



**Seeking German traces
in Victoria Square**
Methodology • Tools • Outcomes

#NextStationVictoria

Irini Gratsia

| Angeliki Tseliou

nextstationvictoria.gr

Next Station: Victoria | Nächste Station: Victoriaplatz

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This publication is part of the program **“Next Station: Victoria | Nächste Station: Victoriaplatz”** which was implemented in Athens in 2020.

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What do the Greek-German crossroads of the last 200 years mean for the residents, visitors and passers-by of the Athenian Victoria Square and what lessons are learned for the present and the future in the region? The educational program "Next Station: Victoria" aims, through the diverse Greek-German History in a typical Athenian district, to stimulate young people to reflect on the challenges and opportunities of intercultural coexistence and to co-shape a modern, inclusive culture of collective memory. Open and constructive confrontation with the past is a precondition for peaceful coexistence in Europe. That is why I am very happy that the educational program "Next Station: Victoria" is co-financed by the German-Greek Future Fund.

Dr. Ernst Reichel
Ambassador of the Federal Republic of Germany in Athens

With a strong focus on intercultural education, the #NextStationVictoria program aimed at bringing together different local communities. To fulfil this goal, it utilized interdisciplinary tools, as well as elements of experiential and peer-to-peer learning, aiming, among others, to sharpen the young participants' cognitive and social skills. Considering the project to be an example of best practice in the area of intercultural education involving children and youth, EFFE was happy to be given the opportunity to make the concept, methods and outcomes of the project available to other actors and stakeholders in the area of education through the publication at hand.

Lilian Jüchtern
President of the Board, European Forum for Freedom in Education

The multi-faceted history of the Victoria neighborhood is evident in the streets, buildings and stories of its inhabitants. Through the program "Next Station Victoria" we highlighted one of its aspects, that of the German traces through which we learned about the local history, the formation of the Greek State, we became modern archaeologists of our city, we learned to look beyond the finished product, to observe, to learn from each other.

I would like to thank our partners who worked on the implementation of the program, as well as our supporters, the Embassy of the Federal Republic of Germany and the European Forum for Freedom in Education. But I would especially like to thank the 2nd General Lyceum of Athens - "Theo Angelopoulos" and the Athens Gymnasium of Intercultural Education, which portray daily the face of modern Athens that we deserve.

Niovi Zarampouka - Chatzimanou
Director, Victoria Square Project

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How have the traces of the multifaceted Greek-German relations been integrated into the urban landscape and the collective memory of the Athenian Victoria Square area?

How can we "read" today and how can we capture these traces with the help of audiovisual media?

What stimuli can they offer to the younger ones, Greeks and immigrants, living in the area?

Can we, as individuals and as communities, co-shape a contemporary narrative in our multinational neighborhoods?

The program “**Next stop: Victoria | Nächste Station: Victoriaplatz**” (**#NextStationVictoria**) sought to address these questions, while offering Victoria residents and visitors the opportunity to get to know the neighborhood better, to reflect on issues of coexistence and preservation of collective memory, and to express themselves in a creative way. The purpose of the publication at hand is to capture the rationale, tools and results of the program, and to inspire new initiatives in the field of intercultural education.

Project team

Curation, Implementation

Victoria Square Project

Concept & Coordination

Angeliki Tseliou, Project manager, Education & Culture

Photography workshops, Audiovisual media

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Partners

VICTORIA
SQUARE
PROJECT



Embassy
of the Federal Republic of Germany
Athens

The program was co-financed
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European Forum for Freedom in Education

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#NextStationVictoria: An initiative in the context of intercultural education

The Victoria neighborhood

In recent years, under the pressure of the economic crisis and increased migration flows, the urban landscape in the wider area of Victoria Square is showing signs of decline, at a time when its human geography is constantly changing.

The economic and social situation favours introversion, as well as the formation of distinct and often "asymptotic" sub-communities: old and new residents, first and second-generation immigrants, refugees. It also promotes symptoms of ghettoization, racist behaviour and hate speech.

We believe that a coordinated effort to strengthen social cohesion can help change this picture and encourage collective action to improve everyday life in the region.



Heyden Street (credits: Sotiria Stathatou, Adriana Tadrou, 2nd General Lyceum of Athens – "Theo Angelopoulos")

Purpose and goals

The #NextStationVictoria program sought to contribute to the formulation of a new collective narrative in Victoria, bringing together different communities, with local history and cultural heritage as a vehicle. Taking as a starting point the imprints of Greek-German relations preserved in the urban landscape and the collective memory of the region, the program utilized intercultural education as a source of inspiration and a key tool to strengthen the sense of belonging and responsibility of residents, especially young people, towards their neighborhood.

