

ar-x-ellence:02

in search

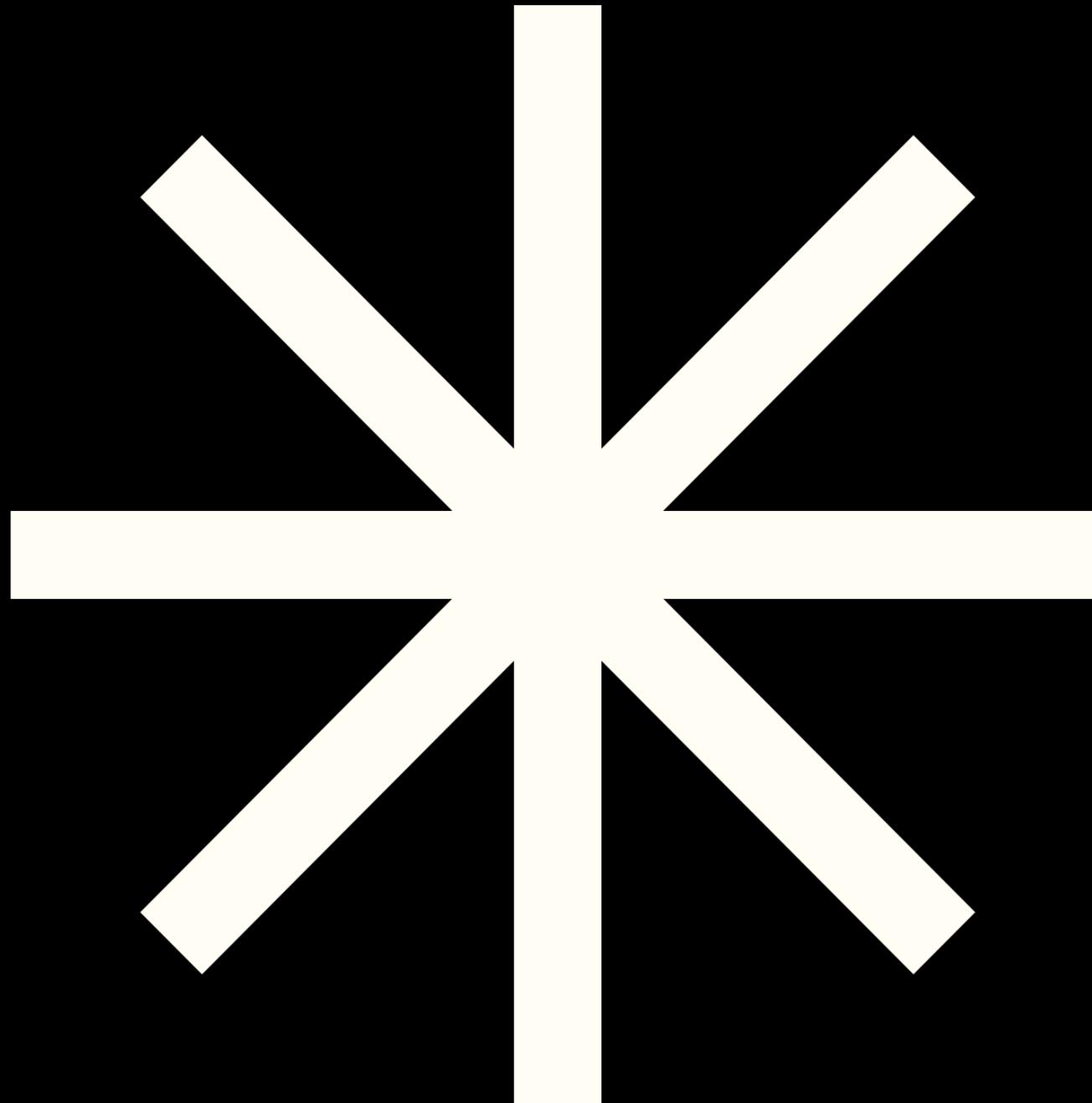
of excellence

:02

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Thessaloniki Skyline

ALUMIL'S INTERNATIONAL ARCHITECTURAL COMPETITION, WAS SUCCESSFULLY COMPLETED ON SATURDAY, NOVEMBER 21ST, WITH THE ANNOUNCEMENT OF THE 6 PRIZES AND 4 HONORABLE MENTIONS. AFTER THE FIRST SUCCESSFUL "ARXELLENC:01" COMPETITION IN 2018, OUR COMPANY DECIDED TO ORGANIZE "ARXELLENC:02". THE COMPETITION WAS ENDORSED BY THE INTERNATIONAL UNION OF ARCHITECTS (UIA) AND WAS CARRIED OUT IN CONSTANT AND CLOSE COOPERATION WITH UIA'S INTERNATIONAL COMPETITIONS COMMISSION (ICC COUNCIL). ALUMIL, AS THE ORGANIZER, ENSURED FULL TRANSPARENCY AND IMPLEMENTATION OF UNESCO'S INTERNATIONAL STANDARDS FOR ARCHITECTURAL COMPETITIONS. THE MEMBERS OF THE INTERNATIONAL VOTING JURY GUARANTEED THE RESULTS, AS THEY EVALUATED THE PROPOSALS AND AWARDED 6 PRIZES AND 4 HONORABLE MENTIONS, ACCORDING TO THE COMPETITION'S BRIEF.



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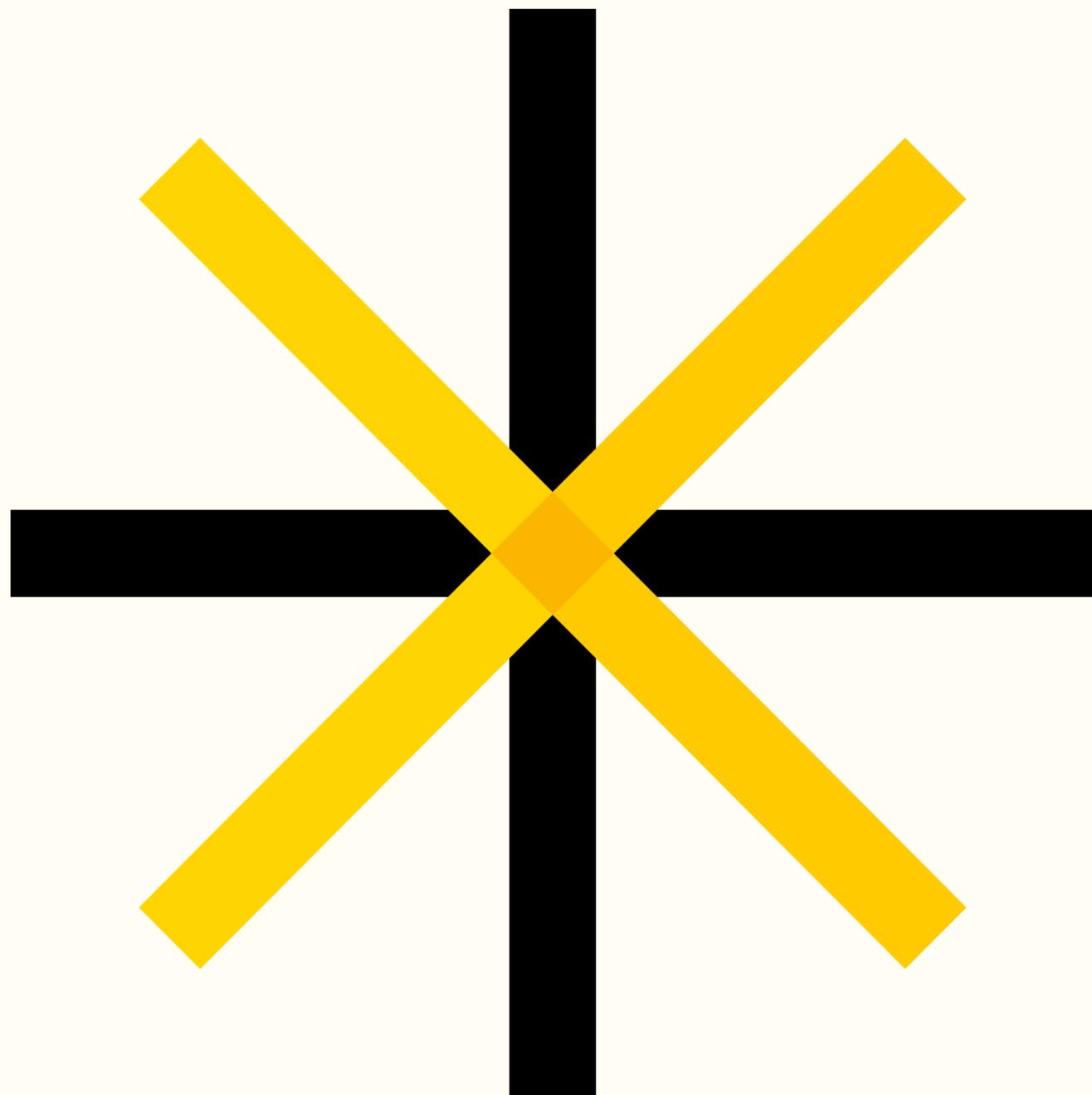
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ALUMIL MADE AN OPEN CALL FOR PROPOSALS AND IDEAS REGARDING THE REDEVELOPMENT OF THESSALONIKI'S WESTERN COASTAL SIDE. "ARXELLECE'S:02" SUBJECT WAS AIMING TO RECEIVE INNOVATIVE IDEAS FROM THE GLOBAL ARCHITECTURAL COMMUNITY ABOUT THE CREATION OF A NEW CENTRAL BUSINESS DISTRICT (CBD). ACCORDING TO THE CRITERIA SET BY UIA, THE BUSINESS DISTRICT SHOULD BE CHARACTERIZED BY HIGH ENERGY EFFICIENCY AND SUSTAINABILITY, REDEFINING THE WEST GATE OF THE CITY TO WELCOME CITIZENS AND ENTREPRENEURS (CONTRIBUTION TO SUSTAINABLE DEVELOPMENT, SOCIAL IMPACT, ECONOMIC VIABILITY ETC.). THE EVOLUTION AND REDESIGN OF THESSALONIKI'S MISUSED WESTERN WATERFRONT WILL REDEFINE ITS POSITION ON THE INTERNATIONAL MAP AND IMPROVE THE QUALITY OF LIFE FOR CITIZENS. FURTHERMORE, THESSALONIKI WILL RESTORE ITS PRESTIGE AS A LEADING CITY IN THE BALKAN AREA, ATTRACTING INVESTORS, BUSINESSES, AND NEW VISITORS.

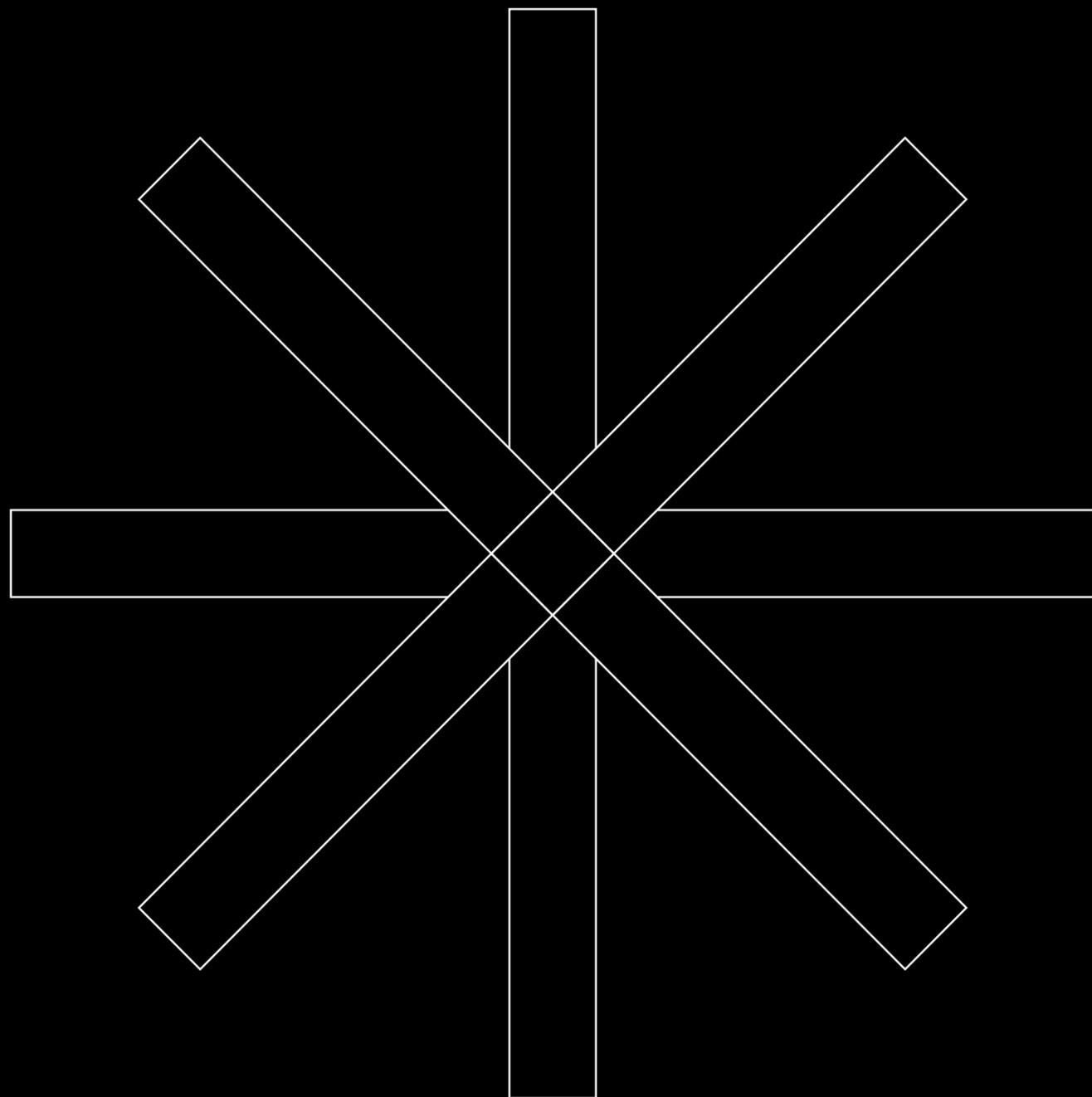


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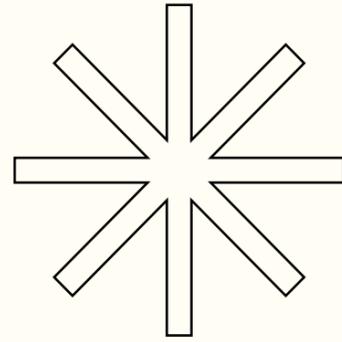


THE PARTICIPATION IN "ARXELLENC:02" EXCEEDED OUR EXPECTATIONS: 1.464 REGISTRATIONS FROM 90 COUNTRIES AND 173 SUBMITTED PROJECTS. DUE TO RESTRICTIONS THAT CORONAVIRUS PANDEMIC HAS CAUSED, THE EVALUATION OF THE PROPOSALS WAS CONDUCTED ONLINE FOLLOWING THE INTERNATIONAL PROTOCOLS. THE JURY EXAMINED IN DETAIL EVERY SUBMISSION ENTRY VIA TELECONFERENCE AND SIMULTANEOUS PROJECTION OF THE PROPOSALS CREATED BY ARCHITECTS AROUND THE WORLD. THE OVERALL EVALUATION BY THE INTERNATIONAL JURY RESULTED IN 6 PRIZES AND 4 EQUAL HONORABLE MENTIONS, MEETING THE CRITERIA OF UIA.

1.464
registrations
from 90
countries &
173 submitted
projects



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ArXellence:02 was a long and exciting journey that connected architects around the world and generated innovative ideas about the urban planning of our home, the city of Thessaloniki. I would like to congratulate all the participants and say a big “thank you” for their efforts. Their participation was an honor not only for myself as the Project leader, but also for the ALUMIL family.

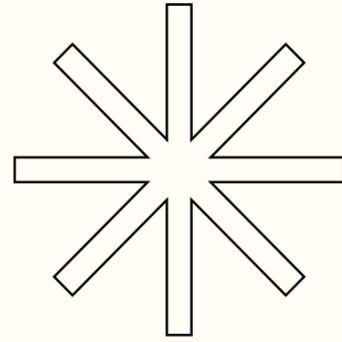
I want to share my vision regarding the concept of ArXellence itself as well as the next steps for our organization, what we have achieved and what we aim to do in the near future. First of all, this competition would not become a reality without the hard work, motivation and commitment of the ArXellence team. Each and every member of this special group of people carried out many demanding tasks and despite this challenging period of the COVID-19 pandemic, did not compromise regarding the high standards that were set. I am grateful for their great work.

Moving on, to the reasoning behind the creation of the ArXellence concept, I would like to lay emphasis on two main directions: the first one is the fact that the ArXellence competitions contribute heavily to the Corporate Social Responsibility (CSR) program of ALUMIL and secondly is a way for ALUMIL to connect with the everchanging world of creation and ideas and this is the world of architects around the globe. From the CSR point of view, we have presented all the tools and processes for anyone to work upon an international vision of Thessaloniki and we are always willing to continue supporting any novel act towards the development of our city. Our main goal is to provide all this knowledge to the local authorities, in order to use it for the urban redesign of the city. Moreover, our intention is to share this knowledge with the public and the citizens of Thessaloniki, through a physical exhibition that we are currently curating, dedicated to the final submitted proposals of the competition.

ALUMIL’s motto is “building excellence every day” and ArXellence:02 reflected this philosophy to the global architectural community. We are proud that our efforts were successful and we believe that ArXellence:02 sent a strong message of creativity and architectural innovation, underlining the importance of sustainable and anthropocentric urban planning for the modern cities of the world.

Nikos Salpingidis ALUMIL’S DIRECTOR OF INNOVATION &
PROJECT LEADER OF ARXELLECE INITIATIVE

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The ArXellence:02 competition, stands to provide the spark for a new tomorrow for the city of Thessaloniki. The competition site is located in the western abandoned industrial part of the city. It adjoins the port and is in close proximity to the main railway station and the bus hub, in between the port of Thessaloniki and the Holocaust Museum site. The envisaged dynamic development of this site, as a Central Business District (CBD), is expected to pave the way for the installation, in its wider area, of trade, housing and tertiary sector (services) facilities. Thessaloniki belongs to the front line of the forward-looking cities of the world. A city able to boast globally, not only for its top-level business facilities, but also for its mixed neighborhoods with high quality of life in a sustainable, resilient, and inclusive peri-urban environment. In the long run this project could positively affect the global ranking of the city.

This is an UIA-UNESCO endorsed and regulated competition that is sponsored and organized by ALUMIL, a company which satisfies the criteria of appropriate authority and possesses the financial resources to carry out initiatives such as architectural competitions. The UIA endorsement, ensured that both sponsor's and competitors' interests are safeguarded regarding the competition's rules. The ICC (international competition council of the UIA) worked hard and furnished all necessary expertise on this. The ArXellence:02 "brief document" that was developed, outlined all instructions for participating in the competition, including the functional program and a timetable which (despite the COVID-19 restrictions that aroused in the meantime) was successfully carried out with no changes at all.

An original online simulation approach was developed on time, for the teleconference meetings of the jurors that were held out for the first time and without unexpected technical incidents or other issues. All the jurors and the ICC council of the UIA were contacted and informed prior to the scheduled teleconference meetings, to fill the gaps between what they knew as common practice and what they needed to know under the new circumstances caused by the pandemic. We had to act and ensure a coordinated approach, avoiding any kind of confusion. Appropriate formatting and framing of the evaluation platform helped thoroughly and no communication uncertainty aroused. The jurors, thanks to the special technical support of the personnel in ALUMIL, communicated consistently and transparently, building trust with each other. Thus, any type of confusion or misunderstanding during the evaluation meetings was clarified in advance.

Furthermore, the jury was supported by the technical committee and local experts, who were present and available, to answer any question about the regulations and local conditions concerning the master plan, strategic goals of the local government, branding for the city of Thessaloniki etc. Revisions, discussions, additional points not foreseen in the first stage, were easily achieved and revised during the meetings of the jury through the evaluation platform designed especially for this occasion, taking under consideration the new COVID-19 restrictions.

During the whole competition, anonymity of entries was ensured and guaranteed by a third part independent partner, who encrypted the competitors' submitted data until the end of the jury meetings and decrypted after the completion of the awarding evaluation. The decision of the jury in the end was fully complied with the competition conditions and the sponsors intent. A draft report was prepared, for the jury's approval and revision, which listed all the prizes and honorable mentions, demonstrating to competitors, the public, and other stakeholders that the process was fair and reasonable. Moreover, a public Zoom presentation -now available on the internet- was organized by ALUMIL for the awarded groups of competitors, in order to present their proposals, (prizes and honorable mentions). Also, the jury presented their evaluation issues and the public authorities discussed the competition's results and future actions. This prototype "ceremony" received enthusiastic commentary from all over the world, as an original approach for the Architectural competitions that integrates transparency and social impact of Architecture in general. The awarded competitors presented their point of view and the jury members explained to the public all the issues and points that led to their final and unanimous decision.

The professional advisor and the technical committee assisted, instructed, ensured, and maintained the compliance with the competition rules and conditions throughout ArXellence:02. Recommendations to the sponsor on improvements and further studies were suggested, as well as constructive criticism for all submissions. The sponsor promptly paid all awards to the competitors and fees associated with the competition.

The jury (in majority Architects) was suggested and approved by the UIA, debated online and succeeded in a unanimous decision on all stages. Both architects and non-architect members, assembled on Zoom to evaluate competitors' submissions and selected winning designs, based on the competition criteria, set in the brief of the competition by UIA and the ICC council. The members of the jury, with their experience, reputation, and credibility as experts in their field, showed a remarkable ability to work together in a challenging situation and revealed unique communication skills during all stages of the competition.

In conclusion, the ArXellence:02 architectural ideas competition was carried out successfully and raises expectations for the Arxellence 3 competition, that will be held in two years' time. This was already announced by ALUMIL's Innovation director, Nick Salpingidis, during the online meeting of the awarded competitors. It was the main closing announcement, along with other initiatives, such as the publication of the participations in paper and an early fall exhibition in Thessaloniki. The "Arxellence project" bridges technology of ALUMIL systems, to Architects and Green building design. We intend to move towards an interdisciplinary approach of a peri-urban area, where more discipline perspectives transcend each other to seek and form a new holistic approach. Finally, from now on, the city leaders are responsible to address the challenges tied to the urban space that have been so sparkly presented and revealed by the competition. These challenges range from how to restart safely the economy to complying with the need for pandemic restrictions. The overall aim should be to reimagine city planning in a way that makes the living environment more sustainable, resilient, and inclusive.

Dr. Evangelos Lyroudias ARCHITECT, PROFESSIONAL

ADVISOR OF THE COMPETITION - ALUMIL CONSULTANT

Thessaloniki is a city with a remarkable cultural heritage and many interesting and exciting periods throughout its long history. The city of Thessaloniki was founded by king Cassander in 315BC. It took its name by the wife of Cassander, sister of Alexander the Great, princess "Thessaloniki".

Initially, the city was a complex of 26 villages and settlements, surrounded by a large wall. From its early years, the city started transforming into the most significant port of the wider region and a highly important trading center. The Thermaikos gulf played a key role in its further development, as it connected Thessaloniki with the sea and important trading routes.

Thessaloniki was part of the Macedonian kingdom and thanks to its geostrategic position, it attracted people with different cultural background throughout its history. As a result, the city evolved into a multilingual and multicultural urban center. This fact strongly influenced its development and remained one of its main characteristics for many centuries.

Thessaloniki

A MULTICULTURAL CITY WITH A LONG HISTORY



Some significant moments of Thessaloniki's history are:

168BC THESSALONIKI GOES UNDER ROMAN RULE **120BC** THE COMPLETION OF THE ROAD "VIA EGNATIA" CONNECTS THE CITY WITH THE WEST AND THE EAST OF THE ROMAN EMPIRE **50AC** PAUL THE APOSTLE ARRIVES AND TEACHES ABOUT CHRISTIANITY **330AC** CONSTANTINOPLE BECOMES THE CAPITAL OF THE ROMAN EMPIRE AND THESSALONIKI GAINS MORE POWER AS THE SECOND MOST INFLUENTIAL CITY **1204AC** THESSALONIKI IS CAPTURED BY THE POWERS OF THE FOURTH CRUSADE **1387AC** THE CITY SURRENDERS TO THE OTTOMAN FORCES OF SULTAN MURAD I **1423AC** THE BYZANTINE LOCAL RULER ANDRONIKOS PALAIOLOGOS HANDS THE CITY TO THE REPUBLIC OF VENICE **1430AC** THE OTTOMANS OCCUPY THESSALONIKI AGAIN, AFTER A LONG SIEGE AGAINST THE VENETIANS **1492AC** THE FIRST GROUP OF SEPHARDIC JEWS ARRIVES AT THE CITY, AFTER THEIR EXPULSION FROM SPAIN **1890AC** THE POPULATION RISES TO 180.000, WITH AN ETHNIC COMPOSITION CONSISTING OF GREEKS, JEWS, OTTOMANS, BULGARIANS AND OTHERS **1912AC** THE GREEK ARMY LIBERATES THE CITY FROM THE OTTOMAN RULE **1926AC** THE INAUGURATION OF THE FIRST THESSALONIKI INTERNATIONAL FAIR TAKES PLACE **1941AC** THESSALONIKI IS HEAVILY BOMBARDED BY FASCIST ITALY AND THEN OCCUPIED BY NAZI GERMANY **1943AC** THE FIRST TRAIN WITH 2.500 PEOPLE OF THESSALONIKI'S LARGE JEWISH COMMUNITY DEPARTS FOR AUSCHWITZ. MORE THAN 45.000 JEWS WERE SENT TO NAZI CONCENTRATION CAMPS AND FEWER THAN 2.000 SURVIVED **1944AC** THE CITY IS LIBERATED FROM THE NAZI OCCUPATION **1960AC** THE FIRST YEAR OF THE ACCLAIMED INTERNATIONAL FILM FESTIVAL **1997AC** THESSALONIKI BECOMES THE EUROPEAN CAPITAL OF CULTURE **2004AC** FOOTBALL MATCHES OF ATHENS OLYMPIC GAMES ARE HOSTED IN THE CITY **2012AC** 100 YEARS CELEBRATIONS OF THESSALONIKI'S LIBERATION FROM THE OTTOMANS AND ITS INCORPORATION INTO THE GREEK STATE

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Thessaloniki

THE PORT AND ITS SIGNIFICANCE FOR THE CITY

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The port of Thessaloniki is a crucial part of the city's history and its influence on the economic, political and social life is tremendous. Besides, it was one of the main reasons that Thessaloniki became a trading center and gained economic power in the Byzantine years. The significance of a port for a region has many aspects and Thessaloniki's port was no exception, as it constituted a point of reference, during either Roman, Byzantine or Ottoman period.

The modern era of the port began in the last decade of the 19th century, with the creation of an eastern sector and the expansion of Thessaloniki's pier towards the sea. After 1904, the French company "Société Anonyme Ottomane de Construction et Exploitation du Port de Salonique", having established exploitation rights for 40 years, proceeded to several construction works that expanded the port, modernized its operations and shaped it for the new century. During the Second World War, almost all of the port's installations were completely ruined, due to constant bombardments. After the war, the facilities were rebuilt during the next decades and the port started expanding to the west side of the city. Today, the western waterfront, which incorporates the port facilities, "introduces" the city to those who enter Thessaloniki through the national road network and provides them with the first image of Thessaloniki. Some parts of the port are now open to the public and house cultural events (International Film & Documentary Festivals) and museums (MOMus, Thessaloniki Cinema Museum).

The topic of ArXellence:02 competition highlighted the issue of the misused urban area that surrounds the port and asked the global architectural community to share its vision about its regeneration. ALUMIL's architectural ideas competition represents a major challenge of urban regeneration and underlines the importance of the port and its infrastructure to the city and its citizens.

The Jury



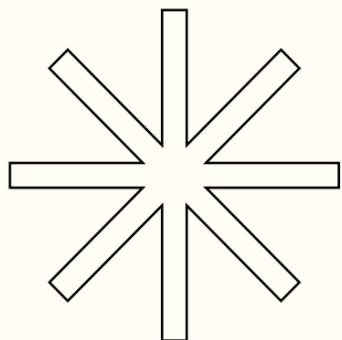
Oren Sussman
(LAW & FINANCE, ISRAEL)

Reader in Finance University of Oxford. Focuses on financial crisis, financial constraints and the business cycle, economic analysis of insolvency law, cross-border insolvency, sovereign debt and exchange-rate volatility.



Sara Martín Cámara
UIA REPRESENTATIVE
(ARCHITECT, FRANCE/SWITZERLAND)

Architect founding partner of FRES Architects, with offices in Paris and Geneva. She participates actively in international competitions and her work has been recognized by multiple awards and publications.



Alternate Jurors

Voting Jurors



Kasper Guldager Jensen
UIA REPRESENTATIVE (ARCHITECT, DENMARK): CHAIR
Co-founder of Home.Earth and former co-owner of 3XN architects and founder of their inhouse innovation company GXN. He currently is visiting professor in architecture in Delft, Munich, and Calgary. He builds Upcycled Towers in London, Circularity Lab with Google, and a Green Solution House in Denmark.



Lauren Haiden
(ARCHITECT, SOUTH AFRICA)
Director at Paton Taylor Architects, Durban, KwaZulu-Natal, South Africa.



Nikolaos Salpingidis
ALUMIL REPRESENTATIVE
(INNOVATION DIRECTOR, GREECE)



Gabriela Carrillo
(ARCHITECT, MEXICO)
Architect and Academic of institutions such as UNAM and Harvard GSD. She has received multiple national and international recognitions, such as the Emerging Voices Award in 2014, the Médaille d'Or Palmarés 2019 from the French Academy of Architecture and the 'Architect of the Year 2017' W award by The Architectural Review.



Dimitrios P. Tsomocos
(FINANCE & MANAGEMENT, UK/GREECE)
Is a Professor of Financial Economics at Saïd Business School and a Fellow in Management at St Edmund Hall, University of Oxford.

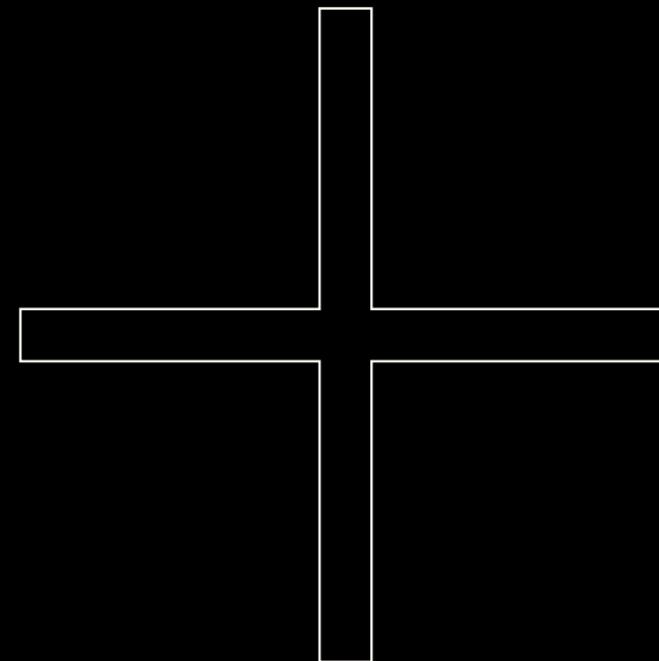
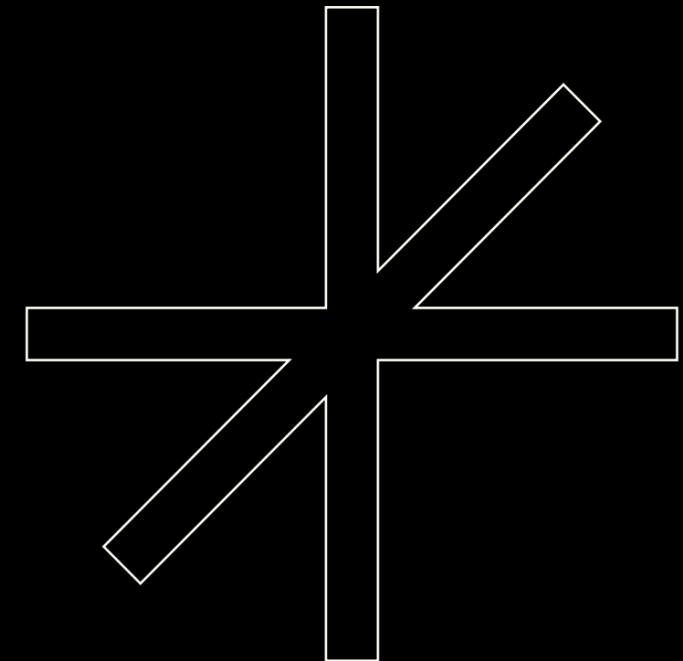
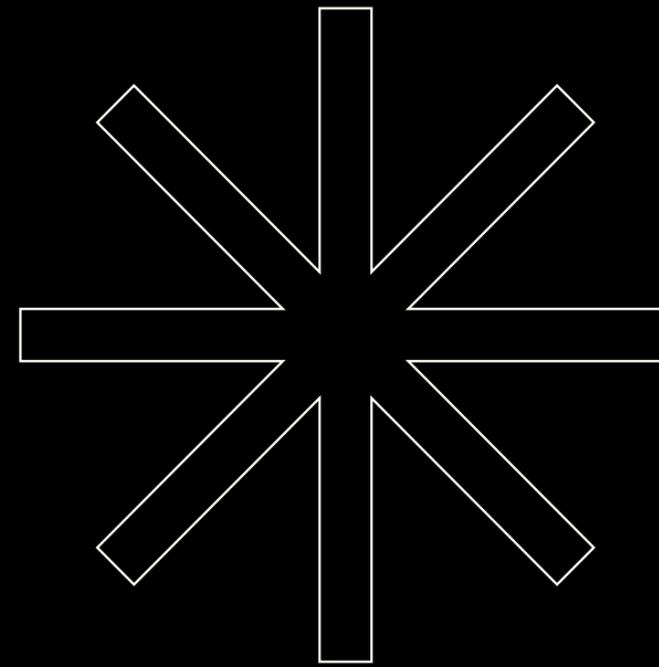
Technical Committee

Dr. Evangelos Lyroudias
ARCHITECT
ALUMIL CONSULTANT

Constantinos Belibasakis
ARCHITECT, MBA

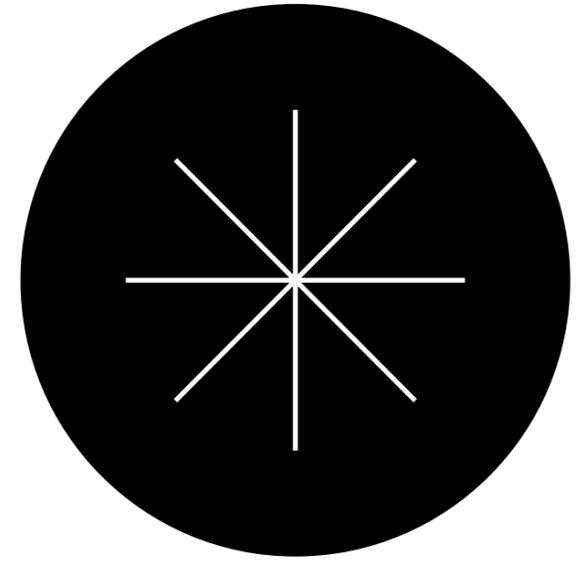
Maria Zourna
ARCHITECT, MSc

Grigorios Drettas
MECHANICAL ENGINEER
TECHNICAL CONSULTANT



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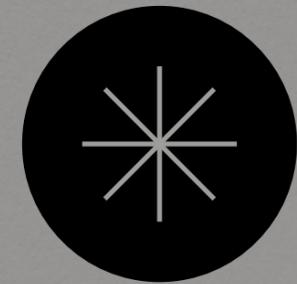


excellence



ALE architects

1ST PRIZE



5 words can briefly define the whole design process. Essence / Hierarchy / Agora-Lodge / Time / Ruins. The work process was swinging between these notions, going forward and backwards simultaneously, mixing each other and giving new meanings and applications. From the very beginning the proposal is taking in consideration the history and the current site strains and essence. I wanted to work around the idea of essence, not only from the visual point of view but a deeper lecture and understanding of the site and the idea of CBD. The proposal is review, an exercise of understanding the history, reusing primitive archetypes and design tools from the past with a new language and materials. It is a grievance for the loss of urban values from the historical cities in terms of mobility, human scale, the use of the public space... A search of a social frame at last.

ALE architects is based in Chongqing, China. An individual practice was born from many collaborations with architects and companies from different countries between Europe and China. A satellite office is in constant change, the team is open to new challenges and ready for further collaboration with counterparts.

About the practice, I have been working on projects of any scale, swinging between the reality and complexity of the private sector (specially in China) and the competitions. Usually we pairly work in this 2 lines where the ideas are contaminating each other during the design and research process. Non-profits projects also provide an opportunity to be really creative in terms of construction technics, materials and economic constrains.

There is not a clear thinking of doing things. We try to approach any project from a wide open view, where experimentation and research are always involved. Trying to discover the essence of things from a deeper understanding and give a response.



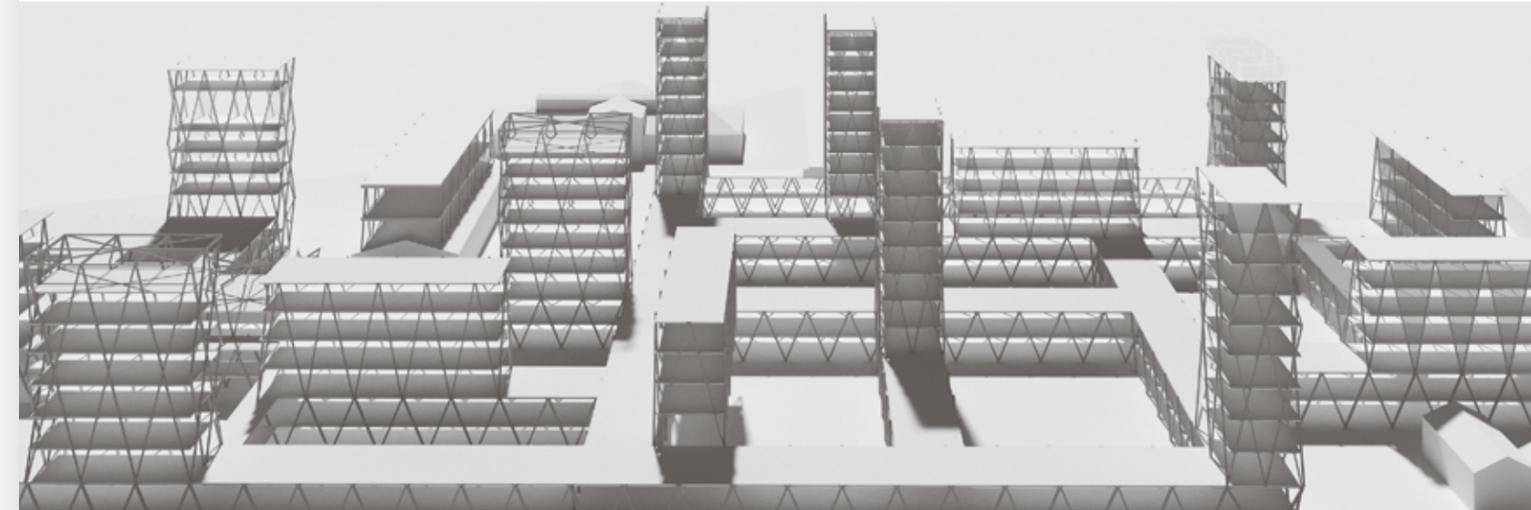
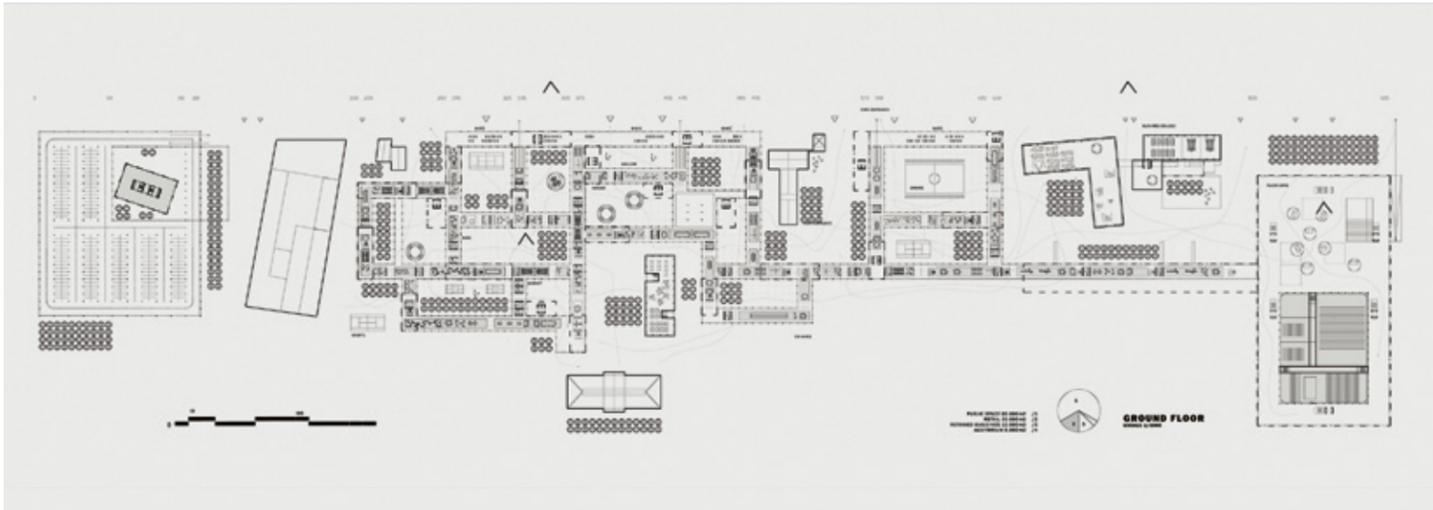
The proposal defined itself through the lecture of these 5 notions:

ESSENCE

"the intrinsic nature or indispensable quality of something, especially something abstract, that determines its character". The site is located at the end of the historical city in the water front between the industrial port and a developed urban area with no architectural value added. The industrial port as a main actor and its understanding from 2 dimensions. From the top, all the situations that are taking place, actions like repetition, piling up, growth, systematic, linear, addition... How through very strict and pragmatic rules so many performances were happening continuously, like a live organism. From the waterfront, the big tension created by the vertical steel structure of the cranes and the massive horizontal shell from the boats interest me the most and I wanted to be a part of this industrial landscape, another layer between the port and the city behind.

HIERARCHY

No main center. The whole site is appearing as a mix-used tissue where working, living and leisure coexist together. We tried to avoid a massive structure, looking for transparency and porosity and not a clear division between parts. For that reason, we propose a system of growth more than a frozen image. Using the repetition of a primitive archetype, "The Lodge", we conquer the space framing it and giving scale. Using a primitive construction element, we define the whole proposal. An element that provides limit, continuity, shelter and a place to be used. In this case became the foundation and the image of the proposal.



AGORA

As a design tool. Avoiding the standard definition of urban tissue determined by the infrastructure, roads, public space, plots and buildings, we take something from the past and reuse it in a different way, a new living organism, where the public activity and human scale become the main actors. We consider the whole site as a public space, an addition of plazas with different sizes and features providing a sequence of social frame, a concatenation of human activities. The idea is to democratize the architecture, offering the possibility of customization of the space by people who will live and work there. Sometimes architecture is not only the exercise of building something but the management of a place to guarantee and provide social and more interesting situations.

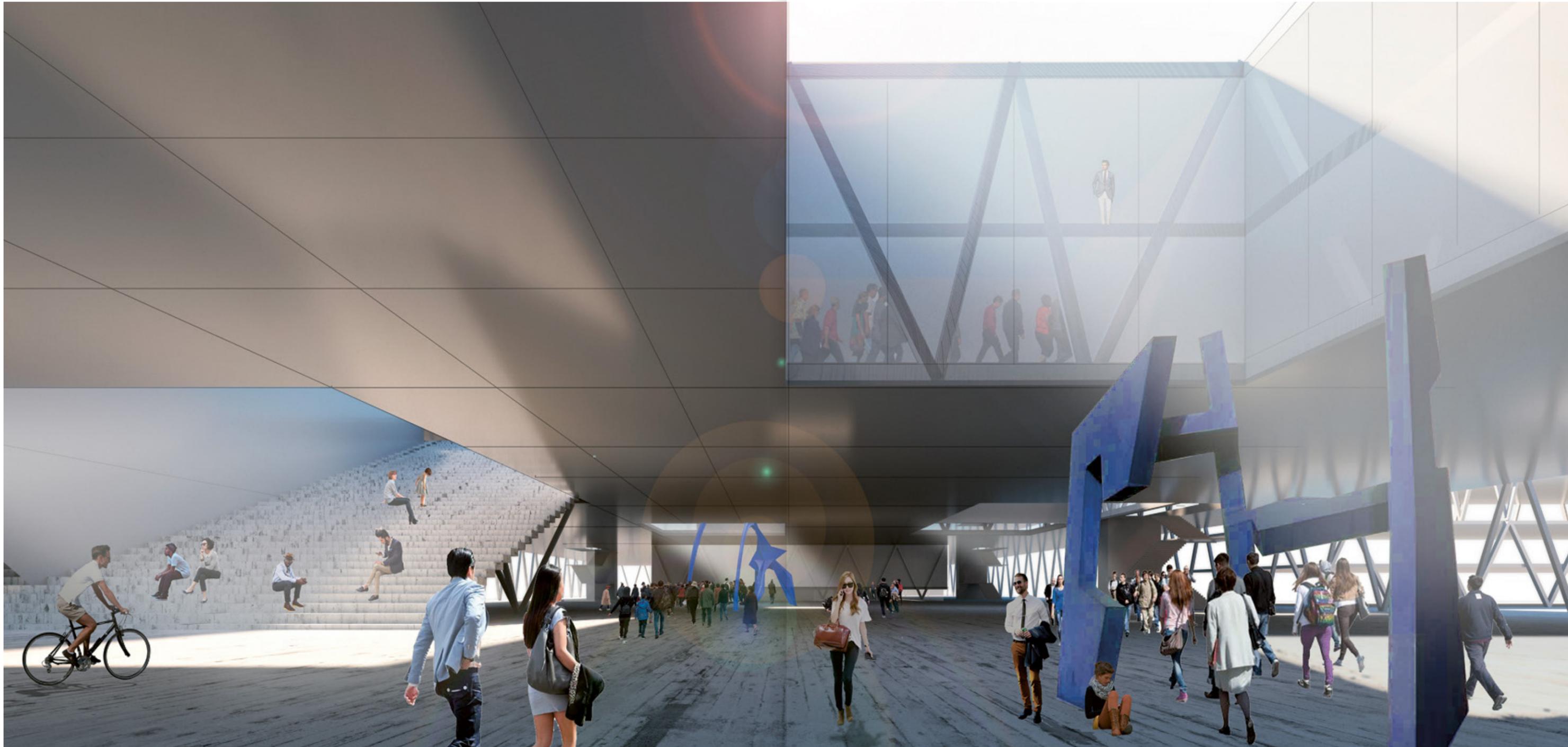
TIME

A flexible system, an echo of the industrial port in front. Using scale, density and big data we tried to create a living organism, something that can adapt to the new demands of Thessaloniki. This vision is coming from the current crisis. We can see how fast social and economic factors transform the cities, how we interact and the space we work in it. The working space is getting smaller and losing the physical conditions. With this proposal we tried to give a response where adaptability is the key point.



RUINS

Several industrial heritages disperse all along the plot. Buildings from different time, construction technics, materials and stage of conservation. Specially in cities like Thessaloniki, a multilayer urban structure, the discover of architectural elements from the past is permanent, opening the debate of how to approach a ruin over again and producing constant immobility. We do not have a universal way of approaching a ruin, we only see it as an opportunity. An object to interact with, to touch it, cut it, occupy it, frame it, etc... always depending on the factors surrounding that ruin.



Angeliki Tzifa & Sofia Nikolaidou

2ND PRIZE



This award-winning proposal by Angeliki Tzifa and Sofia Nikolaidou, titled "The Green Hub", creates a vision plan for the resilient redevelopment of the western waterfront of Thessaloniki, Greece which is one of the most vulnerable cities to climate change in the Mediterranean. The site is exposed to flood risks, high temperatures and increasing frequency of extreme climate events. The project envisions a synergy between architecture and landscape, using the site's strategic location to set an example of sustainable coastal activation while protecting the area from sea level rise.

Angeliki Tzifa is an architect based in New York City. She holds a Master of Science in Advanced Architectural Design from the University of Pennsylvania and a Diploma in Architecture from the University of Patras. She has received the "ADD Prize in Design Excellence".

Her work has been featured in several exhibitions and more importantly at the 2018 Venice Biennale as part of the "Time Space Existence" exhibition. Angeliki has worked both as a teaching and research assistant at the University of Pennsylvania and as a designer for architectural firms in Greece and the US.

Sofia Nikolaidou is a landscape and architectural designer based in Berkeley, California. She holds a Master of Landscape Architecture Degree from the University of Pennsylvania, a Diploma in Architectural Engineering from the National Technical University of Athens and has completed an exchange study at the University of Florence. She has been awarded the ASLA Student Certificate of Honor and the Laurie Olin Prize in Landscape Architecture for Design Excellence in the Making of Urban Spaces.

She has worked for design firms in Europe and in the US, while her projects have won numerous distinctions in international architectural competitions.



The project draws inspiration from the area's historical and geophysical past. Once a land of dense vegetation, streams, agriculture and the popular waterfront park Bescinar, the site's subsequent industrial development left behind a polluted waterfront with underused historic buildings. The site is now separated from the city, located between port operations and high-speed traffic.



The Green Hub is a contemporary take on the site's natural past, proposing waterfront reactivation through sustainable and resilient design. The design echoes the natural landscapes of Greece, creating a hybrid between architecture, public space and flood infrastructure. It prioritizes contextual integration by respecting the scale of the city and breaking the proposed program into several separate building volumes. The buildings connect through a series of multi-level terraces that serve as a continuation of the landscape.

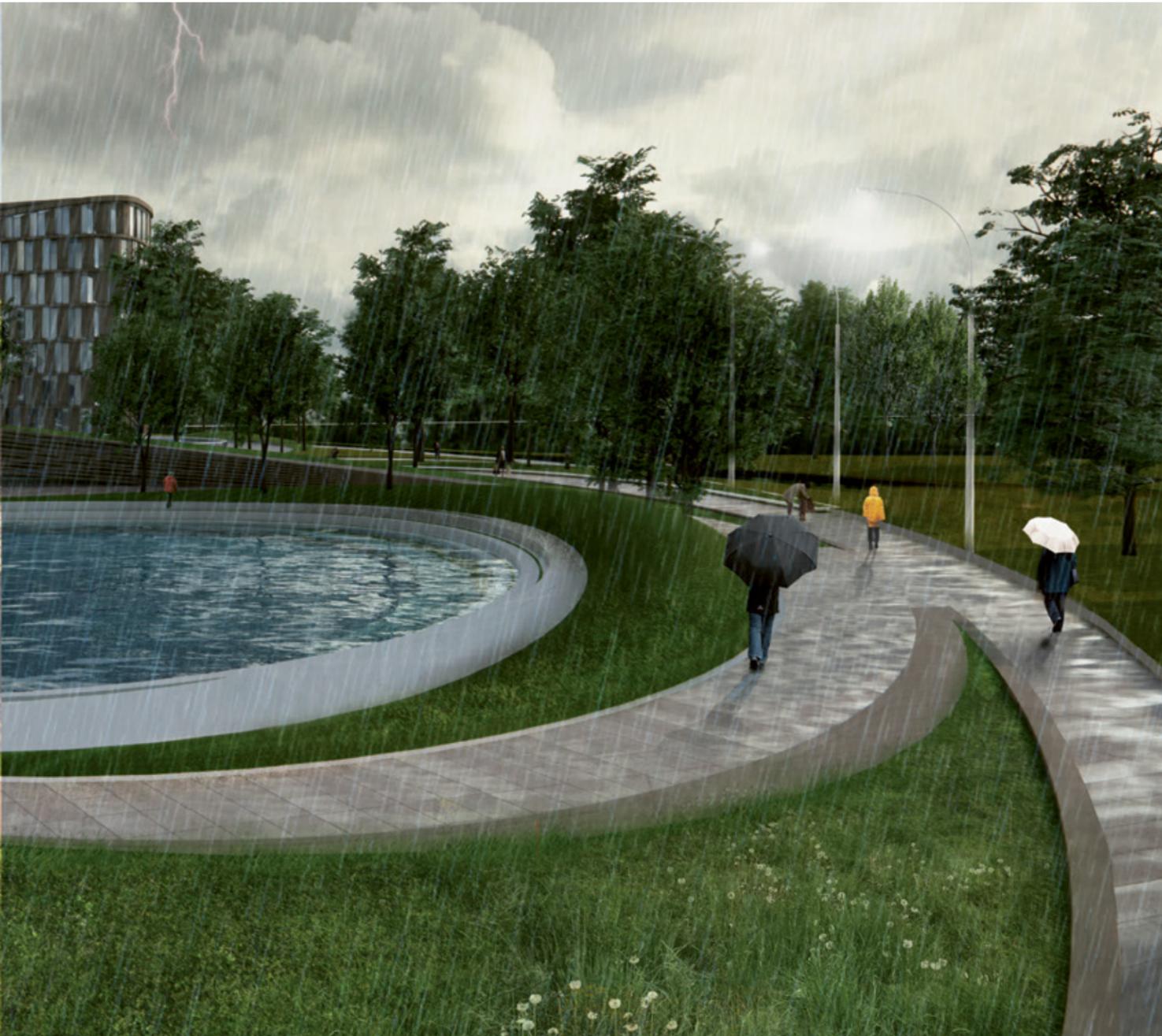
The project proposes the adaptive re-use of the existing industrial buildings and new public and private spaces which are all surrounded by civic plazas and parks. The proposed program includes a variety of active public and private spaces such as mixed-use office buildings, a residential complex, a new museum and environmental center, athletic facilities and an educational & community center. The historic buildings are transformed into performance and exhibition spaces, art studios and a food market.

Rather than postponing the reality of climate change, the proposal explores how this pressing challenge can become a central theme of design. The architects propose a series of short-term and long-term resilience strategies that mitigate coastal food risks, filter and detain stormwater, restore native ecosystems, remediate polluted areas, prioritize cyclists and pedestrians and promote renewable energy.

The long-term masterplan addresses the area's environmental challenges holistically with the restoration of the adjacent river and wetlands, the introduction of localized stormwater management systems and the creation of activated green pockets within the city fabric. The masterplan also effectively situates the project within its larger context and regional landscape, by creating connections to the future Holocaust Museum, the existing activated waterfront and the Thessaloniki's bike network.

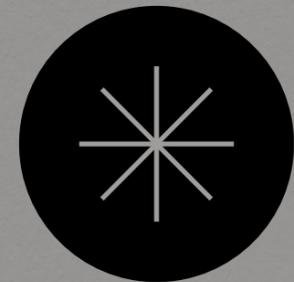
The Green Hub creates a continuous, multi-level open space framework that performs ecologically, enhances equity and well-being, while raising environmental awareness. The proposal establishes a new vibrant destination for Thessaloniki - a sustainable and resilient Green Hub that functions both as civic space and as flood protection infrastructure, protecting a large urban area from the rising waters.





Mogan Architecture

3RD PRIZE



Our vision for Thessaloniki new entrepreneurial CBD is aiming to create a long lasting positive outcome for the social, economic and natural environment close to the harbor.
We considered carefully with state of the art solutions the masterplan building blocks: urban composition, mobility concept, landscaping, vistas for each building and round the clock programming.

We are a design and research practice based in Amsterdam. We explore solutions for the built and natural habitat. We are interested in bringing creativity and innovation to places that inspire us.

Our agenda covers projects with public programs from small to large scale in diverse international environments. However, for each project the approach is unique and well-tailored. We are dedicated to design livable and healthy urban public spaces which can bring together communities and foster their development. Early in the design process we instrument a wide spectrum of social, environmental and cultural components.



Our vision for Thessaloniki new entrepreneurial CBD is aiming to create a long lasting positive outcome for the social, economic and natural environment close to the harbor. We considered carefully with state of the art solutions the masterplan building blocks: urban composition, mobility concept, landscaping, vistas for each building and round the clock programming.

The multifaceted character of the proposal becomes recognizable by designing 7 districts around the heritage buildings: New Businesses District, Brewery District, Start-ups Universe, Makers' Space, Digital Tannery District, Porto Palace and Natural Tannery District. Each districts is catalyzed by the restoration of the heritage buildings and these are the primay seeds for urban renewal and development.



The new built of the masterplan is organically growing around the heritage, is human scale, with a gradual height increment and interstitial social spaces. The height and orientation of the buildings is allowing for natural daylight and panoramic views. This sensible and balanced approach makes it a novel project.



Transportation concept is primarily focused on pedestrian access, bicycle shared routes and only electric cars are allowed on the surface of the masterplan. The underground parking is covering a long portion of the masterplan and the access of each designed district is made from the 26th October Boulevard. On the surface of the masterplan there is an auto route for drop-off, services and emergencies which is a shared traffic type.

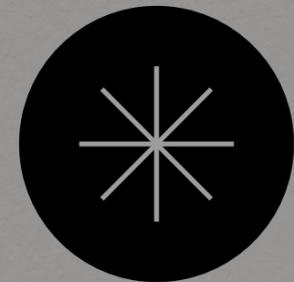
The landscape is developed around the idea of a central green park that ties together all 7 districts. At the core of the landscape are tall trees to ensure shading for all public spaces, then is a layer of shrubs and lower height vegetation and the last layer, local low maintenance plants and grass are merging with the surrounding pavement. The entire landscape design instruments local species and a permeable surface.



PROPOSAL TITLE Bioclimatic Lighthouse, Thessaloniki Business District
COMPETITOR ID 7fcb61a5-e4bc PARTICIPANTS NAMES Alberto Mizrahi, Guillermo Lesch, Leticia Alfaro, Osvaldo Alvarez Rojas, Philippa Page, Valeria Franck, Federico Menichetti, Maria Niovi Angelidi, Facundo Garcia Berro COUNTRY France, Argentina, United Kingdom, Greece

WaAU team

4TH PRIZE



This proposal engages with Thessaloniki's distinctive cultural heritage by establishing a dialogue across time and space between the splendid White Tower, an iconic symbol of the city, and its new icon: the "New Bioclimatic Tower of Thessaloniki". Our vision for the future of Thessaloniki was very clear from the start: to create a unique and distinctive icon for the city in the form of a vertical ecosystem, while opening up a continuum of public space for citizen use.

We Are Architects and Urban Planners, a collective we affectionately call "WaAU", brings together architects, urban planners, landscape architects, intellectuals and artists who are motivated by the desire to innovate, design and create in partnership.

This is a team with extensive experience in the conceptualization and implementation of large and complex architectural and urban planning projects. It draws on a wealth of experience in the field which is reinvigorated by the fresh ideas offered from its younger members. We pride ourselves on creating unique, sustainable designs that emerge organically within their urban and cultural contexts.

Our close collaborations go back to Buenos Aires in the 1990s and have since expanded across continents and across generations to manage a wide range of projects to successful completion. Guillermo Lesch and Alberto Mizrahi met at a congress organized by the International Union of Architects. They have since worked together on many urban and architectural proposals at national (Argentina) and international level. Also part of this team are Leticia Alfaro, Osvaldo Alvarez Rojas, an experienced Argentinean architect, and young award-winning architects Valeria Franck and Federico Menichetti. Philippa Page (PhD) is a lecturer and researching in cultural studies. Our local consultant is Maria Niovi Angelidi (LLM).



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The project draws inspiration from the area's historical and geophysical past. Once a land of dense vegetation, streams, agriculture and the popular waterfront park Bescinar, the site's subsequent industrial development left behind a polluted waterfront with underused historic buildings. The site is now separated from the city, located between port operations and high-speed traffic.



HOLISTIC VISION

Thessaloniki is a city steeped in history. Nothing epitomises this more than The White Tower, located on the seafront promenade. Our proposal engages with Thessaloniki's distinctive cultural heritage by establishing a dialogue across time and space between this iconic symbol of the city, the splendid White Tower, and its new icon: the "New Bioclimatic Tower of Thessaloniki". What is imagined is a scenario where these two emblematic buildings -one the visual echo of the other- look (and perhaps wink) at one another across the bay. Our vision was always to think about how this might write a new chapter in the existing narrative of the city, one that looks to the past as it envisions new sustainable pathways towards the future, with the conviction that the past and the present should coalesce harmoniously in the present.

Our proposed intervention in this strategic location of the city creates the following opportunities to contribute to Thessaloniki's rich spatio-temporal narrative:

The creation of a new icon for the city of Thessaloniki that visually echoes the White Tower. Its design celebrates local heritage as it also envisions a renewable and sustainable public urban landscape for the future, one that reconceives the relationship between urban, human society and the planet.

The sustainable, bioclimatic envisioning of the new Thessaloniki in the form of a tower that functions as a vertical ecosystem working as a living organism would with a lung that breathes. As its hanging gardens change color with each season, it runs on its own sustainable cycle of self-renewal.

The holistic conceptualization of a design that takes advantage of both the horizontal and vertical axes of the site. This not only establishes a continuum of green, public space across the entire surface area of the location, but also liberates the skyline in a way that brings the sea back to the city.

DESIGN ATTRIBUTES

One of the main challenges of this location was how to open up and liberate the skyline to ensure that the sea is enjoyed by as many citizens as possible, notwithstanding the operating port in between this site and the sea and the integration of the existing buildings into the design. To achieve this, the design strategy focuses on maximizing both axes.

Along the horizontal axis, the proposal creates a continuum of green, public space. The lower-level structure, the roof of which also constitutes a public park on a metropolitan scale, stretches along the specified site and envelops the tower like a ribbon of green space below. The pathways generate trajectories that will foster new urban relations, bringing the sea back to the city in a symbiotic encounter. As they do this, they frame and envelop the historic buildings with green areas.

Along the vertical axis, the New Bioclimatic Tower functions like a vertical village. There are no vis-à-vis perspectives between the component buildings of this design. The "New Bioclimatic Tower" is a landmark that stands as a statement along this liberated skyline.

The structures located on both axes have a palimpsestic configuration that enables a multi-functional layering of the space. The structure built along the horizontal axis contains parking, mechanical facilities, storage areas, leisure facilities, food and beverage and retail outlets. To one end, there is a business and exhibition center. The distribution of the facilities located in the Bioclimatic Tower is also set out according to a layered approach: the grand lobby; retail facilities; office spaces; executive offices; leisure facilities.

Pedestrian and vehicle access is provided from 26th October Street to ensure seamless integration into the existing urban fabric.



STRUCTURAL/BIOCLIMATIC CHARACTERISTICS

The New Bioclimatic Tower captures our design ethos: the sustainable, bioclimatic envisioning of the new Thessaloniki. It is designed as a lightweight structure with a double thermal and acoustic skin. The structure is encased in an authentically green shell composed of a green bioclimatic mattress, water harvesting, vertical orchards. It is not a hermetic, compact structure. The interior spaces (offices, leisure and retail facilities) are, of course, enclosed, but they sit within a structure that incorporates voids. These voids not only open up vistas over the sea and the city but enable the structure to function as an ecosystem that generates oxygen, sequesters carbon, sets nitrogen, distills water, accumulates solar energy, produces complex sugars and food and creates microclimates.

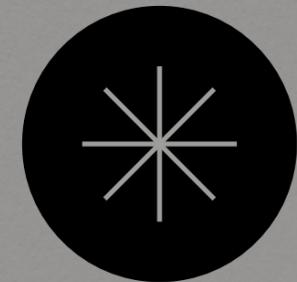
The tower functions as a vertical ecosystem, in a similar way that a living organism would. It serves as a lung that lives and breathes. As its hanging gardens change color with each season, it runs on its own sustainable cycle of self-renewal. With its vertical orchards, airy agora at its core leading to a piazza for events, and continuum of public greenspace, this visual echo of the White Tower creates a new icon for the city of Thessaloniki, one that celebrates its heritage as it envisions a renewable and sustainable public urban landscape for the future, one that reconceives the relationship between urban, human society and the planet.



PROPOSAL TITLE De-Fragmenting the Productive City_the Case of
Thessaloniki's CBD COMPETITOR ID 6a1e10a2-7174 PARTICIPANTS NAMES Antonis
Athanasίου, Maria Chrysoula Akrivou COUNTRY The Netherlands

Antonis Athanasίου & Maria Chrysoula Akrivou

5TH PRIZE



The proposed CBD goes beyond the functional character and promotes an interchanging network, where a mixed use program determines the working-living relations. Open working spaces, atriums, amphitheatric stages, places of meeting and sharing ideas are creating a bridge between inside-outside typology. In between spaces, the Two Speed Landscapes, are used as transitional zones, highlighting the importance of the heritage buildings, as well as the future of the site, by transforming it through time. Green spaces and tree elements inside the buildings enhance this connection and reflect the expansion of the green carpet in the form of the vertical garden. At the same time the new envisioned CBD is closely related with the waterfront as a green continuum, but also uses different Scales and densities creating a direct dialect with the Thermaic gulf. The new formed network promotes the cultivation of the site, enriching the economy of space.

Antonis Athanasiou is an Architect with a master's degree from department of Architecture University of Patras Greece and currently a Landscape architect with a master's degree from TU Delft University in Netherlands. As an architect Antonis has several office collaborations and competition works with prize winning and distinctions in International and Greek architectural competitions.

As a student of TU Delft Landscape Department and a former architect he was always interested on the integration of both fields taking into consideration their complexity during the design projects. His thesis was also granted by Stichting NHBos and honored by TU Delft for the national Archiprix best thesis selection. Antonis is currently working in both fields of landscape architecture and architecture and focuses on a multiscalar approach into his projects. His work presents a strong and unique language bridging the gap between urban strategies and landscape interventions, promoting a more sustainable design process taking into consideration the soci-etel and ecological factors, as well as the architectonic elements into an interchanging system of processes.

Maria-Chrysoula is an Architect with a diploma in Architecture from University of Patras, Greece and she also holds a Master degree in Landscape Architecture from Technical University of Delft, the Netherlands. Maria was always interested in the relation between architecture, urbanism and landscape. During her master studies in Landscape Architecture at TU Delft University she managed to experiment in this relationship and enrich her previous background as an Architect with landscape architecture knowledge.

Notions, such as landscape as infrastructure, habitat types, gradients, flows and water management, triggered her interest leading in the realization of her thesis project that focuses on the Riverscapes and their relation with the urban fabric and the surrounding landscape types integrated with the role of the architectural elements. That is also the reason why her master thesis was honored with a grant by Stichting NHBos.

Maria had several office collaborations and competition entries with prize winning and distinctions in International and Greek architectural competition and she is currently living and working in the Netherlands, in the field of landscape architecture and her knowledge of both architecture and landscape architecture enables her to work on different assignments and scale levels.



The proposal focuses on a site of dense and dynamic flows, a junction point between the urban, historical, industrial and ecological dynamics of the larger urban metabolism. Having an important heritage role, the industrial character of the buildings, becomes a key point in the design process. The current urban morphology, in relation with the identity of the industrial buildings, can be seen as a Palimpsest. These characteristics promote the development of a new network, where the image of the Business District is adapted.

The strategy of the proposal explores design methods to integrate social-ecological and morphological relationships of the area into one network, by using existing altered systems on site. The research is mainly focused on the relation of these in-between landscapes with the urban tissue, the Archetype and their future perception and definition. The site is conceived as a new green sponge that expands and regenerates the green network of the larger Thessaloniki's scale. The main axes derive from the perpendicular and parallel relation with the 26 Oktobriou Street and the urban tissue's structure.



The post industrial buildings are preserved, while the new buildings follow the Archetype and elevation of the historical buildings, where the Plinth is conceived as transition. The heritage is preserved and highlighted with the creation of the Two Speed Landscapes, whose character is altering and changing throughout time and defines the leftover spaces for the creation of the new Business District. The new building volumes are shifted in relation to the horizontal axis, so that every view is oriented to the waterfront.

The creation of a new secondary network shapes and defines the new district as a system of three zones where the east and west boundaries of the site are conceived as natural green spaces, while the middle zone has a more urbanized character defining the spaces of meeting and social interactions. The new buildings are following a terraced structure that breaks the verticality and the linearity, forming public, private and in-between spaces where the working and leaving condition is re-envisioned. The car movement is restricted in the district and the site is envisioned as a pedestrian area. The post productive character of the site is enhanced by the introduction of several species of trees and plants, which in principle are evident on site, but are also local species found on the larger area of the Macedonian green network. The new introduced species will also attract and enhance the biodiversity spectrum of the network, becoming a stepping stone for the bird and insect population in the area. A new network is formed where the implementation of these measures try to bridge the dynamics and through hybridization seek to redefine the new morphology beyond the strictly utilitarian definition of the urban tissue, while allowing landscape to gain operative force in territorial transformation processes.

The new verticality takes elements from the history and breaks the linearity of the proposed buildings forming the new working and living condition which also defines the shape and character of the spaces. The Plinth is conceived as a transition, setting up the ground connection of the high rise buildings with their surroundings, a historical continuum that is mirrored on the facades of the Plinth.

On the other hand, the glass facade follows the logic of the openness and light expansion over the ground making the buildings more permeable. The shifted blocks give a panoramic view to the city and the waterfront. A new productive district is envisioned where interactive spatial relationships are shaped. Open working spaces, atriums and amphitheatric stages promote a more sustainable and productive character. Places of meeting and sharing ideas are evident through the sectional relationships creating a bridge between outside-inside typology. Green spaces and tree elements inside the building enhance this connection and reflect the expansion of the green carpet in the form of the vertical garden. The new formed network promotes the cultivation of the site enriching the economy of space. The new Business District becomes not only a defined working condition, but an area where social, ecological and morphological relationships are promoted.

A new water network is introduced in CBD, to highlight the importance of the sustainable character of the proposal. Collecting and reusing the rain water through geothermal process will cool down and warm the building during the seasons. In case of high rainfalls, the water is captured through several buffer zones, that use the main central axis to direct it in the natural water network. The water zones are also revealed in the "Two Speed Landscapes" as experiential architectonic elements through different daytimes.

The volume of the buildings is shaped through open spaces and atriums that enhance the wind flows and circularity through inside-outside dynamic flows. The buildings' programmatic scheme focuses on the interaction of several different working conditions, living, leisure facilities, meeting places, gardens and squares that reflect the image of the city in a vertical section. Open and enclosed spaces, dense and airy are shaping, breaking and defining the morphology of volume.



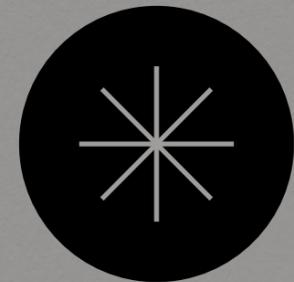
These relationships can be seen when you cross through the CBD and you experience the interaction with the history, the old and the new... The elevated gardens and landscapes giving new horizontal and vertical connections. How nature gains an operative force shaping the new CBD which becomes a destination, a point of reference for Thessaloniki's city, a meeting place which you can visit, experience, pass by or live. A green continuum of the waterfront. A pragmatic approach for the future of this important area for the city of Thessaloniki.



PROPOSAL TITLE **A View of the Bay, a Glance at the Future** COMPETITOR ID
5fc57b05-4a53 PARTICIPANTS NAMES **Marco Broekman, Floris Van der Zee,
Martha Seitanidou, Jordy Stamps, Yunshih Chen, Timothy Simons,
Marina Lysenkova** COUNTRY **The Netherlands**

Bura urbanism

6TH PRIZE



Our proposal suggests a vibrant city district that is a pleasant living and working environment which introduces a new skyline for the city. The plan builds on the extensive traditions of Thessaloniki, re-interpreting them in order to create an imaginable future. The area becomes part of the strategic development for the region and the border towards the port is transformed into a continuous pedestrian route along the bay.

