236619

Opening Hours

Tuesday - Sunday: 8:00- 15:00

Monday: closed

Admission

Full: 2 €

Reduced: 1 €

Access

Chiefly by car (from the Ymittou ring road) or organised group. By bus 224 to the cemetery of Kaisariani. From there, one may reach the monastery on foot or by taxi (1,500 m)



According to an inscription above the entrance door, the narthex was painted in 1682 by the Peloponnesian Ioannes Ypatos, at the expense of the noble and learned Benizelos, son of Ioannis. Ypatos was a folk painter characterized by intense narrative and a classical perception of the spatial organization of scenes. The paintings in the chapel of Agios Antonios fall within the same period.

West of the katholikon was the Post-Byzantine complex of the refectory, built over the ruins of the Byzantine one. This was a self-contained, long and narrow building divided into three separate spaces. The refectory proper, where the monks dined, was rectangular in plan and domed, with blind apses in its long walls. On its northern narrow side, a small niche was created where the abbot's place was. This was followed by the antechamber, which also served as a pantry for storing food, and the hearth, i.e. the kitchen, which was covered by a spherical dome through whose center the chimney rose.

The monastery's bathhouse, which was contemporary with the katholikon, is one of only a very few examples of monastery bath installations preserved in

the Greek world. Its center was covered by a low octagonal dome, and its cloisonné masonry system was similar to that of the katholikon. In construction it follows the architectural type that was perfected for baths in the Roman age and later continued during the Ottoman period. The building was tripartite: to the west was the room for cold baths (*frigidarium*), in the center that for lukewarm baths (*tepidarium*), and to the east, that for hot baths (*caldarium*). The water and rooms were heated by a hypocaust system. During the Middle Byzantine period, the prominent bath building was incorporated into a two-storey building complex extending as far as the fortification wall. In its southeast section, there arose an upper storey with monks' cells, as indicated on the plan drawn by the Russian monk B. Barskij (1745) and confirmed by excavation. The bathhouse was buried and an oil press was set up in its place. The greater part of the bathhouse was revealed in the course of restoration works during the 1950s.



General State Archives - Engravings Collection

During the Post-Byzantine period, the main two-storey wing of monks' cells developed along the south side of the enclosure wall, into which the three-storey "Benizelou tower" was inserted. The cells were small, vaulted rooms with a door, window, and small niche-*iconostasis*. Excavation established that it was built over the ruins of Byzantine cells. The ground floor of the abandoned west wing houses the archaeological site's guardhouse and ticket office.

TEXT: AIK. PANTELIDOU-ALEXIADOU

ASTERIOU MONASTERY (TAXIARCHS)



The Asteriou Monastery, dedicated to the Taxiarchs, is on Mt. Hymettus at a protected location northeast of the Monastery of Kaisariani. Traditional holds that it got its name from Hosios Loukas the "Stiriotis" or "Asteriotis", the founder of the Monastery of Hosios Loukas in Boeotia. The year of its founding is not known; however, the buildings in the complex and the katholikon in the form it is preserved today date to the Post-Byzantine period, and specifically to the 16th century.

Asteriou was a Patriarchal "stravopegial" monastery according to an inscribed marble plaque found at the site. It had a large library and its archives were transferred in 1687 to the Faneromeni Monastery, Salamis, to protect them from the Venetians. Later they were moved to Athens, where they were destroyed in the Siege of the Acropolis in 1826-27.

With the 1833 decree of King Othon, it was included in the list of 119 monasteries that were dissolved, and was thereafter abandoned.

Between 1959 and 1973 extensive interventions were carried out on the complex so that it could be used for temporary stays by the royal family, causing severe damage to the monument.

The monastery complex is surrounded by a high enclosure wall. Its original gate, the "Diavatiko" (Passage-gate), was vaulted and opened on the enclosure wall's northwest. The modern-day gate, at the southwest, is the result of a later configuration of a small auxiliary entrance.

The katholikon stands nearly in the center of the enclosure. It belongs to the complex cross-in-square domed architectural type. The vaulted narthex on the west is contemporary with the main church.

The katholikon's masonry is irregular rubblework (*opus incertum*) apart from the Athenian-type dome, which is of isodomonic masonry.

The interior preserves notable 16th-17th century wall paintings.

On the inside and abutting the walls of the enclosure, the north and south wings of monks' cells are preserved.

In the northern part of the west wing is the monastery's refectory (Trapeza) with paintings dated to 1589. The southern part of this wing was altered in 1960; it contains cells and a reconstructed colonnade. West of the northern wing is the Hestia, the monastery's kitchen, which communicates with an oblong vaulted space to the east; this has been identified with the earlier refectory.

East of the modern-day entrance and south of the katholikon is a Post-Byzantine fountain, communicating with a vaulted water reservoir.

TEXT: E. VOLTIRAKI

Mt. Hymettus

Opening Hours

Tuesday - Sunday: 8:00- 15:00

Monday: closed

Access

Chiefly by car (from the Ymittou ring road) or organised group. By bus 224 to the cemetery of Kaisariani. From there, one may reach the monastery on foot or by taxi (5 km) only by car



3

"HOLARGOS" METRO STATION

Access

Metro: line 3, Holargos station



An in-ground display case preserves both portable and stationary finds from an excavation (2008) by the B' Ephorate of Prehistoric and Classical Antiquities in light of construction works for the Holargos Station on Athens Metro Line 3, more specifically during construction of the so-called "south ventilation shaft" of the Holargos Station:

- a) Part of an ancient road (two sections). The older section of the paving dates to the 5th c. BC.
- b) A drainage channel carved into soft rock.
- c) Copies of two clay coffins (larnakes) and three vases from a young child's grave dating to the final quarter of the 5th c. BC.

The exhibit is accompanied by visual material on a wall poster.

4

ROMAN FUNERARY MONUMENT AT KIFISSIA

Platanos square, Kifissia
Tel: (+30) 210 8085560

Access

Metro: line 1, Kifissia terminal station
Bus: line A7, 550, Platanos square stop



The Roman funerary monument that belonged according to epigraphic evidence to the family of Herodes Atticus, dates from the second half of the 2nd c. AD. It preserves the square, paved burial chamber and the voussiors of its vaulted roof. A marble stairway of eight steps led to the entrance, at the center of the northeast side. It is interesting to restore the phases of the burial chamber's use as attested by its sarcophagi. The chamber was built to accommodate three sarcophagi: that with the guilloches across the entrance, the one on the right with Cupids, and the smaller undecorated one on the left. The sarcophagus with the mythical scene of Leda and the Swan was added later on. Subsequently, the chamber was filled with earth, the sarcophagi were buried, a new entrance was opened above the original threshold in order to create space for additional burials. The chamber was used as the foundation for a chapel of which no traces remain. A similar funerary monument at Halandri was turned into a church in Byzantine times (Panagia Marmariotissa).





Who we are The OTE Telecommunications Museum conserves and showcases significant collections, closely linked to the history of Hellenic telecommunications, most certainly of OTE, as well as the history of our country and the development of Greek society.

Tele-communications inventions of mankind, in their ever-lasting attempt to overcome the obstacles of time and space so as to achieve rapid and safe communication, are the stories told by our Museum.

It opened up to the public in 1990 and is housed in a privately owned OTE building, in the Athens suburb of Nea Kifissia, where the visitor can find the permanent exhibition halls, a conference room, a library and a laboratory. It is a member of ICOM (International Council of Museums - Greek section), CECA (International Committee for Education and Cultural Action) and CIMUSET (International Committee for Museums and Collections of Science and Technology).

Our Collections The Museum collection comprises over 4,500 items and substantial archival material, including manual telephones (from late 19th century), Morse telegraphs, collection of rare telegraphs, wireless communication systems, telephotography devices (1949), teletypes (telex), optic fibres, as well as one of the first Greek television studios (1965). It is divided into two major periods: the pre-electrical period, which includes the telecommunications inventions of ancient Greece and the Byzantine era and the post-electrical period, covering inventions based on the discovery of electricity and the introduction of the latest telecommunication services - telegraphy, fixed and mobile telephony, maritime and satellite telecommunications.

What we do Museum main activities, offered free of charge, include daily guided tours for schools, university students, other groups and individual visitors. It carries out educational programmes on telecommunications, for children and teenagers, as well as educational and artistic activities for children and their parents. Programmes address students of all education levels, teachers, as well as individual visitors. The aim is to familiarise visitors with telecommunications technology, while entertaining them in a vivid learning environment and drawing inspiration from the wealth of the Museum exhibits. Furthermore, it collaborates with other museums, cultural, educational and research institutes, while participating in European programmes.

Our heritage The OTE Museum of Telecommunications, one of a kind in Greece, is one of the few technology museums, contributing thus to the conservation of our country's industrial and technological heritage. OTE has created

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Tel: (+30) 210 6201899 /
210 6201999
Fax: (+30) 8078119
Website: www.ote.gr/mouseio
Email: ote-museum@ote.gr

Opening Hours

Weekends: One weekend every month, between 9:00 and 16:00; prior arrangement/booking required
Public Holidays: closed

Admission

Free

The Museum is accessible to the disabled

Access

Metro: line 1, Kifissia station
Bus 503 Zirinio-Varibobi from Kifissia (bus terminal: Zirinio Sports Field - Galini stop)
Bus 721 Kifissia-Achames from Kifissia (bus terminal: Platanos square - Galini stop)
Bus 523 Kifissia-Adames B from Kifissia (bus terminal: Train station - Galini stop)
Bus 522 Kifissia-Adames A from Kifissia (bus terminal: Train station - 5th Neas Kifissias stop)

the museum, with the objective to responsibly manage its corporate heritage, as a pioneer in Hellenic telecommunications. It is a substantial company investment, aiming at the conservation, research, study, documentation of historical data, pertaining to the evolution of Hellenic telecommunications.

Open to society Through its activities, collaborations, guided tours, educational programmes and respective events, the Museum aims at achieving both a recreational and educational role, while maintaining a strong bond with present-day Greek society. Through their composite experience, visitors share in the rich history of telecommunications, while better understanding how their “telecommunications routine” actually works.

“4th Art Workshop” for school groups

We play board games that we create, sketch our own comic, put together the puzzle that we make with

our own hands and send the message of recycling via the ancient Greek hydraulic telegraph!

All these take place at this year’s Art Workshop in the OTE Telecom Museum, which has successfully been running for four years in a row. The 4th Art Workshop dynamically continues its “success story”, but enriched with brand new concepts, fresh approach and methodology.

The 2013-14 workshop addresses school groups every Wednesday and children with their parents five weekends the whole year, starting in October and completing its cycle in May. It always draws inspiration from the telecommunications exhibits, but this year we transform the Museum into a large playground where the children create their own world, form teams – each with a different Museum character – and play their part in the exciting world of telecommunications and the Museum. The workshop is designed to address two different age groups (5-7 & 8-10), catering for each group’s specific needs.





“4th Art Workshop” for families: “Guess what...?”

The children, together with their parents, observe, debate on and guess the use and time period of specific Museum exhibits. Through a fun quiz they play together, they gather information and form a clear picture of the exhibits, gradually revealing the hidden secrets of the fascinating world of telecommunications and the Museum, on their own. Then, they work side by side to create their “masterpiece”, drawing inspiration from the objects they have just explored, using painting, collage, impression, trash art with stencils and various other techniques.

Finally, via a “treasure hunt” and a targeted guided tour, they search out the exhibits they have previously explored in the actual Museum halls, thus completing their experience in the Telecommunications Museum.

“Become an Explorer at MT” for school groups

These interactive educational programmes with hands-on activities last an hour and a half and explore some of the museum key artifacts providing an opportunity for children aged 8- 10 & 11- 13 to learn through participation, dialogue, theatrical expression and experimentation.

With the guidance of the museum educator, school-children investigate and research means of telecommunications, increasing their visual perception.

The educational programmes explore new ways of developing language skills, offering an enjoyable approach to the scientific objects on display.

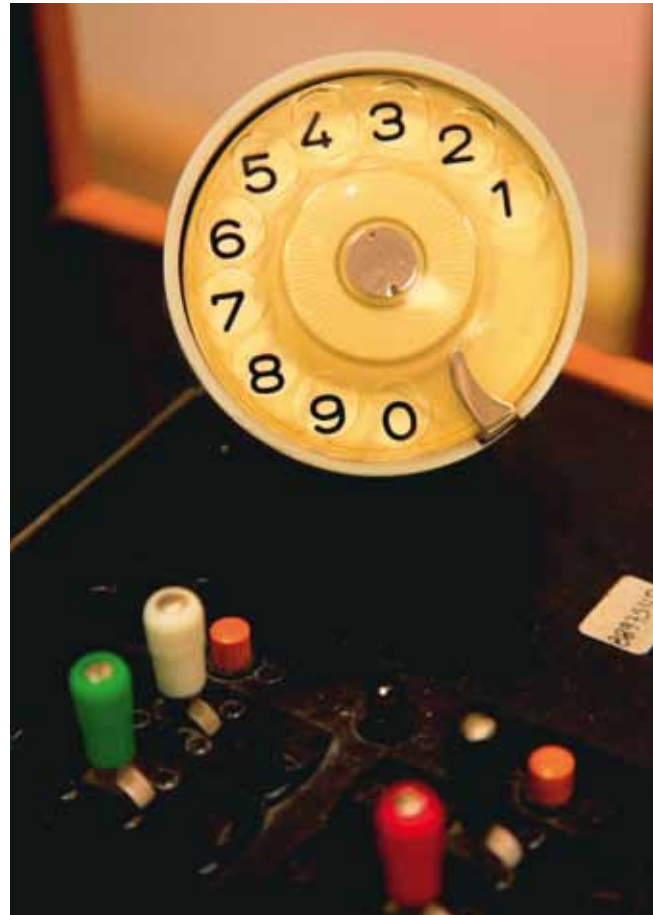
The last part of the programme introduces children the laboratory “culture”, where they are able to use a large number of equipment to undertake their own experiments. The programmes enhance the National Curriculum.

Educational Programmes for families

Five weekends throughout the year the OTE Telecommunications Museum hosts an educational programme specially designed for children aged 7-13 and their parents, addressing their needs separately.

In a relaxed atmosphere, parents participate in a workshop with a psychologist, analyzing issues that trouble them with regard to their children’s upbringing (bullying, learning difficulties, adolescence). In the meantime, an educational programme led by a specialist with hands-on activities designed for young children takes place in the Museum premises. When both parts – parents and children – have completed their sessions, an artist welcomes them in the Museum workshop, where, together, they create a piece of art, as a keepsake of what they have accomplished.

All programmes are offered free of charge.