More specifically, the objectives of the program were the following:

- To acquaint teenagers living in the area with relatively unknown aspects of its history
- To familiarise them with the area, its architectural heritage and landmarks
- To sharpen their cognitive and social skills
- To cultivate students' expectations and goals for the future that can be achieved in a methodical way
- To encourage intercultural interaction
- To raise awareness in both residents and visitors on issues of preservation of collective memory
- To encourage cooperation among local stakeholders: schools, businesses, non-profit organizations, cultural venues, etc.

Audience, methodology & actions

The first and self-evident recipients (but also multipliers) of this message were the children and youth, but also the inhabitants, old and recent, of the area. Specifically, the program was addressed:

- to High School and Lyceum students who attend schools in the area
- to the participating teachers
- to the residents and entrepreneurs that are active in the area
- to the general public who had access to the deliverables of the program.

To reach the target audience and implement its deliverables, the program utilized interdisciplinary tools, as well as elements of experiential and peer-to-peer learning. It included:

- creative photography workshops, for the students of the Athens Gymnasium of Intercultural Education and the 2nd Lyceum - “Theo Angelopoulos”;
- guided walks in the footsteps of Greco-German relations, through the memories, the landmarks and the architecture of the area;
- an invitation to students and residents to capture their personal view of the neighborhood with the help of the tools provided by the program. Their works were gathered in a photo exhibition that marked the completion of the actions;
- a discussion about the traces of cultural exchanges in the urban landscape and the stimuli they offer to residents and visitors of areas with a high multicultural profile.

10 February 2020 | Meeting the schools for the first time

The first meet-up with the 30 children and the 4 teachers of the participating schools was hosted in the auditorium of the 2nd Lyceum - “Theo Angelopoulos”.

The meeting included:

- an introductory presentation of the above reasoning, methodology and objectives of the program;
- an introductory game, which, by using the students’ mobile phones, encouraged and enhanced the interaction between the two school groups, and helped familiarize them with the basic tools of the program (photography workshops, guided walks);
- a mapping activity on the area of Victoria square, through which the students were invited to situate their personal experiences on the area’s map, formed by their bodies, and therefore feel part of it;
- an introduction to the history of the neighborhood through the Greco-German exchanges, its cultural and architectural heritage and its collective memory.

At the event’s closing, teenage students and teachers had the opportunity to discuss issues related to the program and to answer questions about their participation.

Special attention was paid to language and approach, so that all activities and discussion are accessible and understandable by the multilingual adolescent audience.



Meet-up game (credits: KARPOS)

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The creative photography workshops

The photographic capture of intercultural exchanges

Audiovisual education is an important tool for upgrading critical thinking, enhancing cognitive and social skills and expression for children and adults. The audiovisual media offer the possibility of narration through sound and image, and are fully integrated in the daily habits of the majority of the population, especially the young, both in Greece and internationally. The simplicity of the medium and the flexibility offered by the generalized use of photography via the mobile phone were decisive for its selection as the main means of capturing traces of Greco-German relations in the urban landscape of Victoria.

As part of the activities, three two-hour photography workshops were held, hosted at the 2nd Lyceum – “Theo Angelopoulos” and curated by Maria Leonida, director and Head of programs at KARPOS. The experience of the workshops is described in her text accompanying the photographic exhibition with works by students and residents (Victoria Square Project, 16-30 October 2020 (see p. 34):

My gaze. Your own thought. Street Photography. I look at Victoria differently.

What does this mean for a group of students?

In two meetings and through selected projections (used as stimuli), dialogue and practice in small groups, we tried to answer this question. A month before the lockdown due to the pandemic, we were really lucky, because the only restrictions under which we collaborated were the space itself, its dynamics and our imagination. The students were instructed to first explore the busy yard of their school, to discover aspects of it that go unnoticed during the daily breaks. Based on this, they walked in pairs around the Victoria square, talked and photographed looking up and down, morning and afternoon, taking advantage of the way photography focuses our gaze, regardless of the type of device we are holding.

Workshops 17 & 24 February 2020: Lyceum students get acquainted with creative photography

The first two workshops were presented by Maria Leonida, addressed to the children of the Lyceum and developed on two levels, the theoretical preparation and the application of the new knowledge.

The first workshop included the introduction to the medium of photography with a slide show and short videos that triggered a reflection, each time with a specific goal. The application part, hosted in the school yard, sought to pique the curiosity of the teenage participants and to focus their attention on the hidden details of their daily environment.