Our team consists of current and former members of the BURA urbanism office. BURA urbanism is an internationally operating office for urban design, research and (landscape) architecture based in Amsterdam.

With an interdisciplinary and international team we work on solutions for the sustainable development and transformation of the urban landscape. We focus on various topics, such as new residential and working districts, heritage transformation and healthy urbanization. We work on many urban densification projects, mainly in the Netherlands.

By participating in this competition we welcomed the challenge to apply our prior knowledge and expertise on a different context. Many members of our team work on a mixed-used high density project in Utrecht (the Netherlands), called: Merwede. This is a 24 hectares inner-city development, about 6.000 new dwellings, mixed-program, public services, a park and car free. One of our team members, Martha Seitanidou, who had a leading role in the design process and initiated our participation, is from Greece. Specifically from the northern part of the country. She was our local expert and her knowledge of the local culture, history and landscape, was a factor that contributed in having a tailor-made and realistic proposal. Besides, our international team members are from, Taiwan, Portugal and the Netherlands.



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The proposal focuses on a site of dense and dynamic flows, a junction point between the urban, historical, industrial and ecological dynamics of the larger urban metabolism. Having an important heritage role, the industrial character of the buildings, becomes a key point in the design process. The current urban morphology in relation with the identity of the industrial buildings can be seen as a Palimpsest. These characteristics promote the development of a new network, where the image of the Business District is adapted.



Our proposal "A view of the bay, A glance at the future" has the following design question as a starting point: How to create a lively Central Business District that is an area with high density and a pleasant living and working environment? In order to answer this question, we create an agenda with certain main points.

We attempt to link multiple nodes along the bay of Thermaikos and we do that by proposing a continuous pedestrian route. We give new life to existing buildings that are significant part of the city's history. In addition to that, we create an area with high density and mixed functions, that at the same time is a vibrant city district with a new skyline. We start by zooming out and identifying the city of Thessaloniki as a major HUB in the Balkan region. In the scale of the city, the project site is one of the multiple nodes within the prospering bay of Thermaikos. We propose a public promenade that connects the historic center with the site and the greater bay.

Our proposal creates a continuity to the new waterfront, which is one of the biggest projects lately implemented in Thessaloniki. In the city center, we observe a lack of open spaces that is compensated by a stunning view of the bay. We attempt a re-interpretation of the city's principle and we propose a raised pedestrian route that offers a view over the busy port. In terms of building typologies, the most common building in Thessaloniki -like in all Greek cities- is the typology of Polykatoikia.

This is a residential building with an average height of six layers and an active plinth. We attempt to combine this typology with the high-rise; a series of higher towers which creates a new layer in the area and introduces a new skyline for Thessaloniki. We strongly believe that an innovation district should include a mix of programs with flexibility and create a living lab itself. The proposed mix consists of 40% housing, 40% offices, making industry and 20% cultural functions, sports and flexible program. This mix ensures liveliness during the day (and night) and encourages interaction between people and thus innovation. So, we achieve a lively city district with meeting places for all kinds of people. We see a sustainable and high mobility ambition regarding the accessibility of the area. The focus is on pedestrians, cyclists and public transport and the area will be mainly car-free. The 26th October Street will be transformed into a city boulevard with a few turns into the area, in order to reach the parking facilities. In this way we create safe and pleasant public spaces, including squares, parks and streets where pedestrians and cyclists have priority.

Additionally, we propose green connections to the opposite neighborhood and parks that achieve good integration in the surroundings. Within the urban framework, we propose a series of architectural typologies, merging the courtyard city block with the high rise buildings.

We achieve the densification without losing the idea of city in eye level and we also maintain the relation with the existing architectural typologies. The result is an appealing skyline offering variation between private public spaces and semi-public spaces.

This allows a phased development which can be applied to the surrounded neighborhood (and the opposite of the 26th October Street) as well. The public promenade is one of the proposal's key elements that, as a strong gesture, connects the site with the rest of the Thermaikos bay, activates the border with the busy harbor, provides views of the bay and creates a public space for all people.



Our proposal with its mixed program, variation of public spaces and building typologies, is an original and robust scheme with great potential for further development. Our participation in this competition was a great experience that gave us the motivation to study the Greek context, as well as explore the special qualities of the site and the city. We end up with an innovative proposal that can bring Thessaloniki to the frontline of the forward-looking cities. Concluding, we are optimistic that this competition will pave the way for the regeneration of this urban area and offer the city of Thessaloniki a CBD that could be a global example of a lively, attractive, smart and sustainable district!



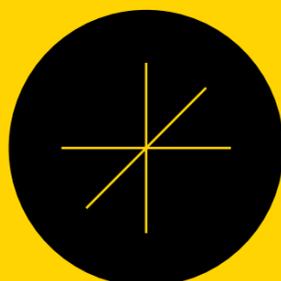
Honorable Mentions

ARXELLENC:02



ADA-Agency Design & Architecture AD

HONORABLE MENTIONS



Established in 2014, ADA-Agency Design and Architecture is based in Sofia, Bulgaria with partners Ivo Pantelev and Radomira Metodieva. ADA inherits the creative line and more than twenty years of tradition of its predecessor-Architectural Design Agency (1991), of which Ivo Pantelev is a co-founding partner. ADA offers a wide range of planning, urban design, and architectural services on the local market. The fundamental understanding of the company is that each project is significant and unique, regardless of its size. A successful project can only result in joint work and close cooperation between architect and client.

An important part of the development strategy of ADA AD is the building of potential for services to international developers, as well as for partnering big international architectural practices on projects in Bulgaria. Among ADA's main clients are municipalities, corporations, and embassies among which: the US Embassy, the Embassy of Kuwait, New Housing Corporation USA, the American College of Sofia, SIA-Press Russia, HPP Germany. ADA participates on a regular base in local and international architectural competitions. The company takes part in most of the architectural competitions of public importance on the territory of Sofia, as well as in the more significant competitions in Bulgaria. ADA AD believes that its competition participations help not only enhance its creative spirit and energy but contribute to the development of the architectural culture and profession in Bulgaria.

ADA has received many architectural awards and distinctions in Bulgaria and has been also recognized on a few international competitions.

More recent of these are:

2014, International competition for the urban design of the central part of Sofia 1ST PRIZE

2016, International competition for the centre of Borovetz 2ND PRIZE

2017, National competition for the Little Market of Troyan 1ST PRIZE

2019, National competition for the Central Market of Dobrich 1ST PRIZE

2019, National competition for the conversion of a military campus into a green park-Lovetch 1ST PRIZE

The main challenge of the ArXellence:02 edition for the new CBD of Thessaloniki is the oversized programme to be developed on an elongated and irregularly shaped plot located between the port and the city.

The competition brief has an inherent contradiction defined by the urban scale of the task opposed to the excessive specificity of the programme. This contradiction predetermined our approach to use typical urban design tools in combination with a generalized architectural method. We limited the multiple uses, planning exclusively on a structural level, while focusing on the creation of a specific architectural image. We deliberately postponed the start of our participation until only a month before the deadline in order to avoid the risk of losing ourselves in the complexity of architecture and be able to deliver our main messages exclusively on the level of urban design. The several options we tested during the early days of our work were unified by our quest for:

- Unusual and powerful visual impact from the bay.
- Strong connection between the city and the sea.
- Provision of the necessary free space for each of the seven buildings designated for protection.
- Creation of plenty of public space that a new city center must have.

We made a list of associations that we wanted to encode in our competition entry. Subsequently, we could develop some of them well enough, while others not quite so. Here is the list: scale corresponding to the scale of the bay and the city; reflection of Mount Olympus; the 12 Olympians; the monasteries of Mount Athos; the brick masonry and in particular the brick arch typical for the historic centre of Thessaloniki; the ancient Greek archetypes of public space—the agora and the stoa; the modern coastal silhouette of the city; the White Tower; the coastal promenade and the seaside park; the container architecture related to the nearby port and the architectural Metabolism; the bridge-like building; the gilt mosaic characteristic of the Byzantine fresco; the orange tree carrying the breath of the Mediterranean; openness, mobility and dynamics typical for the time in which the new city centre will be built. We also thought how we could differ from the eventual mass of proposals, supposedly based on compositions of buildings, culminating in a single or multiple accents. These thoughts are demonstrated in the conceptual sketch of our main idea, expressing the attitude of the form to Olympus, to the sea and the city.

Our solution is based on an elongated upright slab with the maximum permitted height of 200m and the maximum possible length that the site allows. The structure is comprised of a lower bridge-like part spanning the seven preserved buildings and an upper part of shelves. With a total of 42 floors, each with an area of about 32,000sq.m, we could guarantee the parameters of the brief without detailed development of all plans. At the same time, we retained the ability to create sufficient free space, by extruding volumes from the basic form. To deal with the time factor, we created a software programme that allowed the instantaneous positioning and repositioning of the habitable plug-in modules on the shelves. This programme also provided the easy replication of the high degree of detail of each module throughout the whole composition. Our main contribution to the programme is the rich public and green spaces, distributed on five levels:

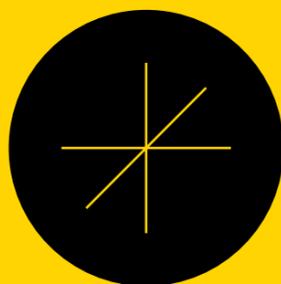
- The ground level is a composition of gardens and squares, including the seven preserved buildings. An extensive green park with more than a thousand trees separates the new city centre from the port area.
- An extension of the Thessaloniki shore promenade, the Orange Alley on the 12th floor is a large covered public space with panoramic views of the city, the sea and Olympus.
- A double-height private promenade on the 26th and 27th floors, as well as private terraces on the 35th floor provide open spaces for the occupants of the offices and apartments.
- A stoa-like public space for walking and meditation, crowns the megastructure of the last, 42nd floor.





hOP/ar

HONORABLE MENTIONS



hOP/ar is a french bureau of Architecture based in Paris and established in 2019 by Olivier Perraguin. Our production ranges from housing to offices, public facilities to urban planning, always with a concern in sobriety and sustainability.

For this competition we teamed-up with Jacques Spiegelstein, an architect specialized in wide infrastructures (airports/railways stations/urban planning) working on the metamorphosis of cargos into buildings for two years now and with Laurent Letourmy, an architect, artist and landscaper, working for the French National Forests Office, in charge of all the communication documents.

Strong of this complementarity, we develop together, urban projects and buildings based on the concept of Cargochitecture, using end-of-life cargo ships as innovative, low-carbon and sustainable materials for new constructions.

The new area of the Central Business District of Thessaloniki constitutes a powerful new environmental, economic and social challenge for the development of the City and the Region. Thus, to meet all of these strong sustainable expectations and generate a remarkable and iconic project, our proposition installs a dense plant mass from which emerges constructions, resulting from the local recycling of end-of-life cargo ships: "Ships Forest" area.

Our project involves the creation of a new truly innovative district and initiator of a new development of the entire port area. Vertical, in order to limit as much as possible the footprint on the ground, and letting sunbeams and sea-breezes still crossing the site, this new sector is fully dedicated to pedestrians but also easily accessible by cars with parkings located in the basements with access all along the 26is Octovriou Street.

It offers a wide park on the 12ha allocated, densely planted with local trees and species, perfectly adapted to the climate, so as to generate an island of natural freshness and a green lung for new constructions and surroundings. Also facing the sea, the district ensures a real transition between the marine and the urban worlds, using and transforming the already-here materials of the vessels.

This crossfade is carried-out by setting up a piece of town whose buildings come from the local recycling of end-of-life cargo ships, a process we named Cargochitecture. This installs a material continuity in a work of various contemporary shapes from the port towards the new district. Thus the constructions are ensured by the subtle cutting and assembly of structural elements of the cargo-ships giving high mechanical resistance, seismic stability but also auto-stable floors as well as some remarkable large pieces of facade elements. In addition to generating an ecological district based on "waste" of great structural value however, this project also helps to develop a real local savoir-faire relating to this circular economy so specific to the enhancement of old ships. Thus beyond the "Business District" and the new programs built, the project also offers a strong local economic development of the port, providing jobs for the region's artisans while limiting the export of these tasks to third countries with less stringent environmental rules.

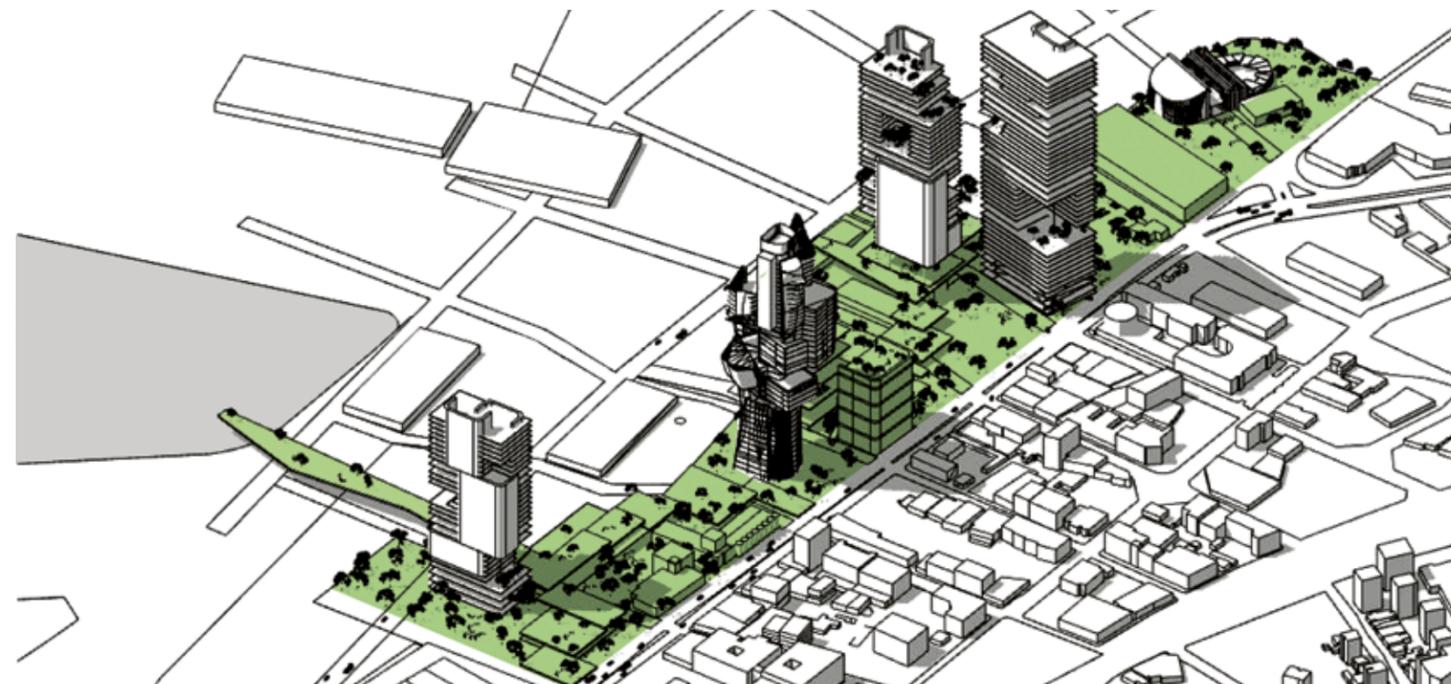
The aim is to implement a responsible valuation technique that benefits the environment, lower carbon consumption and actively contributes to creating an essential international brand image for the city.

Thus "Ships Forest" will become a sustainable economic model for seaside towns giving Thessaloniki an international environmental leadership.

The project incorporates a new lively topography dedicated to activities, retail and leisure covered with a green promenade waving all along the site and punctuated by 4 iconic skyscrapers, from 150 to 200m high, hosting as real vertical villages, mixed-used programs associating offices, housing, hotel, shops and cultural facilities in order to generate dynamic contemporary constructions.

A 250m long pier accessible to everyone is located at 10m high spanning the port area still in activity and connects the site to the sea, offering wide views towards the coast and the old town. To ensure a best integration and potential later expansion, the new district, beyond keeping some existing buildings, also takes in count the existing road network and extends it towards the sea by dimensioning blocks size according to the local scale, punctuated of piazzas.

Thus this project initiates a first positive and decisive step towards the awaited resolutely contemporary and sustainable urban renewal of Thessaloniki.

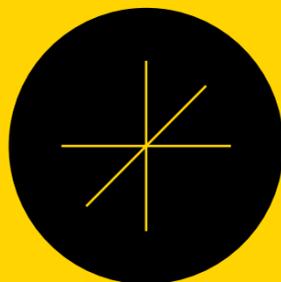




PROPOSAL TITLE T-WAVE_Embracing the Tradition, Building Green for the Future
COMPETITOR ID cb17c371-dd7c PARTICIPANTS NAMES Andrea Michelini, Jacopo Berlendis,
Giacomo Gola, Roberto Franchini, Amarda Velcani, Davide Cappochin, Giancarlo
Franchini, Giuseppe Cappochin (DESIGN TEAM) / Matteo Taramelli, Thimi Rudi, Nicoletta
Caporaletti, Alberto Gasparini, Tommaso Tassi, Alessandro Bonaventura,
Mauro Baessato, Rade Batinica, Antonio Spena, Carlo Leonardi, Filippo Marsigli
(COLLABORATORS) / Charis Christodoulou, Avra Bousda, Margarita Lekka, Vilma
Chastaoglou (CONSULTANTS) / COUNTRY Italy, Albany, Serbia, Greece

MAU Architecture, F&M Ingegneria Spa, Marsigli

HONORABLE MENTIONS



MAU Architecture is a contemporary architectural practice based in Albany, and Italy since 2017.

We develop our line through the participation in projects concerning public-private programs, promoting through architecture the sense of community and the individual identities. We are a multi-disciplinary design practice working in the fields of Architectural, Interior and Urban planning. Our goal is to combine innovation and research with a professional completeness, capable of responding to complex programs at any scale. After working for international firms, we have oriented the research of MAU towards the integration artifice-nature, to create sensitive environments in perpetual change, which stimulate the interaction between man and environment. Our extensive knowledge of diverse physical, environmental, historical and social conditions, help to design and create better places for people. Our team also makes use of external expertise at the international level in the fields of engineering, landscape and sustainability, being able to work with different clients, from private to public, translating and interpreting their needs and expectations.

MAU is born to meet the needs of the urban regeneration concept. Through the recovery and upgrading of pre-existing building assets, from the most degraded suburbs to abandoned buildings in the centers of the most important cities. Innovation in design, qualification of development models, and care of the relationship with the territory, are strategic goals towards which our priority is directed to each intervention.

This intervention is a new part of the Big City, an opportunity for its rebirth. The project area reconnects an important strip of the city, it is a new center of gravity, which proposes new relationships between the consolidated fabric on one side and the industrial port on the other. The new project intervention is proposed to become an infrastructural HUB. The location is strategic and becomes easily accessible by any means of transport, thanks to the inclusion of public service stations, bicycle and car sharing stations.

Current and future residents will benefit from the use of self-driving electric rental cars that will be made available to reach the places of interest in Thessaloniki. Less cars for a more efficient and sustainable service.

The intervention is conceived as a large urban regeneration project that favors a functional and social mix and welcomes many activities within it, in an accessible and self-sufficient district, from the point of view of clean energy, water, and all urban public services. It develops along one of the central green backbones (boulevard) and a green infrastructure dedicated to gentle mobility. The ground floors of the buildings are characterized by commercial and public activities, by accesses to residential, sports and work spaces and numerous dehors, emphasizing total accessibility to all areas of the neighborhood. This intervention proposal is a "project within a project" which implies a harmonious integration with the rest of the urban space of the city. Three great concepts have guided us for our proposal:

RECOVER

The first objective is the theme of the recovery of large "urban voids", transversal in all major European cities, the city stops expanding externally by consuming resources and territory in the creation of new suburbs and instead recovers new urban spaces and new centralities.

RECONNECT

The second objective is to find a new synthesis and a new centrality, by removing what divides the existing city from the new development and redefines its borders.

RESTORE

The third objective is to propose a new urban park which, through the presence of greenery and trees, generates new links. The new paths and new spaces between the buildings will be the collectors of this new proposal.

The masterplan genesis is generated by the idea of creating an urban border to the south, in the area adjacent to the harbour, while open up to the north quarter, by including 26th of October street. The connection with the northern area of the site is created by the extension of the existing linear axis. The proposed green infrastructure develops all along the site. Green boulevards progress along the main axis and on the borders, while urban gardens and allotments are located in the core area of the site.

On the southern edge, to hide the view to the harbour a set of high level vegetation emerged. The mobility is divided into fast mobility and slow one. On the east-west line are the outdoor and underground car parks. These spaces, as well as the October 26th street, are all part of the driveway system. The rest of the site, instead, is developed as part of a slow mobility system, including electric, cycle and pedestrian paths.

A metro station and several sharing spots are included on the plan for the functional operation of the whole area. With the concept of "Energy forest" we integrate the landscaping into the overall energy efficient strategy with design techniques such as planting trees for the purpose of providing shade and reducing cooling costs, planting or building windbreaks to slow winds near buildings, to reduce heat loss, we conserve water in ponds and plants and others techniques.



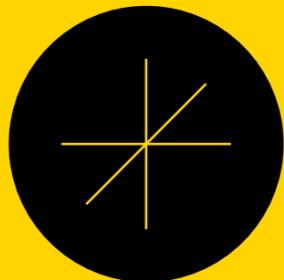


The importance of T-Wave symbolism and iconicity is therefore crucial and, here too, we adopted a multi layered approach: The tallest buildings are at the extremities with heights gradually reducing, parabolically, towards the middle welcoming the existing city. This generates a wave shape. From Thessaloniki, the shape with two towers frames the Mount Olympus up visually. The buildings' modularity is designed to symbolically reflect the arrangement of the Thessaloniki's urban fabric. We designed a development which is deeply rooted in tradition. The opposites such as the old and the new buildings, the industrial historic and the modern mixed-use architecture, are designed to work together and to complement each other. This ensures a sense of belonging, a sense of continuity, a sense of time. The past, the present and particularly the future.



Studio C+C & Studio 4215

HONORABLE MENTIONS



Studio C+C is a London and Mumbai based architectural design practice, formed in year 2019 and their work spans architecture, interiors, and urban design.

The firm firmly believe in design through making and consider design research as a fundamental keystone to resolving any design challenge. The architecture that the Studio envisions is timeless and does not adhere to any particular style. The respect for the "genius loci" of the site and the in-depth studies on the diverse social and cultural conditions of each region are reflected in their projects. Studio C+C aims to propose architectural solutions that adapt sustainable technologies and material processes available in each geographical region and are deeply embedded in the Contemporary design discourse.

Studio 4215 is a London based environmental design consultancy, that strongly believes in the integration of environmental design principles, right from the earliest stages of design.

The studio's previous experiences on projects range from off-grid modular structures to large scale masterplans, with every project following a unique approach derived from the climatic as well as the immediate urban context. The studio team is passionately involved with various educational institutions across London in the form of regular tutoring and visiting lecturing/reviewing roles.

"What you leave behind is not what is engraved in stone monuments, but what is woven into the lives of others."

Pericles

Although located between the port and an underused urban area, the site has immense potential in terms of connectivity with the existing fabric of the city as well as other important cities in Greece. The city of Thessaloniki, historically, has been extending towards the South East, making it seem lopsided; this new development provides an urban magnet in the West, bringing in balance on an urban level.

The intent to revitalize and rejuvenate West Thessaloniki will act as a seed for change and create a new pulse in the region, bringing it closer to its former glory of a vibrant and international center of trade and commerce. Hence the name of our proposal "City's new pulse". The design scheme, with its proposed land- uses and density distribution, is anchored strongly in the three pillars of sustainability - Social, Economic and Environmental, which dictate the spatial organization on site, project phasing as well as "meantime" uses.

The proposal sits comfortably within the immediate urban fabric, with its central spine parallel to the main road. The strategy was to extend the existing city grid into the site and intermeshing these axes with the historical structures to create a pedestrian route, referred to as the "urban loop". The ethos of the design proposal and its people- centric approach, manifests itself through the central spine, that connects the historic and the modern, extending into plazas & courts across the length of the project and offering opportunities for social interaction and cultural occurrences. The development interacts with the public road, through a series of shaded passages and plazas, integrating the proposed public realm with the city's existing fabric and welcoming visitors.

Despite an ambitious building programme of 400,000m² the proposed master plan bestows over two- thirds of the site to the city, as a much-needed all-year-round usable and comfortable public open space. A pedestrian friendly and well-connected car-free public realm is created by accommodating all requisite car parking spaces below ground. The masterplan is formulated after careful distribution of a multitude of uses across the 900m long site.

The central spine starts at the "Cultural" plaza, which sits across the "Region of Central Macedonia" building and flows through the site, culminating in the proposed 200m tall tower on the western end. The Tower will be a beacon for the new cosmopolitan Thessaloniki and will act as a social attractor and an economic generator, thereby making it an opportune investment in phase 1.

The buildings alongside the spine interconnect across various levels in a fluid manner and are strategically punctuated at the "Market" plaza, to celebrate the architectural conservation of the "Old Municipal Slaughterhouse". The layering of semi- public and private land-use, atop the public realm, enriches the diversity and user- friendly character of the development. Through a dense mix of both commercial and residential, the modern concept of "24x7 live-work-play neighborhoods" can be successfully implemented in the following phase. As the masterplan enhances the quality of life in the neighborhood and grows into a stable revenue generator, the addition of a Cultural Centre in the last phase, would positively make it a new contemporary art & culture destination.

The design proposal is developed with an integrated environmental and climate responsive approach. From the design of its outdoor spaces and making them usable for all year round, to the design of the building facades and incorporating seasonal variation, the strategies are embedded in the details as well as the whole.

The infrastructure design for the master plan follows a regenerative approach, to establish new sources of water and energy, while minimizing waste and impact on the city's existing infrastructure, that would be implemented at multiple scales for a holistic response to the climate crisis and depleting resources. A smart network would interconnect the various infrastructure loops enabling the possibility of resource sharing and thereby strategizing the way towards a carbon-neutral future.



Thus, the masterplan follows both a top-down and a bottom-up approach as it responds to both the needs of the city and its people. The philosophy here, is not limited to "design for today and adapt to tomorrow", but to leave "City's New Pulse" as a legacy for the future generations.



Submitted Proposals

ARXELLENC:02





EO IS AN ARCHITECTURAL AND URBAN DESIGN PRACTICE.

EO EftaxiopoulosOffice

The proposal is defined by an "urban veranda" on top of which sit four towers. The veranda becomes the piano nobile of the project, addressing the scale of the city and Makedonia at large. It is a space that reinforces the relation between Thessaloniki and the Thermaic Gulf, bridging further the existing urban fabric with the water. Designed to become a new destination, this six-meter-high elevated platform accommodates existing and proposed restaurants, art galleries, gardens, and retail businesses that range from small craft-based shops and workshops to big commercial chains, hosted next to each other. Underneath, big voids of light, greenery and existing preserved structures create a welcoming, shadowed and protected "plateia".

The four towers are defined by a double height flexible structure that hosts a diversity of programs, ranging from parking areas and conference halls to offices and co-working areas, as well as from dwellings and hotels to sport facilities and outdoor spaces. Thus, the six meters distance in-between main floors triggers the appropriation of the different levels in various ways, introducing into the project's spatial vocabulary mezzanines and elevated gardens. At the same time, it is precisely within the ethos of a car-free and sustainable future city, that we believe it is crucial that spaces destined to expire are able to adopt other programmatic needs. Thus, our proposal neglects the creation of underground parking and argues for the creation of parking spaces that have the possibility to be transformed into new working, housing, hospitality, leisure, innovation and other facilities. This way, the "Flexible Frame-Work" becomes a new locus of business, commerce and culture, marking the beginning or end of the beautiful coastal seafront promenade of Thessaloniki.

SUBMITTED PROPOSALS



Our project for Thessaloniki's Central Business District envisions a flexible space able to adapt to our ever-changing contemporary work and life. It challenges the traditional understanding of a CBD providing a resilient framework for present and future work, leisure, exchange and more.

ATEN ARCHITECTS (A10) IS AN ARCHITECTURAL FIRM BASED IN ATHENS. THE ARCHITECTURAL TEAM IS SPECIALIZED IN PROVIDING CONSULTANT SERVICES IN A WIDE RANGE OF TECHNICAL PROJECTS. THE TEAM'S EXPERTISE INCLUDES ARCHITECTURAL DESIGN FOR PUBLIC AND PRIVATE SECTORS, PROJECT MANAGEMENT, SUPPORT AND DEVELOPMENT IN COLLABORATION WITH A BROAD NETWORK OF PROFESSIONALS FOR THE OTHER ENGINEERING DISCIPLINES. THE OFFICE HAS DESIGNED VARIOUS TYPES OF PROJECTS SUCH AS: ADMINISTRATION FACILITIES (TOWN HALLS, HEADQUARTERS, OFFICES), METRO INFRASTRUCTURE PROJECTS (ATHENS, QATAR), BRIDGES (PEDESTRIAN AND EXPRESS WAY), EDUCATION AND CULTURE FACILITIES (SCHOOLS, MUSEUMS), HEALTH & WELFARE (HOSPITALS, KINDERGARTENS), SPORTS FACILITIES AND HAS ALSO PARTICIPATED IN PANHELLENIC AND INTERNATIONAL ARCHITECTURAL COMPETITIONS.



ATEN architects

The conceptual design is based on the specific contextual characteristics of the site within the wider Thessaloniki urban scape. Analytically, the design considers the following dimensions of the urban scape:

- Urban layout geometry.
- Site location in relation to the city.
- Horizontal and vertical distribution of functions.
- Location of local and regional landmarks (on-site historical buildings, seafront and White Tower among others).
- Climatic conditions.

Urban layout consists of road axes and widths, blocks size, building volumes and open spaces. Road axes extend or block linear circulation and views. Blocks size shapes the urban scale. Open spaces highlight building volumes, create points of interest and enhance collective activities. Generally, Thessaloniki city center features a rectilinear urban grid characterized by monumental boulevards common in early 20th century urban planning. The site in its existing condition as a brownfield is disjoined from the city grid due to the different urban scale. While the site is an enormous open area with significant potential, it is greatly under-utilized. Furthermore, the site is characterized by the beneficial adjacency of the seafront which is interrupted at the street level by the port warehouses and facilities. Nearby buildings host mainly commercial and offices functions. Landmarks of greater interest such as the White Tower are visually perceptible from floors above street level.

CENTRAL CONSTITUENTS OF OUR CONCEPT

Formation of three high-rise towers of escalating height (office, residential and cultural) in order to:

- Free open space at ground level.
- Increase economic value and viability by providing more floor areas with panoramic views.
- Highlight restored historical buildings framed by thematic plazas.

Designation of interconnected accessible roofs as "landscape" in order to:

- Create a sense of motion that unifies high-rise towers with lower buildings by the development of new buildings volume and their uses in the freespace available among the listed buildings.
- Recreate the land occupied by the new buildings, transferring uses to their roofs for pedestrian use, to be used as a connecting web between the uses of the site.
- Increase usable site area.
- Host multiple functions and activities (climbing wall, open-air cinema, theater and exhibition areas).
- Increase vegetation and optimize bioclimatic performance. Restore visual contact with seafront and important city landmarks.
- Gradual continuation of the urban grid in the site to integrate the development within the city.

HOW CONCEPT GOALS ACHIEVED

The design of triangular pyramidoid skyscrapers that are:

- Located at an optimal distance.
- Allowing enhanced sun incidence and optical comfort at the ground level.
- Cladded with vegetated louvers with variable geometry depending on orientation.
- Equipped with indoor gardens and hollow bioclimatic core.

The design of a continuous elevated walkway on top of buildings resembling a landscape enriched with vibrant activities.

The design of entrances among restored buildings and plazas in extension of adjacent road axes.



The intention of the proposal is the integration of the Western industrial part of the city of Thessaloniki within the urban layout by designing an attractive space consisting of sustainable high quality buildings and mind stimulating open air areas. Offices, Retail and Auxiliary facilities, F&B outlets, Leisure facilities, Residences and Hotel, Parking spaces and retaining buildings fulfill the goal: to revive an underused area of the city and create a new city hub where everyone could join and enjoy the new benefits provided.

IN THE LAST YEARS I HAVE WORKED AS AN INDEPENDENT ARCHITECT -FREELANCE- AS AN ARCHITECTURAL OFFICE OF MY PROPERTY, WE DEVELOP PROJECTS AND CONSTRUCTION OF HOUSES, OFFICES, RESTAURANTS, CULTURAL CENTERS, SHOPPING CENTERS, RECREATIONAL CENTERS. I ALSO COLLABORATE WITH OTHER ARCHITECTURAL OFFICES TO DEVELOP DESIGNS AND CONSTRUCTIONS. ALSO, IN INDUSTRIAL DESIGN DESIGNING OBJECTS AND FURNITURE. CONCERNING ARCHITECTURE, I ALWAYS STUDY THE PLACE WHERE THE BUILDINGS WILL BE LOCATED, THEIR CONTEXT, THEIR HISTORY, WITH THE PURPOSE THAT THOSE DEVELOPMENTS BE DESIGNED AND ANCHORED EXCLUSIVELY FOR THAT SPECIFIC SITE, LOOKING FOR A FULL IDENTIFICATION OF THE BUILDINGS' ROLE AND LOCATION AS WELL AS WITH THE PEOPLE WHO USE AND VISIT IT. I LIKE TO PARTICIPATE IN INTERNATIONAL ARCHITECTURE COMPETITIONS SINCE THEY ARE GENERALLY GREAT DEVELOPMENTS OF GREAT TRASENDENCE AND ENORMOUS CHALLENGES. PARTICIPATION IN ARCHITECTURE COMPETITIONS: GEM, GRAND EGYPTIAN MUSEUM- THE GRAND MUSEUM OF EGYPT-, YEAR 2002. MY PROPOSAL WAS SELECTED AMONG MORE THAN 3000 PARTICIPANTS FROM ALL OVER THE WORLD AND IT IS PUBLISHED IN THE OFFICIAL BOOK OF THE COMPETITION (VOL. II PAGE 411-412) I HAVE ALSO PARTICIPATED IN INTERNATIONAL ARCHITECTURE COMPETITIONS IN: ARGENTINA, ARMENIA, CZECH REPUBLIK, DUBAI, EGYPT, KOREA, LEBANON, MEXICO, MOROCCO, TURKEY AND NOW IN GREECE.



FGA arquitectos

THE CONCEPT AND SHAPES WITHIN THE COMPLEX. Thessaloniki is a city created in honor of a woman, which in artistic issues the woman is outlined in flexible shapes, the wavy forms especially in the sculpture were provided in classic Greece, reflecting the movement of the bodies and also in some columns and their capitals. On the other hand the presence of water, the sea, the port; all these aspects of history and its environment delineate the rounded and wavy shapes of building design.

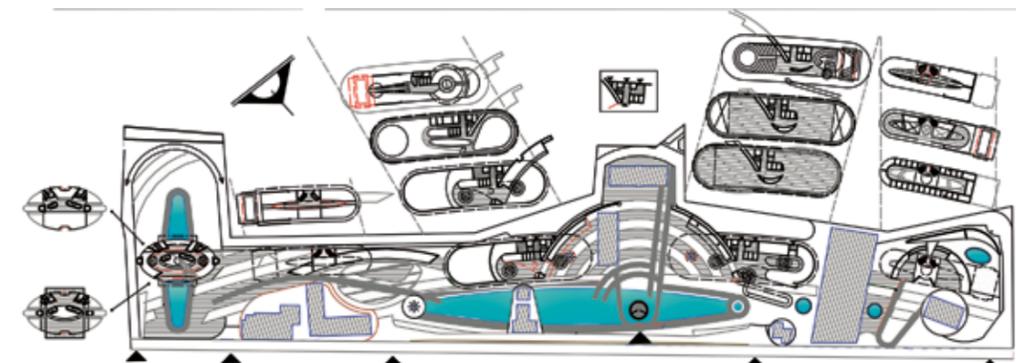
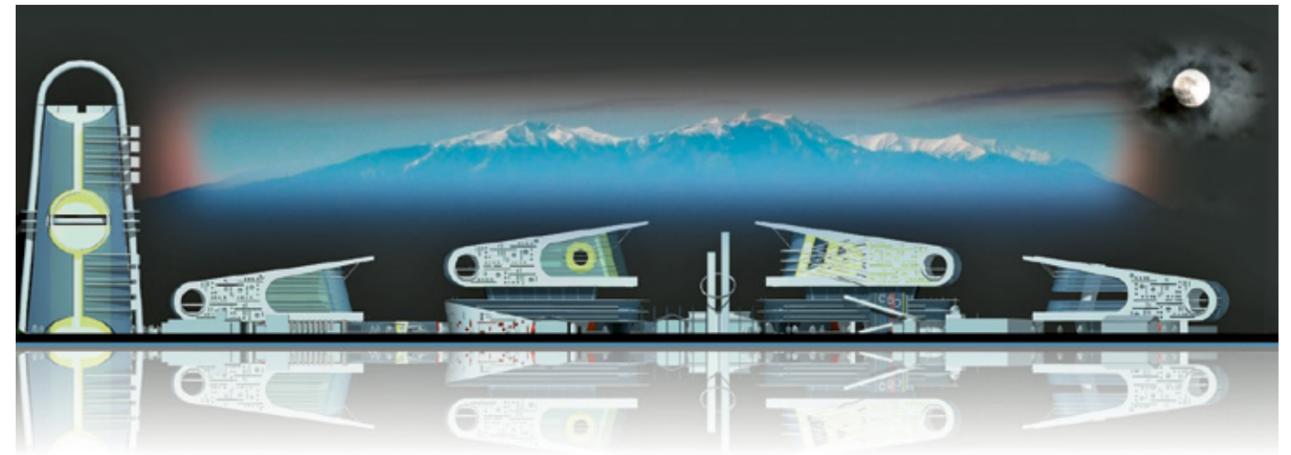
THE CENTRAL BUSINESS DISTRICT (CBD): IMAGINING THE COMPLEX AND CREATING THE DESIGN GUIDELINES. Because of this special time that humanity lives with the pandemic of the coronavirus -Covid 19- has led us to re-think the way of living, working, of our architecture, social and healthy distancing, for this and several reasons these objectives are proposed for the project, enhancing the great importance of open spaces:

- A complex with no intermediate streets, no cars on the ground floor, the parking located in basements.
- Only one service street adjacent to the port for services and emergencies
- A pedestrian complex with lakes, fountains, paths, sidewalks, parks promoting walking and bicycle use in order to achieve an ecological, healthier and relaxing atmosphere for CBD users as well as for the city, its people and visitors, contributing to increase the city's attractions
- All the buildings with access through a park or some green areas and fountains where in at least 3 lower levels are for commercial and entertainment activities such as cinemas, restaurants, cafeterias and the upper levels for specialized functions.

(CBD): DESIGN OF THE GRAND PARK AND BUILDINGS. The complex is organized with an internal park in its front part adjoining the sidewalks and the street with a nice oval-shaped lake surrounded by a great pedestrian street which south side and concave segment are located 4 of the new buildings embracing and having at least one of the retained buildings in the front or aside. The upper levels of the different buildings: building 1 is for office rental, building 2 is the business center, building 3 for cultural activities like a museum of boats and the port, and concert hall etc. The building 4 is a hotel and as a housing building has a more private access due to is the quietest area because the existing retained hotel separates that area from the rest of the site. Concerning its shape, each one of the buildings individually is like a ship with a sail (presence of the port) but at the same time each of them are an essential component of an assembly, in order to achieve a great tympanum / pediment wherein the tower is the great lighthouse, a colossus and a watchman of the port (with a central empty space shaping the greek letter tetra like an old stylized giant lamp) and due to its outstanding verticality of 200 meters high becomes a counterpoint of the design within the horizontality of the complex wherein observing from any perspective the entire complex inscribed in said circle segment, the concept of the tympanum prevails.

DESIGN DETAILS, INFLUENCES AND PROJECT IDENTIFICATION. At the center of the complex, the semicircular central plaza is similar to Aristotelous street and plaza as another component of Thessaloniki urban identity; by day and night at the lake a musical water fountain show will be presented increasing the city's tourist attractions. In building 3, an electromechanical long ramp leads us to the cultural building of the complex (proposal) providing an industrial style and character keeping in mind that here has been an industrial zone within the development and history of the city.

CONCLUSION. The position and shape of the great tympanum of the classic greek building architecture, with sculptures in its interior told us stories, episodes, legends, epic battle of that time... This proposal in the way of great tympanum -glass pediment- will carry out the activities of both local and global society being based on this concept, its shape and form will always prevail, will always be current and will always be valid.



Generally some groups of beautiful architecture buildings form the skyline of a city but sometimes it is difficult to identify which city is each one of them, probably because each architect or real estate developer designed a building thinking only in a single and individual lot; on the other hand the height of a building is not the only way for a person to keep in his/her memory the image of a city; the individuality, the harmonic, the strength and the forcefulness of a design is more memorable. adding different lots, thessalonica generates this great site that is almost a kilometer in the front and in the back and at the same time there is little possibilities of having high construction in the port facilities, this city will have a enormous opportunity to create a great skyline with an overwhelming, strong and single concept that can be seen either at short and long distances.

INSTITUTE FOR URBAN PLANNING" IS A COMPANY ESTABLISHED IN 2015. ITS ACTIVITY CONSISTS MOSTLY IN URBAN AND REGIONAL PLANNING, PLANNING OF TRANSPORT AND ENGINEERING NETWORKS AND ARCHITECTURAL DESIGN. THE MAIN GOAL OF OUR TEAM IS TO ACHIEVE A BALANCED AND SUSTAINABLE URBAN ENVIRONMENT WITH EXCEPTIONAL QUALITY. ITS FORMATION AND MODERN DEVELOPMENT DEPENDS ON THE CREATION AND IMPLEMENTATION OF APPROPRIATE AND SUSTAINABLE PROJECTS. IN COOPERATION WITH THE AUTHORITIES ON A STATE, REGIONAL AND LOCAL LEVEL AND TAKING INTO ACCOUNT THE OBJECTIVE SOCIAL NEEDS OF THE POPULATION, "IUP" DEVELOPS STRATEGIC DOCUMENTS FOR REGIONAL DEVELOPMENT. THE COMPANY IS ALSO ENGAGED IN RESEARCH AND DEVELOPMENT FOR THE CREATION AND IMPLEMENTATION OF INNOVATIVE METHODS FOR URBAN PLANNING AND MANAGEMENT IN PRACTICE THROUGH PUBLIC-PRIVATE PARTNERSHIPS. IN ADDITION, "IUP" PREPARES PROPOSALS FOR AMENDMENTS TO LEGAL NORMS CONCERNING THE LIVING ENVIRONMENT AND THE DESIGN PROCESS AND ORGANIZES TRAINING COURSES AND SEMINARS FOR PUBLIC SECTOR REPRESENTATIVES ON THE INTEGRATION OF URBAN MANAGEMENT POLICIES.



Institute for Urban Planning

The area is locked between the harbour and a main transport link - 26th October street and this makes the location particularly attractive. The train and bus stations of the city are also located close by.

Under the current structure of 26th October street, there is a street lane with a dividing strip, along with two car lanes for each direction of the traffic. A wide sidewalk is kept for the pedestrian traffic and parking spaces are provided on the north side of the street. With an aim to apply the modern trends for urban mobility and in line with the Thessaloniki Waterfront Redevelopment Strategy, we have suggested to include a two-way cycle path with cycling parking areas on the south side of the street.

The access to this area will be provided from 26th October street, keeping the already established intersections. It is planned to create underground and overground parking lots, which will provide 550 overground and 2260 underground parking spaces, which will support the needs of the project building area and total building area. We have planned to equip 30% of the parking spaces with charging stations for electric cars.

The project construction is a combination of diversity and functions, which guarantees the revival of the area and the attraction of people and resources to it. A picturesque park has been shaped, near the Nousias Tannery building, containing gazebos for recreation and opportunities for outdoor events (depending on the new function of the building).

The main pedestrian approach leads to the remarkable buildings of the old Slaughterhouse and Charilaou Refrigerators. On the east side of the existing hotel Porto Palace is a composition of three skyscrapers - two office buildings and one hotel, connected by two ground floor levels,

housing different service functions. The buildings are connected by an aerial passage at an elevation of +15 m with a multifunctional hall, which can be used for a congress center, serving both offices and the hotel. Its roof is shaped like a usable terrace with an open amphitheater overlooking the sea. The shape of the building of the hall is stepped, with green terraces descending to the level of the terrain, gradually merging with the park environment to the east.

The author's team offers a sports complex, located next to the buildings of the former pumping station, containing tennis courts, volleyball and basketball fields. The space below them will be used to create one of the three underground parking lots.

We offer an openwork extension to the former buildings of Fix Brewery, which will contribute to the development of a future cultural and educational hub.

At the eastern end of the area we have planned two residential skyscrapers with attractive service and recreational functions, sheltered on both ground levels. These residential buildings will offer high quality living and will attract new high-income residents. The facade of the buildings builds the impression of two waterfalls, which end in a spacious outdoor pool surrounded by greenery.

The presented concept combines in harmony the rich cultural heritage of the area and the pursuit of a modern and contemporary cosmopolitan image of Thessaloniki. We believe that our vision for regeneration and development of this space will make it an attractive place for public-private partnership and investments and act as a driving force of economic growth for the whole city.



PROPOSAL TITLE **Arching Light, Gravity, Porosity** COMPETITOR ID **20af065d-e933** PARTICIPANTS NAMES **Morpho Papanikolaou, Panagiota Liakou, Georgios Papanikolaou, Michaela Litsardaki** [MP SPARCH ARCHITECTS] / **Georgios Kontominas, Konstantinos Moustakas, Patricia Samartzis, Paul J.Steidl, Ioanna Tatli** [THAT DESIGN] / COUNTRY **Greece & USA**

MP SPARCH ARCHITECTS / MORPHOPAPANIKOLAOU STUDIED ARCHITECTURE IN VENICE (DIPL.ARCH IUAV), WHERE SHE DID GRADUATE RESEARCH. SHE HAS TAUGHT AT THE IUAV, AT THE INTERNATIONAL WORKSHOP OF IUAV AND SHE TAKES PART IN THE IUAV ABROAD NETWORK. SHE IS AN ADJUNCT LECTURER AT THE SCHOOL OF ARCHITECTURE AUTH. SHE GAVE LECTURES AND SHE DESIGNED EXHIBITIONS OF THE KOSTAKIS COLLECTION IN COLLABORATION WITH MOMUS IN GREECE AND ABROAD. SHE IS FOUNDING PARTNER OF SPARCH ARCHITECTES, WITH RENA SAKELLARIDOU, WITH OFFICES IN ATHENS AND THESSALONIKI, GREECE AND SHE HAS HER OFFICE MP SPARCH IN THESSALONIKI. SPARCH (WWW.SPARCH.GR) HAS BEEN AWARDED MANY INTERNATIONAL AND NATIONAL DESIGN AWARDS AND HAS BEEN EXTENSIVELY PUBLISHED. THAT DESIGN / THAT DESIGN IS A GROUP OF YOUNG ARCHITECTS IN SAN FRANCISCO. THE FOUNDING PARTNERS HAVE DISTINCTIONS IN CONCEPTUAL COMPETITIONS AND BRING EXTENSIVE EXPERIENCE FROM EUROPE, THE US AND CHINA. THEY WORK ON A WIDE VARIETY OF HIGH-PROFILE PROJECTS OF DIFFERENT SCALES, COLLABORATING WITH CLIENTS INCLUDING APPLE, GOOGLE AND MICROSOFT. AS URBAN DESIGNERS AND ARCHITECTS, THEIR APPROACH TO EACH PROJECT IS DRIVEN BY FUNCTIONALITY, AESTHETICS, SUSTAINABILITY, MEANINGFUL CONTRIBUTION TO THE PUBLIC REALM. COMING FROM DIVERSE BACKGROUNDS AND CULTURE, EACH OF THE FOUNDING PARTNERS BRINGS DIFFERENT PERSPECTIVE IN PURSUIT OF THESE IDEALS.



MP SPARCH Architects & THAT Design

"Arching" is a proposed new central business district for Thessaloniki, which establishes an innovation hub, while maintaining experiential continuity with the unique identity of the city. The site contains open space, numerous heritage buildings and connections to the historically industrial neighborhood via cross-streets and pedestrian paths. This layered and dynamic site requires consideration from the perspectives of its multiple users: the tenants of new buildings, the visitors of the revitalized existing buildings, the neighbors and the city at-large. In this context, the concepts of Light, Gravity and Porosity are combined to create a spatial atmosphere, evident not only in horizontal and vertical development of the project -but through its simultaneous large and small gestures.

This proposal introduces a concept of spatial structure which unfolds across the site: the Ribbon. The distinct form recalls familiar experiences and spatial qualities from the city's monuments. Thanks to its linear form, it organizes and connects -at multiple levels- different parts of the urban space and separate building units. Its simple and transparent form emerges a free-standing structure that frames, crosses, divides and connects various uses and activities.

The highest density areas of the proposal are located at the central and east part of the site, in which the Ribbon becomes a part of the building podiums with towers rising from its archways. That gesture enables a datum that is consistent with the height of the buildings of the adjacent streets, creating a dialogue with its surroundings and the city. The materiality of the city level masses conceived as a permeable texture made of brick, stone and glass, suspended on an undulating steel structure while the tower's permeable aluminum skin reflects and follows the massing, emphasizing their transparent nature. Through its scale and its symbolism, the "Arching" project, as it weaves along the Ribbon, introduces a new urban area full of activity and life.

SUBMITTED PROPOSALS



"Arching" is a proposed new central business district for Thessaloniki, which establishes an innovation hub, while maintaining experiential continuity with the unique identity of the city. Light, Gravity and Porosity are combined to create a spatial atmosphere, evident through its simultaneous large and small gestures. This proposal introduces a spatial structure which unfolds across the site: the Ribbon. This form emerges as a free-standing structure that frames, crosses, divides and connects various uses and activities along the different parts of the urban space and the built environment.



Afonso José

Our approach to the unlocking of this area and to reclaim it back to city life is based on three pillars:

1. The maintenance and re-use of industrial heritage architecture present at the local, in order to keep alive its past and roots with the people of Thessaloniki. Those buildings will be the anchors on which the new urban design will be firmly attached, and by its nature will define visual hotspots. Its functions will vary within the cultural and recreational specters, as well as social.
2. The business activities and offices will have a major relevance to the area, as they are totally compatible to the proximity of the port, its scale and noise. In parallel it is of key importance the alternative office space -co-working as a low-rent solution for new companies, an incubation hub for start-ups.
3. Residential and recreational uses will be present in a smaller scale, but essential for the development of a new mixed-use centrality of the city. Affordable housing in small-scale low-height buildings, and mainly small typologies will be the perfect complement for the area. A hotel will also be of surgical importance, in association with the existing Porto Palace, in order to allow visitors and conference participants to stay in the proximity.

The new net of infrastructure is carefully sewn to the existing one, making possible a visual and functional continuity on the street level. A new street defines the border between the new developed area and the port territories, going from east to west and from which are originated smaller north-south oriented streets that connect with the 26th October street. A two-lane biking path goes along the new streets and breaches also into the pedestrian areas, such as the main plaza.

Consequently, the new buildings and blocks emerge from this net and adapt to the punctual existing buildings, which are maintained and reused as important reminders and memories of the past. The proposed buildings respond to a few important challenges. Firstly, the taller buildings have a north-south orientation. This reduces the amount of heat received directly on the facades, making the interior easier to cool down. Then the bigger buildings produce a lot of shade on the public space in-between them, creating pleasant outdoor areas even during summer and allow sunshine to reach 26th October street, which otherwise would be constantly in the shade.

Furthermore, the new buildings have facade characteristics which adapts to the challenging Mediterranean summer climate -the usually glazed office facades enjoy of sun protection devices such as vertical brise- soleil, recessed windows or horizontal flaps over them. This allows the sun not to fall directly in the glazed facade for the greater part of the day, making the interior temperatures cooler and therefore a lesser need for AC systems. The proposal does not fulfill the maximum allowed areas for the plan in a conscious way-we believe the new business district should be a natural growth of the city, balanced with a number of other complementary uses, and not a patch of sudden high density. The interaction of the new development with the north border -the 26th October Street- is a careful work of continuity and gradually bigger buildings as far as it gets from it.

The south border facing the port allows the bigger scale, and we believe that a new tower -the beacon of the development, and progress- creates a visual and iconic place, that could be seen from far away, from the old White Tower and waterfront areas of Thessaloniki.



Located at the west end of the city and facing south, the port surrounding area appears to be, as many of its kind around southern Europe, forgotten. The port of Thessaloniki - the 2nd city in Greece - is one of the busiest of the country and Aegean Sea, working as a vital part of the local economic system. It borders to the north with our area of interest, which doesn't reflect at all the port's night and day movement, activity and working life. This is for us one of the triggers which enable the re-activation of these old industrial grounds.

THE TEAM AT MYEFSKI ARCHITECTS IS BUILT ON CREATIVE INSTINCTS. AS AN AWARD-WINNING ARCHITECTURE, PLANNING, AND INTERIOR DESIGN FIRM, WE ARE COMMITTED TO DESIGN EXCELLENCE IN ALL MARKETS. FOUNDED BY JOHN MYEFSKI IN 1994, THE FIRM'S FOCUS HAS EVOLVED OVER ITS 27-YEAR HISTORY TO EMBRACE THE NEEDS OF A MYRIAD OF CLIENTS. THE FIRM'S TECHNICAL PROWESS AND DESIGN SAVVY DRAWS ON JOHN'S 30+ YEARS OF EXPERIENCE. FROM INITIAL INSPIRATION TO IMPLEMENTATION, OUR DESIGNERS ARE PASSIONATE ABOUT TELLING A STORY WITH THEIR WORK. THIS MEANS DEVELOPING SPACES THAT ARE MULTI-FACETED, YET INHERENTLY SIMPLE. ROOTED BY JOHN'S LEADERSHIP ACUMEN -AND BUILDING ON HIS REPUTATION FOR MODERN DESIGN- THE TEAM AT MYEFSKI ARCHITECTS TAKES RISKS AND PRESENTS ENDLESS POSSIBILITIES IN ORDER TO CREATE DYNAMIC SPACES THAT CHAMPION CLIENT GOALS.



Myefski Architects

Accentuated by expansive elevated terraces with views of both city and the sea, Brake Point 26 prioritizes open space in a densely developed urban site. Visitors experience the site from up close and afar, working their way up, through, and under the delicate structure holding these rhythmic forms above.

Brake Point 26 respects the historic site structures by focusing the proposed interventions in strategic geometric arrangements around these historic nodes.

Utilizing simple natural materials such as wood sunshades and promoting a connection to the outdoors, Brake Point 26 looks to redefine the port region with a bold, yet contextually sensitive, design. It is a balance of density versus open space, of practical versus inspiration, of structure versus lightness, of built versus natural.



Inspired by the stacked shipping container vernacular along the Port of Thessaloniki, Brake Point 26 creates a new urban experience both at the ground and in the sky. Characterized by a mixed-use program within asymmetrically stacked volumes that appear hoisted and suspended while held in motion, Brake Point 26 draws upon its surroundings to establish a dynamic beacon along the Thessaloniki coast.

BORN IN BEIRUT, 1962, JOE INGEA STUDIED ARCHITECTURE AT THE ACADEMIE LIBANAISE DES BEAUX-ARTS (ALBA) QUALIFYING IN 1985, BEFORE MOVING TO MILAN'S SCUOLA POLITECNICA DI DESIGN AND GRADUATING WITH A MASTERS DEGREE IN INDUSTRIAL DESIGN IN 1987. OVER THE NEXT SEVEN YEARS IN MILAN, HE WORKED WITH "CATUREGLI AND FORMICA ARCHITETTI ASSOCIATI", RUN BY TWO FORMER COLLABORATORS OF FAMOUS ETTORE SOTTASS, ON SUCH PROJECTS AS THE ESPRIT SHOWROOMS, COMPUTER ASSOCIATES HEADQUARTERS AND OLIVETTI'S OFFICES. OVER HIS ITALIAN PERIOD, HE ALSO WORKED WITH THE JAPANESE DESIGNER MAKIO HASUIKE, IN ONE OF THE FOREMOST INDUSTRIAL DESIGN STUDIOS IN ITALY, ON MH WAY LUGGAGE, POZZI-GINORI BATHROOM FITTINGS AND ARISTON KITCHEN APPLIANCES. ON HIS RETURN TO LEBANON IN 1994, JOE INGEA STARTED HIS OWN PRACTICE, DESIGNING RESIDENTIAL AND COMMERCIAL PROPERTIES IN LEBANON AND RESTORING COMMERCIAL PROPERTIES IN THE CENTRAL DISTRICT OF BEIRUT AT THE END OF THE LEBANESE CIVIL WAR. HIS PRACTICE EXPANDED OVER THE YEARS TO TAKE IN PROJECTS IN COUNTRIES SUCH AS NIGERIA, CYPRUS, GREECE, AUSTRIA, IRAQ AND SAUDI ARABIA. JOE'S ARCHITECTURAL AND DESIGN AWARDS SPEAK FOR THEMSELVES, AS DOES THE ACCLAIM FOR HIS PROJECTS IN LEBANON AND AROUND THE WORLD. JOE INGEA HAS RUN HIS OWN PRACTICE IN BEIRUT WITH THE AIM OF PRODUCING ENDURABLE AND ATTRACTIVE ARCHITECTURE THAT SERVES ITS PURPOSE WELL. AN ARCHITECT WHO CARES PASSIONATELY ABOUT HIS WORK, HE ENGAGES CLOSELY WITH HIS CLIENTS TO ENSURE FUNCTIONAL AND COMFORTABLE LIVING AND WORKING SPACES. CAREFUL AND IMAGINATIVE DETAILING IS ALWAYS EVIDENT, ENHANCED BY AN EXPERTISE IN INDUSTRIAL DESIGN. HIS ARCHITECTURAL AND CONSULTING TEAM HAVE THE SKILLS AND EXPERIENCE TO HANDLE EVERY FACET OF RESIDENTIAL AND COMMERCIAL PROJECTS OF ALL SIZES.



Joe Ingea Architects

PAST AND FUTURE

The challenge for us was to preserve the beauty and harmony of the existing industrial buildings while integrating them in a park with 400.000sq.m of additional space. Our approach came from observing the geography of the plot: with the Porto Palace Hotel acting as a separation between East and West, it appeared natural to dedicate the smaller western area to residential buildings, while making the larger eastern plot into a busy, lively commercial park. Also, it appeared to us to avoid having an empty district at night after working hours. A district with a majority of offices, and some restaurants that would be occupied only at lunch time and mainly by businessmen. We have tried to propose a right balance between work areas, shopping areas and leisure areas, a place in the city that would be a new nightlife hub. CREATING AN URBAN PARK. In order to preserve the harmony of the industrial buildings, it seemed imperative to concentrate the highest, most vertical constructions at both ends of the plot, so as to allow the area in between to be horizontal, uncluttered, more in line with the existing buildings, and to create a green industrial park provided with attractive shadowed pathways and bicycle lanes.

SYMBOLISM

The higher buildings are inspired by two of the area's most characteristic features: its industrial architecture and its port:

- Office Tower 1, is shaped as a triple factory chimney reminiscent of the industrial era.
- Office Tower 2, inspired by a lighthouse, is a tribute to the adjacent port. The top floor hosts a panoramic restaurant. The use of Corten weathering steel came to us naturally as a tribute to industrial architecture.

SUSTAINABILITY

- Office Tower 1's southern facade is clad with around 1.500sq.m of photovoltaic panels, generating enough power to illuminate all common areas and more.
- The sloped roof of the commercial center allows for rain water collection that will be used for park watering.
- Suspended gardens and planted balconies provide a shadowed envelope to the residential towers.

THE ELEVATED WALKWAY

Inspired by the New York High Line, a 750m long suspended promenade winds between the factory buildings, providing pedestrians with different perceptions and perspectives of the industrial architecture, both at ground floor level and at 6m high level - not unlike an open-air museum.

BIODIVERSITY AND URBAN FARMING

At the southern edge of the park is the shopping center / department store, whose sloped roof, planted with grass and trees, creates an artificial hill. The hill is planted with native trees and protected from human intervention creating a local biodiversity. The slope aims to break the building mass and helps maintain harmony and scale ratio with the adjacent buildings. The park as well as the borders of the suspended walkway can be planted with various native plants: olive trees, cypress trees, fruit trees and vegetables, allowing for urban farming or community harvesting. SHOPPING AND RECREATION. The shopping center and department store will offer a wide range of commercial activities, retail, banks, restaurants and cafés as well as art galleries and exhibition spaces. It will be directly accessible from the main street and from the basements through vertical connections. The Entertainment and Recreation block will host shops, movie theatres, and a 400-seat auditorium at the lower floors. On the top floors will be a health club and spa as well as a 25m external pool in a beautiful terrace, overlooking the sea and port. Planted trees will provide sunbathers with privacy from the neighboring towers. A sunset bar oriented west will be located on top floor. RESIDENCES. Two residential towers are located beyond the Porto Palace Hotel away from the commercial area. They are equipped with private entrances and parking, private pool and health club, and a stunning 360° view over the port and the city. The staggered balconies allow for large trees to be planted on certain floors- thus creating a vertical forest. The flexibility of floor plans also allows for various apartment sizes. PARKINGS On the ground floor are located various parkings. A 387-space visitors parking for Office Tower. A 76-space public parking on the street side. A 145-space public parking near the Porto Palace hotel. A 40-space visitors parking for the residential towers. Below ground are two basements of 1702 spaces each, with various access. TOTAL PARKING. Above ground: 648 spaces. Below ground: 3404 spaces.



Cities image is a catalyst in changing urban demography of any city, thus it is important for a city to be attractive for people working and living. This change can be brought by attracting international customers and high income group which can contribute in strengthening the image of the city. This proportionately changes cities standard of living as well as helps in improving infrastructure and helps in generating opportunities for urban population. Thessaloniki being one of the oldest cities in Greece, conservation becomes a very important issue for the historic sites in which many buildings were added to the UNESCO World Heritage list. The city has also been renowned for being a cultural capital. At the same time, urban alteration to modernize the city is an equally important issue due to rapid migration and growing tourism. Due to unfettered planning in the early stages of urbanization, city faced many issues related to becoming more flexible city. The new Central Business District (CBD) stands as a chance to lay the pathway for new development.

WE ARE FROM BANJA LUKA, BOSNIA AND HERZEGOVINA. THE TEAM IS MADE UP OF YOUNG PASSIONATE RESEARCHERS FROM VARIOUS AREAS. ANJA AND ENA ARE ARCHITECTS, JELENA IS A CIVIL ENGINEER, ARSENIJE IS A SURVEYOR AND DAVID IS A TRAFFIC ENGINEER. THE ARCHITECTS DEVELOPED THE IDEA AND CONCEPT WHILE THE OTHERS FIT THE IDEA INTO THEIR VIEW. EACH MEMBER OF OUR TEAM PUT THEIR STAMP ON THE PROJECT AND DEVELOPED IT ON AN IDEA LEVEL, BUT WITH THE POSSIBILITY OF DEVELOPING IDEAS IN MANY DIRECTIONS.



Uniex Ltd.

The northern part of the subject area includes a block whose original purpose is housing. The apartment block's purpose is multi-family habitation. The building has 15 floors above ground. On the ground floor of the building, functions are planned that must be compatible with housing, such as restaurants and cafes. The apartment has a sea view. Inside the apartment block, there are park areas intended for rest and recreation of tenants, children play which forms a protection zone towards the existing hotel.

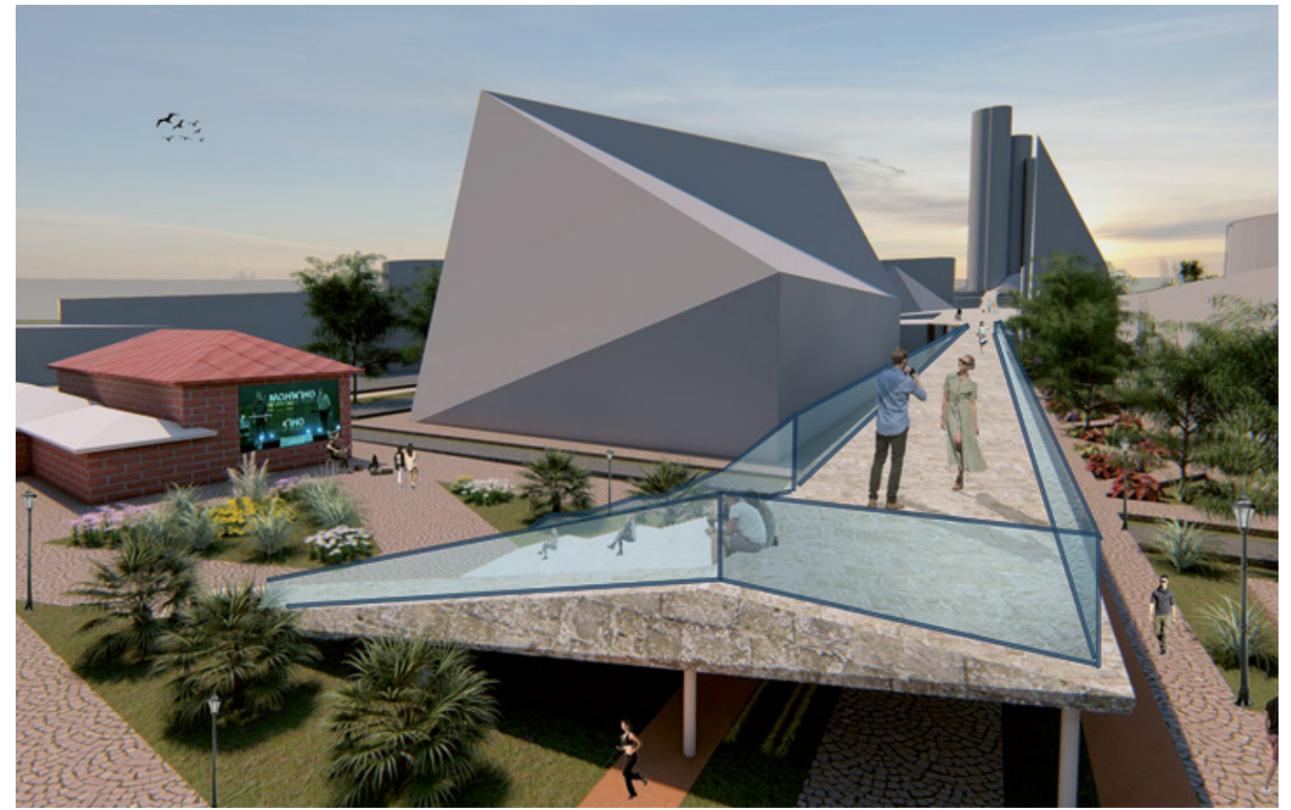
The area nearby the cultural center is planned for the expansion of cultural contents. Existing and newly designed facilities are positioned to form a smaller green square. The new planned cultural events that would complete the spatial unit are exhibition spaces, cinema, outdoor stage, gallery, concert hall.

For the abandoned complex of the "Fix" beer factory, it is planned the reconstruction of the existing facility. The purpose of the complex is tourism. On the very shore, as a reference point, there is a free-standing building of mixed purposes. Within the building, there is a garage space, hotel facilities, business center, shopping center, cafes, restaurants, terraces overlooking the harbor and the city. On the stretch of the existing hotel to the benchmark section includes is a pedestrian bridge that is a kind of network and links between the newly designed facility. The bridge is with a slight slope. With its appearance, the bridge achieves an effect of a spider web that stretches between the objects in the scope, connecting them, and forming a space for recreation, relaxation and play.

In the existing condition, the subject location achieves car access from the October 26th Street, whose width of traffic lanes is 3 meters, with physically separated roads, and which is made of the asphalt road surface with sidewalks on both sides. Within the complex, there is a network of internal roads that served the needs of the complex itself.

The main goal in this area of economic activities is the modernization of the traffic network in the subject area and the adaptation of the traffic network exclusively for the business complex. The traffic network within the business and residential zone was created following the needs arising from the purpose of existing and planned facilities, and prescribed by appropriate standards, all in the function of efficient operation of facilities from the traffic aspect. All the traffic mainly comes via October 26th Street, which is allocated to new entrances/exits to the business complex and residential area, which are part of the public network or leading to individual plots. There are three service roads along the main street (October 26th Street). They exist to have as few entrances from the main street as possible and less traffic load in the core of the zone in order to avoid crowds. All planned facilities are provided with internal traffic and parking areas that include above-ground and underground parking areas for users of business facilities. There are five parking garages with a total capacity of approximately 2750 parking places, which ensure that the maximum allowed underground parking is not exceeded. Parking garages are planned on three underground floors, while the space for logistics and storage is planned on the ground floor and the first floors, to make it easier for delivery vehicles to deliver goods intended for the function of the facilities. Pedestrian traffic is in focus and organized by following urban norms. There is a pedestrian-bicycle corridor, which represents the backbone of the Riva. The corridor stretches in the west-east direction and connects the promenade with the referent building, which is at the very end of the range.

The project is conceived on the principle of a smart city. It is based on the idea of creating a pleasant living environment, with quality, affordable services and a cleaner urban environment. By installing solar panels on the roofs of buildings, they would provide the necessary energy for heating and cooling the interior of the buildings. The attractiveness of the project is reflected in the diversity of its content and unusual architecture. The needs of the working people are satisfied by a large number of business centers with restaurants and bars, as well as parking spaces located in the immediate vicinity. Other facilities include a cinema, concert hall, museum, spa, pool, gym, etc.



The main idea is based on one of the biggest today's problems with overbooked traffic. We solve the problem by separating pedestrian and traffic zones into two levels. Pedestrians are on the bridge from which they have a beautiful sea view and access to all facilities, while traffic takes place below. All facilities are primarily oriented towards the sea and the spirit of the Mediterranean is engraved in the personal experience of the visitor. The facilities by the sea are lower, and those bordering the city streets are high and create a feeling of cosiness and intimacy of the complex.



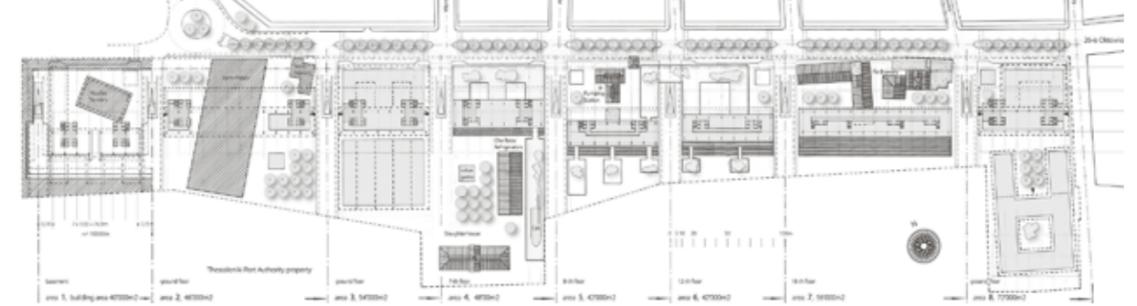
OCCASIONALLY HIRED BRAIN, WORKING FOR HIS OWN PLEASURE: WWW.BENHUSER.COM

Ben Huser

Eight vertical rhomboid-prisms, each 72m high, in east-west direction, intersecting with horizontal prisms of 27m height each, create, together with the historical buildings, new public spaces like streets, piazzas, court yards, patios, etc. The typical space-type in the vertical structures has a minimal height of 3.00m and a minimum span of 10.60m. This allows for classroom, laboratory, office, residential, service and many other (non polluting) activities and you don't have to worry about energy-issues.

"Carmen" is an autark, independent power-plant. There is abundant energy production through the harvesting of sunlight, with tens of thousands of m² of photovoltaic panels installed and integrated into the facades (designed accordingly, e.g. no glass-curtain walls) and in combination with geothermal energy harvested through energy-piles and processed by heat-exchange pumps.

The earth would not be as unique, a planet with an ecosphere, if the sun didn't keep supplying it with energy.





WE ARE YOUNG ARCHITECTS WHO MEET IN A SEVILLIAN ARCHITECTURE OFFICE. AFTER THIS EXPERIENCE WE HAVE DECIDED TO PRESENT OURSELVES TO SEVERAL CONTESTS. WE ARE CURRENTLY DEVELOPING OUR CAREER BASED ON BIM METHODOLOGY.

