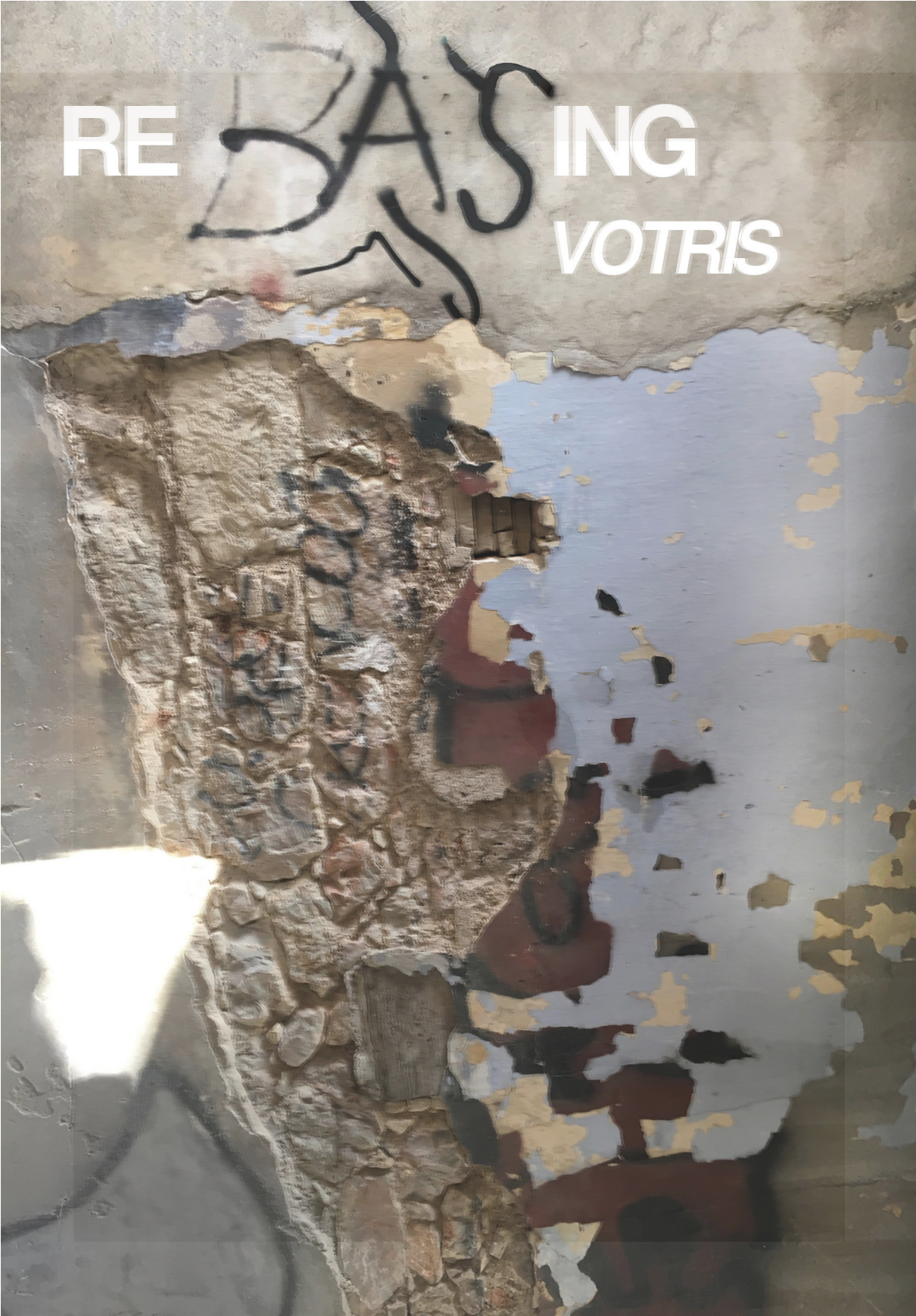


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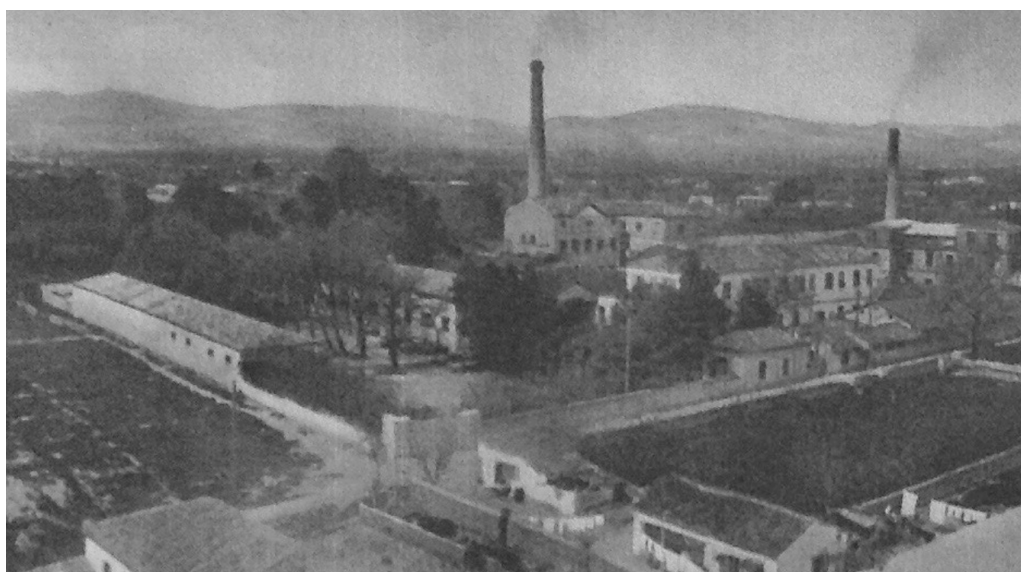
*VOTRIS*







*"..By erasing a part of your past, you also delete a part of your future.."*  
Seferis G, poet





# key words..

- \_preservation
- \_level of intervention
- \_industrial heritage
- \_industrial shell
- \_industrial monument
- \_exhibition space / working spaces
- \_creative reuse
- \_collective memory
- \_maintenance / conservation

# C O N T E X T

The diploma work could be presented in the following sections:

## Context

1. Introduction- Purpose of study
2. Methodology-Summary
3. Industrial Heritage
  - Places of Remembrance
  - Role of industrial heritage and the impact on the collective memory
  - Exhibition and Cultural activities in industrial shells
  - Investigating the phenomenon in other European cities
  - Investigating the phenomenon in my city
  - Mapping
4. Zooming in the Area of study
  - Sepolia, The dynamic dimension in the urban environment
  - General
  - Historical
  - Urban planning
  - Regeneration Strategy
  - Infrastructure and connections
  - Background of the wine factory
  - Site location and potentialities
5. Rehabilitation of preserved buildings standards and guidelines
6. Architectural analysis and documentation
7. Analysis of the building program
8. Architectural Proposal
9. Case Studies
10. Appendix - Bibliography|



## DESCRIPTION

THE SUBJECT OF THE DIPLOMA IS THE RESTORATION AND REUSE OF THE OLD WINE FACTORY 'VOTRYS' IN SEPOLIA. IT IS CONSIDERED TO BE A REMARKABLE EXAMPLE OF EARLY 1900 INDUSTRIAL ARCHITECTURE AND HAS BEEN ABANDONED SINCE 1986.