1st workshop: Hidden secrets in the school yard (credits: KARPOS)

In the second workshop, the preparation videos and discussion helped students observe the proportions and the perspective within the city, and in particular the correlation of the different levels: from the street level, from a pedestrian's point of view and even lower, through the gaze of a child or a cat, to the top of the buildings, with the sky in different versions.

Then the students, accompanied by Maria Leonida, left the school towards the neighborhood of Victoria Square. There, they were given the appropriate stimuli to turn their attention to details, points and perspectives of the urban landscape that, until then, they had not taken the time to explore.

Closing the second workshop, the speaker handed over her educational materials to the students and, in order to support the peer-to-peer learning workshop that would follow, summarized the purpose of the workshops in a basic instruction: the Lyceum students were asked to practice the look of their "students" in discovering hidden details and to help them realize the power of the close-up frame.



2nd workshop: Discovering the proportions and perspective in Victoria Square (credits: Angeliki Tseliou)

Peer-to-peer learning workshop: February 27, 2020

In just two 2-hour workshops, Maria Leonida managed not only to pique the interest of Lyceum students and support them in their attempt to express themselves creatively, but also to prepare them to take on a role even more demanding than that of an apprentice photographer.

Thus, on February 27, the Lyceum students once again welcomed their peers from the Athens Gymnasium of Intercultural Education, to share with them what they had learned. Utilizing the educational materials of the first two workshops, they briefly presented the approach, techniques and tools of photography, and then went out with their "students" in the courtyard. There, 15 "mixed" couples/triads were formed, consisting of one Lyceum student in the role of "instructor" who guided and advised, while the High School student(s), became the "trainee(s)", who took the photographs.

As part of this original interaction, which was based on the principles of peer-to-peer learning, children were able to overcome obstacles, such as language, and collaborate creatively, as shown by the works collected, part of which were hosted in the #NextStationVictoria photo exhibition.

The participation and response of the students was continuous and positive in all three workshops. They received and utilized the new information, while their works were insightful and original, fulfilling the objectives of the workshops.



Peer-to-peer learning in the 3rd workshop (credits: Angeliki Tseliou)

3

The traces of Greco-German exchanges in Victoria

Photo credits: **MONUMENTA**

Photo of the building on 61, Patission str: **Stelios Karavatos**

Photo of No 13, Elpidos Str.: **Victoria Square Project**

Reflecting on History and Architectural Heritage

Based on the fact that historical periods and events, and international interaction can be "read" in the buildings, landmarks and streets of an area, the guided tours in the neighborhood including a visit to prominent buildings was a key tool of the #NextStationVictoria program. The aim was, with the help of experiential learning, for the teenage participants, the residents and the general public to discover the traces of the Greco-German exchanges and, through them, the modern history of Victoria.

On May 28 and June 4, 2020, two walks took place through the program's historical and architectural references, eventually online, due to the measures imposed by the pandemic. Students and residents had the opportunity to be guided by MONUMENTA coordinator, Irini Gratsia, to twenty buildings and landmarks in the area. Although nothing can replace a real walk, the two 2-hour online tours allowed participants to "walk" the streets of the neighborhood through photos from different time periods, which are valuable for observing and studying elements of the urban landscape.

From the introduction of Irini Gratsia to the online walks:

"The neighborhood of Victoria Square [...] is defined by the streets Acharnon, Derigny, Patision and Ioulianou. It took its name from the homonymous square. It was included in the city plan in the 1860s. Its architecture shows that the area was developed mainly during the period between the two Great Wars and after. The buildings of the neoclassical style are few, while a significant number of two-storey and three-storey buildings of eclectic and modern style of the 1920s and 1930s have survived, which escaped the scourge of the 'antiparochi' system¹. In the architecture of this neighborhood, as in all neighborhoods of Athens, we can trace elements of German influence. First and foremost, in neoclassical architecture, during the application of which German standards of classicism were imposed. It is worth remembering here the two architects, Stamatis Cleanthis and Eduard Schaubert, who drafted the first urban plan of Athens and are the ones who brought to Greece the spirit of Greek neoclassicism of the Berlin school. But in the following periods, Greek architecture will be influenced by

¹ A uniquely Greek arrangement, whereby the owner of a building plot was compensated with apartments in lieu of payment for the land that he/she relinquished to the contractor who built an apartment block on it.

eclecticism, Art Nouveau, Art Deco and Modernism with influences from Germany, since many Greek architects studied in the Schools of this country. Walking around the neighborhood of Victoria we meet the history of the place. The streets, the squares, the buildings speak for it."