11 Levidou str., 14562 Kifissia
Tel: (+30) 210 6233682-3
Fax: (+30) 210 8013380
Email: info@kouvoutsakis-pinakothiki.gr &
kouvnst@otenet.gr

Opening Hours

Tuesday - Friday: 9.00-15.00
Saturday & Sunday: 10.00-15.00
Closed on Mondays and holidays

Admission

Free

Access

The Pinacotèque is 5 min. away from the bus stop in Platanos square, Kifissia (buses from Athens: A7, B7, E7 (express); from Palatio Faliro: 550) and 10 min. from Kifissia station (ISAP)



Pinacotèque Kouvoutsakis is a non-profit, public welfare institution founded in 1995 by Panayotis N. Kouvoutsakis for the purpose of promoting and propagating fine art with emphasis on Greek figurative painting and sculpture.

It functions as a local cultural and exhibition centre in a privately owned building erected by its founder on the corner of Levidou and Papadiamantis Street in the centre of Kifissia.

The permanent collection of artworks covers an area of approximately 2,000 sq. m., subject to standard museum requirements. Maintenance costs are wholly covered by donations from its founder, without financial help from municipal, government, European community or other sources.

Admittance for the public is free. The premises are available gratis for cultural events and educational conducted tours.

Collection of Artworks

The works so exhibited belong to Panayotis N. Kouvoutsakis' private collection, and constitute a continuously-enriched entity of artists dating from 1800 to the present, who sought a visual approach to objective reality via various forms of realistic painting.

Today the collection consists of about 1,500 paintings and sculptures of nineteenth- and twentieth-century Greek and foreign artists. The collection's particular artistic concept, and indeed its size, is unique of its kind in Greece.

Pinacotèque Kouvoutsakis is currently engaged in a systematic collection of works by German painters of the Munich School, as well as those of French artists, with whom a number of nineteenth and twentieth century Greek artists studied, lived and created.

This is by way of presenting the common traits of these painters and their Greek fellow-artists, and even the differences adopted by Greek painters in the course of their artistic career.

As such, Pinacotèque Kouvoutsakis complements other museum collections in Greece, enabling art lovers to have a spherical knowledge of the influences of foreign artists on the development of contemporary Greek art.

Educational Programme - Conducted Tours

The Pinacotèque offers an educational programme for schoolchildren of primary and secondary education and lycees. An experienced personnel guides visitors through the exhibition halls, explaining and analyzing the drift of Greek figurative art from the nineteenth century to the present. The educational and recreational cycle of conducted tours ends with projections pertinent to the Pinacotèque's exhibits.

- Conducted tours, lectures, projections and other events taking place in Pinacotèque Kouvoutsakis are free.
- Conducted tours are arranged after prior agreement during the Pinacotèque's working hours.





The Goulandris Natural History Museum was founded in 1964, by Angelos and Niki Goulandris. It is a public welfare institution, devoted to the study, conservation and protection of the natural environment.

The Museum works for the preservation of our natural environment, by:

- Daily teaching hundreds of visitors, mainly children of school age.
- Distributing knowledge into society through meetings, conferences, publications and exhibitions.
- Developing high-technology workshops focusing on research of the life-giving natural resources: soil, water and air, in relation to nutrition and health.
- Cooperating with other scientific centres and institutes in Europe and the USA, in the field of biotechnology, soil ecology and analytical chemistry.

The Museum has eight exhibition galleries.

1. Botany. The Museum's botanical exhibition introduces visitors to the kingdom of plants. The botanical exhibits begin with an introduction to biology. The processes of growth, reproduction, and heredity are projected in accurate reproductions that show the basic functions of plant cells.

2. Zoology. The zoological exhibition includes a collection of mammals from various biotopes: the African savannah, the tropical forest of South East Asia, the cold coniferous forest of Central Asia, the cold coniferous forest of N. America, Australia. A special display presents the Mediterranean monk seal, a rare mammal threatened of extinction more than any other in Europe.

3. Entomology. Approximately 30,000 species of insects have been recorded in Greece, many of which do not exist anywhere else. Visitors to the entomological exhibition of the Museum can look at butterflies and moths from Greece and other countries.



13 Levidou str., 14562 Kifissia
Tel: (+30) 210 8015870
Fax: (+30) 210 8080674
Website: www.gnhm.gr
Email: info@gnhm.gr

Opening Hours

Tuesday - Friday: 9:00- 14:30
Saturday: 9:30- 16:00
Sunday: 10:00- 16:00

Admission

Entrance fee for Goulandris Museum of Natural History: 6 €

Reduced entrance fee: 4 €

The reduced entrance fee is applicable for:

- Children, of up to 18 years of age
- Students (upon demonstration of student pass)
- Elderly Protection Centres (for planned visits)

Free of charge visit for:

- Teaching personnel (upon demonstration of ID)
- Guides (upon demonstration of ID)
- Members of «Friends of GNHM» or of other museums (upon demonstration of ID)
- Journalists (upon demonstration of ID)
- Disabled persons

The Museum is accessible to the disabled

Access

Metro: line 1, Kifissia terminal station (ISAP)

Bus:

- Kifissia ISAP Station:

B9, 721 (stop)

522, 523, 524, 525, 530, 543, 560, 561 (starting point)

- Platanos Square:

A7, B7, 503, 507, 508, 509, 535, 536, 722 (stop)

E7, 550, X92 to El. Venizelos Airport (starting point)



4. Marine Biology. An extensive collection of shells from the Greek seas is exhibited, which is the result of the marine biology department's research activity. In addition, there is as a selection of shells from all over the world, in an impressive variety of colours and shapes.

5. Ornithology. Approximately 9,000 species of birds have been recorded worldwide, of which 426 have been observed in Greece. The country is very

important as a wintering and nesting area, as well as a resting-place for those birds that cover great distances during their migrations. The Museum has a rich collection of birds, representing 95% of the Greek avifauna.

6. Herpetology. The Museum's reptile collections include Greek turtles. Three sea turtles are exhibited, of which being the Leatherback Turtle, which has also been reported in the Mediterranean Sea.

7. Geology. The Museum's rock collection consists primarily of minerals from Greece. It begins with the cycle of rock, a schematic presentation of their creation and their transformation. The rock collections were established following research in various geological zones of Greece.

8. Paleontology. The palaeontological exhibit begins with a diagram of the history of life, the creation of volcanoes and mountains, and the earth's climate in various geological eras. It is accompanied by a rich collection of characteristic fossils in chronological order that presents the evolution of life on earth from the Precambrian era until our days. The oldest specimen dates from 2,7 billion years ago.

In order to enhance scientific research and its educational activities via new interactive – multimedia technologies, the Goulandris Natural History Museum founded in 2001 the **GAIA Centre of Environmental Research and Education**, with the contribution of the European Union and the Greek Ministry of the Environment.

It includes a permanent exhibition on environmental issues, a large patio, exhibition halls, research laboratories, a library, a 250-seat auditorium, administrative offices, café, gift shop and parking.

The permanent exhibition of the GAIA Centre demonstrates to visitors the way planet Earth has been functioning for millions of years and how it functions today, with the interventions of modern people. Despite the intelligence and conquests of humankind, today we are faced with the destructive consequences of some of our actions. We have to deal with an environmental crisis, as seen through five challenges: energy, transport, natural resources, water and food. Each challenge starts with the presentation of the relevant problem. The ultimate purpose is to provide realistic alternative approaches for every visitor, in order to ensure a viable present and future for humanity and for the planet.



At the Olympic Sports Center of Athens (OAKA) in the Municipality of Maroussi, a considerable number of antiquities were identified during construction, of which the following are visible today:

In the area of the “agora” four ventilation shafts from the Hadrianean Aqueduct are preserved. Construction on the aqueduct of Hadrian began during the age of the emperor Hadrian in AD 125, and was completed during the reign of Antoninus Pius in AD 140. It started from the Mt. Parnes area and ended in a reservoir on Mt. Lycavittos, carrying clean, potable water to Athens for over 18 centuries. The aqueduct was an underground construction, rectangular in section with a vaulted roof (width 0.70 m, height 1.60 m). The shafts, circular or square in section and set 35 m apart, served for the cleaning and ventilation of the tunnel, which is located at a depth of 20 m at the Olympic Stadium site.

In front of the entrance to the tennis courts, part of a 2nd c. AD clay conduit (elliptical in section) is preserved beneath a glass floor. The conduit was built with rings, each of which consists of two adjustable elements. It belonged to a large network devoted mainly to irrigation which collected surface water in large stone reservoirs, four of which were found at the Olympic Stadium site. This surface artery does not appear to have been connected to Hadrian’s Aqueduct.

One of these reservoirs which was fed by this particular conduit is visible along the conduit’s course westward, just before the Olympic Stadium. The reservoir is rectangular, with interior dimensions of 17.40 x 13.25 m, and walls 0.90 m thick. Its floor is made of a mosaic of small, closely-set tiles laid vertically in parallel. Dating to the Roman period, it ceased to be used in the mid-5th c. AD due to fire, as is indicated by an extensive layer of ash.

At the OAKA Spyrou Loui entrance are the visible ruins of a Roman balneum, i.e. a building complex with bathing installations (dim. 16 x 24 m) which consisted of two parts. In the northern part, a rectangular open space is discernible, flanked on both east and west by rooms. Within the southern part, there was a peristyle surrounding a second open space with a floor of clay tesserae and a Π-shaped pool. The southern face of the building consisted of two rectangular projections on either side of a decorative niche.

Findings and copies of findings from excavations in the greater Olympic Stadium area are hosted in an exhibition stand, on the way to the tennis courts.

On display are:

- a funerary enclosure and sarcophagus (4th c. BC)
- a copy of a Hellenistic statue of a female
- a cast of a funerary (cinerary) urn
- a section of a Roman clay irrigation pipe
- Byzantine grain silos

Olympic Sports Center of Athens (OAKA),
Maroussi

Access

Metro: line 1, Irini station



76 Philadelphias str., 13673 Acharnes
Tel: (+30) 210 2466122

Opening Hours

Tuesday - Sunday: 8:30- 15:00
Monday: closed

Admission

Free

The Museum is accessible to the disabled

Access

Bus: line Γ9 (Chalkokondyli-Kokkinos Mylos-Axarnai), 10th bus stop Kokkinou Mylou



The Archaeological Collection of Acharnes was moved in 2006 to the ground floor of a newly-constructed building rented by the Municipality of Acharnes. The Museum is across the City Hall and relatively close to the adjacent tholos tomb.

The archaeological material exhibited in the Collection comes primarily from Acharnes and its adjoining municipalities (Kifissia, Agioi Anargyroi, Metamorfosi). The finds come from salvage excavations carried out on privately-held properties and within the context of the construction of large public works (the Olympic Village, the construction of Kymis Avenue leading to the Olympic Village, the Attiki Odos, the Railway Center in Acharnes). Chronologically, they represent all habitation phases dating from the Late Neolithic to the Middle Byzantine period (4600 BC- 12th c. AD).

On exhibit in the foyer is a transport pithos dating to the Roman period and two funerary stelai. The first stele (second half of the 5th c. BC), of which a cast is on display (the original is in the National Archaeological Museum), has a scene of a hoplite and two women, while the second, a pillar stele (4th c. BC), mentions the names of a prominent Acharnian family.

In the main gallery, Display Case 1 exhibits finds from the Late Neolithic to the Proto-Geometric period such as sauceboats, obsidian blades, etc. Noteworthy finds from the Early Cycladic II period include part of a marble figurine, a pyxis lid, and a number of sections from spits and offering tables.

The following Display Cases (II, III, IV) include pottery from the Late Proto-Geometric to the Late Geometric period, with characteristic shapes and decoration (such as pyxides with lids decorated with plastically-rendered horses, etc.). Among them we may single out a cylindrical krater-stand with painted decoration consisting of rosettes and birds and a model of a granary.

Display Case V includes pottery dating primarily to the Archaic period, with characteristic black-figure representations (Dionysian scenes and bands of revellers, chariot races, etc.).

Display Case VI includes one of the Collection's most important exhibits, the red-figure krater by the Florence Painter (5th c. BC) discovered in 2004 in Monomati, Acharnes. The krater depicts a victorious pentathlon athlete (a javelin-thrower) being rewarded with bands by two Nikes (figures of Victory).

Display Cases VII and VIII exhibit funerary gifts from cemeteries and individual graves of the Late Archaic and Classical period, such as black-figure lekythoi by the Megaira and Diosphos Painters, white-ground lekythoi by well-known Athenian painters (the Painter of Athens 1826, the Sabouroff Painter) and red-figure lekythoi (by the Kloegman Painter, etc.). Five alabaster, three of which carry traces of their gold-leaf covering, may be singled out together with a bronze strigil and two bronze mirrors. Between Display Cases VII and VIII there is a cylindrical marble case with a bronze lebes (5th c. BC) that contained the remains of a cremation. Display Case IX presents a clay sarcophagus (larnax) with a child burial that included funerary gifts (5th c. BC).

The following cases (X, XI) display finds from the Late Archaic to the Byzantine period. Noteworthy items include those from the sanctuaries of Dionysos and Aphrodite in Kifissia as well as a West Slope hydria with gilt floral decora-





tion on its neck. The inscribed bronze dikastic pinakion (allotment plate) of Kephisodoros from Acharnai (second half of the 4th c. BC) is of interest.

Display Case XII presents a pot burial of the Classical period (4th c. BC) in an amphora, while Display Case XIII hosts finds dating from the Classical to the Byzantine period such as lamps, stamped handles from transport commercial amphorae, and a hoard of 14 bronze coins (late 6th-early 7th c. AD). Between Dis-



play Cases XII and XIII a lidded chest, two small inscribed marble funerary columns, a Herm stele, and a transport amphora of the Roman period are on display.

Following Display Case XIII and along the north wall of the gallery, marble boundary stones, the head of a Herm stele, part of an inscription mentioning the construction of the *Acharnikos Ochetos* (irrigation channel) and fragments of funerary stelai and sculptures, including the head of a kore and a dog, the guardian of a funerary precinct, are exhibit in niches and on separate bases.



Most of the Collection's sculpture is arrayed in the center of the main gallery; pieces include funerary stelai, lekythoi and loutrophoroi, an inscribed votive base of the gymnasiarch of the Great Panathenaic Games, the torso of a nude Hercules, and a porous stone case with bronze lebes. The funerary stele of the key-holding priestess Philostrate (4th c. BC) may be singled out.

There is a great deal of visual material in the Archaeological Collection concerning the history of Acharnes and its neighboring demes on Mt. Parnes, as well as the continuous habitation of Acharnes, with information about both private and public life.

TEXT: M. PLATONOS - E. ANAGNOSTOPOULOU

10

AGIOS IOANNIS PRODROMOS, ACHARNES

47 Liosion str., Acharnes

Access

Bus: A 10, B 10 (Plateia Vathi-Acharnai), 537, 712, 721, 728, 733, 735, which go along Liosion street (Metro line 2, Larissa station), Liosion stop



The church of Agios Ioannis Prodromos lies at the western edge of the city of Acharnes (Menidi), on Liosion Street. Its nickname is “Nistikos”, and its feast-day is on 29 August.