THE PURPOSE OF THE STUDY IS TO HIGHLIGHT THE INDUSTRIAL CHARACTER OF THE BUILDING; WHICH WILL BE REUSED AS A CULTURAL HUB, AND TO UPGRADE THE OVERALL MASTERPLAN. CONSEQUENTLY, THIS NOT ONLY WOULD AFFECT THE AESTHETIC NEEDS OF THE POPULATION, BUT ALSO THEIR PSYCHOLOGICAL NEEDS; AS IT WILL PROVIDE CO-WORKING SPACES FOR NEW STARTUPS AND ENTERPRISES. BUILDINGS WITH SUCH HISTORICAL IMPORTANCE ARE DESIGNATED AS A HERITAGE ASSET THEREFORE, THEIR CREATIVE REUSE AIMS TO DEVELOP CONTEXTUAL DESIGN AND CONTRIBUTE TO THE PSYCHOLOGICAL WELL BEING OF THE COMMUNITY.

THE SUGGESTED INTERVENTIONS WILL BE MADE TO IMPROVE STRUCTURAL AND OPERATIONAL PROBLEMS AND EXTERNAL INTERVENTIONS WILL BE MADE TO RESTORE THE ORIGINAL ARCHITECTURAL COMPOSITION. THE CONSTRUCTION OF NEW ADDITIONS WILL GENTLY COLLABORATE WITH THE EXISTING STRUCTURE, ALL TOWARDS A BETTER QUALITY OF ARCHITECTURE. MOREOVER, NEW TECHNOLOGIES CAN BE ADOPTED TO REFLECT THE CULTURAL LIFE OF THE PRESENT DAY.

FURTHERMORE, THE MASTERPLAN AIMS TO IMPROVE THE RELATIONSHIP OF THE COMPLEX WITH ITS SURROUNDING URBAN SPACE. AREAS OF GREENERY WILL BE DESIGNED FOR THE COMMUNITY AS THE WHOLE DISTRICT IS DENSELY POPULATED AND THEREFORE THERE ARE NO GREEN SPACES COMPARING TO OTHER PARTS OF THE CITY. RELATED MAPS ARE PROVIDED SO YOU CAN SEE AS WELL. I HAVE ALSO MADE A CONTEXT DIAGRAM REFLECTING MY OVERALL APPROACH.

# industrial heritage

The passing of generations had left us, among many traces, many building fragments. Since the Industrial Revolution, and after many of them are old industrial buildings that have been listed as preserved. Throughout the last decades there is luckily an increasing interest in these monuments of industrial civilization.

The Industrial Archeology and the Heritage Management are two new branches of science dealing with the study of industrial heritage as a whole.

The reuse of industrial buildings, is in recent years the main concern of the advanced societies both nationally and globally. But what is the element that causes concern for the renegotiation of the relationship of old and new?

What is the relationship of a human with the remains of the past? What is the relationship of the industrial and cultural heritage?

What new uses are compatible?

Why art spaces in industrial buildings?

Restore or new format?

What is the role of the architect and to what extend the intervention is thought to be successful? These are some of the questions to be studied further. However it is appropriate to first clarify some terms and concepts, as well as the reasons why the interest evolved around the monuments of industrial civilization.



The heritage as a whole implies somekind of wealth that can be intellectual, cultural or of a materialized nature, usually with the obligation in maintaining or preserving. In the case of industrial heritage, emphasis is focused on building wealth, a fortune granted and spread during industrialization, initially in Europe and then elsewhere. The rapid development of industries and requirements for mass production resulted in the introduction of machinery in the industry towards sustainable growth and production automation. This technological development, known as the Industrial Revolution, which occurred at the end of the 18th century was the beginning of a historical phenomenon that has affected a huge part of the population. Radical changes in production and the economic, social, political and cultural structures leading industrialized nations to experience “culture machine” .

1. The remains of this civilization are the Industrial Heritage. According to the “Charter of Nizhny Tagil» adopted by the TICCIH

2. “Industrial heritage consists of the remains of industrial culture which are of historical, technological, social, architectural or scientific value and may include buildings and machinery, to processing areas and refining, as well as places of social activities related to the industry. “

The industrial heritage has played an important role in the formation of modern civilization. It has a major role in cultural heritage as an essential element for the development of a society. The consideration of a technical monument or an industrial object as an information carrier is important, but also necessary, since it incorporates both cultural and environmental influences .

3. Provides information for the economy, political, technological developments, the working conditions, but also on transformations relating to industrial areas.

## The Industrial Archeology and the evolution of industrial monuments

The perception of industrial heritage was transformed after the Second World War. Britain is considered to be the homeland of industrial archaeology, which was after all, the cradle of the Industrial Revolution until the mid-18th century. However, the concept of continuous scientific study of industrial waste and their valuing, especially towards industrial buildings began in the 19th century in France, and was specifically held in 1794, when it was founded in Paris the first technical museum in the world, the Conservatoire des Arts et Métiers (National Institute of Arts and Sciences). It took one hundred years to widespread interest in the conservation of the industrial, technological and architectural heritage. The establishment of the Deutsche Museum in Munich in 1906, gave a major boost to the development of the study of industrial waste. Much later, in the mid-50s, when the first signs of industrialization appeared, introduced the term Industrial Archeology, as the sector that studies the industrial civilization, considering the industrial and technical museum a valid information carrier and was determined for the first time by Donald Dudley, (professor of the university of Birmingham).

Moreover, industrial archeology appears to have double character, as it is an interdisciplinary field of searches and simultaneously a field of cultural practices.

The Maurice Halbwachs first introduced the term collective memory stating that “memory is not limited to memory and simply recall the past, but encompasses a network of external relations for the individual forms and objects that support and embody the past”. According to the Halbwachs, those external to the individual relations are social relations and therefore individuals as any social group are those who remember.

The collective memory is metaphorically a structure. The configuration and the consolidation, then, is in need of some means. The architecture has the ability to pass meanings and to symbolize things, having in addition the advantage of easy image imprinted in the human mind. The monuments, as artificial structures in the space are part of collective representations aiming to create a social memory. Moreover, they encapsulate a narrative space that composes the “indirect” part of the history with the “direct” part of the memory and they survive objectively and mentally survive in space and time. Therefore, monuments are essential in the process of creating stable and moral values: they ‘write’ in the space a permanent durable trace, which is the foundation of mnemonic and historical coherence of places. In practice, the establishment of monuments or the protection of architectural works indicates the human intention to keep something in time and space and therefore in memory. Moreover, the word monument in Greek (μνημείο) refers etymologically and semantically in memory, mnimis. Industrial buildings, monuments of past times, are a key feature of the city and bring the history of the place and its inhabitants. The city is considered as the place where the collective memory of people the community is recorded. “The collective memory is one of the main city’s transformation elements, functioning naturally within the community. The memory is the thread that permeates the whole complicated structure of the city,” Aldo Rossi says.

The reuse of an industrial monument serves social needs associated with the identity of peoples and the perpetuation of important events. The industrial buildings are evidence of the past industrialization and narrate how production and working conditions are in each period. For large working masses of the population, this fact, defined the character of entire regions representing a large part of the history of a city.

Today, it is a strong sense of social awareness when standing in front of a dilapidated factory, one rusty locomotive and an old chimney.

For these reasons, the history of modern cities seem to be the history of change of industrial operations that occurred during the past decades. The protection and conservation of industrial evidences as witnesses of collective memory, along the historical - scientific research, is the deepest goal of industrial archeology.

The former industrial buildings due to their typology and morphology, they can offer a wide variety of new uses. These uses often happen to be determined by several factors, such as economic, political and environmental, affecting directly the reuse process, but also by the structure of the shells itself. For many, the request is to use old shells with additions, demolition or refurbishing that will serve the new use, using modern technologies and will intending to renew the form and urban operation without removing its identity.

The reuse of old shells doesnt need to aquire a specific model - standard design as the diversity and complexity of cases contribute to a variety of uses. For this reason, it is reccomended to find the best use to achieve the goal of reuse which is the reintegration of the industrial shell in the urban fabric. Each new use must respect the importance and value of the monument to the displays in the composition that will come with the introduction of the new use and take into account various parameters such as the initial operation and construction of the structure. In general, the new uses should be creatively integrated into the building, to strengthen its historical memory, to respect its cultural significance and to interact with the functions and the environmental character of the place.<sup>22</sup> The most common uses both in Greek and in global level, are those of exhibition and cultural functions. It is the nature of the building itself to accommodate such uses.