The selection of landmarks and buildings was based on the following criteria: a) German influences on architecture, b) representative samples of various architectural styles and c) historical events related to the German presence in the country.

First Walk

Heyden 35 & Acharnon 80 | School buildings

At the junction of 35 Heyden and 80 Acharnon streets we find two buildings, which house the 2nd General Lyceum of Athens - "Theo Angelopoulos". These are the neoclassical houses of the Argyropoulos and Rallis families that were built in the 19th century. In 1930 the 2nd High School for Boys was installed in them. The restoration of the buildings (collaboration of the Municipality of Athens with the School Buildings Agency) and the operation of the 2nd Lyceum gave new life to the neighborhood of Victoria Square.



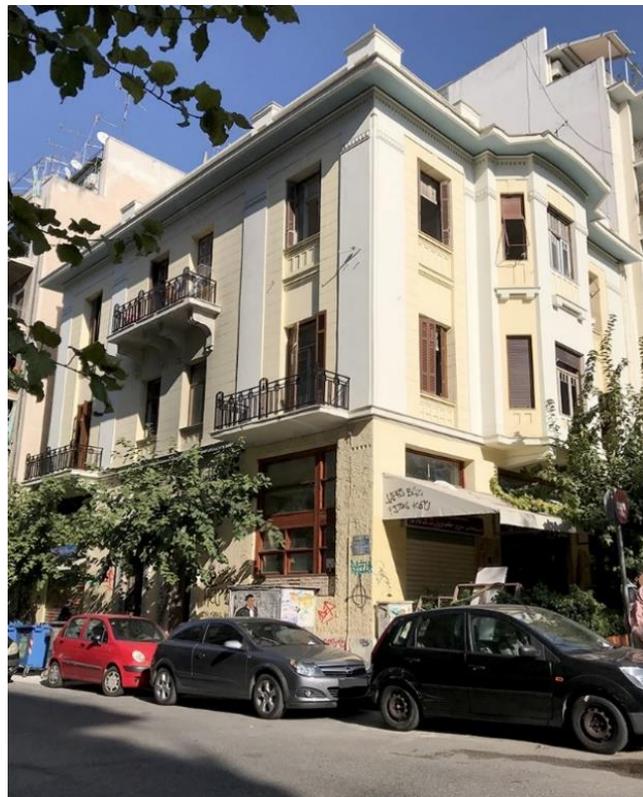
Heyden 30 | Apartment building

In 1938, one of the most beautiful apartment buildings of the interwar period is completed. The Economides family commissioned architect Dimitris Pikionis, who studied design in Munich and Paris, to design a four-storey building. Dimitris Pikionis designed the facades and the architect Nikolaos Mitsakis the floor plan. The 5th floor is a later addition, of the 1950s. In this modern building, Pikionis incorporated elements of traditional architecture. The numismatist Manto Karamesini-Economidou lived in this building.



Aristotelous 90 & Victoria Square | Apartment Building

Three-storey building designed in an eclectic style of the 1920's, by architect Ioannis Varouxakis. It has been declared as protected heritage.



Victoria Square

Victoria Square (3,960 m²) is located between 3rd of September and Aristotelous streets. It was named "Victoria" in honour of the Queen of the United Kingdom, on the occasion of the



concession to Greece of the Ionian Islands in 1864, as a gift for the promotion to the Greek throne of Prince William of Denmark, the Queen's nephew. The then mayor of Athens, Panagis Kyriakos, who lived in the area, acted to give this name to the square. Later it was renamed "Kyriakos" square in his honor. The death of Queen Victoria, in 1901, contributed to the predominance of the old name, which was made official in 1943. During the dictatorship of August 4 1936, parades of the members of the National Youth Organization ("EON") took place there. The square was and remains the centre of the neighborhood, always busy, a reference and meeting point for the residents.

Sculpture complex *Theseus saves Hippodameia*

In the centre of Victoria Square is the bronze sculpture complex of the German sculptor Johannes Pfuhl (1846–1914) *Theseus saves Hippodameia*. It was originally placed in Syntagma Square and, during the mayoralty of K. Kotzias (1934-36), it



was moved to Victoria Square. It depicts Theseus' fight with the centaur Evrytion who has grabbed the nymph Hippodamea. At the bottom of the complex is another female figure. The work was created in 1906 in Berlin.

Victoria Square Station



In Victoria Square, there's the eponymous station of the Electric Railway of Athens which passes underground. Construction began in 1928, but the station became available much later, in 1948, due to World War II. It has two entrances leading to the station. The interior design of the station has Art Deco elements.