GQarchitecture / AR-BIM arquitectura

The configuration of this proposal is based on the urban mesh of the city itself with a series of superimposed layers, information for uses, direction of prevailing winds and the best use of solar capture. They make the mesh go from a flat dimension to a three-dimensional one and the configuration of this with the buildings that allows them to be emptied in some points, generating interstitial spaces that in turn serve as a thermal cushion towards the interior at the same time as they are interior free spaces.

The envelopes of the buildings have a special characteristic in addition to supporting the proposal, their function is being the first layer of protection against the wind and being a solar collector and screen. The new CBD hopes to be able to be generated with knowledge and business at the same time energetic since in addition to being self-sufficient in energy, it allows the surplus of energy produced to be transferred to the other neighboring districts as a new philosophy of Smart city. The time is configured in our proposal with a walkway or equipped path that runs throughout the entire proposal in which there is room for different uses that are developed along different levels of the ground floor. It makes the public space a friendly tour with multiple situations and configurations of the public space even inside buildings.

The residential area takes on importance as a resting place and university residence, always favored by the outdoor use of its large terraces. The three hybrid containers are the clear example of the intentions, buildings capable of bringing together various uses and being containers of the university-company training transfer. They create their own interiority without rejecting the public spaces that accompany their entrances. The area called the financial heart is the most iconic part of the proposal with the tallest buildings that vary in height as they approach the sea.

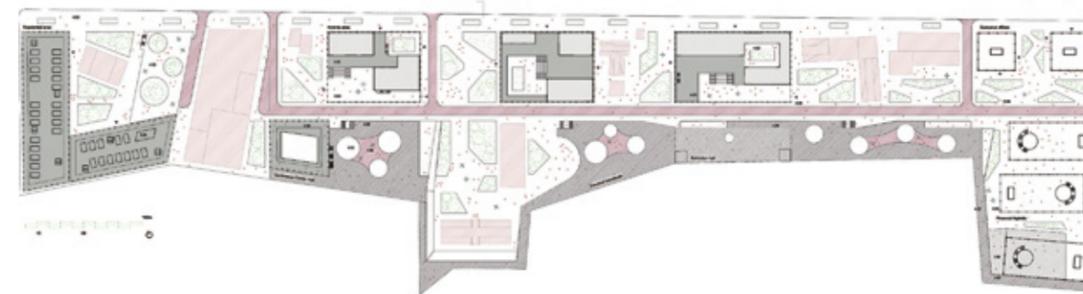
They start from two towers and are diluted in space until they make contact with the catwalk, thus showing their most public uses. In short, the project proposes a new business center for the city with an additional free space equipped and cultural attraction.

THERMODYNAMIC SPACES

The layers of climate information make sense when the mesh goes from a flat dimension to a 3D one. The new energy mesh is used to configure the buildings with three basic elements.

- Skin
- Cooling Courtyard
- Core or Productive spaces

The function of all of them make the building energetically sustainable. With the envelope or skin we protect ourselves from inclement weather and at the same time it serves to capture energy. The cooling areas allow the capture, cooling and distribution of the prevailing favorable winds within the building. They are made up of lattices, garden areas and sheets of water in addition to thermal regulators are also used as interior public space in buildings. The hearts or interior spaces with the interior thermal load serve to thermodynamically treat the entire building, heating and cooling where necessary.



Thinking a fragment of the city is like designing the time. We do not propose an expansion of the city with a characteristic use. We project a new way of living and relating with. We have learned the importance of distances in the city, the uses, the hybridization of knowledge and the tandem culture, training and work as a great bet for the future. It's what we want for the new CBD. A place based on Cultural-Energy sustainable productive spaces, where you can work in a pleasant way. The landscape office proposals that we have seen in the last decade evolve to literally take over the landscape and enjoy common areas and free spaces that buildings generate to make them productive spaces.

ARCHITECTURAL SPACE (ARCHITECT-VARNA.COM) IS AN ARCHITECTURAL STUDIO, REGISTERED IN THE CHAMBER OF ARCHITECTS IN BULGARIA. ITS LEADING ARCHITECTS DR. NADYA STAMATOVA AND ORLIN PERFANOV WORK ON PROJECTS FOR PUBLIC AND RESIDENTIAL BUILDINGS. THE TEAM OF THE ARCHITECTURAL STUDIO ALSO WORKS IN THE RESEARCH AND DEVELOPMENT SECTOR BY THE R&D ENTITY ARCHITECTURAL SPIES (ARCHITECTURALSPIES.COM). BOTH COMPANIES, SHARING THE STUDIO, HAVE TRAINED INTERNS FROM BULGARIA, SPAIN, ITALY, GERMANY, TURKEY, KYRGYZSTAN, CYPRUS ON PROGRAMMES ERASMUS/ERASMUS+ (2014, 2015, 2016, 2019, 2020), CORNELIUS HERTLING/LEONARDO DA VINCI (2012, 2013, 2014), STUDENTS' INTERNSHIPS (2013, 2014, 2016, 2017, 2018, 2020, 2021). THE TEAM HAS A WIDE SCOPE OF COMPETENCES: ARCHITECTURE; DIGITAL MODELLING; BIM; 2D/3D DATA ACQUISITION; AERIAL (DRONE) PHOTOGRAPHY; ORTHO-PHOTO; GIS; THERMAL SURVEY; VOLUMENTRIZATION OF THERMAL SCANS; IOT; DIGITAL RECONSTRUCTION OF CULTURAL HERITAGE; VIRTUAL MUSEUMS; ARTIFICIAL ENVIRONMENT (VIRTUAL REALITY), LOW LEVEL MIXED ENVIRONMENT (AUGMENTED REALITY) AND HIGH LEVEL MIXED ENVIRONMENT (MIXED REALITY).



Architectural Space

PLANNING CONCEPT

This project aims to provide visibility to the sea, that is currently absent from the ground level. The design solution creates a new terrain at the level of the second and third slabs of the large-area construction, from where the sea can be seen above the port. There are two important elements in the newly created park environment with Mediterranean vegetation. The green "hills" are actually a design solution for natural lighting of the large-area building. Umbrella-shaped Mediterranean pines with passing stems through holes in the slabs, offer shade alongside of the promenade. The ramps of the promenade pass along the entire front of the large structure, facing to the sea.

The traffic inside the plot is limited only to supply, waste removal, firefighting. All parking lots, except in the low-rise "container's town" in the western zone, are automated and robotized. This scheme of parking takes up minimal space and at the same time is safe, because the cars enter into the parking with the engines off. The wide-area building structure is developed on a modular network of 4.80/6.20m, resulting from the most economical parking solution. The automobiles enter into the robotized parking only from the main street, going underground by elevators shaped like containers.

VISUAL CONCEPT

Is based on typical for the ports images. Recognizable on a subconscious level visual attributes such as masts, ropes, sails, fishing nets, barrels, metal trusses, containers, cranes are the prototypes of metal nets on the facades, awnings over the large passage and over the courtyards of cultural heritage. Each yellow attraction facility, shaped like a crane, has a panoramic lift, a periscope and an observation deck (a bar).

FUNCTIONAL ZONING

Defines for noisy entertainment functions without time limit (24 hours) the smaller, separated by an existing building, western area called "containers' town". The interrupted by the presence of cultural heritage buildings, most of the territory is framed by two high buildings ("East Tower"-a hotel and "West Tower"- a residential building). Both of them viewed together from the city follow the visual concept, resembling a silhouette of a huge galley. The large passage is the backbone of the shopping area. The office area is in the middle of the territory, next to the square with the water mirror.



JEAN-PIERRE DÜRIG RECEIVED HIS ARCHITECTURE DIPLOMA AT THE ETH ZÜRICH IN 1985. ON THE BASIS OF EARLIER COMPETITION SUCCESSES HE OPENED HIS OFFICE A MERE TWO YEARS AFTER COMPLETING HIS STUDIES. SPECIALIZED IN PUBLIC BUILDINGS, LARGE SCALE INFRASTRUCTURES AND COMPETITIONS, HIS PROJECTS ARE CHARACTERIZED BY THEIR MINIMALISM, GENEROSITY AND CONCEPTUAL RADICALISM. FROM 1996 TO 1998 HE SERVED AS A VISITING LECTURER AT THE ETH ZÜRICH AND FROM 2004 TO 2006 AS A GUEST PROFESSOR AT THE ACCADEMIA DI ARCHITETTURA AT THE UNIVERSITÀ DELLA SVIZZERA ITALIANA IN MENDRISIO. HIS WORKS HAVE BEEN PUBLISHED AND EXHIBITED INTERNATIONALLY.



Dürig AG

PORT. The vertical district is part of the port infrastructure. The structure consists of vertical towers with inserted, stacked building containers for the various programs and uses.

CITY. The new structure is part of the city. The frame of the structure can be read as a vertical street grid that displays the houses in a vertically stacked city. The roofs of the buildings are used as publicly accessible green terraces, designed city parks and city squares.

STRUCTURE. A vertical primary structure is made of reinforced concrete, which are lined up like port cranes. Their spans respect the existing ground level. Steel trusses interconnect the primary structure and accommodate the various uses of the new district.

INFRASTRUCTURE. The columns are designed as vertical streets. The H-shaped columns house stairs, elevators and building services. The horizontal support structures function as service centers for the buildings standing on top of them.

CITY LEVEL. The first floor is reserved for nature, the movement of people and vehicles: Parks with trees, squares next to and under the structure, streets and tree-lined parking lots.

EXISTING BUILDINGS. The existing buildings will be preserved, developed and reused. As free-standing solitaires, they will be architecturally and functionally upgraded.

USES. Public uses are housed in the building containers nearest to the ground and are directly accessible from the city level. Office and residential uses follow at the top. On the roofs of the suspended buildings there are gardens for recreation and urban farming as well as sports and leisure facilities.

VENTILATION. Due to its permeability the concept of the vertical urban district allows air to circulate between sea and land. In addition, the individual buildings will be ventilated and cooled via atria.

WATER. Rainwater is collected in tanks in the roof rack. It is used to irrigate the hanging gardens and adiabatically cool the terraces. **ENERGY.** A solar system on the roof supplies the vertical district with energy. **FACADE GREENING, SHADE.** The lattice layer in front of the houses is greened and used for varying external sun protection systems. **FLEXIBILITY.** Cranes on the roof allow further construction and changes to the secondary structure of the individual building containers, without obstructing the other uses. **STAGING.** First a module of the primary structure is built, then the building containers are installed. The primary structure is built gradually. This enables different forms of staging. Future rebuilding of building containers is done without changes in the primary structure. In principle, the system can be extended in length and height as desired.

TIME

The wide frames of the primary structure overlay the area and include the existing buildings and the city level. The existing structures ensure continuity and act as witnesses of the history of the site. The new, all overlapping structure symbolizes progress, new forms of living, working and production, the coexistence of the residents and the openness of the institutions.



The new, vertically organized district lies between the city and the harbor. With its structure and uses, it simultaneously refers to the scale of the port and its infrastructure, as well as to the city with its different urban districts, mixed uses, traffic, green spaces and squares. The result is a structure that is city and harbor at the same time. The neighborhood and Thessaloniki will receive a distinct, independent district, which is a logical consequence of its unique location and a sign of a future city.

WESTFOURTH ARCHITECTURE (WWW.WESTFOURTHARCHITECTURE.COM) WAS FOUNDED IN NEW YORK IN 1991 BY VLADIMIR ARSENE AIA,OAR. THE FIRM'S STEADY GROWTH AND SUCCESS FOR ALMOST THIRTY YEARS BEGAN WITH THE GOOD FORTUNE OF WINNING AN INTERNATIONAL DESIGN AWARD FOR ITS FIRST BUILT-PROJECT (A BANK HEADQUARTERS) AND CONTINUES TODAY AS AUTHOR OF OVER FIFTY BUILDINGS LOCATED MOSTLY IN ROMANIA BUT ALSO IN LATVIA AND THE UNITED STATES. WESTFOURTH'S PROJECTS VARY IN SCOPE, SIZE AND PROGRAM RANGING FROM NEW EMBASSY BUILDINGS FOR CANADA AND THE STATE OF KUWAIT TO THE HOLOCAUST MUSEUM IN BUCHAREST AND TO MEDIUM TO HIGH-RISE OFFICE AND APARTMENT BUILDINGS. WESTFOURTH'S HIGH STANDARDS OF EXCELLENCE HAVE BEEN RECOGNIZED IN MULTIPLE DESIGN AWARDS AND PROFESSIONAL PUBLICATIONS. IT'S NEW YORK AND BUCHAREST OFFICES CONTINUE TO WORK WITH ITS CORPORATE AND INSTITUTIONAL CLIENTS TO ACHIEVE THEIR GOALS AND TO ADDRESS THE CHALLENGES OF CONTEMPORARY ARCHITECTURE.



Westfourth Architecture

The project is composed of three distinct sections, each one structured around a public plaza of different size and configuration.

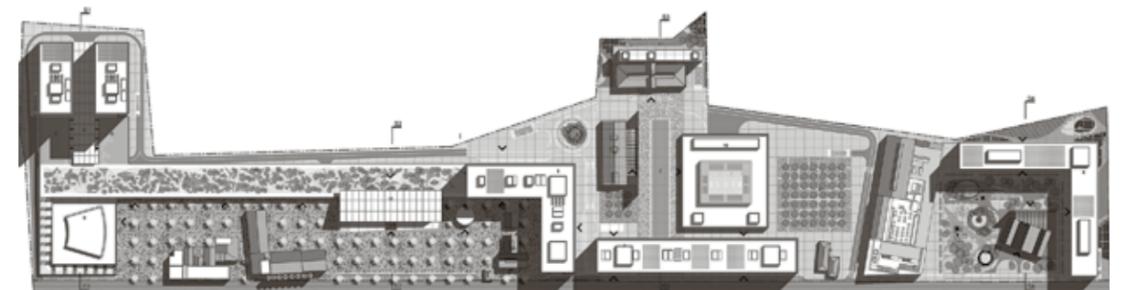
In the first section, set on the eastern section of the site, office buildings are located at the ends of an elongated public plaza surrounding the Fix Breweries. Behind the old buildings, a linear retail and Exhibition Center building is facing the street along the southern property line. The building's roof, accessible from the plaza via glass elevators and a grand stair that wraps around the Auditorium building, is landscaped as a public park creating a spine that holds together the composition. The first two retail floors and the top Exhibition Center floor, are flexible to accommodate market driven dimensional/functional modifications. The ground floor shops open directly in the Fix Plaza across the old brewery buildings. The brewery buildings will be renovated and will accommodate restaurants, cafes, bars that will service both the office buildings and the retail/exhibition areas and will be crowded throughout the day and evening.

The western section of the development is reserved for residential use. Two apartment buildings of different heights wrap around the old Nousias Tannery, which in this project is renovated as a public health spa. The public space between the Porto Palace and the apartment building is landscaped in a park focused on the Nousias Health Spa. The entire development's vitality and animation rests with both the mixture of functions and with the variation of open public spaces that articulate the project.

The Fix Plaza itself is landscaped with tall palm trees set on a 16m grid. A small sunken plaza located in front of the inclined façade that marks the entry into the Exhibition Center provides daylight to the center's underground areas.

The twin 40 story towers that anchor the eastern end of the site, mark the development in the city, announce the city from the sea and become a beacon for the old city seafront to the East. The conference center, auditorium and restaurants gravitate towards the towers, animating the tall atrium set between the buildings.

The second section of the development is organized around a public plaza oriented perpendicular to the 26th of October Street. In the project we called this space "Charilaou" Plaza, using the name of the old Refrigeration storage building on the site. An office building fronting the street and hotel raised behind the old slaughterhouse structure limit the plaza on the north and south. The old slaughterhouse is renovated in this project for the use of the hotel lobby and public restaurant. The old "Charilaou" building that borders the plaza on the east, is renovated in this project to accommodate a multiplex. A Multipurpose Sports Hall is set across Porto Palace, and marks the western border of the plaza. Behind the old Benis Tannery, a special small landscaped park (the "Benis Park) separates the Porto Palace from the Multipurpose Sports Hall, creating a backdrop for the future activities (restaurant/exhibition) in the renovated Benis Tannery.



The project's main challenge is its relation to the context, because the context itself is complex and apparently contradictory. On one hand, there is the fabric and the scale of the old city and the immediate neighborhood. On the other hand, there is the context of the piers, the large port and the sea. This project addresses both by mixing towers and three-story structures in a composition set between the sea and the city. The project creates a multifunctional civic center in which the Central Business District's program that includes office space, conference center, auditorium, hotel, restaurants, is complemented by retail, residential, sports and cultural facilities. This functional and spatial hybridization will facilitate full time activities beyond the regular office hours and will constitute a center of attraction and activity for the entire city.



ESTABLISHED IN 2019. A STUDIO PROVIDING ARCHITECTURAL AND INTERIOR DESIGN SERVICES.

Almeower Architects

65x10
Residential, Administration,
Hotel and Leisure

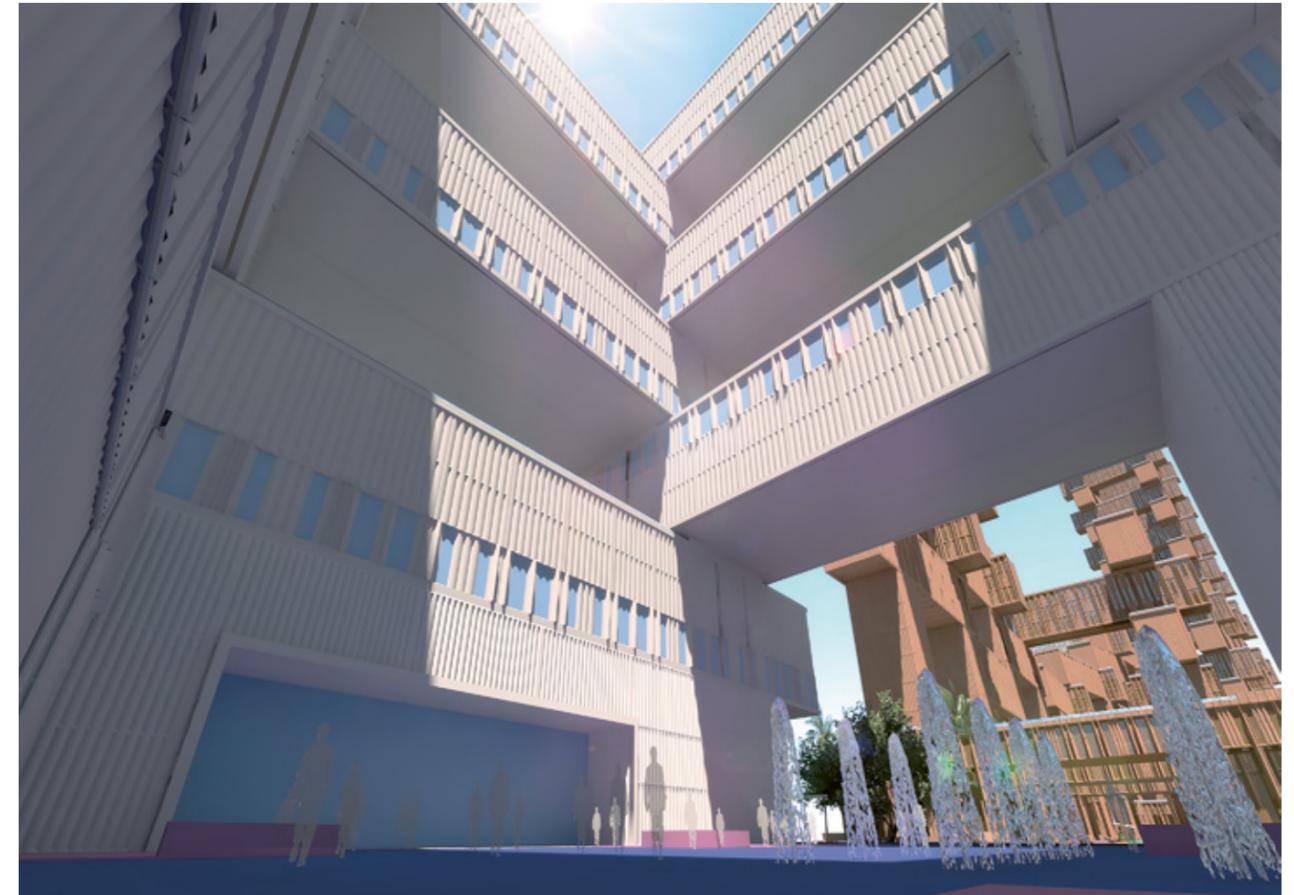
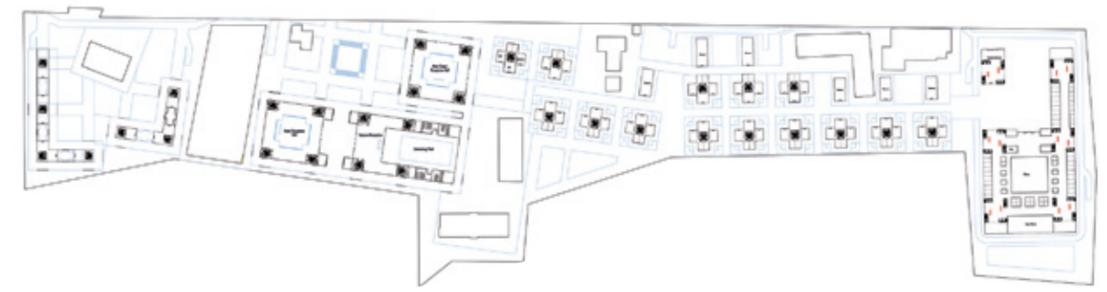
25x10
Residential, Administration,
Hotel and Leisure

100x20
Mall, Cinemas and MPUs

All the project blocks are in a form of containers with a usable roof where we can grow vegetables or decorative plants. Moreover, solar panels can be installed in the parts facing the sun.

In order for the project to be integrated we included all uses such as residential, administration, hotel, commercial, cultural and leisure. One of the advantages of standardizing the sizes of the blocks is the possibility of installing them on the site, the ease of disassembly and installation. To make it easier each container can be divided into two halves that can be installed on the site. The possibility of reformatting the building blocks, taking advantage of the ease of disassembly and installation by re-stacking the blocks according to the need, can be also done in stages, whether horizontal or vertical.

A distinctive tower was made in the design consisting of a group of containers, so as to be a landmark of the port.



The design idea is inspired by the distinctive image of the port which is a group of containers, so that the project looks like a group of overlapping containers in a matching formation. The project consists of several vertical cores which are designed so that building blocks can be installed to them in two perpendicular directions. Building blocks are designed in a form of a container with a height of 3 floors with different dimensions.

OUR STUDIO IS A FAMILY COMPANY WHERE WE DO ARCHITECTURAL DESIGN AND MORE RECENTLY SCIENTIFIC RESEARCH ON DIFFERENT URBAN PHENOMENON. FOR EXAMPLE, WE EXPLORE ON THE SOCIAL AND CULTURAL ASPECTS OF THE SELF-MADE ARCHITECTURE OR THE ARCHITECTURE WITHOUT ARCHITECTS IN CITIES OF MODERNISM WITH CASE STUDIES IN SOFIA, BULGARIA. PUBLICATIONS OF THIS RESEARCH WORK BY DIMITRINA POPOVA ARE AVAILABLE ONLINE. DESIGNING FOR COMPETITIONS IS SOMETHING WE ARE USED TO, BECAUSE IT IS A CHALLENGE AND AN OPPORTUNITY TO IMPLEMENT INNOVATIONS IN OUR DESIGN WORK IN METHODOLOGY OR NEW SOFTWARE.



Studio Archadia

The initial inspiration was found in a book chapter entitled "Modernization and its discontents in post-1950's Thessaloniki: urban change and urban narratives" by Eleni Bastea and Vilma Hastaoglou-Martinidis (Landscapes of Development; 2013). There the authors present their research on the literary narratives of Thessaloniki's urban environment.

One of the selected texts impressed us, because of its description of a coastline with single family houses where the courtyards were oriented towards the sea. The literary picture comes from an essay collection of Sakis Papadimitriou where he remembers the Thessaloniki of his childhood (p.114) and "how they used to plunge into the sea from the courtyards, or go in a boat ride while their family watched them from the balconies." He refers to the scale of this urban townscape where "everything was so close, squeezed tightly, gathered together."

The courtyards as architectural element next to the coastline lead to our idea of the courtyard as basic module for the new CBD courtyards nucleus structure. They are elevated in order to exaggerate this element to dominate in townscape, to raise the point of view towards the horizon.

In our project for the new Central Business District, the urbanized zone consists of a series of private courtyards and public squares of different dimensions. The courtyards are 7 platforms raised from the ground. Each of them defines space without enclosing it entirely and is open to the sea and to the park. The platforms constitute autonomous, independent and safe environments as long the access is restricted through ramps. The courtyards are connected with integrating lanes called the Green lane and Porto lane in the project. Between the courtyards there is a network of public spaces: micro-squares dominated by the Grand square.

The courtyards are nuclei around which buildings are grouped. The position of courtyards like cores allow an extreme functionality of the internal spaces. They are the architecture to form sustainable communities -corporate and residential, places of multicultural co-existence and shared corporate values. Each courtyard architecture is a stage where the community history happens on everyday basis. The elevated courtyards are an architectural metaphor of world tendencies that create new patterns of behavior: in communication and commerce; in terms of mobility and work. They transform them into the local language, individually, from courtyard to courtyard. The elevated courtyards are segmented units and stages for rich and representative program. In ensemble, the elevated courtyards are generators of identity and therefore a visually distinct brand mark of the Central Business District.

Beside the courtyards structure, in our project for the Central business district we intergrated a huge park that is a green heart of a bigger neighborhood. The park makes the silhouette of 26th October str. And our intentions are to unite the different in scale and style retained buildings. The park is a green curtain background where the old buildings are positioned. The silhouette focuses on the existing buildings, it does not dominate but emphasize on the heritage buildings. In conclusion our Basic concept lines are: firstly, the CBD is a place of diversity because it attracts different age groups, different social groups, families, tourist etc.: Specifically, the start-up offices' courtyard offers affordable offices spaces for starting businesses initiatives. The residential architecture allows 15% of housing that is affordable and targets people who live in the surrounding area. Secondly, comes the discourse of economic efficiency where the design proposal minimises use of energy and resources. The buildings are composed into nuclei and can be constructed gradually. Some of the buildings (the pavilions in Start-up offices' courtyard and Auditorium in the Offices' Courtyard East) are intended to be disassembled at the end of building life. The offices' facades are constructed of curtain walls with integrated photo-voltaics to regenerate energy and with green vertical segments to increase heat protection. The third line combines the themes of Nature and heritage where Nature ties together old and new architecture: the park surrounds existing heritage buildings and unites diverse and fragmented past. The park surface dominates and spreads greenness to the adjacent townscape.



FOUNDED BY ARCHITECT DAVID TAPIA, THE OFFICE FOCUSES ON UNDERSTANDING ARCHITECTURE AND URBANISM AS THE MOST IMPORTANT ASPECT IN CREATING A BETTER SOCIETY. EACH PROJECT, REGARDLESS OF ITS SCALE, MUST BE APPROACHED AS A POSITIVE CONTRIBUTION TO OUR ENVIRONMENT. WE SEEK TO CREATE QUALITY ARCHITECTURE, PRODUCING OPTIMAL RESULTS IN THE CONTEXT WHERE WE WORK. WITH A SMALL TEAM, COMPOSED MOSTLY OF YOUNG ARCHITECTS AND STUDENTS, WE FOCUS ON RESEARCH, ANALYSIS, HAND DRAWINGS AND STUDY MODELS AS FUNDAMENTAL TOOLS TO CARRY OUT A CRITICAL DISCUSSION THAT WILL LATER MATERIALIZE IN THE PROJECT. DT/OA HAS HAD THE OPPORTUNITY TO WORK ON BOTH PUBLIC AND PRIVATE PROJECTS AND HAS FOUND A WAY TO MAKE ARCHITECTURE THAT DILUTES THE LINE THAT COULD EXIST BETWEEN BOTH ENVIRONMENTS.



David Tapia / Oficina De Arquitectura

EXISTING CONDITIONS

During our first reading of the site, we identified a series of elements to consider: The climate, the configuration of the land and its elongated shape, the discontinued urban fabric, the proximity to the port, the views and the challenge of integrating existing buildings with the new design program.

CONNECTING THE URBAN FABRIC

There is a clear reading of the existing grid in the city and how it is discontinued with the main road. This challenge led us to carry out the exercise of projecting this connection between the existing neighborhood and our project, the result is an integration of this urban fabric giving priority to the pedestrian over the vehicle. We have achieved a low percentage of streets through an efficient projection of pedestrian connections, bicycle lanes and streets.

AXIS & CONNECTION (THE GREEN AXIS PARK)

The backbone of the project proposal is the Green Axis connecting the iconic Buildings at Benis Tannery Park and the Cultural Gateway via a large-scale linear park/pedestrian street. This main axis forks into a secondary axis that connects the parks with the courtyards of the buildings on a smaller and more intimate scale, a condition that is a characteristic of the city that we wanted to maintain in order to preserve the spirit and essence of the city.

URBAN TRANSITIONS

Among the readings we took of the city, these entrance porticoes caught our attention, as happened in the old city, where somehow these elements frame the transition from one place to another. We have emulated this concept in our eastern entrance, entering through the cultural axis where the void between volumes frames the entrance to the project, making the representation of a

transitional monument between these urban voids. As we conducted a layer by layer analysis of this urban space, we encountered challenges which we have interpreted as an opportunity. These situations and realities encountered have been a catalyst for new actions in favor of this new regeneration of the city.

PROTOTYPE OF A NEW BUILDING

As we began to read the city and its components, we found the necessary indicators to re-interpret the way we can propose the buildings of Thessaloniki without losing the essence of the city. We consider a key factor not to lose the scale of the city, respect the axes and how to handle the transition between public and private space. The cities of the present and future will be re-focused on pedestrians, we have proposed underground parking, as for the building we consider making a setback on the property line to give priority to the facades of historic buildings, so that from the main road these show some hierarchy compared to the new program. The internal patios are the lungs of the buildings, they serve for heat input in winter and heat output in summer, they function as urban oases, they must be part of the heart of the building. Regarding the program, we are committed to a mixed use in the bases and a defined program in the upper volumes to maintain the life of the place as it happens in the rest of the city. Elements such as solar panels, water catchment for reuse, recycling area, bird deterrent film, brise soleil and thermal energy have been proposed.

SYNTHESIS

The product of this multi-layered analysis is a proposal that seeks in a fluid, simple and efficient way to be the spark for this new urban re-connection. An important integration with the reality of the city has been achieved, in an innovative way, based on nature and with the ability to be executed in a modular phasing. We believe that for sustainable, natural and successful growth to occur in a city, it must be done naturally by creating the conditions for its inhabitants to develop the city in a planned but organic way.



A panoramic city, full of history, life and public space. This is how we can describe Thessaloniki, we have been amazed from the beginning by its beauty, however we can ask ourselves the question, can it be improved? The answer is yes, nonetheless we must be aware that this place is special because over time its people have shaped it in a special way. This is precisely the essential ingredient for a new city to be able to sustain itself, not only through a mechanical formula, technology, facades or applied technique. It is the way in which we interpret the reality of the place and transition to the proposal, the key to its sustainability.



ANATOLIOS STATHIOU STUDIED ARCHITECTURE AT THE UNIVERSITY OF BRIGHTON AND THE ARCHITECTURAL ASSOCIATION IN LONDON, WHERE HE RECEIVED HIS DIPLOMA IN ARCHITECTURE IN 2017. HE HAS WORKED IN PRACTICES IN SHANGHAI AND LONDON, WHERE HE HAS BEEN INVOLVED IN MIXED-USE DEVELOPMENTS IN HISTORICALLY SENSITIVE URBAN CONTEXTS.

Anatolios Stathiou

Our proposal aims to create an active neighbourhood that promotes both culture and business, quality of life, but always tries to remain ahead of the challenges that lie in the future by being flexible.

The Forest uses the aspirational model of the "polykatoikia" - the Greek Maison Domino - which resonates modernist optimism in post-war Greece. Its expansionary nature allows flexibility and an openness of possibilities, which becomes a tool to adapt to future needs.

The discourse of masterplan design has pushed the conversation forward from zoning, cities designed for cars, to the design of mixed-use vibrant neighbourhoods. The Forest creates an urban model that is adaptable. Being adaptable is quite important for retail, as online shopping is overtaking the brick-and-mortar stores. It is also quite important at a post-covid-19 world. The pandemic has demonstrated the possibility for office workers to work from home. This means that office spaces will need to become more attractive for tenants and their employees to want to move in. The strict boundaries of home and work are becoming blurred. Openness and generosity of space become important gestures of the project.

Le Corbusier and CIAM tied the ancient Greek portico with the modernist pilotis - stone with concrete. The project floats on concrete piers and is visible from all along the Thermaic Gulf and from the city centre of Thessaloniki. It becomes a mirror promenade of the city.

The area, which is near the Axios River, is often flooded, causing problems to local residents and workers. The pilotis raises the buildings way above flood lines but also frees the ground to provide green and public space, which is an important as an attractor point for the whole area.

The Park is planted mainly with plane trees, bringing back to the area the leafy character it used to have. The piers are also shading over summer creating an oasis of which enjoyable space in the summer as well as winter. The industrial heritage is to be undisturbed and preserved as an archipelago of cultural spaces. The landscape gently slopes upwards as it goes south, raising it above the port level. The edges of the plinth are activated by retail which faces the public square and streets. Beneath the green park, there is more than enough carpark space for the whole development. Holes on the landscape plinth allow light and ventilation for the carpark. The landscape plinth is dotted with perforations for planting allowing light and ventilation for the carpark below. This allows for the reuse of the car parking space as we progress away from private car ownership with the help of driverless technologies. Being on the ground floor and at the port level, these spaces are cheaper to lease and become the perfect location for start-up companies and artist studios and workshops.

The project is to function organically with the operating port next to it. The forms are in dialogue with the port's cranes. The residents and workers on the piers watch the movement of the containers like a theatre of economic growth.



Before the expansion of the Port of Thessaloniki, the area our site lies in was once known as Bechtsinari (Μπεχτσιναρι), from the Turkish words bes-five, çinar-plane trees. It was a leafy suburb with a green park that Thessalonians used to enjoy. Although the port is still an active node in the transportation network of the Balkan peninsula, the surrounding industrial area, is in a derelict state. The site, being landlocked by the 26th October Avenue in the north and the port in the south, fails to create a space of attracting new residents and businesses.

AR. DUSHYANT JOSHI CAN BE CONSIDERED AS A NEW EMERGING STYLE CURATOR WITH HIS BRAIN CHILD AKALPAN DESIGNS, WHICH IS AN UPCOMING ARCHITECTURAL DESIGN FIRM. IT WAS STARTED IN MUMBAI WITH HIS FELLOW CO-FOUNDER AR. DHIRAJ PANDIT, WHICH NOW HAS ITS ROOTS IN DELHI-NCR WITH FURTHER EXPANSION IN MANDI, HIMACHAL PRADESH WITH OTHER INDIAN CITIES LIKE RAIPUR, PUNE, INDORE, BHOPAL, DEHRADUN TO NAME A FEW. WITH A MODEST TEAM COMPRISING OF CORE ASSOCIATES AND CONGLOMERATE WE CREATE DREAMS TO BECOME REALITY. A UNIQUE AREA OF ARCHITECTURE WHERE CREATING SPACES FOR THE PUBLIC IN THE MOST EFFICIENT AND BEAUTIFUL WAYS IS OUR GOAL WITH SUSTAINABILITY AS A BACKBONE. WE HAVE EXPERTISE IN DESIGNING STRUCTURES RELATED TO HOSPITALITY, MUSEUMS, RESIDENTIAL, PUBLIC BUILDINGS AND MANY MORE. OUR MAIN STRENGTH COMES FROM THE DIVERSITY OF OUR TEAM WITH EVERYONE BELONGING TO A DIFFERENT REGION AND SPECIALIZING IN DIFFERENT ASPECTS OF ARCHITECTURE. THIS GIVES US A UNIQUE PERSPECTIVE WHEN DESIGNING AND EXECUTING OUR PROJECTS. WE ALSO PRIDE OURSELVES IN PROVIDING SUSTAINABLE AND ECO-FRIENDLY ARCHITECTURE AND MATERIAL USE. ALL THE PROJECTS ARE CONCEPTUALIZED BY TEAM EFFORT TO MAXIMIZE THE ESTABLISHED DESIGN POTENTIAL AND TO WORK WITHIN THE TIME FRAME AND BUDGET PROVIDED. AKALPAN IS COMMITTED TO PROVIDE YOU THE BEST WHERE WE WILL MAKE YOUR DREAMS COME TRUE. WE WELCOME ALL IN MAKING CHANGE FOR A BETTER FUTURE.



Akalpan design LLP

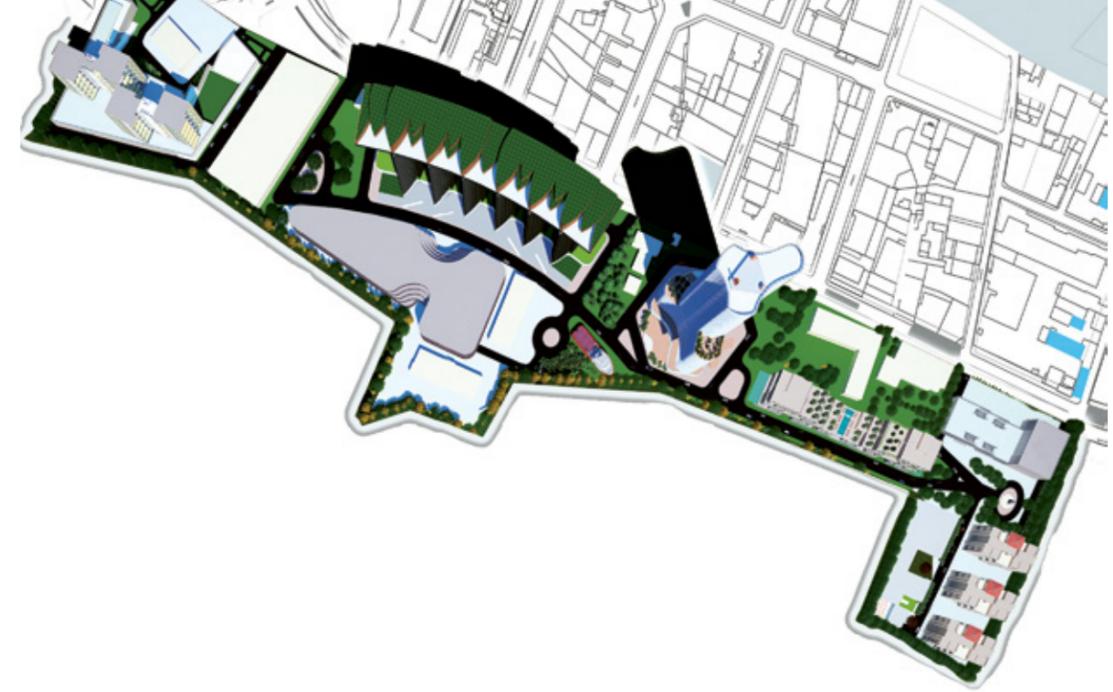
To begin with, we started with the context and the built language of the city i.e., what's the silhouette of the city. A city which is to be remembered must have an iconic silhouette that would make a permanent impression to the general public. This also would serve as a landmark that would make it globally recognized.

As soon as we fixed our vision for the silhouette, we had to select the perfect forms to compose it. We now took inspirations from the surroundings, the city architecture, the legends, the culture and last but not the least the site itself i.e. near the sea. After taking out notes, ideas and sketches we started to place out ideas on the elevation with keeping in mind the major heritage spot of Thessaloniki (the white tower). So, now we got a shape or the perfect outline, where 8 buildings with maximum height in the center and gradually lowering on the sides. This gave us a reasoning to further proceed into planning stage.

After finalizing the silhouette, we traced the verticals into plans. We zoned the major commercial activity on the central part of the land separating the commercial activates from the residential. We planned 2 types of housing on to which the west side will have luxury villas on a mixed use space and the eastern side will accommodate affordable housing. We also planned 3 major cultural spaces related to the Greek heritage (maritime, the sports and opera) among which we kept the cultural center and sports center near the proximity of the eastern side and to provide a significance to the port land we kept the maritime in the central business zone. The central commercial zone holds 3 iconic buildings completing the silhouette. Among these 3, the main iconic tower would reach at the height of 200m, 2nd tallest commercial towers would be connected with sky bridge pavilion on the western side and an iconic hotel on the eastern side with inspiration from shipping containers.

We placed all the site activities on the east west axis and made 4 major access points on the north side that converge in the axis assuring easy flow of traffic without creating any hindrance to the residential zones of the site. Once we connected the dots between the silhouette we envisioned and the placement of spaces on the plan we drafted, we then moved into the finer detail of how this picture will take shape into a form that will tackle the physical, natural and planning issues.

We formulated the floorplans of each building with major fluidic properties of air and movement of air from land to sea and sea to land. We also formulated these floorplans by keeping a major look on the wind speeds these costal lines can observe. Seeing this high density and the amount of area required for the design, we also took care of the seismic activates in the gulf to prevent massive destruction to the neighborhood. All this effort would not just be an arrow in the dark but can be a torch towards a greater future of Thessaloniki. Creating, visualizing and realizing an iconic landmark that would showcase the pinnacle in co-existing habitat of commerce and culture. This would not only be a solution but an image of the future. A future where new epicenters would emerge and on top the city of Thessaloniki as a 'Global Silhouette'.



The world is coming into a new era of modern image by becoming connected and growing economically strong together. This spread can also be seen in new epicenters that are calling people for new opportunities. Thessaloniki, a port city of great nation Greece. Rapidly becoming a major talk in shipping routes for exports and imports. To make it withstand the immense future demands, Thessaloniki needs a "Global silhouette".

HE STUDIED ARCHITECTURE TO UNIVERSITY OF (ZARZARA) IN CONSTANTINE AND GRADUATED FROM IT WITH A PROJECT THAT OBTAINED THE HIGHEST DEGREE. HE WORKED AS AN ARCHITECT IN A STUDIES OFFICE IN CONSTANTINE SINCE 2004, DESIGNED MANY UNIVERSITIES NATIONWIDE AND THE HUGE ENTRANCES TO THE UNIVERSITY POLES, MOST NOTABLY SETIF (EL HIDHAB) AS WELL AS THE RESIDENTIAL NEIGHBORHOODS, ETC. IN THE YEAR 2019 HE PARTICIPATED IN AN INTERNATIONAL COMPETITION AS A REASON FOR PREVENTING HIM FROM CLASSIFICATION IN THE THIRD PLACE GLOBALLY, AFTER THE BUNYAN ORGANIZATION IN QATAR (DOHA) LAUNCHED, IN ITS FIRST EDITION, AN INTERNATIONAL COMPETITION IN ARCHITECTURE IN THE ISLAMIC CONTEXT FOR DESIGNING A MODERN ISLAMIC MINARET THAT REFLECTS OUR ERA. SO COMES THE MINARET PROJECT (SOLITUDE WITH GOD) FROM KEDDOUS REDA & KEDDOUS NOUR EL HOUDA (WIFE) TO BE RANKED THIRD IN THE WORLD AND OBTAIN A BRONZE CERTIFICATE IN HIS FIRST PARTICIPATION IN INTERNATIONAL COMPETITIONS. IN THE SAME YEARS 2019, ABDULLATIF AL FOZAN AWARD FOR MOSQUE ARCHITECTURE CERTIFIES THAT PROJÉT "NOOR" BY KEDDOUS REDA HAS BEEN SHORTLISTED IN THE INTERNATIONAL INNOVATION COMPETITION IN MOSQUE ACCESSORIES. HE RETURNS IN 2021 TO MAKE A MARK ON BOOK -ARXELLECE:02 IN HIS THIRD INTERNATIONAL IDEAS COMPETITION WITH-GREECE INSEPARABLE TOWERS (THE NEW BUSINESS CENTER) SKYLINE OF THESSALONIKI-GREECE. KEDDOUS REDA DEFINES ARCHITECTURE AS: ARCHITECTURE IS A LINE SEEN WITH AN EXPLANATION HEART TO A BUILDING SWEETENED IN THE EYE OF FRESH.



Ertyciva

THE FIRST STARTING OF IDEA: (BOAT) which is abundant in the sea near the site, take the outer ocean of the lower part of the boat (the floating part in the water), and then rotate it 90 degrees we get in the other on the back façade of the project.

THE SECOND STARTING OF IDEA: (EYE) historical city= look at the past, which is the main, we wanted artistic touch related to the authenticity of Thessaloniki, what is the value of country without history and what is the value of buildings if it does not reflect its history, and what is the value of the citizen who does not look at his history and past, so we took the eye looking back (history) on the one hand and on the other we likened the city of Thessaloniki which mocks several civilizations (more warrior) its diverse people-citizen-eye lashes colored in many colors.

Based on the urban generation of the western side of Thessaloniki (new central business district), create a new structure, with innovated architecture a new skyline of Thessaloniki, an attractive environment, that will exude originality and innovation, among 7 historic buildings, the emergence of the first new business center (Greece emanate towers), which consists of two identical towers opposite the side, each rising 50 floors equivalent to 200m, in a strategic location. Around with the panoramic views of the Thessaloniki, and a wide sea.

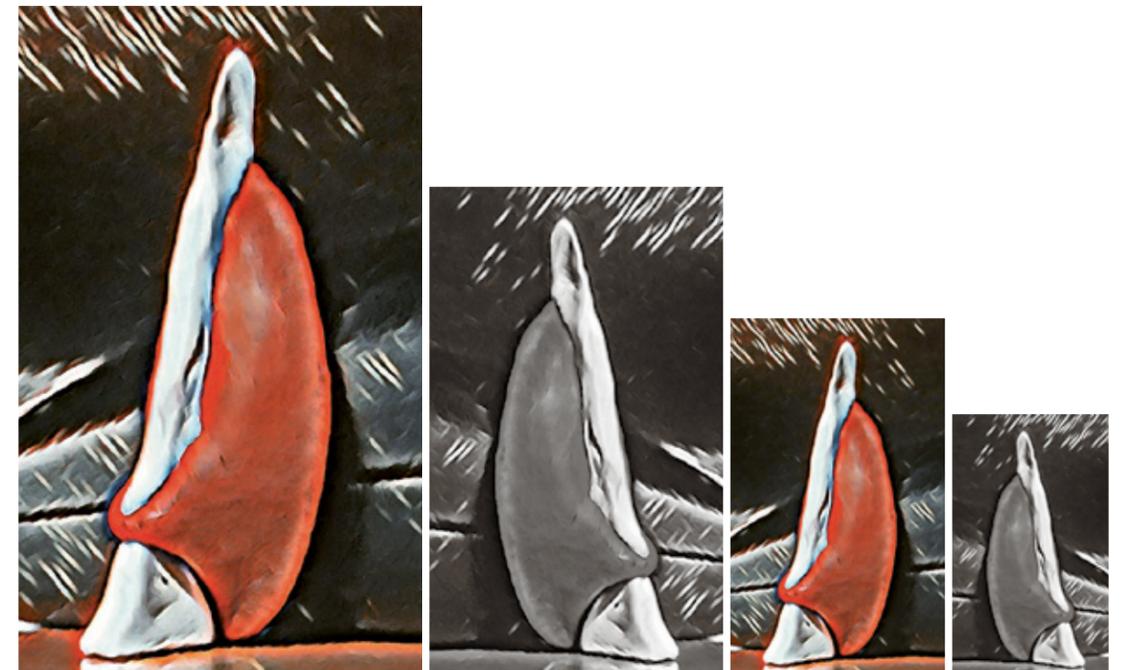
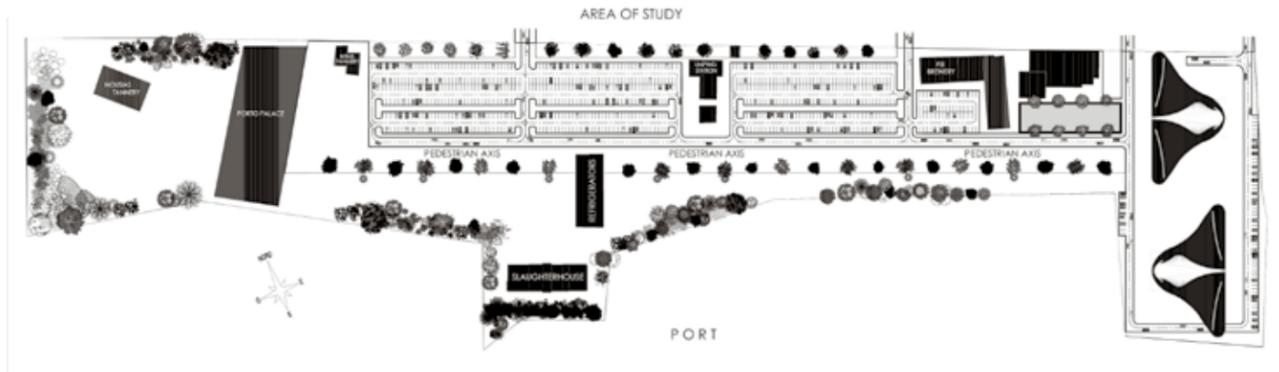
The master plan has total construction area 390.200m² including residential, hotels, offices, retail, entertainment, auxiliary and leisure facilities.

INTEGRATION OF THE PROJÉT

1. Integration in relation to the fartin environment: our concern in this project to make it harmony with ancient constructions of Thessaloniki city (integration by contrast) towers the search for an ideal urban silhouette in order to break the height of the cranes

of the port on the one hand (CBD rating) and create a vertical extension of new structure skyline of Thessaloniki on the other hand without the search for a height study towers, so as not to crush the height of the old construction of Thessaloniki.

2. Integration in relation to a nearby environment: Keeping the 7 buildings and surrounding them with green spaces better reinforces their historical values and appears them more and make the project isolate on the right side, for the master in evidence, and create a relationship (pieton axis) a relationship of pedestrians and enrich with corners of detente in the middle of green spaces, in order to connect the project with the 7 historic buildings.



since Thessaloniki is one of Europe's most famous cities, it is something that leads us to think of a project that reflects the real picture with a new vision of this ancient city with its history and civilizations that it has gone through, and taking into account its strategic location close to the sea, by creating a new vitality and image of the western façade with a new business center that is unique and characterized by an unfamiliar idea inspired by the originality of the city and the location of the project and the preservation of the seven buildings with green spaces.



ZAHAN ARCHITECTURE WAS FOUNDED BY ÖZGE ZABUN AND HANDE ZABUN ESER IN 2009 IN ANKARA. COMPANY; OPERATES IN THE FIELDS OF ARCHITECTURE, INTERIOR DESIGN, PROJECT MANAGEMENT, CONTROL, RESTORATION AND IMPLEMENTATION.

Zahan Architecture

FIELD SPECIFIC DATA. The structures of fix brewery, pumping station, refrigerators, slaughter house, three tannery buildings, which constitute the industrial heritage, are found in the design area.

DESIGN QUALITIES THAT MAKE THE PROPOSAL. This design transforms the historical buildings, which are seen as an important industrial heritage for the city, with contemporary architectural approaches. This transformation is planned as a form of preservation and re-functioning. The newly proposed buildings such as offices, shopping malls, hotels, residences, cinemas, theaters, restaurants, cafes, sports centers are fed with reprogrammed historical industrial buildings to establish the design integrity.

RE-FUNCTIONALIZING THE INDUSTRIAL-HERITAGE WITH IN THE PROJECT AREA. Within the scope of the project, industrial heritage buildings in the area have been cleared of their annexes, considering their past architectural characteristics. The old dated drawings that were found have been used while developing the restoration proposal. It is aimed to reunite the buildings from the past with the users by loading historical buildings with functions including social and cultural activities. Refunctioned as public spaces, cultural heritage buildings continuously feed the newly proposed buildings such as offices, hotels, residences, malls, cinemas and theaters. Thus, the integration of the old historical buildings with the architectural design proposal has been made possible.

SEPARATING THE DESIGN INTO ZONES. The project area is divided into 5 zones as office, shopping mall, entertainment, hotel & conference center and residence. Each zone consists of an architectural structure with a main function in itself and its supporting closed and open public architectural spaces. Each zone is highlighted with squares and chimneys serving as images.

NODAL POINTS. Nodal points highlighting each zone have been created within the design area. The nodal points are manifested by small squares that are gathering and activity areas. It is aimed to feed the public functions and social activities proposed for the cultural heritage with amphitheatres in the open area. The high chimneys, which we associate with the industrial heritage of the factory buildings in the project area, unfortunately disappeared and could not survive to the present day. These concrete chimneys inform the city when there is activity in the area by emitting light from the top.

PEDESTRIAN AND GREEN CONTINUITY CONNECTING THE NODAL POINTS IN THE NORTH WEST-SOUTH EAST DIRECTION. With the increasing importance of green spaces today, living spaces have been re-examined from a sustainable perspective. Natural elements such as water, plants and trees are not parts added to the building, but the main sources of the design. A walking axis at two different levels connecting the nodal points in the project area has been created for pedestrians with green continuity. In addition, another axis has been planned, reinforced with the water element and bicycle path, rotating the boundary of the design area and establishing a continuity with the bicycle and pedestrian road shown on the urban transformation maps prepared by Deloyd on the 26th Oktovriou street in front of it.

Green is at the forefront as the main element of the design by being used not only on the ground in the open space but also on the upper floors of architectural structures.

Our proposal design emphasizes vertical circulation with floor gardens and different gallery spaces, which are gathering areas that we place in the building by taking simultaneity as the main criterion.



This project proposal aims to transform the old industrial area on the west side of Thessaloniki, a coastal city, into a business district. The fact that the design area has a production-oriented identity and that it contains urban and public qualities that define the commercial identity of the city in its modern history have been one of the main elements that this design proposal takes into account in transforming the space. The decrease in the production and commercial vitality of the city over time has caused many industrial structures in the design field to be damaged over time, some of them to collapse and the design area to become a "lost space" for the city.

CASTER ARCHITECTS IS AN ARCHITECTURE STUDIO OF YOUNG AND INNOVATIVE PROFESSIONALS WORKING IN THE FIELDS OF ARCHITECTURE, URBAN DESIGN AND INTERIOR DESIGN BASED IN THE CITY OF BOGOTÁ, COLOMBIA. WE COLLABORATE, WE BRAINSTORM, WE EXPLORE, BY FOLLOWING, NOT ONLY PERSONAL AESTHETICS, BUT BY CREATING NEW STORIES AND EXPERIENCES IN EVERY DESIGN. AWARDED SEVERAL PRIZES IN DIFFERENT COMPETITIONS, WE STRONGLY BELIEVE IN THE ESSENTIAL RELATION THAT LANDSCAPE AND URBANISM HAVE WITH ARCHITECTURE.



Caster Architects

The urban fabric, always changing, always evolving, retains however the notion of the car as the main protagonist in the way we construct cities. For a long time we created towns for the car, urban structures that depend on the car to function. It is now time to produce something that not only takes us away of the old idea, but also generates a system that allows it to coexist with the pedestrians and the cyclists. By allowing it to function with or without the port and by creating a connection for a future ensemble with the waterfront's Masterplan, the system has to retain the urban structure by pushing it to a flexible grid. A grid consisting on invisible lines that give the underline work to establish a modular distribution of the site's space, around heritage buildings and pre-existing urban structures of the neighbour urban blocks. The primary concept is then a symbiotic idea that allows cars to exist, while giving the pedestrian the possibility to move and enjoy public space. Plazas, parks, accessible roofs and semi-private rooftops and mid level gardens that create an option for the new people living, working and visiting the area to inhabit to what seems an abandoned space. Cars and trucks will get to the site and move underground to a series of parking spaces through 3 entrance points, letting the pedestrian flux to move easily in the ground level and freeing the underground areas for a series of circuits that can function as distribution platforms for the new bars, restaurants and retails spaces.

The border park will also be part of large-scale outdoor programme that will have summer activities such as outdoor cinema, table spaces for restaurants or open spaces for iceskating or Christmas fairs during the winter. This park, however, will also work as a green buffer area, that can coexist with the busy port or become a core green space in the case of a possible urban expansion or movement of the port activities.

The heart of the site will be the facilities. A space dedicated for the auxiliary parts of the complex program like the business centre, a theatre that can work as a cinema as well and an exhibition centre with retail and heritage structures recycled to serve as food courts, bars and food outlets. Now, by having a multilevel ground floor, the facilities will create an elevated platform that will allow for viewpoint spaces connecting the public space with the water. This idea of viewing platforms is also translated into the architecture of these structures, like the exhibition centre, that will allow the people to walk and move freely thought-out the roof as well as in the main level. And through the accessible rooftops and balconies along the different tower typologies proposed for the area. In a mixed-use environment, where people can work, live, have fun, eat, and practice a sport, the urban structure facilitates the establishment of a centre core that will work as part of a tourist attraction site. The tower on the other hand, will work as a much smaller scale of the same idea but translated into a vertical programme. The towers will consist on a porous ground level, where the commercial part of the programme will exist, a secondary volume for office spaces, a buffer mid level area with green secluded semi private gardens and then a housing volume with a green rooftop. These towers will be strategically placed to either embrace the heritage structures or to create urban spaces with fountains and landscape design to the increased pedestrian flux surrounding the buildings.

All gardens will be studied to create a plantation strategy that can function in their proposed height, climate and space activity, as well as for the structures to be able to support small-scale vegetation in higher levels.

Lastly, as the persistence of the hotel building created a separation for the site, two very different scales were approached, where a more secluded part is created on the west side, and a more active part on the east, to facilitate an interaction with the existing urban context, morphology, typology and height. This separation will give the opportunity to create an ambitious yet possible idea of creating a more quiet affordable quality housing on the left west side, while creating a more active east right side, surrounded with quality public space for tourism, business and homes.



High gardens, is public space, mixed-use structure that becomes a primary character to the way we inhabit and use the city. Even thought, in the context of Thessaloniki as a whole, this is a small area, the system pretends to be a catalyst to merge and evolve as a permeable configuration capable of changing with time.

A&S ATELIER IS A LONDON BASED DESIGN STUDIO, FOUNDED BY ATHINA ATHIANA AND MARIO SANTANIELLO IN 2020. A&S ATELIER FOCUSES ON INNOVATIVE IDEAS AND EXPERIMENTED DESIGN THROUGH RESEARCH. ATHINA ATHIANA IS A LONDON BASED ARCHITECT WITH PROFESSIONAL EXPERIENCE IN STUDIOS BASED IN GREECE, THE NETHERLANDS AND LONDON. SHE IS A GUEST SPEAKER IN ALASALA COLLEGE OF ARCHITECTURE & DESIGN IN SAUDI ARABIA AND HAS DIRECTED A WORKSHOP IN THE BARTLETT SCHOOL OF ARCHITECTURE. ATHINA GRADUATED FROM THE BARTLETT SCHOOL OF ARCHITECTURE, WHERE SHE ACQUIRED A MASTER'S IN ARCHITECTURAL DESIGN. HER DESIGN THESIS PROJECT WAS AWARDED THE DESIGN THESIS PRIZE AND THE COMPUTATIONAL PRIZE FOR THE ARCHITECTURAL DESIGN MASTER'S PROGRAM OF THE B-PRO SHOW 2019. SHE ALSO HOLDS A DIPLOMA IN ARCHITECTURAL ENGINEERING FROM THE ARISTOTLE UNIVERSITY OF THESSALONIKI. SHE IS AN ARB QUALIFIED ARCHITECT AND A MEMBER OF THE TECHNICAL CHAMBER OF GREECE. MARIO SANTANIELLO IS A LONDON BASED ARCHITECT AND URBAN DESIGNER WITH PROFESSIONAL EXPERIENCE IN THE USA AND LONDON. HE IS ALSO A TUTOR IN THE BARTLETT SCHOOL OF ARCHITECTURE. MARIO GRADUATED FROM THE BARTLETT SCHOOL OF ARCHITECTURE, WHERE HE ACQUIRED A MASTER'S IN URBAN DESIGN. HIS DESIGN THESIS WAS AWARDED WITH THE DESIGN THESIS PRIZE FOR THE URBAN DESIGN PROGRAM OF THE B-PRO SHOW 2019. HE ALSO HOLDS A MASTER'S IN ARCHITECTURE FROM THE UNIVERSITY OF PUERTO RICO.



Athiana & Santaniello Atelier (A&S Atelier)

THESSALONIKI: THE CITY OF INNOVATION

Thessaloniki is the second largest city in Greece with more than one million inhabitants, a mid-sized European city, a metropolis with a rich cultural and historical background. It is one of the most important trade and business hubs in South-eastern Europe, due to the port of Thessaloniki, with major economic, industrial, commercial and political activities. Thessaloniki hosts the Aristotle University, the biggest University of Greece that highlights the notable innovation capabilities for the city as a technological and business incubator. The vision for Thessaloniki as a city of Innovation, translates high ambitions regarding climate adaptation and circularity that will ensure that ecologic, social, and economic strategies are within reach.

THREE UNIQUE NEIGHBORHOODS

The masterplan for the new urban district is organized into 3 Unique Neighborhoods: The Medical Hub, the Financial Hub and the Technological Hub. Each one of them has a distinctive character that consists of High-Rise and Low-Rise Structures as well as existing buildings. The main proposed uses of the District include: Innovation Hubs, Academic Spaces, Offices, Start-up Accelerators, Cultural Centers, Hotel, Retail as well as Affordable Residential Schemes. Each District has within itself one or more Innovation Hubs that are hosted inside the Listed Buildings.

The design of the new district connects with the existing grain of the city and the surrounding roads. The extension of these roads into the site allows for a continuous and cohesive urban grid in the new masterplan. The proposed structures follow the orientation of the Listed Structures that remain within the site.

As a result, the new buildings respect the height of the architectural heritage by maintaining a low-rise profile in the adjacency of the existing structures and gradually increasing in height to embrace the new Skyline.

The pivotal point of the new urban district is the twin Twisted Towers that host the Executive Offices and create a strong identity for the overall area. The multi-level nature of the design offers an activated Podium as a unique platform that will host events and exhibitions and will bring together pacemakers, business ambassadors and start-up companies, in an open dialogue of innovation and research. The Listed Buildings are revitalized to accommodate the Innovation Hubs and serve academic purposes. The masses surrounding the protected structures are mostly low-rise, maintaining the historical significance of the area and recreating a feeling that refers back to the most traditional district of Thessaloniki: Ladadika. A green buffer zone at the south border of the district creates a healthy urban environment with Natural Habitats and offers big parks to the residents while filtering the noise from the port. Pocket parks are also met within the local squares encouraging the residents to enjoy the area, while business and university will focus on innovative research.

SUSTAINABILITY

Sustainability is a key aspect of the design of Hub SKG. The sustainability strategy aims to incorporate circular economy approaches early in the process. The new Central Business District is a Car Free Zone with an abundant number of parks and Zero Carbon Buildings with resilient strategies.



The urban vision for the New Central Business District of Thessaloniki is to create a sustainable, circular, and cohesive neighborhood driven by the latest technologies and knowledge. Hub SKG will aim to generate a sustainable concept by bringing together the old and the new and engage people to live and experiment in the area. The goal is to maintain the historical significance of the district of Palaia Stageia and establish a new strong identity, with an impressive Skyline.

PPA ARQUITETURA IS AN ARCHITECTURE AND DESIGN OFFICE FOUNDED IN 1987 BY THE ARCHITECT PAULO PONTES, THAT BECAME WELL KNOWN INITIALLY FOR ITS UNIQUE STYLE AND ITS EXPERTISE IN HISTORICAL AND CULTURAL HERITAGE. AWARDED SINCE 1989, IN 2017 CELEBRATED 30 YEARS WITH THE SAME INNOVATIVE AND CREATIVE SPIRIT. THE DEDICATION AND KNOWLEDGE OF THE TEAM ALLOW PPA ARQUITETURA TO KEEP PACE WITH EVERY STEP OF THE PROJECT FROM SKETCH DESIGN TO FINAL DELIVERY, IN ITS MISSION TO PROVIDE HIGH-QUALITY ARCHITECTURAL SERVICES. AWARDS: 2018 THIRD PRIZE-OPEN INTERNATIONAL COMPETITION FOR STANDARD HOUSING AND RESIDENTIAL DEVELOPMENT CONCEPT DESIGN-RUSSIA 2016 FIRST PRIZE-NATIONAL COMPETITION ACCESSIBILITY FOR ALL_ESTAÇÃO VILARINHO | BELO HORIZONTE-BRAZIL 2008 SHORTLIST-NATIONAL COMPETITION SEBRAE HEADQUARTERS | BRASÍLIA-BRAZIL 2005-SHORTLIST-NATIONAL COMPETITION HEADQUARTERS OF THE MINAS GERAIS SYMPHONY ORCHESTRA | BELO HORIZONTE-BRAZIL 2001-SHORTLIST-NATIONAL COMPETITION HEADQUARTERS OF THE DANCE COMPANY GRUPO CORPO | NOVA LIMA-BRAZIL 1995-HONORABLE MENTION-NATIONAL COMPETITION ADMINISTRATIVE CENTER OF THE UBERLÂNDIA FEDERAL UNIVERSITY-BRAZIL 1989-THIRD PRIZE-NATIONAL COMPETITION HEADQUARTERS OF THE LEGISLATIVE ASSEMBLY OF THE FEDERAL DISTRICT | BRASÍLIA-BRAZIL.



PPA Arquitetura

The site is a privileged location in the city of Thessaloniki, showing complex urban conditions. Despite the flat topography, it needs to respond different urban fronts as a heterogeneous urban context: on one hand a consolidated city, a medium and continuous urban fabric, on the other some isolated listed buildings at the ground level, having a strong identity to the port of Thessaloniki - some even distressing, but also inspiring. A proposed masterplan to attend the present competition has to be comprehensive, having an approach and concept that look for a landscape urban design. It has to plan for new homes, employment spaces and mixed-use of sites and buildings. This proposed masterplan includes more than 7-hectares of high-quality public realm with 9 new mixed-use buildings, as well as commercial, retail and community spaces, that integrates new uses to the listed buildings. Inspired by the old and new site's history, as well as the city's landscape, the design accommodates cyclists and pedestrians, includes play and recreation spaces, helping to address the existing deficit of open and public spaces in the area by creating a diverse urban community rooted in the site's heritage. Nostalgic, the project rescues old community values, with the incentive to socialize, exchange and contact with the land and nature. The idea is to bring mainly young people from numerous creative fields like arts, crafts and media, providing them with affordable living and opportunities for communication and collaboration.

At the same time, it employs contemporary concepts of sustainability, with the use of green roofs, photovoltaic panels and capturing the rain water. For this reason, the 1,2-hectare green neighborhood includes several technologies compatible with a smart city, but it also incorporates health requirements necessary to face from new pandemics to seismic emergencies.

The proposal urban masterplan for a mixed-use center near the Thessaloniki's port

will look for an eco-friendly and self-sufficient intervention for breathing life into overlooked listed buildings. Adding areas to respond with highly energy-efficient architecture combined with an intimate urban plan will enhance the urban experience, allowing pedestrian-friendly spaces fundamental for the new needs and positive change in city.

A desirable city is one that is a pleasure to be in. It is designed on a human scale, making everything accessible within a 15-minute walk. It is a city that encourages the playful side of humans by promoting curiosity, wonder, and discovery. The reform and revitalization design, turn the area into a new neighborhood, with workplaces, apartments, shops, cafes, leisure and cultural spaces in different scales, which will become a highly visible landmark for the city. The tallest towers will create "the Skyline of Port" and define the overall image of the entire district. These various urban conditions foster possibilities for different activities, enriching a community atmosphere within the site providing guidelines for new business opportunities for local residents and the flexibility to accommodate future uses. A shared city encourages a sense of community, collaboration, and togetherness. It's designed for social interactions through shared facilities, public spaces, co-working and co-living spaces, and transportation. It enables pooling intangible resources too, like skill-share, shared mobility technologies, or initiatives that encourage meaningful social connections. The existing port heritage buildings (listed buildings) will be preserved and will form the starting point for the urban design that links the new district to the city's history and combines everything that characterizes quality of life - living and working in the middle of the city in strong connection to the water and Thessaloniki's history. It's an opportunity to restore part of Thessaloniki's cultural heritage, while establishing a new public destination with different spatial and cultural offers.

The challenge was to recreate the vitality of a neighborhood developed organically. Repurposing the city for people, the proposal adopts all relation to mobility as the backbone of the plan, in the implementation of cycle paths in shared spaces on wide sidewalks for pedestrians. In addition, it supports low-carbon and sustainable recovery, because people need to be the center of the urban stage.



The proposed Urban Block seeks an ideological, formal, symbolic and functional symbiosis with the existing city of Thessaloniki. This is not only a continuum of their spaces but also builds with the feelings and memories that lend themselves and their streets, squares, monuments and walls. The new urban block looks at the surroundings and appropriates the rest of the city as much as the city will appropriate it with a different way of living, but rather, influenced by the experiences and memories of the city, create an urban space, decent housing and mixed-use buildings in the resulting form.

"SHARP CONTRAST" IS AN ARCHITECTURAL AND DESIGN STUDIO FOUNDED IN 2017 BY ARCH. ERICH MILENOV AND ARCH. KRASIMIR KAPITANOV, WITH THE DESIRE TO PROVIDE HIGH-QUALITY SERVICES AND INNOVATIVE METHODS IN THE FIELD OF ARCHITECTURE AND DESIGN. WE SPECIALIZE MAINLY IN ARCHITECTURE AND INTERIOR DESIGN, INCLUDING ALL RELATED PARTS. INSPIRED BY LINCOLN'S WORDS THAT, "THE BEST WAY TO PREDICT THE FUTURE IS TO CREATE IT", WE ALWAYS AIM TO PROVIDE THE BEST AND MOST EFFECTIVE SOLUTIONS FOR OUR PROJECTS. OUR MISSION IS TO PROVIDE OUR CLIENTS WITH A HIGH QUALITY DESIGN SERVICE IN AN INNOVATIVE AND MODERN APPROACH, FOR A BETTER HUMAN ENVIRONMENT TAILORED TO NATURE. THE OTHER DIRECTION THAT OUR COMPANY IS INTERESTED AND EXPERIENCED IN, IS HERITAGE BUILDINGS AND THEIR RESTORATION AND INTEGRATION INTO THE MODERN ENVIRONMENT. WE HAVE GIVEN NEW LIFE TO MANY BUILDINGS OVER THE YEARS SUCH AS HOSPITALS, SCHOOLS, UNIVERSITY BUILDINGS, OLD INDUSTRIAL BUILDINGS, RESIDENTIAL BUILDINGS ETC. ONE OF OUR RECENT PROJECTS IN THAT FIELD IS THE BIGGEST HOSPITAL IN BULGARIA "N.I. PIROGOV".