The preservation and protection of former industrial sites is a complex issue in the way the shells are contained. Both in Europe and in Greece, conflicting trends observed in this area, which lead either to the preservation and re-use or the abandonment and destruction of monuments.

The evaluation and hence the degree of protection is a data frame that significantly determines the type and range of intervention. **Factors that significantly influence these decisions is the historical value and significance of the building, its identity, the initial programmatic use, the typology, the constructional features, its the position in the urban fabric and the character of the immediate environment.** The redesign and reconstruction of an industrial landscape is desirable to make use of its key aspects and the characteristics which make it recognizable as a monument. Thus, the relationship of old and new is interactive and not a relationship between conflicting elements. The interventions in the old building should be reversible and have the less possible effects. Any kind of change is required to be documented so that no danger of losing the value and authenticity of an industrial site. Generally, interventions should be aimed at the promotion of the historical and architectural value of the building, the aesthetic upgrade of itself and its surroundings, but also prudent

All these features seem to make perfect the industrial building to accommodate art exhibition spaces and cultural activities, combined with the lack of space to house them, it is an interesting way to use these shells. But there is no doubt that all uses, provided that the conditions mentioned above, give a new impetus not only to the building itself, but also in the wider region.

Indeed, the reuse of a building involves a compromise between structure and form and requirements of the merged use. The compromise limits, however, are not defined and therefore, the architect is the one that takes place towards the problem and propose solutions that will lead to the final result. The study for the redesign of an industrial building despite its particularities, do not differ much from the study of another building. The architect is called to renew the shape and function of the old casing, through rearrangement, demolition or even additives. The addition also can act as a component, which is obliged to incorporate the old and new construction to accept given rules.

The general design principles, in any event, are invited to respond to the existence of such sites, as industrial heritage sites. Success largely depends on the understanding of the components that make up an industrial monument, but his appointment through actions and interventions that respect the history and identity.

Depending on the results of the survey, according to the problems and strategies in industrial areas, there are several reuse strategies and treatment methods, which really depend on the degree of protection chosen to be attributed to them. More specifically, the following are distinguished

- \_Total conservation
- \_Preservation and reuse
- \_Partial conservation
- \_Mentainance of individual elements with additions and rebuilds or retention of just the mechanical equipment

## THE CRISIS IN THE GREEK INDUSTRY AND THE CONSERVATION OF OUR INDUSTRIAL HERITAGE

During the mid-1970s the first signs of crisis began to appear in industrial production in Greece, which led to radical changes and impact on the economy, and society. The crisis appeared first in Piraeus, where the results were evident. The deindustrialization of the country resulted in the closure of many factories and consequently to their desolation and abandonment. The large inventory of industrial buildings soon raised the big questions about the management of these areas as a whole. Furthermore, Greece has not experienced the industrial revolution to the extent that that Western and Central Europe did and does not have as heavy industry as other countries. However, it has a unique and valuable industrial stock, of which some are unfortunately still not listed.

In Greece, a sensitivity for the monuments towards industrial activity appears in the '80s. Therefore, there was a synchronization with Europe based on the interest in issuing industrial archeology. In Greek territory, the interest around these issues manifested the establishment of the Cultural Institute of Technology (ETVA) with tributes in magazines such as "Archeology" and "Technical Journal", with conferences on industrial archeology, but also with the first attempts to record the Greek industrial heritage, the restoration and reuse of industrial sites. However, aside from the great efforts and as mentioned above, there are still many monuments, which are institutionally protected while not restored.

However, important steps in the study and protection of the industrial heritage of Greece have been done, but what still remains to be done are a lot. In a twenty year period, several attempts of copying other European preservation operations, resulted in adopting a model which was inappropriate to the needs of Greek reality. This happened partly because the principles and general policy issues have been resolved in Europe and because the industrial tradition has some key differences resulting problems which are not the same.

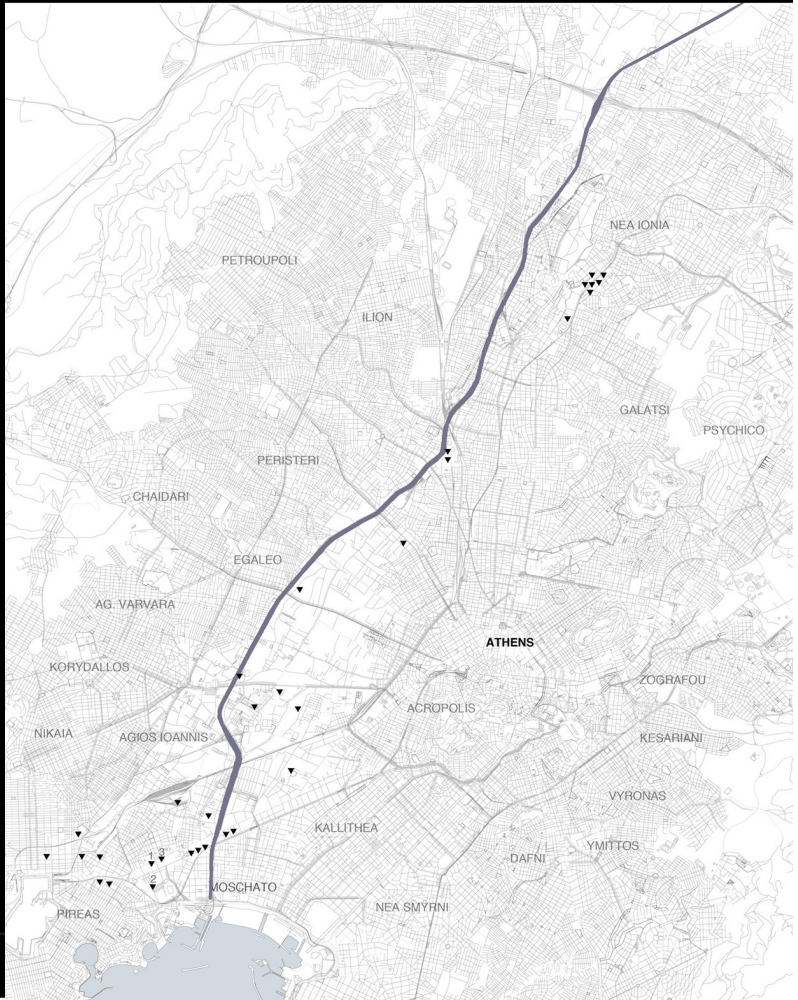
The problems that Greece is facing concerning the protection and reuse issues, are many. Up until recently there was no adequate institutional framework. Moreover, the lack of policy, lack of fully scientific and historical knowledge and survey of industrial waste, the difficulty of cooperation between local authorities and owners, bureaucracy and obstructions, the underfunding and definitely the the recent economic crisis composed an unsatisfactory picture of the industrial monuments of the country.

Today, we can safely say that despite these problems, the industrial landscapes of the 19th century and the interwar have found, as cultural values, their position in the minds of scientists, but also more sensitized citizens. The following examples are located in the city were i come from, Athens and are mainly concentrated along Kifissos river 'artery' and it is quite a representative sample relating general industrial history of my city.