Before and after the renovation, the station name appears on large white signs, which were made in Germany by Emailierwerk Gottfried Dichanz. The structure of the station is similar to that of Berlin, as the stairs lead directly to the street.

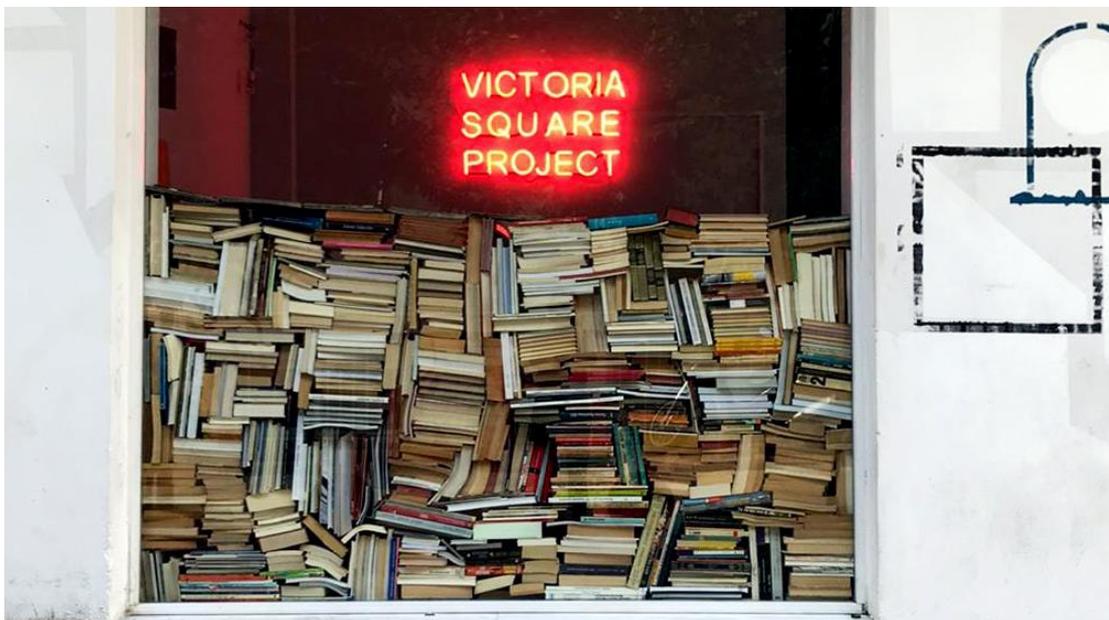
Heyden 12 | Apartment building

Apartment building of the modern movement with characteristic arches and pergolas on the roof. It was built in 1935 according to the designs of the civil engineer Nikolaos Kotzamanis. In the late 1940s a 5th floor was added. Greek writer Menis Koumandareas lived in it from 1936 to 1980.



Elpidos 13 | Victoria Square Project

The building at 13 Elpidos Street houses the Victoria Square Project, a social sculpture, created in 2017, in the framework of documenta 14, by the artists Rick Lowe and Maria Papadimitriou.



Second Walk

“To Pausilipon”



On Patision Street, where the National Technical University of Athens is now located, there was the recreation center "To Pausilipon", which was opened by a German couple. It was frequented by Bavarian soldiers.

Patision and Ipirou str. | Livieratos Mansion

At the junction of Patision and Ipirou streets, there is the mansion of the businessman Gerasimos Livieratos. The building was built between 1908-09 according to the plans of the architect Alexandros Nikoloudis. The architect designed the building by



applying morphological elements of the French Beaux-Arts. Next to the building is the Athens Gymnasium of Intercultural Education.

Patision 61 and Skaramanga | Apartment building

At the junction of Skaramanga and 61 Patision streets is the Papaleonardou apartment building, declared a protected heritage. In 1925, S. Papaleonardou commissioned the construction company "Béton Armé" to rebuild the apartment building according to the plans of the architect Costas Kitsikis. The architect Eleni Fessa-Emmanuel writes that C. Kitsikis designed some of the first interwar apartment buildings in the capital in an eclectic or modern style (art deco), which are a rational adaptation of the German, mainly, typology to the Athenian standards. Maria Callas lived in one of the building's apartments during the period 1937-1945.



Patision 65 and Ioulianou 26 | Multi-storey building

The palace of G. Isaias, was built in 1923, according to the plans of the civil engineer Panagiotis Zizilas (1861-1931). It is a typical example of eclecticism.