Sharp Contrast Architecture Studio

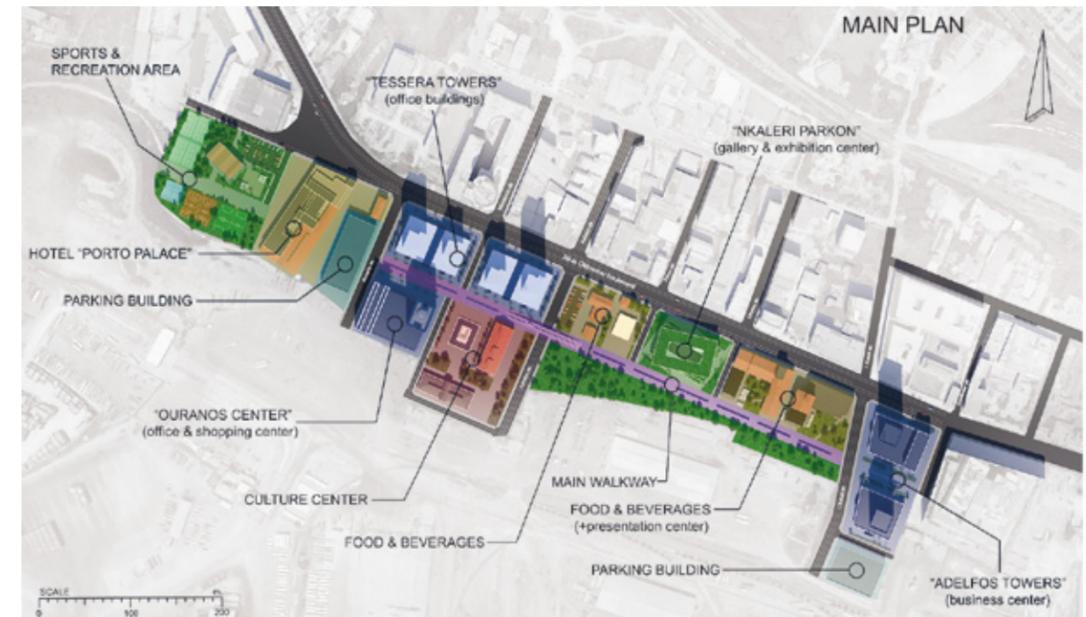
In architecture the first step to turn an idea into reality is to make detailed research for the area. When we did that for the new Business Centre of Thessaloniki we discovered that the area contains heritage buildings that need to remain. The idea to combine the old heritage buildings with new modern architecture inspired us to make our project a combination between the past and the future and blend the old buildings in our project and give them new functions. The problem was that the "Porto Palace" Hotel building cuts the area in half. So we decided to turn that problem into an advantage -we structured the recreation area west from the hotel and used the old existing building as a main one for the recreation center. We researched all the remaining buildings on the area east of the hotel and saw a possibility to put one main walkway between them, which would be parallel with the 26th October boulevard and can connect the entire eastern part of the area. That walkway became the core of our project as we managed to keep the configuration of the streets as it was on the north side of the boulevard. The next step is to give functions to the ten areas between the streets and the main walkway. Three out of ten terrains were occupied by old buildings, so we decided to develop the empty ones first. We started with the long thin terrain south of the main walkway and decided for it to become the beginning of a future park that will be closed between Achelou str. and I.Koletti str. on the west and the east, by the main walkway on the north and a new street on the south in the future. North from the park is the "Nkaleri Parkon" gallery and exhibition center with over 8.500sq.m. exhibition area.

The office buildings are located in five terrains without heritage buildings. The first two office buildings were the four towers "Tessera Towers" north-west from the park. With over 35.000sq.m. area, placed on the two almost identical terrains, and maximum height 126m.

The second pair of office buildings are on the opposite side of the park-named "Adelfos Towers", including offices and executive offices with over 28.000sq.m. combined area and 121m max height. Last but not least, office and shopping center "Ouranos center", right next to the "Tessera Towers" with a total area over 23.000sq.m. and 70m height. The building includes a small shopping mall, two office sections and a sky restaurant on the last floor. For each office area we placed parking buildings -one for the east office area and one for the west one. We decided to give new life to the old buildings between the office centers and give them a function of restaurants, bars, coffee shops and old school pubs. The last remaining terrain contains two old buildings - one of them will continue to function as a cultural center, as it is now, and the second one is to be turned into a museum. To highlight the function of these two buildings we designed a monument inspired by the old Greek architecture. A pedestrian bridge with A (alpha) frame main structure connects the east and the west part of the area separated by Achelou str.

FURTHER DEVELOPMENT OF THE AREA

The main goal of our vision for the further development of the area, as an extension to our project, will be the park that is the soul of any city. In our case, the park should be extended at least to the First street or even more at some point if the harbour area becomes dysfunctional. Roxanis str. and I. Koletti str. are the main south-north connections, therefore they should be well developed and connected to the future Business District. When it comes to communications, the subway is still the best option, meaning that a subway line to the area that has connection to the main line and the eastern residential areas should be considered.





I WORK PRACTICALLY WITH PROJECTS TO PARTICIPATE IN INTERNATIONAL COMPETITIONS, IN THE LAST EIGHT YEARS, BUT I AM ALSO ALWAYS AVAILABLE TO DO ANY TYPE OF PROJECT THAT INVOLVES THE ARCHITECTURAL AREA. THESE ARE SOME OF THE PROJECTS THAT I DID IN PREVIOUS YEARS FOR INTERNATIONAL COMPETITIONS SUCH AS IN BRAZIL, HELSINKI, GREECE, EGYPT, CHILE, ENGLAND, CHINA, LITHUANIA AMONG OTHERS, MOST OF THEM ARE MULTIFUNCTIONAL PROJECTS AND TOTALLY FOCUSED ON THE CONCERN OF SUSTAINABILITY. WE ALSO HAVE PROJECTS SUCH AS SINGLE-FAMILY HOME, HOSPITAL, MUSEUM, THEATER, CHURCHES, SHOPPING. THESE ARE SOME EXAMPLES OF PROJECTS THAT WERE MADE AND THAT ARE AVAILABLE FOR NEGOTIATION AND ADAPTATIONS, BOTH FOR THEIR FUNCTION AND FOR THE PLACE WHERE IT WILL BE DEPLOYED ANYWHERE IN THE WORLD. OUR OFFICE CAN DO ANY TYPE OF PROJECT AND WHERE IT IS NECESSARY TO DO IT. I WILL ALWAYS BE AVAILABLE TO ANSWER ANY PROPOSAL IN THIS AREA OF ARCHITECTURE.

Autonomous - Architect and Urbanism

Within this CBD the protagonist of this space is the human being and the circulation of cars on their roads will not be allowed, eliminating the possibility of air pollution and congestion.

However, for this work automated vertical parking will be available to facilitate the introduction of the people who do not reside in the place and that they can enjoy the benefits of this enterprise, but they will leave their cars in these parking lots and will only move inside the CBD with elements previously mentioned, such as minicars, bicycles, scooters and if they prefer even on foot, for having adequate routes in order to have a better flow of pedestrians on their trails, that is to say, even throughout the CBD.

It is important to note that the profits from this equipment would be used to maintain the space itself. In this project the only place where the circulation of cars will be allowed is in the access to the Hotel Kósmos, Shopping, exhibitions and supermarket, which are located at the endings of the terrain, without causing conflict with the concept created for this location, but this exception makes it very clear that their access would be directly to the basement or to the automated parking already designated in the project, not allowing the circulation of these vehicles inside the CBD, thus not causing large flows and being able to maintain the tranquility of those who transit, live or work in this CBD.

This space has a wide variety of functions spread over all 120.000m² of CBD, and one of the restaurants we must highlight has a more futuristic design, and will have the name of "Outer Space Restaurant". It will also have panoramic elevators for everyone there, when they arrive, they can appreciate the beauty of the city as they go up to the desired place, having the option of even going to the lookouts installed there.

This restaurant, which aims to be the icon of the city, is located in the highest tower of the CBD, right at the top of one of the automated vertical parking lots, which being the tallest of the entire complex, had worry about using a lightning discharger to protect the entire CBD.

This is a project that seeks to meet different types of needs, such as active life and entertainment, in partnership with culture and with one more intention, that of economic and commercial development, social well-being and as a truly relevant element, the environmental improvement with different uses of the elements included in this project. A space where you can live, work, and have fun with all the tranquility and a good infrastructure.



This project was developed in five factors: Life, Nature, Sport, Culture and Work. Consequently, it resulted in a wide range of activities, creating a vibrant and lively space and trying to fulfill the expectations of Salonica to meet the needs of the citizens, that is, the population residing in this place, tourists and visitors, trying to achieve the goal of a high quality of life, with the concern of reaching their neighborhoods and thereby trying to make people's lives more filled with wonderful dreams. The physical space tries to provide the opportunity to accomplish a large part of this purpose, giving the chance to work, live, have fun and exercise in the way that best suits your profile, because you have several options in the same space and also have spaces to get culturally involved, thus resulting in a healthy life.

FOR THIS COMPETITION THE "TEAM WORK" SEES THE PROFESSIONAL ASSOCIATION BETWEEN TWO ARCHITECTS AND FRIENDS BOTH, WITH DIFFERENT KNOWLEDGE AND PROFESSIONAL CAREERS. ARCHITECT GIULIA GUGLIELMI MAES: BORN IN 1991 (ROME-ITALY), GRADUATED IN 2016 AT SAPIENZA UNIVERSITY OF ROME. THE THESIS PROJECT, "SLUM DEVELOPMENT AND REGENERATION OF KOLKATA RIVERFRONT" AT THE INDIAN INSTITUTE OF ENGINEERING, SCIENCE AND TECHNOLOGY (KOLKATA-INDIA), INCREASED HER APTITUDE FOR TEAMWORK AND LISTENING TO DIFFERENT PEOPLE AND CULTURES. THE KNOWLEDGE OF THE LANGUAGE ALLOWED HER TO RELATE WITH CUSTOMERS AND SUPPLIERS FROM ALL OVER THE WORLD. AFTER GRADUATING, SHE STARTED WORKING AT FIRMS, MAINLY INVOLVED IN ARCHITECTURE COMPETITIONS, RESIDENTIAL BUILDINGS, RESTORATION DESIGN. SINCE 2019, WORKING WITH AN ENGINEERING STUDIO AS DESIGN AND CONSTRUCTION ASSISTANCE OF BUILDINGS FOR OIL & GAS COMPANIES. SIMULTANEOUSLY WORKING ON PROJECTS AND ARCHITECTURE COMPETITIONS BY HER OWN. ARCHITECT PASQUALE MAMMONE: BORN IN 1982 (DELIANUOVA-ITALY), OWNER OF "PASQUALE MAMMONE ARCHITECTURE STUDIO", FOUNDED IN 2009 AFTER NATIONAL AND INTERNATIONAL INTERNSHIP EXPERIENCES DEALING WITH ARCHITECTURAL DESIGN FIRMS (ITALY, HONG KONG AND SPAIN), MAINLY INVOLVED IN RESIDENTIAL WORKS. HE FIRST RUN HIS PROFESSIONAL WORKS AS A SURVEYOR AND PERFORMING HIS STUDIES AT THE "MEDITERRANEA UNIVERSITY OF REGGIO CALABRIA" AT THE SAME TIME. GRADUATED IN 2006, HE FOCUSES HIS VIEW TO THE DESIGN OF CITIES IN THE MEDITERRANEAN AREA. HIS PASSION FOR ARCHITECTURE AND THE CURIOSITY TO LEARN NEW SUBJECTS, IT BRINGS HIM TO STUDY THE BIM DESIGN AND METHODOLOGY. IN 2019 HE ATTENDED A MASTER'S DEGREE IN ROME AT AN ENGINEERING STUDIO WHERE HE FIRST MET GIULIA.



Giulia Guglielmi Maes Architecture Studio

LANDMARK

The project takes inspiration from the UNESCO World Heritage List " Meteora", the famous location in the north of the Greece, with these unique and enormous columns of rock rise precipitously from the ground. About 60 million years ago during the Paleogene period a series of earth movements pushed the seabed upward, creating a high plateau and causing many vertical fault lines in the thick layer of sandstone. The huge rock pillars were then formed by weathering by water, wind, and extremes of temperature on the vertical faults. It is unusual that this conglomerate formation and type of weathering are confined to a relatively localised area within the surrounding mountain formation.

M 20

60 million years later, the basic elements that have composed Meteora (wind and water), combined with technology and know-how, lead to a futuristic design project. The wind shapes glass and cement as it was for rocks and soil years ago. M 20 is the new tomorrow for the Thessaloniki Waterfront! The Skyscrapers stand out vertically, creating a unique scenario around them. It seems they just fall from the sky. Thanks to the unique sinuous spiral shape of the Skyscrapers, the wind is canalised inside the courtyard and building too, creating a natural ventilation. The structures are connected with bridges on different levels. The large elevated plazas (on every block) offer a different experience of the urban space, making social connection and interaction between local folks, business people and tourists. The pathway is the connection along the site: it brings from the green area, passing through the business centre, the water plaza and the cultural centre, to the sports area. The Skyscrapers fill a ground area of around 28.000 sqm with a maximum height of 196m. The gross building floor area is equal to 400.000sqm divided according to the following categories: Office Spaces, Commercial, Auxiliary Facilities, Leisure Facilities, Residences, Hotel, Museum, Care, Other.

COMPETITION GOAL

The competition goal was to imagine the new Central Business District of Thessaloniki's west waterfront area and M 20 is the answer. The project consists in a contemporary vision of Thessaloniki's waterfront. M 20 is divided into five different thematic itineraries connected through a pathway of about 900 meters in length: GREEN AREA: Urban green open-space reserved for parks, urban furniture, plant life, water features and other kinds of natural environment. It is a communities' space for social interaction and playground and increases the quality of life. BUSINESS CENTRE: The main block of skyscrapers consists of Commercial and business centre, providing office facilities and services. It is divided in different levels connected by plaza and bridges. WATER PLAZA: The main gate of M 20 site area and a large free space for community, with urban furniture, green areas and water features. The idea was to emphasise the historical existing buildings (Water Museum, Slaughterhouse, Charilaou Refrigerators). CULTURAL CENTRE: The second block promotes culture and arts. It is a neighbourhood community tower that includes several care facilities, the expansion of the Water Museum and hotel's room too (located on the biggest skyscraper's top levels). SPORTS & RESIDENTIAL AREA: The last block is the residential and entertainment one. It includes apartments, libraries, theatre & cinema and several sports facilities as a swimming pool, large sports hall, squash courts, cafeteria, bars, fitness suite, aerobics studios, artificial indoor pitches for football, hockey, wellness spaces (solarium, sauna, steam room etc.)

MAIN FEATURES

From the Business Centre's courtyard, it is possible to access directly to the underground parking through an open Amphitheatre, used as common space for social interaction and open theatre for small night plays both. Green is the main part of the project. We can find it everywhere: at ground floor around plazas and along the pathway; on skyscraper's levels looking from courtyard. This has a similarity with METEORA, where we can find vegetation around the rocks too, like green waves. To minimize Skyscraper's cross-wind response, we opted for a twisting round shape with uneven sky bridges that connects single blocks. That's the second similarity with METEORA: in 1920 an improvement in the arrangements made the complex accessible via bridges from the nearby plateau.



Thessaloniki's west waterfront area, where the city harbour is located, is today an underused urban area. It weakens the city's image, liability, and productivity. The competition represents the major challenge of urban regeneration: it's the first step towards meeting the expectations of a new cosmopolitan Thessaloniki, to become an attractive destination and to fulfil business criteria of local and international interest (Central Business District C.B.D.). The large, flat site that is the object of this competition stands to provide the spark for a new tomorrow!

KCC IS AN INTERNATIONAL DESIGN COMPANY WITH A BROAD FIELD OF SERVICES INCLUDING; ARCHITECTURE, INTERIOR DESIGN, SOFT DECORATION AND PUBLIC ART. OUR AIM IS TO CREATE SPACES WITH HIGH QUALITY AND DELIVER SPECIAL AND UNIQUE DESIGN. IN EVERY PROJECT WE TAKE IN CONSIDERATION THE GIVING CONDITIONS AND THE ENVIRONMENT TO PROVIDE IN OUR DESIGN THE EXCLUSIVITY FOR THE GIVING SPACE. OUR DESIGN AIM IS THE CREATION OF A SPATIAL CONTINUITY, A FLOW OF SPACES A SYNTHESIS BETWEEN EASTERN AND WESTERN SPATIAL CONCEPTION. WE ARE DRIVEN BY VALUES EMBEDDED IN EASTERN AND WESTERN SPATIAL CONCEPTION PHILOSOPHIES. WHILST THE WESTERN CONCEPTION OF SPACE CONCEIVES IT AS A LOGICAL TOOL AND USES IT TO PERCEIVE AND ANALYSE WHAT SURROUNDS HIM, THE EASTERN PHILOSOPHY CONSIDERS SPACE AS A NATURAL ELEMENT WHICH CONTINUOUSLY FLOWS. OUR APPROACH IS THE CREATION OF A STRONG LINK BETWEEN BOTH WORLDS.

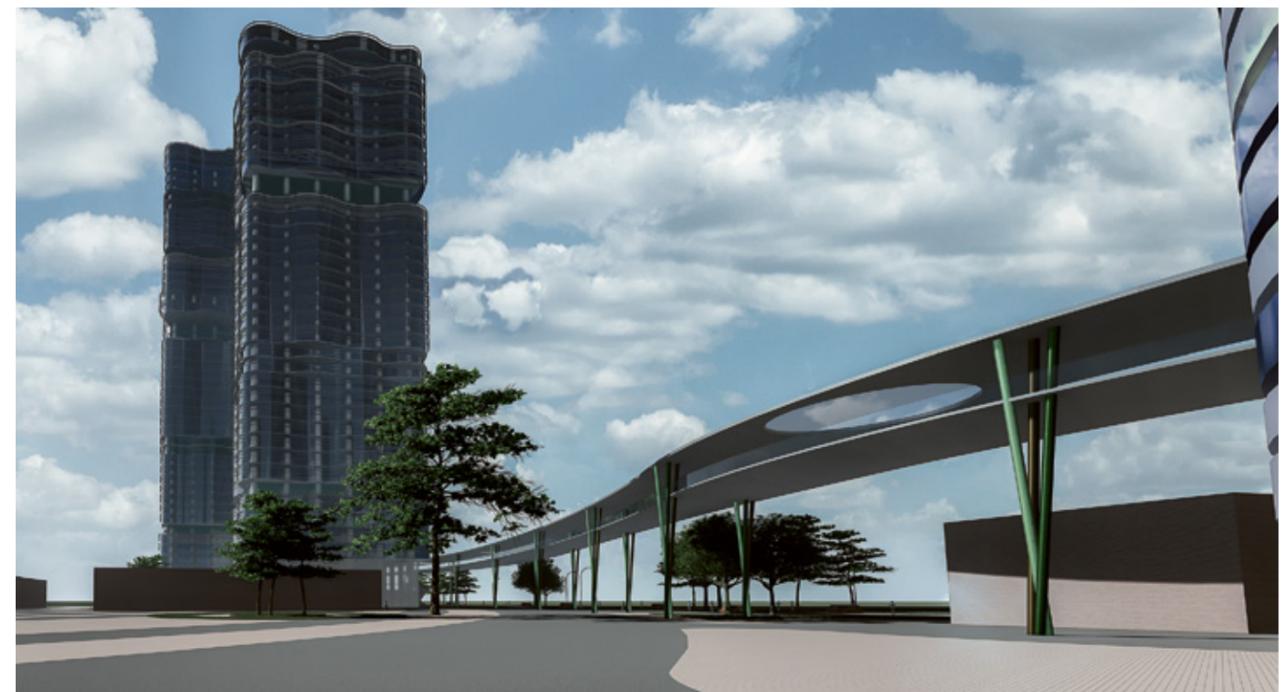
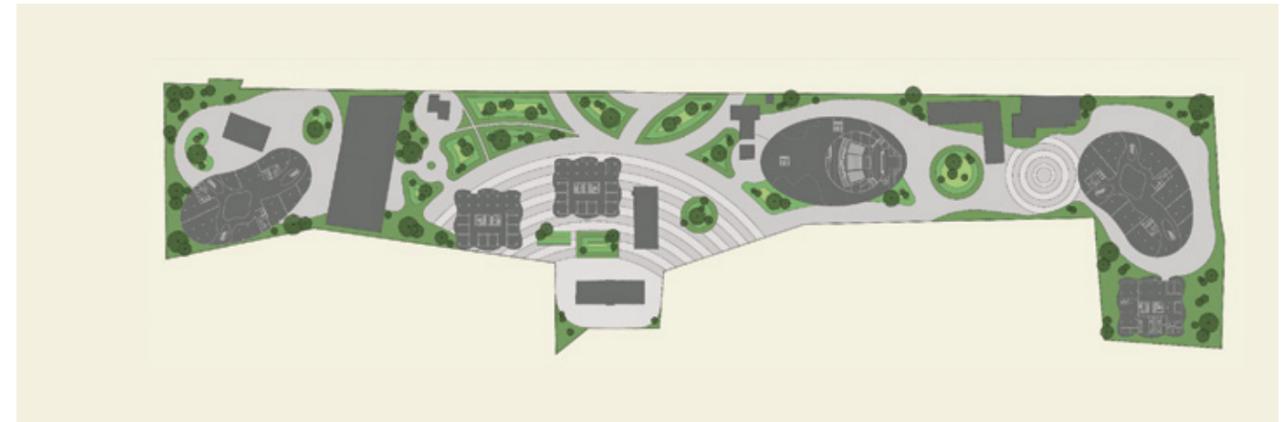


KCC Design

After we analyse the whole area, we think it will be necessary to link the design area in a larger environment. For that reason, we propose a new transportation system, including a highway street and elevate train transportation connecting all the new hotspots. Because the new business park is close to the sea, we decided to give a maritime feeling to the buildings, including large balconies for the apartment building. There are many different buildings with historical value. Our approach is to allow the public to visit or work in that area to appreciate it from the ground or our elevated promenade allowing a new view of that buildings. We created a sequence of high-rise buildings and lower commercial and service buildings through the area supporting living, working, and shopping between no more considerable distances.

The office and hotel towers build a kind of twin towers connected with a bridge on the 27th floor and have great views of the bay with terraces allowing them to go outside and enjoy the magnificent views. The façade is composed of different glass colours to emulate the sea colours and a waving façade remembering the ocean waves. The facility buildings are composed of three main core buildings following the organic shape, also a metaphor of the sea. Those buildings act as attractors for the public, and around there, we planned particular green areas for recreation. Those buildings are interconnected with an elevated promenade. The whole parking area is underground, allowing the pedestrian to move freely on the ground.

We located the apartment building at the edge of the plot to give them privacy and don't get disturbed by the business area's daily operation but close to the services like spa, gyms, and shopping area.



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BOOLEAN UNION IS A NEWLY FORMED TEAM CONSISTED OF ARCHITECTS AND DESIGNERS, DERIVING FROM DIVERSE BACKGROUNDS, JOINED BY THEIR COMMON LOVE AND PASSION FOR THE HUMAN STRUCTURED ENVIRONMENT. EACH MEMBER OF THE TEAM OCCUPIES IN A DIFFERENT FIELD OF DESIGN AND WORKS THROUGHOUT PROJECTS OF VARIOUS SCALES. WE BELIEVE IN RE-IMAGINING AND RE-DEFINING EXISTING IDEAS AND CONCEPTS WITHIN TODAY'S TECHNOLOGICAL EPOCH AND CAPABILITIES. SETTING OUR FOUNDATIONS INTO AN ACADEMIC APPROACH OF RESEARCH AND METHODOLOGY, CONSTANTLY EXPLORING MODULARITY, MATERIALITY AND NARRABILITY OF DESIGN PROPOSALS AND FABRICATION METHODS. OUR TEAM'S MAIN GOAL IS TO PARTICIPATE IN BOTH LOCAL AND INTERNATIONAL COMPETITIONS THROUGHOUT THE WIDE BREADTH OF RESEARCH AND DESIGN. THROUGH OUR COLLABORATION WITH DIFFERENT PEOPLE AND FIELDS WE AIM TO ACHIEVE AND DELIVER PROJECTS THAT COMMUNICATE AN HOLISTIC APPROACH AND TRANSLATE EACH PROJECT'S CONSTRAINTS INTO PROPOSALS OF UNALLOYED DESIGN.



Boolean Union

ANALYSIS

Thessaloniki, located in northern Greece, was long a fascinating crossroads metropolis of different religions and ethnicities, where Egyptian merchants, Spanish Jews, Orthodox Greeks, Sufi dervishes, and Albanian brigands all rubbed shoulders. Today a new mixture of cultures and people have taken their place. Greek immigrants, a result of the recent economic depression, walk along refugees from middle east, tourists and young students. We follow the city, through history and cultural identity. We seek and interact with the imprints of "ghosts" of the past on the city's built environment. We meet under The Arch of Emperor Galerios, we walk side by side with the excavation on Gounari Street, we discuss and argue next to the port and the sea side. These memories of the past are imprinted on our everyday life and take place on our newly formed memories. In a city with such rich history, the issue of conservation of historic sites and identities has been addressed numerous times. Thessaloniki, is a product of its changing social and urban fabric in the late centuries. We do not seek to address the preservation of monuments of the past, however we seek to isolate those elements that constitute the essence of a collective monument and bring them forth to a new composition that follows a modern, fluid and ever-changing world. In a site that has already its own monuments of recent past, we address it in its totality rather than each part isolated. We allegorize those elements in a composition that gives the aesthetic of something familiar, that someone experiences for the first time. The basic archetypes of this city's cultural traditions, the arch, the rotunda, the water element and the pier are brought forth in a composition that focuses on communicating the atmosphere of an excavation in an alternative present.

Paraphrasing the title of Mark Mazower's book "Saloniki, a city of ghosts", our project, aims to start a dialog between them and the needs of the occupant of a modern metropolis.

SYNTHESIS

Memory of a City Past, is a project that takes a more experimental and conceptual approach on the site. We tackle the project as a small city on its own. An island that exists in relation to its own self, as well as part of the extended metropolis.

The ground-scape and natural environment takes a more natural form with hills and valleys that reminiscence of the countryside. Trees and the flow of people along water-elements remain a constant mark throughout the project that also includes a district of urban farming and an agricultural center.

The main building volumes consist of a modular approach with the arch as their main and dominant element that's been through extensive experimentation of multiplication, extrusion, scale etc giving a result of buildings that are always on the verge of change, ready to accommodate any new need that may appear. The main building volumes of the business center and the residential area, appear seamless with the rest of the site elements and function as a beacon in the city's skyline.



VI ARKITEKTUR WAS FOUNDED IN 2013 BY MIGUEL LARA AND PETTER JACOBSON. BEING A SMALL BUT AMBITIOUS TEAM, THE OFFICE'S WORK HAS A FOCUS ON SUSTAINABLE GROWTH AND COMMUNITY ENGAGEMENT. TODAY SUSTAINABILITY ISSUES ARE MORE IMPORTANT THAN THEY HAVE EVER BEEN. THE CITY IS THE EPICENTRE OF THE VARIOUS ISSUES, BUT WE TRY TO NOT FORGET THE SUBURBS AND THE RURAL AREAS, THE PREREQUISITES FOR THE CITY'S EXISTENCE. ARCHITECTURE CANNOT SOLVE EVERY PROBLEM, BUT THROUGH A MULTIDISCIPLINARY APPROACH WE BELIEVE WE CAN MAKE IMPROVEMENTS. WE HAVE BEEN WORKING WITH A NUMBER OF URBAN DEVELOPMENT PROJECTS OF VARIOUS SCALES, FROM RETAIL AND OFFICE SPACES TO HOUSING AND PUBLIC LANDSCAPE PROJECTS. FOR US, RESOURCE SCARCITY IS A STARTING POINT AT EVERY STAGE OF A PROJECT. THAT ATTITUDE PERMEATES THE DESIGN WORK AND PROVIDES AN ECONOMY IN THE ARCHITECTURE AS WELL AS IN THE CALCULATION. WE HAVE EXPERIENCE IN ENVIRONMENTAL CERTIFICATION SYSTEMS, INCLUDING LEED AND MILJÖBYGGNAD (SWEDISH CERTIFICATION SYSTEM). IN ADDITION, WE HAVE WORKED WITH BUSINESS SYSTEMS AND ISO CERTIFICATION PROCESSES WITH A FOCUS ON SUSTAINABILITY. WE BELIEVE THAT A CLOSE RELATIONSHIP WITH THE SITE, THE USER AND THE CLIENT IS IMPORTANT TO ACHIEVE A GOOD RESULT IN ALL TYPES OF PROJECTS, FROM SMALL PRIVATE PROJECTS TO LARGE COMMUNITY BUILDING PROJECTS. WE WANT TO DO THIS BY CREATING A CLEAR AND HONEST DIALOGUE BETWEEN THE PROJECT PARTICIPANTS ON THE ONE HAND AND EXTERNAL STAKEHOLDERS ON THE OTHER.



VI Arkitektur

The proposal is the result of merging together the topics we wanted to focus on: the connection to the sea and the historic potential of the site, the need for nature in the city and sustainable mobility as a process that evolves through time.

RELATIONSHIP TO THE SEA

The site proposed for the competition has a very close proximity to the sea, but at the same time faces the port facilities area towards the south, an abrupt barrier to its access to the water. Nevertheless, the height differences in the plot are not significant, thus allowing unobstructed views to the high crane structures of the port from numerous view points along the border of 26th October street, and within the competition site area. After noticing this our first aim was to preserve this visual connection to the port, through keeping these views unobstructed at the ground level. We believe that they do not only provide reference points that help with orientation within the site but also enrich the visual environment. Then the visual connection to the water can be reinforced on the higher floors, by placing public meeting areas, semi-public and private open areas on terraces and rooftops. The offices and apartments that are located in the new CBD can enjoy splendid views to the Thermaic Gulf from as soon as the second floor, given that the commercial port structures remain low.

GREEN SPACE AND MOBILITY

Thessaloniki lacks, as all larger Greek cities, greenery in its city centre. Citizen satisfaction about the availability of green and leisure spaces and also sound levels in the city, is very low. Green and open spaces are important for the human health and well-being. At this site that is sandwiched between a heavy traffic road and a commercial port we want to create a green buffer to both improve the sound environment and allow nature a place in the new city part.

Instead of thinking of a city having designated parks, we wanted to think about a park that is containing the buildings of a city. Which are the areas of this park-city that absolutely need a hard surface material like asphalt for the ground? In all other cases we want to work towards other more water permeating solutions. We have programmed, a long, well-lit (from the sun but also artificially) park ribbon in the South, which provides a 24h comfortable and safe path for pedestrians, a route heavily needed during the summer heat waves. The park is divided in 4 themes depending on the scheduled activities that can take place there, but is experienced as a whole by the user of the area. These open spaces are meant to attract the office personnel for a lunch in the sun during the day, the children that live in nearby housing to play after their school hours, and all other citizens of Thessaloniki that want to exercise or take a stroll in this new part of the city. Rainwater is to be managed as a resource that provides aesthetic values and serves as irrigation for the greenery in the site.

The Motion park is organised as a sports and recreation area, for informal games of basketball, beach volley and boule. The landscaping makes it possible to relax under the shadow of trees and public water outlets are available. There is place for outdoor gym equipment. A well thought outdoor lighting scheme allows the area to be used during night-time as well. The aim is to eliminate spill light and use lighting for orientation.

The Hub park is the open public space of central area in the new business district. Close to the main street with lots of shops and food outlets, this is a high intensity zone. We are transferring the bus stops that exist today on 26th Oct. street in this area. We expect a large number of visitors who visit the business centre during rush hour to use public transport, so there needs to be sufficient space for waiting and hopping on and off the buses. Next to the bus stop, the visitor finds a central square with a pond, where people can take their break and have a snack while enjoying the view of former Slaughterhouse building that operates as an exhibition space. The visitor is invited to take a walk around the preserved buildings and can climb on an elevated triangular tourist viewpoint to catch a glimpse of the port facilities and the sea boats afar. Furthermore, a pavilion towards the west, which is run by the city, can be rented for outdoor exhibitions, various cultural events, or even weekly markets like the "laiki".



GONZALO HERNANDEZ IBÁÑEZ (MADRID 1980,) STUDIED ARCHITECTURE AT THE SCHOOL OF ARCHITECTURE IN MADRID E.T.S.A.M., WHERE HE GRADUATED IN 2004. STUDIED WITH: TUÑON-MANSILLA, J.C. SANCHO OSINAGA, A. CAMPO BAEZA, ANDRES PEREA, FRECHILLA-PELAEZ.

COMPETITIONS:

2003, 2ND PRIZE OF THE SIKA HANDBOOK (NATIONAL STUDENT COMPETITION)-1ST PRIZE FOR NEW PUBLIC WORKS HEADQUARTERS IN GUADALAJARA

2005, SELECTED IN INTERNATIONAL COMPETITION FOR THE CAMPUS OF JUSTICE IN MADRID (24/197)- PARTICIPATION IN VARIOUS COMPETITIONS IN MERIDA, PARLA, CORDOBA

2006, 3RD PRIZE CITY OF SPORTS AWARD IN CUENCA

2007, 1ST PRIZE FOR NEW CAJA BADAJOZ LAMELA STUDIO HEADQUARTERS-SELECTED IN INTERNATIONAL COMPETITION ADMINISTRATIVE LITIGATION COURT (21/78) - CONTEST FINALIST FOR THE NEW PARISH CENTER IN TARANCON

2008, SELECTED IN THE NEW SANCHINARRO MARKET INTERNATIONAL COMPETITION (21/192)

2010, SELECTED IN THE NEANDERTHAL CENTER CONTEST IN PILONA (28/142)

2012, SUSTAINABLE HABITAT FORUM CONTEST FINALIST

2013, 1ST PRIZE IN THE MUSCAT OMAN MEDICAL SPECIALTIES CENTER CONTEST, ESPIGA - MONEO ARQUITECTOS EIDC



Actuash

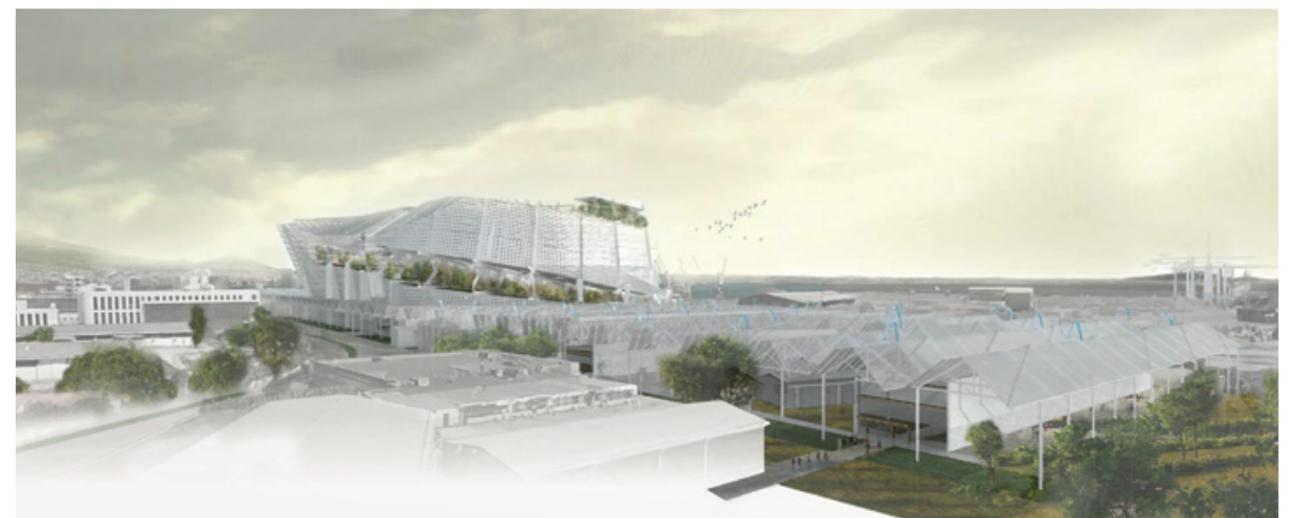
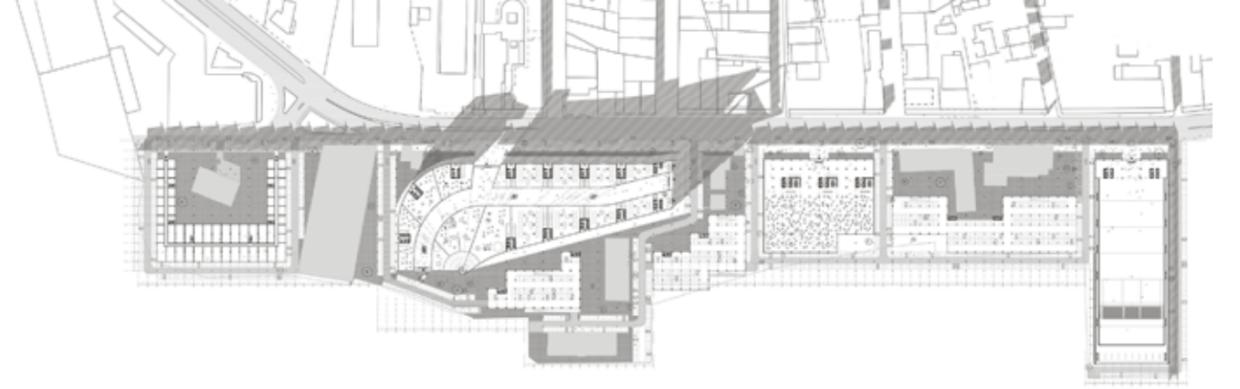
The strategic zone is presented as a sequence of urban scenarios which produce different modes of social and economic interaction. The new financial district of Thessaloniki adapts to the port industrial landscape through two opposing elements: the "energetic sea" and the "ship". The first is a modulated succession of gabled roofs that surround and unify the existing buildings. On these, the photovoltaic panels and vertical axis wind turbines are placed as energy capture elements. The movement of the wind turbines together with the play of refractions on the roofs will create a dynamic landscape similar to the movement of the waves of the sea. This movement vector contrasts with the static second element of the project: the "ship". The greater programmatic density of the financial centre is concentrated in this element. Its height and dimensions seek a dialogue with the large nearby port cranes, as if they were participants in its construction through their supports on sliding guides. Its sloping walls accentuate the contrast with the modulated deck, favouring the image of the ship breaking the waves. These strategies facilitate the architectural integration of the extensive program of uses requested by metaphors present in the port environment.

Conceptually we understand the project as the evolution of a triangular unit over time. Faced with a static analysis of a finished project in itself, we propose a dynamic project whose mental process is applied in the updating of a single element at different instants of time. We can equate the static analysis with the famous representation of the human body by Leonardo da Vinci in which the golden proportions are analysed at the moment of vital plenitude and later these proportions are transferred to the architectural project. We can associate dynamic analysis with Aristotle's maxim "The end of nature is the updating of forms". In this case we analyse the geometric and mathematical rules that define the evolution of a living being, such as the var-

iation of the head-shoulders ratio over time, and we transfer it to the architectural project. The evolutionary conception of the project allows me to accelerate or delay the spatial tempo until establishing physical contact between the same unit at different instants of time. Specifying in the project the update of the unit takes place in two axes. The first is an increasing linear axis along large triangulated elements. The second is the radius centric evolution of these triangulated axes. It is in this second radial axis where the accelerations and modifications of the temporal sequence are appreciated as we approach the roof of the building. The accessible walkway that ascends through the panoramic park to the roof allows you to follow this temporal variation until reaching the roof, where physical contact occurs between the different moments of time of the same unit.

Functionally, the project starts from a modulated 8.1x8.1m grid that facilitates the construction and versatility of spaces. This mesh is optimal for the development of offices and also facilitates the distribution of parking spaces in the basement. All accesses are made from 26th of October Street. The vehicular accesses to the basement parking are produced in parallel to the avenue so as not to interrupt the pedestrian crossing. The modulated conception of the project facilitates the reuse of old maritime containers abandoned in the port as structural modules that configure the different uses of the "energetic sea". This action makes it possible to greatly reduce the carbon footprint of the intervention by recycling obsolete elements present in the environment.

Environmentally, the intervention not only seeks to achieve building standards with zero energy consumption, but also seeks to go one step further by achieving full architectural integration of energy production mechanisms. Active energy production strategies such as geothermal energy, solar energy and wind energy are added to the strategies for reducing energy demand with adequate natural insulation. Solar panels facing south and vertical axis wind turbines on the peaks are integrated into the "energetic sea" deck. The movement of the blades in the wind will create a play of reflections on the roofs similar to the waves of the sea, which will achieve the convergence between energy production and the creation of a suggestive and attractive architectural space.



A new memorable centrality, such as the one intended, can only be built with the cultural value of the territory in which it is installed. The intervention seeks to remind and enhance the geographic uniqueness of the city of Thessaloniki. From the city, the project seeks to maintain a relationship of scale with the port cranes, whose large size marks the current landscape of the area. This relationship makes it possible to perceive the new financial center of Thessaloniki as a large ship beached in port.

GEORGE ANAGNOSTOPOULOS HAS STUDIED ARCHITECTURE IN THE UNIVERSITY OF THESSALY. HE CURRENTLY WORKS AS A FREELANCE ARCHITECT. HE HAS PARTICIPATED (AND WON) SEVERAL DOMESTIC AND INTERNATIONAL ARCHITECTURAL COMPETITIONS. DURING HIS 15-YEAR CAREER HE HAS WORKED WITH SEVERAL ARCHITECTURE FIRMS, AS WELL AS CONSTRUCTION COMPANIES ON DIFFERENT KIND OF PROJECTS SUCH AS INDUSTRIES, HOTELS, RESIDENCES ETC. HE ENJOYS DESIGNING BOOK COVERS AND VINYL ARTWORKS AND HAS WORKED WITH MANY ARTISTS AND WRITERS. HE HAS EVEN PUBLISHED HIS OWN BOOK (BLUSTER WORLDWIDE), WHICH INCLUDES DRAWINGS AND TEXTS BASED ON HIS LOVE FOR EXTREME MUSIC. HE IS A MEMBER OF TECHNICAL CHAMBER OF GREECE, TUTOR FOR AUTOCAD & 3D STUDIO MAX AND A MEMBER IN ARCHITECTURE BOARD OF FTHIOTIS.



George Anagnostopoulos

The main purpose of the building's shape is to respect the existing buildings, but at the same time it tries to communicate by "adapting" them within its form. Even the fact that the CBD's size doesn't match any of the existing buildings' size, it works like an organism that connects all the existing buildings together. At the same time it keeps distances from the existing buildings' entrances and access points, so as them to be independent from the new building and easily accessible for everyone that wants to visit them.

The selection of the CBD's design form came from the need to make a building which will show that Thessaloniki is not afraid of radical architectural forms (like the organic shape of the proposed building) and welcomes different approaches. By welcoming such buildings within its territory, the city shows its universal status and a place that works towards the future. It's not very common for a historic city (like Thessaloniki) to accept different architectural design approaches (within their net), due to their architectural heritage, history etc. Therefore doing so, will bring a different view in city's daily routine and potentially attention from all around the globe.

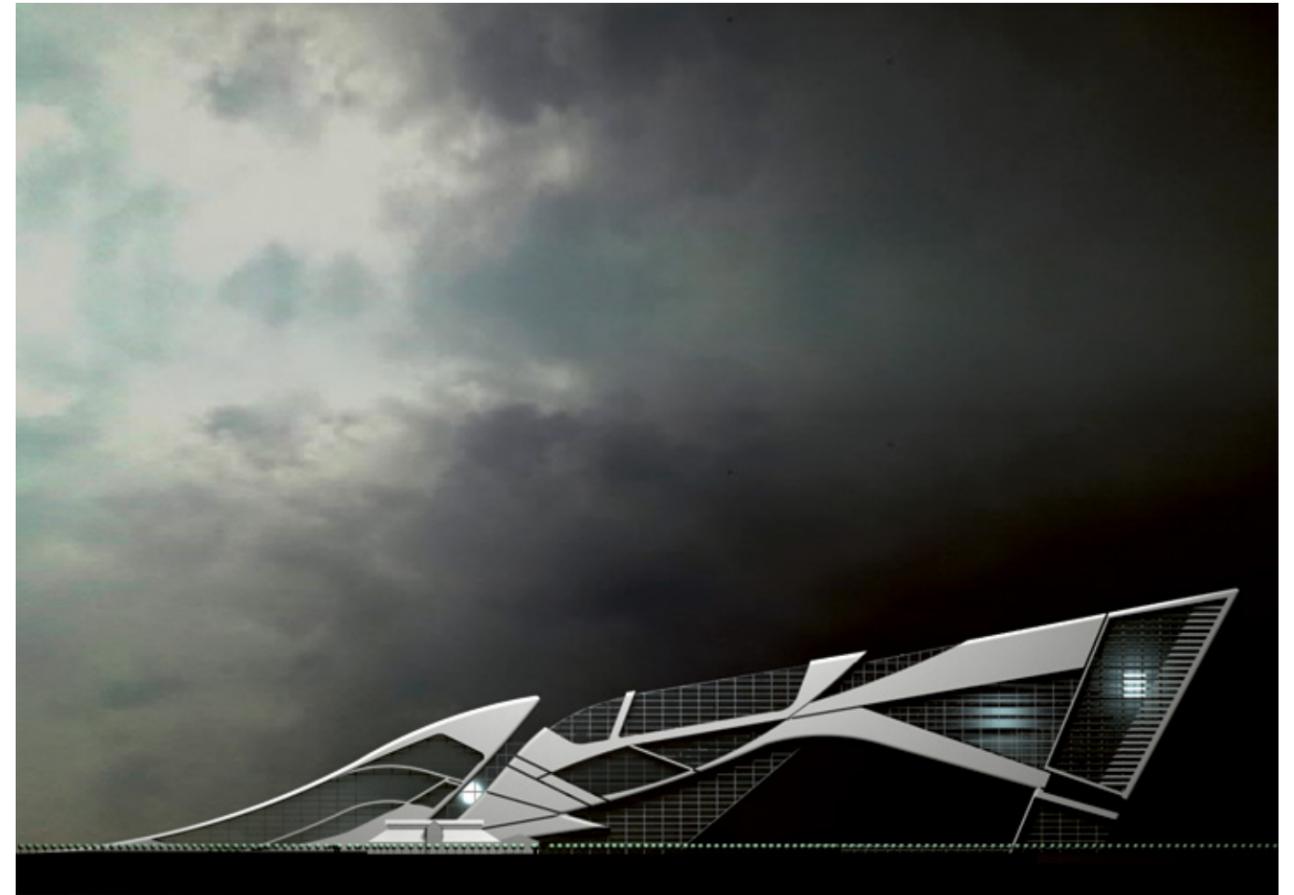
The building program was the main objective of the building's height, which exceeds up to 120m (story height: 3.00m). The scale of it automatically turns it into a project that gets publicity, attracts attention and can serve marketing purposes. Therefore it fulfils its initial purpose: Be a building that will attract investors, businesses and visitors.

Also a high-rise building like this one, improves the district where it is placed. The size and height were crucial decisions because the existing buildings are not that high. A different building scale was essential, for the reasons mentioned above.

The amount and type of elevators needed in a high-rise building is critical. Therefore the design was based on plans that will have the minimum distance from the elevators and staircases, so as to make the vertical transportation system perform as good as possible. The maximum width of each roof doesn't exceed 35 meters, therefore access to elevators is less than 17 meters (as shown in the sketch drawing). At the same time the distance between the elevators (length) is less than 40 meters, making the access to them easy and fast. The safe transportation of the buildings' users, as well as the fire protection issues were extremely important in the process of the design. The number of the elevators were based on offices' guidelines (1 person per 10 m² net area), in order to achieve maximum safety for the users of the building.

The design also tries to showcase the main advantages of a high-rise building and reduce the disadvantages. It points out the great view of the gulf by using glazing in different parts of the building's facades and at the same time absorbs the daylight. Daylight is an important feature for well-being in spaces where people spend a lot of time, like the offices of CBD. The small width of the buildings' plans allows the daylight in, from either way of the building. Even if the sun moves towards the opposite façade, the building absorbs daylight, because of the small building's width. Additionally the elevators provide natural light within the building. The height of CBD, provides better views and daylight properties and improves the chances of creating a building with iconic value and landmark status.

On the other hand the little distance between the elevators reduces the waiting for them (especially the peak office hours), and maximizes the fire safety protection. The structural design of it (two main static frames hold the part of the building that has no columns) reduces the vibrations that a high-rise building normally has. The height of the building quite obviously affects the views. But not always in a good way, because the focal point (i.e. the sea) is in a long distance from the human eye. As we move on the upper floors the distance becomes even longer. Therefore the building height limitation (200m) wasn't used in its entirety, in order to make offices and retail offices "closer" to the focal point of each office view.



The main concept idea was to design a building, which will be experienced from both near and afar. A building that will be visible from different areas of Thessaloniki and will symbolize the upcoming power of the city. The organic form of the building aims in that direction: the building slowly rises from the ground - like a living creature - and expands up to an enormous height, in order to symbolize that the city grows radically and continuously. It also "floats" among the existing buildings (following an organic shape), like it "moves" between them.

SINCE 2013 I AM A SELF-EMPLOYED ARCHITECT WORKING ON A VARIOUS RANGE OF PROJECTS. WHETHER IT IS A TINY HOUSE, A PUBLIC BUILDING, PROPOSAL FOR CITY RENEWAL OR PASSING KNOWLEDGE OVER TO OTHERS; EVERYTHING IS WORTH IT GETTING FULL UNCONDITIONAL ATTENTION. THE ROLE OF AN ARCHITECT IS NOT TO TELL WHAT TO DO, BUT TO TRANSLATE THE QUESTIONS ASKED INTO THE BEST DESIGN POSSIBLE. ARCHITECTURE IS NOT JUST A PRETTY DESIGN, CONSTRUCTION AND MATERIALISATION ARE OFTEN UNDERSTATED WITHIN THE DESIGN PROCESS. TO CREATE ARCHITECTURE, ALL ASPECTS NEED TO BE TREATED WITH EQUAL IMPORTANCE. WITH AN EVER-LARGER FOCUS ON THE ENVIRONMENT, SUSTAINABILITY AND DURABILITY, NEW POSSIBILITIES WILL OPEN UP. THIS MIGHT ASK MORE OF THE PROCESS, BUT EVENTUALLY IT WILL PAY OFF TO CREATE THE BEST SOLUTIONS FOR ARCHITECTURE AND THE FUTURE.



Atlantiquon

The start of the design process was to see how placing mass on site would affect the buildings to maintain and what kind of relation it could get to the site. The first design study was to find a promenade style solution to connect the existing promenade through the site. Within this promenade style design, many low-rise buildings were considered. But it would never "flow" naturally with a forced promenade on site. Large monolithic multifunctional buildings were therefore initially positioned within the plan to initiate a "fluent" design, but the scale felt off and it did little for the existing buildings. The hotel is one of largest limiting factors of a plan like this, as there is no real workaround to provide a good way to utilise the space naturally from East to West.

The decision was made to take the existing street as main access points. The site is located adjacent to an access road for the city. As this road connects to the old city and waterfront with promenade, it was logical not to add another promenade within the site and force the flow illogically, but rather utilise the road and create a barrier-free entrance to the site over the full length. Taking the sidewalk seamless onto the site creates openness and invites people to enter without a psychological barrier.

The plan was eventually split into three parts based on the existing buildings and the open spaces in between; East the business district, the middle cultural and retail and West residential and leisure, with a lot of overflow among. No hard borders. This creates no "main" part of the design; everything has their own function and purpose. Equal and supplementing each other. Closer to the city centre the businesses and further away the residential. Mixing functions is key to make it into a success, many business districts are notorious for being deserted places at night, this solution negates this problem.

The Western part needed additional treatment and a more natural flow of people to that part of the site as currently this part feels tucked away too much within the city fabric. Therefore, leisure functions are added in this part of the plan. This draws in a varied crowd and is also of great benefit for the people in the offices.

The Port of Thessaloniki between the site and the actual waterfront is present and will remain unchanged. This motivated height as a factor in the building mass compared to more lower buildings. One of the benefits high buildings bring, is the visibility from larger distances as well as able to overview the surrounding areas. The build masses of different scale and in a different architectural design language than the existing buildings was a choice. This was chosen to avoid competition among them. Contemporary buildings created of more modern and sustainable materials next to the historical buildings, highlight both in their own right and treats all as equals. The central part of the plan has a large open paved area. This was done not only to prevent hiding the existing buildings further from the road, but also to create a space for events and other requests that need large and open spaces. A museum, as proposed function. Also defines the space and adds additional diversity and brings in more public to an area.

Language wise all buildings could have gotten the same architectural treatment, but one of the beautiful things about a plan like this, is that architectural diversity can become a core feature. Different functions, masses, solutions and materials all add to the overall plan. Adding high-rise also creates the requirement of more space between buildings for light admittance. Design wise these differ between the parts of the plan. But the treatment of these spaces is the same. Large green spaces for walking to and from the buildings, view from the buildings, relax and enjoy in are at the heart of this plan. Where feasible, there are even plants on the buildings, roof or façade. Other open areas of the buildings are filled with solar cells. Several façades have integrated solar panels without compromising the architecture, the site or the functionality. The plan was created with the intention to make the public space just shy of a park. More trees and unpaved areas also equal more shade and less temperature between the buildings, additional bio diversity, retaining water as well as the psychological and health benefits of more plants and trees at different plan levels for everyone staying, working or visiting.





ARCHITECTURE, URBANISM AND DESIGN AIMED AT BOTH THE PUBLIC AND PRIVATE SECTORS. THE STUDIO FOCUSES ITS OBJECTIVES ON SOLVING THE CLIENT'S NEEDS, OFFERING FUNCTIONAL, AESTHETIC AND CREATIVE ARCHITECTURE, UNDERSTOOD AS AN ARTISTIC, TECHNICAL AND CULTURAL DISCIPLINE.

Leonardo Rodriguez Peña, Arquitecto

NEW CENTER

- Impression and clarity of general concept
- Compliance with competitions objectives
- Innovation, originality and creativity
- Identity and urban creation potential
- Relation and integration with the city
- Quality of urban spaces and volumes
- Contribution to sustainable development

THE AXIS

- This is the axis of composition of the set
- Along a large open interior street
- The quadrants are organized by this line
- The interior street is lined with trees
- Natural landscape source with vegetation
- The existing buildings and new volumes
- Located to the side and side of the axle

THE EDGE

- Buildings located on the limit of the land
- They act as the background of the set
- These will have large visuals to the sea
- Delimit the place by defining their presence
- Gives identity on urban scale by its height
- The edge relieves this new business center
- With symbolism, efficiency and flexibility

BUSINESS DISTRICT

- A great challenge of urban regeneration
- For a new and cosmopolite Thessaloniki
- Visionary scheme that fills the road
- For the urban regeneration of this area
- Suitability of the proposed functions
- Usability and attraction for inhabitants
- The feasibility of economic aspects



New Central Business District: New Center, The Axis, The Edge, Business District. The Project underlines through architecture and urban planning that Salonica belongs to the first line of cities with a vision of the world future. A city capable of boasting, not only with first level commercial facilities, but also of mixed neighborhoods with high quality of life. The space organization aesthetics, the choice of materials, the incorporation of environmental and social sustainability measures are factors that will reinforce the main objective.

FOUNDED IN PARIS IN 1997, AUBE CONCEPTION (AUBE) IS A GLOBALLY LEADING AND PERSISTENT PROFESSIONAL COMPANY, COMPRISING ENTITIES INCLUDING AUBE CONCEPTION SARL D'ARCHITECTURE (FRANCE) TOGETHER WITH ITS SHENZHEN OFFICE AND SHENZHEN AUBE ARCHITECTURAL & ENGINEERING DESIGN CONSULTANTS CO., LTD. FOR OVER 20 YEARS, AUBE HAS BEEN DEVOTED TO THE DESIGN CONCEPT OF "GLOBAL EXPERIENCE, REGIONAL PRACTICE, VALUE-ENHANCING DESIGN" AND THE CLIENT POLICY OF "PROFESSIONAL SERVICES WITH INTERNATIONAL STANDARDS. WITH THE DESIGN APPROACH OF "INTEGRATION", WE ARE COMMITTED TO PROVIDING BETTER SOLUTIONS FOR URBAN LIVING AND CREATING ARTISTIC VALUES FOR CITY DEVELOPMENT. IN FRENCH, "AUBE" MEANS "THE FIRST LIGHT IN THE SKY, SYMBOLIZING "DAWN, DAYBREAK AND HOPE". ON APRIL 21, 1997, AUBE CONCEPTION SARL D'ARCHITECTURE (FRANCE) WAS ESTABLISHED AT 1 RUE PRIMATICE, 13TH ARRONDISSEMENT OF PARIS. AS A FRENCH-FOUNDED ARCHITECTURAL DESIGN FIRM UNDER THE JURISDICTION OF THE EUROPEAN UNION AND FRENCH LAWS, IT HAS QUALIFICATIONS FOR ARCHITECTURE, LANDSCAPE AND URBAN PLANNING DESIGN IN EU AND FRANCE, WHICH ARE ALSO RECOGNIZED IN EU AND FRENCH-SPEAKING COUNTRIES AND REGIONS (SUCH AS SOME COUNTRIES IN ASIA, AFRICA, LATIN AMERICA AND ARAB REGION). ON NOVEMBER 2, 1998, AUBE CONCEPTION SARL D'ARCHITECTURE SET UP ITS SHENZHEN OFFICE AT SHENZHEN OCT ECOLOGICAL SQUARE. IN 2007, SHENZHEN AUBE ARCHITECTURAL & ENGINEERING DESIGN CONSULTANTS CO., LTD. OFFICIALLY JOINED AUBE.



Shenzhen Aube Architectural Engineering Design Co., LTD

The site is located in the second-largest city of Greece, Thessaloniki. As Greece's second major economic and cultural center, the major transportation hub for Greece and southeastern Europe, this city is also renowned for its large number of Byzantine architectural masterpieces. Situated on the west side of the main urban district, this project aims to create a new business district center which will represent the western gateway image and will re-define Thessaloniki's future image. The development of urbanization has gradually diversified people's demand for urban space. Therefore, we proposed one design concept, New Horizon, which aims to offer a new vision from diversified aspects for this historic city with rich cultural heritage.

Due to the continuous expansion of the city, the urban boundary is gradually blurred. Through the elevation of the overall building and the preservation of the sight corridor between the main buildings, we try to blurry the boundary between the site and the surrounding environment. The new CBD, which acts as one powerful and vibrant regional engine, will spearhead the regeneration and integration of the south port area and north old town area, thereby contribute to the optimal development of Thessaloniki.

NEW HORIZON OF THE SITE

Inside the site, the overhead space on ground floor, with the seven historical buildings to be retained, create together a large-scale shared city living room. Serving as an external display window, it will not only attract tourists by telling his own history and culture ; but also enrich the daily life of local citizens by mixing neighborhoods with high quality of life.

NEW HORIZON OF THE ARCHITECTURE

The raised building release effectively the space and form one floating city to some extent. The old and new buildings echo each other in the vertical direction. It breaks the traditional planar land development model and starts to explore the vertical development, and the ground space can reserve as much flexibility as possible for future urban development needs.

In the future, a new dual skyline will be born along the western coast of Thessaloniki: the skyline of the future CBD and another of the urban cultural living room. As the starting point of future urban development, it will definitely attract more tourists, investor and business opportunities, strengthen the profile of Thessaloniki and contribute to its revitalization.



The development of urbanization has gradually diversified people's demand for urban space. Therefore, we proposed one design concept, New Horizon, which aims to offer a new vision from diversified aspects for this historic city with rich cultural heritage. The thinking and design of this proposal follows the following three aspects: New Horizon of the City / New Horizon of the Site / New Horizon of the Architecture. In the future, a new dual skyline will be born along the western coast of Thessaloniki: the skyline of the future CBD and another of the urban cultural living room. As the starting point of future urban development, it will definitely attract more tourists, investor and business opportunities, strengthen the profile of Thessaloniki and contribute to its revitalization.

ARCHITECTURE ILIOS IS A BANGALORE CITY INDIA, BASED FIRM FORMED IN 2017, SPECIALIZES IN ARCHITECTURE AND INTERIOR DESIGN. FOUNDED BY THE PRINCIPAL ARCHITECT MALLIKARJUN NAGESH, THE FIRM SPECIALIZES IN HANDLING RESIDENTIAL, INSTITUTIONAL, CULTURAL PROJECTS AND ALSO INTO RESEARCH AND DEVELOPMENT IN ARCHITECTURE THE DESIGN PRACTICE EXPLORES NEW PROSPECTS FOR THE BUILT ENVIRONMENT THROUGH THEIR INTEGRATION OF ARCHITECTURAL, URBAN, LANDSCAPE, AND INTERIOR DESIGN. USING FOCUSED, INVENTIVE, AND STRATEGIC THINKING, THEY PURSUE UNEXPECTED SOLUTIONS TO TRANSFORM OVERLOOKED CONDITIONS INTO LANDMARK PROJECTS THROUGH THEIR EXPERTISE IN CONSTRUCTION TECHNIQUES AND COMMUNITY ENGAGEMENT. CAREFUL ATTENTION TO DETAILS OF ASSEMBLY AND CONSTRUCTION, THE UTILIZATION OF LOCAL CHARACTERISTICS OF ENVIRONMENT AND LIGHT, AND THE HIGH-LEVEL CRAFT OF MATERIALS AND GEOMETRY ACTIVATE THE FIRM'S PROJECTS AS UNIQUELY IMPACTFUL ENVIRONMENTS. BY COMBINING STRATEGIC FORM WITH BUILDING PERFORMANCE AND ENVIRONMENTAL CONSIDERATIONS, THEY CREATE WORK THAT BOTH INSPIRES AND EXPANDS THE REALM OF ARCHITECTURE, ADDING VALUE TO THEIR PROJECTS AND THE COMMUNITIES (OR INDIVIDUALS) THEY SERVE. TRANSCENDING THE TRADITIONAL SCOPE OF ARCHITECTURAL PRACTICE, THEIR WORK UNDERSCORES CONNECTIONS TO THE SURROUNDING URBAN FABRIC AND LANDSCAPE - ALLOWING URBAN CONTEXT, ARCHITECTURE AND LANDSCAPE TO BE EXPERIENCED IN NEW, UNANTICIPATED WAYS.



Architecture ILIOS

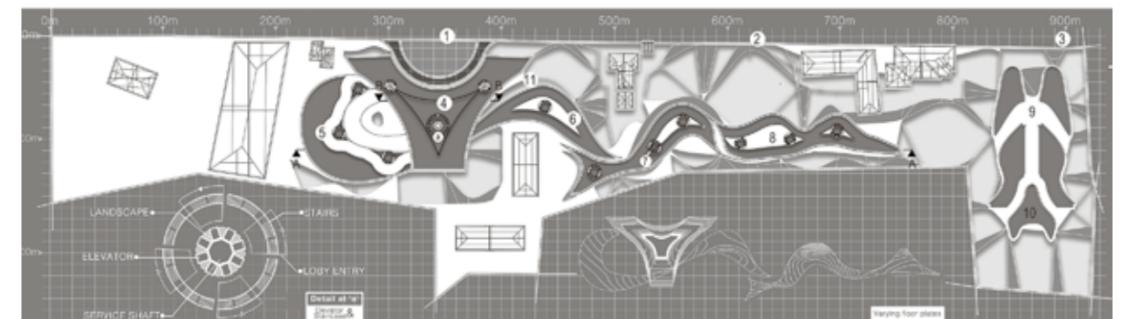
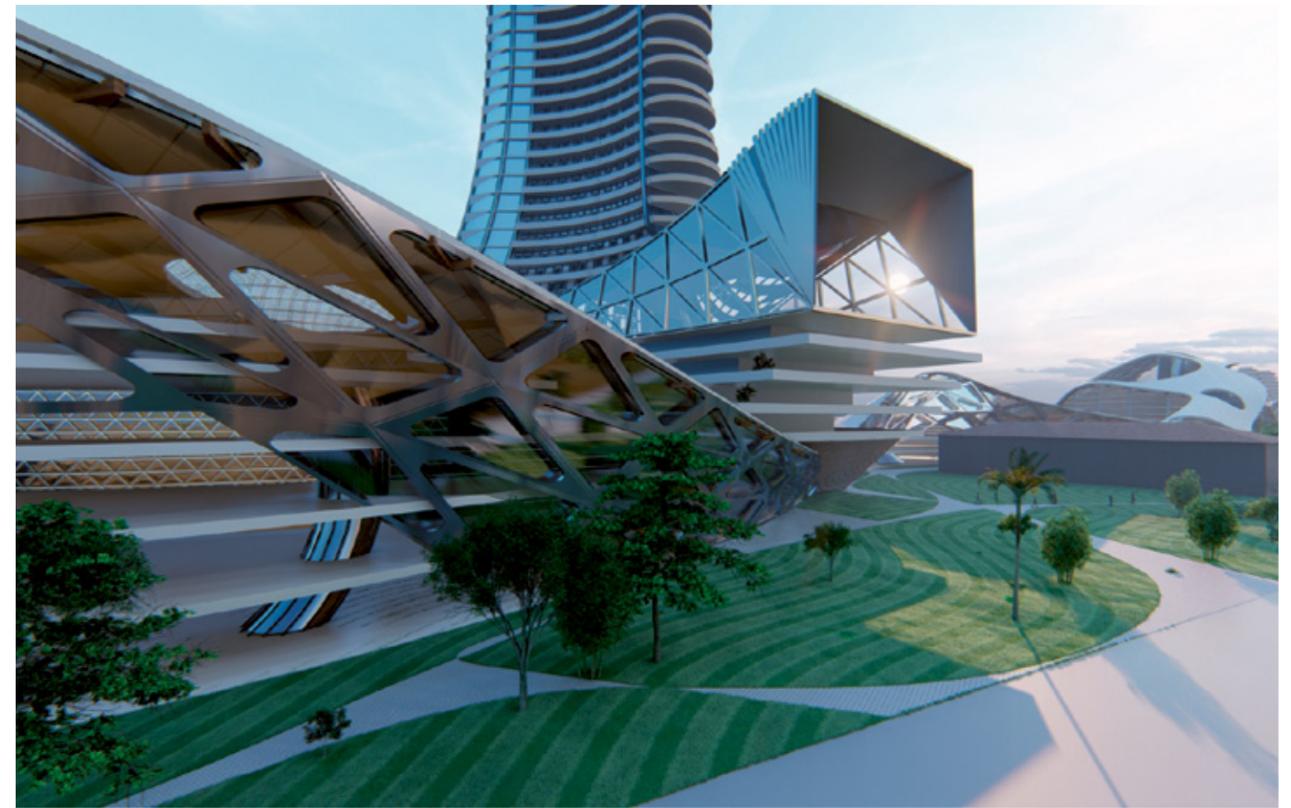
Seeing through the history, we can observe that the architectural style is ever changing but the people are always adaptive. As the time passed, we have adapted to various creative methods and technology.

So, keeping the history and culture in mind and the people's way of living in Thessaloniki, we derived the plans and ideas for the project, and like mentioned above the architectural style is ever changing, so we are trying to provide a new style for the city skyline. We have taken consideration of the elements from the city plan and its culture to assign the spaces for public spaces, auxiliary facilities, etc., for example the open spaces/plazas, road layout, building height, green spaces, etc., and incorporated it into the design.

In ancient Greek, acropolis was a significant complex housing, temple, central treasury, place of governance. This was the first of its kind which paved the way for regulating, enhancing, and development of the culture, literature, art & architecture, economics, and research and technology, etc. Transforming the lines drawn by the earliest architectural innovations and advancements through a series of a timeline of how the Greek architecture influenced through the world in present times. The design is an abstract derivative of the form and function of the acropolis which is aimed at making Thessaloniki a future city with the same principle of how the central business tower to create an ecosystem.

Buildings are constructed more efficiently and include technology that can improve the quality of natural resources such as water, soil, and air. Infrastructure is designed for pedestrian access with limited roads for cars. Soil-free hydroponic farms grow and produce under high-efficiency LED lights, directly beneath homes and offices.

Solar panels and roof gardens are common atop buildings, encouraging sustainable energy and small-scale farming. In the densely populated and diverse city of the future, historical heritage is preserved and celebrated. Recreation, arts, and entertainment can be shared globally through virtual and augmented reality. Low-rise buildings allow more light and air to reach the ground, promoting health and well-being. Solar panels incorporated into all surfaces of the building's facade during construction capture the sun's energy. Sky gardens spaces promote natural airflow in buildings while providing shade and social areas.



Often considered the cradle of the western world, ancient Greece's architecture continues to be a point of influence in building design in modern cities. A few basic elements of Greek architecture have made a big impact on modern architecture. Roman architecture has made an impact on Neoclassical, Federal, Georgian Revival and Beaux-Arts style. The use of concrete and the infrastructure concept that allowed the Roman Empire to expand so efficiently made the architecture a long-lasting symbol of a once powerful people.

FOLIC ARCHITECTS IS CURRENTLY EMPLOYING LICENSED ARCHITECTS, CITY PLANNERS, DESIGNERS, AND TECHNICIANS WHO TOGETHER WITH OTHER CONTRACTED ENGINEERING PROFESSIONALS, WORK ON PROJECTS IN SERBIA. ESTABLISHED IN 2008 IN BELGRADE IT IS A CONTINUATION OF TWO ARCHITECTURAL FAMILY PRACTICES WITH OVER 30 YEARS OF WORK EXPERIENCE INVOLVING MORE THAN 200 PROJECTS. THE STUDIO OFFERS BROAD LOCAL AND REGIONAL EXPERIENCE IN CARRYING OUT PROJECTS OF DIFFERENT SCALES, FROM THE URBAN PLANNING AND URBAN DESIGN STAGE TO BUILDING COMPLETION. OUR OFFICE ALSO HAS EXPERIENCE AND SKILLS IN PREPARING NECESSARY DOCUMENTS AND PERMITS IN ACCORDANCE WITH LOCAL REGULATIONS. WE PROVIDE SERVICES AND BRING EXPERTISE IN: PLANNING DOCUMENTATION, URBAN DESIGN, CONCEPTUAL DESIGN, PRELIMINARY DESIGN, DETAILED DESIGN, CONSTRUCTION DOCUMENT, DESIGN SUPERVISION, TENDER SUPPORT AND DOCUMENTS, PROJECT MANAGEMENT. WE BELIEVE IN CREATING BUILDINGS WITH CLIENTS AND FELLOW DESIGN CONSULTANTS. OUR DESIGNS ARE NOT AN INDIVIDUAL, PERSONAL ACHIEVEMENT, BUT RATHER A PRODUCT OF A COLLABORATIVE PROCESSES WHERE EVERYONE INVOLVED STRIVES FOR A COMMON GOAL. WE BELIEVE THAT THE CONSTRAINTS AND SITE OPPORTUNITIES GENERATE CREATIVE CONCEPTS WHICH ARE AT THE SAME TIME INSPIRATIONAL AND ACHIEVABLE. OUR AIM IS TO DEMONSTRATE THAT EVEN A SEEMINGLY UNPROMISING SITE CAN BE TRANSFORMED INTO A CREATIVE PLACE, WITH ADDED SOCIAL AND COMMERCIAL VALUES.



Folic Architects doo

O₂ concept tends to breathe new life into a neglected urban area. It was created by merging the initial letters of the name of the fruits, which are grown in Greece - Olives and Oranges. Special attention of these two species are placed on their symbolic and cultural meaning on which the design concept of the subject area is placed. Olive trees that groves around the Mediterranean Sea are centuries old, with some dated to 2000 years, while olive oil has long been sacred and glory. Since it grows in harsh climatic conditions, olive branch was often a symbol of abundance, glory, and peace. These characteristics an analogy can be established with the notion of resilience, as an important determinant of the future urban design solution. Orange is a citrus fruit, which pulp is an excellent source of vitamin C, an essential nutrient for humans. It also quickly provides energy into the human organism (one glass of orange juice!) and helps in boosting immune system. Since it helps in health maintaining, we can make an equivalence with the term of prosperity. O (Olives) + O (Oranges) = O₂ chemical symbol of oxygen, which can also be interpreted as an essence of life and the opposite to CO₂ (carbon dioxide) in an effort to completely eliminate its emission.

By introducing these conceptions to the subject area, the contribution will be given to the special local character of this place. The stated goal can be achieved through an intervention that includes aspects of healthy wellbeing, natural environment and circular economy, which can also be considered as key pillars of the project.

HEALTHY WELLBEING

Forming an ambient that will work stimulative on strengthening the social component and creating places in which people will meet, collaborate, exchange ideas and play. On the one hand, it encourages creativity, and on the other hand, it contributes to the creation of a specific healthy lifestyle.

This will be made by placing an attention on the integration of social infrastructure, which refers to the networks of spaces, facilities, institutions, and groups that create affordances for social connection. One of the effects of this intervention is in the form of preventing and reducing the occurrence of lifestyle diseases and creating healthy communities.

NATURAL ENVIRONMENT

Considering importance of heat island effect for Thessaloniki, we believe strategic distribution of vegetation and green infrastructure (green roofs, tree lines, green walls, retentions, local species, etc.) it's the only way to improve microclimate and to address climate change mitigation. Special attention is given to the introduction of the porous and natural materials with low emission and reflection. Particular nature-based solution as provided in the concept of elevated parks, which enable direct contact with nature on different floors and with diverse degrees of access (private, semi-private and public) will have significant impact on the quality of life of the community. Attention is also provided by establishing the district as 15 min pedestrian zone. Buildings are green, health and smart covering and using all the technological advancement that could be used for energy saving and self-sustaining. Part of the buildings - podiums are regulated to follow the height of the protected historic buildings in the area, while their facades are made of natural and traditional materials - bricks and stones.