Architecturally, the church belongs to the tetrastyle cross-in-square type and it is known as the smallest church of this type in Greece. The nave (dim. 5.15 x 6.40 m) concludes at the east in a three-sided apse, semicircular in the interior, and at the west in a later narthex. The dome with its cylindrical drum rests on four columns of which the east two have column capitals, and the other two, marble dossierets. On both the interior and exterior, the masonry is of rubble, in places carefully-finished, with sporadic use of brick. The arms of the cross are covered by pitched roofs concluding in pediments.

The church is decorated with wall paintings that date to three chronological phases: a modern, 20th century phase that extends over the sanctuary vault and the northern and southern vaults; a second phase belonging to the 19th century found on the dome and the pendentives, and an earlier 13th century phase, revealed in the apse and the sanctuary prothesis as well as the west arm.

The church suffered serious damage following the 1999 earthquakes; consolidation and restoration works were conducted from 2008 to 2010 with funding from the Third Community Support Framework. Work was overseen by the 1st Ephorate of Byzantine Antiquities and the Directorate of Restoration of Byzantine and Post-Byzantine Monuments.

During those works, the modern (20th c.) phase was removed after preserving small parts as controls. The oldest phase of the painted wall decoration uncovered during the same period (the Virgin Platytera with angels in the conch and hierarchs at a lower level; the Deposition and Raising of Christ on the Cross in the west arm) is classified in the so-called “massive” style, since the figures with their heavy proportions impose themselves on the space. Their dating restored the dating of the monument itself as a Byzantine church.

TEXT: M. MARGONI

THE MYCENAEAN THOLOS TOMB AT ACHARNES

The Mycenaean tholos tomb lies south of the town of Acharnes (Menidi), at the site of Lykotrypa, in the gentle slope of a hill descending towards the valley of the river Kifissos. It was excavated by the German Archaeological Institute in 1879.

The tholos tombs, subterranean structures mounded with earth, were built during the Mycenaean period to receive the members of the elite families, most probably of the governors. In Attica, one tomb of this kind has been excavated at Marathon and two at Thorikos, Lavreotiki. The tholos tomb at Acharnes is the latest one, dating to the 13th c. BC.

The mound of the tholos tomb of Acharnes is sustained all around by a low wall. The long (27,72 m) descending corridor leads through a narrower entrance passage to the burial chamber. Rude masonry is used for the walls. The chamber, nearly circular in ground plan, has a diameter of 8,35 m. It is built as a corbelled vault, with walls tapering towards the apex, where the final opening is closed with a big slab at the height of approximately 9 m from the floor. So, the chamber had the shape of a beehive. The entrance, 1,55 m wide and 3,55 m long, is built with roughly dressed stone blocks. Its jambs support the lintel, constructed from three successive monolithic blocks. For the protection of this feeble area, care was taken to lighten the weight of the masonry over the lintel by constructing the so called relieving triangle. In this way, the pressure from the upper structure was put on the jambs instead of the lintel. Such a triangle is visible on the inner side of the tholos tomb of Acharnes, while on the exterior a more original system was adopted by putting four smaller stones horizontally in intervals.

Although the tomb was plundered, probably in antiquity, it contained many findings. It is about the personal things of the dead, like jewelry of gold, silver, electron, bronze, glass paste and faience, seals of semiprecious stones, bronze offensive weapons, a boar tusk helmet and a lot of ivory items. To these are included in lays for furniture or boxes, sword pommels, buttons. Also a cylindrical box in relief decoration of rams and fragments of two lyres. Clay and stone vases existed as well, used for the offers of food and drink to the dead. Important is the amphora from Canaan, found in the tomb corridor, for denoting the contacts with the southeastern Mediterranean. Findings in the corridor suggest that in later years till the 5th c. BC honour was attributed to the ancestors. The findings are displayed in the National Archaeological Museum in Athens.

205 Philadelphias str., Acharnes
Tel: (+30) 210 2322878

Opening Hours

Tuesday - Sunday: 8:30- 15:00
Monday: closed

Admission

Free

Access

Bus: line Γ9 (Chalkokondyli-Kokkinos Mylos-Axarnai), 5th bus stop Kokkinou Mylou



12

MUSEUM OF ASIA MINOR HELLENISM "FILIO CHAIDEMENOU"

152 Dekeleias & 2 Attaleias str., 14341
Grove ("Alsos") of Nea Filadelfeia
Tel: (+30) 213 2049155 /
213 2049156

Opening Hours

Daily: 9:00- 14:00 (except weekends).
Visits outside normal hours may be
arranged upon telephone consultation

Admission

Free

Access

Bus: B9 (start at Chalkokondyli str., get off at the Alsos stop) and B8 (start at Marni Street in the Athens Polytechnic area, get off at the Alsos stop)
Trolley bus: 6 (start at Ippokratous str., get off on Pindou str.)



*"... and Memory itself become Present..."
(O. Elytis, Axion Esti, "Genesis")*

The 1922 Asia Minor Catastrophe, the uprooting of the Greeks of Asia Minor, and the compulsory exchange of populations that followed were the most important landmark in 20th century Greek history. About 1,500,000 refugees were forced to abandon their homes in a dramatic manner and settle in various regions of the Greek-speaking world, where they occupied themselves with the titanic struggle of reconstruction.

The Museum of Asia Minor Hellenism "Filio Chaidemenou" is devoted to the historical experience of Asia Minor Hellenism and the formation of the collective memory and identity of Asia Minor Greeks today. The Museum was created between 2005 and 2007 by the Ministry of Culture, and now belongs to the Municipality of Nea Filadelfeia.

Filio Chaidemenou (1897-2007), for whom the Museum is named, lived through the catastrophe and uprooting from Asia Minor when she was tragically forced at the age of 25 to escape with her family from her homeland, Vourla. At an advanced age, "Grandma-Filio" as she was generally known, emerged as a symbol of Asia Minor Hellenism. This was not only because she was one of the last first-generation refugees, but also because she passionately and persistently wished to keep the flames of memory alive, collecting artifacts connected with the unforgettable homelands and the life of refugees in the places they settled after the catastrophe.

Costumes and household utensils, holy icons that symbolized the anguish of families to remain united in the midst of the flames of catastrophe, a bit of earth from Asia Minor, the Greek Red Cross' missing persons announcements by which all those lost in the inaccessible paths of exile were until a few years ago being sought are not mere museum exhibits. They are something more: they are "memory itself become present" (O. Elytis, *Axion Esti*, "Genesis"), the symbols of "there" and "here", of "then" and "now" that continue to define the collective identity of all those who consider themselves "of refugee origin".



20





Two Roman aqueducts, in the form of waterbridges, are preserved in the municipality of Nea Ionia in Attica, in the areas of Eleftheroupoli and Kalogreza (Alsoupoli). According to an early interpretation, these aqueducts were parts of Hadrianean aqueduct.

A. The aqueduct at Eleftheroupoli

The aqueduct at Eleftheroupoli is sited at the junction of Emmanouil Papa and Filellinon Streets and follows the Podoniftis torrent which springs from the Pentelicon mountain. Eleven piers stand today, bridging a total length of 98 m with a maximum height of 11.50 m. Over the bed of the torrent, the aqueduct is built as a two-storey arcade, while at the banks it has one storey only because of the sloping ground. The piers are built over stone foundations, which at the bed of the torrent are shaped trapezoidally, to enable the torrent waters to pass without causing damage to the masonry. Overhead, the construction was crowned by a covered conduit, by means of which the water was transported. No traces of this conduit survive.

The piers of the aqueduct were built in the manner of alternating zones of compact brickwork and of stone masonry with mortar, *opus mixtum*, dressing a core of concrete with rubble aggregate, or *opus caementicium*.

B. The aqueduct at Kalogreza

To the east of the aqueduct at Eleftheroupoli and at a distance of two kilometers from it, another aqueduct is to be found. It consists of eleven piers and runs parallelly to Omorfoklissias Avenue, crossing Kapodistriou Street vertically. Of the surviving piers, the four to the south lay on a sloping hillside under which an expressway runs via an underground tunnel. Two piers are sited in the immediate vicinity of Kapodistriou Street in a purpose-built park, and another five in expropriated land, at 112 Kapodistriou Street and 31 Stratigou Makrygianni Street. From the layout of these piers it is obvious that the line continued from north-east to south-west.

These two aqueducts form parts of the Athenian water supply system. Recent research suggests a dating between the 3rd and the 5th c. AD.

Access

Bus: line 421 (Agioi Anargyroi-Agia Parskevi), Aqueduct at Kapodistriou ave., Akrita stop/ Aqueduct at Eleftheroupoli, Em. Pappa stop





The church of Agios Georgios is on Veikou Avenue in Galatsi. It is known by the name "Omorfokklisia" ("beautiful church") due to the elegance of the edifice's proportions.

Agios Georgios is a distyle cross-in-square church with a chapel on its southern side. Two apses project on its east side, that of the main church and that of the chapel. The church's dome is of the Athenian type, and it was built in the cloisonné masonry system. Orlandos dated the monument to the third quarter of the 12th century, just as Megaw did in 1931. Professor Bouras puts it in the same century or slightly later, which may justify the novel western elements of influence that appear both in the chapel as well as the main church. He believes that the main church is contemporary with the chapel.

The church is adorned with wall paintings which are exceptional examples of 13th-century art. The chapel is equally important in terms of its wall paintings.

In the main church, there unfold compositions such as the Transfiguration, the Raising of Lazarus, and the Entry into Jerusalem. Compositions in the chapel include the Hospitality of Abraham, the Last Supper, and Christ Reclining (o *Anapeson*).

All three parts of Omorfokklisia (church, narthex, chapel) were painted by artists who interpreted contemporary currents in major painting to the best of their ability.

TEXT: M. PAPADIMITRIOU



"ELEONAS", "EGALEO" AND "AGIA MARINA" METRO STATIONS



The area is characterized by the course of the *Hiera Odos* (Sacred Way), which commenced at the *Hiera Pyle* (Sacred Gate) at Kerameikos of Athens and terminated at the sanctuary of Demeter and Kore in Eleusis. The road was flanked by cemeteries and sanctuaries, as well as workshops and settlements. From the area of "Prophitis Danil" ventilation shaft of METRO till the modern bridge of the river Kifissos, investigations brought to light large alluvial deposits, due to the course and the action of the river, which is obvious in the area. In antiquity the riverbed of Kifissos was at some distance east of the current one.

"ELEONAS" METRO STATION

The excavation at the area of Eleonas Station, where the ancient demos of Lakiades, brought to light an impressive discovery: three foundation piers and parts of one of the arches of the ancient stone bridge of Kifissos, mentioned in the ancient literary sources (Aristophanes, *Frogs*, l. 315). Due to the construction of the station the piers were dismantled and rebuilt a few meters away from their original position. The ancient riverbed of Kifissos, architectural remains of ancient workshops and parts of the ancient *Hiera Odos* and its roadside cemetery were also discovered.

"EGALEO" METRO STATION

At the area of Egaleo Station the excavation brought to light the longest stretch of the ancient Sacred Way hitherto uncovered, flanked by retaining walls and a roadside cemetery. Traces of ancient cab wheels can be discerned on its surface. The "Offering trench", discovered on the same site, was quite interesting as well. Pottery collected from the area attests to its usage from the 5th c. BC to the 20th c. AD. The site is open to visitors.

The exhibition inside the station presents finds from excavations conducted along the course of the *Hiera Odos*. In the 17 showcases of the station original finds and replicas related to various aspects and activities of life in antiquity, which are linked to the course of *Hiera Odos*, are on display. Finds such as Eleusinian kernoi, votive offerings, and figurines from a Sanctuary Deposit reveal aspects of ancient worship. Tomb furnishings (*kterismata*) and tomb monuments (parts of marble grave stelae) lining the sides of the Sacred Way, show the ancient burial customs. The finds in other showcases refer to the crops of ancient Athens (excavation of Eleonas Station), the water supply and water resources in the city, the manufacturing activity outside the City Walls (Eleonas Station), the land use and the natural environment in the area and the development of reading and writing. Of special interest is the model of the skeleton of a horse, which drowned in the waters of the river Kifissos, with reconstruction of the excavation trench as found. The finds presented in the exhibition date from the Archaic period (6th c. BC) to the Roman times.

"AGIA MARINA" METRO STATION

Agia Marina station lies among the ancient demoi of Ermos (Haidari) and Lakiades (Eleonas). An hydraulic system of late antiquity came to light on the site, consisting of cisterns, shafts for access to them and pipes. It would probably be related to a nearby workshop or settlement. The pipe on display has been constructed of two rows of "U"-shaped ceramic tiles, placed upside down on each other. It was dismantled and rebuilt at its current position.

TEXT: AIK. KARKANI

Access

Metro: line 3, Eleonas, Egaleo, Agia Marina stations



16

THE SANCTUARY OF APHRODITE AT DAPHNI

Athinon ave., Daphni

The site is visible but not open to visitors

Access

Bus: lines A 16, B 16, Γ 16, Athens-Elefsina/
Aspropyrgos (starting from Koumoundourou
square)



The Sanctuary of Aphrodite at Daphni is well known from a reference by the traveler Pausanias in his description of his course to Eleusis. It was in use from Classical to Roman times.

This place for open-air worship of Aphrodite was bounded by a precinct enclosure wall of irregular rectangular shape, within which there are today preserved the foundations of a building with a stoa and shrine where the goddess' culture statue was housed. Along the length of the north side of the precinct the rocky face of the hill rises vertically; on it had been carved out niches for placing votives to the goddess, perhaps the marble doves and figurines of Aphrodite that were found in the excavations.

The Sanctuary of Aphrodite is on the north edge of the Hieria Odos (Sacred Way), which forked at this point. One fork continued along the same course it maintains today, while the other followed a mountain path towards Reitoi (the modern Lake Koumoundourou), where the two joined as one until Eleusis.

On the south edge of the Hieria Odos, there is a rectangular building opposite the Sanctuary of Aphrodite which originally served to house the garrison that controlled the road; after the building fell into ruins, it served as a funerary precinct.

TEXT: K. PAPANGLI





DAPHNI MONASTERY

The fortified monastery of Daphni is at the edge of the grove of Haidari left of the Hiera Odos (Sacred Way), which since antiquity has led from Athens to Eleusis, probably at the site of the ancient sanctuary of Apollo Daphniaios.

The monastery is protected by a fortified enclosure wall, square in plan, with two entrance gates on its east and west sides. Inside the wall, on all four sides of the fortification there are preserved the ruins of buildings that belonged to the original cells and other ancillary buildings. The katholikon, dedicated to the Dormition of the Virgin Mary, dominates the center of the complex; further north are the ruins of its refectory (Trapeza). On the south is a square courtyard with arcades, wings of cells, and ancillary buildings whose final phase dates to the Post-Byzantine period. Southwest of the katholikon are preserved an underground cistern, still functional, and the ruins of byzantine bathing facilities. At a distance of 150 m southeast and outside the monastery are the ruins of the cemetery church of Agios Nikolaos, which is contemporary with the katholikon.