Ioulianou 26 | Apartment building

The high-rise building at 26 Ioulianou Street was built in 1926 and was designed by architect Vassilios Tsagris (1882-1941), who was influenced by the Viennese school architect Otto Wagner. In this building the architect adapts the Wagnerian spirit to a system with more studied proportions.



“Pedion tou Areos” | Grove



“Pedion tou Areos” (“Field of Mars”) is one of the largest public groves in Athens. In the first topographic plans of the city, the area was called the “Exercise Field” (Pedion Askiseos). They gathered there to celebrate the ousting of the Bavarian king Otto. In 1934, by law, the State undertook its formation in a communal grove. At the main entrance is the bronze statue of King Constantine, as a cavalryman, the work of the Italian sculptor Francesco Paris. It was and is a place of recreation for the Athenians.

Patision 75 and Guilford | Apartment Building

Eclectic four-storey building built in 1924, designed by architect Costas Kitsikis (1892-1969), who studied at the Technical University of Berlin.



3 Septemvriou 87 | Three-storey building

At the junction of 3 Septemvriou 87 street and Victoria Square, is a three-storey neoclassical house, which was built in 1890 and has been declared a monument. Inside are preserved ceiling paintings.



3 Septemvriou Street

The street was named in memory of the revolution of September 3, 1843, organized by Greek soldiers and politicians which resulted in the concession of a Constitution by King Otto and the transition to a constitutional monarchy. The street starts from Omonia square, continues north passing through Victoria square and ends at Agiou Meletiou street.



Patision 76 | Athens University of Economics and Business



The building of the Athens University of Economics and Business was built between the years 1926-1930 with a donation from the benefactor Grigorios Maraslis. The plans of the building were prepared by the architect Anastasios Metaxas, who had studied in Dresden.

Elpidos Street 3 & 5 | Special Security Offices & Hotel CRYSTAL

A building at 5 Elpidos Street housed the Special Security branch (Gendarmerie Department) with detention centres and the 4th Office of the Anti-Communist Movement. During the years of Occupation, they collaborated with the German conquerors. Many leftists and democrats were tortured and executed here in the 1930s and 1940s. On this same street was the hotel CRYSTAL (Elpidos 3), a stronghold of the Special Security, where hundreds of citizens were tortured and killed. Among those who were mercilessly tortured and killed



was Electra Apostolou, a member of the National Resistance and a member of the Greek Communist Party.

For further information:

- www.docathens.org
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- El. Skiadas, "When the Polytechnic was... a country cottage for the Bavarians", *Ta Athinaika*, 2/6/2020
- E. Fessa-Emmanuel (ed.), *Architects of the 20th century*, Athens 2009, p. 80

4

The link with the community

Interacting with the local community

The pandemic, which, just one month after the official launch of the #NextStationVictoria program (February 10, 2020), imposed strict measures of social distancing and, a little later, a generalized lockdown, directly affected the actions envisaged in the original plan.

Initially, it was considered self-evident to postpone the implementation of the remaining actions after the lifting of restrictive measures and the opening of schools at the end of spring 2020. Then, the project team decided to adapt and go online, while enriching the involvement of the local community.

The connection of the program with the community (residents and the general public), included the following actions:

- Open invitation to participate in the online walks on German footprints (landmarks and buildings) in the neighborhood of Victoria Square, guided by Irini Gratsia, coordinator of MONUMENTA (May 2020) (see section 3).
- An invitation to the residents to contribute to the program with their own photos of the area, recent or archive (July and September 2020).
- Presentation of the residents' works at the photo exhibition hosted at the Victoria Square Project (October 2020).
- A closed discussion between the program partners and representatives of Civil Society which was promoted via the media networks of the program.
- Posting of the harvesting publication at hand, in Greek and English, on the program's website, with free access, for the dissemination of the methodology of the program as a good practice in the context of intercultural education.

At the same time, the website of the program (nextstationvictoria.gr), but also those of its partners, served to disseminate to the general public the rationale, tools and materials of the program throughout its implementation.

The discussion

On October 12, 2020, Victoria Square Project hosted a closed discussion entitled *Traces of interculturalism in the urban landscape: from a personal perspective to the collective narrative*, as part of the #NextStationVictoria program.