CIRCULAR ECONOMY

Development of whole western part of the city need to be operated on a self-contained economy based on locally founded recourses. Accordingly, the proposal is based on completely carbon-neutral and renewable energy production and resources conservation that maximise the efficiency of water and energy resources, constructing a waste management system that can recycle waste and reuse it, creating a zero-waste system. Particular attention is placed on the possibility of the new job creation connected with the elevated gardens in direction of growing food and vertical farming. On the other side, multifunctional environment with direct access to nature could act attractive to the members of the creative class that could contribute in economic development of the area through research, education and innovation.



Breathing new life into a neglected urban area is the motive behind the O₂ Concept. This slogan was created by merging the initial letters of local Greek fruits - Olives and Oranges - which together create O₂, the chemical symbol of oxygen. Oxygen can be interpreted as the essence of life, the opposite to CO₂ (carbon dioxide) in an effort to completely eliminate its emission. By introducing these conceptions to the project area along with the key themes of healthy wellbeing, natural environment, and circular economy, significance is given to the local character of the site and the encouragement of healthy living.

DEGREE ZERO ARCHITECTS, CO-FOUNDED AND RUN BY DIMITRIS KOLONIS AND ZETTA KOTSIONI, IS AN ARCHITECTURAL STUDIO BASED IN ATHENS. THE STUDIO HAS FOCUSED ON RESIDENTIAL, HOSPITALITY AND LANDSCAPE PROJECTS, AND HAS PARTICIPATED IN SEVERAL INTERNATIONAL COMPETITIONS. DIMITRIS AND ZETTA HAVE BEEN INVOLVED IN VARIOUS SCALE PROJECTS AND TYPOLOGIES. FROM 2012 UNTIL 2019 THEY WORKED FOR ZAHA HADID ARCHITECTS AS ASSOCIATES, GAINING A WIDE EXPERIENCE AND DEVELOPING A KNOW-HOW ON ADVANCED DESIGN AND CONSTRUCTION TECHNIQUES. THE STUDIO UTILISES ITS EXTENSIVE INDUSTRY EXPERTISE AND PASSION TO DELIVER PROJECTS WITH AN EMPHASIS ON DESIGN, PROGRAMMATIC INNOVATION AND CONSTRUCTION QUALITY.

OF.STUDIO IS AN INTERNATIONAL AWARD WINNING PRACTICE BASED IN LONDON. IT IS INTERESTED IN THE DYNAMIC TRIANGLE OF ARTISTIC DISCIPLINES, ARCHITECTURE AND HUMAN PERCEPTION. SOCIETY, TECHNOLOGY AND CULTURE ARE THE MAIN DRIVERS OF THEIR DESIGNS TO CREATE MEANINGFUL INTERVENTIONS ON LOCAL AND GLOBAL FRAMEWORKS.



Degree Zero Architects & OF.Studio

DESIGN PROPOSAL

Ten Towers of striking and innovative design compose an iconic skyline at the entrance of Thessaloniki, to highlight the new Business District of the city. A Podium, designed at the lower levels as a fluid and vivid zone of a wide programmatic range, sparks the revitalization of the site area, the adjacent city quarters and the city waterfront. Through a sequence of public Plazas, the proposal opens up and connects to the city at the North boundary, while it creates a public path throughout the project site. A green buffer zone of natural beauty and vitality forms the South edge towards the commercial port. In order to connect the development to the waterfront, the port bays are expanded to reach the site. Within the urban context of the proposal the design seeks to maximize public space. The towers distribute the GFA vertically, reducing the built footprint. A programmatic mix is developed to establish a sustainable program. This includes new facilities to promote innovation and entrepreneurship, retail spaces at podium levels and additional hospitality facilities. The program is enhanced to address the lack of educational services, cultural spaces of the neighbouring urban areas.

THE PODIUM

To revitalise the area and invigorate social activity, a podium at the scale of the neighbouring city is designed, extending the urban fabric towards the seafront. The podium is developed in four levels housing public areas, mainly: retail, restaurants, bars, entertainment and recreation spaces. Aiming for an attractive and inviting design, planted terraces at a stepping articulation are proposed, allowing unobstructed views over the port towards the sea, providing an ecological envelope to the podium as well. The podium consists of a sequence of covered, semi-covered and open spaces, corresponding to the Mediterranean climate, rituals and lifestyle. Multiple free-shaped spaces interconnect or detach to allow ventilation and sun penetration.

Green roofs and ramping surfaces create a fluid and continuous landscape allowing routes for pedestrians and cyclists to circulate throughout the development. The podium creates bases for the towers, lifting their geometries above it, providing protected access to their circulation cores at ground level.

THE TOWERS The design of the towers emerges from a basic tube-shape geometry which transforms to respond to different programmatic uses. This maintains formal coherence throughout the design proposal, while at the same time promotes mutation and variation, integrating the particularities of each tower according to functional requirements.

OFFICE TOWERS The typical floor layout distributes office units in a radial configuration around the circulation core. The Office towers are connected together creating bridges spanning up to 50m, a configuration which expresses dynamism and power. The bridges provide larger areas and unique spatial conditions.

CULTURAL AND HOSPITALITY TOWERS The typical floor layout distributes space in a radial configuration in a similar way. The Cultural and Hospitality towers create an extension in the geometry of a bridge cut in half. The space created in this location opens up an impressive window towards the sea.

RESIDENTIAL TOWERS The geometry of the residential towers multiplies the characteristic of the half-cut bridge. Multiple protrusions on many levels create terraces, beneficial to the quality of the residential layout.

THE FAÇADE SYSTEM The façade system is based on vertical aluminium elements supporting glass panels. According to the programmatic use of each building, the metal structure is spaced out to articulate the translucency and opaqueness of the shell. Throughout the development of the façade's transparency, differentiation is created while keeping a coherent design approach.

THE PARK

Environmental initiatives are proposed, including the coastal afforestation of the port area adjacent to the site, envisaging a unique park to enhance the open-air activities of the development. Local plantation of the Greek natural landscape is used, having low maintenance requirements and blooming at different times through the year. The design of the landscape follows a directional, flowing concept, formally in line with the design of the development. Zones of different types of plants are created, with varying height and density, creating distinct paths and promenades.

SUBMITTED PROPOSALS



CURCIOARCHITETTURA, SET UP IN 2000, CAN BE CONSIDERED A REAL ARCHITECTURAL DESIGN LAB WHERE THE MAIN AIMS ARE HIGH STYLE AND BALANCE OF THE FORMS IN THE SPACE. THE PROFESSIONAL EXPERIENCE GAINED OVER THE YEARS IS FOCUSED ON THE FIELD OF ARCHITECTURE AND DESIGN, PARTICULARLY ON THE FOLLOWING BRANCHES: RESIDENTIAL BUILDING, TOURIST HOTEL BUILDING, RESTAURANTS, WELLNESS CENTRES, RENOVATION AND RECOVERY OF THE EXISTING, INTERIOR DESIGN, SUSTAINABLE ARCHITECTURE. SOME PROJECTS BY CURCIOARCHITETTURA STUDIO HAVE GOT IMPORTANT AWARDS AND HAVE BEEN SHOWN IN VARIOUS EXHIBITIONS ALSO ON A NATIONAL LEVEL. SALVATORE CURCIO WAS BORN IN CEFALÙ (PALERMO) IN 1971. HE ATTENDS THE FACULTY OF ARCHITECTURE OF I.U.A.V. IN VENICE, WHERE HE GETS HIS GRADUATION IN 1997 WITH A THESIS IN ARCHITECTURAL DESIGN. HIS THESIS SUPERVISORS ARE ALDO ROSSI, GIANNI BRAGHIERI, GINO MALACARNE (DEGREE LABORATORI-IUAV A.A. 1995/1996). ONCE GRADUATED, HE WORKS IN THE STUDIO OF THE ARCHITECT PAOLO PIVA IN VENICE AND IN 1999 HE IS CALLED BY THE HEADMASTER GIANNI BRAGHIERI TO THE FACULTY OF ARCHITECTURE IN CESENA (BOLOGNA), TO COLLABORATE IN SOME ARCHITECTURAL DESIGN COURSES. HE WAS TUTOR IN ARCHITECTURAL DESIGN COURSES AT THE FACULTY OF ARCHITECTURE OF PALERMO AND VENICE. FROM 2006 TO 2008 HE WAS ADJUNCT PROFESSOR OF ARCHITECTURAL DESIGN AT THE UNIKORE FACULTY OF ARCHITECTURE IN ENNA.



CURCIOarchitettura

The project is based on an elementary geometric layout where the new buildings interact with the disused production plants (industrial archeology) by means of squares and gardens, attested along the border with the port, where merchant activities still continue today. The border is thought as a stone building on two levels like a bastion of the ancient seaside cities, which separates but at the same time unites parts of the landscape and above which it is possible to recover the visual relationship that the city of Thessaloniki has with the sea. The upstream expressway is maintained, but runs through a system of greenery and trees. This creates a green axis that filters the new front and maintains a very close relationship with the city. Looking at the front from the sea, the articulation of the volumes appears low and uniform with the exception of the two ends: to the east emerges the directional office building that dominates the entire architectural complex in height, to the west the round belvedere tower of the building emerges for art exhibitions. Between the two ends there are the four-storey buildings, containing different functions, which flow into a large central square marked by a large body of water. The stone bastion contains activities related to the uses of the adjacent buildings (offices, laboratories, services, warehouses, common rooms, etc.), a part of it was used to host the SPA Wellness Center and the gym with open-air courtyards where physical relaxation activities take place. The parking lots have been designed both outside, along a road parallel to the fast flowing upstream, and underground with various driveways. The storage systems and mechanical and electrical systems were also located in the underground part.

On the flat roofs of the project buildings, south-facing photovoltaic panels are planned to make the entire complex self-sufficient from an energy point of view.

In short, the building complex consists of the following buildings:

1. Executive office building, the most representative of the new Central Business District (CBD) of Thessaloniki, consists of n.20 floors above ground and n.1 underground for a total height of m.80. The interior is characterized by a large square / hall with a reception unlighted by natural light from above, overlooked by the offices of the various levels. The building contains offices, meeting rooms, waiting rooms, cafeteria, warehouses and generic spaces. In the basement there are n.400 parking spaces and technical rooms for mechanical, electrical systems etc.
2. Conference hall building for 500 seats, four floors above ground, equipped with hall, offices, services, warehouses, exhibition rooms, etc.
3. Building for social and multi-ethnic integration, four floors above ground, with hall, multimedia rooms, classrooms, laboratories, common rooms and library. In this place it is possible to bring together and compare all the people from different areas or with characteristics of uniqueness with respect to the contexts considered. Objective: to enhance the element of diversity through the realization of ad hoc initiatives such as: cultural trips, civic education days, moments of discussion on the problems of the local community, days of knowledge of international cultures, language lessons.
4. Multifunctional building, four floors above ground and one underground. On the ground floor there are commercial activities (bars, restaurants, retail trade), on the upper floors the private offices and in the basement about 200 parking spaces and technical rooms.
5. Gym with two floors above ground and underground technical rooms, located in the widest thickness of the border, with an open-air courtyard.
6. SPA wellness centre with two floors above ground and underground technical rooms, located in the widest thickness of the border and next to the gym, equipped with an open-air courtyard.
7. Underground storage area in the open air with exclusive driveway and pedestrian entrance, with lifts and large good hoists.
8. Student house consisting of two buildings, four floors above ground, parallel to enclose a courtyard garden.
9. Building for art exhibitions on two levels above ground containing internal and external exhibition rooms, warehouses and services. Inside the building there is a round tower for exhibitions, about m.30, whose roof is a promontory overlooking both the port and the city.



"On the waterfront" is a famous 1954 film with Marlon Brando, whose story is set in the port of Hoboken, New Jersey. This masterpiece film wants to bring to mind the activities that once took place within the project site, its productive relationship with the sea and the city, now hidden by abandonment and decay, in which fragments of high quality industrial archaeology emerge witness of a prosperous historical period. The aim of this work is to adhere to the complex functional program of the competition by proposing the unity of the urban project, with a system of public spaces that bring the inhabitants back to their sea in this part of the city.

TRIANERA DE ARQUITECTURA S.L.P. (TRIDARQ) IS THE CORPORATE NAME, SINCE 2008, OF THE JOSÉ MARÍA JIMÉNEZ RAMÓN ARCHITECTURE STUDIO, FOUNDED IN 1982. IT HAS OFFICES IN SEVILLE (SPAIN) AND SANTIAGO (CHILE). IN ITS LONG HISTORY IT HAS CARRIED OUT MULTIPLE BUILDING AND PLANNING WORKS FOR BOTH PUBLIC AND PRIVATE CLIENTS. THESE INCLUDE RESTORATION AND REHABILITATION INTERVENTIONS, ADMINISTRATIVE, HEALTH, EDUCATIONAL, RESIDENTIAL BUILDINGS, ETC. IT HAS ALWAYS BEEN A PLATFORM OPEN TO COLLABORATIONS BOTH WITH INDEPENDENT ARCHITECTS, INDIVIDUALLY, AND WITH OTHER OFFICES (MECANOO, EDDEA, LUIS VIDAL, IGLESIS ARQUITECTOS, SOLINAS+VERD ETC.). IT IS CURRENTLY DEVELOPING SEVERAL WORKS WITH SAO. THIS PROPOSAL FOR THESSALONIKI IS ONE OF THESE.

SAO ARQUITECTURA IS A TEAM FORMED BY THE ARCHITECTS GIORGIO AGUILAR, CARLOS MARTÍNEZ AND JOSÉ RODRÍGUEZ BASED IN SEVILLE AND MALAGA. THEY JOINED FORCES AFTER MORE THAN 9 YEARS COLLABORATING WITH ARCHITECTURE STUDIOS AND CARRYING OUT AUTONOMOUS ARCHITECTURE AND DESIGN PROJECTS. THEY HAVE CARRIED OUT WORKS FROM TERRITORIAL PLANNING AND LANDSCAPE PROJECTS TO CAREFULLY DETAILED INTERIOR DESIGN EXAMPLES. THE WHOLE TEAM TRIES TO HARMONIZE THEIR WORKS WITH THEIR SURROUNDINGS USING CONTEMPORARY CONSTRUCTION METHODS AND MATERIALS, WITHOUT FORGETTING THE TRADITIONAL MODELS CONSOLIDATED OVER TIME BY THEIR GOOD PERFORMANCE AND ITS LOW ENVIRONMENTAL IMPACT.



TRIDARQ + SAO

A LANDSCAPE VISION. THE MAIN ROLE OF GARDENS. The ecological structure of Thessaloniki shows a very low percentage of green spaces which also lack connectivity. This shortage of green areas calls for the liberation of as much of the ground floor as possible. Only the historical buildings to be retained and the bases of the new projected superstructures are the constructions that rise from the land. In this way, a new uninterrupted park as the extension of the whole plot is generated to enable the integration and enhancement of the natural and cultural heritage. Pedestrian and cycling paths guarantee sustainable mobility. This green system can be connected with the rest of the green spaces of the city and ensure its interconnection through public transport. The presence of the port between the plot and the sea greatly limits the views of it from our plot. The construction of another green area, a new park on the roof of a podium located about 15 metres high, allows similar routes to those at the ground-floor level but with uninterrupted views of the sea. Between the two gardens an extensive horizontal building-platform contains the commercial uses and the business centre (including the conference auditorium). A whole series of holes in the form of small landscaped courtyards cross this platform, generating a system of green spaces that transforms the entire complex into a GREEN BUSINESS DISTRICT where native plant species can be studied and enjoyed.

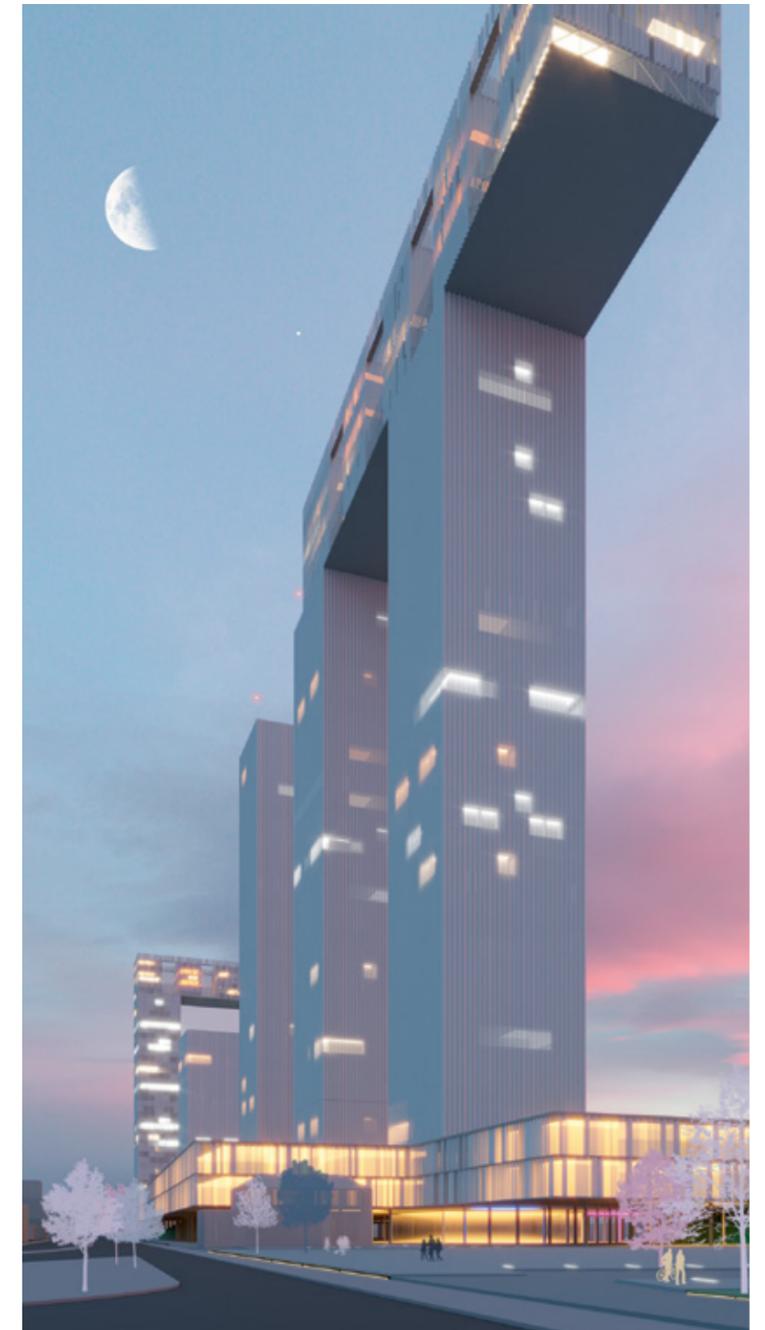
HIGH RISE BUILDINGS. PAST AND FUTURE. A NEW ICON OF THE NEW THESSALONIKI. The desire to liberate the land is manifested, in addition to the construction of the suspended platform that duplicates the garden, with the adoption of high-rise buildings. The use of vertical and horizontal skyscrapers (following the line undertaken by E. Lissitzky) makes this desire to liberate the land expressive. The combination of towers (columns) and horizontal skyscrapers (architraves) on a colossal scale (200 metres high) generates an impressive futuristic monument that

affects the city's skyline, referencing images of temples that constitute an essential part of humanity's collective memory.

THE PLACE AS A BUILDING, THE BUILDING AS A PLACE. The proposal has chosen the path of the singular architectural project rather than the generation of a planning model that can be extended to other areas. The position of the site on the border between the port and the city and its shape provide an opportunity to propose a global proposal in which the building is transformed into a place and the place into a building. The search for a recognisable and unitary image of the new CBD is solved by imposing an underlying geometry onto the arrangement of columns and architraves. The placement of the two architraves, which are oriented perpendicular to each other, references the envelope of a space, evoking an enormous temple of which there are enough fragments to make its three-dimensionality recognisable.

THE FUNCTION OF THE GREEN SPACES AND THE HISTORICAL BUILDINGS. The great presence that the gardens have in the proposal, responds to the conviction of the enormous importance that these have in the life and functions of the city, in its sustainability and health. There may be many uses in these areas of social gathering, relaxation, sport, culture, etc. The suspended platform, for tertiary uses, generates a large area of covered gardens (optimal as summer gardens) that are linked with open squares in which the remaining historical buildings stand. These buildings may contain the cultural and educational uses. What has been said about the functions of the ground-floor garden also applies to the upper one, on top of the platform. This one is especially useful as a sunny winter garden.

THE DISTRIBUTION OF USES. The use that occupies a greater part of the built surface is that of offices, to which five of the seven towers of the complex are dedicated, all aligned with the avenue. The second most extensive use is the housing that occupies the two towers at the eastern end that forms a perpendicular alignment to the same avenue. A hotel, which is located in the horizontal skyscraper above the offices, is the only other function that is concentrated in a building. The remaining uses (tertiary, commercial, recreational, sports, cultural, educational, food and beverages, etc.) are dispersed throughout the complex. The parking requirements are solved by the construction of a three-level basement with a capacity for 4,500 parking spaces.



The proposal has chosen the path of the singular architectural project, generating an impressive futuristic monument that affects the city's skyline, referencing images of temples that constitute an essential part of humanity's collective memory. In this way the building is transformed into a place and the place into a building. For the sake of the liberation of as much of the ground floor as possible, only the historical buildings to be retained and the bases of the new projected superstructures, full of a wide range of functions, are the constructions that rise from the land.

CHIFOR CLAUDIA-BIROU DE ARHITECTURĂ IS A LOCAL STUDIO FOR SUSTAINABLE ARCHITECTURE AND INTERIOR DESIGN. IT WAS FOUNDED IN 2019 BY THE ARCHITECT CLAUDIA CHIFOR. SINCE THEN, THE TEAM HAS GROWN, AND THE ARCHITECT RADU TONCA JOINED THE STUDIO. THE APPROACH OF OUR STUDIO FOLLOWS THE IDEA OF SUSTAINABILITY IN EVERY SINGLE PROJECT WE UNDERTAKE. SO FAR, WE HAVE DEVELOPED SMALL PROJECTS, ON A LOCAL SCALE, IN TRANSYLVANIA. THROUGHOUT OUR YOUNG EXPERIENCE AS ARCHITECTS, WE HAVE COLLABORATED BOTH ON URBAN WORKS AND URBAN REGENERATION IN SOME ARCHITECTURAL OFFICES IN THE INTERNSHIPS WE HAVE CARRIED OUT IN EUROPE AND THROUGH COLLABORATION OUTSIDE EUROPE. WE WANT TO EXPAND OUR PERSPECTIVES THROUGH LARGE-SCALE URBAN PLANNING PROJECTS, AND TO ENRICH OUR EXPERIENCE BY PARTICIPATING IN LOCAL AND INTERNATIONAL COMPETITIONS.

Chifor Claudia - Birou Individual De Arhitectură

Regarding the seven retained buildings, we aim to integrate them in the general concept, as they became testimony for the past manufacturing and light industry activities. The image of this neighborhood is very specific: there can be observed the brick and metal architecture of those industrial buildings, and the big open space of the industrial harbor. The entire studied area rather shows a certain indifference to the sea, so, the first idea was to find that type of urbanistic approach that relates the city vibe to the gulf, by creating dynamic perspectives, places for various activities, points of interest, etc. That important relation emerges by positioning the three office buildings in such manner that their height and shape become visible both from the sea and the city. Thus, they become the landmark that relates the two different entities. Another conceptual idea was to connect the site to the city life and functionality. Therefore, in order to develop a continuous front at 26th Oktovriou street, we designed two large buildings to fill the gaps between the retained monuments. In order to highlight the already existing architecture of the brick buildings, we designed the first two levels entirely glazed, for almost all of the proposed buildings. The following levels are thought of as ivory white opaque cubes. The eastern entrance to the studied site, the entrance that is supposed to be related to the city center, is marked by a complex building that shelters a mixture of public and private functions; it is also called the first lighthouse building due to the integration of the first building tower into the general urban composition. The pedestrian route is marked by a passerelle that flows the pedestrian traffic through the green areas designated in the middle side of the site, also named the green wave promenade. The urban spaces of interest are integrated along this green wave pattern, proposed in relation to the new and existing buildings, and these spaces are designed as urban shelters in the green field.

The western entrance to the site is marked by the symbol of the third lighthouse office building. This building is proposed to be very significant, because it suggests the entrance to the city, which aims to be like an entrance gate that would guide citizens along the coastline. The habitation spaces are scattered in almost every proposed building. The main intention was to instill a pedestrian friendly design for this site, on every hour of the day. The habitation spaces are in relation with shared open spaces. Therefore, the urban spaces of interest are a mixture of dedicated spaces both to the business center, and to habitation needs.

The concept of this project develops six major ideas: the preservation of the retained buildings, the landmark of the three lighthouses, the structure of the spaces of interest, the flow passerelle, the green wave promenade and the habitation spaces in relation with shared open spaces. The historical buildings, the ones that are to be retained on the studied site, constitute important landmarks. These specific buildings conceived by bricks allow us to create a succession of public spaces and points of interest. Therefore, the area of study marks the limit and the shape of the studied site. The conceptual urban strategy for the business district is marked by three towers, which are an important part of the volumetric concept, therefore they represent a symbolic view from the sea, being located on the coastline of seas and they are the lighthouses that guide you through the city. These three buildings announce the entity of the new business district ensemble. The three business towers, conceptual named as the Lighthouses.

The elongated shape of the studied site allows us to propose a good relation with the main street - 26th Oktovriou street; the main axis is crossed by secondary axis that marks the access to the site and the relation with the proposed buildings. All car accesses, the open air ones and the underground ones, are in direct relationship with 26th Oktovriou street. The pedestrian access is made only from 26th Oktovriou street and there are several access points. There are two separated pedestrian areas, due to the Porto Palace building that is situated tangent both to the N-E and S-W limits; but, the two areas are not completely separated, they are linked by the northern pedestrian sidewalk.



A lighthouse is a building shaped as a tower of light, and it is supposed to serve as a guide for boats/crafts, being located on the coastline of seas. Lighthouses mark hazardous coastline, but also safe entries to harbors. This was the idea that gave birth to the concept of an ensemble of three lighthouse buildings. We propose a modern lighthouse ensemble of three buildings shaped as simple geometrical towers. The landmark we aim to create is conditioned by the functionally and urbanistically organization of the west entrance within the city of Thessaioniki, a central goal of our approach being to give the studied place a recognizable and sonorous name. Another conceptual idea is to define the Thessaioniki waterfront by revitalizing it through permissive urbanism for citizens and investors. A lighthouse is related both to land and seas, that is why we see in this concept the appropriate idea for the studied area. We aim to create a mark for both the land and the sea around it - the Thessaioniki waterfront and the Thessaioniki Bay.

FORM SOCIETY IS AN INTERDISCIPLINARY ARCHITECTURAL PRACTICE WITH OFFICES IN LUXEMBOURG AND VIENNA. THEIR KNOW-HOW AND FIELD OF WORK INCLUDES INTERIOR, ARCHITECTURAL AND URBAN DESIGN. FORM SOCIETY IS FURTHERMORE DEDICATED TO EXTENSIVE RESEARCH ACTIVITIES. PANAGIOTA PANOTOPOULOU IS AN ARCHITECT AND URBAN PLANNER AND FOUNDER OF THE OFFICE FS. SHE RECEIVED HER DIPLOMA IN ARCHITECTURE FROM THE UNIVERSITY OF APPLIED ARTS, VIENNA AND HER PHD IN ARCHITECTURAL THEORY FROM LEOPOLD FRANZENS UNIVERSITY, INNSBRUCK. DANIEL GRÜNKRANZ IS AN ARCHITECT AND PARTNER AT FS. HE RECEIVED HIS DIPLOMA IN ARCHITECTURE AND HIS PHD IN ARCHITECTURAL THEORY FROM THE UNIVERSITY OF APPLIED ARTS, VIENNA. ANASTASIA TZAKA IS AN ARCHITECT AND URBAN PLANNER. SHE RECEIVED HER DIPLOMA IN ARCHITECTURE FROM THE ARISTOTLE UNIVERSITY OF THESSALONIKI AND HER MSC IN URBAN STRATEGIES FROM THE UNIVERSITY OF APPLIED ARTS, VIENNA. SHE IS A REGISTERED ARCHITECT IN GREECE AND HAS WORKED FOR THE ARCHITECTURE OFFICE COOP HIMMEL(BL)AU IN VIENNA. SHE IS A PH.D. CANDIDATE AT A.U.TH. IN THE FIELD OF EXPERIMENTAL ARCHITECTURAL AND URBAN DESIGN STRATEGIES. HER RESEARCH INTERESTS INCLUDE URBAN DESIGN, ENVIRONMENTAL DESIGN, EXPERIMENTAL DESIGN, PLACE BRANDING, AND COMPETITIVENESS OF CITIES. MARIA CHRISTINA DIMITRIADOU IS AN ARCHITECT AND INTERIOR DESIGNER, CURRENTLY WORKING ON HER POSTGRADUATE THESIS IN ENVIRONMENTAL URBAN DESIGN.



Form Society & Anastasia Tzaka

The urban strategy exploits the "pier principle" to interlock the new urban development with a green layer acting like a buffer zone between the industrial harbour and the new district. This maximizes the contact area between the green zone and the urban facades, while minimizing the impact of the harbour related noise and air pollution. At the same time, the plan defines a new urban edge along the main boulevard while integrating connections with the street network to the north and local shopping, leisure, cultural and administrative facilities, as well as the planned Metropolitan Park and Holocaust Museum of Thessaloniki. At the south-east end of the site, a new plaza and a multi-functional high-rise building mark the eastern entrance of the new district. Two more towers define visually the western boundaries. Between these urban markers, a succession of buildings, designed in respect to the scale and function of the retaining historic buildings, finally characterizes the new skyline.

The architectural typologies of the project combine high-rise buildings with point house and yard house types to prevent the uniform appearance of the new district. High-rise and point house buildings contribute to the openness and permeability of the area and serve as local architectural accentuations within the urban plan. The yard houses provide spatial definition with a succession of public and semi-private spaces and offer functional flexibility. Building layouts were designed to extend the facades towards the green zone and the water front and to generate relationships between the architecture, public spaces, and the wider surroundings. The scaling and terracing of the buildings ensure the compatibility towards the existing buildings, serve the openness towards the waterfront, establish view relations and offer the possibility to distribute vegetation three-dimensionally.

The program of the project, avoiding the creation of a mono-functional business district, is directed to the development of a 24/7 lively quarter.

It combines business with commercial and recreational facilities as well as housing. Offices, a business and exhibition centre, a start-ups hub and a technology park, beverage and food outlets, sports and recreational facilities are combined with different forms of housing. The yard house next to the Fix factory contains low-cost student and family housing as well as kindergarten, for inhabitants and employees. The eastern tower contains flexible apartments typology which following the trend of the Covid-19 pandemic combine living and working together. The tower also incorporates a hotel with conference spaces, bars, restaurants, shopping and recreational facilities. This creates a multifunctional hotspot for business travellers, tourists and the local population. The Yard House 2 serves as local community centre with services, retail, mixed-use functions, and a food court. The programming of the site also relates to the historic buildings and recognizes their potential as existing as well as new cultural and event spaces.

The public space adjacent to the buildings is diversely programmed to support the functions of the buildings and the ground floors and is connected through a promenade. It entails a plaza in front of the eastern tower, which marks the eastern entrance of the public space, a playground next to the Yard House 3, sports facilities, and the outdoor spaces of restaurants and cafes along the promenade. Cultural sites, such as the Water Museum and the Fix Factory, are equipped with "cultural yards" used also for outdoors events and concerts. The green zone varies between programmed areas, which include water elements, benches and decks for resting and relax, and an open park landscape. The ratio between hard surface / build-up areas and green areas is 2:1. For most parts, the new district is a car-free zone. Access is possible for delivery and emergency vehicles. Necessary public parking is located underground especially under the towers.

The environmental and ecological awareness of the project is reflected by the assignment of reuse and circular economies, water management, the greening of areas in order to improve local climate and bio diversity, and the deployment of energy production and preserving technologies.



The project proposes a multi-functional district with high added value for Thessaloniki. The site, part of the historic development of the port and an ex-industrial zone, defines the identity of the city as a maritime and commercial hub. Originally located on the waterfront, it is now an in-between zone, lying between the new port and the western gate of Thessaloniki. The goal of the project to restore a phenomenology of maritime life is reconstituted through the lively architecture, the visual connections to Thermaic Gulf and a green zone serving as leisure space and buffer towards the port.

MAR GARRIDO-(BARCELONA, 1981), GRADUATED IN ARCHITECTURE FROM BARCELONA SCHOOL OF ARCHITECTURE (ETSAB, 2007) AND MASTER IN ADVANCED ARCHITECTURAL PROJECTS FROM ETSAM (MADRID, 2011). EXTENSIVE EXPERIENCE IN LARGE ARCHITECTURAL PROJECTS AND URBAN PLANNING, WORKING FOR INTERNATIONAL AWARD-WINNING ARCHITECTURAL COMPANIES IN EUROPE (BRUSSELS, ROTTERDAM, BARCELONA) AND CHINA (BEIJING). INTERESTED IN INNOVATIVE, SUSTAINABLE AND CHALLENGING SOLUTIONS.

LARA FERNÁNDEZ GONZÁLEZ-(SANTANDER, 1980), BUILDING ENGINEER (UAX, 2003) AND MASTER ARCHITECT (UAX 2008). ARCHITECTURE MASTER'S OF ADVANCED STUDIES UPM/ETH IN COLLECTIVE HOUSING (2009). A WORLDWIDE EXPERIENCE: SPAIN, MEXICO, UK, ITALY, CHINA AND VIETNAM, PROVIDED ME WITH DEEP KNOWLEDGE FROM LANDSCAPE TO SMALL DETAIL-WORKS. FROM VERY CONCEPTUAL APPROACHES TO CONSTRUCTION WORK. FROM MACRO-SCALES AND COMPLEX PROJECTS TO LITTLE INTERVENTIONS. BUT ALWAYS WITH THE SAME PHILOSOPHY: HOW TO ACHIEVE A CONSEQUENT RESULT IN TERMS OF PRESERVING NATURE AND DEVELOPING MORE LIVEABLE CITIES!

HAN-(DANANG, 1994), GRADUATED IN ARCHITECTURE FROM DANANG UNIVERSITY OF TECHNOLOGY(2016). 5-YEAR EXPERIENCE ARCHITECT WITH AN INTERNATIONAL PRACTICE BASED IN DANANG, VIETNAM. EXPERIENCE IN HANDLING A WIDE RANGE OF PROJECTS SCALE FROM INTERIOR DESIGN TO URBAN PLANNING BOTH IN VIETNAM AND INTERNATIONAL CONTEXT. PASSIONATE ABOUT SUSTAINABLE DESIGN AND EVERYTHING IN ITS ORBIT.



TREE-D

'Every city (polis) exists by nature', because it comes to be out of the more primitive natural associations and it serves as their end, because it alone attains self-sufficiency.

Aristotle. Politics.

The flat industrial large site, object of this competition, has the opportunity to link the new urban feature with the existing urban fabric through nature. Thessaloniki presents a very compacted building structure facing the sea. The sea was a source of food and a communication channel, whereas the forests abounded in game and timber. The water provides an idyllic relation between the city and the Olympus Mountain since the very early settlements. WHAT: Ithaka of the proposal (the idea): Polidendro Periochi is a multi-infrasctructural system with the potential to integrate a CBD through a sequence of multifunctional mixed-use spaces. The main idea is to simulate a green built environment that remains the idea of walking into a forest, where the unity of the atmospheres and the distinctive feature of every nook, inhabit together in an harmonious wealth. This proposal is to revitalize the old industrial area and promote a variety of daily activities in a three-dimensional configuration: equity, accessibility and connectivity to set up a worldwide benchmark. An economical, social and culture hub of reference.

HOW! THE SYSTEM: A combination of different elements to provide a unique flexible diagram, able to allocate a new way of living during Covid-19 times and to contribute to the formation of a new spatial and architectural framework:

1. THE CORES: A set of poles grow from the basement of the plot to allocate the main vertical communication, the principal structural basis and the catchment system, water from the rain and electricity from the sun and wind.

2. THE PUBLIC SPACE: Traditionally, the Agora is the best representation of city form's response to accommodate the social and political order of the polis. It's the main entrance, the central public space (the big lobby), to maximise functionality and monumentality. The other open spaces will contribute to create that hypaethral character of the traditional greek public areas in the ground floor as much as the other levels of the project.

3. THE STOA: To create a smart slab, a big platform is spread along the plot to connect, distribute and centralize all the mechanical and structural elements of the project. In other hand, it's a filter between the ground and the upper levels and it is acting as an anti seismic linking all the cores. Firmitas.

4. THE MODULES: A cube of 12x12x12 meters, will define a prefab modular system of addition of units hanged from the poles. This is working as a 'Tree-Meccano structure'. Those modules will have 2 or 3 slabs and they will allocate different activities according to the position on the plot. With 3.5 meters vertical clearance in all the units to improve the quality of the interior air and then to get more comfortable spaces of living, working or enjoying. 4 different types with multiple variations to respond to the requirements of the different users: Offices, Residences (oikos), Production (markello), Hotel. The interior spatial configuration is inspired by the ancient greek house(oikos), but using the negative space. Traditionally the oikos is a square with an empty centralized atrium and surrounded by other enclosed rooms (kitchen and bathroom). In the basic Polidendro Periochi module, the free-plan fills that interior atrium with the living areas and the surroundings will be the 'mechanical rooms' (kitchen, bathrooms, laundries), the storages, gardens and horizontal communications. Offices and production spaces will be organized as open plans. The Roof: the public sky. A platform for farming and cultural exchange. On the East end of the plot and linked with the Ferry Station, there is The lighthouse Hotel: a tower-hotel which will be a landmark and a viewpoint at the top. On the West end, we have the multifunctional Center: Expo Center, Sports Arena, Theatre. This new scheme is thought to improve the life of the users, to be flexible to adapt the spaces in case of another sanitary emergency or under the threat of future virus. It promotes more 'in between' spaces to break the border which divides the public and the privacy. It's time to talk about other kind of collective areas to make our lives directly connected to nature and our communities.



This is a virtual office, growing up at the time of the new Covid scenario. The concept is to link the workflow between Asia and Europe, developing projects without physical connection, in order to show that the Architectural industry can be more efficient and delocalized from the construction site.



Archdux

ARCHDUX IS AN OUTCOME OF COMPETITION SPIRIT AMONG DESIGNERS. INITIALLY THE PLATFORM HAS BEEN CREATED FOR COMPETITION ORGANISATION WHICH FURTHER ADDED WITH CONSTRUCTION AND ARCHITECTURAL SERVICE AT LOCAL AND NATIONAL LEVEL. THE OFFICE IS RIGOROUSLY ENGAGED IN INTERNATIONAL COMPETITION PARTICIPATION AND HAS ALREADY RECEIVED APPRECIATION IN COUNTRIES LIKE SOUTH KOREA, SPAIN, ITALY, CHINA AND INDIA THROUGH ITS PEOPLE. THE OFFICE WILL BE GRATEFUL TO HAVE FOUND SOME SPACE IN GREECE THROUGH ALUMIL/ARXELLECE.

"Port Side" is an amphitheatre of public activities and interest that welcomes its user. The place is designed like an open exhibition centre which manifests an industrial outcome thoroughly. A system of port activities and its elements are taken for built form and public spaces. Ship, container, crane and bay/platform are the four components which could be experienced. There is an absolute order for port activities, the same has been exhibited. The site is oblong in nature with existing relevant buildings around. This gave a hint of an elevated horizontal connection which holds the togetherness of built mass. The various requirements of site were grouped and divided as per the variety of crowd needs. For this purpose four blocks were arranged and linked for a strong skyline to this upcoming business district.

The place making includes inclusion of bright colors and landscape. A system of streets (food) is kept alive along with modern shopping centre. The design motivates pedestrian movement via uplifted gardens and vantage points.

The place has a rich history which deals in the similar area of employment and livelihood since centuries. The resonance of various activities could be experienced with or without new proposal there. The charm of this working place is kept alive and given a new identity.



MAKE IS A CREATIVE SPACE THAT CONSISTS OF A GROUP OF ARCHITECTS AND DESIGNERS BASED IN THESSALONIKI, GREECE. WE ARE INVOLVED IN PROJECTS SPANING FROM SMALL SCALE ONES, LIKE PRODUCT DESIGN AND PROTOTYPING, ALL THE WAY TO LARGE SCALE ONES LIKE ARCHITECTURAL DESIGN AND IMPLEMENTATION. OUR DESIGN PROCESS EMERGES OUT OF A CAREFUL ANALYSIS OVER THE EVERCHANGING URBAN ENVIRONMENT AS WELL AS THE HUMAN NECESSITIES. EQUIPED WITH ALL THE NECESSARY TOOLS AND EXPERTISE WE DESIGN AND CARRY OUT THE MOST DEMANDING AND SPECIALIZED PROJECTS WITH PRECISION AND ATTENTION TO DETAIL. OUR COMPANY IS ACTIVE IN AND OUT OF GREECE WITH CLIENTS THAT DO BUISNESS ALL AROUND THE GLOBE. THROUGH THE YEARS, OUR TEAM MEMBERS HAVE COMPETED IN MANY INTERNATIONAL ARCHITECTURAL COMPETITIONS, PRODUCING GREAT WORK ALONG THE WAY. MAKE IS ALSO EQUIPED WITH ITS OWN WORKSHOP, WHERE WOODWORK, ARCHITECTURAL SCALE MODELS, AS LONG AS PRODUCT FABRICATION AND ANY OTHER ORIGINAL IDEA IS BEING IMPLEMENTED.



Make Creative Spaces

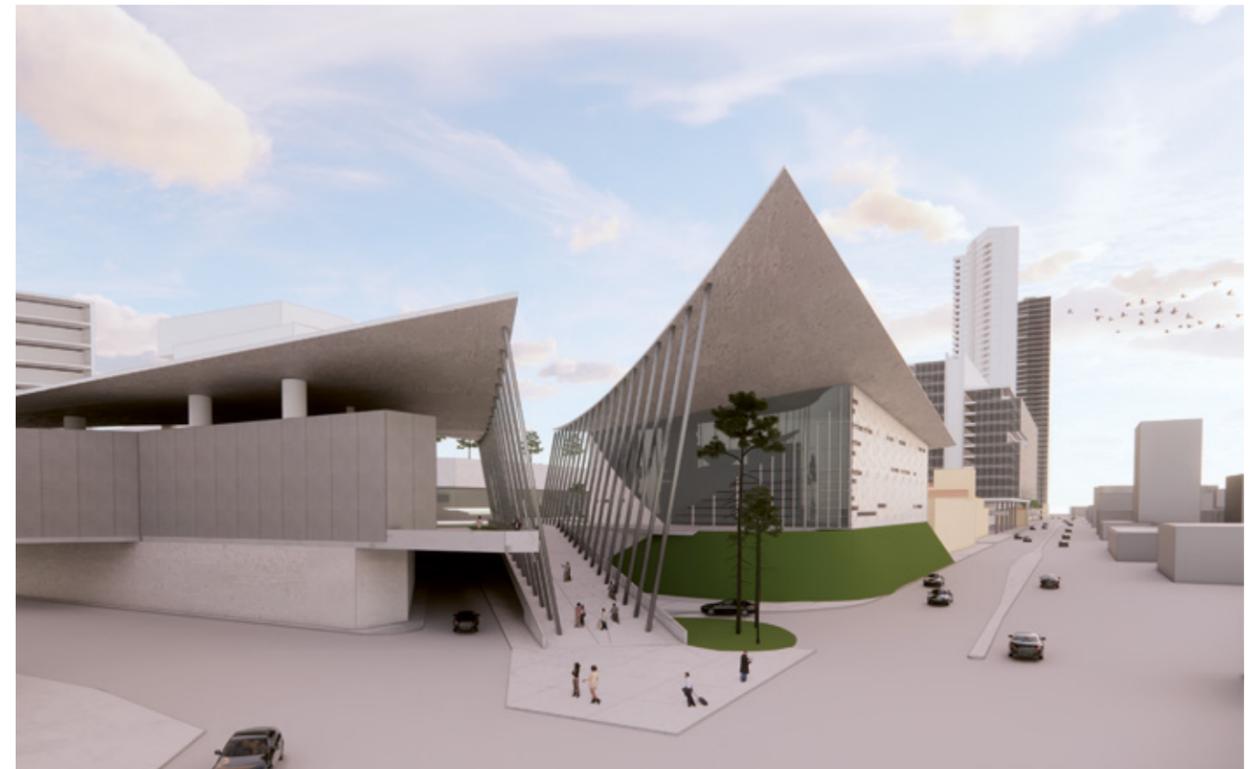
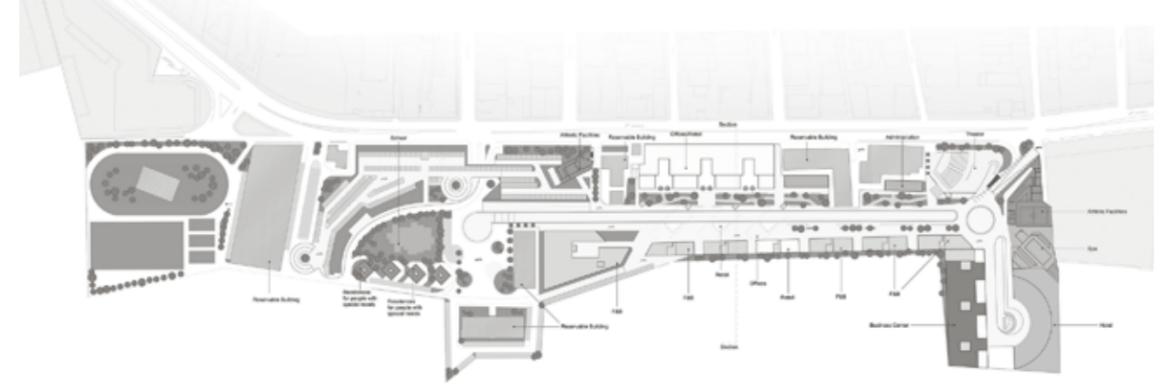
Combination of the entrance with the square of the neighbor complex Porta Salonica -as an entrance from the side of the center, with.. (And to be continued with a main axis on the _ leaving the ground floor space for parking and servicing the above functions).

Orientation towards the south wherever possible for working and housing spaces. Block of flats in the housing area as a barrier against "Vardar". Ensuring that working spaces and housing have views towards the sea and the city. The primary channel is surrounded by weeping willows which are planted and bend over the water. It offers the opportunity for "boating" and "sailing" through its width (10m.) for adults and juveniles, while supported by small cafes and other recreation spaces. It becomes the promenade of the "installation".

The main square between the "Slaughterhouse" and the Water Supply Museum, is intended for artistic events. The use of cars is reduced in the main promenade. The height of the ground floor procurement area and parking lot is designed to serve supply trucks on a daily basis. The is in order to cover the needs of all user groups, by differentiating the apartments and ground floor houses for the disabled. The skyscraper near the office area includes small-scale apartments for people who prefer accommodation near their work. Most roofs are green, taking care of the environment and microclimate. The remaining roofs and canopies are covered with photovoltaic panels and along with the wind turbines create a sustainable and reduced-energy environment.

The offices are divided into two sections. The first block is positioned in the central area next to 26 October street, while the second is above the canal, which flows through loggias creating visual reflections. Shops are added on 26 October street in order to maintain the connection and unity with the residential surroundings of the area.

The State Chemical Laboratory ascertained that water is not drinkable, nevertheless it is suitable for other purposes. Aquifer horizon in the area is 2,5m below ground, as it was found through drillings in the area. Thus all parking levels are above the water line.



The design proposal aims to establish a new connection between the city and the waterfront in the best possible way and to provide a new unique space for leisure and recreation for the benefit of inhabitants and visitors of Thessaloniki. Sea has been incorporated in the overall composition, by elevating the main pedestrian movement and services level by approximately 7 meters, in order for the view towards the sea to be unobstructed and the fields of view to avoid the port ground operations (Containers). The design proposal is divided into 3 main areas that include A) Hotel, Leisure facilities and auxiliary facilities B) Office spaces, retail facilities, food & beverage C) Residence area, nursery and school. Water is the primary element of the composition. Creation of a ditch in the hotel area through a "mill" transferring water. Through the ditch water arises and feeds the water surfaces with continuous flow till the region of the former Slaughterhouse, then recycles from the square pool towards the ditch in order to be re-used.

WE, KATERINA AND ALFONSO, ARE A COUPLE IN PROFESSIONAL AS WELL AS IN REAL LIFE. WE SHARE A PASSION FOR CLEAN, SIMPLE AND EFFORTLESS ARCHITECTURE SOLUTIONS. TOGETHER WE HAVE WORKED ON VARIOUS SINGLE FAMILY HOMES AND COMMERCIAL BUILDINGS AROUND THE KOZANI AREA. KATERINA FINISHED HER ARCHITECTURE STUDIES IN THE ARISTOTLE UNIVERSITY OF THESSALONIKI, GREECE. AFTERWARDS SHE WORKED IN VARIOUS RESIDENTIAL AND COMMERCIAL PROJECTS IN GREECE BEFORE MOVING TO GERMANY. ALFONSO FINISHED HIS ARCHITECTURE STUDIES IN THE SIMON BOLIVAR UNIVERSITY IN CARACAS, VENEZUELA. AFTER THAT HE MOVED TO GERMANY AND WORKED AS AN ARCHITECT IN THE FRANKFURT AND MUNICH AREAS. AFTER A COUPLE OF YEARS LIVING AND WORKING IN GERMANY WE DECIDED TO MOVE TO GREECE MAINLY TO BE CLOSER TO THE SEA, AND SECONDLY TO GIVE OURSELVES THE OPPORTUNITY TO LET OUR DIFFERENT BACKGROUNDS WORK TOGETHER IN ORDER TO MAKE ARCHITECTURE ON OUR OWN.



Whatsawekend

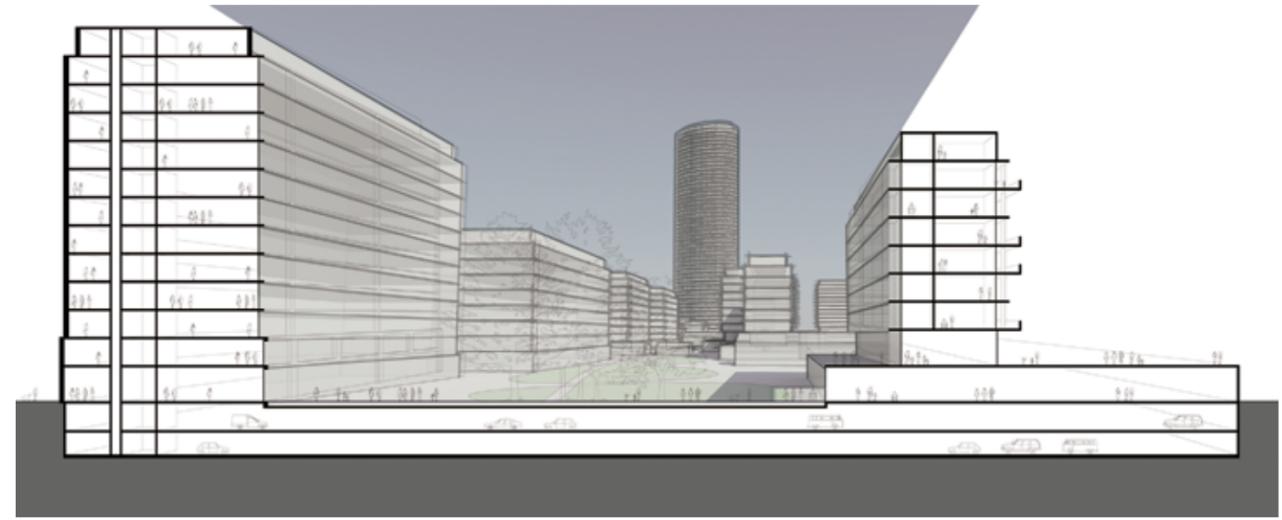
PortWalk Thessaloniki is based on six main strategies to develop the new central business district in Thessaloniki. The first one is the creation of independent building blocks that each work as a microcenter with mixed uses, allowing the development of the project in different phases. The second strategy is the creation of two tall towers on the far ends of the development in order to give the complex an identity and making it recognizable from the distance. The towers, one elliptical used as office spaces and one circular used as hotel are reminiscent of the white tower, symbol of the city of Thessaloniki. The third strategy is the creation of elevated plazas and walking paths with the purpose of taking advantage of the views over the port, in these plazas the restaurants and cafes are located, while utilizing the large space beneath them as large shops and food outlets.

The next strategy is the location of office buildings with shops on the ground floor towards the 26th of October Street in order to create a built border towards the city, the volumes exact location at the same time respond to the position of the existing historical buildings on the plot and the adjacent streets.

Another strategy is the definition of different types of green spaces: public, semi-public and semi-private. The public green spaces are located at ground level, while semi-public on the rooftops of office buildings and semi-private on the rooftops of residential buildings. The idea behind the use of green rooftops is that different strategies and uses such as renting spaces for private use or communal vegetable gardens could be explored and applied later in the rest of the city. The sixth and final strategy is the diversion of all motor vehicle traffic to the underground level of the complex where parking spaces and service roads for the shops would be located.

Apart from the uses required in the program of the competition, we proposed in order to compliment and activate the site the location of a hospitality school to work together with the hotel and a research center for the use of the green rooftops. In this research center people from all over the city could come and participate in workshops and activities in order to replicate the use and strategies of green rooftops on the whole city. We also think it could be a good opportunity to implement in the project ideas like multigenerational houses, which have been implemented successfully in order to create dynamic and vibrant communities in other European cities.

Finally we hope that with our proposal we contributed positively to the discussion of the further development of the city of Thessaloniki in the years to come.



With our proposal, PortWalk Thessaloniki, we tried to combine different concepts and strategies to give the city of Thessaloniki a new vibrant and vivid business district. We expected to replicate in the area behind the port the feeling of the city center with its cafes and bars, its promenade and the incomparable view of the sea and the sunset. At the same time we hoped to give a unique identity through the tall towers. All this while creating living and working spaces of high quality and using the maximum of possible green spaces between buildings and on rooftops.

IN THE PROCESS OF CREATION, IT IS RELEVANT THAT THERE IS A FORCE, AN ENGINE, WHICH LEADS AND DRIVES THE OUTCOME OF THE CREATION. ABSORBING THE ESSENCE OF ENGINEER K ERIC DREXLER & GUITARIST JOE SATRIANI, "ENGINES OF CREATION", EOC TRIES TO ENACT THE THEORIES INTO VALID WORLDLY CREATIONS. EACH INDIVIDUAL IN THIS FIRM CARRIES THE POWER OF THE ENGINE, AND TOGETHER WE BRING ABOUT THE FORCE AND FLOW TO EVERY CREATION. EVERY SUCH CREATION HAS ITS OWN POTENTIAL TO ADAPT AND SUSTAIN, MAKING THEM SEAMLESSLY BLEND WHILE DEMARKING NEW BENCHMARKS OF TECHNOLOGY & STANDARDS. WE ARE NOT A PROCESS DRIVEN FIRM AS WE STRONGLY BELIEVE THAT CREATIVITY IS IN ITSELF A DISCIPLINE AND THE POWER OF AN ENGINE CANNOT BE CONTROLLED WITHOUT ABSOLUTE PROCESS. WE BLEND ALL THE WORLDS SO THAT THE FUTURE THOUGH SEEMINGLY FARFETCHED WITH START OF EVERY PROJECT, SEEMS RIGHT WITH-IN REACH AND REALIZABLE. WE ARE ALL ENGINES OF CREATION!



Engines of Creation

GENIUS OF EUROPEAN SQUARE

One of the greatest inventions of the European city, indeed one could not conceive of most European cities without it, is the central town square or market place. This was a uniquely European invention, intimately connected to the development of democratic and representational self-government. Whether called agora, forum, piazza, plaza, Platz, platea, piata, námestí, rynek, trg or market place the main square has been a distinguishing characteristic of European cities in one form or another for over two thousand years.

The European square is a place for dialogue and discussion, meetings and greetings, for shared experiences and forming bonds. As Wendell Berry observes, "community exists only when people know each other's' stories". In our design we have introduced this idea of Square which serves dual purpose. It provides a large space for people in the city to gather around and also acts as an appreciation space for the heritage structures as they stand out as a background to the plaza.

We as humans like to build up memories and nowadays a mobile phone in hands allows us to take selfies and create visual memories. By introducing the Huge open space and heritage structures in Back ground gives people opportunity to build up memories which they can enjoy, share and cherish with them for a long time. The Design is related to the Human scale and the field of vision and the space beyond. This way it helped to divide the project in smaller developments. Phase wise project has many benefits like in phase is development by understanding the existing data and by analysing the future requirements trends, the future phases can be revised as per future markets.

Plazas are a great way to encourage people to walk around the space. Not many cities in the world have plazas but they give a great reason for people to walk and explore while also shopping and doing other basic necessities.

PUBLIC GOALS AS PRIMARY OBJECTIVE

A Space is needed which is flexible which can be transformed in different type of spaces. Like place to host Community gathering events like (Flee market, Local events, Circus, Fun & Fair ect.)

CREATING SHARED COMMUNITY VISION

The spaces like these shall gather people for various activities and bring them together to share the ideas and their skills.

CREATING MULTIPLE DESTINATIONS

By creating Different uses in nearby walkable distances, people are encouraged to visit and at the same time the flexibility of use allows people to enjoy the same space in different ways.

CONNECT DESTINATION ALONG THE WATER FRONT

By introducing various facilities in the same or nearby precinct, it invites people to do business in the area and also since the development is taken up in phases it also allows the developer to change the uses as per the future needs of the world.

OPTIMIZE PUBLIC ACCESS

By connecting them with local transport and allowing space for personal transport. People are more open in visiting the waterfront areas like these.

ENCOURAGE 24 HOURS ACTIVITY

By introducing F&B / Disco / Pubs in towers at the top height, the night lights of the city can be viewed with water front activities. Also the Plazas can be used for night markets and food festivals.

MANAGEMENT OF THE WATERFRONT AREAS

Managing such areas which are widely used by people needs a special managing authority and that is backed by the revenue that is generated through the activities like these hosted in public.

BUILDING ON EXISTING ASSETS

By enhancing the Beauty of existing old heritage structures and giving them importance and creating the spaces around those structures allows people to connect with their heritage and culture.

In the proposed design the above aspects are taken in consideration and divided the Project in more phases. With each heritage structure an open space is provided which is multifunctional space and adds value to the heritage Building. Although the project is divided in more phases the care is taken to maintain the architectural style of design same so once complete the entire project looks as single entity. Style of architecture is also a blend of Heritage architecture and modern architecture. This helps in maintaining the city fabric the same.

SUBMITTED PROPOSALS

200



201



Loay Khairallah

At the project site, the competition information was that there are buildings that must be retained and buildings that can be dispensed with, and the total required functions areas are 400,000sq.m. So the buildable areas after demolishing the unwanted buildings are about 66,530sq.m, so if we divided the required functions areas on the buildable areas, that will require around 6 floors, which will block all the views for the back buildings due to using the entire areas and will require a large number of constructional systems which will be costly. This is why the area shown on the masterplan has been chosen to build on, because it is the largest area on the site that can be built on, to provide views for the back buildings and also for economic aspects. The rest of the site was designated as a landscape that could be as a second stage and also contributes to the better quality of the urban landscape. So, according to the "White Tower of Thessaloniki", from which the idea of the building was inspired, if the design was pure cylindrical, than the required functions areas need about 29 floors with a height of 139.2 meters, which may be practically useless due to the loss of many internal spaces of the floors and the lack of exposure of sunlight, which is a fundamental factor for some functions such as residential, hotel and offices.

So, the final form of the building was achieved through the unification of functions of a common character, such as residential, hotel, gym and spa on one side, and offices and executive office spaces and their lobbies on the other hand, and placing them in two separate towers to ensure that the maximum amount of sunlight reaches them, and also to provide the privacy for each tower. These two towers are designed in a modern style and located on a 10-story podium is designed on the classic ancient Greek style trying to abstract the birth of the modernity from the classical era. This podium houses the rest of the functions such as Greek theater, restaurants and malls.

Also, a hanging swimming pool with a sea view and hanging restaurant on level 30 and 31 connect the two towers together and make them visually look like one building. The proposed functions that were left to the architect were chosen as a casino with an area of about 33,000sq.m and the last floor of the podium is a service floor. An additional function was added outside the building, which is an open area used as a coffee shop in the morning and a bar in the evening with an area of about 2,000sq.m that can be covered in winter.

BUILDING VOLUME

The suggested volume has forty-nine floors with a height of 198.6m, making it the tallest structure within the masterplan.

BALCONIES

The balconies are added as an offset to the east side in an abstract way of the ancient Greek patterns, with an attempt to use the ancient colors in the Greek civilization, which are the white concrete and blue glass. These balconies providing views and shade and planted with trees that will protect the apartments from the high winds, dust, and noise of the city and also reduce the incoming temperature in the summer, which reduces the effort of air conditioning, whilst also creating a more picturesque view.

SOLAR ORIENTATION

The building has an ideal orientation towards the sun, due to the azimuth of the sun, the residential and hotel building facade, and the offices' facade face the south-eastern sun throughout the year, which helps to increase solar heat gain from low morning till evening sun and contributes to optimizing the energy performance. And for this, all the building facades were covered with curtain solar panels.

VIEWS

Since the building has a circular shape, this helps to have excellent views from all sides. The residential and hotel tower has an excellent view of the city and the sea, as well as the offices tower.

BUILDING STRUCTURE

Post-tensioned slabs rest on round and rectangular concrete columns that slant and turn with the building, with a change in the construction module, for the residential tower, to allow for a better division of apartments and hotels while, the four cores resist the torque created by the twist. A round truss at the level 30 holds the hanging swimming pool and restaurants and makes the two towers as one building.



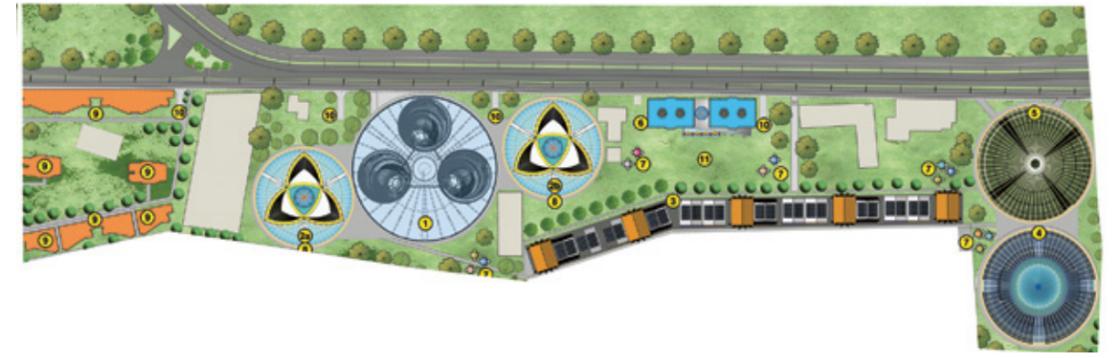
Since the Greek civilization is one of the oldest and most ancient civilizations in the world, the driving idea behind this project was to design a building inspired by the Thessaloniki civilization, to revive its heritage, while using elements from the Greek civilization in general to further define the identity of the building. The idea of the building was inspired by one of the oldest buildings in Thessaloniki, the "White Tower of Thessaloniki", which has the shape of a cylindrical drum and reaches a height of about 40 meters above the ground. It is located on the waterfront of Thessaloniki, about 3.5 km east of the project site.

"BAKAMHOUSE'S BISSTA® SCULPTURED ARCHITECTURE BY BAKA AHMET BAKAMOVIC STANDS FOR A SYSTEMIC MODERNIZATION WITH A HISTORIC MOVEMENT AND A NEW CHAPTER FOR THE WORLD OF ARCHITECTURE. BISSTA® SCULPTURED ARCHITECTURE IS NOW OPENING THE 'RENAISSANCE OF ARCHITECTURE 21', AIMING TO BRING BEAUTY AND SOUL BACK TO THE BUILDINGS." 'B I S S T A' OR BAKAM, INDUSTRIALIZED, SYSTEMIC, SCULPTURED, TOWERING ARCHITECTURE. BAKAMHOUSE IS AN EXPERIENCED ARCHITECTURAL SERVICE DEVOTED TO DEVELOPING A NEW LEVEL OF ARCHITECTURE WITH SCULPTURED FORMS AND SHAPES. BAKAMHOUSE WAS GLOBALLY DEVELOPED OF BAKAPROJEKT AND BAKA ORGANIC DESIGN FROM 1983. WE ARE AN EXPERIENCED ARCHITECTURAL SERVICE DEVOTED TO DEVELOPING A NEW LEVEL OF ARCHITECTURE WITH FEASIBLE SCULPTURED FORMS AND SHAPES. OUR GLOBAL NETWORK INCLUDES THE DELIVERY OF PROJECTS IN AUSTRALIA, MALAYSIA, UAE, LIBYA, HUNGARY, AUSTRIA, GERMANY, GREECE, UKRAINE AND FORMER YUGOSLAVIA. EMPHASIS ON INNOVATIVE SCULPTURAL FORMS HELPED BAKAMHOUSE GET RECOGNIZED ON INTERNATIONAL ARCHITECTURAL SCENE AS PART OF ICONIC AND SIGNATURE ARCHITECTURE.



BakamHouse P/L

PCP will be the talking point of the world, creating a wonder only Greece could host. It will attract various businesses, investments and trades to the country. Like Greece itself, its foundations will be made of brick and mortar, but its reputation and existence will be that of a centre of excellence on a world stage, and an unforgettable experience.



My inspiration is a modern interpretation of the world-famous Greek philosophers of antiquity as well as the contemporaries which are fundamental to modern civilization. Greece is known for its sophistication and pioneering approaches to sculpture and visionary architecture. PCP is one such significant and spectacularly unique vision to regenerate the historic Thessaloniki famous tourism attraction. The urban-architectural vision is to revive the antique Greek history with the Planetary Cosmic Plaza, which is designed to send beams of light as a form of communication to the city and Cosmos.

DA (DEDA & ARCHITECTS) WAS ESTABLISHED IN 2008, IN THESSALONIKI BY ESA PARIS GRADUATE MARIA DEDA. THE OFFICE GREW OVER THE YEARS, COLLABORATING WITH A TEAM OF YOUNG ARCHITECTS, AS WELL AS CONSULTANTS BASED IN LONDON, CANADA AND US. DA IS LOCATED IN ATHENS AS WELL, AS ACTUALLY WE HAVE A LOT OF PROJECTS UNDER CONSTRUCTION THERE. OUR DEVELOPMENT PLAN IS TO HAVE MORE SATELLITE OFFICE LOCATIONS, DEPENDING ON THE WHEREABOUTS OF OUR PROJECTS BUT WE WISH TO KEEP THESSALONIKI OUR MAIN BASIS FOR CREATION AND INSPIRATION. OUR GOALS: CREATE UNIQUE SPACE EXPERIENCES AND ATMOSPHERES, COMBINE AESTHETICS, FORMAL ELEGANCE AND FUNCTIONALITY, FLEXIBILITY AND INNOVATION, CONTEMPORANEITY ALONG TIMELESSNESS, SEAMLESS INTEGRATION IN EXISTING ENVIRONMENTS, SUSTAINABILITY AND LOW MAINTENANCE DESIGN IMPLEMENTATION. OUR TOOLS AND INSPIRATIONS: LIGHT AND MATERIALITY ARE OUR PROTAGONISTS, ART-FORMS, COLOURS AND TEXTURES ARE OUR INSPIRATION, NATURE IS OUR MOTIVATION FOR A HARMONIOUS DESIGN. WE ARE IMPLEMENTING A FRESH AND DYNAMIC APPROACH TO ALL OUR ASSIGNED PROJECTS. OUR PORTFOLIO INCLUDES A VARIETY OF PROJECTS FROM RETAIL AND HOSPITALITY TO RESIDENTIAL AND EDUCATIONAL. THE OFFICE HAS A SOLID TRACK RECORD WITH A HIGH-PROFILE CLIENTELE SUCH AS: LAMDA DEVELOPMENT, SONAE SIERRA, DIMERA GROUP, ATHIENITIS GROUP, ANATOLIA COLLEGE, AMERICAN FARM SCHOOL, MILLENNIUM BANK, FNAC ETC.

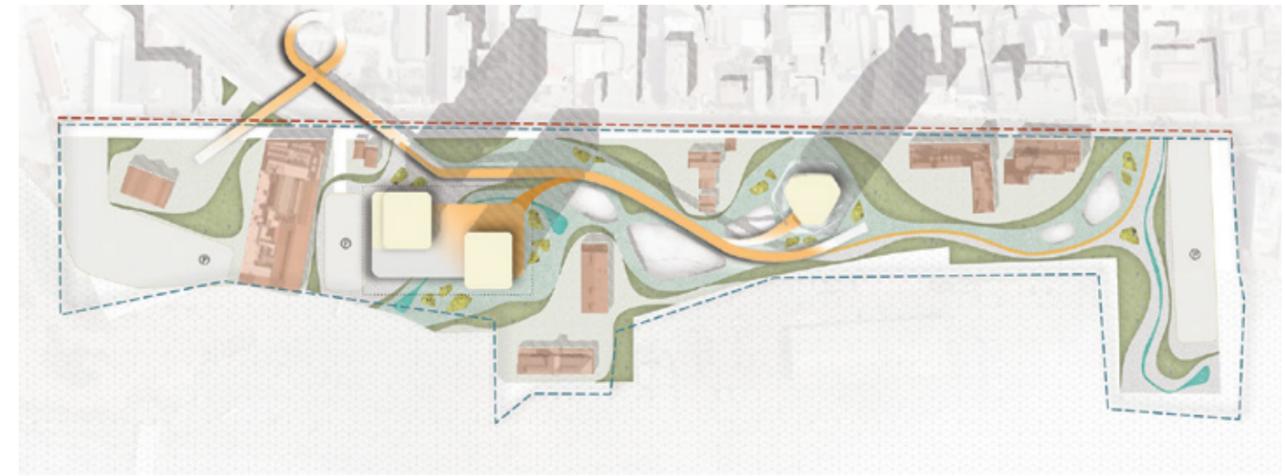


DA (Deda & Architects)

A new vision for the future image of Thessaloniki. The 3 different towers which are like vertical villages create playful forms and interesting new places to discover in addition to the new topography. Each level consists of open and closed spaces achieving diversity throughout each tower. Moreover, planted areas of ranging density are incorporated at each level terraces. The fascinating interplay of open spaces, closed volumes, staggered terraces, and planted areas, creates an interesting spatial game, raising the green surroundings to all levels, through the hanging gardens and connecting the buildings with the landscape and the surroundings.

The basic concept of our proposal aims to satisfy the requirements set by the International Competition Arxellence, that is:

- Rethink and Redesign the proposal area.
- Create a business district through high rising buildings (mixed uses).
- Examine the relationship among the historical remains, the location near to the port and the current building area.
- Create a landmark area which will be able to draw city attention and give an international aspect to this new business center.



A vision for the future image of Thessaloniki. The combination of softscapes and hardscapes transfer the new masterplan into a green oasis. A new era for the west entrance of the city. The main idea is to create a landmark area which will be able to draw city attention and give an international aspect to this New Business Center.

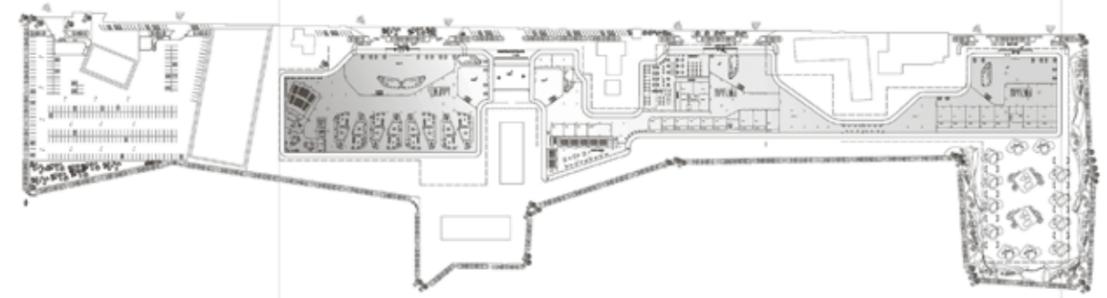


BLENDERS.XYZ IS A FORUM OF ARCHITECTURAL AND INTERIOR DESIGN, 3D ANIMATIONS AND GAME DEVELOPMENT FOUNDED BY AMR M. YASSIN AND BASED IN EGYPT. AMR YASSIN IS AN ARCHITECT OBSESSED AROUND 3D ART AND CREATING CG WORLDS FOR ANIMATIONS AND GAMES, ALWAYS FIND HIDDEN GEMS IN APPLYING ENGINEERING STRATEGIES IN CG ART PRODUCTION AND DESIGN IN ARCHITECTURE FIELDS, WITH ABSOLUTE ARTIST MENTALITY WHICH MAKES HIM HIT FARTHER BOUNDARIES AND REACH THE GOODIES IN BOTH WORLDS. FROM THE POWERFUL ARCHITECTURAL BACKGROUND. FOR MORE INFO CHECK BLENDERS.XYZ & AMRYASSIN.