INDUSTRIAL  
BUILDINGS  
ALONG  
KIFISSOS RIVER



- VINEGAR FACTORY "HBH"
- DETERGENT FACTORY "VIANIL"
- COFFEE FACTORY "BRAVO"
- THREADS "PETALOUDA"
- PAFADOPOULOU BISCUITS
- DELTA A.E
- E.B.G.L.O WINEMAKING
- "ELAIS" OIL
- COLUMBIA
- CHARACOGLOU WAREHOUSES
- PAPASTRATOS TOBACCO FACTORY
- POTTERY "DILAVERY "
- "CHROPI" COLORS ,PIREUS STR
- TOBACCO FACTORY
- "RETSINA" THREADS
- DRAPETSONA FERTILISERS
- "NIKOLETOPOULOS" A.E
- MACHINERY FACTORY OSE
- SANITAS PHARMACY
- VOTRYS FACTORY
- CHOCOLATE FACTORY ION
- COROPOULI FACTORY
- "ELLINIKI ERIOURGIA"
- COTTON WOOL FACTORY









### 'Butterfly' Threads

ON

The related factory is located along Kifissos highway and operates until today. It was built in 1957 and producing mainly threads and similar products. However, although in the development have been additions, the main building that was constructed in 1957 is preserved almost in its original form. Moreover, the plan is in 'Γ' shape and its a two-storey floor with basement.

Although its a 50's building it has element referring to an earlier period.



## "Columbia"

Founded in the 1930's, Columbia company the first Greek company to produce albums. The purpose of the company is the industry and commerce of gramophones, radios, phonographic disks, screens, loudspeakers and all kinds of acoustic pickup and acoustic instruments. The company worked in collaboration with the corresponding English company "Columbia" and the company «His Master's Voice».

In 1931 the factory in Rizopouli is complete and although the first years of operation faced economical issues in almost bankruptcy was for decades one of the largest disk companies and had the most modern recording equipment and manufacturing discs and audio devices. The Rizoupoli factory is the only one of its kind in Greece. Today the company has been acquired by the MINOS-EMI. The buildings of the 30's are abandoned. The 30's factory building consists of two large rectangular jagged concrete buildings with monumental figures on the facades and several smaller buildings at the rear of the complex. Later, probably in the 60's, they built some new buildings used as a recording studio.

DESC



## DELTA

The complex was built in 1988 and houses the reception, processing, packing and storage of milk products and fresh juices. The architect is Adam Kostikas. Moreover, the building consists of a main parallelepiped volume which comprises of basement, ground and first floors. For better lighting there is a patio and elongated glass corridor.



## BRAVO

The factory of Kifissos was built in 1972. It is a three-storey high with a rectangular plan. In the related factory the architect, Takis Zenetos keeps separating the bearing structure with the external walls as he used to do in most of his buildings.

In the elevations he used prefabricated elements, which give a sense of plasticity and didnt continue using big and smooth surfaces, that were featuring in all of his previous industrial buildings.

DESCRIF



## ELAIS

Elais was founded in 1920. The factory in Piraeus starts operating from the first year and contains the mechanical equipment for the production of seed oil and linseed oil, the first in the Greek olive production industry.

.in July 1933 the company took the licence for the hydrogenation of vegetable oils and the production of hydrogenated products.

During World War II, the hydrogenation facilities were destroyed so that they could not be used by the Germans. The company was underactive and produced small quantities of seed oil mainly for free meals of Red Cross and hospitals. The factory was bombed during the '44 during the bombardment of Peiraius. After the war, "Elais" tried to modernize its facilities and from '56 to '60 there were constructing parts such as lavatories for the staff, the extension of the hydrogenation plant, the construction of drainage system for water drainage and the drilling of artesian water for industrial use. Finally, in the beginning of the 60's was one of the first companies to promote standardized products.

in 1962 bonds with the international company, Unilever in the end





## KERANIS

The building that is located in right the end of Peiraios street was built back in the 1969. It was one of the most famous in its sector, known for the cigarretes “Ethnos” and “Aroma”.

Today the building is a significant example of industrial architecture of the 60's. More specifically it is a massive building of 7 levels with a very strict, monotonous facades clearly inspired by the modern movement.

Today its closure is imminent and η Σήμερα επίκειται το κλείσιμο του και η μεταφορά του σε άλλη θέση εκτός Αθήνας.





### "IVI" Factory

The semi-abandoned factory "Ivi" is one of the most beautiful industrial buildings around Athens. It was constructed around 1884 for Efsathios Finopoulos. In 1950 the company merged with "Attica Vinegar", owned by Barbaressou Family.

The specific factory is an example of the old masonry factories along Piraios street.

The symmetrical graduation of the tower, which is a characteristic in vinegar factories, with its two side warehouses is maintained as a whole.

"Ivi" factory along with Caba Winery in Mesogeia and "Arethusa" in Chalkinda, are the last remaining factories of the same typology in Central Greece.

It was planned to be reused as a polyclinic and so that to upgrade the whole area



### “CHROPI” Factory

The industry was one of the oldest industries established along Peiraios street, close to the intersection with Kifissos river. Back in the 1883 the chemistry Spilios Oikonomides is founding a small company. In 1887 the factory was built and was producing fertilizers to be used in Greek agriculture. After it continued producing color in barrels, that were channeled to the countryside.

CHROPI evolved as a sector of the chemical industry after the discovery of aniline, a carbon derivative, which was used for the production of synthetic colorants, which have replaced the natural colors in textile industry. However, it is mostly known for the creation of an analgetic pill, the Greek version of the aspirin.

After 1950, strategies and attempts for general reorientation were applied but the in the beginning of the 80s has been declared as problematic company and finally closed in 1989.

Today the building has been declared as preserved industrial heritage. Moreover the remaining are from the first complex with an orthogonal plan, ground and two story, with walls from stonework and multiple qabled roofs.



## VIANYL

The complex is located in St. Annis street in Renti and was built in 1964. The plan is organized in a sum of orthogonal volumes (ground floor and two-stories high) as well as a six-floor high tower. The elevation is organized in horizontal zones, highlighting in this way the longitudinal axis of the orthogonal volumes. The horizontality is achieved with visible bearing structure and shading systems throughout the length of the structure. This impression fades only due to the appearance of the tower.



## PAPADOPOULOU

Papadopoulou biscuits started operating in the beginning of the 20th century in Istanbul from just a small family business company. In 1922 Papadopoulou biscuits start to appear also in the Greek market, in a period where biscuits were not so popular in Greece so this was an advantage for the company. The first factory operated in Petralona and remained closed only for four years during the occupational period of the country. After that, in 1952 the company started operating in Rouf area where back then the main industrialized zoning of Athens had already settled around Kifissos.

The factory is still operating in the same area until today and its largely preserved in its original form

The original building had a 'Π' shape plan but during the '60s an additional wing was added.



### Εργοστάσιο κεραμοποιίας Δηλαβέρη

ON

In 1897, Dilaveris that already owned factory of mosaic, decides to expand his activities in ceramics in the area Lefka of Pireaus. The factory used to produce Marsille types of tiles and brick wether with holes of solid. The location ensured water as well as the transportation of raw materials from N. Heraklion throught the road network. The factory had an innovative equipment for its time, something that balanced the disadvantage of its long distance from the source material.

The pottery was demolished in 1985 and belonged to the first industrial buildings in Attica. The most prominent building was the furnace of masonry, which has been declared a protected monument.





## Mills

In the current location of the building existed already the steam-mill of Stamatopoulos, founded in the 1864 and the treadmills of Ch Stamatopoulos founded in 1875. The factory was then transformed in 1909-1910 into a stunning six- storey mill.

The building is made out of stone and is listed as one of the monumental industrial buildings.

In the elevation, the vertical axis is emphasized by pilasters standing out throughout its height. The construction as well as the introduction of the first roller-mill in Greece, took the engineering firm of Alexander Zacharias, well known engineer of the Greek industry whom we meet in several structures of Pireaus.

The building is preserved until nowadays.

DES





## HELLENIC WOOLEN INDUSTRY

The Woollen factory of Patissia played an important role to the Greek economy as it used to supply the Greek army with all kind of woollen needs they had such as rugs and clothing.

From a spatial and urban point of view its particularity lies in the remote location of the industrial zone of N. Ionia, an area known as 'little Manchester' due to the factories gathered there and the housing hosted refugges.