The guests, architects, historians, artists, talked to the participants of the program about the traces of cultural exchanges in the urban landscape and about the stimuli these traces offer to residents and visitors of areas with a high multicultural profile. Representatives of the project team, Irini Gratsia, Maria Leonida and Angeliki Tseliou, conversed with Maria Sampatakaki, historian, founder of the public history production group "historistai", George Sachinis, director, manager in the group "Ohi Paizoume/UrbanDig Project", Angeliki Ilia, Director of the 2nd Lyceum of Athens - Theodoros Angelopoulos and Haris Biskos, architect, head of synAthina (Municipality of Athens), in an attempt to explore issues related to the development of community awareness/identity in modern cities: How are memory and heritage registered in the city? How is the cultural identity of an area captured by creative means? What are the sustainable practices for the integration of old and new residents in



Participants from left to right: Ei. Gratsia, C. Biskos, M. Sampatakaki, A. Tseliou, G. Sachinis, A. Elias and M. Leonida.

the life of a contemporary city? How has #NextStationVictoria affected the way residents, teenagers and adults view their neighborhood?

The discussion was broadcast on the program's media networks and the Victoria Square Project YouTube channel.

The photography exhibition

Entitled #NextStationVictoria, the exhibition hosted from October 16 to November 1, 2020 at the Victoria Square Project (VSP) also marked the completion of the actions of the #NextStationVictoria program.

On the occasion of the 25 selected works of students of the 2nd Lyceum and the Intercultural High School of Athens, as well as of residents of the area, more than 100 visitors of the exhibition had the opportunity to be guided through the reasoning, the path and the artistic dimension of the program.

The exhibition was organized, curated and hosted by the VSP. Maria Leonida, Head of Programmes at Karpos, contributed to the selection of the students' works.



The photo exhibition hosted selected works of the participating schools and residents of the area, in large size and carte-postale size (credits: Victoria Square Project)

5

Results & evaluation

The program #NextStationVictoria in numbers

2020	February	March	April	May	June	July	August	September	October	November	December	
Activities												
Photography workshops	3 workshops, 70 student works											
e-Walks				2								
Photography exhibition									17 days, 100+ visitors			
Discussion									1			
Video										1		
Harvesting publication											1	
Meetings												
Project team meetings	7											
Kick-off event	1											
Evaluation meeting										1		
Communication												
Facebook posts							11					
Instagram posts							5					
e-Press							14					
Newsletters							6					
Interviews				1								
Live-streaming									1			
Teaser videos									2			
Participants												
Partner organisations							4					
Schools							2 schools, 30 students, 4 educators					
Funding partners							2					

Evaluation

On November 20, 2020, the project evaluation meeting was held (online) by the project team. The questionnaire in the Annex (p. 40), was used as a basis for the discussion. The discussion was recorded for the program minutes.

By attempting a synthesis of the individual answers, the conclusions of the discussion can be grouped as follows:

General findings

Admittedly, completing the #NextStationVictoria program in the midst of a pandemic is an achievement in itself. Constantly evolving to adapt to completely unpredictable conditions, with limited implementation time and relatively low budget, the program managed to fulfil its purpose to a large extent, by acquainting its -mostly teenager- participants, with its basic concepts and tools. However, it may have taken more time (and/or focusing on a smaller geographical area) to fully achieve the highly ambitious and multilevel sub-objectives.

Within the project team, people and organizations with different approaches and know-how came together and interacted, as a sign of an internal "interculturalism".

#NextStationVictoria could be considered a successful pilot application of a good practice in intercultural education, which can serve as a guide for future actions, of a similar or larger scale.

The evaluation had mostly to do with the following points:

Content and actions

The actions were considered as consistent with the objectives, and the number of workshops and meetings was sufficient, given the conditions (pandemic). The connection between the German traces and the area needed further clarification, while the German traces themselves were not always sufficiently evident.

The motivations for the schools were the contact with professionals and residents, the acquisition of technical and social skills, the acquaintance with the history of the area (landmarks) so that the teenagers obtain a secure identity as a resident of the centre of Athens, as well as the desire to make the school visible from the neighborhood and gain its support.

The workshops themselves and the walks were substantial and dense in content – although it was not possible for the latter to reach their full potential due to the pandemic limitations.

The peer-to-peer learning workshop was considered successful, as the cooperation of the two school groups and its results (photographic works) were evaluated positively. Of course, the children were previously acquainted as they all lived in the same area, therefore one meeting covered the needs almost completely; otherwise, two meetings would be needed. The online discussion was deemed to be flawless at the organizational level. Essentially seeking to replace a much larger event foreseen by the pre-pandemic planning, it was multidisciplinary, and as a result the individual topics were developed mainly at the level of ideas, in its 90 min duration. The comments also stated that the discussion concerned a more specialized audience, that it did not exhaust the topics of the program and that it may have missed a teen participant and / or the average resident of the area.

The exhibition was interesting: the hosting space of VSP, the quality of the works, the idea of the cartes-postales and the correspondence of the student works with the works of the residents bonded creatively. The problems were mainly technical, such as challenges inherent in the hosting space, and the documentation of the art works.