The katholikon itself dates to the 11th century and belongs to the Epirote octagonal type, with a large dome supported on twelve massive pillars, leaving the central space unified and open. The narthex on the western side is contemporary with the church; a colonnade was added shortly later in the form of a porch with Ionic columns in second use; it had an upper floor that covered the

Iera odos, Chaidari
Tel: (+30) 210 5811558

Opening Hours

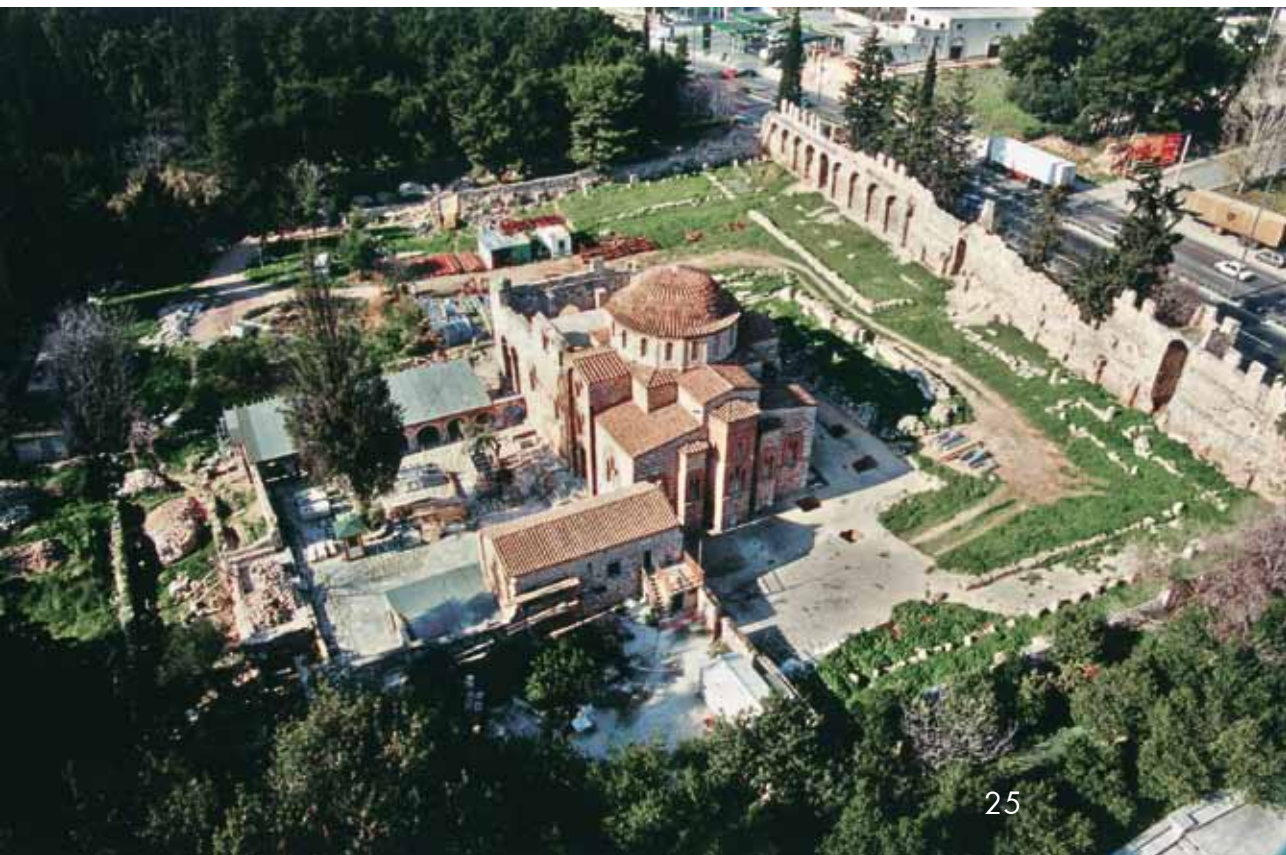
Tuesday and Friday: 9:00- 14:00

Admission

Free

Access

Bus: lines A16, B16, Γ16, Athens-Elefsina/
Aspropyrgos (starting from Koumoundourou square)





narthex and part of the main church. During the period of Frankish rule, the Cistercian monks who occupied the monastery made extensive renovations to the exonarthex, while the crypt beneath the narthex was turned into a mausoleum for the burial of the Dukes of Athens. A chapel with its apse facing north was attached west of the narthex during the Late Ottoman period.

The monastery of Daphni, together with the monastery of Hosios Loukas and the Nea Moni on Chios, forms a unique work of art due to the exceptionally fine mosaic decoration in its katholikon. The icon-

ographic programme follows the one established in Middle Byzantine period with the Pantokrator in the dome framed by prophets, and the Virgin in the sanctuary apse accompanied by the archangels. In the four squinches below the dome there are scenes of the Annunciation, Birth of Christ, Baptism, and Transfiguration, while scenes from the life of Christ and the Virgin, and saints can be seen at various levels. Post-Byzantine wall paintings are preserved in the nave.

After the 18th century, the monastery gradually fell into decline; between 1883 and 1885, it housed the State Mental Hospital.

Today, the archaeological site of the Daphni Monastery is partly open to the public, given that since 2011, consolidation and restoration works have been underway in the katholikon and on the enclosure walls. This work is being carried out under the NSRF (National Strategic Reference Framework) and supervised by the co-responsible services of the Ministry of Culture and Sports (1st Ephorate of Byzantine Antiquities, Directorate for the Restoration of Byzantine and Post-Byzantine Monuments, Directorate of Conservation of Ancient and Modern Monuments).

The monument has been a UNESCO World Heritage Site since 1990.

TEXT: M. MARGONI



"DAFNI" METRO STATION

Access

Metro: line 2, Dafni station



During the construction of the "Dafni" Metro Station of the Athens Metro, the ancient bed of the stream of Kalogiron and its preserved north bank came to light. Here archaeologists investigated the remains of ancient installations dating from the Prehistoric period (3rd millennium BC) to Early Byzantine times (6th-7th c. AD). In times of draught, wells had been opened in the stream bed which testify to the use of this site over a long period of time: they date on the basis of the pottery found in each, to the Early Helladic period (3rd millennium BC, Well I), the 8th-7th c. BC (Well II), the 6th c. BC (Well III), and the 4th c. BC (Well IV). A stout retaining wall (6th c. BC) built of large stone blocks was also investigated. Residential remains dating from the 4th to the 2nd c. BC (Areas A, B, C) were also investigated.

Investigation of the ancient fill within the stream bed showed that it widened or narrowed depending on periods of rainfall and drought. The stream of Kalogiron was exposed and crossed this site from antiquity down to the 1970s, when it was enclosed. The large enclosure channel crosses the excavation from northeast to southwest.

The site that was explored lies in the region of the ancient Deme of Alopeki, near the course of the "Astiki Odos" mentioned in the sources, which united the asty of Athens with Sounion and Lavreotiki.

Inside the Dafni Station, there is exhibited a model of the excavation and stratigraphic representation, together with copies of characteristic finds, including an intact Late Geometric amphora (late 8th c. BC), and part of a Protoattic amphora with a procession scene depicting a chariot, horse, and riders (early 7th c. BC).



THE SHOWCASING
OF ANCIENT GRAVES
ON AGIAS SOFIAS STREET,
NEA SMYRNI

89 Agias Sofias str., Nea Smyrni

Access

Bus: line 136 (Ano Nea Smyrni B-St. Sygrou Fix), line 137 (Ano Nea Smyrni A-St. Sygrou Fix), Plateia Iroon stop



At 89 Agias Sofias Street in Nea Smyrni, ancient graves were found in a salvage excavation and remain visible beneath a glass floor, forming a small intervention involving the showcasing of ancient remains in the modern urban environment. Most of the graves date to the Classical period (5th-4th c. BC): there are three monolithic sarcophagi, one of which preserves its marble gabled lid, a tile-covered grave covered by two tiles, and a cylindrical stone urn with a cinerary vase. A pit-grave containing the translation of relics (bones) of the Late Roman period (4th c. AD) was also investigated.

Copies of the bronze mirrors from the Classical graves have been set in the ancient graves, as well as a number of vases from the Roman burial (two lamps, a lekanis, and a bucket-shaped vase), which formed typical grave goods that accompanied the dead.

The graves must have been next to an ancient road that followed the same course as today's Agias Sofias Street, as was apparent from earlier finds coming from ancient graves along the axis of the modern street.





20

CIRCULAR FUNERARY MONUMENT AT PIRAEUS AVENUE

This circular funerary monument (diameter 5.80 x 6.05 m) is preserved at the level of its foundation to a height of 0.85 m. It is of solid construction, of porous stone blocks radially arranged, while the (foundation) trench is filled in around the circumference by stone chips of marly limestone. In the center of the structure are preserved two protruding stone blocks (height 0.46 m), which formed the foundation for the base of the grave marker. This monument continues the tradition of its Archaic prototypes, and appears to be connected with similar 4th c. BC monuments. Funerary monuments like this one, found scattered along the length of the Long Walls (*Makra Teichi*), are witnesses to major known and anonymous creators. They are often of high quality, indicative of artistic tendencies, styles, and the particular features that characterized each age.

Furthermore, funerary monuments have a special symbolic character linked with values and ideas concerning life and death, while their form indicates the financial and social stratification in a region as well as respect for the deceased themselves.

TEXT: I. SYROPOULOS

131- 133- 137 Piraeus ave., Agios Ioannis Rentis

Access

Bus: line 049, Apollon stop



21

REMAINS OF AN ANCIENT CARRIAGE ROAD AT PIRAEUS AVENUE

The remains of an ancient carriage road are preserved in two specially-configured archaeological sites in the basements of the JUMBO and LEROY MERLIN stores. During excavation of the ancient road, its southern retaining wall was uncovered throughout the entire length of the excavated area (120 m), while a part of the north retaining wall was found only at its eastern end. The retaining walls were low, about 0.45 m wide, and between 0.45 and 0.55 m high, determining the width of the road itself from between 3.50 to 4 m.

At the west edge of the road and beside the southern face of the support wall, the remains of a roadside building were excavated that consisted of one large space and two smaller ones. Inside the larger space, two cisterns nearly square in section were found.

At the east edge of the road, a grave assemblage was excavated. It consisted of a funerary pedestal and a small cluster of graves. The pedestal, preserved to a height of two courses, is of reddish stone plinths. Around it, two pot burials, two graves (one pit burial without grave goods and one tile-covered grave), and two pyres were investigated. The finds date the graves to Late Classical and Hellenistic times, while the ancient road appears to have belonged to the region's wider – and probably, primary – road system.

TEXT: I. SYROPOULOS

161- 163 Piraeus ave., Agios Ioannis Rentis (basements of the JUMBO and LEROY MERLIN stores)

Access

Bus: line 049, Gefyra stop

22

ARCHITECTURAL REMAINS OF A PUBLIC BUILDING AT PIRAEUS AVENUE

161-163 Piraeus ave., Agios Ioannis Rentis
(basement of the LEROY-MERLIN store)

Access

Bus: line 049, Gefyra stop



In the basement of the building that today houses the shop LEROY MERLIN at 161-163 Piraeus Avenue, there are preserved *in situ* the remains of what was probably an ancient public building at a specially-configured archaeological site.

The 7th c. BC building is oriented along a north-south axis; its maximum dimensions are 19.65 x 13.40 m. Its masonry, which is common to all the spaces, is solid and consists of half-finished as well as well-dressed stone with a smooth rectangular face and earth used as a binder. It is articulated by a nearly square interior courtyard (atrium) flanked by rooms and stoas on its north, west, and south sides. On the north side, three rooms were identified; the largest is on the east, while the middle room has the characteristics of a banquet hall (*andron*). The south and west sides present a similar architecture consisting of a stoa which communicates with a room at one end. Communication with the atrium in both cases was via a colonnade.

To the east and south, the entire building was surrounded by a strong enclosure wall built of large stone boulders, or more rarely, stone blocks and river rocks. The building's entrance was on the east; access to it was through a pylon, traces of which have been found further east and outside the enclosure.

The impressive dimensions of the building, its architecture, its well-finished masonry, the presence of the enclosure wall and its location within the greater geographic area would suggest a public building that would surely have served the needs of the rural population in Piraeus' hinterland.

TEXT: I. SYROPOULOS



SECTION OF THE LONG WALLS WITH TOWER IN MOSCHATO

Thessalonikis & Kapodistriou str., Moschato

Access

Metro: line 1, Kallithea or Moschato stations (the monument lies between the two stations)



At a specially-designed archaeological site on the sidewalk of Thessalonikis Street at its junction with Kapodistriou Street, remains of the southern part of the Long Walls and a tower, preserved to a height of two courses, have been uncovered and kept *in situ*.

The northern and southern parts of the Long Walls (*Makra Teichi*) run in parallel and are set 184 meters (one stadium) apart from one another. Commencing from Piraeus, they made their way across the plain of Athens to conclude on the hill of the Muses, linking Athens with its port of Piraeus in a straight line. They were built according to the compact (solid) system, primarily of marly limestone. The floor of the Walls has a thick layer of gravel substrate. Their construction is based on alternating stone block headers and stretchers; in some cases, they are preserved to their full height of six courses.

The building of the Long Walls was a landmark for architecture, especially the art of fortification. The “model” of building parallel fortification walls connecting two cities (a city and its port) was developed not only in Attica but elsewhere in ancient Greece.

The building of the Long Walls is directly linked with Athens’ economic prosperity and its transformation into the maritime and political superpower of its age. The Walls’ construction would also turn Piraeus into one of the most important harbours in the ancient Mediterranean. Furthermore, the walls were connected both with the place where they were built, creating a new human geography in the greater region, as well as with noteworthy historical events (e.g. the end of the Peloponnesian War).

Today most of the northern Long Wall runs beneath the modern avenue leading from Athens to Piraeus, while the southern wall runs beneath and alongside the Athens-Piraeus Electric Railway (ISAP).

TEXT: I. SYROPOULOS



24

ARCHITECTURAL REMAINS OF TWO PUBLIC BUILDINGS IN MOSCHATO

7 Piraeus ave., Moschato

Access

Bus: line 049, Psygeia stop



At a landscaped archaeological site around the property at 7 Piraeus (Pireos) Avenue in Municipality of Moschato, the architectural remains of two successive public buildings are visible and open to the public.

The two buildings were built one atop the other, situated in precisely the same position.