The few factories of Patission street are part of the second limited industrial development that took advantage of the favorable geographical conditions that were under effect in the area back in that period.

From an architectural perspective the whole development of the buildings in the factory (apart of the devision of the labor) shows an evolution of industrial architecture.

From the historical rates of 19th century we pass to the new con-



## ENGINE ROOM

Lefkas Engine-Control Room of Piraeus is located next to Lefkas railway station and that's also where it got its name from.

It is the first Engine-Control room created to serve the needs of the 'ΣΠΑΠ' system. (Railways Piraeus-Peloponnese-Athens)

It consists of two groups of buildings built during the period of 1886-1936. Moreover, the Central Factory of Piraeus is also housed in the same area.

The engine-room has been listed as preserved, as well as all the facilities which still remain in a fully functioning condition.



## **“RETSINA” THREADS FACTORY**

Retsina is the labor centre of Pireaus and the centre of the whole industrial Pireaus. In the past, the area used to be known as Lefka and the name Retsina came later after the Retsina family arrived and built the related factory back in the 19th century.



## PAPASTRATOS FACTORY

The old factory of Papastratos in Piraeus in an area more than 37,000 sqm and overall buildings' surfaces of the 69.500

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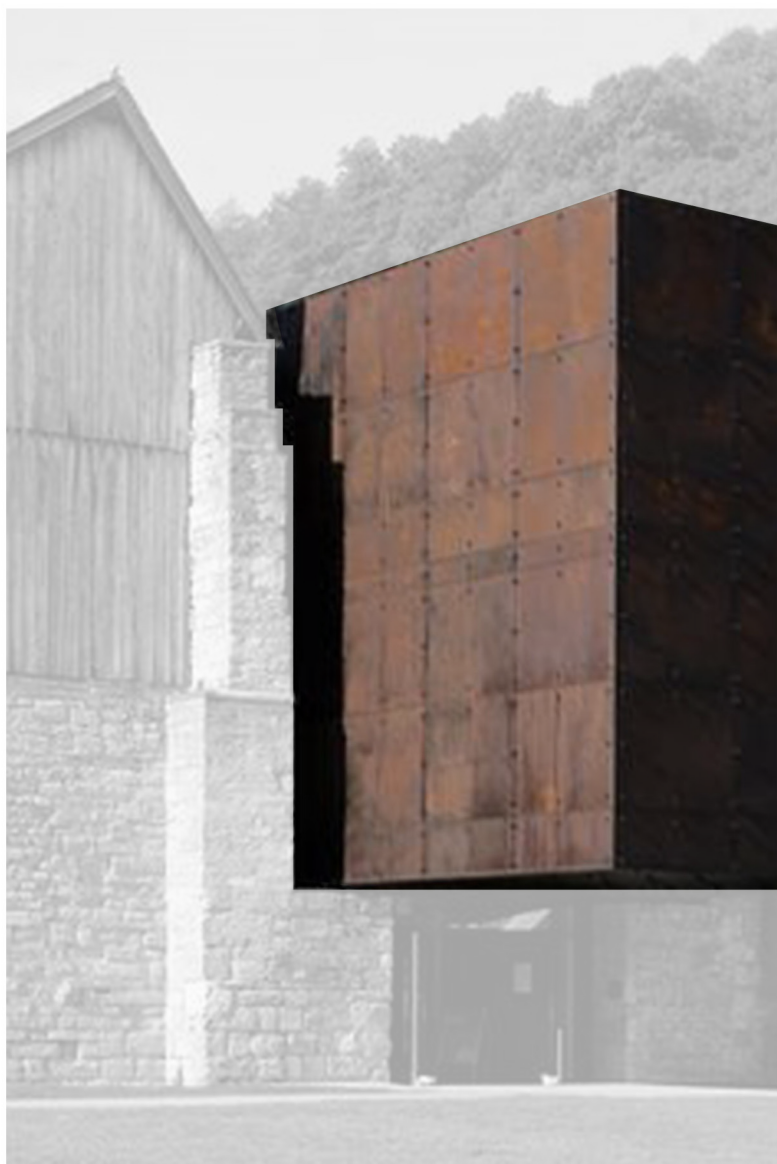


























**REBASING** (verb)

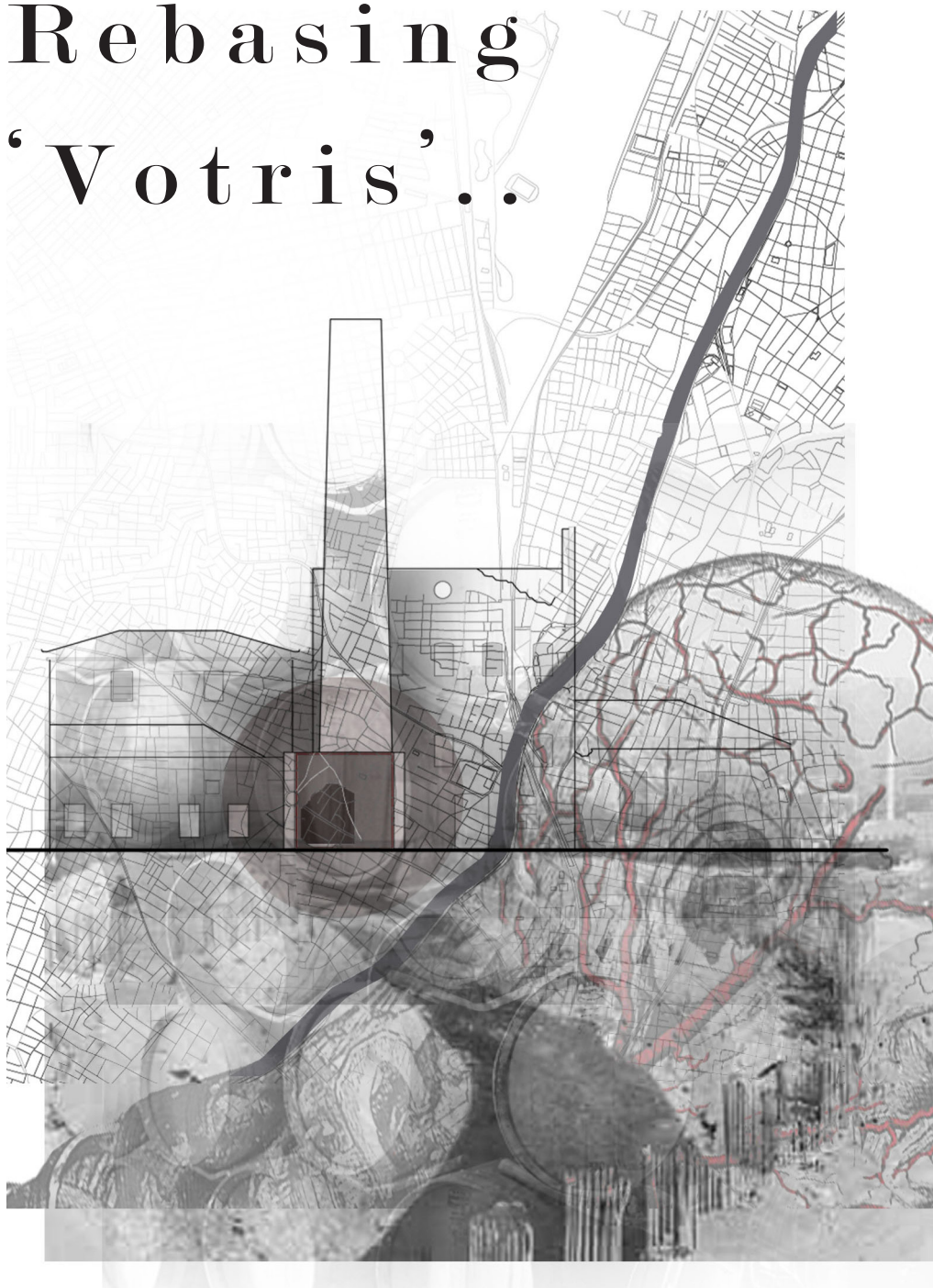
**Origin**

**re- + base**

**Definition: (computing)**

To modify core data from which other data is derived in such a way that the final meaning is **UNCHANGED**.