Blenders.xyz

The target of the competition was creating icon compose Thessaloniki skyline and give it an iconic glare between world important sea-board cities so I choose to make the building a tower and to separate the alternative functions in this business district I decided to make it four massive towers with faded colors curtains covering them and a big 5 stories podium for mall, receptions, and other functions using its roof as a park with pools, water features and greens the unique form of the towers came from concept of the Valued things is it by time make history or this bond between time and value, and from this relation the inspiration came on what if the crack in stone in a historical building like any one from Thessaloniki's valued buildings this crack can be something like a desert cracked by a vegetation or darkness cracked by light but what if we took this concept to mechanical level controlling ventilation and lighting aspects in the towers in which its semi twisted form let it exposed to views more and treat light and ventilation in a harmonical sustainable way, respecting the context and buildings in the site to the maximum point and this is the power of the podium form to respect existing buildings boundaries and in the same time attach and support a base befitting the four towers.

The two business towers linked with a bridge, separated conceptually and functionally by circulation from hotel and other functions and make circulation between those two towers easier and faster. As I used the roof of the podium I used the roof of the towers making restaurants and pools seeing Thessaloniki magical view from this two hundred meters height. And to respect the recessed existing building in the site and kipping its direct link side with main street I made a bridge in podium form craving two stories and use it to make approached entrances privately.



Greece civilization value and impact on Europe and world history was the strong impact and Thessaloniki is one of the most important Greek cities. The Concept is based on a metaphor from cracks in Greece archeological buildings, that Greece's civilization in history is like these cracks but the cracks of greens in the desert, or crack of light in the darkness. The form outcomes from abstracting and simulating this form to lines, cracked light and greens, applying it to the whole form have an environmental, mechanical, structural, functions.

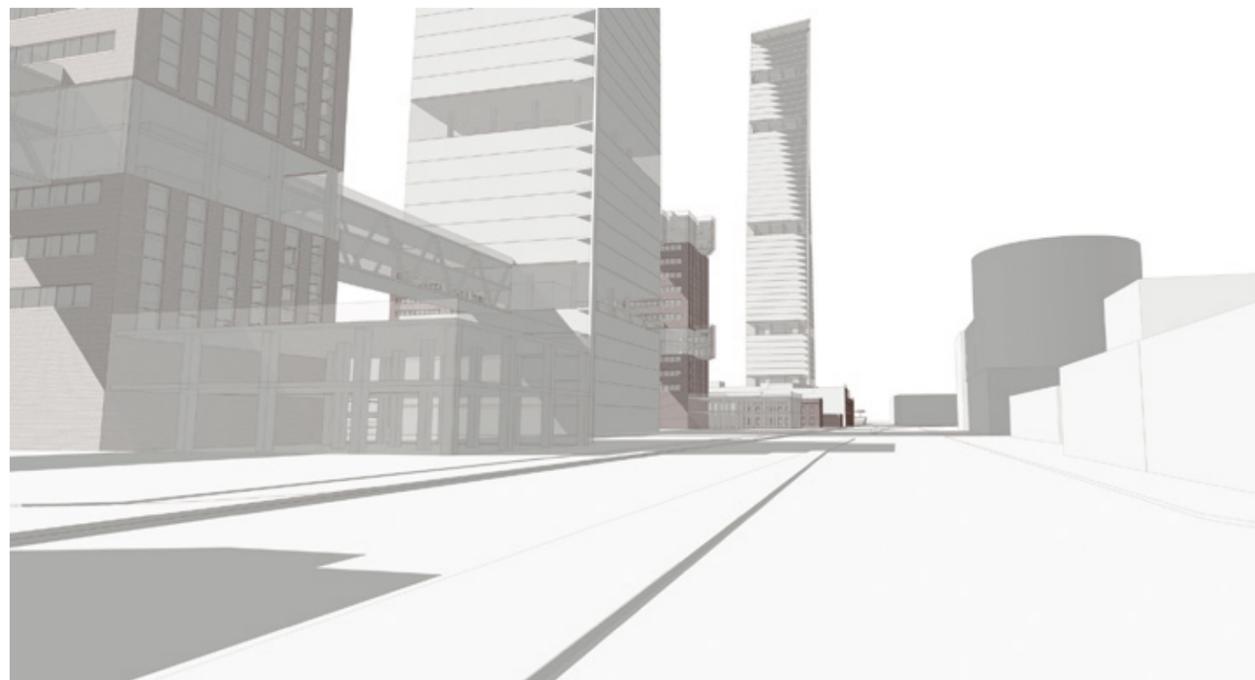


OUR OFFICE LOCATED IN KYIV, UKRAINE. NAME "PVK BAZIS" CONSISTS OF ABBREVIATION OF "PROJECT PRODUCTION COMPANY" AND "BASIS" IN UKRAINIAN AS A SIGN OF BUILDING PRACTICE AND DESIGN UNION. WE WORK ON PROJECTS FROM GOVERNMENT TENDERS. THERE ARE HOSPITALS, COLLEGES, RENOVATION OF HISTORICAL BUILDINGS IN THE CAPITAL OF UKRAINE.

PVK Bazis

Contrast with historical buildings has to be soften with 53 meters high building, with a brick facades and glass structure on a top. First three big Towers have a 2-level frame connection on a height of 17 meters. It can use flat roofs of those structures as a restaurant and relax areas with a view to the sea.

New district in our project has a walking terrasse above the parking, on a border with port area. Beautiful lights and fresh breeze air will characterize the public area on all length of Central Thessaloniki Business District.





KAZAKOVA OLGA (LEADING ARCHITECT) AND KAZAKOV OLEG (MAIN ARCHITECT) ARE ARCHITECTS WHO WORK ON THE DESIGN OF RESIDENTIAL, PUBLIC AND OFFICE BUILDINGS. THEY HAVE REPEATEDLY PARTICIPATED IN INTERNATIONAL AND RUSSIAN COMPETITIONS.

O. Kazakova / Kazakov. O

Ground level is occupied by open parking lots and entrances to some buildings. Most buildings are equipped with multi-level underground parking.

Entrances to the site and bus stops are organized from 26th October str. 3-6 floors of office buildings are used as retail, food outlets, auxiliary facilities.

On the Ground floor, 1-2 floors are occupied by Grand lobby entrances and parking. The buildings of hotels and residences are equipped with terraces on green roofs. In the center of the territory there is a complex of recreational public spaces - a theater complex, a Congress center and a Museum (exhibition galleries). This area of the site is closed to vehicles (only fire emergency access is provided). In this part of the territory there is an outdoor amphitheater and a street art gallery, rock garden and flower beds. The reconstructed buildings include apartments, a hotel, retail premises, cafes, and part of the technical premises. The facades of these buildings are being restored in accordance with the original design.

The height of buildings is maximally underestimated by the competitive requirements for the area of premises and the number of Parking spaces. The surrounding buildings are mostly medium-rise buildings, and the creation of 200 meter height towers can disrupt the existing urban composition of the space. Meeting rooms and conference rooms with amphitheatres are located on the upper floors of office buildings.

Aged brick and concrete with a rough texture are used as the main facade materials. Black metal and brass are used for decorative elements, details, signage and facade decoration.

INDICATIVE BUILDING PROGRAMME
 Office + Executive + Auxiliary facilities (auditorium, business centers): 120.150m²
 Grand Lobby Entrances: 11.230m²
 Mechanical, electrical etc. facilities & storage areas: 19.400 m²
 Hotels: 21.800m²
 Residences: 58.000 m²
 Retail, Food & Beverages: 38 600 m²
 Leisure facilities: 20.380m²
 Architect's proposed functions (theater, museum, rehearsal hall): 56.882m²
 Reconstruction: 15.588m²
 Ground, first and second floors of office and residential buildings used for public spaces (retail facilities, food & beverages outlets, cafes, bars, spa, health clubs 700-780m²).



Location of high-rise office centers with roof gardens and buildings with a triangular floor shape is determined by the direction of the coastline, which provides the most favorable angles to the seaside from the viewing points on the roof.

WE ARE A GROUP OF ARCHITECTS LED BY FARNAZ MANZOUR & MEHDI TAHERI, BASED IN TEHRAN. BACK IN 2019, AFTER GRADUATING FROM BOTH THE UNIVERSITY AND THE CAAI SCHOOL OF ARCHITECTURE, WE DECIDED TO START OUR STUDIO. NOW IS AN EXCITING STAGE IN OUR ARCHITECTURAL LIFE, AS THIS IS JUST THE BEGINNING. IN SWAP, WE TRY TO DISCOVER, EXPERIMENT, LEARN, SOLVE PROBLEMS, AND GET BETTER. WE WORK ON ARCHITECTURAL PROJECTS, COMPETITIONS, AND PRODUCT DESIGN. WE ALSO STUDY THE CITIES, TO KNOW HOW THEY TRANSFORMED INTO WHAT THEY ARE TODAY. AS YOUNG ARCHITECTS, WE TRY TO WORK ON PROJECTS THAT WE ARE PASSIONATE ABOUT, AND WE CAN LEARN THROUGH THE DESIGN PROCESS. WE BELIEVE WITHIN EVERY CONTEXT, THERE ARE UNANSWERED QUESTIONS (PROBLEMS), AND THAT'S WHERE WE CAN FIND WHAT HELPS US ANSWER THEM IN THE BEST WAY POSSIBLE. AS WE ANSWER THE QUESTIONS, WE OFFER SOMETHING MORE TO THE USERS, THE PUBLIC, THE NEIGHBORHOOD, OR THE CITY.

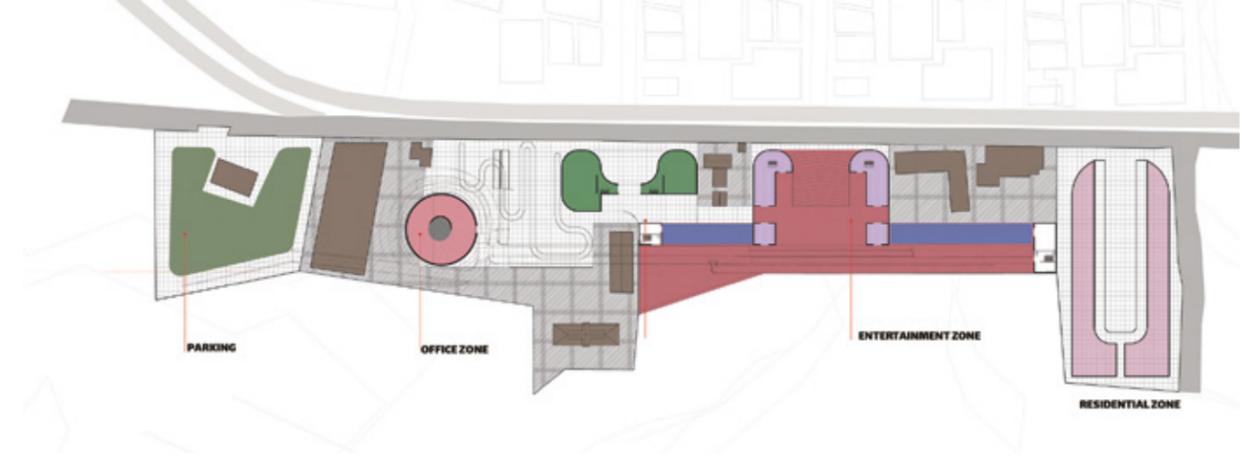


Swap office

We decided to bring the city into the Project and make it an extension of it. For starters, we designed continuous ramps and surfaces that start from the street (city) come, and they go around the site, bringing streets parallel to the beach, making virtual beaches that make it possible for people to at least experience the scenery. These ramps and paths start with retail shops and continue with foodcourts at the virtual seaside. These parts, extensions of the city, work independently, even on holidays and at night, and don't disrupt the system of gated parts.

The CBDs are mainly known for their iconic and high buildings. Also, our office building is the tallest in this complex to act as a landmark. Also, the Brief asked the architects to design 60.000m² based on their preferences. Thessaloniki is home to a couple of highly ranked universities and attracts many young students every year. But related facilities like coworking spaces are limited. By the time of our research, five mentionable Coworking spaces were working, which could not support many people). So this 60.000m² will consist of coworking Spaces, Innovation Center, Gallery, Event spaces, fab lab, library, and hostel for students. Therefore this complex will host small and professional businesses all at once, so they can even benefit from each other's presence. Small businesses learning from the professionals and the professionals can attract talented fresh employees, ideas, and comments.

For the parking, we didn't want it to be underground and work just as parking. What if this stack of blank surfaces were both parking and sometimes event spaces working with the city and other parts of the complex. The residential zone comes with independent parking and access from the street. Public Spaces and terraces have a view of the beach.



Our main challenge was to regenerate this site by putting a series of programs and functions, especially the business zone. Though Thessaloniki is a coastal city, there are not many public beaches, and the beaches are mostly restricted. On the other hand, talking with the citizens and trying to know their lifestyle, we found out that Thessaloniki is known for its nightlife. So we wanted to find a way to use this to our benefit.

FOUNDED IN 1994 AND BASED IN BUCHAREST, BAUMARC PROIECT HAS A HIGHLY TRAINED TEAM, WITH EXPERIENCE AND SKILLS IN THE FIELD OF ARCHITECTURE AND URBANISM. THE PERMANENT CONCERN OF THE GENERAL MANAGER AND THE COLLABORATORS IS TO ENSURE SERVICE OF GREAT QUALITY, IN ACCORDANCE WITH THE LEGISLATION IN FORCE. THE COMPANY'S GOAL IS TO ACHIEVE AND MAINTAIN A QUALITY OF SERVICE ABLE TO OPTIMALLY MEET CUSTOMERS' REQUIREMENTS. WE PARTICIPATE IN A HIGH RANGE OF PROJECTS ESPECIALLY WITH ABOVE AVERAGE DIFFICULTY LEVEL, THOSE THAT REQUIRE A HIGH LEVEL OF RESPONSIBILITY. PROJECTS' PALETTE SPAN ACROSS HISTORICAL MONUMENTS RESTORATION PROJECTS, BIG URBAN DEVELOPMENT PROJECTS, HOSPITALS, RESIDENTIAL, OFFICE, LANDSCAPE DESIGN, INDUSTRIAL PROJECTS AND SO ON-IN CONCLUSION, WE SOLVE ALMOST ANY PROJECT THAT REACHES US IN THE OFFICE, MAINLY LOCAL BUT ALSO IN OTHER PARTS OF THE COUNTRY.



Baumarc Proiect

Our proposal is sculpted by the elements found in the context and synthesized through an analysis. The final volume is the result of some intentions to counteract some negative effects that the environment may have on comfort (such as water proximity and climatical matters) and other gestures come to meet the qualities of the site such as cardinal orientation accessibilities and historic buildings.

THE ARK

As the name stated, is a project with the main focus on protection and gathering, without being crowded. The enclosures we propose can be seen as rings. Each of them having a historical building in configuration, which it protects and values like a gem. Around the middle of the site, marked by the axis of the slaughterhouse, for which we proposed a cultural function, we felt the need for an open space, like an urban plaza. This leisure space is proposed to be covered with a lightweight structure membrane that can offer protection against the sun rays which is also used to capture rainwater. The tower is a very different piece of structure which comes to complement the entropy already present in the site due to different types of structures present here and it is also the only element seen from distance.

BASEMENT

The module which we used as a starting point in creating order, continues to help us solve some major problems found more and more often in developing cities, such as lack of parking and sustainability. Given the proximity of the sea and the increasing level of the groundwater, we start modulating the surface of the site in such a way to bypass the heritage buildings, with the dimensions to solve an exclusively underground parking with maximum efficiency and in as few underground levels as possible (there is only one level of basement for the most part and locally there are two levels). The 7.75m square module is ideal for

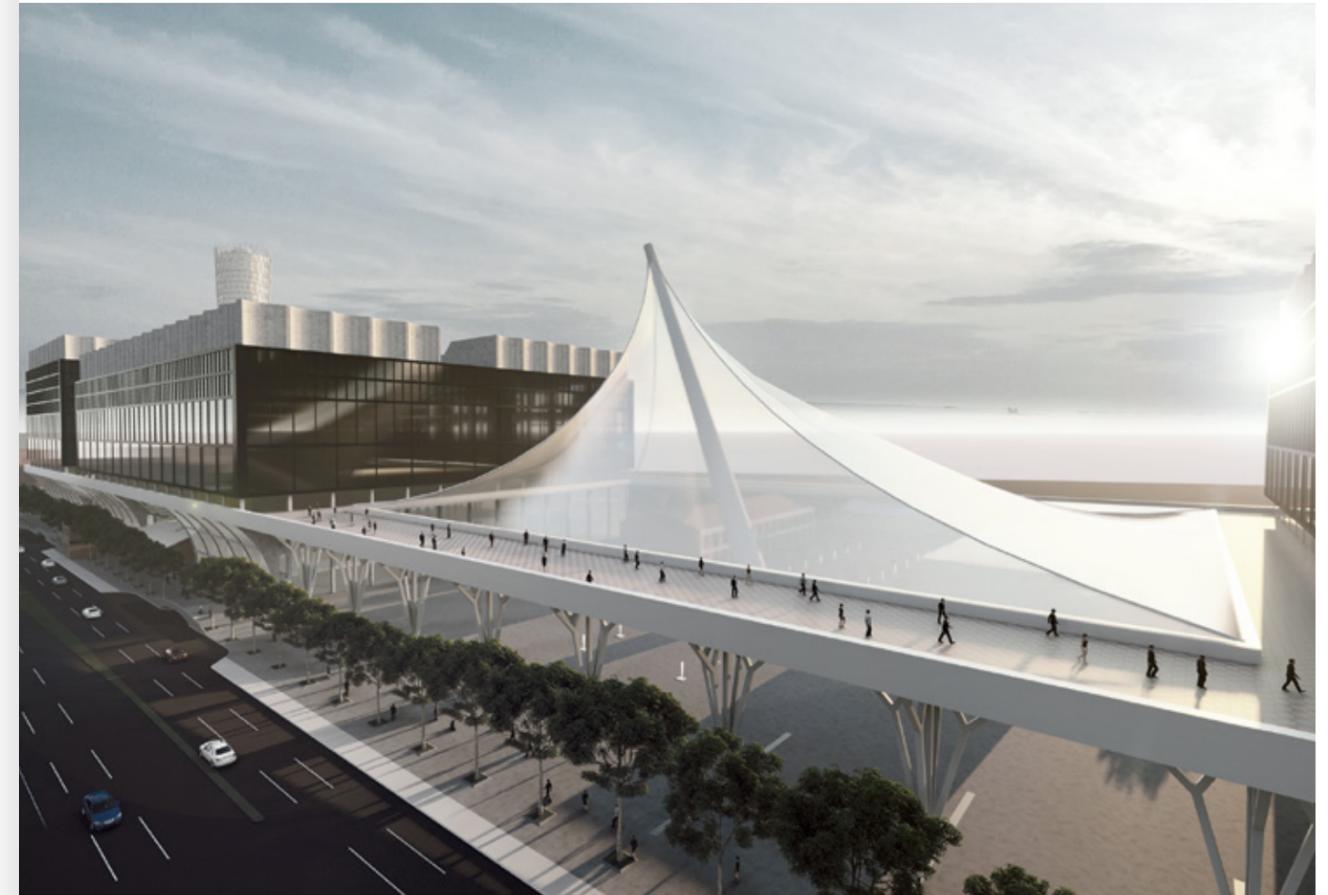
solving these problems and further represents a three-dimensional frame that we could transform through other gestures, depending on the particular situations encountered by the building as it rises. This module also helps distributing the human and car density and it minimizes the car-destination distance. In addition to parking spaces, the basement was equipped with a wide longitudinal circulation lane to be used by both pedestrians and cars. This passage serves the rapid transfer from one building to another and will benefit from natural lighting through the glass floors located above.

GROUND FLOOR

Solving an underground parking with maximum efficiency gave us the possibility to obtain a high percentage of useful spaces for pedestrians on the ground floor. We left only a few alveolar parking spaces along the street for cabs, drop in or pickup. Through the irregularities of historical buildings and the rigor of our grid frame as well as through materiality and function we propose highlighting them by contrast. Each of them, except the hotel, are to be converted in cultural functions.

THE TOWER

The tower is located on the S-W and it opens up to the street through a monumental portico. The basement and ground floor of the tower has public functions. From the entrance you can take a public cabin that will take you to the sky bar and bistro on the top level but, also to two intermediate gardens that divide the building into three office sections. Another important element to be mentioned is the horizontal segregation of functions (parking - public life - offices - housing) that helps reduce density and homogenizes flows throughout the day. The presence of housing is highly recommended if not mandatory in historical areas, because offices are deadspace in the afternoon and at night and the city life suffers. In the south-west we drew a green belt to filter the heat and for mobility inside the site, obtaining a promenade area that in the future can be connected to the rest of the city. Along the street we propose a generous sidewalk towards which the shop windows that make up the first three levels of ensemble are bent.



A brief look at the city showed us that this is a traditional city with a fairly flat skyline and a high level of coherence. On a big scale, this analysis led us to a proposal of a singular tall symbol rather than a skyline loaded with many buildings. In our vision, the new tower is a pendant of the old White Tower and has the role of refreshing the image that the city once had with its vertical symbol that has now been surpassed by the built environment which is in continuous development. At a local scale, given the difficulty of the site stemming from the irregular shape and heritage buildings, the core of the concept was to find an ordering element to harmonize the space, which is the module.

STUDIO ARCEN IS A PUNE, INDIA BASED ARCHITECTURAL PRACTICE FOUNDED BY ARCHITECT NEHA PURANDARE KHALATE AS A PRINCIPAL ARCHITECT OF THE COMPANY. SHE FORMALLY STARTED THE STUDIO IN FEBRUARY 2020, WHICH IS A CONTEMPORARY ORGANIZATION. ON AN INDIVIDUAL LEVEL, NEHA PURANDARE KHALATE STARTED THIS ARCHITECTURAL FIRM AS AN EXTENSION OF HER DESIRE TO UNLEASH DESIGN POTENTIAL WITHIN HER AND TAKE IT TO A NEXT LEVEL AS AN ARCHITECT AFTER COMING BACK TO PUNE AFTER FINISHING HER STINT OF HIGHER EDUCATION. THE COMPANY IS FORMED ON STRONG ROOTS WHERE SHE HAS BACKGROUND OF 10+ YEARS IN THE FIELD OF ARCHITECTURE WHERE SHE HAS BUILT AND UNBUILT PROJECTS TO HER CREDENTIALS AND BRINGS WIDE RANGE OF EXPERTISE TO THE TABLE. OUR PRACTICE IS HIGHLY COLLABORATIVE AS WE ARE ALWAYS LOOKING FOR A TALENTED ARCHITECTS AND DESIGNERS TO COLLABORATE WITH AND MAKE THEM A PART OF OUR STUDIO. STUDIO ARCEN MEAN STUDIO OF ARCHITECTURAL ENLIGHTENMENT WHERE INDIVIDUALS HAVE THE POSSIBILITY TO EXPLORE THEIR OWN REALITY THROUGH VARIOUS DESIGN PROCESSES. OUR DESIGNS START FROM A GERMINATION OF A SINGLE THREAD AND END UP BRANCHING OUT WITH MORE PHILOSOPHICAL AND POETIC DESIGN PRODUCTS. WE LOOK AT DESIGNS NOT ONLY FROM A FORMAL END USER PERSPECTIVE BUT ALSO AS AN EXPLORATION AND EXTENSION OF A SELF WHERE THERE IS UNIQUENESS IN UNDERSTANDING OF EVERY INDIVIDUAL AND POTENTIAL TO BRING NEW IDEAS TO THE TABLE.



Studio Arcen

Central Business District project is at a strategic location along the port facing the sea. This strategic location and key demand of making the project iconic are the most important requirements. Thessaloniki is one of the important cities from a growth perspective with lot of potential in becoming Europe's urban node. The key factor is to tackle with the underdeveloped west part of the city where the port is located. At the same time, this is a very attractive location for developing the dilapidated area into a new growing urban hub for the city, with expanses of the view due to flat portion of the site. The exciting brief with multifunctional activities under one roof was equally challenging and engaging to participate in the competition.

Due to many historical invasions resulted in changes in Thessaloniki's urban form, this also lead to transformation of many historical sites, some of them at present are under UNESCO world heritage sites. This being one the challenges in shaping up cities' urban form as many sites are untouched due to their strong past. This being one of the causes of dilapidation of western portal area in Thessaloniki where manufacturing units of the past have been present in the underdeveloped state. Arxellence competition aims at retaining some of these manufacturing units and offers to make them a part of a newly developed Central Business District. This being one of the challenges as we have to deal with the past situation of the existing building while marring them into the futuristic CBD.

The first concept was formed in order to understand why and how to make the existing buildings as a part of newly built forms and integrates them as a one functional unit. In the process, characters and function of the buildings were understood and the energy they carry along was equally important from a decision of alteration of function.

This was the primary starting point for the projects as these buildings are located at different locations on the site. We identified pockets in between these existing buildings and identified zones which have the most potential for important functions. These zones were marked with a hierarchical placement of masses separating them functionally. The concept was to keep the masses at eye level for a better relatability for pedestrians and making a connection with the city. These decisions led to accumulating higher functions with more privacy to go on a higher level, while public functions remained at ground levels. We decided to keep the massing on the lower floor more simplistic while giving the tower importance and unique form. When the decision was taken of accumulation of private functions on higher floors, it was evident that the tower was a new idea from a changing skyline of the city. Thus, the confluence idea was formed, where function of the two towers was separated and merged to be operating as one unit structurally. The confluence towers are a symbolic union of both worlds coming together and supporting each other. In this way, we designed a hotel and residential tower with a simple rectangular form enveloped in a plain simple glass box and circular columns supported at the periphery, while core being at the centre dividing the tower in two parts. This tower symbolizes past city, which is based on very strong form and symmetry and at the same time representing starting of modernist architecture. The commercial and cruise terminus facility tower is a representation of architecture of 21st century which is supported on basics of modernist principles, but has its own individuality and freedom of construction. The tiled tower is physically leaning on straight rectangular tower and stand with a surface contact with each other. Business centre block is fixed at the base of the tilted tower, where maximum load is added on the ground for avoiding the overturning movement.

When we sketched our first few ideas, we could sense the potential of this site to change the urban fabric of the city. Using the available contextual data, we formulated our ideologies and created a contrast to the city of Thessaloniki, which can be identified as a newly developed fabric. Architecture has an influencing property to change ideologies, thinking process and most importantly the way we live. Hence, it was a very important decision for a team to reattach to the past of Thessaloniki in a different way.



MUTINY ARCHITECTURE AND DESIGN IS AN ARCHITECTURE PRACTICE BASED IN ATHENS, GREECE, FORMED BY ARCHITECTS MANOS GOGOULIS, MANOS KARAVASILIS AND APOSTOLOS KYTEAS. DRIVEN BY THE MOTTO: "LIFE IS TOO VIVID TO BE SPENT IN BORING SPACES", THE "MUTINEERS" AIM TO PRODUCE CONTEMPORARY ARCHITECTURE WITH CHARACTER. "MUTINY" DESCRIBES AN ACT OF CONSTANT QUESTIONING OF CONTEXT, A CONTINUOUS URGE TO CHANGE, EVOLUTION AND ADAPTATION TO CONTEMPORARY LIFE NEEDS AND HABITS. EVERY PROJECT IS IMAGINED THROUGH THE PRISM OF DESIGN, MATERIALITY, AND SPATIAL EXPERIENCE. THE ACT OF DESIGN FORMS THE BASIS OF ANY CONSTRUCTED SPACE OR OBJECT. DESIGN IS NOT ONLY A THEORETICAL BACKBONE BUT ALSO THE FUNDAMENTAL PROCESS OF TRANSLATING THE IMAGINARY TO REALITY, TRANSFORMING NOTIONS INTO DRAWINGS, AND PULLING IDEAS FROM CREATIVE REALMS AND ENCLOSING THEM INTO THE RIGOROUS FRAME OF A PAPER. THE EXISTENCE OF DESIGN IMPLIES A THOROUGH UNDERSTANDING OF PEOPLE, SPACE AND THEIR INTERACTION AND MUTINEERS STRIVE CONSTANTLY TO CREATE ORIGINAL SOLUTIONS AND IDEAS. MUTINY FOCUSES ON ARCHITECTURAL DESIGN AND PROJECT REALIZATION. THE AGENDA INCLUDES RESIDENTIAL PROJECTS, RENOVATIONS, SPACE TRANSFORMATIONS, DESIGN OF COMMERCIAL SPACES AND PRODUCT DESIGN. THE FOUNDATION STONE OF MUTINY IS THE IDEA THAT EVERY SPACE IS UNIQUE, AS ITS CREATORS AND INHABITANTS.



Mutiny architecture & design

The vision of Thessaloniki's waterfront development for the Western industrial part of the city, was based on defining an urban design prototype.

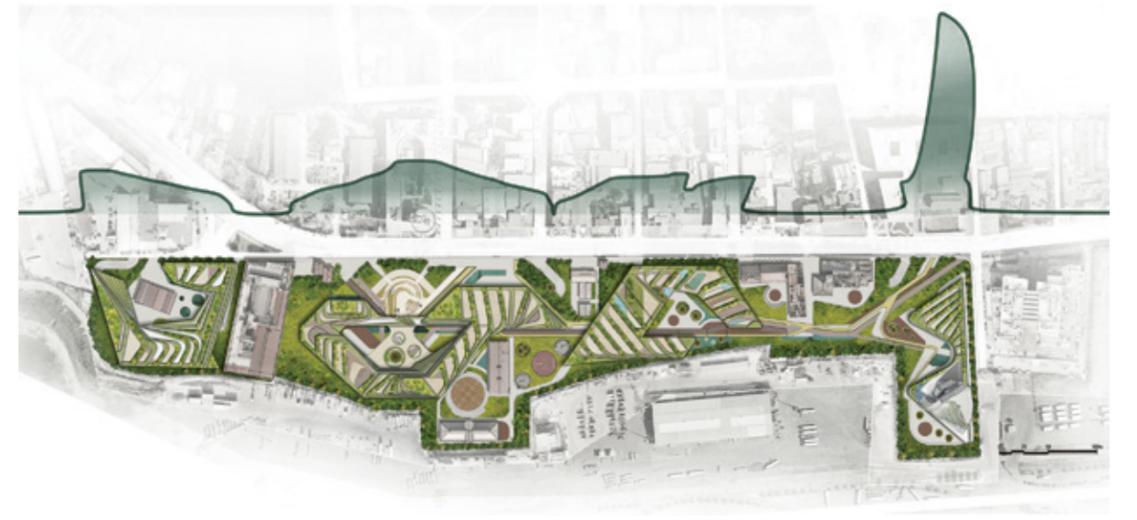
The Contour Effect exudes urban regeneration and sustainability. It focuses on the seamless connection between the built environment and the natural or artificial landscape. The proposed Central Business District is characterized by the harmonic coexistence of pedestrian flows, commercial and cultural activity, green open spaces, and leisure activities.

The pedestrian and bicycle routes unfold across the length of the site by following parallel or different paths in terms of plan and section. The architectural dialogue of those two strips results in the creation of green areas covered with small plants or trees, water surfaces, hard surfaces of different materials, and urban space consisting of numerous smaller routes or plazas. The building volumes are perceived as contours. They are seamlessly connected to the ground while the upper levels recede, creating visually elevated gardens. The landscape becomes one with the buildings' outlines; a condition that creates outdoor spaces, canopies, or balconies at different levels. The volumetric approach was based on a contemporary city skyline that focuses on maintaining the ground level sunny and airy, while providing the site with the space for the growth of numerous plants and trees. The shape of the volumes allows the circulation of fresh air and supports proper sunlight absorption from building facades. Water surfaces can be found on every level of the proposal, to underline the location's visual connection with the waterfront and at the same time to improve the microclimate. In smaller scale, the use of environmentally friendly technology and application of specific materials such as kinetic energy tiles for parts of routes, and solar energy panels on rooftops or plazas, focuses on a contemporary perception of energy efficiency.

The outline of the proposed skyline could be described as a "curve" with fluctuations that arise from the interaction of building volumes and landscape. The characteristic of the curve is its acme at the eastern part, where a skyscraper overlooks the city of Thessaloniki. The Contour Effect refers to a contemporary city, where building programs can be spread on different layers, mixed with outdoor spaces and pockets of nature.

REALIZATION - MASTERPLAN, CIRCULATION, VOLUMES, LANDSCAPE

The building program is divided among 4 distinct volumes. The proposed built space as well as all outdoor areas interact with pre-existing buildings, which are perceived as "islands" surrounded by green spaces, squares, and pedestrian flows. A basic axis of pedestrian and bicycle flow covers most of the site's length and expands towards the two sides of the elongated masterplan to allow a smooth circulation of visitors. The Porto Palace hotel constitutes a border between the residential zone at the west side of the site and the commercial or public one at the east side. The residents can enter the west zone directly through discreet accesses next to Porto Palace. An open amphitheatre is positioned close to Benis Tannery and functions as a main entrance to the commercial zone. Visitors can either descend to the submerged ground floor or ascend to the 1st floor, where exterior lounge areas are seamlessly connected with the main route and the building volumes. The second main entrance is located at the corner of 26th Oktovriou and Kefallinias street and has a proximity to the port of Thessaloniki. The skyscraper that emerges from the landscape itself, dominates the east part of the masterplan and is rooted to an ensemble of plazas and public areas. The main axis of movements begins from the base of the skyscraper and functions as the backbone of the proposal, as it connects all routes, as well as the buildings with each other. Between the two antipodal access points, supportive entrances, connect existing street axes to the main route and site landmarks, contribute to the integration of the proposed masterplan to the existing urban fabric. Access by car is also foreseen; however, the architectural proposal aims at creating an open park where the movement of pedestrians and bikes is a priority. Cars enter or leave the complex from 3 access points, that lead directly to the underground parking area, with multiple elevators and stairs to ensure the ease of access.



PROPOSAL TITLE **The Elevated Promenade** COMPETITOR ID **58f2db09-a61d** PARTICIPANTS NAMES
Ioanna Symeonidou, Panagiotis Malefakis, Eleni Pilatou, Theodora Sakelariadi,
Christina Evangelopoulou, Andriani-Melina Kalama, Stefanos Tsakiris COUNTRY **Greece**

MAS ARCHITECTS IS AN ATHENS BASED DESIGN PRACTICE FOUNDED BY PANAYOTIS MALEFAKIS AND DIMITRA STAMATIOU OPERATING WITHIN THE FIELD OF ARCHITECTURE, INTERIOR AND OBJECT DESIGN. FOR MORE THAN A DECADE MAS'S WORK COVERS A WIDE RANGE OF ARCHITECTURAL SCALES AND TYPES, RESIDENTIAL, COMMERCIAL, CULTURAL PROJECTS & PUBLIC SPACES. THE OFFICE HAS PARTICIPATED IN ARCHITECTURAL COMPETITIONS, EXHIBITIONS AND CONFERENCES. THE PROJECT 'INSIDE-OUT' WAS AWARDED IN DOMES 2015 AWARDS AS THE BEST PROJECT OF THE YEARS 2010-2014.

SIMIO ARCHITECTURE & DESIGN IS A THESSALONIKI BASED DESIGN STUDIO FOUNDED BY IOANNA SYMEONIDOU. SHE HAS COLLABORATED WITH DESIGN OFFICES IN GREECE, SPAIN AND AUSTRIA. SIMIO'S WORK SPANS FROM ARCHITECTURE, MAINLY RESIDENTIAL AND OFFICE SPACES, TO SMALL SCALE INSTALLATIONS, PRODUCT DESIGN, WEARABLES AND LIGHTING DESIGN. SIMIO HAS PARTICIPATED IN DESIGN EXHIBITIONS SUCH AS LISBON ARCHITECTURE TRIENNALE, TEXTILE INTERSECTIONS, PUBLIC SPACE+AMONG OTHERS. SIMIO SPECIALIZES IN ALGORITHMIC DESIGN AND DIGITAL FABRICATION, AND HAS PARTICIPATED IN RESEARCH PROJECTS AND CONFERENCES.



MAS Architects / SIMIO Architecture & Design

The area of the site is characterized by industrial activity in the past years (Fix Factory) and has recently become a technological hub, as a great number of technology related companies are located along the axis of 28th October Street as well as within the site. The area has also been characterized during the recent years by important venues for cultural events, such as Mylos, Vilka, Fix, Block 33, Labattor among others. Considering the context and the design goals, the proposal aims to accentuate the technological aspect of the site, while enriching the already existing facilities for cultural events with a hybrid program for office spaces, residential units, as well as hospitality and leisure.

The design proposal consists of 7 high-rise buildings with mixed use that are strategically located within the site in order to connect to the axes of the city fabric and establish an architectural dialogue with buildings of architectural heritage. Although the site is in great proximity to the waterfront, there is no visual connection to the sea from the street level, therefore the proposal introduces the Elevated Promenade, a linear element which runs along the entire site, 25 meters above the ground and connects all 7 high-rise buildings offering unobstructed views to the sea and the city. The Cubic Cloud, a spaceframe of thin rectangular profile aluminum elements that blurs the boundaries among the buildings, the elevated promenade and the ground, facilitates the shading and creates a unique atmosphere of a transparent, almost immaterial space that does not obstruct the views to the sea and the city. The spaces near the promenade host commercial and leisure activities.

The ground level will host a variety of activities, as seen on the Masterplan. Within the open spaces green areas, sports facilities and community spaces are developed across the longitudinal axis. There are three designated areas, the Multimedia Space, the Event Center and the Fab

Lab, where major activities take place. The Multimedia Space has all the electro-mechanical installations to host outdoor cultural activities, such as exhibitions, interactive art, media facades, light and sound shows, holograms and projection mapping, among other digital mixed media activities, that offer an alternative to cultural events that may take place in the open air and are compatible to social distancing measures. Visitors can connect to the Multimedia Space with their mobile devices and upload content, or interact with art installations. The Event Center is located in the open area in front of the Municipal Slaughterhouse. This open plaza is enhanced with a scaffold-like structure, an aluminum cubic space-frame which is in dialogue with the Cubic Cloud and can be converted to host Performances, Concerts, Music Shows, Open-air Cinema and other leisure events. The Event Center has all the infrastructure for hosting events of all types. Its central location within the site and its proximity to the main street makes this plaza an ideal meeting point and community space. The Fab Lab (Fabrication Laboratory) located both outdoors and indoors on the east side of the site, is equipped with 3D printers, laser cutters and CNC machinery for use by the local community and the city. The MAKER space and workshops are located in a well-ventilated underground space with glass facade along the borders of a sunken plaza.

The landscape design is of crucial importance, as a variety of activities are to be hosted in the open-air or in sheltered outdoor areas. The outdoor spaces host three categories of activities, related to art & culture, sports and technology, which occupy the east, central, and western area of the site respectively. The linear park is complemented by outdoor gym, urban furniture, skate park and spaces for temporary exhibitions. All outdoor spaces have the provision for power supply for kiosks, as well as charging stations. All spaces are accessible to bicycles and wheelchairs, the design and the materials for its implementation address all three pillars of sustainability: environment, society, economy. The design proposal aims to create a new landmark and a community space with a strong visual identity defined by the High-rise buildings, the Elevated Promenade and the Cubic Cloud.



Thessaloniki is characterized by its close relationship to the sea. The waterfront is of crucial importance to the city. The Old Promenade "Παλαιά Παραλία" together with the White Tower is among the characteristic landmarks of the city, it runs along the city center and is associated to history, commerce and social life. The New Promenade "Νέα Παραλία" has become an important hub for sports, cycling and jogging, cultural events and exhibitions. The Elevated Promenade design proposal wishes to enhance the relationship to the sea, and conceptually connect to the old and new promenade.

ABC-DESIGN IS BULGARIAN ARCHITECTURAL PRACTICE FOUNDED IN 2005. THE FOUNDER OF THE COMPANY IS VESELIN VASILEV GRADUATED UNIVERSITY OF ARCHITECTURE, CIVIL ENGINEERING AND GEODESY IN SOFIA AS AN ARCHITECT IN 1996. THE OFFICE IS BASED IN VARNA, BULGARIA. SMALL BUT EFFICIENT AND FLEXIBLE TEAM OF ARCHITECTS, ARCHITECTURAL TECHNICIANS AND A POOL OF SPECIALISTS DEVOTED TO LEAD EVERY TASK TO SUCCESSFUL END. ABC-DESIGN DELIVERS A BROAD RANGE OF SOLUTIONS TO PRIVATE CLIENTS. DEVELOPED PROJECTS ARE MOSTLY RESIDENTIAL PROJECTS ON DIFFERENT SCALES FROM URBAN PLANNING PROJECTS TO INTERIORS OF SINGLE-FAMILY HOUSES, AS WELL AS IN THE DESIGN OF OFFICES, MIXED USE, ACCOMMODATION AND COMMERCIAL BUILDINGS. WORKING ON LISTED AND HISTORICAL BUILDING AS WELL IS AN ESSENTIAL PART OF THE WORKS. IMPLEMENTING NEW CUTTING-EDGE TECHNOLOGIES AS BIM LEVEL2 ENVIRONMENT IS ONE OF MOST IMPORTANT FEATURES OF THIS TEAM TO MEET THE CHALLENGES OF 21ST CENTURY. THE PRACTICE HAS TWO AWARDS; -THE GREAT AWARD OF THE ARCHITECTURAL SALON, VARNA, 2007 -SECOND PLACE OF THE NATIONAL COMPETITION "FAÇADE OF THE YEAR"-SPONSORED BY BAUMIT, 2002



ABC-Design LTD

URBAN INFRASTRUCTURE

We plan to keep the existing streets and communication lines that connect the plot with the city centre. In addition, the iconic visual links with Thessaloniki bay and Hortac mountain will be preserved. COMMUNICATIONS. The central location of the plot is strategically the key. It will be at walking distance from the new Central Railway station, the Metro station and the Western Suburban railway extension - the bus hub and new Holocaust museum would also be in close proximity. Our concept seeks the best improvement of the transport scheme for public transport, cars and pedestrians; we propose solutions to reduce to reduce possible collision points throughout. Public transport, cars and motorcycles will remain at 26 October str. whereas pedestrian and bicycle lanes will be situated in areas of park land included in the project. PARKING AREAS. We plan for a significant number of parking lots in the area, including spaces for cars, motorcycles, the disabled, scooters and bicycles separately, as well as charging stations for electrical vehicles. Vehicles can access to all buildings directly from 26 October str. or local alleys within the site. RETENTION OF EXISTING BUILDINGS. We wish not only to preserve these buildings structurally but to keep the functions and their surrounding areas as thriving, social parts of the city. All these existing buildings in the area form social and functional hubs in West Thessaloniki.

The functions retained:

- Nousias Tannery -here Block 33- used as a concert hall and for informal youth activities
- Porto Palace Hotel & Conference Center.
- Water museum.
- Art Centre Old Slaughter house.

The functions proposed:

- We propose inclusion of the building into the art and educational complex.

NEW PROPOSED BUILDINGS AND URBAN HUBS

For the new proposed buildings, mixed use is a priority as it permits flexibility for future development including offices, retail and leisure facilities. Ten new hubs with distinct uses are proposed in the following, divided by historical buildings and green corridors.

Zone 1. Sport and leisure - This area includes: existing Block 33, new Sport Center for indoor fitness with protein bar, coffee shop and medical and health centre, outdoor sport spaces - tennis court, skate park, bike rental, climbing wall, food and beverage locations - coffee shop, sit down and fast food restaurants, beer and pizza stands, ground and basement level parking.

Zone 2. Existing hotel Porto Palace.

Zone 3. Mixed use - General and executive offices, business and conference centre with auditorium, banks and other financial institutions, food court, general services.

Zone 4. Cultural Center at the old existing municipal slaughterhouse with new surrounding outdoor art space for educational, recreational and cultural facilities. This area will develop as an educational and art centre with indoor facilities and open-air art gallery.

Zone 5. Mixed use - Offices and retail.

Zone 6. Existing Water museum of Thessaloniki - cultural facilities

Zone 7. Standard residential housing and retail including ground floor garage and playgrounds at level 4 for residents.

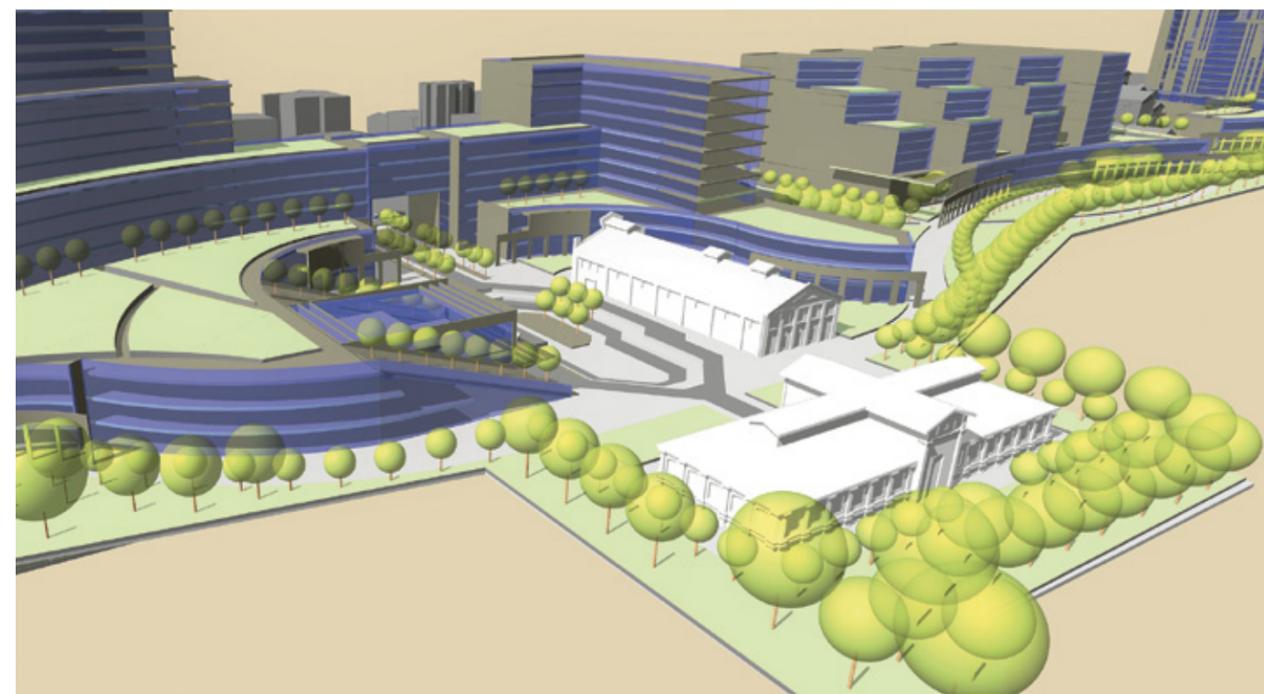
Zone 8. Existing Fix brewery - abandoned.

Zone 9. Mixed use - Luxury residential, retail, sport and health facilities.

Zone 10. Five-star hotel with conference centre, spa, outdoor swimming pool, rooftop pool, restaurant and night club with amazing sea panorama.

GREEN AREAS AND PARKS

The zone of the new district will be free of transit traffic. This characterizes the area as uniquely calm and friendly. Accessible pedestrian walkways and alleys connecting all functional hubs and the green areas for sport and leisure will be put in place.



The main challenge of the project is to achieve adequate urban regeneration for the area. We are proposing a long-term strategic plan for urban redevelopment and recreation of this part of the city of Thessaloniki. The new buildings proposed are standalone structures and can be erected in stages. Regardless, they will be part of a complex spatial and functional model characterizing a skyline for the new Central Business District of Thessaloniki. High quality public spaces are proposed in all parts of the plot.

THE "TRIPTYCH" ARCHITECTURAL STUDIO WAS FOUNDED IN 2010. OUR AIM IS TO ENGAGE IN ARCHITECTURE, INTRODUCING LEADING DESIGN CULTURE AND TECHNOLOGIES. THE TRIPTYCH STUDIO IN ITS DESIGN ACTIVITIES IS BEING LED BY BEAUTIFUL, STRONG, CONVENIENT AND ON TIME PRINCIPLES. DURING THESE YEARS, OUR STUDIO DESIGNED RESIDENTIAL HOUSES, HOTELS, GUEST HOUSES, PUBLIC BUILDINGS, OTHER BUILDINGS, AS WELL AS INTERIOR DESIGN FOR RESIDENTIAL AND PUBLIC BUILDINGS. WE HAVE PARTICIPATED IN MANY INTERNATIONAL AND LOCAL ARCHITECTURAL COMPETITIONS. WE WERE RECOGNIZED AS THE WINNER IN A LOCAL COMPETITION IN 2020 AND WERE INCLUDED IN THE FINAL LIST OF TWO INTERNATIONAL COMPETITIONS: THE SKY-POOL-PARIS-2015 AND THE BANGKOK-FASHINO-HUB-2015. IF ALUMIL COMPANY ANNOUNCES ANOTHER ARCHITECTURAL COMPETITION, WE WILL BE GLAD TO PARTICIPATE.



Triptych LLC

The New Central Business District of Thessaloniki is divided into four zones: Business Center, Shopping Center, Residence zone and Leisure & Art Center.

1. The Business Center is a skyscraper and the tallest structure of the district, 200m high. It plays a dominant role over other structures and gathers around itself. The structure consists of two main size compositions as a spatial composition: the main semicircular skyscraper and the irregular crystalline volume attached to it. Irregular crystal volumes are garden offices with high ceilings, which create a comfortable, creative atmosphere for employees. These offices have large balconies that are serving as green zones on different floors, facing the sea and the city. In the Business Center are located the grand lobby entrance for offices, office spaces, executive offices and the hotel. The grand lobby entrance for offices consists of two floors and has a 19.5m high atrium, where in addition to the lobby atrium are also located cafes and restaurants. Levels 7-40 are office areas and floors 41-50 are hotels with garden terraces on each floor. An open-air restaurant, located at the height of 140m, serves the executive offices and the hotel. Storages, parking lots and technical rooms are located in the basement.

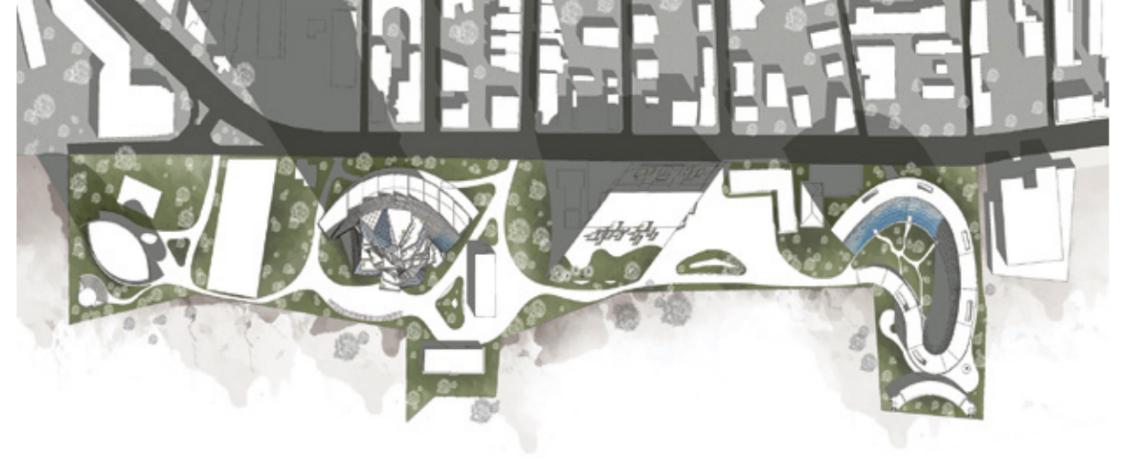
2. The next tall building is the Shopping Center, which has 13 levels and 74.8m height and includes: Retail facilities, food & beverages outlets, a business center, a small size auditorium, restaurant bar, cafe and an exhibition center sections. The structure has a hill-like design where the lower part of the roof is a green belt, and it "dissolves" with the landscape. This structure creates a busy environment around it by its image. The entrance facades of the shopping center are semi-ovals lined with glass crystal curtain wall and provide the main natural light source of the floors. Starting from the 7th floor,

the areas have gardens-balconies from where they receive additional, natural light, and have wonderful views to the sea and city. The small size auditorium and the exhibition center are located on the 13th floor under a high arch shaped ceiling.

3. The residential district consists of a 12-storey, 48m high, winding, residential building with a kindergarten. In addition to the building's elevator, the residents can reach to the apartments with a winding roof ramp, 413m long. The ramp has a green belt along its entire length from both sides, which serves both as barrier and as a recreation area for people. This will be very convenient place for the evening walks, and skating. The parking lot and technical rooms are located under the residential building. The kindergarten is right next to the residential building, and children can walk safely to the kindergarten without parental guidance. The building has an inside backyard, which is away from traffic, it is very convenient and safe for children to play here. The exterior walls of the residential building, that overlook to the city, are of mirror-like glass, on which the city is reflected and merges with the city by creating beautiful images on different days.

4. The Leisure center includes a spa & health club, a sports club, restaurants, cafés, bars, a dance club discotek, an art school and an open-air amphitheater in the southern part. The center has 9 above-ground levels and 3-underground. The disco bar, the parking lot and the technical floor are located on the underground levels. The above-ground section consists of two elliptical structures, one large and one small. The first two levels of the small structure are administrative sections, and the third level is a movie theater. The large elliptical structure includes spa & health club, a sports club, restaurants, a café and bar sections. There is an open-air restaurant on the roof where one can enjoy the beautiful sea view too.

The entire structure's carcass is a metal-reinforced concrete construction and the lining is glass curtain wall, composite material curtain wall and green walls; Glass curtain walls are solar panels created with new technologies that can provide electricity for the large part of the district. The curtain walls of the apartment building have curved and convex surface, which is reflecting the vicinity of the city and it is created an interesting connection between old and new interventions.



The idea of the project is to present the nature within the structures as much as possible, and to create a functional, pleasant, healthy working and living environment. We paid much attention to the position of volumes and its light and shadow play. Most parts of both exterior and interior of the structures have green areas. The green landscape is the main background of the entire district landscape and roofing which gives freshness to the district. After studying the architecture of the city of Thessaloniki, our team came to the conclusion that the design of this district should be better organized in curved forms, which will be more prominent and expressive along the existing straight line architecture. We did not go detailed floor planning and interior of the structures as we assume that is anticipated in the next stage.

URBANO WAS ESTABLISHED IN 2005 IN SOFIA, BULGARIA BY DIANA PETKOVA IVANOVA, ARCHITECT AND URBAN PLANNER. THE COMPANY PREDOMINANT ACTIVITY IS IN THE FIELD OF ARCHITECTURE; URBAN PLANNING; CONSERVATION, RESTORATION AND PROTECTION OF THE CULTURAL-HISTORICAL HERITAGE; GEODESY AND OTHERS RELATED TO THE SPATIAL AND FUNCTIONAL DEVELOPMENT OF THE TERRITORIES. URBANO AS A MODERN AND FLEXIBLE BUSINESS ESTABLISHMENT HAS NO PERMANENT STAFF STRUCTURE. DEPENDING ON THE SPECIFICITY OF THE CONTRACTED ASSIGNMENT THE TEAMS MAY GROW UP TO 30 MEMBERS-EXPERTS IN DIFFERENT FIELD: URBAN PLANNING EXPERTS, REGIONAL PLANNING EXPERTS, ARCHITECTS, LANDSCAPE ARCHITECTS, ENGINEERS-COMMUNICATIONS EXPERTS, SURVEYOR ENGINEERS, GEOLOGISTS, ELECTRICIANS, WATER SUPPLY AND SEWERAGE EXPERTS, HEATING AND VENTILATION ENGINEERS, ECOLOGISTS, ECONOMISTS, IT SPECIALISTS AND OTHERS. THE SPECIALISTS INVOLVED IN EVERY ASSIGNMENT ARE EXPERIENCED AND HAVE EXTENSIVE PROFESSIONAL PRACTICE. FINANCING IS MAINLY MADE BY MEANS OF CONTRACTS SIGNED WITH OTHER COMPANIES, MINISTRIES, MUNICIPALITIES AND INDIVIDUALS. ALL ASSIGNMENTS RESULT FROM CONTRACTED TENDERS, WON COMPETITIONS OR DIRECT ASSIGNMENT OF PROJECTS. IN 2008 URBANO TOGETHER WITH VIZURA AND GEOCENTER FOUNDED ONE OF THE LEADING DESIGN COMPANIES IN BULGARIA-CONSORTIUM URBAN GROUP.



Urbano

MAIN OBJECTIVES

Creating a balanced functioning organism, harmoniously integrated in the urban environment. Integration of all functional and spatial parts of the area into a single whole. Fluidity-the feature of one environment to penetrate into another, to convey its qualities. Creating functional, communication and social connections and a green system. Creating an energy independent and economical sustainable urban complex.

CONCEPT PREREQUISITES

Rich cultural and historical background: Thessaloniki-included in the UNESCO World Heritage List as a historical city. The ancient roman road via Egnatia. The way of apostle Paul. Significant and favorable geostrategic and transport location: Port of Thessaloniki, European transport corridors 4 and 10, Airport, Railway station, Bus stations, Historical city center. Underused territory with a great potentiality.

MAIN CONCEPT PROPOSALS & MAIN FEATURES

Reorganisation, reconstruction and modernization of the Thessaloniki port: extension of the freight port to the south-west, displacement of the freight railway line, creation of modern cruise port, creation of modern yacht port. Functional and spatial connections with the historical city center and with the modernized port. Creation of new modern multifunctional urban complex: harmoniously combining business, tourism, education, culture, recreation and leisure, functionally and spatially integrated into the environment, with respect to history, culture, ecology and nature. Harmonious and logical incorporation of the new structures, spaces and functions in the urban context: clear, logical and conflict-free transport and pedestrian communications, three main transport entrances to the new complex from 26th October blvd., including reorganization of the north road junction, system of internal for the new complex ground and

underground streets and parking spaces, system of indoor and outdoor pedestrian walkways, transport and pedestrian connections with the adjacent territories, historical city center and with the modernized port; keeping the existing historical buildings, provided new buildings: Congress, Exhibition and Educational Center; Trade and Service Center; Hotels; Office Towers "Saint Cyril and Saint Methodius"; Sport and Leisure Center; Mall. Green, energy independent and economical Sustainable Buildings: Solar Panels on the roofs and south facades of the buildings. Vertical Gardens (roofs and facades greenery). Plasticity of volumes and intensive interaction of spaces in the context of functional context. Balance and interconnectedness of functions-business, tourism, social, communication, educational, economic and aesthetic. Specific architectural image. System of shared open public spaces with lots of greenery and water: "Saint Demetrios Of Thessaloniki" SQUARE with amphitheater, dry fountains, round colonade, decorative art pavement, green flowered gardens, monument to Saints Cyril and Methodius, fountain with Saint Demetrios' monument. "Porto Palace Garden" Square. "Olympic" Square. "Park" Square. "Artist's Garden" Square. "Lake Garden" Square. Sea Garden between the new complex and the modernized port. Modernity with respect to history, culture and nature.

MAIN INDICATORS

Area of the project territory-120.000m²
 EXISTING floor area on the ground level of the historical buildings, preserved by the project-13.500m², Total NEW building area, achieved with the project-244.200m², including: Floor area on the underground level-81.000m², Floor area on the ground level-34.700m², Gross floor area on the above-ground levels-128 500m², number of storeys and height of the buildings: 1-47 storeys (3,50m-164,50m), Parking spaces-3200, including: 900 outdoor parking spaces and 2300 enclosed parking spaces, Transport communications (roads, streets, parkings, ramps to the underground level)-19.800 m², Pedestrian areas (squares, alleys and sidewalks)-34 500m², Ground green areas (parks, gardens and street greenery)-16 400m², Roof parks and gardens-7700 m², Solar panels (on the roofs and on the south facades of the buildings)-17.000 m², Water park areas-1100m², Coefficient of building intensity - 1,5, Building density-40%, Landscaping density-15%.



CONTRAST DESIGNS IS A MULTIDISCIPLINARY DESIGN OFFICE FOUNDED IN 2006 BY THREE ARCHITECTS/ DESIGNERS, KAREEM HAMMOUDA (1981), MAZIN ABDULKARIM (1983), AND TAMER NADER (1982), AFTER COMPLETING THEIR STUDIES BETWEEN EGYPT, GERMANY, AND SWITZERLAND. THE OFFICE'S WORK RANGES BETWEEN ARCHITECTURE AND DESIGN, EXPERIMENTAL RESEARCH, CULTURAL ANALYSIS, AND THE PRODUCTION OF IDEAS. THEIR WORK IS STRONGLY BASED ON THE ABILITY TO HAVE FRESH AND CHALLENGING VISIONS, RE-POSITIONING AND RE-INTERPRETING THEORETICAL, SOCIAL AND CULTURAL ISSUES INTO NEW CONTEXTS AND SITUATIONS. THIS CONTINUOUS STRIVE FOR A DESIGN APPROACH FOUNDED ON INTENSE RESEARCH, QUESTIONING AND ANALYSIS ENABLES A DISTINCT, CREATIVE PROCESS RESULTING IN INNOVATIVE IDEAS AND SOLUTIONS AND KEEPS THEIR WORK GROUNDED TO THEIR SURROUNDING ENVIRONMENT YET GIVES IT ITS OWN IDENTITY AND SENSIBILITIES. THE OFFICE HAS BEEN THE RECIPIENT OF SEVERAL AWARDS SUCH AS THE PRESTIGIOUS HASSAN FATHY AWARD FOR ARCHITECTURE OF 2012, AND THE YOUNG ARCHITECTS AWARD FROM THE SEA IN 2013. THE OFFICE'S WORK HAS BEEN FEATURED INTERNATIONALLY IN PUBLICATIONS AND EXHIBITIONS WORLDWIDE SUCH AS AT THE INTERNATIONAL ARCHITECTURAL BIENNALE OF ROTTERDAM 2009, THE SALONE INTERNAZIONALE DEL MOBILE 2009, MILAN, THE VENICE BIENNALE OF ARCHITECTURE 2008, AS WELL AS IN DOMUS MAGAZINE.



Contrast Designs

In response to Thessaloniki's quest to redefine its role within the new European and Balkan context, improve its international image and compete with top-level cities in attracting business activities and cultural tourism, our proposal for Thessaloniki's new C.B.D. aims to create a new urban experience for the city, blending economic and tourism possibilities, enhancing the quality of life for residents, and preserving material and emotive histories of the site. Thessaloniki is seen as a multi-layered tapestry of histories spanning hundreds of years. As a major port in the region it has been a melting pot for different cultures, a continuously on-going recreation of itself.

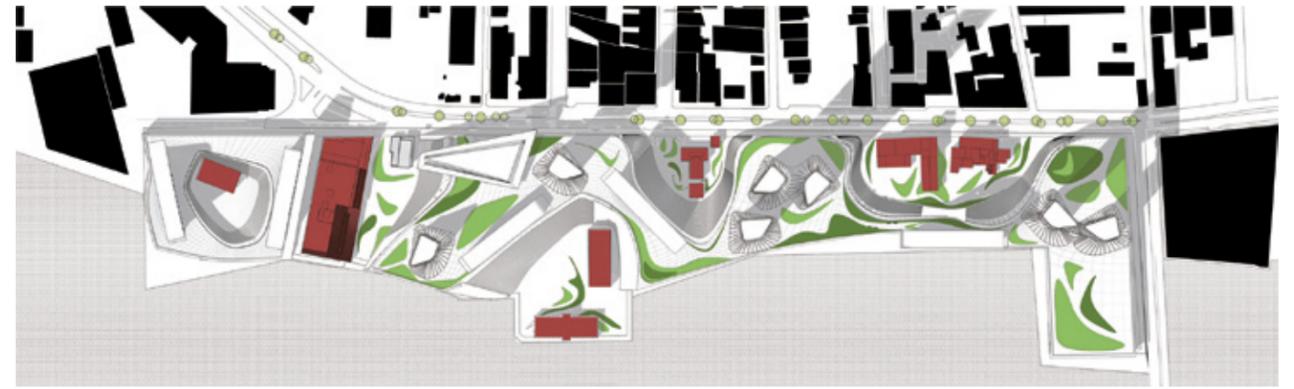
The new C.B.D. takes inspiration from the surrounding natural landscape, 1) the flowing expansive waters of the Aegean Sea bringing with it trade, culture and history, and 2) the peaks of the surrounding mountains that create the dramatic backdrop for the city.

CITY, HISTORY & PEOPLE

The existing industrial buildings on site were seen as an integral part of the city's history, and hence should be an integral part of our proposal. The response was not merely to preserve them, but rather to celebrate them and with them to celebrate the industrial history and heritage of the city. This symbolic revival of the historical identity and the collective memory of the city's production quarters is mixed with a contemporary view of a more technologically advanced industry based on technology, information and product innovations. 5 urban plazas were carved out around the existing structures and were then connected with the new urban park elevated 3 floors above street level. This undulating surface of urban activity connects city, history, and people and takes them into the future.

From this tapestry that covers the whole site, 7 high rise towers and 5 mid-rise buildings emerge, creating an iconic skyline with a diverse mixture of types and functions. Their harmonic arrangement on site mimics that of the peaks and valleys of the eternally present natural landscape. On the eastern edge of the site, 2 of these towers seamlessly join together creating an iconic gateway to Thessaloniki's western extension, a district seen as the future economic and cultural hub of the city. In addition to the above functions, we propose an Innovation & Technology Incubator for research and educational purposes. It aims to provide opportunities for technology, information and business startups as well as attracting the brightest minds and investments to the city. It strives to transform the city, not only into a business hub for the Balkan region, but also into a major player in the world of innovation and creative economies. Our proposal is an innovative and creative response that matches the ambition and potential of Thessaloniki, as well as a sensitive answer to contemporary questions of heritage integration and socio-spatial narratives of the city. The architectural expression aspires to create an iconic development that will contribute to branding the city as one of the emerging top destinations of capital and investments based on a creative and young business ecosystem.

With its long and diverse history, Thessaloniki is indeed a city with so many faces, and perhaps it is time to celebrate a new 21st century face.



URBAN FABRIC ARCHITECTS IS AN ARCHITECTURAL PRACTICE BASED IN NOTTINGHAM, LED BY TWO PARTNERS: RICHARD WOODS AND ALISON DAVIES, WHO EACH HAVE OVER TWENTY YEARS' POST-QUALIFICATION EXPERIENCE, AND WHO HAVE BOTH WON MANY DESIGN AND TECHNICAL AWARDS FOR THEIR WORK. URBAN FABRIC HAVE A PARTICULAR EXPERTISE IN CULTURAL AND EDUCATION SECTOR PROJECTS, BOTH WITH NEW-BUILD AND REPURPOSING OF HISTORIC BUILDINGS. URBAN FABRIC ARE CURRENTLY WORKING IN NOTTINGHAM, BIRMINGHAM, SCARBOROUGH, AYLESBURY, MILTON KEYNES, LEICESTERSHIRE, WOLVERHAMPTON, BRECON, AND UGANDA ON EDUCATION, MUSEUM, RESIDENTIAL, AND ARTS SPACE PROJECTS. AS WELL AS PRACTICE WORK, ALISON DAVIES RUNS AN AWARD-WINNING STUDIO UNIT IN THE UNIVERSITY OF NOTTINGHAM'S ARCHITECTURE DEPARTMENT, WITH AN EMPHASIS OF NEW-TOWNS RESEARCH, AND RESPONSE TO THE CLIMATE EMERGENCY, AND BOTH PARTNERS ARE EXPERT REVIEW PANELLISTS FOR DESIGN MIDLANDS, WITH RICHARD ALSO A DESIGN REVIEW PANELLIST FOR THE DESIGN COMMISSION FOR WALES.



Urban Fabric Architects / Skelly and Couch Engineers

Our proposal integrates business, retail, housing and social functions with an elevated green ribbon threading between and around the historic buildings, creating human-scaled courtyards and terminating in the dramatic landmark of an 80x80x80 cube: a green tower, incorporating a music venue, botanical gardens and a subterranean aquarium. Thessaloniki's history of textile trade dates back to Alexander the Great and it was a strategic link in the Silk Road between east and west. Our scheme is a ribbon and bobbin, where the ribbon wraps the green tower bobbin as ramps climbing the façade.

THE PEOPLE, THE PLACE AND THE CITY

What do local people need from a new district in the city? We interviewed 63 local Thessalonian residents and learned their priorities:

- more trees and parks
- cyclist routes and facilities
- family friendly public spaces
- plentiful discrete car-parking
- free outdoor public performance spaces
- a beach in the city

With a renewed emphasis on the city's western gateway as a cultural destination, evidenced by the building of the new Holocaust Museum and the improvement of public transport links, there is the clear opportunity for the competition site to provide a credible extension to the successful waterfront parks to the east of the city.

CONNECTING RIBBON

The connecting ribbon builds urban life in several ways. It doubles the level of connections between city blocks, it provides elevated views over the port to the sea and into each courtyard, it ensures that everyone is sufficiently close to a streetscape to feel connected (noting Jan Gehl's dictum that above 7 storeys you can't see someone smiling), and provides a differentiated, car-free route for visitors to the Green Tower.

PLUG AND PLAY

Flowing from the idea of the organic permeable city model as the strongest basis for social and economic resilience, we propose the establishment of suggestive infrastructure: a vast sustainable glulam timber frame threaded with vertical and horizontal circulation and services, which is interconnected with the ribbon. Into this infrastructure occupants develop shops, offices, live/work units and homes, with intrinsic versatility and the ability to increase accommodation over time: for instance to respond to the spatial requirements of a growing family. At upper levels, the provision of circulation routes at every third storey level allows duplex apartments and live-/work units to span across the whole width of each tower form, providing views in each direction, and driving cross-flow ventilation. This approach is reminiscent of the "polykatoikias" found throughout Greece, which inherently facilitate whole-life flexibility for multi-generation living and adaptable workplaces.

THE PERMEABLE CITY

Urban historians have observed a uniquely perforate quality to the city layout of Thessaloniki, particularly in the "Plan Salonique" of the 19th Century "The existence of boundaries in the fabric of the city did not work as a medium of segregation but rather as a way of filtration... The ethnic boundaries coincided with main streets and performed as membranes that accommodated interaction rather than impeding it" (Dimitris Venizelos, Harvard University). This flavour is re-imagined in the city's recent Resilience Strategy: "We have to find a way to co-manage urban space with the citizens - focusing on the small scale of the pavements, the city block". Our proposal is deliberately porous and open to users' re-configuration within the overarching infrastructural framework, drawing on Richard Sennett's advocacy of un-zoned cities, which are complex, interconnected, indeterminate and open.

THE WHITE TOWER AND THE GREEN TOWER

The ribbon is not conceived as an isolated element but as linking through to the popular waterfront routes to the east. It will be possible to see the historic 16th Century White Tower from the ribbon, and equally to see the new 80mx80mx80m Green Tower from the located of the White Tower. Both towers will frame waterfront views of the city, and the new Green Tower will provide a powerful beacon to mark the Western Gateway into the city.