The overlying Building A (dim. 7.35 x 5.50 m), which appears to have replaced the underlying Building B, was built during the Hellenistic age (3rd c. BC). Of Building A only the foundation was preserved; it was of monolithic rectangular blocks of porous or limestone. Its entrance was on the east, while its non-robust, low foundation suggests that its superstructure was light. Contemporary with Building A is the stone construction – probably an altar – measuring 1.55 x 1.00 m and preserved to a height of one course, consisting of four rectangular stone blocks and smaller pieces of marble or stone chips filling in the interstices.

The square stone base (dim. 0.55 x 0.55 m) with a deep rectangular depression within which were found the remains of cast lead dates to the Late Classical period (4th c. BC). Not far from this stone base, which apparently belonged to a votive-type sculpture, is a porous stele – also votive in nature – dating to the same period.

The earlier Building B lying beneath Building A dates to the transitional period of the late 8th c. BC, and was also used in the Archaic age (7th c. BC). It measures 5.50 x 8.60 m, and had a strong foundation of large porous blocks, with a superstructure of unfinished stones or medium-sized, partially-dressed stones as well as slab-like stones set in successive horizontal rows. Its entrance is located on the east, and two stone bases (probably for wooden roof supports) were uncovered within the building along the axis of its long sides.

The morphological elements of these two successive buildings, their location, the sitting of Building A exactly atop Building B (which was filled in), signify the cult or ritual character of the site.

TEXT: I. SYROPOULOS



THE CITY GATES
OF PIRAEUS

The City Gates of Piraeus, i.e. the “Astikos Pylon” (City Gate) and the “Diamesou Pyli” (Gate through the Long Walls) are among the modern city’s most important monuments, with great historical, symbolic, and architectural significance.

The site of the Piraeus Dipylon, on the north side of the ancient fortification, coincides with the modern entrance to Piraeus via Piraeus Street. The gates served parallel functions. At the west “Astikos Pylon”, the carriage road both from Athens as well as from surrounding hinterland areas of Attica came to an end; the “Diamesou Pyli”, 175 m further east, secured communication between the *asty* and its port via the long corridor created within the Long Walls. In periods of war or siege, when the other gates of the fortification closed, the “Diamesou Pyli” formed the sole entrance to Piraeus from the inhabitants of the *asty*.

The “Astikos Pylon” was built around 493 BC during the archonship of Themistocles; the gate and the wall were essentially the founding act of the city of Piraeus. The “Diamesou Pyli” was built during the years of Pericles in 446 BC, and its construction was connected with the completion of the Long Walls, specifically the construction of the south wall.

The 175 meters between the two gates was taken up by the foundation of part of the northern wall of the city. The gates and wall were composed of large rectangular and square stone blocks that were probably hewn in the quarries of the Piraeus peninsula. On the interior of the masonry were set large, regularly-carved stones fitted together towards the exterior with iron and lead. At this point, the maximum width of the wall reached 15 m. The gates consisted of a rectangular construction (a *pylon*) on the inside of which a courtyard was formed to trap and intercept the enemy in case the outer entrance door was breached. For additional support, the outer corners of the pylons were flanked by rectangular or semi-circular towers.

The “Diamesou Pyli” has been completely revealed. It occupied an area of 780 sq. m., with a rectangular open space (the courtyard) of 297 sq. m. The strong walls of the pylon present widths ranging between 5 and 8 m, while the written sources indicate they would have reached a height of about 18 m. Two openings on the north-south axis form the two entrances through which the communication road would have passed.

TEXT: K. PSARAKI

*Diamesou Pyli*

34 Syntagmatos Pezikou, Pyllis, Euripidou & Distomou str., Piraeus

Astikos Pylon

Omiridou Skylitsi, Pyllis & Kolokotroni str., Piraeus

Access

Bus: line 040 (Syntagma-Piraeus), 049 (Piraeus-Omonia), Kalamaki stop (archaeological site)

Metro: line 1 (Faliro station) - bus line A 1 (Voula-Piraeus) and B 1 (Ano Glyfada-Piraeus), Kalamaki stop (archaeological site)

31 Charilaou Trikoupi str., Piraeus
Tel: (+30) 210 4521598
Fax: (+30) 210 4518395

Opening Hours

Tuesday - Sunday: 8:00- 15:00
Monday: closed

Admission

Full: 3 €
Reduced: 2 €

The Museum is accessible to the disabled

Access

Metro: line 1, Piraeus station
Bus: 901, 904, 906 from Piraeus station
(ISAP), Vrioni stop



The Archaeological Museum of Piraeus contains objects, mainly sculptures, discovered in Piraeus and the area of the Attic coast. The exhibits are representative of the history, the acme and decline of the ancient city, and also of the composition of its population.

ROOM 1. VESTIBULE

Here are displayed objects connected with the life of the port and its main functions, both military (ram and marble eye from the prow of a trireme) and commercial. In the vestibule are also displayed finds of great importance from the Minoan peak sanctuary on Kythera.

ROOM 2. POTTERY

This room contains finds from the excavations of recent years on the Attic coast and the islands of the Saronic gulf covering a long period from Mycenaean to Hellenistic times. Of particular interest are the dedications from the Mycenaean sanctuary at Methana, and the rich collection of Mycenaean, Geometric and Classical vases from Salamis, Vari and Trachones. Cases containing objects relating to the everyday life of children, the women's quarters, the palaestra, and war. Interesting collection of ancient musical instruments.

ROOMS 3-4. BRONZE STATUES

Here are displayed the five bronze statues discovered in Piraeus in 1959, which are the pride of the Museum: the unique Archaic Kouros-Apollo, two statues of Artemis, the Piraeus Athena and a tragic mask (4th c. BC).

ROOM 5. CYBELE ROOM

A reconstruction of a typical Classical sanctuary: the small temple with the statue of Cybele, from Moschato, is flanked by a series of votive reliefs from various sanctuaries in Piraeus.

ROOM 6. CLASSICAL GRAVESTONES

This room houses a very important collection of marble gravestones of the 5th and 4th c. BC, which illustrate the evolution of the gravestone from the Classical to the Post-Classical conception of the relief.

ROOMS 7-8. LARGE FUNERARY MONUMENTS

These rooms are devoted to monuments of striking size and luxury, from the cemetery on the ancient road leading to Piraeus (350-320 BC), including the lion from Moschato, the large grave stele of Panchares, and the restored mausoleum of a merchant who was a metec (foreign resident) from Istria.

ROOM 9. HELLENISTIC SCULPTURE

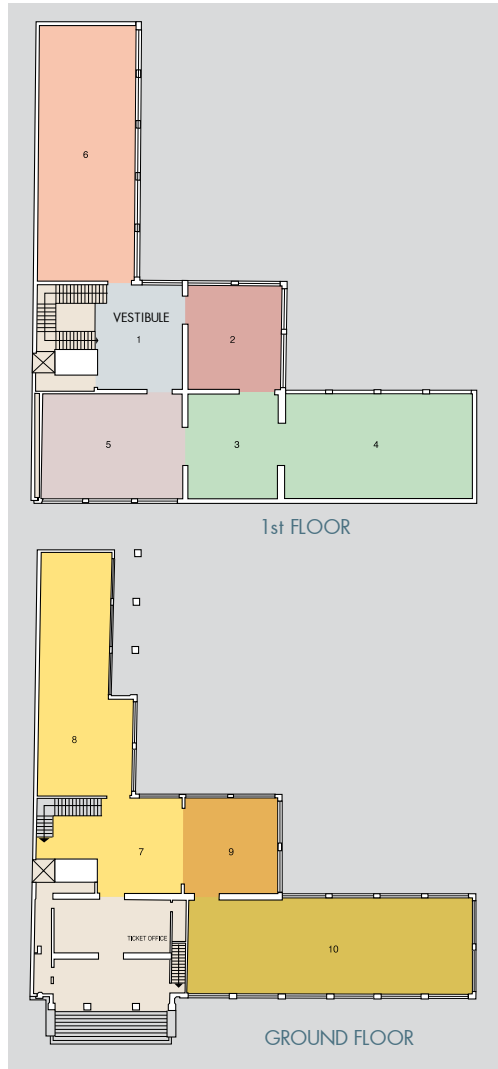
This room contains characteristic sculpture of the Hellenistic period, including an outstanding statue of a goddess, and figures of children from sanctuaries in Piraeus.





ROOM 10. ROMAN SCULPTURE

Some important works of neo-Attic art from the 1st to 3rd c. AD. Decorative slabs with copies of Classical reliefs, unfinished sculptures from neo-Attic workshops, the youth of Kifissia, and imperial portraits, including two colossal statues of the emperor Hadrian.



THE THEATER OF ZEA

31 Charilaou Trikoupi str., Piraeus

Opening Hours

Tuesday - Sunday: 8:00- 15:00

Monday: closed

Admission

Full: 3 €

Reduced: 2 €

Access

Metro: line 1, Piraeus station

Bus: 901, 904, 906 from Piraeus station (ISAP), Vrioni stop



The ancient theater of Zea is in the yard of the Archaeological Museum of Piraeus. It was built west of the head of the Gulf of Zea at the site "Frangoklisia". It was probably constructed after the withdrawal of the Macedonians, when Athens had regained control of Delos, to serve the needs of the now-shrunken population of Piraeus. Its model was the great Theater of Dionysos in Athens, and it was constructed from the well-known yellowish Piraeus stone, onto which a significant part of its architectural members were essentially carved.

Its cavea was in part founded on bedrock, and in the upper section where there was no rock the seats rested on an artificial stone foundation that was covered by earth. Its diameter is estimated to have been 66.50 m. The theater consisted of 13 tiers of seats (*kerkides*) and had 12 or 14 stairs. The bottom stair probably served as a passageway precisely as in the Theater of Dionysos. No traces of thrones have been found.

The theater had a horseshoe-shaped orchestra (diameter: 23.40 m N-S; 16.34 m E-W), also carved into natural bedrock.

As regards the scene building, traces of it are visible on the rocky surface. It consisted of a simple rectangular building (36 m long, 4.80 m wide) which extended across the entire width of the orchestra, and to which a proscenium had been fitted from the outset. On the upper surface of the walls that define the construction are traces of dowel-holes with cast lead which supported columns.

A carefully-built stone water conduit (height 0.50 m, width 0.40 m) passed near the wall of the scene building and served for water runoff.

The theater is preserved at the level of its foundations, from which we can understand its architectural form. However, it presents extensive erosion and weathering due to its friable material.

The theater came to light during systematic excavation by the Archaeological Society in 1881.

In 2003, due to restoration works on Neoclassical buildings at nos. 31 and 35 Charilaou Trikoupi Street south of the ancient theater, an excavation was conducted from which emerged part of a stone conduit, probably the continuation of that which passes by the front of the scene building, and a retaining wall for a road together with a well-constructed roadside building.

TEXT: E. SOLOMOU - M. GIAMALIDI



THE ARSENAL
OF PHILON

170 Ypsilantou str., Piraeus

The site is visible from the sidewalk.
Entrance (without ticket) to the site is
granted upon permission from ΚΣΤ' ΕΡΚΑ

Access

Bus: line 904 (from Piraeus metro station-
ISAP), Pasaïmani stop

Trolley bus: line 20, Metaxa stop



The Arsenal of Philon is surrounded by Bouboulinas, Skouze, Ypsilantou, and Kountouriotou Streets. It is a unique monument, the plans for which were produced by the great architect Philon. Arsenals are mentioned from the time the naval yard was established in the early 5th c. BC. They were specially-designed buildings where the accessories of triremes were stored (sails, ropes, anchor cables, tents). In 1888, the discovery of the famous inscription IG II 2 1668, with the architect's detailed specifications, allowed the full reconstruction of the building on paper. The foundations of the building itself were found exactly one century later (1988) in the northwest corner of the harbour of Zea. The Arsenal was an elongated building (dim. 130 x 18 m) with a double entrance on its two short sides. A double row of piers divided it into three aisles: the side-aisles were configured into 78 apartments (34 on either side of the central corridor) that closed with a low railing and a door between piers. Inside each apartment was a loft with wooden shelves for ropes, and below, behind each pillar was a chest for storing the sails from a total of 134 triremes. The central aisle served as a public corridor so that citizens could check the contents of the naval yard at any time. In addition, the building's orientation and the provision of special openings allowed ventilation from the other side, and protected the cloth sails from humidity.

Euboulos' proposal to restore Athenian naval power, and specifically to construct the new Arsenal and ship sheds in 346/7 BC, when Themistocles (grandson of Themistocles) was eponymous archon in Athens, had symbolic significance. It was the work of the great architect Philon, which acquired genuinely immortal fame, despite the fact that the Arsenal was not finished in time to be of genuine use, since it was completed by Lykourgos shortly before the sea battle of Amorgos. The Roman world greatly admired the luxury and elegance of this utilitarian building in the Athenian naval yard, which had already disappeared in 86 BC. Pliny included it among the wonders of the ancient world, together with the Lighthouse of Alexandria, the temple of Artemis at Ephesus, and the water organ of Ctesibius. It is considered one of the best-known buildings of antiquity since the 1888 discovery of the famed inscription with 98 lines containing the architect's detailed specifications, which allowed the complete paper reconstruction of the building, even though it had not been identified before the discovery of its foundations in the northwest corner of the harbour of Zea in 1988. Both the specifications as well as the building itself show that the posthumous fame of the Arsenal of Philon was in the end owed to the functionality of its interior arrangement, the austerity of its proportions and masonry, and to the emphasis on democratic transparency that governed the building's plan. It is noteworthy that the building's practical utility was in stark contrast to its monumental form and reputation.

TEXT: E. DELIKARI



29

THE HIPPODAMIAN TOWN PLANNING SYSTEM



Ralleios School

Skouze, Karaiskou, Perikleous streets & Terpsitheas square, Piraeus

Access

From Athens: Bus 040 from Syntagma, Terpsithea stop
From Piraeus metro station (ISAP): Buses 906, 909, Terpsithea stop
From South Suburbs: Buses A 1, B 1, Terpsithea stop

Dikastiko Megaro

Iroon Polytechniou, Filellinon, Skouze & Leosthenous str., Piraeus

Access

From Athens: Bus 040 from Syntagma, Filellinon stop
From Piraeus metro station: Buses 906, 909, Filellinon stop
From South Suburbs: Buses A 1, B 1, Filellinon stop

The organization of the urban fabric of the city of Piraeus was done by the Ionian architect Hippodamus. The application of the Pythagorean theory in laying out streets and open spaces, as well as the basic separation of public, private, and sacred spaces defined the functions of the city, while the organization of residential housing was based on the democratic principle of citizens' equality before the law. In contrast to the urban sprawl of Athens, its port Piraeus was designed from the outset as a modern, sustainable city.