# Rebasing 'Votris'...









**SEPOLIA NEIGHBORHOOD**  
**TRANSFORMATION OF THE AREA**  
**THE OLD WINE FACTORY IN SEPOLIA**



VIEW OF THE AREA BACK IN 1910 (KIFISSOS RIVER)

**SEPOLIA:**

THE NEIGHBORHOOD IS CONSIDERED TO BE ONE OF THE OLDEST IN ATHENS. IN ANCIENT TIMES THE AREA WAS KNOWN AS "MILLS OF ATHENS" BECAUSE IT WAS THERE WHERE THE ATHENIANS USED TO GRIND THE WHEAT. THE WHOLE AREA CONSISTED MOSTLY OF KITCHEN GRADENS AND OTHER AGRICULTURAL CROPS.

THE CURRENT NAME OF THE AREA COMES FROM THE WORD "EXOPOLIS" WHICH WAS USED TO CHARACTERIZE CITIES THAT WERE OUTSIDE THE CITY PLAN AND HAD NO ASPHALT.

VOTRYS FACTORY WAS BUILT IN THE BEGINNING OF THE 20TH CENTURY AND WAS FOUNDED FROM GREEK WINE AND ALCOHOL COMPANY (E.E.O.O.)

THE OLD WINE FACTORY IS ADJACENT TO KIFISSOS AVENUE, (NAMED AFTER THE RIVER KIFISSOS THAT USED TO CROSS ATHENS BUT NOW THE HIGHWAY IS BEEN BUILT OVER IT.

## PROBLEMS IN THE AREA



KIFFISSOS HIGHWAY CONSTRUCTION DURING '90s

### THE AREA TODAY

SEPOLIA BORDERS THE DISTRICTS OF PLATO'S ACADEMY, KOLOKYNTHOUS, AND COLONUS.

NOWADAYS SEPOLIA IS A DENSELY POPULATED WORKING-CLASS DISTRICT OF THE MUNICIPALITY OF ATHENS. THE CONSTRUCTION OF THE UNDERGROUND IN SEPOLIA GAVE NEW OPPORTUNITIES IN THE AREA. MANY PEOPLE CHOOSE THIS DISTRICT DUE TO THE PROXIMITY TO THE CENTRE, THE GOOD TRANSPORTATION SYSTEM AND THE RELATIVELY LOW VALUE OF LAND IN RELATION WITH OTHER NEIGHBORHOODS.

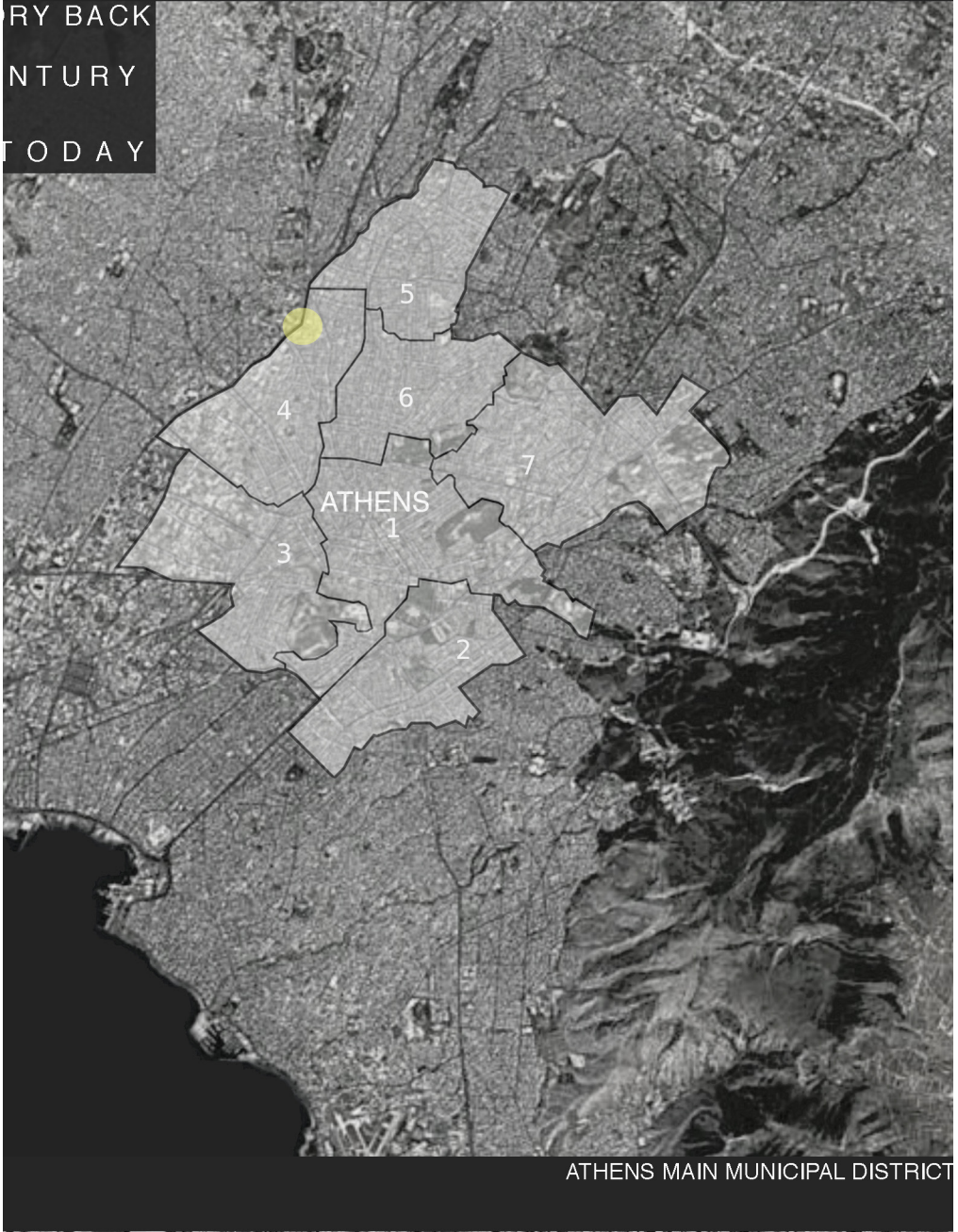
### THE PROBLEMS IN THE AREA ARE CERTAINLY ENOUGH:

- THE MICROCLIMATE OF THE WHOLE AREA HAS BEEN AFFECTED AFTER THE RIVER WAS BUILT-UP FOR THE NEEDS OF THE HIGHWAY.
  - THE LACK OF GREEN SPACES AND SEVERAL SPORTS GROUNDS.
  - THE TRAFFIC PROBLEMS IN DIRRAXIOU AND THE SURROUNDING STREETS
  - THE DENSE CONSTRUCTION AND HIGH-RISE BUILDINGS THAT HAVE DESTROYED THE NATURAL ENVIRONMENT AND
  - THE PROPER USE OF THE PREMISES OF THE OLD VOTRYS AND KOROPOULI FACTORIES.
- THESE CAN BE SOLVED WITH THE COOPERATION OF ALL RESIDENTS AND THE APPROPRIATE CARE FROM THE STATE SIDE.