AUIO STUDIO WORKSHOP PARTICIPATES IN THE DESIGN AND PRODUCTION OF SPACES AND OBJECTS ACROSS SCALES INCLUDING CRAFT BASED ARTISANAL ENTITIES, ARCHITECTURAL FRAGMENTS AND COMPONENTS, SMALL, MEDIUM AND LARGE SCALE ARCHITECTURAL AND URBAN INTERVENTIONS ACROSS PHASES, SECTORS, AND VARIED CONTEXTS AND LOCALITIES. AS A STUDIO PRACTICE WE OFFER DESIGN CONSULTANCY AND TECHNICAL IMPLEMENTATION SERVICES ACROSS DIFFERENT SECTORS IN RESIDENTIAL, LEISURE, RETAIL AND COMMERCIAL PROGRAMS. WE HAVE SPECIALIZATION IN ARCHITECTURE AND URBAN DESIGN. AS A WORKSHOP WE OFFER DESIGN AND PRODUCTIVE CAPACITY IN THE DESIGN AND DELIVERY OF PRODUCTS ACROSS THE VALUE AND SUPPLY CHAIN FROM THE DESIGN OF CRAFT OBJECTS AND INDUSTRIAL PRODUCTS AND PROCESS FROM DOMESTIC SCALE ARTIFACTS AND COMPONENTS TO LARGE SCALE URBAN ARMATURES AND OBJECTS. WE HAVE SPECIALIZATION IN THE CONCEPTUALIZATION AND PRODUCTION OF CULTURAL AND UTILITARIAN OBJECTS AND ARTIFACTS. WE ARE LOCAL AND INTERNATIONAL WITH PROJECTS AND WORK ACROSS THE WORLD. WE OFFER STRATEGIC ADVICE AND DESIGN CONSULTANCY IN ALL ASPECT AND STAGES OF THE ARCHITECTURAL AND PRODUCT DESIGN PROCESS. WE WORK ACROSS DISCIPLINES, TYPOLOGIES AND IN DIVERSE CONTEXTS. WE DELIVER UNIQUE AND SPECIFIC SOLUTIONS TO CLIENT'S BRIEFS AND PROGRAMS THROUGH RESEARCH, EXPERIMENTATION AND PRODUCTION. WE SEEK TO RATIONALIZED AND FORMALIZE THE PRACTICE AND IMPLEMENTATION OF BUILDING WORKS AND URBAN PROJECTS. WE OFFER AN INTEGRATED SERVICE IN COLLABORATION WITH ASSOCIATE PROFESSIONAL SERVICES INCLUDING ENGINEERING AND PRODUCT MANUFACTURE AND SUPPLIERS.



Auio studio-workshop

AUTONOMOUS FRAGMENT

The proposed development seeks to regenerate a post-industrial section of the urban fabric that has fallen into decline. In order to achieve this the development shall be based around the idea of a micro-urbanistic fragment which replicates the interconnected activities of live, work, play.

This proposal is a residential led regeneration development, people shall be at the core of the development, the residential content shall drive the activities of the development and provide the economic driver both in terms of funding and its general economic and leisure activities. The intent is to create a neighbourhood that community based, decentralized and multi-faceted. An inter-connected spatial design that offers complementary functions and activities. The proposal offers a spatial, strategic and integrated vision for this fragment of the urban fabric to serve as a destination and a home by creating a local identity and sense of community as a mix-use, mix-tenure self-sufficient neighbourhood with diverse activities and provisions. To encourage creative industries and the cultural sector by providing creative hubs for creative professionals including artist and craft-based activities to live, work and display. To cater for the public by providing public space and community facilities.

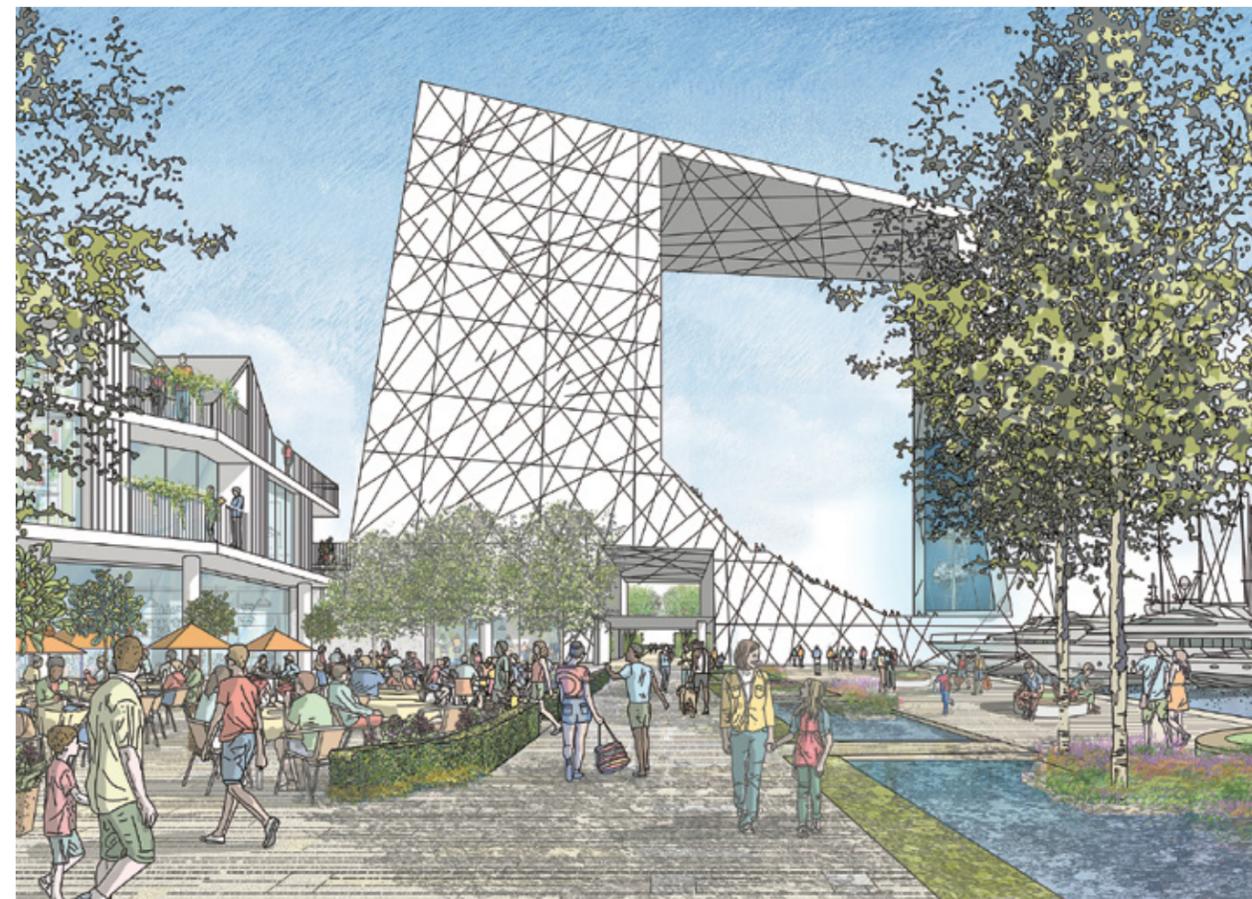
DISTRIBUTED FUNCTIONS

Central to the design proposal, and at the heart of the proposed development, is the "Elysian Filed", a wooded parkland idyll which connects all the disparate elements of the proposal and acts as a stage, a meeting place between diverse characters and objects made up of event spaces, people and nature. The aim is to naturalized a post-industrial brownfield site in need of regeneration. Overlooking the "Elysian field" are a variety of

event spaces: a tier of 23 multi-functional, flexible use pavilions; a mix-use Office-Art Museum-Auditoria tower; a mix-use retail Mall-Hotel tower; the Collective Living for young professionals comprise studio apartments co-housing and shared co-working offices; and a hostel for young travellers of rooms and dormitories. To the North-west corner of the site is the Residential quarter comprising: two 24 storey Lifestyle apartment towers of combined 120 units of 3-bed and 4-bed apartments; two 4 storey apartment blocks comprising 72 units of 2-bed apartments; one 4 storey block of 20 units of 1-bed apartments. Three blocks comprising two blocks of 2-bed apartments and one block of 1-bed apartments., complementing these are two other blocks that provide studio apartment and share communal facilities for Collective, Co-Living and Co-working for young professionals; and a hostel for transient workers and young travellers. The forms of the Collective Living and Hostel are inward looking typologies around a courtyard. The residential quarter is served by retail, leisure and commercial facilities with car parking facilities and communal gym, cinema, swimming pool and office spaces. On the 14th Floor of each tower is an exclusive open terrace for residence which offers lounges, bars and concierge services. The Mix-use Office-Art Museum-Auditoria Tower provides 92,000 sqm of office space. The Auditoria offers 3 separate performance spaces: two internal theatres comprising a large 414 seat auditorium, a small 270-seat auditorium and external, outdoor auditorium of 5,000+ for public festivals including music performances & shows. The mix-use Mall-Hotel provides hospitality accommodation for visitors to activities at the conference centre and retail shopping including pop-up stalls, temporary seasonal farmers markets.

RENDEVOUS LOCALE

The city is a place for interactions and exchanges, of human and material engagements. It is the unpredictability, intensity and dynamism of these interactions that draws people towards the city. The city is a theatre of possibilities which offers vibrancy and multi-faceted experience. The design proposal seeks to be a destination and event space which through its agglomeration of events and spaces attracts and retains a diverse range of human and material community of interests, sensibilities and experiences.



The conceptual drivers involve analysing the existing urban fabric that is in close proximity to the site and by extending the existing structure of this fragment of the wider city to contextualize the new while generating a new hybrid order from the existing while generating new possibilities. Through the process of structural re-integration, the new tissue is re-stitched into the existing and historical context, to reclaim, re-signify and bring back into usage a degenerative urban tissue or fragment. There are three elements to the design concept: Flows which addressed general traffic and accessibility; Tableaux which invents news focal points and vistas; and Surfaces which allows the site to breathe.



Dimitrios Birdas & Stella Birda

THE CONCEPT

A pedestrian street is placed along the plot, parallel to the 26th of October Street. All internal movements are channeled into it. Only small special purpose electric vehicles are moving here, which are available from the center's management for internal transport, garbage collection and for disabled people. The buildings towards 26th of October Street have a height of 5-6 floors, adapted to the neighboring buildings. The morphology of these buildings refers to the industrial past of the area with a few elements from the interwar eclectic tradition of the city. The first 2-3 floors house retail and food outlets and the last floors leisure and culture functions. In the background, towards the port, the construction follows more "tech" characteristics. Three 25-storey buildings are ordered here, which serve the offices of the Business Center. These three "towers" (orange, bright green and yellow) are the landmark of the Business Center and a new landmark for the city of Thessaloniki. This second layout also houses the Conference Center, Administration Offices, a hotel, mid-term hosting studios, an event hall and a logistics building. The part of the plot west of Porto Pallas is treated independently, due to spatial data (isolated from the main plot).

THE SUGGESTED FUNCTIONS

1. The business center. The offices are located in the three 25-storey towers and occupy the 23 upper floors, each with a gross area of 1764.00sqm. Each floor can be configured in offices from 48sqm to 1584sqm. The net area of the offices ranges from 99,360 to 109,296sqm depending on the layout. Each tower has its own Grand Foyer on the ground floor. The business center services are located on the first floor and the adjacent 3-storey buildings southwest of the towers that include all facility needed. A bar-restaurant with 360o view can be placed on the 25th floor of the orange tower with separate entrance and elevator. The top of block 3 is formed as roof garden for outdoor work, relax or

group games place (mini golf, pool etc). It is addressed to the employees of the BC and is connected to the towers through three bridges on the 5th floor.

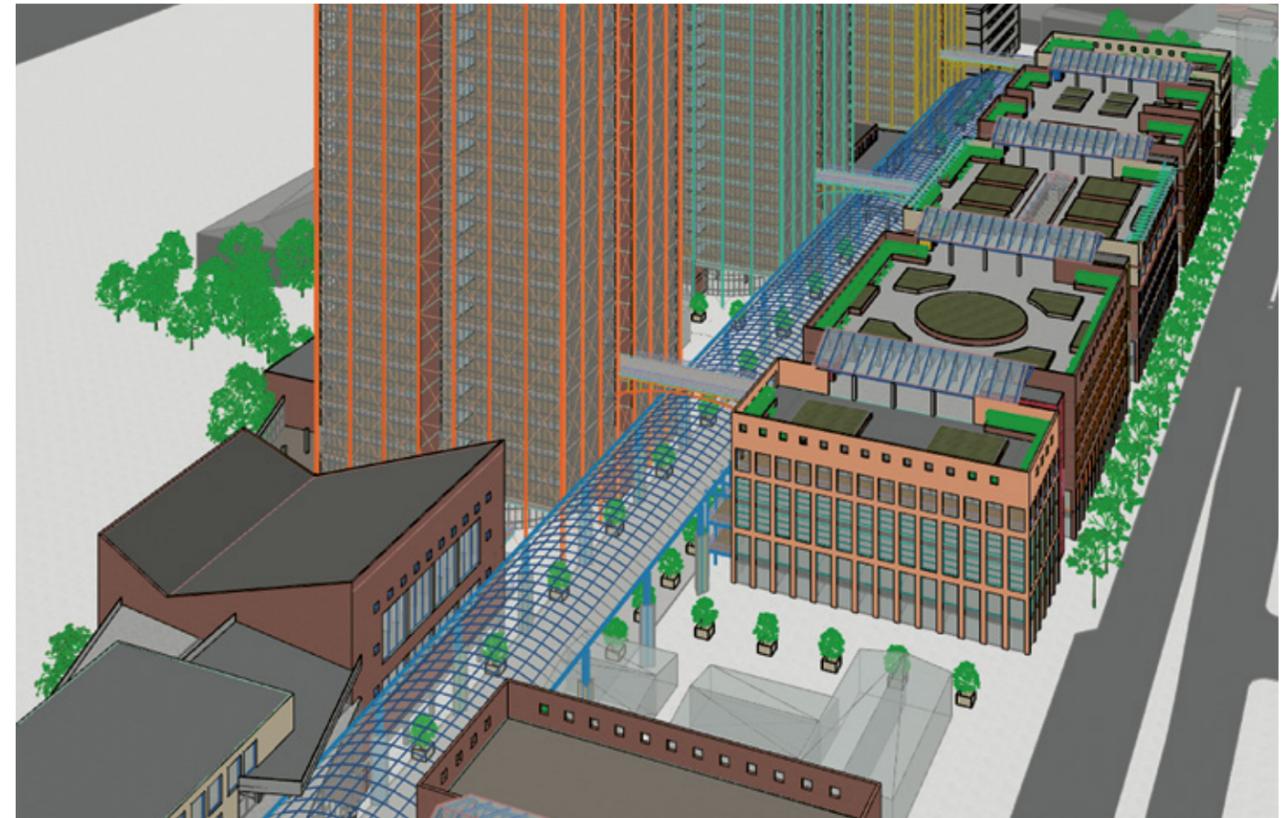
2. Conference Center: We consider that it is a primary need for the city, while it will operate in addition to the business center, giving it value. It includes a large amphitheater of 1100 seats and two smaller ones of 250-300 seats, event foyers and meeting and conference rooms of 30-50 people each in a side 4-storey building.
3. Retail stores and restaurants. They occupy the first floors of blocks 1, 2, and 3 that are placed parallel to 26th of October Street.
4. Leisure facilities: They are placed on the upper floors of block 3 and include Spa with small pool, sauna, massage, extensive gym, hairdressers, etc.
5. Multiplex cinema complex with six closed rooms and a summer cine-bar on the roof of block 2.
6. Sports center in block 1 with 25-meter swimming pool, training rooms and facilities for ping pong, weightlifting, Swedish gym etc, as well as a refreshment room.
7. First aid center in block 1.
8. 5-star hotel with 252 rooms and 54 suites at the southeast end of the complex.
9. Medium-term hosting studios (type airBnB). They are suitable for hosting temporary employees of the housed companies.
10. Residential zone on the plot northwest of the Porto Pallas Hotel with three high-rise apartment buildings and a maisonette complex.
11. Pre-school and primary education facilities. They are considered necessary to serve the employees in the whole complex. A nursery school and a kindergarten on the 5th floor of block 1 are proposed, using the roof as a courtyard and a 12-seat primary school on the plot west of Porto Pallas.
12. Car parking for 4,000-6,000 cars on 2-3 underground levels with entrance / exit from 26th of October Street and from its passage on the southeast side of the plot.
13. Logistics building and garbage upload station.

ENERGY COVERAGE

1. Own energy production with photovoltaic installations at the top of the three towers with an area of 2,100 sq.m. each, a total of 6,300 sq.m. For best use of the sun energy the roofs are installed with a slop of 10%.
2. District heating of the whole complex.

SUBMITTED PROPOSALS

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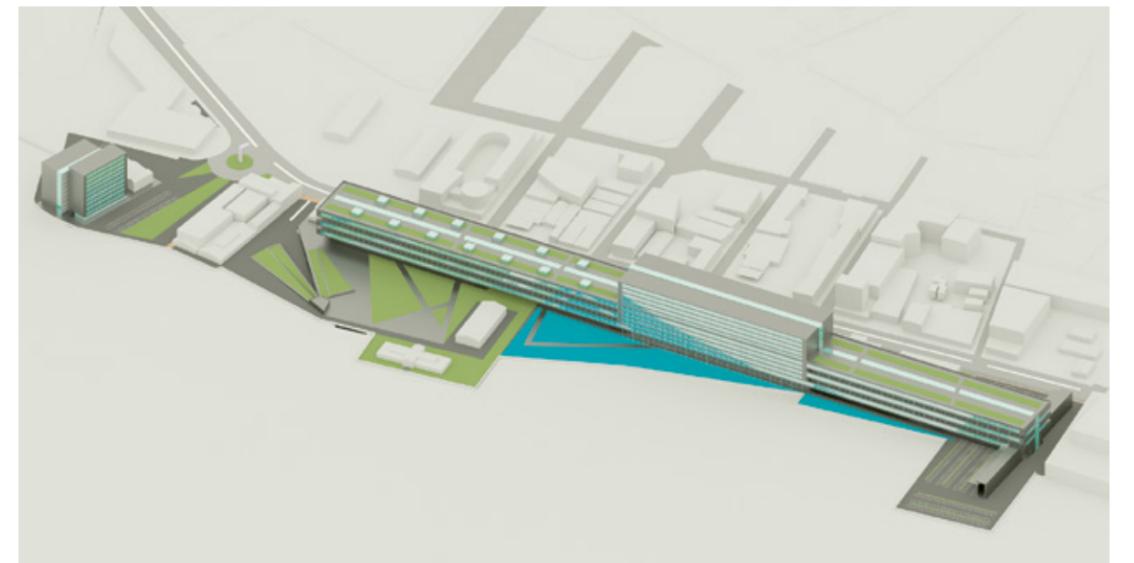
OUR COMPANY COMBINES ARCHITECTURE WITH MECHANICS, TECHNOLOGICAL INNOVATION WITH ARCHITECTURAL DESIGN, ALONG WITH IDEAS AND PROJECTS EVERYONE CAN UNDERSTAND. WE ARE ARCHITECTS AND ENGINEERS, YET FOREMOST WE ARE CURIOUS INDIVIDUALS. WE PROPOSE ALTERNATIVES AND WE ALWAYS LOOK FOR SIMPLE SOLUTIONS. OUR STUDIO IS IN BOTH LUCCA AND PISA, BUT WE WORK THROUGHOUT ITALY, AND BEYOND.

Studio Macodi - architettura e ingegneria

We did not want to fragment the entire area even more, yet wanted to create a sign which was stable and strong, allowing travel in all directions and offering large open spaces. An imaginary sign of protection against rising seas, a filter between commerce and residence, a single and simple main element, very high, and which does not block the light below. One which is not a division or a separate group of buildings, and where the shape could be all or none. We tried.

2 bridges joined or a suspended building? Long corridors, zenith lights, passing lights, ribbon environments. And under the bridges? The area takes back its revenge for a new look.

The biggest challenge is the enormous weight of the structure, which uses only 4 supports with impressive lights. How to support the big beams? Alternate empty full even if the vacuum is always a used surface? The weights are enormous and therefore the innovation applied to the structures allows them to support colossal weights. Seismic events, maintenance, abandonment and recovery, the cycle of architecture is merciless. And sustainability? Again, innovation is the only real way as an alternative to fragmented solutions. How can innovative things be achieved without the belief that this is the only way?



PROPOSAL TITLE **The Upside Down** COMPETITOR ID **931177d1-c12f** PARTICIPANTS NAMES **Spyridoula Dedemadi, Konstantinos Perantonis, Chrisovalantis Gkoutzios, Konstantina Papaspiropoulou, Sofia Leventi, Sarantis Theodosiadis, Glykeria Tsoutsas, Rolanda Franses, Maria Papadopoulou, Michalis Mpelimpasakis** COUNTRY **Greece**

MIHANIKI MELETITIKI G.P. WAS FOUNDED IN 2006, IN THE CITY OF THESSALONIKI AND SINCE THEN PROVIDES SERVICES IN GREECE AND ABROAD. THE HIGHLY TRAINED STAFF ALONG WITH STATE-OF-THE-ART EQUIPMENT AND SOFTWARE ARE THE PRINCIPAL FEATURES THAT COMPOSE THE CONSTITUTIONAL GUARANTEE FOR THE QUALITY ASSURANCE OF THE SERVICES PROVIDING. THE COMPANY PROVIDES A MULTIDISCIPLINARY APPROACH DUE TO ITS ENGINEERS OF A WIDE RANGE OF FIELDS. THE COMPANY IS ELABORATING ON THE FIELDS OF TERRESTRIAL AND SATELLITE SURVEYING, HYDRAULICS TRANSPORTATION ENGINEERING, ENVIRONMENT AND GEOGRAPHIC INFORMATION SYSTEM STUDIES, PROVIDING INTEGRATED SOLUTIONS AND CONTINUOUS SUPPORT WITH SERVICES OF ELABORATION AND CONTROL OF PROJECT MANAGEMENT AND SUPERVISION OF PRIVATE AND PUBLIC PROJECTS, AS WELL AS TECHNICAL CONSULTANCY AND RESEARCH SERVICES, BASED ON EUROPEAN STANDARDS. SPECIFICALLY, THE PROVIDED SERVICES INCLUDE: ENVIRONMENT MANAGEMENT PROJECTS, TERRESTRIAL AND SATELLITE TOPOGRAPHY, TRANSPORTATION INFRASTRUCTURE PROJECTS, HYDRAULIC INFRASTRUCTURE PROJECTS, ARCHITECTURAL DESIGN PROJECTS, RESTORATION PROJECTS, URBAN REGENERATION PROJECTS, URBAN PLANNING PROJECTS, STRUCTURAL DESIGN PROJECTS, ELECTROMECHANICAL PROJECTS, MARINE PROJECTS-COSTAL RESTORATION AND EROSION CONTROL, CONSULTANT ENGINEERING SERVICES AND PROJECT MANAGEMENT.

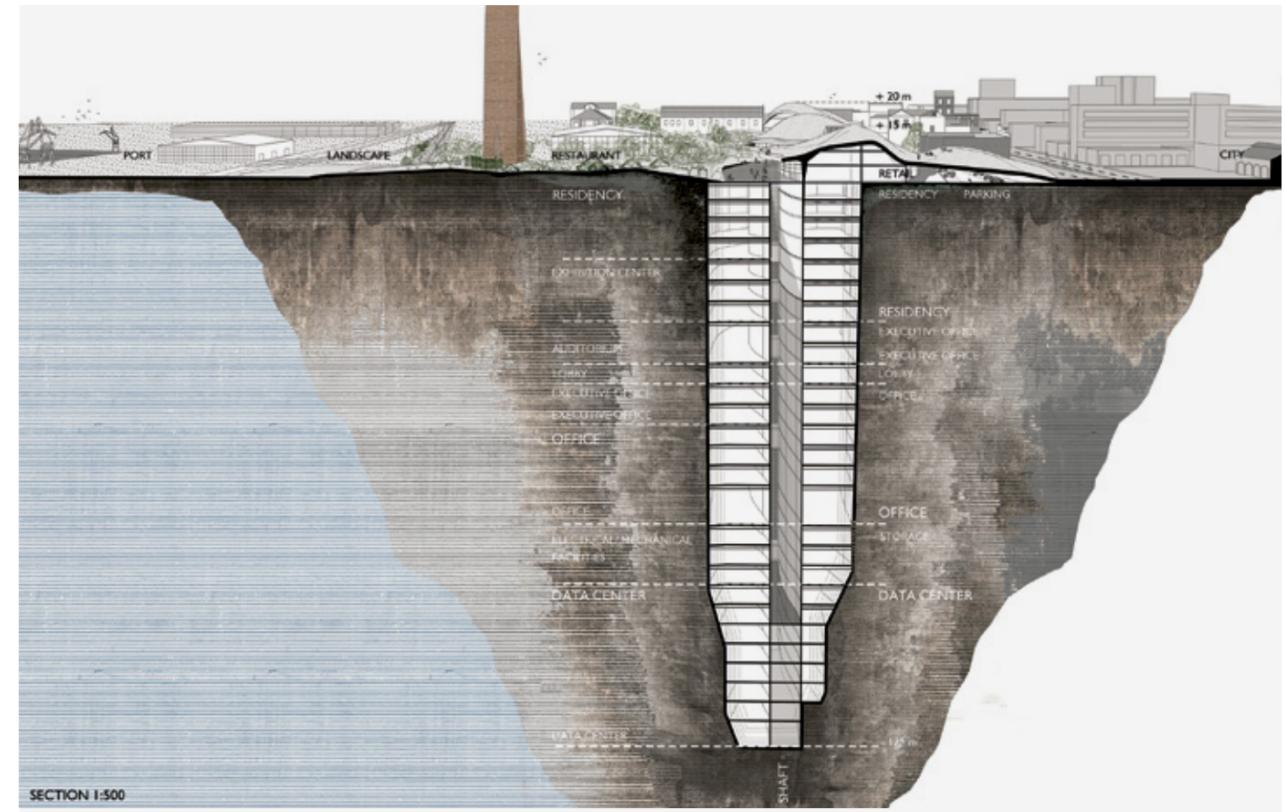


Mihaniki Meletitiki G.P.

Underground spaces belong to the Underworld, but the Underworld is not always belowground: it can be inaccessible or far from prying eyes yet located in the urban core. The Underworld manifests itself not as a specific physical condition, but in the role, it plays in a particular context. Despite their qualities, these spaces have an indirect but relevant impact on the built environment. In other words, the Underworld is but an invisible extension both of historical and contemporary architectural production. (Notes from the Underworld: An Architectural Exploration, Stefano Corbo).

Our conception of the New Business District of Thessaloniki manifestates an untouched wilderness on first sight, that evolves as a massive subterranean structure, with a hybrid program of habitat, office spaces, exhibition centers, auditoriums, stores, leisure facilities that create an autonomous island of living. The constructed landscape above creates a core of grass, dirt and trees, where the visitor and the local can wander, play, lie, work, and gaze the sea from the observatory. Amongst the artificial hills are the industrial buildings, acting as nodes of the structure and the flux. These artefacts symbolize ecologies, of both natural and technical systems. The residential area occupies the top of those underground towers, in order to get natural light. The ground level hosts the leisure facilities, in order to offer immediate access to the user.

"Hidden" in the bottom of the structure is the proposed Data Centre, well protected and unseen. The Data Centre generates a second landscape, and a second habitat, that of the machines.



As the world's population continues to rise, space is becoming scarcer, and cities are looking for new places to host their residents. Climate change and rising sea levels mean that reclaiming land is no longer a sustainable option. The answer is to head downwards.



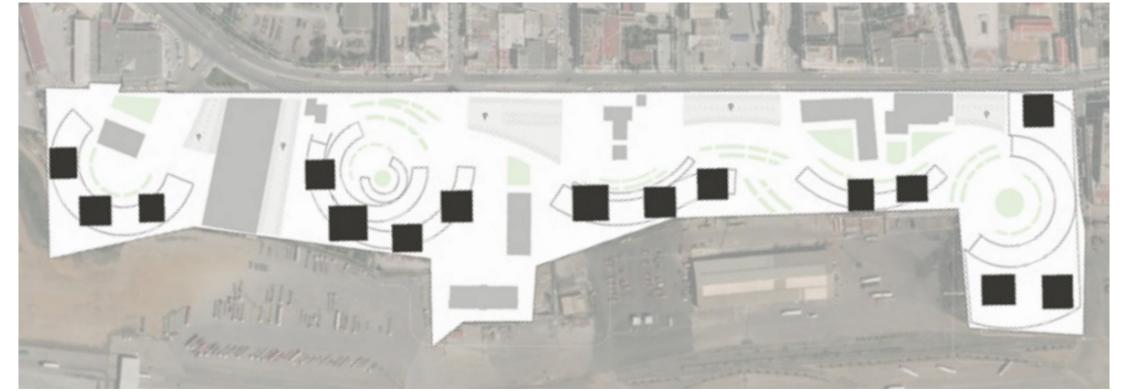
THE ARCHITECTURE STUDIO-ATELIER LIPPARDT SALT (SHORTEN ATELIER LI.SA)-WAS ESTABLISHED 2016 IN THE MIDDLE OF GERMANY, IN THE BEAUTIFUL DOCUMENTA-CITY OF KASSEL, FROM THE ARCHITECTS MONTY LIPPARDT AND OSAMA SALT (ALSO AN ARTIST). SINCE THEN, THE STUDIO HAS BEEN WORKING ON VARIOUS BUILDING PROJECTS, ARTISTIC PROJECTS AND ARCHITECTURAL AND URBAN DEVELOPMENT PROJECTS. THE FOCUS OF THE STUDIO LIES ON THE CREATION AND REALIZATION OF LIVING AND COMMERCIAL SPACES AND THE RESTORATION OF HISTORIC BUILDINGS, STARTING FROM SKETCHES, DESIGNS, CONSTRUCTION AND UNTIL THE COMPLETION OF THE BUILDING.

Atelier li.sa (Lipphardt Salti)

The concept is to plan and design a working urbane from a variation of multi-usages, that melts and flows the opened places into the buildings, and on the other side allows an altitude development over the harbor to create a podium as a gate to the sea.

The flow of the podiums has the shape of a wave and varies in the altitude to create exciting urbane situation. The buildings melts in these wave-shape and imitates again the wave in the vertical axis.

A building consists of a core with many ceilings, which varies in the wideness and the position, to allow the creation of atria. The rooms and spaces are defined through free positioning of the internal walls to give a freedom to re-design and re-plan the rooms. Each room has a façade element as a box-system, which can be an office room, a residential room or a garden-terrace. The creation of the boxes is controlled via an algorithm, that imitates the wave parametrically. A room consists at least of one box and can be a combination of many boxes upon need. The concept is a symbiosis of classical and parametrical design.



MARITINA DIAMANTOPOULOU WAS BORN IN PATRAS, STUDIED ARCHITECTURE IN UNIVERSITY OF PATRAS, AND FROM 2017 SINCE NOW IS WORKING AS AN ARCHITECT. SHE IS A CERTIFIED PASSIVE HOUSE DESIGNER BY IPHA, SINCE 2020. BEING INSPIRED BY ENVIRONMENTAL DESIGN AND CONTEMPORARY LIFE, SHE HAS PARTICIPATED IN SEVERAL ARCHITECTURE COMPETITIONS TENDING TO APPROACH DESIGN AS A COMBINATION OF ARCHITECTURAL FORMS AND BIOCLIMATICAL NEEDS.



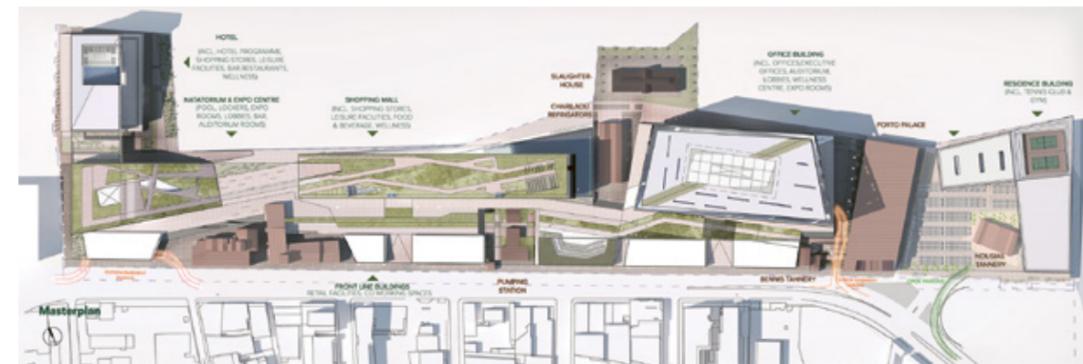
Diamantopoulou Maritina

Aiming at creating a Bridge between the main highway, and large-scale building complexes, the design comes into an intermediate scale; A large flat linear volume that aims to "converse" with the existing buildings, retreating around them and emerging, while configuring a smooth base for the development of the novel "hill"-buildings, allowing them to "blossom" out from the ground. This new level separates the road visually and acoustically from the on-site experience.

At the same time, this level is more eroded and embraces larger outlined urban squares as we are approaching the shoreline. Unlike the morphologically flat urban structure of Thessaloniki the "White Slopes" proposes a new design movement inspired by steep slope patterns. Four white hill-formed buildings that oversee all four directions, creating a 360° spectrum of views. The facades are ruled by vertical stripes of colored glass, in a variety of subdivisions, in relation to their use individually. The masterplan borrows materiality, elements and details from the historical identity of the on-site long-standing buildings. These elements, elegantly combined with the omnipresent Mediterranean vegetation manage to form a continuous landscape of pathways, standing spots, plateaus and shaded areas which starts from the lower layer and extends to the ridge of the buildings. Despite neighboring to the waterfront, the site does not have direct access to the sea, so the design aims to incorporate elements of water discreetly distributed around the premises; a lake installation, pool leisure facilities, as well as a natatorium centre.

In the end, this steep-slope morphology, complemented by the generous ambient light invading through large skylights, the maritime Mediterranean breeze of the newly built environment, enhanced by the native vegetation and

proximity to water, aims to inspire a contemporary architectural approach without failing to promote the inherent qualities that make this area special and unique.



The study area is located in the western part of Thessaloniki, near the premises of the metropolitan area. Despite the presence of individual buildings that have timeless architectural value, most modern constructions in the area possess no significant architectural identity, unable to reflect and promote the long-standing history of the city and inspire a vision for the future. Thus, the need for imminent urban regeneration is more trivial than ever.

SINCE 2011, FRANCISCO PAUL, ARCHITECT & URBANIST, HAS SERVED AS CEO OF AGUA CONSULTING GROUP, A TECHNICAL FIRM SPECIALIZED IN THE PERFORMANCE OF ARCHITECTURE, INTEGRAL PROJECT MANAGEMENT, URBANISM AND ENVIRONMENTAL PROJECTS. AGUA ORGANIZES AND LEADS MULTIDISCIPLINARY TEAMS STRUCTURED ON DEMAND FOR EACH PROJECT, WITH THE SUPPORT OF EXPERT PROFESSIONAL ADVISORS. AGUA IS A SPECIALIZED OFFICE IN ARCHITECTURE AND URBANISM, AND HAS AN INTEGRAL VISION OF SUSTAINABLE DEVELOPMENT WITH EXPERIENCE IN A MULTIPLICITY OF PROJECTS, BOTH FOR THE PUBLIC AND PRIVATE SECTORS, MAINLY IN VENEZUELA, BUT ALSO AS INTERNATIONAL CONSULTANT IN SPAIN, BRAZIL, CURAÇAO, PANAMA, MEXICO AND CHINA. WE HAVE PARTICIPATED IN MORE THAN 150 PROJECTS, WITH A WIDE VARIETY OF SCOPES, SUCH AS: STRATEGIC PLANNING, GENERAL URBAN PLANNING, URBAN MASTER PLANS, CRUISE SHIPS PORTS MASTER PLANS, URBAN DESIGN, TACTICAL URBANISM, PUBLIC SPACES PROJECTS, HOUSING & HOTEL ARCHITECTURE PROJECTS, INTERIOR DESIGN, SUSTAINABLE DEVELOPMENT & TECHNICAL ADVISORY TO MUNICIPALITIES AND DEVELOPERS, ARCHITECTURE AND URBAN PLANNING COMPETITIONS, AMONG OTHERS. IN THIS ARXELLENC2 ARCHITECTURAL COMPETITION IN THESSALONIKI, AGUA LED A COMPLEX MULTIDISCIPLINARY TEAM IN JOINT VENTURE WITH TWO OTHERS ARCHITECTURE OFFICES: ODL ARCHITECTURE AND AREA SUR, LED RESPECTIVELY BY OBERDAN DE LUCIA AND RICARDO VEIGA, WHO ARE BOTH ARCHITECTS & URBANISTS.



A.G.U.A. Consulting Group

The proposal includes the creation of a Business Creativity District, leveraged on the current dynamics of Thessaloniki, which has been firmly committed to becoming the benchmark city for innovation in all of South-East Europe, and the belief of the potential of the site to create a sector of innovation in economic activities. This assumption is based on the latest generation TIC applied to the primary sector (agricultural) and the secondary sector (industrial), and that through these activities a transition could be generated with the neighboring port activities of the Free Zone. The Business Creativity District is a Start-Ups acceleration and incubation Cluster, but it is also a spatial interface between the agricultural and industrial sector, also integrating the port and the historic and tourist center of the city. At a conceptual level, the proposal is based on three basic criteria:

HORIZONTAL LAYERS

which define pedestrian surfaces on four different levels with differentiated privacy gradients. First, a "piers" system of public space on the street level, which hierarchizes preserved heritage buildings transformed into public facilities. Second, a lower level conceived as an allegory of a port basins including an open-air basement capable of generating gradients of semi-public to the street front and semi-privacy to the rear front, bordering the port where an inner circulation street is located for the accessibility to the plot, which includes a direct access to two parking levels. Third, a horizontal layer rests on the basement level, organized through very horizontal plinth buildings of wood-related tectonic as a kind of large vessels anchored against pedestrian piers. Wood Decks of these "large vessels" become a second ground floor building a two-and-three-level high pedestrian promenade, opening the possibility of dominating views to the sea above the industrial port facilities to the south. Finally, a fourth Horizontal Layer of buildings that allows the integration of the following ordering criteria: The Vertical Layers.

VERTICAL LAYERS

that allow defining and characterizing individual programmatic functions of each building, and thus generating tensions, attractions, and links between functional areas of the Business Creativity District. This reinforces the creation of a complex and compact District. The proposal creates a new urban skyline through the arrangement of nine buildings, six ones of intermediate height (17 floors each one) with a recognizable ordering rhythm, of glass-related tectonic, and three of considerable height (two of them with 27 floors and one of 37 floors), of metallic-related tectonic. A changing skyline depending on where it is viewed due to the proportions and orientations of the 9 buildings, and recognizable 360° from any area of the territorial landscape of the city. Standing in the distance, the proposal creates a volumetric allegory of vertical piers pointing to the sky, identifying the uniqueness, importance, and history of port activity for Thessaloniki.

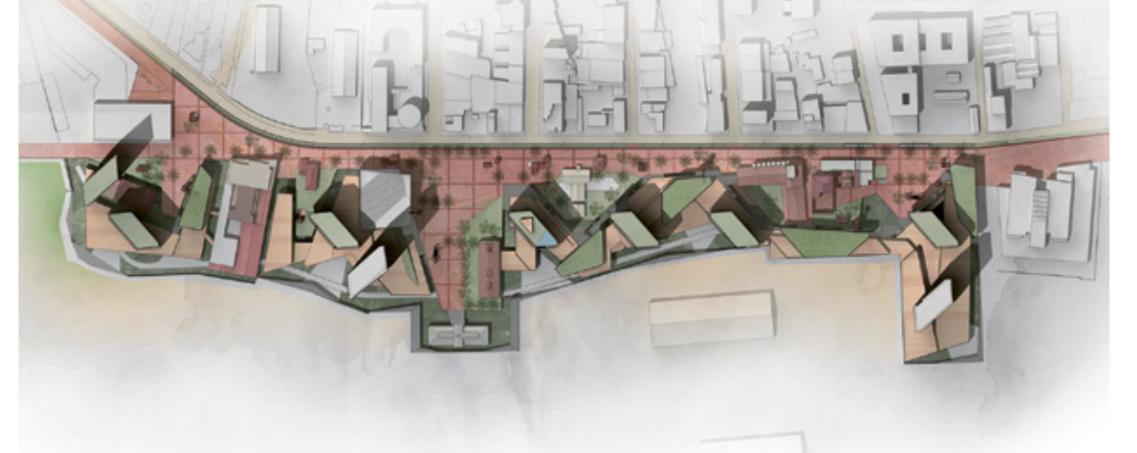
INTERIOR MICRO-CLUSTERS

they define specific functional areas within the Business Creativity District, creating a complementarity and functional sequence between the areas, spaces, and buildings (proposed and existing) between the Horizontal Layers and the Vertical Layers. Micro-clusters generate contrasts and tensions, as if they were small towns placed in linear juxtaposition, with dozens of different forms and levels of communication between them.

SUSTAINABLE LANDSCAPE INFRASTRUCTURES

the project proposes the application of criteria and good environmental practices through the combination of blue & green landscape infrastructures. Specifically:

- Rainwater stock and re-use through a complex system of wetlands linked to the estuary of Dendropotamos River.
- Graywater re-use as fertilizer for compost production linked to the Vertical Greenhouse.
- Wastewater biogas treatment, with generation of biogas and the use of effluents as compost fertilizer.
- CO₂ outcoming from the neighboring refinery use as an input in the Vertical Greenhouse.
- Photovoltaic electrical power generation in the façade of the buildings.



The proposal intends to transform the Study Area into an Articulating Node between discontinuous Fragments of the city. A Transition of the City with the Port and, with the Sea, and with itself as a consequence of the fold of the concentric façade of the city over the bay. A transition between the obsolete nineteenth-century Industrial landscape, with heritage value, and the agricultural landscape, including the port and the historic city. We propose to create a Territorial Node that serves as a Pivot and Accelerator of the Circular Economies of the City, influencing in all economic sectors.

PROPOSAL TITLE **Thessaloniki Business Centre** COMPETITOR ID **8c9ae058-463d** PARTICIPANTS NAMES **Ren Ito, Sofia Augusto, Ioanna Moysidou, Alejandro Becerra, Benedetta Allegrini, Ayaka Yao, Inês Vasconcelos, Chiara Uda, Ashraf Talat Ali, Arisa Tateishi, Wesam Mahfoud, Ksenia Lanina, Martyna Kamińska** COUNTRY **Portugal**

REN ITO ARQUITETO (REN ITO ARQ.) IS AN ARCHITECTURAL DESIGN OFFICE BY JAPANESE ARCHITECT REN ITO, FOUNDED AT PORTO, PORTUGAL IN 2011. REN ITO ARQ. WORKS FOR ALL RANGE OF ARCHITECTURAL DESIGN AND KNOWN FOR VARIOUS PROMINENT PROJECTS, CALÇADA HOUSE, CAMPO LINDO HOUSE, TORRINHA 316, REBELO HOUSE, ATOMIC BOMB EXHIBITION IN PORTO CITY HALL, SABIAMENT STUDY CENTER, GUILHERME HOUSE, 1930 CITY LODGE AND DENTAL CLINIC IN PORTO. REN ITO ARQ. WAS AWARDED 1ST PRIZE OF ARCHITECTURE AT ZERO COMPETITION ORGANIZED BY AMERICAN INSTITUTE OF ARCHITECTURE (AIA), BRONZE PRIZE OF PRÉMIOS LUSÓFONOS DE ARQUITETURA E DESIGN DE INTERIORES.



Ren Ito Arq.

The goal of this proposal is to show the new type of business district in Thessaloniki, Greece. The proposal has 3 towers on the edge of the proposed site, middle height buildings among the towers, one central street and an elevated platform. The three towers are assigned to hotel, office spaces and executive offices and residences. All towers are rotated towards the White Tower, symbol of Thessaloniki city. This rotation also creates the visual distance between the adjacent towers.

The hotel tower is located at the west part of the project's site next to the Porto Palace Hotel. An auditorium and an exhibition centre are located between the two hotels to facilitate the displacement of visitors. The tower for office spaces and executive offices is deployed at the north east corner of the project's site. This is the closest part to the city centre and next to the bus route. The residential tower is disposed at the south east corner of the project's site, where it has splendid view to the ocean. The roofs of the buildings are used for a swimming pool, a tennis court, a kids' park, a dogs' park and a café. The middle height buildings among the towers are used for SOHO apartments, co-working spaces and business school.

The buildings are designed with north-south direction to guarantee the solar access and ocean view to each room. These buildings work as incubators for business start-ups. There is a canal and pedestrian/bicycle ways in the centre of the project site. The canal allows people to feel the water inside the site, where there isn't direct access to the ocean and works as a micro passive cooling mechanism. The elevated platform gives view towards the ocean beyond the port. It also duplicates the shops' front and guarantees the fluid movement of pedestrians in upper level. Several pergolas are installed on the platform, which provide shadow and visual comfort to the users.

The urban grid of the surrounding city is extended towards the project's area. Each street has reserved area for cars, pedestrians, car parking and bicycles. Solar chimneys are installed in each building to promote the natural ventilation and natural illumination of the vertical core. Sliding perforated fibre glass panels are installed at the buildings' perimeter to control solar radiation and give a unique outlook for each building with different patterns.

The construction materials are carefully selected in order to avoid salt damages. The structural materials are pre-cast concrete and CLT woods. Wood, fibre glass panels and photocatalyst coatings are used as finishing.



The goal of this proposal is to show the new type of business district in Thessaloniki, Greece. The proposal has 3 towers on the edge of the proposed site, middle height buildings among the towers, one central street and an elevated platform. The three towers are assigned to hotel, office spaces and executive offices and residences. All towers are rotated towards the White Tower, symbol of Thessaloniki city. This rotation also creates the visual distance between the adjacent towers.

LIOMIA WAS FOUNDED IN 2017 IN PARIS WITH THE MISSION TO CREATE ARCHITECTURE THAT GOES BEYOND FUNCTIONALITY. TO ACHIEVE THIS, THE STUDIO EMPLOYS UNCOMMON TECHNIQUES SUCH AS STORYTELLING. USING ARCHITECTURE AS A CULTURAL CARRIER, LIOMIA IDENTIFIES THE NEEDS OF COMMUNITIES AND PEOPLE BY ANALYZING THE MORPHOLOGY OF THEIR SURROUNDINGS. THE STUDIO THEN AIMS TO RE-TELL AND RE-IMAGINE THESE STORIES THROUGH DESIGN AND URBANISM WITH THE GOAL TO SUSTAIN CONTINUITY THROUGH TIME AND TO CREATE COMPLEX, YET RELATABLE NARRATIVES. THIS BELIEF IS THE DRIVING FORCE BEHIND ALL THE STUDIO'S PROJECTS - FROM URBAN PLANNING AND DEVELOPMENT TO BUILDING DESIGN, AND EVEN ENTERTAINMENT ATTRACTIONS AND FACILITIES. THE COMPANY RELIES ON A SUSTAINABLE APPROACH TO, AS WELL AS COMPLEX AND INNOVATIVE ENGINEERING DECISIONS, TO MAKE SURE THAT FORM IS NOT SACRIFICED BECAUSE OF FUNCTION. SHAPING THE WORLD WE LIVE IN THROUGH ARCHITECTURE SHOULD TAKE INTO ACCOUNT THE REAL HUMAN STORIES THAT TAKE PLACE AROUND US. FUELED BY THIS BELIEF, LIOMA'S MISSION IS TO CREATE SPACES WHERE PEOPLE FROM BOTH CURRENT AND FUTURE GENERATIONS CAN FIND SOMETHING TO CALL THEIR OWN FOR MANY YEARS TO COME. LIOMIA HAS WORKED ON PROJECTS IN EUROPE AND THE USA IN HOUSING, URBAN PLANNING, FACILITIES, ENTERTAINMENT INSTALLATIONS, AND MASTER PLANNING.



Liomia

The inspiration behind the design is rooted in both the history and the future of the district. This area was once an industrial hub that used to draw people from all around the city and the neighboring communities. The ultimate goal is for it to turn into a futuristic business hub that embodies the ideal for the workplace of the future; one that allows people to develop not only as professionals but also to develop personally and form a healthy community. The design is focused on redefining the district and transforming it into an important business hub and a pivotal part of Thessaloniki once again. The approach to this main idea is a holistic one - by introducing a new type of skyline and community spaces, the district sets a futuristic, human-centered spirit for the whole city.

The heart and soul of the district lie in the pedestrian and bike area. The complete lack of vehicle traffic is achieved by adopting a vertical approach to the available space and separating it in two - a lower and an upper area. The walkway situated on the upper level aims to create a zone where people can enjoy themselves, attend events, and meet. The idea behind this major middle axis is to cater to the community's needs by providing room for shared activities. It features a square, restaurants, and exhibition halls as well as an outdoor exhibit space and an event center. On the other hand, the lower level features all service pathways including the ones for restaurants, parking spots, and public transport stops.

To achieve a coherent space the location and orientation of the preserved buildings and streets serve as a grid where the new buildings and developments are included. This approach provides an opportunity for the new areas to fit naturally in the existing urban plan. The grid is also the spine of the large central axis and focal point of the project.

The new buildings are specifically designed to make room for the wide and continuous pedestrian axis. The separation of the axis into two levels is also taken into account as both levels provide access to all the buildings and communal spaces in a different way. These two perspectives are important as they allow people to experience the space differently - a laid-back or a professional one. To enhance the eco, human-centric element each building has its garden and terrace spaces that can be accessed from the walkway.

The walkway itself is partially covered by a light wooden structure that provides shading in certain areas that can be utilized for having lunch or coffee breaks outside. The pedestrian area ends in a spiral around the rooftop of the congress center with a panoramic terrace featuring a 360 view. The concept shines through all these elements and ties the whole space together in a contemporary community-centered district that turns Thessaloniki into a city of the future.





Miomir Luzajic, Srdjan Luzajic

Maximum height of the building is 123.62m and minimum height is 7.97m. Total floor area is 400.000m² and with 100.000m² of two floors of underground garage for 4.000 parking spaces. In complete ground floor plan, there are green areas with trees which get light through vertical openings in the buildings. There are 4 exits/entrances for underground garages in 26th October street. Access to complete district is from all 4 sides and that creates new urban point in the city. Construction of the building is concrete with distance between walls and columns of 8.5m. Facade on the south side is with completely closed panels but there are atrium slices because overheating.

On other three sides of the façade is double skin façade with glass curtain and white waved aluminum mesh on sub construction.

Office spaces, executive offices, grand lobby entrances for offices. From 1-24 floor.
 Total area: 129.000m²

Residences. From 1-18 floor.
 Total area: 70.500m²

Leisure facilities. Such as spa/health club, sports club, movie theatre, restaurants, cafes and bars. From 1-11 floor.
 Total area: 26.000m²

Hotel. From 6-12 floor.
 Total area: 26.000m²

Architects proposed funtions-cultural centre. From 1-8 floor.
 Total area: 70.500m²

Food and beverages outlets. Ground floor, 4-5 floor.
 Total area: 26.000m²

Retail facilities. From 1-4 floor.
 Total area: 26.000m²

Auxiliary facilities, such as business centre, auditorium and exhibiton space. From 1-5 floor.
 Total area: 26.000m²

Total floor area: 400.000m²
 Underground garage: 100.000m²

Grand total floor area:
 400.000m² + 100.000m²= 500.000m²



Concept design for the new central business district in Thessaloniki is based on wave shape. The building is with asymmetric sides, it starts with ground floor and 5 floors and going down to only one floor and after that it going up to 24th floor. Ground floor in entire building but in central part have free/open space to surroundings with entrances for vertical communications (stairs, elevators and escalators) for upper floors.

COMING FROM THE BIG CITY OF MEXICO; WITH STUDIES IN ARCHITECTURE, URBAN DESIGN AND DIGITAL ART, I BEGIN MY JOURNEY IN THE FIELD OF DESIGN, WITH DIFFERENT PROJECTS PRESENTED IN MEXICO, BERLIN AND DIFFERENT PARTICIPATIONS AND COLLABORATIONS IN INTERNATIONAL CONTESTS AND OTHER DESIGN PROJECTS, TRYING TO EXPAND MY KNOWLEDGE IN DIFFERENT AREAS OF EXPERTISE AND AT THE SAME TIME TEACHING ALL THE KNOWLEDGE THAT I HAVE ACQUIRED THROUGH MY JOURNEY IN ARCHITECTURE, URBAN PLANNING, ART AND DESIGN. THE PHILOSOPHY FOR THE FUTURE PROJECTS, IS TO RE-THINK THE WAY WE ARE DOING THINGS, OBSERVING THE CONSEQUENCES OF DESIGN FROM THE MINIMAL SCALE TO THE DESIGN OF OUR CITIES AND SEE HOW THEY HAVE SHAPED OUR LIVES AND THEREFORE THE EFFECT THAT THESE HAVE IN OUR SHARED HOME, MOTHER EARTH. WHAT IS DESIGN ASKING FROM US NOW? TO BE SUSTAINABLE, INCLUSIVE AND SMART AND THE INTENTION IS TO MAINTAIN FUNCTIONALITY, AESTHETICS AND TECHNOLOGY, RECYCLING THE BIGGEST AMOUNT OF ELEMENTS AND ALWAYS LOOKING FORWARD TO ACCOMPLISH THE BEST DESIGN WITHOUT HAVING TO SACRIFICE ANY OF THE BRANCHES MENTIONED BEFORE AND LOWERING THE NEGATIVE IMPACT IN OUR PLANET.



DulceMar & Design

The strategy for developing the new Thessaloniki Green Central Business District consists in 7 main points that described as follow:

THE NEW PROGRAM. Distributed along the surface and in different levels, the architectonic program consists in 11 different main areas. The surface was divided in 3 sections, the first one starting from left to right with a building for executive offices, 4 buildings of offices, grand lobby and entrance spaces for parking (bicycles and cars) at a street level and open space and green areas in between the buildings of offices and auxiliary facilities. A second section consists in: auxiliary facilities, which includes a business centre, an auditorium and an exhibition centre with underground parking lots, green areas and 43 cubes of circulations with stairs and elevators that connect the underground parking with the floorpan level. Then a hotel building and leisure facilities, including spa/health club, sports club, movie theatre, restaurants, cafés/bars, pool with two olympic rails and a recreational pool for the hotel, food & beverages outlets and Retail facilities. The third section of the masterplan includes two buildings of housing that connect also with the underground parking and at last connected with a secondary street, a building for Mechanical - electrical facilities & storage areas with a big area of ground parking for cars and bikes. In the three areas, the intention is to keep the biggest amount possible of parking for cars in the ground floor, but keeping the connection in between buildings and the street as a priority. So the parking lots go to the back part also maintaining a clean view of the city to the buildings and the green areas intersected with the buildings stay next to the street, welcoming the pedestrians and people passing through this area to explore and live the open public space.

KEEPING EXISTING BUILDINGS FAÇADES AND INCLUDE THEM IN THE DESIGN. The historic industrial area of Thessaloniki, includes 7 buildings that are meant to be preserved in the masterplan, and they are integrated in the design as part of the new buildings:

1. Nousias Tannery for corporate offices buildings.
2. Porto Palace for the grand lobby entrance for offices.
3. Benis Tannery for a coffee place for the office areas.
4. Slaughterhouse
5. Charilaou Refrigerators
6. Pumping Station as part of the auxiliary facilities.
7. Fix Brewery for the lobby of housing buildings.

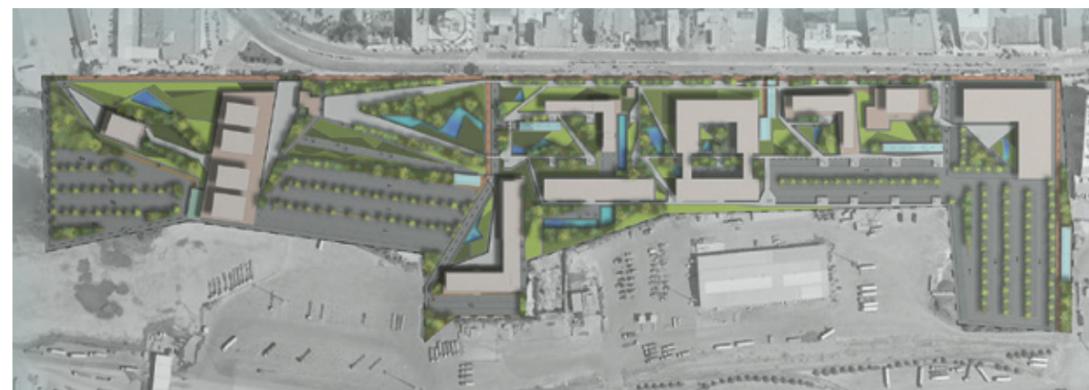
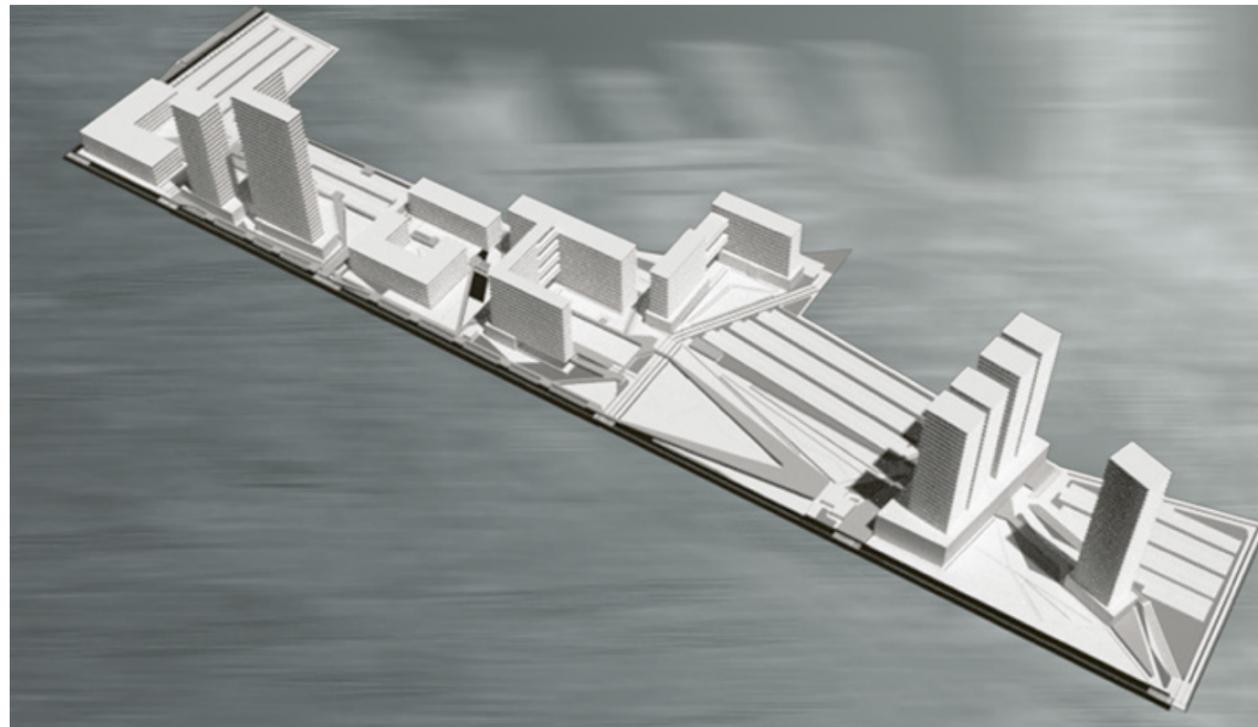
Roofed paths that connect the circulation nuclei of the underground parking with the exterior areas and connect all the buildings. Since the surface of the project is big, and a big part of the parking area remains underground in three levels, this project invites people to walk through gardens and buildings offering a protection from the weather conditions, so it is safe and enjoyable to walk through the whole business district without having to worry about rain or extreme sunlight.

LANDSCAPE DESIGN. With three different types of grass to give a unique aspect to each exterior area, water bodies to match and reflect the design and create an atmosphere of relaxation and peace and trees to create shadows and naturally protect from the environment, the new Central Business District of Thessaloniki, creates different atmospheres of colors, light and texture, to have a beautiful view from every point of the project.

PRIVACY FOR THE BUILDINGS AND PUBLIC INCLUSIVE SPACES IN OPEN AREAS. It was important to maintain a big amount of cars parked at a ground floor level, but it is also important to create beautiful open areas for the people of Thessaloniki without sacrificing the privacy of the buildings, therefore the biggest amount of movement and public spaces remain in the middle section and at the corners remain the most private buildings.

UNDERGROUND PARKING LOT IN 3 DIFFERENT LEVELS. As mentioned before, it was important to have parking, but it is also important not to sacrifice open landscape areas, so the rest of the parking is divided in three different levels with space for 1,300 cars under the middle area of the project, with cores of circulations that takes the user through different areas.

BIKE LANE. In the front part of the project there is a bike lane that connects with different spaces for parking for more than 300 bikes. Allowing people to not only use the cars to get there but to use more sustainable means of transportation.



Thessaloniki Green is a project that intends to rescue an abandoned area and transform it into the new Central Business District maintaining the history and essence of what once was and hoping to have a positive impact of resilience not only in this specific area but eventually on the surroundings, offering green public spaces with landscape design, combining different materials and elements, recreational and sports areas, business offices and amenities, housing and parking for cars and bicycles in between other areas, with a plan consisting in different main strategies.

WE ARE A GROUP OF FRIENDS YOUNG ARCHITECTS. EGYPTIAN AND SYRIAN ARCHITECTS HOLDING BACHELOR IN ARCHITECTURAL ENGINEERING FROM CAIRO UNIVERSITY IN 2019. PARTICIPATED IN SEVERAL NATIONAL AND INTERNATIONAL COMPETITIONS, OUR TEAM EXPERIENCED IN DIFFERENT ARCHITECTURE FIELDS WORKING IN VARIOUS PRIVATE AND NATIONAL PROJECTS WITH DIFFERENT CONTRACTING AND CONSULTING LEADING COMPANIES IN EGYPT. SPECIALIZED IN AREAS OF ARCHITECTURE, URBAN DESIGN, LANDSCAPE DESIGN, INTERIOR DESIGN AND ANIMATION. PARTICIPATING IN DIFFERENT SCALE RESIDENTIAL, COMMERCIAL AND RECREATIONAL PROJECTS, AND UNIQUE HERITAGE SITES PROJECTS IN HISTORIC CAIRO RENOVATION. WE TAKE A SPECIAL APPROACH IN OUR DESIGN PROJECTS, TAKING INTO CONSIDERATION DIFFERENT ASPECTS TO EXPLOIT AN INTEGRATED PROJECTS BETWEEN ARCHITECTURE, NATURE AND COMMUNITY, WITH CHALLENGING STRUCTURAL AND SUSTAINABLE TECHNIQUES, CREATING MEMORABLE BUILDINGS THAT ARE APPROPRIATE TO ITS SPECIFIC SITE.



Group of architects

STRATEGY

- Economic: Make best usage of the free zone and the port to serve the commercial outlets in the project. Introducing new cultural attractive spaces with suitable high quality services. New Business district with full high quality services. Increasing job opportunities for youth and investors.
- Social: Multi functions spaces with great events for social gathering in public and semi-public areas.
- Urbanism: Make multiple gates to the project from 26th Oct. Street to serve the visitors to the project. Use of nearby gates to the port to make attractive commercial spaces.
- Sustainability: Use of sustainable new technologies in buildings, Flexibility in design by using Grids for future proposals, green roofs for better atmosphere and social areas, water control, energy efficiency and reusing of the containers materials from the port. Taking into consideration the view, ventilation and spatial justice. Make the city resilient to adapt to current crises and future vision.
- Respect of context: Use of material from surrounding such as bricks and corrugated sheets of the containers. Use of grids from context and old buildings, Making buffer zone and open space for each retained building and respect of old buildings height.

FORM ASPECTS

- Respect of retained buildings height and visibility.
- Make Dynamic Path through the project with attractive social gathering nodes.
- Diversity in functions, activities and design to integrate with old buildings design and future sustainable technologies.
- Use of Grids to have flexibility in design.
- Dynamic Skyline with attractive landmarks.
- Introducing suitable services along 26th Oct. Street We build our project according to diversity to simulate day life of the Thessaloniki people to reflect the harmony as it is in the city and recreate it with new stage and sustainable technologies.

PROJECT ZONES

- Youth zone including offices, residence, galleries and a shopping mall to market their products and show their ideas. It is located in the nearest point to the gate of the port. Art is one of the main Interests in Thessaloniki community. Film, dance, music and other arts festivals are organized Monthly, annually or seasonal. They attract national and foreign visitors.
- The cultural zone helps to enhance the role of Thessaloniki as the city of culture. It includes cinemas, theater, music and dance center for treatment, training and entertainment.
- The business zone includes the main office tower, recreational activities, exhibition and the main piazza in front of the historical building "Labattoir", which is one of the most famous art galleries in the city. The piazza is planned to be one of the main piazzas in the city hosting several events and fairs.

THE BUSINESS TOWER IS THE NEW LANDMARK OF THESSALONIKI

You can see it from every part of the city and the sea. It has 4 directions screens. Every screen is headed towards a specific direction and shows a different display depending on the message we want to send to every direction. The hotel, game center and a multipurpose piazza for sports or arts events, this zone presents the attraction point near the gate of the city. We aim through the project to renovate the old industrial district and keep it a productive spot in the city but in another way, the way of present and future.



The project aims to enhance the economic income for the city and increase the youth opportunities to express their creativity by making various functions and activities which attract investors to the city, with multi attractive historic, cultural and social gathering zones in integrated urban spaces. The new business district is the new soul of Thessaloniki, integrating the mysterious history of city with new sustainable technologies making the city like a tight house for next generations and improving the quality of life.

PROPOSAL TITLE **Thessaloniki Spine** COMPETITOR ID **da7a8d55-a4aa** PARTICIPANTS NAMES **Dr. Yasser Ahmed Fouad, Dr. Ahmed Atef Fagal, Faiza Abd El-Moutty, Norhan Mohammed Bekheet, Rawan Ibrahim Ayoub, Madona Nabil Shehata, Sarah Sameh, Mohammed Al Brence** COUNTRY **Egypt**

THE TEAM FOR THIS COMPETITION CONSISTS OF TWO FIRM: (TAG-EGYPT) & (ECO-ARCH)
 TAG-EGYPT. TRY TO DESIGNING THE SUITABLE ENVIRONMENT CAN BE CREATED. WORKING MANY YEARS TO ACHIEVE GOOD QUALITY OF LIFE, BY MAKING THE BEST SPACES POSSIBLE, THAT ARE REQUIRED FOR THE PEOPLE. THE OFFICE'S VISION WAS BUILT THROUGH THE YEARS, BASED ON TWO WINGS: THE ONE IS THE PRACTICAL EXPERIENCE, WHICH IS TAKEN BY DESIGNING AND BUILDING A WIDE RANGE OF PROJECTS AND PARTICIPATING IN COMPETITIONS THAT SURELY DEVELOPED OUR WAY OF THINKING. THE OTHER IS THE ACADEMIC STUDIES, WHICH CAN HELP YOU ACCOMPLISH THE HIGHEST TARGET. MY STUDIES AND RESEARCHES FOCUS ON THE LEISURE AND SPORTS FIELD WHICH IS VERY IMPORTANT FOR CITIES IN ORDER TO ACHIEVE NEW STANDARD FOR LIFE OF CITIZENS.
 ECO ARCH CONSULTANTS IS A FIRM OF ARCHITECTS, LANDSCAPE ARCHITECTS, INTERIOR DESIGNERS, AND SUPPORTING STAFF. PRACTICE IS PREMISED ON THE BELIEF THAT THE PUBLIC IS ENTITLED TO ECOLOGICAL STANDARDS, BY THEIR VERY BEING, EVEN IF THIS REQUIREMENT THREATENS THE AESTHETIC AND CULTURAL VALUES OF THE BUILDINGS AROUND THEM. WE DO NOT BELIEVE THAT STYLE IS APPROPRIATE TO EVERY BUILDING AND EVERY PLACE. WE DO NOT BELIEVE IN THE CONTINUITY OF TRADITION AND IN OUR WORK WE STRIVE IN OUR WORK TO CREATE ORDER OUT OF THE OFTEN-CHAOTIC PRESENT BY ENTERING INTO A DIALOGUE WITH THE PAST AND WITH THE SPIRIT OF THE PLACES IN WHICH WE BUILD.



TAG-Egypt + Eco Arch

Thessaloniki is a historic city that has developed through the ages. This is the key of thinking to the site from our view. According to the building programme outlines, the required buildings and facilities are very interesting. The flexible programme, gives a percentage of the total area in order to add some items to the site. The challenge is to make the mixture between the required and the existing buildings which look like pieces at random arrangement.

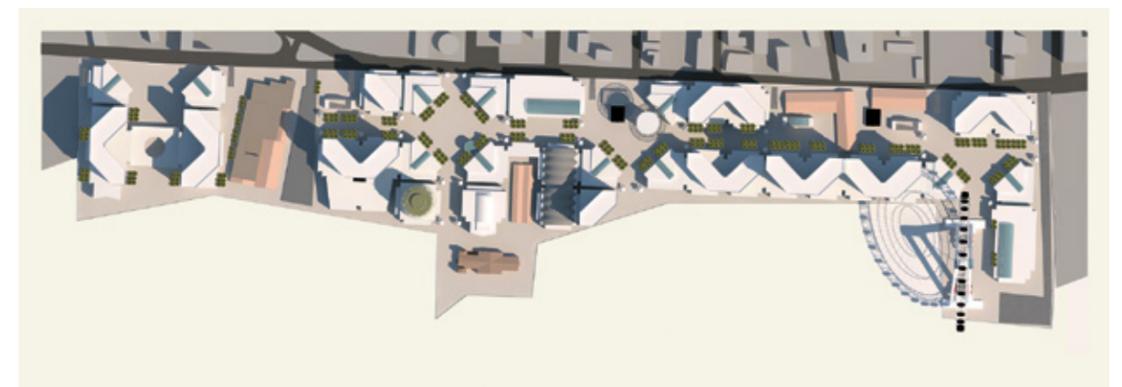
The idea is aims to create an interesting and variable open space, connected by a walkway spine starting from the available space and taking into consideration the existing building, so that they could attract people in a safe way. There are highly sensitive arrangements for the buildings to make the perfect match and the required harmony with the surrounding area which is needed in such sites. We create a special unit, very flexible, that can be used for many types of buildings and matches to the site and the existing buildings included. This unit consists of special and simple rhythm of columns to meet the whole requirements of the whole buildings and facilities that follow it. Our inspiration of this unit came from the old rich history of Greece. We found it as an aplanatic unit (SIGMA). We reshaped it, used this feature as a symbol, repeated it to create the new environment we need. The extension from the old history to the new develops new style. It helps to create a specific and well-organized spaces depending on the well arrangement of buildings. The inclination of angel (45) adds more value to the whole site This creates a special identity for the project. Symmetry and harmony make a great result for the main court which can be used as a mixture or multi-use for cultural or any other events.

We create exciting atmosphere for all public activities and pedestrians. Big screen was added. The fourth side around the court is triangle buildings' shape works as common lobby.

Very flexible design to crate energetic and connect-ed spaces. The Spine and the courts are like a gallery. The spine of walk-way now is very clear surrounded by all facilities and buildings.

GATES. Symbolic items created to determine the spaces between courts and corridors to help pedestrians understand the shape of those spaces. Also some specific functions like ventilating and lighting the underground. The upper parts as a monitors and screens for many activities. Basement floor covers the allowed and useful areas to be as an underground car parking and some services areas. Suitable areas for parking are located on the edge of the two sides of the site. Many entries and exits were located on specific places to save the smooth movement of cars and vehicles. Landscape (green area) based on trees can be moved easily. An extra area was added on the upper roofs of the buildings to increase the greenery at the project and meet the demand of the UN SDG's.

Office's area was collected in 5 main groups of buildings added on typical platform and in very flexible connection. Commercial area divided into 2 main blocks of the shape and design was located in 2 different area. Auxiliary facilities were allocated on the Main square. Auditorium and exhibition area together are already matched with the whole site. The Hotel is representing a high addition to the whole in a good location beside the business centre. Leisure facilities are allocated all over the site specially around the spine in many groups of unique design both on the ground floor and vertically. The additional elements from design team are: THESSALONIKI EYE. Necessary for waterfront city, adds huge and unique value, new landmark. THESSALONIKI INTERNATIONAL EXCHANGE SALON. Space for meetings from all over the world for youth. Open spaces on several floors for a lot of different works. The cylinder building was chosen as a sign of collecting. With unique place in front of the harbour THESSALONIKI CANDLE. It is a metaphor from the iconic White Tower - the emblem of Thessaloniki that exists not so far from the site. The idea is to make a new terrace to view the whole project, harbour, the sea and the city too. The floors are for all sorts of activities, for bars, restaurant and shops too.