The building blocks of the Dikastiko Megaro (Courthouse) (Rontiri Square) and the Ralleios School (Terpsithea Square), given that they preserve houses with their annexes, commercial shops, roads, and the ancient city's impressive (in both size and construction) water supply system, provide unique documentation about the work of this great creator. Habitation of the above blocks dates chiefly to Roman times, but the building phases encompass six centuries (from the 4th c. BC to the 3rd c. AD) and are a vivid example for interpreting the history of the city and changes in ownership.

THE RALLEIOS SCHOOL

The lot belonging to the Ralleios School is in the center of the modern city, surrounded by Skouze - Karaiskou - Perikleous Streets and Terpsitheas Square.

Research on the property yielded important antiquities related to this part of ancient Piraeus, which is characteristic of the Hippodamian system. Excavation brought to light an entire Hippodamian building block. The disclosure of two parallel streets (5.20 m wide) that established the bounds of the Hippodamian building block on north and south allowed a precise calculation of the dimensions of Hippodamian blocks: 40 x 70 feet.

Change in ownership with the joining of blocks is confirmed by the discovery of a Roman villa with peristyle courtyard and covered walkway which was built



in the eastern part of the Hippodamian block, occupying the space of four Classical houses. A coin hoard found scattered in the northwest corner of the walkway and courtyard dates the villa's construction to the reign of the emperor Hadrian. West of the villa, there extended a double row of rooms, workshops, or storerooms separated from one another by a yard containing wells. The final building phase is dated to after its destruction by the Herulians in the 3rd c. AD.

A characteristic example of the sophisticated water supply system of Piraeus due to an absence of natural springs was provided by the discovery at the Ralleios School of an underground water supply and sewage system with central drain for collecting sewage, shafts, channels for gathering water from adjacent buildings, systems of cisterns – of singular interest for its variety of types – and the cleaning and ventilation shafts of the aqueduct of Hadrian.

The archaeological site of the Ralleios School was a bustling center, at least in the Roman city, and a place of commercial activity, as the large number of coins found (dating from the 5th c. BC to the 4th c. AD) makes clear. The area was also a cult site for the Mother of the Gods and Aphrodite.

DIKASTIKO MEGARO (COURTHOUSE)

The property on which the Courthouse sits is situated in the center of the modern city between Iroon Polytechniou, Filellinon, Skouze, and Leosthenous Streets.

Excavation of the Courthouse provides important information concerning the urban fabric of the city and the succession of three building phases connected with the Classical, Roman, and Byzantine history of the ancient port.

Three of the four houses on the Hippodamian block were revealed, together with the streets that bordered the block on the north and south (with respective widths of 3 and 2 m). The two Roman houses

have identical dimensions (28.30 x 22.20 m), built in agreement with a common architectural type having the following features:

- Arrangement of the rooms around a square atrium with an *impluvium* and underground system of tanks
- Entrance to the atrium from a narrow side street via a pathway with a double door through which the courtyard's drainage system also passed
- Arrangement of auxiliary installations along the narrow side street
- Development of a series of shops or workshops with a second room and cistern along the east side of the block

In the south residence, the classic type of Roman house was converted to a multiple residence, i.e. a sort of apartment building.

The architectural plan of the north residence with the off-center positioning of its courtyard, the design of the atrium from the beginning, the absence of a second floor, and the emphasis on the decoration of the ground floor rooms with wall paintings, reveal a uniform conception of the spaces from the outset.

During the Early Byzantine period, a well-preserved house was built at the northeast corner of the ancient block.

Excavation of the Courthouse yielded interesting portable finds, including *perirrhanterion* (ritual water basin) supports, pestles, basins, and inscriptions, of which the most important is an agoranomic (market inspector's) text dating to the 1st c. BC. Two standard weights coming from shops, a funerary banquet, a Herm stele, and a statuette of Kybele were also used as building material. The presence of finds connected with workshop uses and the furnishings of retail commercial spaces relate to the operation of shops or workshops operating within the framework of the household economy.

TEXT: ST. PSARRI



Kanari str., Drapetsona, Piraeus

The archaeological site is open to visitors upon receiving permission from the ΚΣΤ' ΕΡΧΑ and is visible from the side walk

Access

Bus: line 859 (Piraeus-Dexamenes), from Piraeus metro station, Dexamenes stop



The Eetionian Gate was a strong fortification work on the western end of the Piraeus peninsula and the northern side of Kantharos, which with its naturally-fortified position and bulk made the harbour inaccessible to would-be invaders by land.

The architectural form of the monument is simple, with an entrance 3.70 m in width between two round towers with diameters of 10 m (the eastern tower) and 11 m (the western). The gate was protected by an outwork and narrow moat (width: 3.20 m) to its north. Two sections of the wall start from the gate, the first (of solid construction) heads east towards the harbour, and the second (built in the *emplekton* technique, i.e. ashlar masonry filled with rubble) heads towards the outer harbour. The wall's thickness ranges from 2.70 to 3.50 m, and along its course it was reinforced by towers. The main moat, which runs parallel to the northern wall, was dug out of bedrock and is preserved to a length of 80 m, a width of 10 m, and a depth of 5 m. The only access to the gate is through a narrow, rocky pass only 1.50 m wide. Inside the moat, two built pillars testify to the likely use of a wooden drawbridge. Protection of the gate on the west was complemented by a strong bastion only 10 m from the gate itself.

The Aphrodision: The traces of a building (dim. 23 x 6 m) consisting of three rooms and a large courtyard along its front face, within a quarried foundation pit to the right of the gate, where according to an inscription (now lost; "the façade of the gates towards the Aphrodision on the right as one exits [the gate]") the sanctuary of Aphrodite was situated, might be identifiable – with reservations – as this sanctuary.

TEXT: A. POULOU



CONONIAN WALL ON THE PIRAEUS COAST



The coastal section (along the Piraeus coast) of the fortifications is fairly well-preserved to a length of 2.5 km, from the Zea entrance to that of Kantharos at the Palataki, and is one of Piraeus' most impressive monuments. The Themistoclean wall (493–404 BC) was much smaller than the preserved Cononian one, and probably did not cover the entire coastline of the Piraeus peninsula. During its reconstruction by Conon after the destruction of both the Themistoclean wall and the "Makra Teichi" (Long Walls) by the Spartans in 404 BC, the fortification was extended over the entire perimeter of the peninsula, maintaining a distance of 20–40 m from the sea. Its width is narrower (3.10–3.40 m) than that of the north fortification wall between the monumental "Astikes Pyles" ("City Gates"), since the sea afforded additional protection. The compact construction of the north fortification was replaced by *emplekton* (rubble-filled ashlar masonry), at some points approaching a height of eight courses, with stone battlements and stone construction up to its top. Along a length of 2 km, at intervals of 3.5–50 m and between 40 and 100 m from the coast, the Cononian wall was equipped with 22 rectangular towers (dim. 4.00 x 6.00 m), partially restored, normally with a neighbouring sally-port. The fortification did not continue inside the harbour; rather, it concluded in two rectangular towers at the two ends of the entrance. In periods of danger, it closed with a chain (*kleithra*). The towers are still preserved on the eastern side of the Zea and Mounichia entrance; those at the main harbour were destroyed after 1835, as "blind rocks" that posed a danger to ship-building. There are almost no visible traces today of the fortification east of Zea. Between the Zea and Mounichia harbours, a small part of the fortress sanctuary of Artemis Mounichia is preserved beside the "Siraggeion" and within the Yacht Club. There is no trace of the wall between the Mounichia harbour and the Astikes Pyles.

Today the Cononian Wall is one of Piraeus' most impressive monuments, and one of the ancient world's most important fortification works. Piraeus was Themistocles' creation both in concept and execution. There was a strong purposefulness to the fortification of the port, and he invoked serious defensive reasons. Themistocles' strategy led to the transfer of the capital to the port, as a center for defense and supplies and as a base for Athens' maritime empire. The place of Piraeus at the hub of developments, which gave it a leading role in the history of Athens, and its impressive fortifications were the chief concern of Themistocles and a matter of ongoing concern for all major Athenian politicians, both in the city's heyday and in its period of decline. After the fortifications and the Long Walls were destroyed by the Spartans in 404 BC, there was an attempt to reinstate the democracy and restore Themistoclean policy and his memory with the building of a tomb prominently placed at the entrance to the harbour. The desire to regain Athens' naval hegemony is attested by Conon's rebuilding of the walls, even before the victorious sea battle of Knidos (Cnidus) (394 BC) and in less than a decade following their destruction. The reason for this was the strategic importance of the new city of Piraeus, which for a century (470–ca. 350 BC) formed the military, commercial, economic, and in part political center of Athens' maritime empire.

TEXT: E. DELIKARI

Opposite Aktis Themistokleous 56–67 and 134–342, Piraeus

The site is freely accessible (no ticket required) apart from the part of it extending from Akti Themistokleous 56 to 67, which is fenced off and needs permission from the ΚΣΤ' ΕΡΧΑ

Access

Bus: line 904 from Piraeus metro station (ISAP), Skafaki - Kalambaka stops (Akti Themistokleous 134–342), Plaz Freattydas - Nosokomeio Metaxa stops (Akti Themistokleous 56–67).



THE SHIP SHEDS ("NEOSOIKOI")

Akti Moutsopoulou & Siraggeiou str.,
Piraeus

The ship sheds are preserved in the basement of an apartment building; one may visit them upon permission from the ΚΣΤ' ΕΡΚΑ (no ticket required). They are also visible from the sidewalk, as they are surrounded by glass

Access

Trolley bus: line 20 from Faliro metro station, Sirageiou stop



The ship sheds extended both over land and into the sea around the harbours of Zea and Mounichia; they are Piraeus' oldest public buildings.

The ship sheds are monumental protective coverings separated by colonnades into parallel apartments, two per gabled roof, closed in the rear with a continuous wall and a street entrance (5.60 m wide at the harbour of Zea, 5.30 m at that of Mounichia, and a length of 42 m to the sea). The central part of the shed was taken up by the cradle for lifting/launching ships. Due to the large number of ships, the existence of fixed anchorage is very possible, so that upon arriving in the harbour each ship was immediately tied up in a pre-determined position opposite its shed that would allow its safe removal from the sea. As shown by the layout of the Zea ship sheds, they were organized into groups of 10, separated by intervening walls, and were served by an entrance from an external passage in the center of their back wall.

Immediately after the Peloponnesian War, a programme of systematic rebuilding began, so that in the maritime list of 330/329 BC, 373 ship sheds are mentioned, "83 at Mounichia, 196 at Zea, and 94 in the Kantharos harbour". The existence of two series of ship sheds is evidenced by their traces as depicted during the previous century in Pusalimani, and as noted on the map of Kaupert (repeated by Judeich). Our knowledge about the form and dimensions of ship sheds is exclusively owed to a row of 20 ship sheds on the eastern side of Zea excavated in 1880 by Dragatsis and depicted by Doerpfeld. Of these, three remain today visible and open to visitors in the basement of an apartment building at the corner of Akti Moutsopoulou and Siraggeiou Street; just recently, another four were uncovered at Mounichia. Ship sheds are preserved both on dry land as well as in the sea, around the circumference of the harbours of Zea and Mounichia.

TEXT: E. DELIKARI



MUNICIPAL THEATRE
OF PIRAEUS

Iron Polytechniou & Vasileos Georgiou A' ave.

Access

Bus: 040 (Terminal, Filellinon str., Athens)
or Bus 049 (Terminal, Athinas str., Athens),
Dimotiko Theatro stop

The Municipal Theatre of Piraeus occupies the block bordered by Agiou Konstantinou, Vasileos Georgiou A', Vasileos Konstantinou and Kolokotroni Streets in the heart of the city. It has been characterized a work of art by Ministerial Decision. Its construction began in 1883 while Aristidis Skylitsis was Mayor, and it was completed in 1895 during the period when Theodoros Retsinas was serving as Mayor. Its plans were prepared by the architect and Professor in Athens Polytechnion, I. Lazarimos.

The Municipal Theatre of Piraeus is a three-storey Neoclassical building with rectangular ground plan and strict symmetry on its faces. The front is emphasized by the main entrance porch in the center, which consists of four marble columns of the Ionic order supporting an entablature crowned by a pediment. The entrance is divided by three doors, while the openings on the main façade at the height of the sill are adorned with balustrades. On the roof is a covered loft, which also has a pediment on its façade.

One of the advantages of the Municipal Theatre of Piraeus is considered to be its spacious stage, which is larger than any other stage in 19th-century Modern Greek theatres. It is preserved nearly intact, and is considered one of only a small number of similar preserved examples of the baroque era in Europe. It measures approximately 20 x 16 m, and has both a proscenium and an orchestra area.

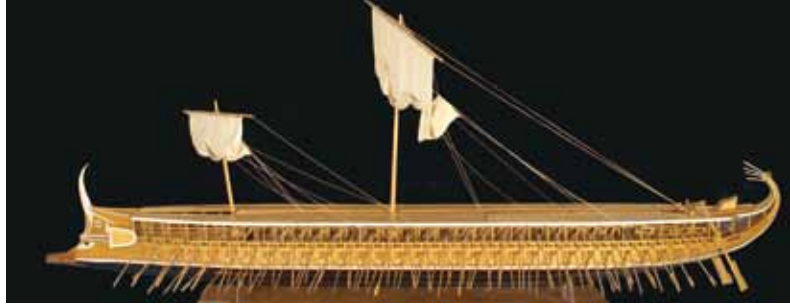
The horseshoe-shaped auditorium, with orchestra, box, and tier (balcony) seating on four levels, has an audience capacity of around 1,300. It is lit by an enormous chandelier which is preserved, and which operated with gas. Comfortable dressing rooms and a luxurious sitting-room had been foreseen for actors. Around the auditorium horseshoe, there is a two-storey foyer where originally, evening dances were organized by philanthropic organizations and painting exhibitions were held. The theatre long hosted Piraeus' Public Library and Municipal Art Gallery. By virtue of its size and monumental appearance, the Municipal Theatre of Piraeus is considered the leading preserved 19th century Greek theatre.

The building has been subject to a number of repairs, renovations, embellishments, etc. during one or another era, including 1927, 1946-47, 1952, 1962, and 1968 in order to modernize and maintain it in good condition.

During recent decades, there have been numerous efforts to conserve and restore the building due to damage it suffered in the 1981 and 1999 earthquakes. In January 2006, its complete restoration was included in the Attica Regional Operational Programme (PEP) (Third Community Support Framework), overseen by the Ministry of Culture. Restoration work began in 2008 and the building was delivered in September 2013.