Communication

The schools responded positively and the local community responded with plenty of photographic material to the program's call. However, external communication, due to the pandemic, did not achieve the desired participation of residents at all levels (e.g., participation in online walks, visitors to the exhibition, etc.).

Communication within the project team was continuous, open to ideas and complete, although at times, for some, exhausting.

Methodology

The methodological approach was evaluated as one of the strongest points of the program and the idea of partnering with institutions with different know-how and look, was deemed as apt. However, the conditions imposed by the pandemic limited their effectiveness, as it happened e.g., with the valuable experiential dimension of the guided walks that finally took place online.

The need for special documentation consultants was also pointed out, i.e., "interlocutors" of the program (inside or outside the group) who would participate from the beginning to fill possible theoretical gaps in the reasoning or to highlight a more "inside" view in the discussion.

Risk / crisis management

The biggest obstacle to implementation was undoubtedly the constraints and fluidity of the conditions as a result of the pandemic. The coordinators and the project team worked hard to meet the deadlines and serve the objectives of the project; their efforts paid off, while providing an opportunity for reflection on the rationale and approach, at almost every stage of implementation.

Next steps & suggestions

- From the schools' point of view, it would be useful to utilize both the new skills acquired and the artworks themselves.
- Due to the program, the German language entered more dynamically in the Lyceum curriculum and a continuation in the direction of exploring German influences would be desirable.
- The collaborators agreed that it would be important to place a memorial plaque at the scene of the murder of member of the National Resistance Electra Apostolou on Elpidos Street.
- The program could seek its continuation through cooperation with more embassies / cultural departments (e.g., French, Italian) and schools, in the same or in other areas. It could also be linked to other programs, at national and European level.
- It was suggested that works from the exhibition be hosted in schools or at the German embassy, as well as donated to shops and organizations in the Victoria area, for the better dissemination of the program and the moral reward of the young creators.
- The photographic works and the main deliverables of the program (such as the current version and the video) will be promoted online by its main contributors.

Annex

Next station: Victoria / Nächste Station: Victoriaplatz

PROGRAM EVALUATION

QUESTIONNAIRE

1. Content and actions

According to its concept note, “the #NextStationVictoria program sought to contribute to the formulation of a new collective narrative in Victoria, bringing together different communities, with local history and cultural heritage as a vehicle. On the occasion of the traces of Greco-German relations that are preserved in the urban landscape and the collective memory of the region, it used intercultural education as a source of inspiration and a key tool to strengthen the sense of belonging and responsibility of residents, especially young people, towards their neighborhood.”

- How relevant do you think the actions planned under the program were to the original goal?
- What do you think were the motivations of the final recipients (schools - students and teachers-, local community, project team members) for their participation in the program?
- Was the number of meetings-workshops sufficient? How did the peer-to-peer learning session work?
- How did the pandemic affect the part of the program in which you were most involved?
- How did you find the discussion *Traces of interculturalism in Victoria Square* regarding its:
 - i. thematic
 - ii. organization
 - iii. interlocutors
- How do you evaluate the photo exhibition that closed the action cycle of the program?

2. Methodology

The program adopted an interdisciplinary approach (through history, architecture and photography), and included elements of experiential and peer-to-peer learning, as well as digital media for creative expression.

- How effective was this methodological approach? Did it manage to activate/enhance skills in the target adolescent audience?
- How do you assess the degree of student involvement?

3. Communication

- External
 - i. How do you evaluate the communication design of the program?
 - ii. What do you think was the response of the school teams?
 - iii. How did the local community respond to the invitation to participate in a) the e-Walks and b) the photography exhibition?
 - iv. How do you evaluate the response of the general public (website, exhibition, social media)?
- Internal communication and participation
 - i. What is your opinion about the communication within the team?
 - ii. How transparent were the design and implementation processes and how inclusive was the decision-making?

4. Risk/crisis management

- What do you think were the main obstacles faced by the project and how do you evaluate their management by the coordinators and the project team?
- How do you assess the management of changes in the planning caused by the pandemic?

5. Next steps

The project will be completed at the end of 2020, with the publication of its harvesting, which includes a detailed description of the rationale, methodology and tools used, and its results (including the at hand evaluation).

- In your opinion, what are the next steps that could further utilize the implementation of this "good practice"?
- What relevant domestic or international initiatives (actions, networks, funding programs) do you think it could be linked to?

Other comments

E.g.: What would you change if we started from the beginning? What thoughts and concerns did the program give you? Are you thinking of something that was not included in this review?

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