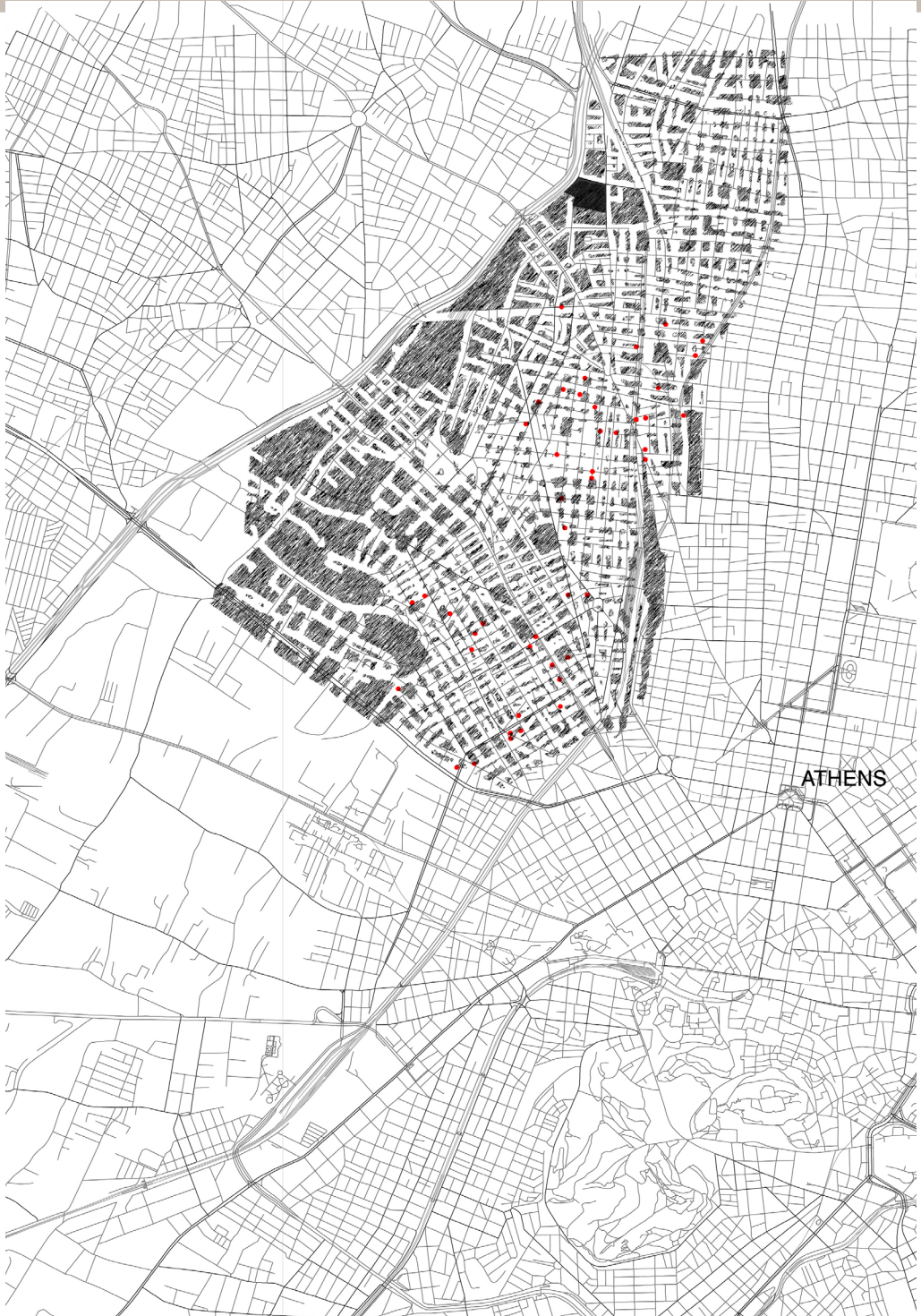




ATHENS  
SITE AREA  
19TH CENTURY  
TODAY



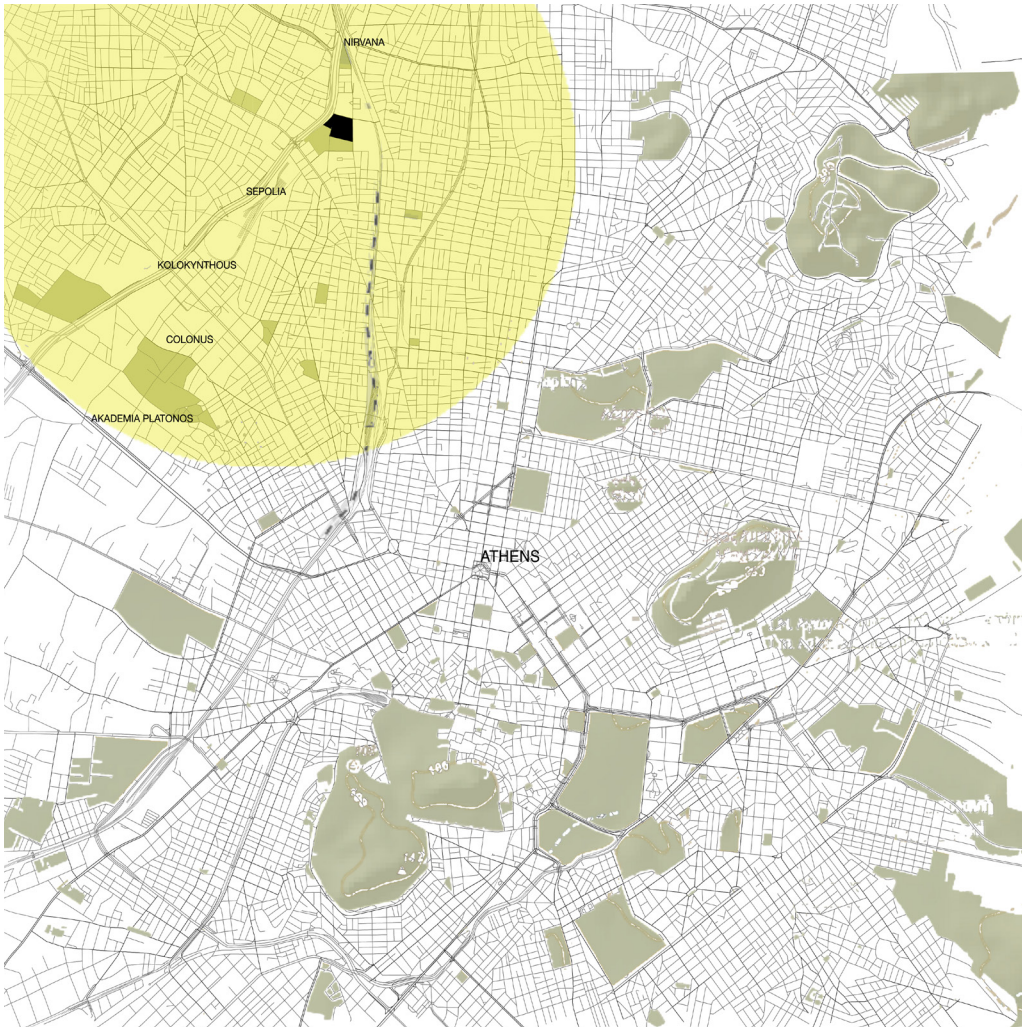
ATHENS MAIN MUNICIPAL DISTRICT



ATHENS













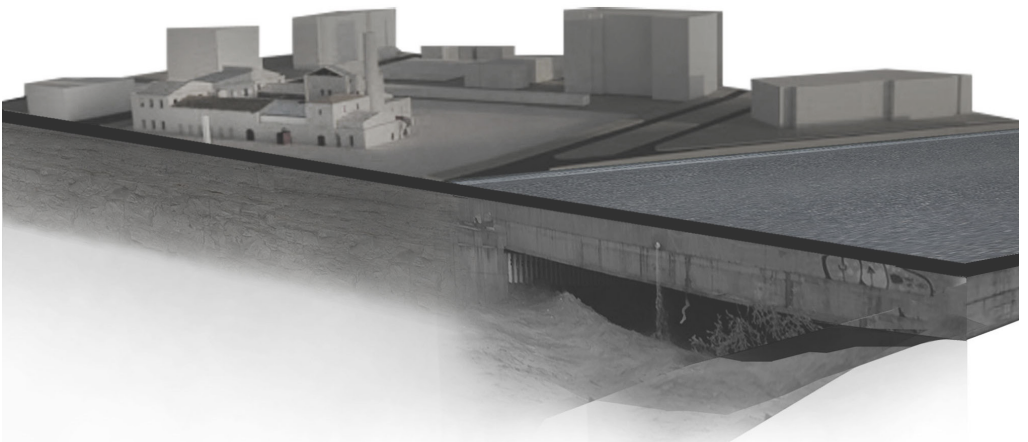
uilt environment

adjacent space planned as  
green space

parking lot

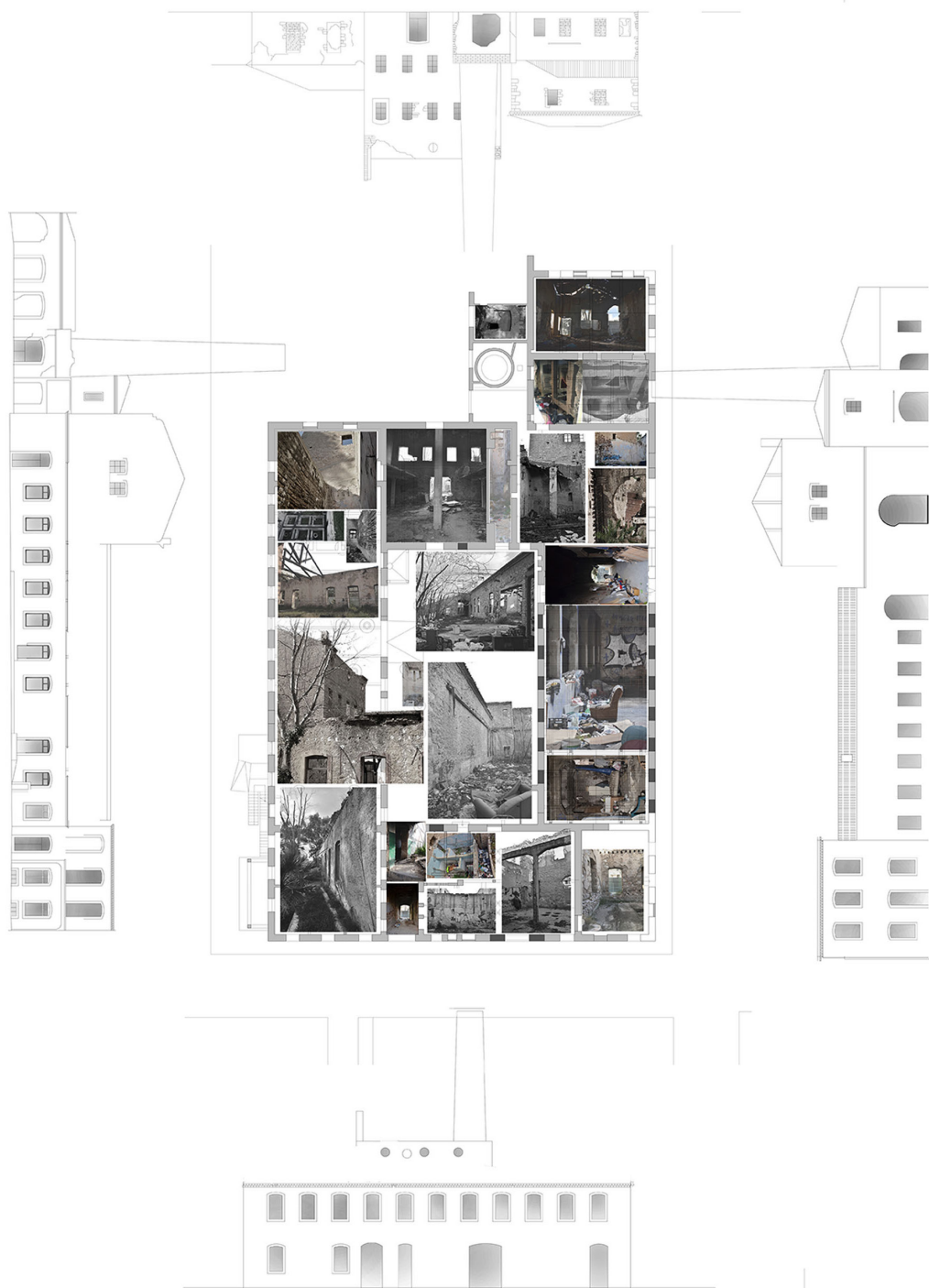
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## MAIN FACTORS OF VISUAL DECA

### GRAFFITI

Graffiti seriously affect the visual appearance of the facade and point to the lack of maintenance and presence of neglect



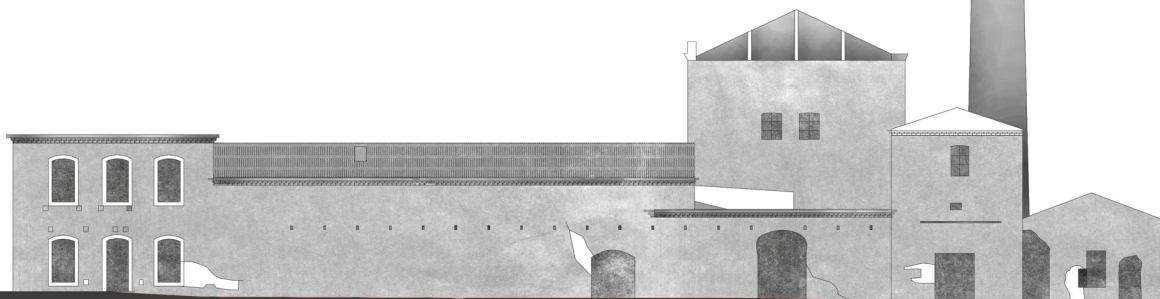
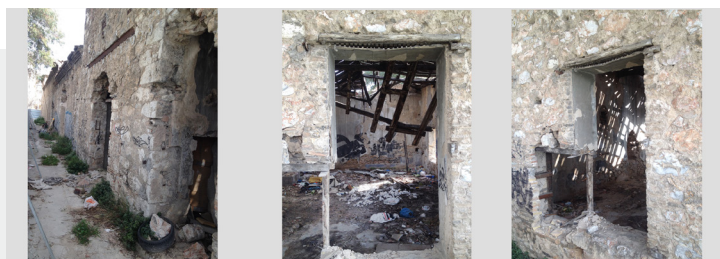
### BIO PATTINA

Plants on the facade as a sign of the lack of maintaining of the facade. Plants also contribute to damaging of the materials by developing roots. Therefore, they should be removed from the facade



### STRUCTURAL REINFORCEMENT ( NOT IN FUNTION )

Iron parts visible on the facade used to have structural function in the past, but nowadays they are not in funtion. They represent foreign bodies on the facade surface



Originally an industrial building is generally a simple built constitution. There are of course areas with special requirements, but the main production areas are usually spaces of large dimensions and height, that have a standardized logic construction, with large windows and therefore have the ability to accept more than one internal provisions. The less complicated the typology of the building, the more the flexibility that the building has to accept the new requirements and needs and to fit the available space, with appropriate adjustments.

Moreover, the former industrial premises are undoubtedly carriers of the collective memory of a place. Therefore, the future use shall be such as to display the production process and how the former factory. And in cases where there is extensive building stock and the machinery is maintained, the aforementioned uses further contribute to the promotion of the historical and aesthetic value.

All these features seem to make perfect the industrial building to accommodate art exhibition spaces and cultural activities, combined with the lack of space to house them, it is an interesting way to use these shells. But there is no doubt that all uses, provided that the conditions mentioned above, give a new impetus not only to the building itself, but also in the wider region.

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