TEXT: A. KOUTSI





Akti Themistokleous, Freattis,
18537, Piraeus

Tel: (+30) 210 4516264

Fax: (+30) 210 4512277

Website: www.hmmuseum.gr

Email: nme@ath.forthnet.gr,

hellenicmaritimemuseum@gmail.com

Opening Hours

Tuesday - Saturday: 9:00- 14:00

Monday: closed

Admission

Regular fee: 4 €

Reduced 50%:

Elderly people (above 65)

Students: 1,50 €

No fee:

Disabled people, Members of H.M.M.,
Members of Elias Lalaounis Jewelry Museum,
Members of Goulandris Museum, Members
of ICOM, Ministry of Culture Card Owners,
Academics - Teachers, Children younger than 6

Access

Metro: line 1, Piraeus station and then Bus
904 (Terminal Platia Loudovikou - Destination
Platia Freattidis).

Bus 040 (Terminal, Filellinon Str, Athens) or
049 (Terminal, Athinas Str, Athens), Dimotiko
Theatro stop; then Bus 300, Tzania Hospital
stop. Follow the signs to the Hellenic
Maritime Museum which is within a 300 m.
distance.



The Hellenic Maritime Museum was established in 1949 by a group of well-respected citizens of Piraeus, together with retired officers of the Hellenic Navy, the Coast Guard and the Merchant Marine. At first the Museum was housed in a two-storey building near the Zea harbour. In 1969 the Museum was transferred to its present premises.

The objectives of the Museum are:

- To seek, collect, safeguard and exhibit the historical heirlooms connected with the naval struggles and maritime activity in general of the Hellenes from Prehistoric times to the present day.

- To study and document Hellenic maritime history.

- To save and project Hellenic maritime heritage.

- To render Greece as an important player in the international scientific community in the field of research into maritime history and tradition.

- To foster love for the sea, which for the Hellenes has been an inexhaustible source of life.

There are approximately 3,000 artifacts currently on display in the Museum, classified according to chronology and type in a manner which brings to life Hellenic maritime history and tradition from Prehistoric times to the present day.

The collections of the Museum include archaeological findings, scale models of vessels, paintings, uniforms, medals, nautical instruments, material from old Hellenic lighthouses, weapons, flags, personal belongings. A number of important items are connected with the struggle for Hellenic independence, the action of the Hellenic Merchant Marine and the Hellenic Navy the years after the foundation of the Modern Hellenic State and the history of Hellenic Lighthouses.

The Museum also houses a Maritime Library which is open to the public on the same days and hours as the Museum. The library has over 14,000 volumes and periodicals mainly on the theme of naval history, maritime science and art. It also has rich archive material and photo archives with approximately 16,000 photographs classified by subject, as well as a collection of Greek and world maps dating from the 16th to the 19th century. The ship plans archives are also of special interest.

The Hellenic Maritime Museum is a member of the International Council of Museums (ICOM), the International Congress of Maritime Museums (ICMM) and the Association of Mediterranean Maritime Museums (AMMM). It actively participates in world and national conferences and participates in Greek and international exhibitions by loaning exhibits, while also organizing research programmes. It also produces bilingual publications of maritime historical content which have been repeatedly awarded for originality from the Academy of Athens. In addition, educational programmes for groups of schoolchildren aged 6- 16 years are held at the Museum on a daily basis.

TEXT: A. ANAGNOSTOPOULOU-PALOUBI





The Tactual Museum of Greece is a vital part of the Lighthouse of the Blind of Greece, which is a recognized non-profit association, dedicated since its foundation (1946) to the aid of the blind or partially sighted (especially the newly blinded ones), helping them with the effects of their vision loss and raising the awareness of the public and State for the problems they face.

The Tactual Museum was founded in 1984 and it happens to be unique in our country and one of the five museums of its kind in the world. Its uniqueness lies to the fact that all visitors, whether visually impaired or not, are able to touch every exhibit in premise, since they are exact replicas from Greek artwork in museums around the globe.

At the same time, there are special educational programmes being applied addressing to children, aiming not only their initiation to the treasure of Greek cultural inheritance, but also – and most importantly – their acknowledgement concerning the field of disabilities in general and more specifically vision loss problems.

These programmes are held five days a week throughout the year, by the specially trained person in charge, helped by capable volunteers and their contribution to the society's motivation relatively to the visually impaired ones is highly acknowledged. The average amount of visitors of the Museum rates to 7.500, which depicts the high interest of the community for the specific field.

The Tactual Museum of Greece is a well organised cultural and educational structure, totally accessible to all people, with any kind of disability – if any.

198 Doiranis str, 17673, Kallithea
Tel: (+30) 210 9415222
Fax: (+30) 210 9415271
Website: www.tactualmuseum.gr
Email: fte@otenet.gr



387 Syngrou ave, 17564 P. Faliro
 Tel: (+30) 210 9469600,
 Fax: (+30) 210 9430171
 Website: www.eugenfound.edu.gr
 Email: public@eugenfound.edu.gr

A. New Digital Planetarium

Time table only for Schools:
 Monday - Friday: 09:30 up to 15:30.
 Time table for the general public:
 Wednesday - Friday: 17:30-21:30
 Saturday & Sunday: 10:30-21:30

B. Interactive Exhibition

Visiting hours only for schools:
 Monday - Friday: 09:30-16:30
 Visiting hours for the general public:
 Saturday & Sunday: 11:00-19:00

Ticket Prices

Planetarium: Digital Presentation: adults 6 €,
 discount price* 4 €, groups of 20+ 4 €,
 Schools 3 €

Planetarium: Dome Film showing: adults 8 €,
 discount price* 5 €, groups of 20+ 5 €

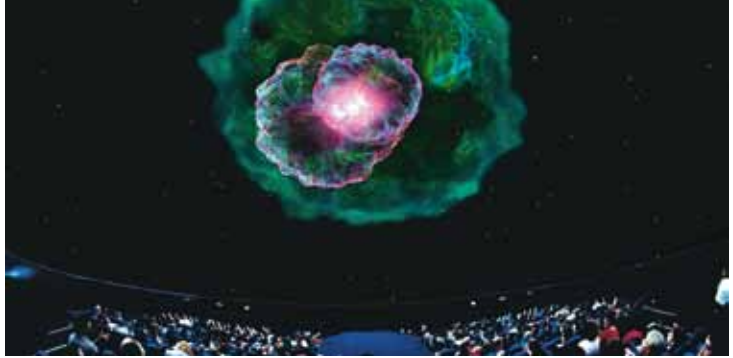
Interactive Exhibition: adults 6 €, discount
 price* 4 €, groups of 20+ 4 €, Schools
 3 €

* Children, Students, large families,
 unemployed, seniors (ages 65 and older) -
 ID required

Free admission for people with impairments

Access

Bus: line 126, Syngrou-Fix Metro St.-P.
 Faliro (via Zisimopoulou Str.)
 B2 Akademia-Agios Kosmas (via Posidonos
 ave. and Syngrou ave.)
 550 P. Faliro-Kifissia (via Syngrou ave.)
 A2 Akademia-Voula (via Amfitheas ave.)



The Eugenides Foundation is an independent, private, non profit foundation with a mission to enhance the scientific, technological and technical education of the Greek youth and to promote science and technology to the general public. It was established in 1956, in accordance with the provisions of the will left by our national benefactor Eugene Eugenides.

During the five decades of its operation, the Eugenides Foundation has always been a landmark for the technical education in Greece. The end of the 20th century came with a new vision for the Eugenides Foundation: to contribute to the Greek society's efforts to meet the challenges of the 21st century in the same dynamic and innovative way as it had always done since its establishment. Fifty years after the Eugenides Foundation was established, this new vision has become a reality. In a learning environment built to the highest specifications, the Eugenides Foundation welcomes the future through a number of educational and recreational activities with a view to promoting and disseminating science and technology to the Greek people.

Nowadays, the Eugenides Foundation is an internationally acknowledged technological and educational multi-centre. The function of the fully renovated Eugenides Foundation is based upon the following main activities:

- The New Digital Planetarium, one of the largest and best equipped digital planetaria in the world that presents both digital shows and large-format films
- A state-of-the-art Interactive Science and Technology Exhibition
- New publishing activities
- A library, with Multimedia applications and distance learning technology
- Expanded educational activities and collaborations
- A modern convention centre

New Digital Planetarium

The New Digital Planetarium is one of the largest and best equipped digital planetaria in Europe and North America, opened its gates to the public in November 2003. It offers both digital shows and large format and, since 2003, has received more than 3,000,000 visitors. By offering educational stimuli in an attractive, interesting and pleasant way, it hopes to instill the desire for scientific and technological exploration in people of all ages!

Interactive Science and Technology Exhibition

The Interactive Science and Technology Exhibition opened its doors to the public in December 2006 aspiring to be a unique destination that combines learning and entertainment for adults and children. It comprises 65 interactive exhibits, spread over an area of 1200 sq. m. and grouped in three distinct sections with the following subjects: "Matter and Materials", "Communication: Sound and Image" and "Biotechnology". The Exhibition is interdisciplinary and presents both basic scientific concepts and recent technological developments. Visitors can interact with exhibits and learn about new composite materials, technologically advanced devices, basic concepts, simulations and models. Visitors also participate in specially designed educational and entertaining activities (workshops, science shows, summer school).





Mission/Overview

The Stavros Niarchos Foundation is one of the world's leading international philanthropic organizations, making grants in the areas of arts and culture, education, health and medicine, and social welfare. From 1996 until today, the Stavros Niarchos Foundation has approved grant commitments of \$1.39 billion / € 1.06 billion, through 2,511 grants to non profit organizations in 109 nations around the world. Excluding the Stavros Niarchos Foundation Cultural Center (SNFCC), the Foundation's funding is equally divided between grants in Greece and international ones. The Foundation, concerned with the continuing socio-economic crisis in Greece, announced in January 2012 a grant initiative of additional \$130 million (€ 100 million) over three years (2012-2015) to help ease the adverse effects of the deepening crisis. Since then, and as part of the initiative, the SNF has committed grants totaling \$93.2 million (€ 72.1 million) in support of numerous not-for-profit organizations around the country. The Foundation's largest single gift (\$796 million / € 566 million) is the Stavros Niarchos Foundation Cultural Center (SNFCC), in Athens. Construction works at the site have already begun, and the project is moving forward according to the original time frame. The project's estimated completion date is the end of 2015. The Stavros Niarchos Foundation firmly believes that the project is of national importance, even more so under the current socio-economic conditions. It remains a testament and a commitment to the country's future, at a critical historical juncture. It is also an engine of short- to mid-term economic stimulus, which is essential under the current circumstances.

Events

A Visitors Center overseeing the construction site of the Stavros Niarchos Foundation Cultural Center (SNFCC) operates year-round, Tuesday to Sunday, since October 2013. The Visitors Center is a light temporary structure, which will exist until SNFCC's opening in late 2015. It serves multiple functions: as a place for visitors to view the construction site and learn specific details about the SNFCC, its history, its role, its structure, its purpose and mission and its future; and as a location for public educational programmes and other events relating to the construction of the SNFCC. The Visitors Center includes brochures and other informative and educational material, interactive displays, and wireless internet access. Organized tours of the construction site are also available. The Visitors Center is the outcome of a nationwide competition for undergraduate students of architecture schools at Greek universities to design a temporary structure at the site of the SNFCC. For more information on the Visitors Center, its location, hours of operation, programmes and tours, please visit www.snfcc.org.

Faliro Delta

Website: www.SNF.org, www.snfcc.org

Email: info@SNF.org

Access

By Bus: Get off at the Onasseio stop along Sygrou Avenue.

From Palaion Faliro: use the underground pass at the Planitarium to cross to the opposite site and then make your way to the pedestrian bridge.

By tram: Get off at the Delta Falirou stop and through the Esplanade you will reach your destination

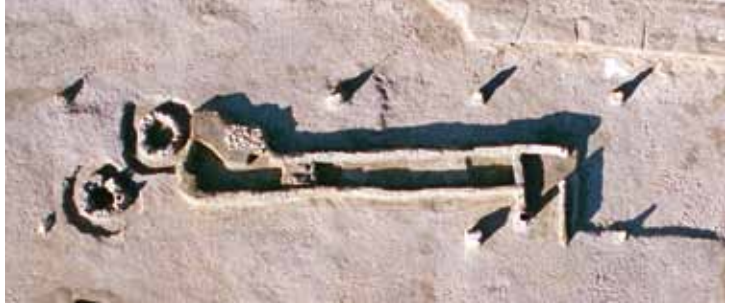
For Cultural Events, see Part IV, p. 39

USE LEVEL OF THE COAST OF THE ANCIENT PHALERON HARBOUR

Ethnarchou Makariou & Moraitini str.,
Palaio Faliro

Access

Tram: line T3 from Stadio Eirinis kai Filias, line
T5 from Syntagma, Agia Skepi stop
From Piraeus: Bus lines A 1 from Akadimica, B 1
from Piraeus, Agia Skepi stop



During the construction of a shopping center, the use level of the ancient Phaleron harbour was identified in 2004 in the northwest section of a property purported to belong to the Rizareios Theological School, at the junction of Ethnarchou Makariou and Moraitini Streets in Delta, Palaio Faliro.

The following are preserved *in situ* from this level:

- part of the coastline, which consisted of a hard-packed clay flooring,
- two of the seven excavated makeshift hearths created by the accumulation of stones,
- an elongated construction of indeterminate use, in the shape of a Γ, created from two low parallel walls built of pure clay earth,
- a reconstruction of the stratigraphy of the sand on which the above remains rested, and in which fragments of pottery dating from the Mycenaean to the Classical age were found.

Study of the topographic evidence on available maps from 1885 (*Karten von Attika*) to the present indicates that the Phaleron harbour and any of its surviving installations extends several dozen meters south and west of the Rizareios School, where there has been extensive silting to create the marinas.

TEXT: I. DIMAKI



FLOATING NAVAL MUSEUM "AVEROF"



In the beautiful bay of Faliro in the south suburbs of Athens you can visit the Floating Naval Museum "AVEROF", a ship of 141 m, the flagship of the Royal Hellenic Navy fleet in the victorious naval battles of Elli in 1912 and Limnos in the beginning of 1913, during the Balkan War. In 2011 the ship celebrate her 100 years birthday and thousands of people visit the Floating Naval Museum "AVEROF" discovering the historical importance of the ship for the liberation of northeaster islands of Aegean Sea. Also admired the restoration of the interior of the ship, the apartments of the admiral Pavlos Kountouriotis, the quarter of the officers, the kitchens, the uniform exhibition, the armament, the bridge battle, the chapel of St. Nickolas and could made a tour to the main deck and the 2 others sub decks that are open for the visitors. As the Floating Naval Museum "AVEROF" can provide a tour with a guide, every day most of the schools from Athens and all around Greece can program a visit to a living myth that stands imperious to remind in every visitor the values of freedom, of honor and Hellenic patriotism.

Exhibitions and activities can occur during the next 6 months so visit our website regularly for further information.

Faliro bay
Tel: (+30) 210 9888211
Website: www.averof.mil.gr

Opening Hours

Opening hours for the surrounding park area

Monday - Friday: 09:00-Sunset

Weekends: 10:00-Sunset

Opening hours of the "Museum"

Tuesday - Friday: 9:00- 14:00

Weekends and Holidays: 10:00- 17:00

Monday: closed

Group Visits

Group bookings (up to 30 visitors) can be organized via telephone on (+30) 210 9888211, from Tuesday to Friday, 9:00 to 14:00. Groups without a reservation risk being unable to enter the Museum.

Tuesday - Friday: 9:00, 10:30 & 12:00

Weekends: Last tour 15:30

(Duration of a tour: approximately 1 hour and 15 min.)

Admission

General admission fee: 2 €, Adults (ages 18-65), Reduced admission fee: 1.5 €, College and university students

Holidays during which access is free of charge: 25th of March (National Holiday), 18th of April (International Memorial Day), 18th of May (International Museum Day), 28th of October (National Holiday), 21st of November (Armed Forces Day), 6th of December (Saint Nicolas)

Closed to the public on: Christmas (25th of December), New Year (1st of January), Holy Saturday (19th of April, 2014), Easter Sunday (20th of April, 2014)

Free admission is granted to the following people: Disabled people and their escorts, Children up to 6 years (when they're not on a school visit), Senior citizens, i.e. people over 65 years (show of identification required), Families with many children (relevant documentation required), Unemployed (with show of unemployment card)

How to purchase tickets:

-Tickets from the Museum Ticket Desk

No restriction exists in the number of tickets available from the Ticket Desk during Museum opening hours.

Baggage Control

Visitors are asked to avoid carrying large bags and luggage into the Floating Naval Museum.

Shop

The "AVEROF" Floating Naval Museum hosts a Shop at the main deck level located on the port side behind the twin gun, offers a wide range of books, old nautical maps and related items.

Animals

Animals are not allowed inside the "AVEROF" Floating Naval Museum. Guide and assistance dogs are welcome.



Access

Metro: line 2, Alimos station
From Athens: Buses A3, B3 (terminus
Akadimias str.), Kontopigado stop



MYCENAEAN WORKSHOP INSTALLATIONS

The site of the station had been used during the Mycenaean (late 13th-early 12th c. BC) and Classical (4th c. BC) ages respectively as an installation for workshop activities, the chief element being their management of water.

During both these periods, water was secured either from the many streams descending from the region of Mt. Hymettus, or from plentiful shallow wells revealed inside and outside the station.

Mycenaean phase: On the basis of excavation data, the remains uncovered in the central and northern sectors of the station, extending over an area of about 2,000 sq. m., have been attributed to this phase. However, it has been determined that they continued further west, along the length of the adjacent Koumoundourou Street, so for the time being it is estimated that the Mycenaean installation's area exceeded 3,000 sq. m. The installation consists of a hydraulic system of channels and intermediary trenches, cut into the bedrock according to a precise plan, the operation of which was based on the continuous circulation of water and to a certain degree on the "principle of communicating vessels". A representative part of this installation (340 sq. m.) was detached and repositioned within the northern part of the area surrounding the "Alimos" Metro station.

The interpretation, however, of this specific hydraulic system presents major difficulties, since there are no relevant parallels in the bibliography. Consequently, and by *inductio ad absurdum* so to speak, we believe that the initial stages of flax processing were carried out at the site, as well as other workshop activities that cannot be securely determined. The large installation at Kontopigado is directly related to the Mycenaean settlement revealed only 300 m north of the station on the side street of Vouliagmenis Avenue, and Gounari and Koumoundourou Streets. We assume that the Mycenaean official entrusted by the palace (presumably, the Acropolis of Athens) with responsibility for the operation of the workshop, lived in this residential complex.

Classical phase: During the 4th c. BC, the residents of the area, which falls within the territory of the ancient Attic deme of Evonymon or Evonymos, exploited the passing streams from Hymettus and the wells for activities related to agriculture, stockbreeding, and cottage industries.

Similar uses during the Classical age have been found on the other side of Vouliagmenis Avenue, at the site of the station's east entrance.

TEXT: ST. PSARRI

ANCIENT THEATER OF
EVONYMON

The ancient theater of Evonymon is located at 4 Archaïou Theatrou and M. Alexandrou Streets, in the "Trachones" area of the municipality of Alimos.

This monument belonged to the ancient Attic deme of Evonymon and is the only public building in this deme to have been identified and excavated. A votive inscription to Dionysos was found in the theater's orchestra, which mentions a well-known citizen of the deme: Olympiodoros II, son of Diotimos. This inscription was an important piece of evidence for identifying the site of the ancient deme of Evonymon.

The theater has a north-south orientation, with its cavea facing south. The natural slope of the ground was employed to construct the cavea, which was suitably configured by excavating and backfilling where necessary. According to pottery fragments, the first use of the theater dates to the 5th c. BC. The cavea acquired a partial stone construction in the 4th century. The first six rows of seats are rubble and in many places preserve their plaster coating. The first tier carried rectangular marble inscribed plaques for the *proedria* (seats for officials, honorary seating) dated to the mid-4th c. BC. At the end of this century, seating for the members of the *proedria* was added in the northeast corner of the orchestra. Two 4th c. BC marble statues of males, one of them holding a kantharos and thus making reference to Dionysos, have survived from the sculptural decoration of the orchestra. The preserved scene building has a Doric proscenium without panels. From the existing evidence, one gathers that the theater would have had a wooden episcaenium with panels. Part of an antefix dates the building to the final quarter of the 4th c. BC. It is estimated to have held an audience of 2,500.

The uniqueness and importance of this monument for the history of the ancient theater lies in the rectangular shape of its orchestra (which shows that the initial shape of the theater was rectangular and not round) and in its scene building. The theater scene, which is preserved to a height of 2 m and dated to the final quarter of the 4th c. BC, is the only stone theater scene building in Attica that has survived in its original form from this period.

In antiquity as today, the ancient theater frequently flooded. A mistaken choice about the site for its erection led to its abandonment in the 3rd c. BC.

TEXT: ST. PSARRI

4 Archaïou Theatrou & M. Alexandrou str.,
Alimos

Access

Metro: line 2, Alimos station

Bus: from Athens buses A3, B3 (terminus Akadimias str.), Kontopigado stop



42

"ARGYROUPOLI" METRO STATION

Access

Metro: line 2, Argyroupoli station
Bus: from Athens buses A3, B3 (terminus Akadimias str.), Lavassa stop



PART OF A CEMETERY AND FUNERARY PRECINCT

This part of the cemetery was uncovered within the framework of construction works for the "Argyroupoli" Metro station. It belongs to the southern sector of its surrounding area, and forms the continuation of an earlier excavation. During excavation a significant amount of epigraphic evidence was found, on the basis of which this particular site, known in the bibliography as "Hasani" and "129 Civil Aviation/Hellenikon Base" may now be attributed to the Attic deme of Evonymon.

The cemetery dates to the 5th and 4th c. BC. The funerary precinct is still visible, with a pedestal in the middle of its façade. It was disassembled for the needs of the construction project and reconstructed within the context of configuring an illustrative archaeological site at the southwest end of the station. Representative examples of tombs have also been kept visible, while the rest of the remains have been covered over.

TEXT: I. DIMAKI

43

FUNERARY MONUMENT AT HELLENIKON

1 Poseidonos ave., Glyfada

Access

Tram: line T3 from Stadio Eirinis kai Filias,
line T5 from Syntagma, Kentro Istiopoulos
stop
From Athens: Buses A2 (terminus Akadimias
str.), A1 from Piraeus, Kollegio stop



The funerary monument at Hellenikon, which today is in the courtyard of the Hellenic Civil Aviation Service (C.A.S.), has given its name to the area included in the modern-day municipality of this name.

The monument is a Π-shaped funerary precinct made of large stone blocks. Until 1960, it stood in the Hasani area south of the hill, on the site of what was formerly the East Airport. Since it impeded expansion of the main airport towards the southeast, in 1960 it was transported stone by stone and rebuilt at the former American College for Girls at the site where the Hellenic Civil Aviation Service is now housed.

The funerary monument of Hellenikon largely survives in its original form, and is of great importance for the area where it was found, since it was a product of a neighboring quarry. It appears to have been situated on the ancient road to Leukonion, a small Attic deme.

TEXT: I. DIMAKI

PREHISTORIC SETTLEMENT AT AGIOS KOSMAS



On the peninsula of Agios Kosmas, George Mylonas excavated significant Prehistoric residential and burial remains in 1930-1931 and during a second excavation phase in 1951. More specifically, he found Early Helladic houses integrated into building blocks separated by narrow streets. At the northern and southern head of the cape respectively, parts of the cemetery that belonged to the Early Helladic settlement were discovered; the significant finds from this cemetery are now in the National Archaeological Museum. The site was re-used during Mycenaean times, as is apparent from the remains of Mycenaean houses that were revealed.

The coastal site of the settlement at Agios Kosmas made it a center of economic activity for the greater region, inasmuch as it was connected with the Cyclades, primarily for the import of obsidian from Mylos and its distribution to the immediate hinterland as well as to other sites in Attica. The cemetery at this site also provides important information about burial customs during the Early Helladic period in Attica. The geographic setting of Agios Kosmas, the cape and its protected bay determined the commercial/trading function of the settlement. During the Early Helladic period, obsidian was the main product being traded. During the Mycenaean period piles of murex shells were found, suggesting that the inhabitants were engaged in processing porphyra to extract its red pigment.

Prior to 1960, the greater part of the settlement was buried for reasons of protection, with only a small section (dim. 18 x 11.80 m) remaining visible, surrounded by a stone wall. The tombs at the northern and southern heads of the cape were filled in by coastal sediment during the 1960s and 1970s. With the passage of decades, the visible archaeological site of Agios Kosmas and its contemporary enclosure wall suffered major damage. In 2009, the Archaeological Service began the work of consolidation and protection of this site. With it, the ground plans of visible buildings were clarified, their off-set thresholds were identified, and residential remains were stabilized using a special mortar.

TEXT: S. PSARRI

Hellenikon. Situated on the peninsula of the same name

Access

From the Poseidonos ave. bypass:

Tram: line T3 from Stadio Eirinis kai Filias, line T5 from Syntagma, 2nd stop Agiou Kosma

From Athens: Bus A2 (terminus Akadimias str.), A 1 from Piraeus, 2nd stop Agiou Kosma



45

THE TEMPLE OF APOLLO ZOSTER

Asteras Vouliagmenis

Controlled access (Asteras Vouliagmenis)

Access

Bus: 115 (Glyfada-Vouliagmeni-Kitsi), 170
(Glyfada-Varkiza-Vari), E22 (St. Metro
Elliniko-Saronida) (express), Laimos stop



The temple of Apollo Zoster was accidentally discovered by children of the Vouliagmeni Orphanage while they were playing on the beach near some remains of walls. They found marble bases, column drums, and part of an inscription which mentioned the sanctuary of Apollo Zoster. Consequently, archaeological research began and in 1926- 1927 the archaeologists K. Kourouniotes and M. Pittides brought the sanctuary to light.

Excavation results confirmed the ancient written sources, specifically Strabo (1st c. BC) and Pausanias (2nd c. AD), and identified the area with the site they described as the Sanctuary of Apollo Zoster. Pausanias refers to the existence of a temple dedicated to Apollo, Artemis, and their mother Leto and mentions that the name "Zoster" derives from a mythological tradition: Leto, pursued by the angry and deceived Hera (the wife of Zeus), stopped at this coast, sensing that she was about to deliver the twins gods Apollo and Artemis, and loosened her girdle (*zostir* in Greek) to give birth. However, according to excavator K. Kourouniotes, the correct epithet of the god is not Zoster, but Zosterios, emphasizing the martial status of Apollo who is "belted" with his arms and ready for war.

The temple was erected in the late 6th c. BC (Late Archaic period). It was the cult center of the ancient deme of Halai Aixonides (the area of the modern demes of Voula and Vouliagmeni) and was probably the main temple of Apollo in Attica. It consists of a main cella (*sekos*) (dim. 10.80 x 6.00 m), the entrance to which is on the east side, and a colonnade (*peristasis*).

Cella (*Sekos*)

The cella preserves the walls of all four sides, but only the north wall retains the Archaic building system of polygonal masonry that belongs to the initial construction phase. The other walls preserve different masonry systems indicative of the long-term use of the temple. The Archaic floor of the *sekos* is carefully paved with large slabs of titanium. Inside it are preserved:

- A. Three marble bases on which stood the cult statues of Apollo, Artemis, and Leto. On two of the bases is preserved an inscription of the Archaic period: *HALAIEIΣ ANEΘEΣAN* ("dedicated by the people of Halai").
- B. The priest's marble throne.
- C. The marble altar, which bears an inscription referring to repairs of the temple in the 4th c. BC when Polystratos was the priest.

Colonnade

The temple is surrounded by a colonnade (*peristasis*) with free-standing columns, with four on the front/back and six on the sides. The columns rest on separate square plinths which are connected neither with one another nor with the walls of the cella.

Altar

In front of the temple's entrance stands the *krepis* (top foundation course) of a large rectangular altar (dim. 4.25 x 2.55 m).

TEXT: M. GIAMALIDI



FUNERARY PRECINCTS AT THE SITE OF GOURNA, VARI



In the Gourná area at Vari, in the northern foothills of the hill of Lathouriza along the modern Varis - Koropiou highway, an important Classical cemetery has been identified and excavated. Its funerary precincts belonged to the ancient Attic Deme of Anagyrous.

The funerary precincts of Gourná form an impressive complex of funerary monuments in a single area, which provide us with important evidence about funerary architecture and burial practices in the settlement during the Classical age. They are preserved in exceptional condition, many in their original form, and they remain visible and open to the public, serving as a point of reference for the local community, given that the modern name "Vari" means "tomb" (*var* is an Arvanite root).

The site is dominated by a Π-shaped funerary enclosure (dim. 14.74 x 13.50 x 10.00 m) made of limestone blocks with polygonal masonry preserved to a height of 3.50 m. This impressively large enclosure, which was looted in antiquity, carried a 4th c. BC marble stele on its façade. Research on the interior of the enclosure confirmed the presence of an earlier burial mound of unbaked brick and a diameter of 17 m. Two other, smaller Π-shaped funerary precincts, of carefully-worked masonry, lie east and south of the larger precinct.

About 300 m from these funerary monuments there is preserved on a traffic island dividing the modern Varis - Koropiou highway (driving towards Koropi) another Π-shaped funerary precinct, of carefully-dressed polygonal masonry (dim. 16.60 x 8.00 x 3.90 m) that belongs to the same cemetery.

The finds from these funerary precincts date to the 5th and 4th c. BC.

TEXT: A. ANDREOU

Varis - Koropiou ave.

Access

Bus: 116 (Glyfada-Vari-Kitsi), 120 (Glyfada-Vari-Proastiakos Koropiou), 171 (St. Metro Elliniko-Varkiza), B' Gymnasio stop



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