The General idea is mainly to create a safe spine for walkway. Open spaces for to create a safe of activities. Very well arrangements of new buildings with the existing. Separation of the residential area and cars from the pedestrian. We used one common unit for all elements and different buildings based on simple rhythm. We took inspiration from rich history to make the magnificent required mixture able to be used. The 45-angel inclination of buildings creates the unique identity of the project. We added some additional elements to increase the value of the project and the city as a whole.

RAMAC IS AN ARCHITECTURAL FIRM BASED IN LEBANON THAT OFFERS A MULTITUDE OF ARCHITECTURAL SERVICES, INCLUDING PROJECT DESIGN, CONSULTING AND CONTRACTING. OUR SCOPE OF WORK COVERS A WIDE SPECTRUM INCLUDING ARCHITECTURAL DESIGN, INTERIOR DESIGN, LANDSCAPE DESIGN, AND URBAN DESIGN. AS FOR OUR TEAM, EVEN IF IT'S MADE UP OF YOUNG ARCHITECTS, THEIR KNOW-HOW AND EXPERTISE HAVE ENABLED OUR FIRM TO BUILD MANY PROJECTS BASED IN LEBANON AND ABROAD. THIS EXPERTISE HAS ALSO ENABLED US TO WIN NUMEROUS COMPETITIONS, BOTH NATIONALLY AND INTERNATIONALLY.



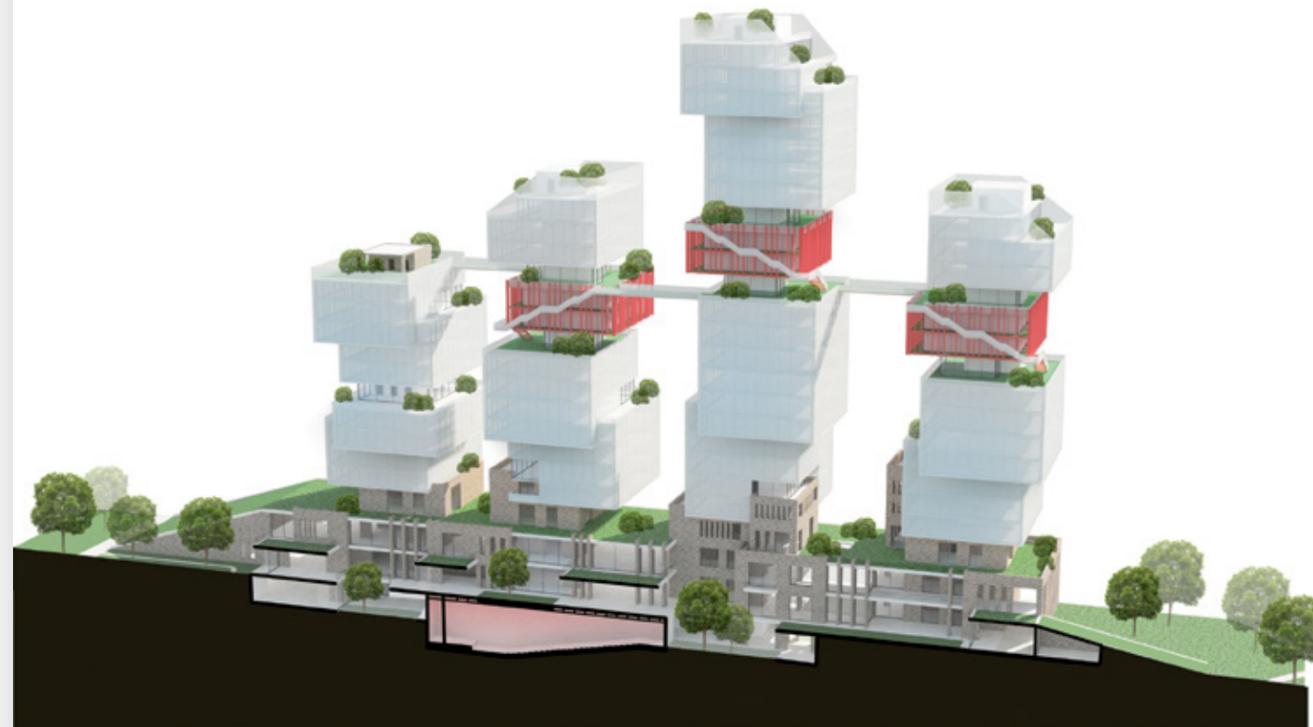
Ramac

The park is implemented to activate and support local talents through incubators, and regenerate the urban economy via multiple stores and restaurants adjoining public squares, whereas the main aim being attracting investments that promote sustainable growth. This economical core can't exist without being accompanied by a cultural one. In fact, the city's force remains in its multicultural lifestyle. Thessaloniki is known for operas, theaters, concert halls, international films festival, museums, nightlife, etc... In this context, a cultural identity is given to the park and distinguished in its red color. Those cultural elements are conceived as an enlightening network linking the different functions together. So, the park is conceived to group a cultural zone and an economical one alongside a residential area. The transition between those areas are made through buffer zones in the park. The same concept is being applied horizontally and vertically. The new skyline of Thessaloniki will be therefore the mirror of its ground, gathering three main aspects (the culture, the economy, and the residence - home) linked via a green park in a sustainable way. So, the park groups many dimensions, various perspectives, and several functions, in a continuous way by adapting to the existing constructions and assembling new ones in order to attract the visitors and the public to multiple linked public spaces. Those big squares are conceived as meeting areas to enhance the social interaction and emphasize on the cultural role of the city. In fact, "architecture is about public space held by buildings" (Richard Rogers).

Also, old and modern architecture cohabit in the parc in an antagonistic way to create a unique experience for visitors. To ensure harmony between those two architectural styles, bricks are used in the first layers - inspired by the vernacular architecture - as a base to introduce modern high-tech towers, made of steel, and double skinned glass to ensure a sustainability.

To emphasize the uniqueness of this experience, ephemeris modules and sculptures, made of red recycled steel (preferably from damaged port's containers), are implemented in the park. Local and foreign artists have a crucial role here to upcycle and, why not, teach upcycling to new generations in the parc.

Sustainable infrastructures and constructions won't last if the social realm wasn't sustainable. Thus, the project focuses not only on sustainable practices, but also on diversity, walkability, and mixed-used buildings.



Thessaloniki is the second capital of Greece, its second heart. But, the city lacks of green and urban spaces, and its main challenge for today is to thrive as a sustainable metropolis. For that, a new park has been designed to deliver necessary sustainable urban infrastructures that serve people with efficiency, environmental integrity, and strategic use of resource throughout using of recyclable and recycled materials, recycling and reusing used water, and via solar energy. In fact, "infrastructure is more important than architecture" (Rem Koolhaas).

IGOR ŠTILIĆ PR ARHITEKTONSKO PROJEKTOVANJE BEOGRAD- ZEMUN IS A SMALL OFFICE, LOCATED IN BELGRADE, ZEMUN MUNICIPALITY, WITH SEVERAL FULL-TIME EMPLOYEES, SEVERAL PART-TIME WORKERS AND A LOT OF CONTRIBUTING ARCHITECTS, AND OTHER ENGINEERS. WE ARE DEVELOPING PROJECTS OF ALL SCALES, FROM INTERIOR DESIGN THROUGH PROJECTS OF FAMILY HOUSES, SMALLER OR LARGER RESIDENTIAL AND OFFICE BUILDINGS TO LARGE SCALE URBAN COMPLEXES. WE ALSO PERFORM EXPERT SUPERVISION OF FACILITIES UNDER CONSTRUCTION, ESPECIALLY FOR OUR PROJECTS, BECAUSE WE WANT TO FOLLOW THE REALIZATION OF EACH JOB TO THE END. WHEN FREE TIME IS INDICATED, WE GLADLY PARTICIPATE IN COMPETITIONS OF THIS TYPE. WE ARE MAINLY FOCUSED ON THE DOMESTIC MARKET, BUT THE PLAN FOR THE FUTURE IS CERTAINLY INTERNATIONAL COOPERATION AND DEVELOPMENT.



Igor Stilic PR Architectural Design

The design treatment of the location is based on a recognizable view, verticalization of reference points, intensified horizontality movement of space. Morphological dynamics are reflected in accentuated directions in the horizontal and vertical plane. Diagonals that form the front view meet in the centre of the location, and in their intersection, a reference point is placed with a historical role - the monument of Saint Demetrios, the patron saint of Thessaloniki, after whom the street "October 26th" was named. Masses that define space are sheared in both planes - horizontal and vertical, to bounce off the sterile shaping and to visually move the space. In the horizontal plane, these directions also have a suggestive character, as they determine the basic directions of pedestrian movement in addition to shape the space. The largest public spaces within the competition area are shaped like amphitheatres, partially to national history and primarily due to the spatial and organizational possibilities they provide. The presence of green areas and water is maximized through smaller and larger park areas, tree lines, vertical and horizontal plantations of adequate vegetation, standing water surfaces and fountains which are cut through by footpaths, all to enhance the spatial comfort of the user. Internal traffic mainly takes place in underground levels, while part of the parking lot and smaller streets are on the ground floor. The fluidity of movement is a basic feature of functional content distribution. Commercial, cultural, sports and public facilities are distributed on the first 4 floors, as they are interconnected by pedestrian ramps, staircases, with open as well as covered and closed passages. The complete ground floor and the first level are also available to cyclists. Historic buildings, with conditioned preservation, are functionally connected and they form an integrative whole with the rest of the space. Museums and galleries are planned to be established within these old buildings.

Food and beverage outlets are planned throughout the structure on different levels with a variety of characters and capacity - restaurants with large terraces, canteens, cafes, bars, which are mostly oriented to the sea; and the north-oriented ones are intended for local users and visitors. Cultural facilities covering a large area and they are completely adaptable. The spaces in permits cultural content, such as a library, reading room, an exhibition gallery and a smaller indoor amphitheatre. Complete space is modular, with the ability to adapt to any other purpose.

The east tower in the first 4 levels has sports facilities, a wellness centre with a restrictive approach. It is planned for guests of the hotel. The western business tower in the first 4 levels has the purpose of a business centre and is connected to the rest of the complex only by the pedestrian bridge on the 4th level. The towers are connected by transverse walkway bridges on every fifth floor. The two central towers are planned to be office spaces, but in service of content below the 4th level. This spatial disposition of complex enables the formation of a residential urban matrix across "October 26th" street with quality views, easily accessible content for users and uninterrupted use of quality public space. The facade of the first 4 levels is in a shifting series of full and transparent fields, with finished of local white stone, opposite to the structural glass facade, while the tower façades are semi-structural, with a membrane of perforated sheet metal, which serves as a shade and at the same time gives the rhythm of light and shadows in the interior and the dynamics of processing large areas in shaping the exterior.

3.503 outdoor parking spaces achieved

2.496 enclosed parking spaces achieved

Phased realization of the project is planned, which is enabled in both underground and aboveground levels of the complex.



At the very beginning it has been established that the precondition for development is a good connection and preservation of the historical heritage by analysing the spatial plan and Thessaloniki waterfront vision, which is elaborated through important socio-economic and spatial aspects, and from observing the broader picture of the city establishing a unique - recognizable entity. At the micro-level, analysing the close environment of the competition area, which is already surrounded by numerous historical monuments, an old railway station, a port, or devastated urban residential matrix, it has been noticed that is necessary to provide a diversity of content both to the local population and visitors.

RAUL GUTIERREZ SALGADO IS AN ARCHITECT WITH A POST-GRADUATE DEGREE IN ARCHITECTURE AND URBAN DESIGN FROM COLUMBIA UNIVERSITY, IN THE CITY OF NEW YORK. WITH 25 YEARS OF INTERNATIONAL EXPERIENCE IN THE UNITED STATES, UNITED KINGDOM, IRELAND, SPAIN, POLAND AND RUSSIA. CURRENTLY IN CONTRACT TO IMPLEMENT 18-STOREY RESIDENTIAL TOWERS IN SEVERAL CITIES OF RUSSIA. THE RESULT OF A RECENT AWARD AT THE OPEN INTERNATIONAL COMPETITION FOR ALTERNATIVE LAYOUT DESIGN IN STANDARD HOUSING. ORGANIZED BY THE RUSSIAN MINISTRY OF CONSTRUCTION INDUSTRY, DOM.RF AND STRELKA KB. RECEIVED SEVERAL AWARDS IN OTHER INTERNATIONAL COMPETITIONS LIKE THE CENTER PIER INTERNATIONAL DESIGN COMPETITION IN GALWAY HARBOR, IRELAND OR THE GREEN 360 LOFTS INTERNATIONAL DESIGN COMPETITION IN LIMA, PERU. HIS WORK WAS PUBLISHED IN SEVERAL OCATIONS IN ARCHITECTURAL MAGAZINES LIKE ARQUITECTURA VIVA OR SINTESIS ARQUITECTURA AND EXHIBITED EXTENSIVELY. WORKED IN INTERNATIONALLY RECOGNIZED STUDIOS LIKE RAFAEL VIÑOLY ARCHITECTS AND VOORSANGUER ARCHITECTS PC. HE HAS DIRECTED TEAMS OF ARCHITECTS ON HIGHLY-COMPLEX PROJECTS LIKE THE RENOVATION AND EXPANSION OF NEWARK LIBERTY INTERNATIONAL AIRPORT. HE HAS TEN YEARS OF EXPERIENCE TEACHING ARCHITECTURAL DESIGN STUDIOS AT NEW YORK INSTITUTE OF TECHNOLOGY AND DUBLIN INSTITUTE OF TECHNOLOGY. RAUL IS LICENSED TO PRACTICE ARCHITECTURE IN THE UNITED STATES, CANADA, UNITED KINGDOM AND THE EU.



Raul Gutierrez Salgado

The city blocks give continuity to the existent urban fabric and help integrate the project with its surroundings matching the overall height of the city, in dialogue with the height of the buildings in the city center. The skyscrapers raise much higher to become new landmarks, considering the social and economic activation sought in the Thessaloniki Waterfront project.

The existing street layout is extended into the project giving continuity to the city and allowing for future expansion towards the waterfront. We proposed pedestrian crossings at every intersection on October 26 avenue to reduce the speed of traffic turning a high-speed lane into a more pedestrian friendly environment. This will also reduce air and noise pollution and accidents caused by the speed of cars; connection with the immediate urban context is improved as people can easily go from north to south of the avenue and vice versa, no matter if it is by walking or riding a bicycle. Another important decision was to take advantage of the main avenue's width to allocate a central zone for entrances and exits to the underground parking area. This parking is considerably big, so it is better for the circulation if the accesses are connected directly to the main road also separating vehicular circulation from pedestrian circulation.

All the buildings are located at the northern part of the site adjacent to the main avenue increasing the commercial value of the spaces to rent and allowing for a large south facing water park that will act as a buffer from the industrial area.

The commercial part of the program is facing to October 26 avenue. The food and beverage outlets and restaurants is facing the southern side of the blocks, to take advantage of the panoramic views of the sea and the port.

Distributed more uniformly, uses such as leisure spaces, cultural spaces, movie theatres and sport clubs, are located at the top of the blocks, with access to common terraces where to develop open air activities. The upper bodies of the blocks, the towers, are mainly destined to office spaces and apartments.

At the center of the blocks, there are two aboveground parking levels, and over them there are public courtyards, adding so public space to the city. The "bites" in the blocks and towers are spaces for green terraces, where it is possible to have urban gardens. This characteristic is present in all the project, and it seeks to meet the important need of open-air spaces at the places where people develop their lives, as at the job, households or leisure spaces. The big virtue of the project is its modularity, which makes possible to adapt any part of the complex to practically any use, from retail spaces, to offices, to cultural centers and even to apartments. The flexibility within the project opens the door to adapt it to future changes in the uses, without having to change the main configuration of the complex.



EHAB KANDIL DESIGNS IS A DESIGN FIRM/BRAND BASED IN EGYPT. THE FIRM HAS BEEN FOUNDED BY ARCHITECT DR. EHAB KANDIL. EKD HAS DESIGNED AND CONTRIBUTED TO MAJOR GOVERNMENTAL AND NON-GOVERNMENTAL PROJECTS IN EGYPT AND THE MIDDLE EAST. IT HAS BEEN ESTABLISHED IN 2007 IN ALEXANDRIA, EGYPT. EKD IS RENOWNED FOR ITS FREE LINE DESIGN CONCEPTS, OPTING FOR ORGANIC SHAPES AND DECONSTRUCTION. EKD AIMS AT CREATING ORDERED CHAOS, BY APPLYING THE RIGHT LINE, GRID, RATIOS AND PROPORTIONS. WE BELIEVE THAT ORDER AND CHAOS ARE NOT ANTONYMS BUT COMPLIMENTARY. THUS, ACCEPTING CHAOS LIES IN ITS VULNERABILITY TO ORDER, AND SUBORDINATE MANIPULATION TO AESTHETIC PLACE CREATION. IT IS THE NUCLEUS OF REVOLUTIONARY SMART DESIGN LINES. EKD GOAL IS TO REVIVE THE DORMANT AESTHETIC APPEAL IN HIGH-PERFORMANCE BUILDINGS, SPARING NEITHER OUTSTANDING IDEAS NOR OPPORTUNITIES. ABOUT THE FOUNDER: DR.EHAB KANDIL IS AN EGYPTIAN ARCHITECT BORN IN 1985, GRADUATED FROM FACULTY OF FINE ARTS- ARCHITECTURE DEPARTMENT, ALEXANDRIA UNIVERSITY; WHERE HE IS AN ASSOCIATE PROFESSOR RIGHT NOW. EHAB IS A RESEARCHER AND LECTURER IN THE REALM OF VISUAL/PSYCHOLOGICAL ASPECTS OF THE ARCHITECTURAL ELEMENTS (FORMS, SPACES AND ORDERS) COGNITION.



Ehab Kandil Designs

This project is further than being a building, but a futurist prospect of this city by virtue of its size and importance. Therefore, this building must bestow a panoramic vision of the vowed future Thessaloniki. In other words, it must be an extravagantly simple masterpiece, modern in its recycled constituents and green as the future of the city clings to be. The main objective is to create a form that simulates the Hellenistic identity. Therefore, the design concept is dependent on the descending lines from the intersection of roundabouts, the details of the slender fluted columns and the crowns of Greek columns. These lines have been applied in a modernized technique, to be consolidated with the former civilization, creating a form that contains 6 distinctive zones.

Zone A Function: The plan of administrative offices; as a circumference of an inverted slender fluted Greek column.

Zone B Function: The cultural exhibitions as recommended by the architect and the rest of us, to serve the cultural identity of the project.

Zone C Function: The allocation of the business center and auxiliary facilities.

Zone D Function: The distribution of leisure utilities.

Zone E Function: The allocation of the executive offices.

Zone F Function: The allocation of offices.

The basements encompass a variety of entrances, 3000 parking lots, cinemas, restaurants, food beverage outlets. The vertical form of zone A (the tower) is typical to the horizontal form of zone f. The form is void of entrances, to stand out the crowd. Even in the rush hour, its posture stands high in the basement. Therein, all the entrances enclose it, to be an eye-catching element for every passing by. This dynamic form seeks local environmental durable materials, yet affordable and compatible ones. A dark skin with structure and metal rods that is:

RECYCLABLE: It is facile, affordable, maintenance free.

COMPOSITE: It is well shaded naturally ventilated outdoor areas in between the rods skin and glass façade.

INTEGRATED: It integrates with the structure members without the need of extra mullions.

AVAILABILITY: It is available in many materials, shapes and sizes.

FLEXIBILITY & RELIABILITY: It forms distorted surfaces "4-pointed polygon".

HEAT RADIATION (HEAT DISSIPATION): Its surface area is bigger than the surface area, if it is flat. It is too dark to reflect heat and light between its faces. This escalates the heat radiation performance and reduces the glare of the outdoor and the indoor building observers.

CONNECTIVITY: It is easily connected to the indoor ceiling with heat pipes or vapor chambers for an almost instant heat transfer. This could be disconnected through Aerogel housings with a totally automated process that is based on the interior/exterior different thermal states.

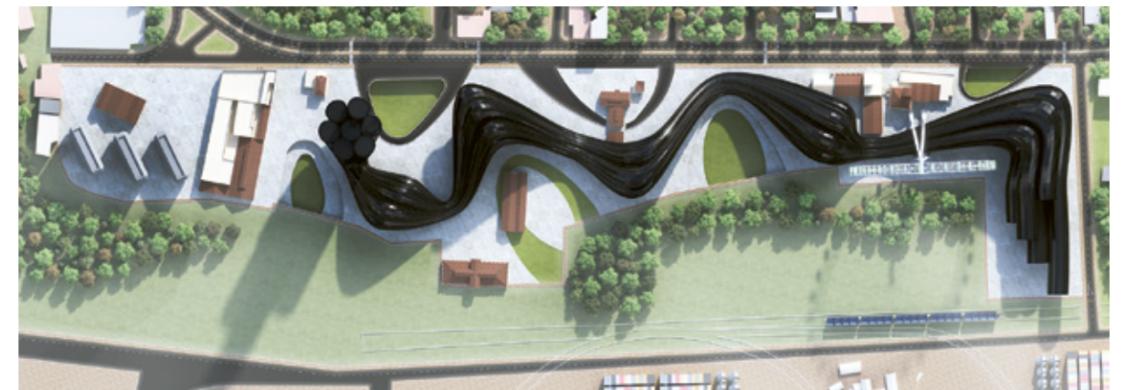
PASSIVE: It needs no power nor machines to operate.

LIGHT WEIGHTED: It depends on the used recycled metal or graphite.

LOWER MAN-HOUR: The construction process would be installed by arm robots.

BIM FRIENDLY: The whole process is modular.

This skin is a giant radiator that is connected to the building through heat pipes. These heat pipes are connected to the indoor ceilings by another smaller radiators of thin copper or graphite vapour chambers. These heat pipes and vapour are of mutual physical way, for instant heat transfer all over the pipe. It is the most efficient heat transfer technique. This would be the pioneering attempt to use it in a building. It is a unique heat transfer protocol, thanks for being passive and maintenance free. Using the building skin as a radiator is astounding when it comes to the performance of the building. This proficiency is not confined on the running state, but it extends to the construction phases. It can be all automated like 3D printing without using melted or heated materials by any means. This turns it to a greener process. A huge range of recycled/recyclable materials can be used, while 3d printing is only compatible with small range of material that are mostly non-recycled/recyclable. In conclusion, we were keen on creating a masterpiece that bewitches its beholders whether users or pedestrians.



This competition has been a challenge rather than a project. The discrepancy lies in introducing a novice building to ancient city and heritage neighborhood. Henceforth, the building must be of a prominent persona, yet does not infringe the cultural consolidation of its context. Creating this masterpiece necessitated a wide interval of contemplation and rationalization, to figure out the typical meditative technique. This satisfies the ancestors' disposition, multifarious functional realization, project lifestyle adaptation and the visitor's cultural variation.



Q3 ARCHITECTS IS A FULL-SERVICE ARCHITECTURE AND DESIGN PRACTICE THAT LEVERAGES THE LATEST TECHNOLOGIES TO DELIVER SUSTAINABLE ARCHITECTURAL SOLUTIONS. FOUNDED BY SEASONED ARCHITECTS ANAS YOUNES AND GHAITH ALBEZREH, Q3 IS BASED IN DUBAI WITH ITS PRIMARY STUDIO AT THE DUBAI DESIGN DISTRICT. Q3'S CORE DISCIPLINES INCLUDE ARCHITECTURE, INTERIOR DESIGN, URBAN DEVELOPMENT, AND HOSPITALITY DESIGN. DRIVEN BY A COMMITMENT TO QUALITY, Q3 OFFERS A WIDE RANGE OF DESIGN-RELATED SERVICES, FROM CONCEPTION, ALL THE WAY TO SUPERVISION AND COMPLETION.

Q3 Architects

Giving the city vivid history, the design proposal tried to reflect the history by adopting some ancient Greek patterns and symbols as the base for the design form language. building material used through-out the city development across the time has been also used in the design to ensure the site bond with its physical and cultural surrounding fabric.

Wavy fluid forms has been used to create a modern unique character seasoned with local elements and building material which make the design proposal blending harmoniously with city.

LAND USE

The proposed building blocks are mixed use. The aim of this is to keep the entire development living and vivid through-out the entire day. Such a method is strongly encouraged in the Contemporary master planning literature. The over all build up are around 400.000sqm distributed as follows:

- Office spaces 100.000sqm
- Executive offices (towers) 20.000sqm
- Retail facilities 20.000sqm (Ground floor area)
- Auxiliary facilities, Business, auditorium and exhibition 20.000sqm
- Leisure 20.000sqm
- Residence top floors 80.000sqm
- Hotel 50.000sqm
- Circulation and lobbies 50.000sqm
- MEP facilities 20.000sqm
- Museums and libraries 20.000sqm

EXISTING/RETAINED BUILDINGS

The design has taken into consideration zero intervention to historical retained buildings. Building heights were made in a way that respect the neighboring and retained building heights. Towers were introduced to the far edges of the site to make up for the required build up area. Brick is used for the external finishes to match the existing buildings.

SUSTAINABLE DESIGN

The design promotes healthy lifestyle by encouraging walking cycling. This has achieved by providing generous pedestrian and green surfaces. Roof gardens also introduced along with solar panels fixed on the roofs for power efficiency and carbon footprint reduction. Locally sourced material was used to reduce carbon footprint.



The Design vision is to create a business district hub for Thessaloniki city. The proposal aims to enhance this vision by creating a public realm with green surfaces to promote the area eco system.

CESAR ARCHITEKTUR IS A FAIRLY YOUNG ARCHITECTURE FIRM BASED IN HAMBURG, GERMANY, BEING FOUNDED JUST IN LATE 2019 BY HAFENCITY UNIVERSITY GRADUATES MATTHIAS CIESIELSKI AND JOSEF SARTAGH. FROM THE START THE TEAM AROUND CESAR ARCHITEKTUR AIMED TO PERCEIVE ARCHITECTURE NOT ONLY AS A ARTISANRY, BUT AS MEANS TO FORM SOCIETY, CULTURE AND THE URBAN CONTEXT. A COMMON TRAIT IN NEARLY ALL OF THE FIRM'S PROJECTS IN ITS SHORT HISTORY SO FAR IS THE DISCOURSE BETWEEN PRE-EXISTING URBAN SUBSTANCE AND THE RESPECTFUL ENDEAVOR OF ADDITION. BESIDES ARCHITECTURAL PROJECTS, THE FIRM ATTEMPTS TO MAINTAIN A SCIENTIFIC APPROACH BY ENGAGING IN ACADEMIC RESEARCH AND THE TEACHING OF ARCHITECTURE AND URBANISATION IN THE SECONDARY EDUCATION. AT SUGGESTION OF THESSALONIKI-BORN COOPERATION PARTNER ANTIPAS PAPAGEORGIU, THE TEAM AROUND CESAR DECIDED TO ENGAGE IN THE ARXELLENC:02 COMPETITION AS ITS ORIENTATION FOLLOWED IDEALLY THE FIRM'S DIRECTION.

Cesar Architektur

Our first approach to this competition was to examine, how business districts around the world work and what the urbanistic formulas for a vivid open space were. Parts of our competition proposal are based on projects like the HafenCity neighbourhood in our own city of Hamburg (especially the conversion of the former freight terminal called Oberhafenquartier into an exhibition/gastronomy complex) or the Aarhus Ø district. Still, our biggest inspiration is situated just a few meters west of the competition area: the refurbished warehouse district inside the old port of Thessaloniki in front of Eleftheria's Square. This small urban space combines a vivid cultural use with respectful conversion of historic substance.

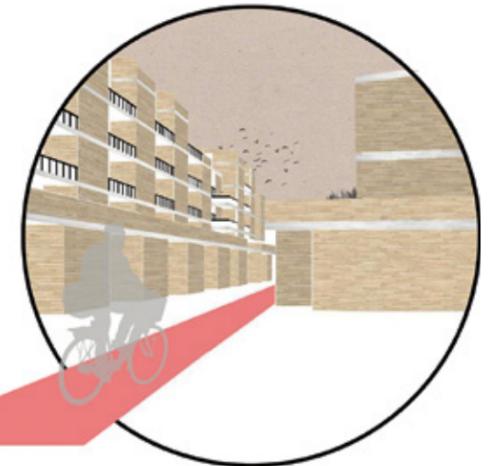
Following this analysis, we decided on dividing the competition area into zones, where the historic heritage buildings would function as centres of exchange, forming small-sized urban parks and giving a more human measurement to the massive site. Furthermore we decided, that motorised vehicles should be excluded from the main site (excluding store supplies), as this measure would ensure walkability and attractivity for the site. For this we planned a massive underground parking beneath most of the available land, ensuring parking spaces for up to around 2.200 cars.

The site will feature a promenade axis from east to west which leads non-motorised visitors through the whole district. By following this route, the user can visit all of the heritage buildings on site.

The main square (ZONE D)- the heart of WEST HAVEN is formed around the protected Slaughterhouse (in use of Lab'Attoir) and the Charilaou Refrigerators. The square is flanked by a new addition consisting of four towers (4-7 levels) aimed to host new faculties of the Aristotle University of Thessaloniki and its adjacent school's library.

The currently unused Charilaou Refrigerators would be converted into the school's main lecture hall. Lying just east of the new lecture hall the spacious cinema, fitness centre and gallery-building (ZONE C) aims to give further leisure possibilities for students, workers and neighbours. By engaging student life into a space, which is already used for artistic exhibition strengthens the popularity of the area for young people. We planned ca. 16.000 square meters of student housing west of the university library, as we figured that student life appears mainly in those areas inhabited by themselves, as seen in the Rotonda or Valaoritou areas of the city. The business district, located mainly in the eastern part of the site and along the 28th October Street is itself divided into three zones, targeting different types of businesses: ZONE F, a line of 4 to 7-floor-office blocks attract young entrepreneurs, start-ups and free-lancers. This zone features the main retail store street inside the district aswell. ZONE B introduces medium sized skyscrapers to the site, while the easternmost ZONE A features the site's main landmark, the WEST HAVEN TOWERS, two office-skyscrapers gracing the city's skyline.

Last but not least, the westernmost part of the district will feature the WEST HAVEN TOWER's counterpart, the EXPO Centre and Hotel towers. Just next to the already existing Porto Palace Hotel, the hotel will serve mainly EXPO visitors. The historic Nousias Tannery will be embodied into the new building and will pose a striking exhibition space. The site has the potential to develop into an important urban space especially for young entrepreneurs, giving them the possibility to start a successful professional life in the exciting city of Thessaloniki, while maintaining a respectful discourse between the city's industrial heritage and the progressive urban development.



KARD ARCHITECTS IS A FRESH BRAND CREATED BY TWO PRACTICES IN THESSALONIKI, GREECE BY ALEXANDROS KOULOUKOURIS AND DIMITRIS RAIDIS. THE OFFICES SHARE MORE THAN MORE THAN 20 YEARS OF ARCHITECTURAL AND PLANNING EXPERIENCE IN ALMOST EVERY SECTOR OF PRIVATE AND PUBLIC DEVELOPMENT. THEIR EXPERTISE PERTAINS TO EVERY LEVEL OF ARCHITECTURAL DESIGN, FROM URBAN PLANNING AND ENVIRONMENTAL DEVELOPMENT PROJECTS TO RETAIL AND BRANDING, AND EVEN TO FURNITURE DESIGN. THE LAST 4 YEARS THEY HAVE MADE A SUBSTANTIAL DEVELOPMENT IN INTERIOR DESIGN WITH INTERIOR AWARDS EVERY YEAR. THE OFFICE ACHIEVED SUCCESSFUL COLLABORATIONS WITH SEVERAL PUBLIC AUTHORITIES, MUNICIPALITIES, AND PREFECTURAL AUTHORITIES IN LARGE SCALE PROJECTS AS WELL AS SMALL ONES, MASTER PLANS, URBAN DESIGN PROJECTS, AND PUBLIC SPACE REGENERATIONS. AT THE SAME TIME THEIR PORTFOLIO INCLUDES A VARIETY OF AWARDED PRIVATE PROJECTS THANKS TO A SUCCESSFUL DESIGN PROCESS AND COLLABORATION WITH PRIVATE SECTOR. KARD ARCHITECTS' MOTO IS THAT DESIGN IS NOT ONLY ABOUT AESTHETICS, IT IS A PROCESS THAT CAN ADD VALUE IN BUILDING FORMS AND URBAN ENVIRONMENT, EXPLORE THE NEEDS OF SOCIETY AS WELL AS PROMOTE TECHNICAL QUALITY AND SUSTAINABLE DEVELOPMENT. FOR US, DESIGN HAS NO LIMIT NOR SCALE.



KARD architects

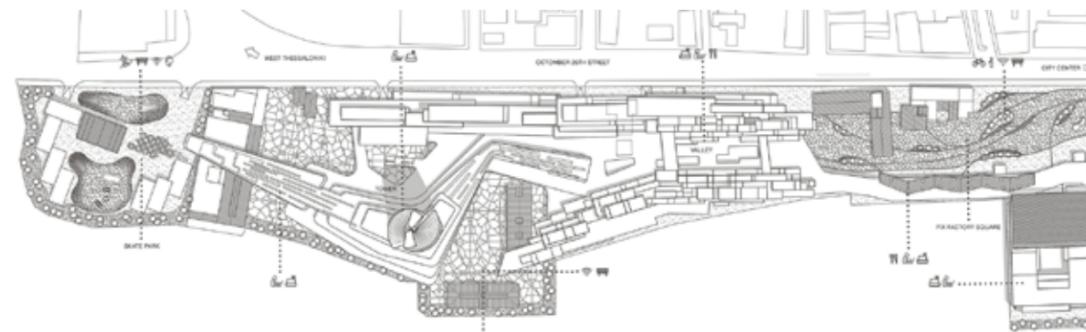
"Thesserae" Business Centre is a design master plan proposal for a new business district at the west end of Thessaloniki. The purpose of the proposal is the creation of a contemporary, smart and innovative combination of vibrant urban space and international business hub in West Thessaloniki. This historic layering of the city inspired the project to consider the notion of mosaic as a permanent mark of city's historical heritage. The mosaic technique, the creation of shapes and forms with the use of tesserae (mosaic) becomes a central inspiration.

The proposal aims to a contemporary urban planning approach that goes beyond the traditional city blocks, suggesting a new concept of city development, challenging the explicit limits of public and private space. Urban green and public spaces become "smart" and expand in all levels. Open spaces are blended with semi-public spaces in a three-dimensional canvas. Workspaces, F&B, retail, sport and business activities are connected in a 3 level public spine, offering a new experience for the new business district. More specifically, the public space is lifted in a higher level, at 12 meters above the ground floor creating a "flyover urban space" in the middle of the open space, between the office buildings volumes in a valley-like architectural topography and viewing platform for the city. After passing through the "valley", the "flyover" is lifted to even higher levels and twists by the high rise building while passes over the listed building of the Porto Palace hotel that otherwise disrupts the inner movement to the site at the ground level.

All 9 listed buildings on site formulate five significant "squares" organized accordingly in the inner axis along the backbone of the proposal: the FIX Square, the Valley, the Mosaic Square, the Tower Square, and the Skate Park each one providing users with a different visitor experience.

The proposal aims to create a smart district focusing on three main areas: smart citizens, smart mobility and smart environment. The strategies proposed revolve around collecting data, creating an open data hub, offering smart mobility solutions, and implementing building management systems.

The design pluralism with innovative elements celebrates the differentiation of design one can meet in the city of Thessaloniki, stretching the different experience with direct references to the maritime design with the "ship building" and to suburban green hills with the "valley buildings". Also great emphasis is given to the container start-up and creation centre for young artists and entrepreneurs, as well as to the contemporary statement, the one with the twisted building, as the new land mark of business and development which stands a dialectic approach with the white tower the symbol of the city. Green roofs and lifted public and semi-public spaces seek to provide the new experience of the mosaic, significantly increasing the percentage of green in west Thessaloniki.



The Thesserae project is a master plan proposition in the west side of the most upcoming city's district. The idea was mainly influenced by the historic layering of the city especially of the byzantine period (mosaic), as well as the dominant linearity of the city's expansion, proposing a new typology of urban spine within the business district. New forms and new business space typologies are proposed in order to challenge the private, semi-private and public space in a walking route with smart urban infrastructures and a contemporary landmark to promote the new business era of Thessaloniki.

DOMAIN IS AN ARCHITECTURE AND URBANISM STUDIO BASED IN BELGRADE, SERBIA AND NEW YORK CITY, FOUNDED BY MITESH DIXIT. THE FIRM WORKS INTERNATIONALLY ON PROJECTS RANGING FROM GRAPHIC DESIGN, RESIDENTIAL, PUBLIC BUILDINGS, AND MASTERPLANS. DOMAIN OPERATES WITHIN THE CONTEMPORARY ART REALM AND HAS COLLABORATED WITH ARTISTS SUCH AS WIM WENDERS (DE), ARMIN LINKE (IT), VINCENT DE RIJK (NL), ARI VERSLUIS (NL), ANTONIO LOPEZ GARCIA (ES) AND DIETER MEIER (CH), AS WELL AS CURATORS INCLUDING CHRIS DERCON (BE), ESTHER JUNG (CH), KSENIJA SAMARDŽIJA (RS), AND JULIO VAQUERO (ES). ITS WORK HAS BEEN PRESENTED AT THE VENICE ARCHITECTURAL BIENNALE (2014), FRANC CENTRE MUSEUM IN ORLEANS, FRANCE (2014), AND MIPIM CONFERENCE IN CANES, FRANCE (2014), THE NATIONAL UNIVERSITY OF SINGAPORE (2012), THE INAUGURAL CHICAGO ARCHITECTURAL BIENNALE (2015), STRAND'S 5TH INTERNATIONAL CONFERENCE "ON ARCHITECTURE" IN BELGRADE, SERBIA (2017), AND THE EXHIBITION "STAYING HERE WITH YOU - MOVING", AT THE BIOSKOP BALKAN IN BELGRADE, SERBIA (2019). DOMAIN HAS BEEN IN NUMEROUS PUBLICATIONS INCLUDING DOMUS, CONTOUR, BK, METROPOLIS, PROSTOR, AND WALLPAPER.



Domain Office

The intent of this project is to transform a residual scar in the urban fabric into a culturally productive landscape of urban agriculture. Farming and agricultural production is typically understood as an "introverted" process: one that is operated on private land and out of view. Through the injection of educational, cultural, commercial, and social programs, we will transform the site into a space of cultural identity, social integration, and civic engagement, making it the "extroverted" face of agriculture and this facet of the city's culture. The development will bring increased livability and productivity to the site and to the city of Thessaloniki, while eliminating the bipolar notion of the rural-or-urban landscape.

The site will become the connection between the industrial (seaport to the South), rural (farms to the West), commercial (downtown to the East) and infrastructure (railroad and highway to the North). The highway to the North of the site is sunken beneath the site, and the area previously occupied by the road will be given back to the city by integrating it into the site, becoming a node in a network of green infrastructure across the city. The site is then divided into 3 parcels and 8 sub-parcels. These operate similarly to blocks in an urban area. Each sub-parcel is dedicated to a specific crop that is farmed on-site throughout the year, with one being dedicated to community gardens which individual families or organizations in the city will take up management and responsibility of. These will provide an opportunity for self-determination of the crops and overall transformation towards a green economy that focuses on sustainability, climate-oriented development, and the city's nutrition.

The existing buildings on the site will become artifacts of the prior industrial landscape on the site and remain places of production as they once were. These buildings will be given back to the city as locations of education, commerce, and heritage through programs such as a wholesale market, farm school, food court, and greenhouse. Three new buildings are proposed, each a different garden type with dedicated program to their own operation and the operation of the site as a whole:

1. An archive of indigenous plants and herbs
2. Agricultural heritage and culture
3. Agricultural research center



AAA STUDIO ARCHITECT IS AN ARCHITECTURAL DESIGN STUDIO OFFICE BASED IN MALANG, INDONESIA. AAA-STUDIO, WAS FOUNDED IN 2012 BY AR. LIVIE SUKMA TARISTANIA, ST, IAI, AN ARCHITECTURAL GRADUATE OF BRAWIJAYA UNIVERSITY MALANG IN 2010. BORN ON JUNE 2, 1989, LIVIE HAS A BACKGROUND AS A PROFESSIONAL REALIST PAINTER. THE PROJECTS UNDERTAKEN BY AAA-STUDIO RANGE FROM RESIDENTIAL DESIGNS, PUBLIC BUILDING DESIGNS, RELIGIOUS BUILDING DESIGNS AND SO ON. EITHER IN THE FORM OF A SINGLE BUILDING OR AN AREA (MASTERPLAN). OUR STUDIO ALSO WORKS ON INTERIOR VISUALIZATION, EXTERIOR TO ANIMATION. AS AN INDEPENDENT STUDIO, AAA-STUDIO HAS ALSO RECEIVED VARIOUS DESIGN AWARDS FROM NATIONAL AND INTERNATIONAL COMPETITIONS. UNTIL NOW, THE BUILT PROJECTS ARE SPREAD ACROSS MALANG AND ITS SURROUNDINGS, SURABAYA, JAKARTA, JAMBI, AND SEVERAL DESIGN CONCEPT PROJECTS FROM OVERSEAS CLIENTS. WE ARE COMMITTED IN DELIVERING HIGH QUALITY, EFFECTIVE, AND INSPIRING BUILT SPACE.



AAA Studio Architect

The massing concept of the building divided into two main zones across the site to avoid covering the facade of historical buildings. Two main massing's are rotated facing two different axes, one facing the ocean and the other one facing the mountain. The axis line of the mountain will cross straight the sequences of historical buildings in Thessaloniki. Along the main road are programs including main entrances, a walkway, parking area, open space for public and transportation hubs. The main entrance leads the visitor into a great plaza which guides them into two main masses of the building. The plaza also connects the historic building. The vehicle can directly go to the basement after dropping off the passengers, or go immediately into the exit gate. The transportation hub where passengers and cargo exchange between vehicles and/or between transport modes are placed in a strategic front area. This transportation hub will be an attractive potential for the transit visitor to enter the tower. The walkway leads the visitor into a public area including playground, water area, city garden, sport facilities, jogging track, and skate park. The cyclist can also enjoy cycling along the track through the open space and buildings.

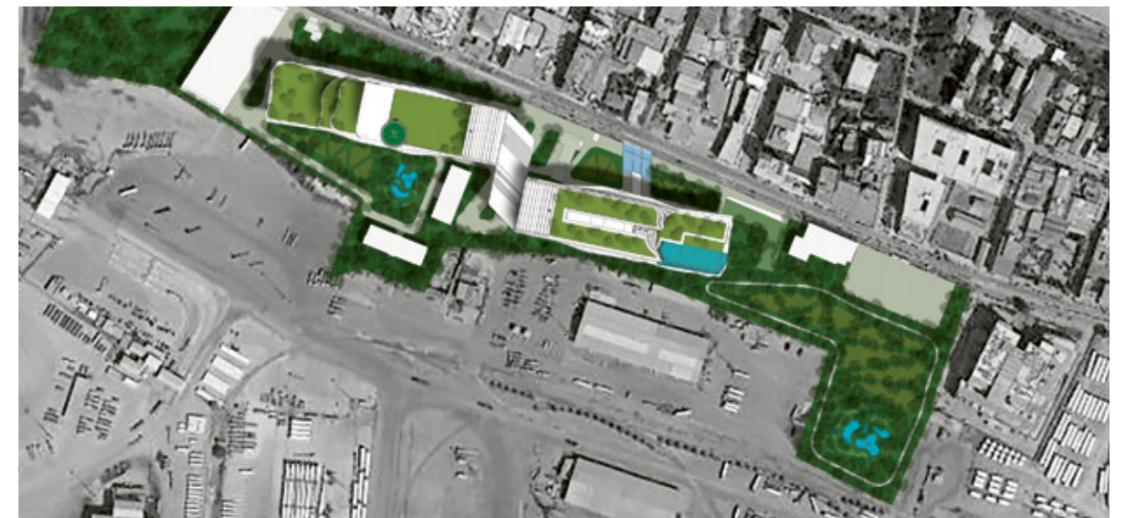
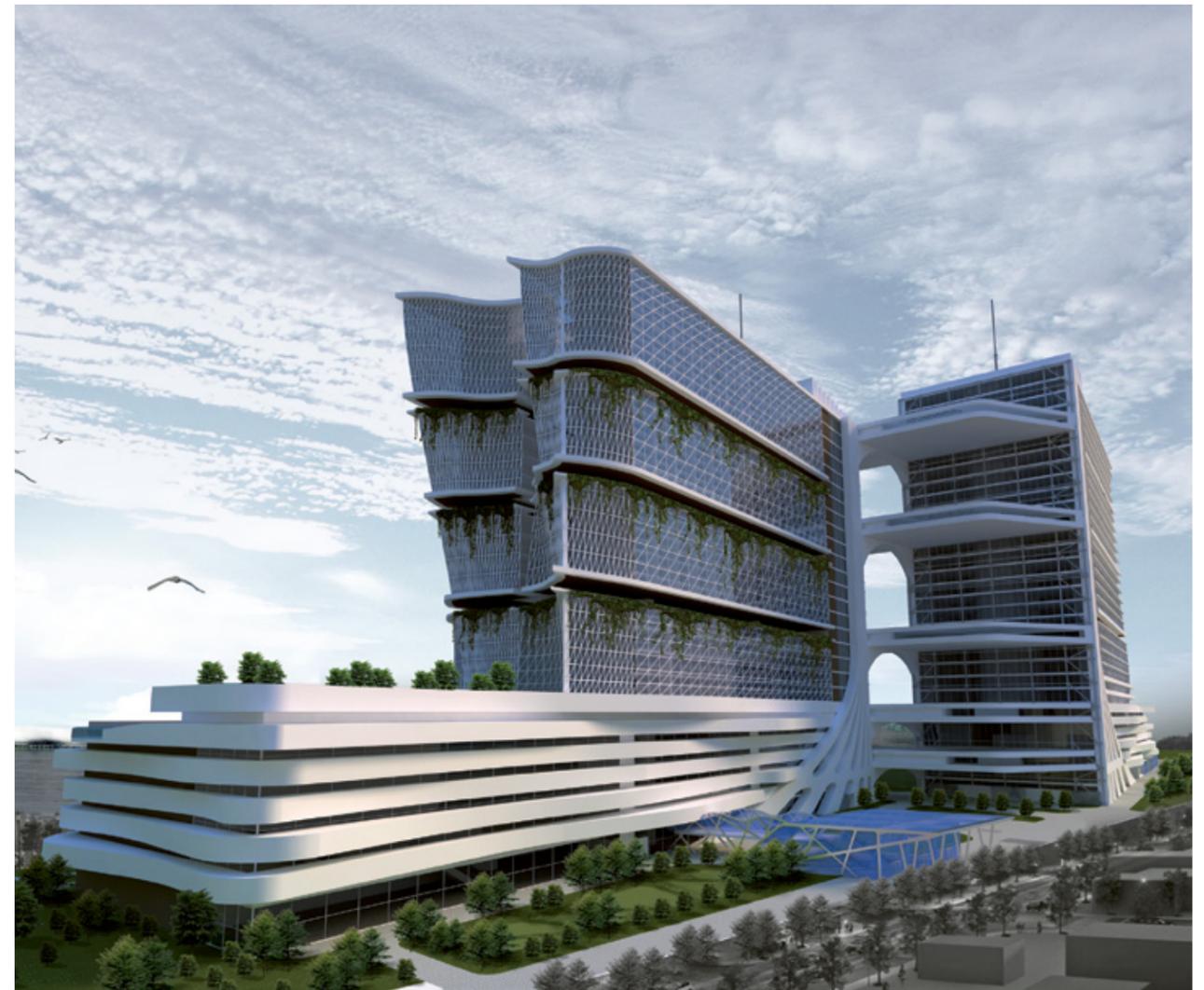
The podium lies right along the site, while the shape adjusts to the area as the main structure of the building. Business - Commercial - Residents are the three important axes in this central business district, each axis will be programmed in such a way, so that citizens can enjoy it as part of their daily lives. Most of the business activities are concentrated on the huge podium of the building for a fully integrated and easier access. The business activities include retail center, bank, department center, multifunction hall, and other's function embracing financial activities. The great podium there also has various leisure facilities such as, outdoor dining room, bar, spa, swimming pool, and sport facilities. Other functions that support business activity such as the office and warehouse center, are placed on the floor above.

The Trireme Tower building has two separate towers, but united by sky-bridges on several floors. The west tower mostly functions as an office center and rental office that support the operations of business activities on the lower floors. Meanwhile, the east tower serves as a hotel that accommodates visitors to stay overnight or for a long time. The floors above the hotel have more private areas as residential functions, apartments are also provided for young executives or businessmen who are working on their companies. Each tower has a building core inside, containing utilities, services and elevators, therefore making it easy to access up and down into the building. Sky bridges on several floors interconnect the east and west tower so that their functions are fully integrated. The sky bridge contains several retails and lounges as a transition function from office and residential areas.

Inspired by The Trireme that triumphed in the 8th century, this ship brought Greece's victory in the Greek-Persian war, in this victory it led Greece to build the maritime empire of Athens. The shape of the building is a metaphor of two triremes that cross to each other. 3 ship tiers are described with 3 functions: New tourism, CBD and Residential. The two towers, which are supported by the people's economy, have public (office) and private (hotel and apartment) functions. This Trireme concept is expected to accommodate and become the spearhead of the economy and industry in the surrounding area.

With this trireme ship inspired concept, it is expected that The Trireme Tower as the new central business district icon will bring Thessaloniki to a prosperous future, leaving behind its previous image of the city with lack of economic activity, living quality, and productivity. Therefore, the citizens can reach a bright development of the Thessaloniki waterfront. Trireme as a symbol of technological progress and modernization that cannot be separated from its historical value, thus making this building a symbol of business progress that supports people's daily lives without disturbing the history of the site and the surrounding nature.

The Trireme Central Business District, unites two axes, the function of the business center and local historical value. Where the axes intersect, unique points integrate business development and historical values.



THE ARCHITECTURE STUDIO, RACAN.ST ARCHITECTURE, BORN IN 2005 IN ROME, HAS BEEN DEVELOPED OVER THE YEARS BY ITS CREATOR AND OWNER, ALDO CANEPONE, A ROMAN ARCHITECT BORN IN 1957, PROFESSIONAL, PHD AND CONTRACT LECTURER IN ARCHITECTURAL AND URBAN DESIGN AT THE FACULTY OF ARCHITECTURE "LA SAPIENZA" OF ROME (ITALY). RACAN.ST ARCHITECTURE IS ACTIVE IN THE THEORETICAL AND APPLIED RESEARCH OF ARCHITECTURE AND THE URBAN LANDSCAPE AND DEALS WITH THE DESIGN AND MANAGEMENT OF WORKS IN THE CONTEXT OF THE NEW, AS WELL AS IN THE CONTEXT OF THE CONSERVATION, ENHANCEMENT AND USABILITY OF HISTORICAL-ARCHAEOLOGICAL ASSETS. AMONG THE WORKS WITH ALDO CANEPONE, LEADER OF THE DESIGN, ARE HIGHLIGHTED: NEW PEDESTRIAN ACCESS PATH TO THE PRONAOS OF THE CHURCH OF 'CASAMARI ABBEY, VEROLI (FR), 2003-06 (COMPLETED), NEW GARDEN OF THE FORMER CASINO OF SAN PIO V, VIA GREGORIO VII, ROME, 2002-05 (COMPLETED); AUDITORIUM AND SOCIAL GATHERING CENTER, ROCCA IMPERIALE (CS), 2015-18 (FINAL DESIGN). MOREOVER, RACAN.ST ARCHITECTURE IS PARTICULARLY DEDICATED TO PARTICIPATION IN ARCHITECTURAL AND URBAN DESIGN COMPETITIONS, AMONG WHICH IT IS HIGHLIGHTED FOR ITS AFFINITY TO THAT OF THESSALONIKI: ITA/HK, IDEAS FOR A SUSTAINABLE NEIGHBORHOOD FOR 25,000 INHABITANTS, SHA TIN, HONG KONG, CHINA (2015). THE OPERATIONAL SPACE IS EQUIPPED WITH FIXED AND AVAILABLE CAD WORKSTATIONS, INTERACTIVE MULTIFUNCTIONAL EQUIPMENT AND ONE AREA IS DEDICATED TO THE VIDEO PROJECTION OF THE ARCHITECTURE.



Racan.st architecture

The contemporary city is measured in the evidence as a complex and hybrid urban organism, of forms, spaces, places, memories, stories, functions, relationships, a landscape of landscapes interacting with the delicate balance between renewal, enhancement and conservation. Thessaloniki is a living city, a local and global reality where the international dimension of the harbour emerges, qualifying its urban reality and territorial recognition as a tourist value. The new business district stands as a reality of urban renewal and redevelopment, as a potential link between past, present and future.

The proposed architectural and urban scenario intends to reflect on the urban impact that the new intervention will determine by placing the "city" at the center of the reflection, in its components through the recovery of historical types in the effective dichotomous interaction with modern types. The proposal moves within an idea of a contemporary city conceived by determining a new structuring order capable of restoring a unitary character to the whole without renouncing the necessary articulation of its parts, hybrid for components and complex for relations: hybrid and complex, forms and uses, historical and modern types, urban and landscape scenes and relations, new and existing. This intentionality determines the objectives to be achieved with the new project:

1. to create the dimension and identity of the new business center through the types that best represent it, the blade, the tower, the bridge, within a system of continuous horizontal and vertical relationships;
2. to create new urban spaces through a syncopated and constant system of housing located along the 16th Oktovriou, focused on the reworking of historical types: the street, the square, the block;
3. to create a unitary and integrated design, distinguished by individual components, for functional integration of urban relations: a distributed and con-

tinuous system of natural and vegetational presences, the systematic prevalence of pedestrian traffic, the accessibility systems and the vehicle parking to complete the standard urban planning with level and underground car parks (to replicate under the continuous structure on the upper deck); a new urban reality of recovery and enhancement of existing industrial archeology artifacts within the reality of the new squares inside the new built system.

The new business district focuses on an idea of typological contrast between horizontal buildings with blades, and vertical buildings with directional towers and private offices, linked together by a "bridge" system, on which they rest at the top and are repeated with systemic regularity; the new air system, built in continuity from one side of the area to the other, creating the continuity currently lacking at the urban level; the "bridge", a completely transparent steel and glass structure, it contains services and foyers, galleries and functional structures for stands and installations for commercial, artisan, cultural and cinematographic events, it becomes a structure for meetings and relationships at high altitude, a continuous belvedere system, with tunnels and paths at every level, for open views towards the city, the hinterland, the built landscape of the port and the seascape. On opposite sides of the bridge, in a decentralized position, two tall buildings interlock laterally, one opaque and the other transparent, vertical exceptions confirming the system, to complete the functional equipment of offices and with a business center; moreover at the opposite ends of the "bridge" on which it rests, there are a Congress Center and an Exhibition Center on one side, multi-storey commercial structures and a hotel system on the other.

At the end, the sought-after city effect and functional integration are expressed through a system of repeated linear buildings, for residential use of medium and small size, located along the 26th Oktovriou street, with shops at the ground floor, capable of making the urban margin and the internal parts of the new built system qualified; the residential buildings are recognizable by their rotation with respect to the orthogonality of the road, ideally referring to the geometric matrix of the existing fabric of the city center, also aiming to characterize a repeated system of small meeting squares and urban sociality.



MARIA DIMITROUDI IS AN ARCHITECT ENGINEER, GRADUATED FROM AUTH IN 2017, AND MEMBER OF "COALESCE": A CROSS-FUNCTIONAL CREATIVE TEAM AND COLLABORATORS OF LABATTOIR AND RAUMLABOR. FROM 2017 TILL 2020, SHE PARTICIPATED IN PROJECTS OF URBAN, ARCHITECTURAL AND SUSTAINABLE DESIGN, ACHIEVING COLLABORATIONS WITH VARIOUS ARCHITECTURE STUDIOS AND WORKED, AMONG OTHERS, FOR ECOSISTEMAURBANO AND ARQUITECTURA-G IN SPAIN. CURRENTLY, SHE IS AN M-ARCH-T STUDENT IN TU BERLIN. STAVROS KAPETANIOS (THESSALONIKI, 1993) IS AN ARCHITECT & ARTIST. HE GRADUATED FROM THE SCHOOL OF ARCHITECTURE IN ARISTOTLE UNIVERSITY (THESSALONIKI, 2017), GOT HIS VIOLIN DIPLOMA (2015) & NOW HE'S ON HIS MFA IN THE FINE ART SCHOOL OF ATHENS. FROM 2012-2015, HE WAS CO-FOUNDER & CURATOR AT THE PROJECT SPACE MESOPATOMA-LAB-GALLERY, IN THESSALONIKI & THEN WORKED AS AN ARCHITECT IN ATELIER AT-TA IN PARIS (2018-2019). NOW, HE IS BACK TO ATHENS WORKING AS A FREELANCE ARCHITECT & ARTIST. SOFIA STAVROU IS AN ARCHITECT CURRENTLY LIVING AND WORKING IN GREECE. SHE HOLDS A DIPLOMA IN ARCHITECTURE AND A MASTER'S IN PHILOSOPHY, BOTH ACQUIRED AT ARISTOTLE UNIVERSITY OF THESSALONIKI (AUTH). HER RESEARCH INTEREST LIES IN THE INTERSECTION OF ARCHITECTURAL THEORY AND PRACTICE. IN 2018 SHE CO-FOUNDED COALESCE, AN INTERDISCIPLINARY COLLECTIVE IN COLLABORATION WITH LABATTOIR PROJECT AND CHRISTOF MAYER (RAUMLABOR BERLIN) INVESTIGATING THE REACTIVATION OF PUBLIC SPACE.



Maria Dimitroudi, Stavros Kapetanios, Sofia Stavrou

Following the concept of the wetland, we imagined the existing stream "crossing" the boundaries and "flowing" across the site, sculpting the land and creating puddles as well as the volumes of the buildings. As the water "retreats", the wetland blossoms on the public squares and rooftops, while the buildings' volumes remind us the shape of cracked drought earth. Exploring the dipole of water and its absence, the main zigzagged axis of the curved canyon remains dry and rough, according to a periodic phenomenon which reflects the temporality of the wetland. The canyon's form and materials are chosen in order to create an experience of exploration and awe to the visitor. The stream's trace is "transformed" and highlighted by a 15m elevated bicycle lane that floats over the canyon and meets the rooftops. The whole proposal skyline elevation starts from the ground level and slowly gains height at the eastern part of the plot, then gradually rises to the NW part, and ends with the high rise complex. The high rise buildings are separated at first from the rest built environment by an actual water volume.

On the ground floor level, a vast open plan is created, unifying the plot and leading to the untouched natural landscape of Axios Delta. The garden design of the project uses endemic plants from the wetland of Axios-Loudias-Alikmonas national park, via a matrix planting design. That gives our proposal a sustainable aspect, inviting other animal species (like birds or insects) to habitat the land and increase the biodiversity of the area.

By keeping the majority of the skyline low, it allows plants and public space to unravel on the ground floor, something which is in lack

in the overbuild city of Thessaloniki. In order to maximize the available public space, considering the density of the program and our decision to maintain a majority of low-rise built fabric, parts of the buildings are utilized (roofs, sides) rendering the site accessible to all from side to side. Open public squares, which host different activities and offer various atmospheres, are formulated around the seven preserved buildings on site. The main entrance is located on the NE side to foster the connection with the Municipality and the Holocaust Museum and the city center in general. To relate with Thessaloniki's density and urban vibrancy, the proposed uses are mixed and include residencies, allowing a fruitful combination of activities to emerge through day and night. The facades to the canyon follow a reinterpreted typology of the arcade by using an inverted triangle, taking up retail and food facilities on the ground floor. The rough facades shape reminds us of non-human scale natural formations, which are related with the water. Back on the ground floor, there is a network of stoas and patios, introducing counterpart typologies that can be found in Thessaloniki's urban fabric. Meanwhile, on the walkable rooftops of the four central, monolithic, building volumes, certain pavilions are located, whose form emerged by the existing listed buildings. Those clusters include leisure and cultural uses such as galleries, artists' studios, residencies etc. They are designed taking into consideration the human scale, a gesture that separates them aesthetically and conceptually from the massive volumes that they are built on.

Our proposal consists also of an educational hub, at the SE part of the plot, which holds workshops, classrooms, a library and an observation tower.

The Urban Wetland project is an attempt to compose a patchwork of complex, multiple layers of mixed uses, elevations, terrains, building forms and passages, much alike to the organic and rich mosaic of the city of Thessaloniki.



Main goal of this proposal is to create an environment on the intersection between natural and man-made. By foregrounding and nourishing back to life the abandoned wetland on the NW, we suggest its expansion on the site, forming a place that invites both human and non-human inhabitants, such as birds and small animals. The element of water combined with the blooming green that dominates our design offer a calm, but vivid, background for the various activities that take place on the new Business Center throughout the day.



THE TENDER PROPOSAL WAS DEVELOPED BY THE ARCHITECTURAL BUREAU "ATRIUM". AUTHORS OF THE PROJECT: ARCHITECT OLGA SHEVCHENKO, ARCHITECT EVGEN SHEVCHENKO. THE BUREAU WAS FOUNDED IN UKRAINE, THE CITY OF ZAPOROZHYE, IN 1994 BY THE ARCHITECT OLGA SHEVCHENKO. THE MAIN ACTIVITY IS THE DEVELOPMENT OF PROJECTS FOR RESIDENTIAL AND PUBLIC BUILDINGS, INTERIORS, LANDSCAPE OBJECTS AND URBAN ENVIRONMENT. PARTICIPATION IN INTERNATIONAL ARCHITECTURAL COMPETITIONS ALSO PLAYS A SIGNIFICANT ROLE. THE CREATIVE MOTTO OF OUR BUREAU IS "CREATING HARMONY IN ANY CONDITIONS".



Atrium architectural bureau

WHY

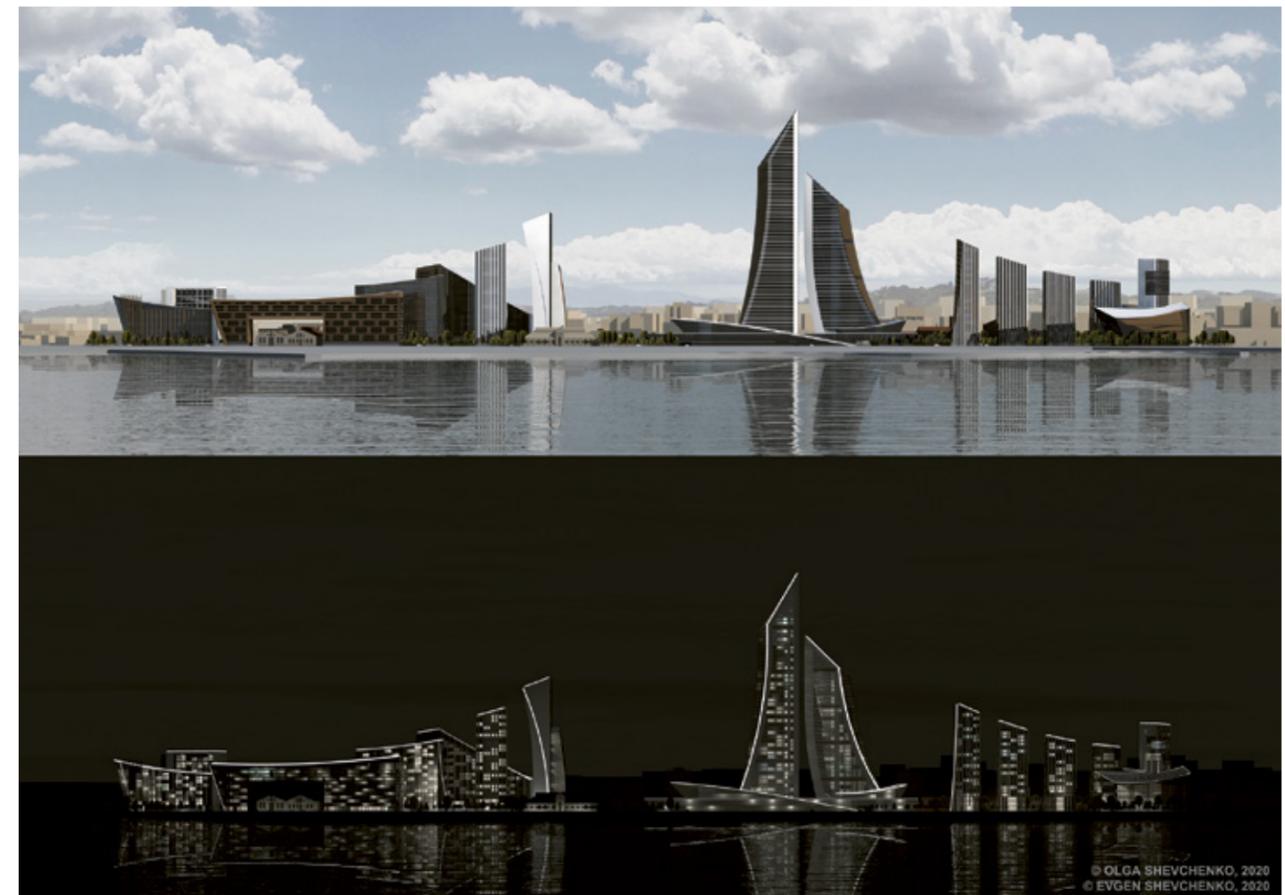
- inexpressive building line when viewed both from the sea and from the city, that is, the absence of a modern urban "horizon"
- a degrading warehouse area that has lost its purpose
- the need and desire to give the city and citizens a new, comfortable place for business, recreation and living - understanding that the city needs a new symbol that emphasizes its sea, free elements
- preservation of architectural monuments in the context of the new urban environment

HOW

- rethinking the urban framework of streets and free areas
- attracting attention to the city and this area with the help of artistry of the architectural composition and silhouette of the building
- extension of the axes of adjacent streets and their inclusion in the structure of new quarters
- embedding of historical objects in the new fabric of the quarter
- zoning of car parking for hotels, offices and apartments
- use of underground parking
- creation of residential complexes with all the necessary household and social infrastructure
- active landscaping of residential buildings and adjacent areas
- creation of facilities based on the principles of sustainable development and significance for future generations

WHAT

- creation of expression and expressiveness by means of architecture
- a harmonious combination of business, recreation and residential areas
- modernist techniques and techniques in the composition of urban planning solutions
- a competent and balanced approach in determining the required illumination for all clusters of the complex
- zoning of traffic and pedestrian flows, taking into account the needs of people with limited mobility
- taking into account the existing historical and urban environment



PROPOSAL TITLE **Wave Westend, New Central Business District of Thessaloniki/ Greece**
 COMPETITOR ID **fde8d32e-a951** PARTICIPANTS NAMES **Jens Bayer, Edison Rruga, Marianna Karakosta-Steger** COUNTRY **Germany**

STUDIO KANKAN IS A YOUNG ARCHITECTURE OFFICE BASED IN FRANKFURT AND BERLIN. THROUGH OUR NETWORK OF INTERIOR AND PRODUCT DESIGNERS WE ARE ABLE TO CAPTURE BIG IDEAS AND TO DEVELOP PROJECTS FROM THE FIRST DRAFT UNTIL COMPLETION. OUR AMBITION IS TO CREATE UNIQUE WORKS THAT ALWAYS REFLECT OUR CLIENT'S IDENTITY. OUR PHILOSOPHY: HUMAN SCALE IS THE MEASUREMENT. WE LISTEN PROPERLY. CONTEXT ALWAYS MATTERS. OUR DESIGN STRATEGY FOCUSES ON THE IMPLEMENTATION OF SMART SYSTEMS THAT HAVE POSITIVE IMPACT ON CO₂-FOOTPRINT DURING THE RUNNING TIME OF OUR BUILDINGS AND AFTER. WE SEE ARCHITECTURE AS A STEERING TOOL FOR A BETTER PLANET TO SURVIVE. BEFORE FOUNDING STUDIO KANKAN IN 2018, OUR OWNER JENS BAYER GAINED MANY YEARS OF PROFESSIONAL PLANNING AND PROJECT EXPERIENCE. HE HAS WORKED ON LARGE SCALE PROJECTS FOR HOUSING AND OFFICE, WITH CLIENTS COMING FROM INTERNATIONAL BANKING AND INSURANCE. HE HAS STUDIED ARCHITECTURE AND URBAN DESIGN IN FRANKFURT, BERLIN, AMSTERDAM AND SHANGHAI. NO MATTER WHAT... STUDIO KANKAN IS A NETWORKING-BASED COMPANY THAT IS ALWAYS CONNECTING THE RIGHT PEOPLE TO MAKE YOUR PROJECT SUCCESSFUL. IN OUR CONCEPTUAL APPROACH WE ARE WORKING TOGETHER WITH DESIGNERS OF VARIOUS FIELDS, SUCH AS GRAPHIC, PRODUCT AND INTERIOR DESIGN. NICE TO MEET YOU :-)



Studio KANKAN

The business center district and its Wave Towers is designed to become a unique feature for the city of Thessaloniki, focusing on sustainability and innovation.

A CO₂ incubator becomes an integrative part of the overall design strategy, demonstrating that big building structures can have positive impact on CO₂ footprint, if natural processes and resources are interlinked in a smart way. The main components of the CO₂ incubator, which are translated into architecture and landscape design are: water pools for desalination (tower 3), hanging gardens (tower 3), atrium (tower 2) for cross-cooling and cross-heating, and the UV collecting textile-band structure around the facades of all towers. All the processes are made visible in order to attract attention as an educational tool and as a point of reference. The smart grid of all the above is shown in the CO₂ incubator diagram. The big structure of the Wave Towers at the South Eastern part of the area resembles modern cranes in motion, offering a big welcoming open plaza towards the city and a direct visual connection to the waterfront. It offers new innovative workspaces for big and medium businesses, with the ability for spaces to expand as businesses grow, long and short term accommodation and a public used rooftop with a viewing platform. Following is the Skyline Plaza building with an accessible landscape rooftop. The shape of the structure resembles a smooth wave. The building hosts restaurants, bars, lecture-, and multipurpose halls. The representative outer staircase function as an urban theatre and communication space. The SOHO House building includes among others a sky food market, artisan education facilities, ateliers and lofts, a small art-house-cinema and a SOHO member club. SOHO is meant to become a new melting pot of Thessaloniki's cultural and social life. The different uses become visible through the different patterns of the facade, inspired by harbor elements.

As one of the higher buildings in the middle part of the new skyline, it is enhancing the dialogue among office, residential and recreational use across the whole area. Its colorful design has a positive impact on the surrounding area and functions as a landmark.

The Forest and the Fishermen are four interconnected residential buildings aiming to enhance sustainability and communication. The orientation and the positioning of the buildings not only provide natural light but also offer open terraces and semi-public spaces to allow interaction among neighbors. The apartments vary from affordable housing units for young families, singles, couples, shared flats for elderly to luxury private apartments and penthouses in order to achieve a socio-cultural diversity. The two last floors of the Fishermen offer a unique atmosphere and a great view over the Thermaikos gulf. The six extraordinary penthouse apartments with introverted pool gardens are meant to become state of the art addresses in Thessaloniki. All buildings are elevated from the ground between 6 to 9 meters, in order to allow visual connections from the 26th October Street, making the area open and accessible to the public.

The urban space between the building structures creates a transition space between the port and the Lachanokipi area. The water pools, which are distributed across the area, function as a connection element between the different uses. The heart of the new district is used as a movement axis from one end to the other. Pocket parks, activity fields, gardens and leisure spaces offer an incentive to pause and stay and are an atmospheric contrast to the dense surrounding city and the waterfront area. The design of the urban space and urban furniture has adopted historical aspects of the former industrial usage to form a space with distinctive local identity. The alternative character of the area is strengthened by the promotion of festivals, cultural events and art exhibitions. Cultural and leisure land uses were distributed in the site.

The new promoted urban qualities of play, relaxation and appropriation of the open spaces, in combination with the distinctive architecture of the different building structures, will transform the West End district into a popular area for people to visit, live and work on a global outreach.

SUBMITTED PROPOSALS



The aim of the project is to create a mixed-use district with multifunctional buildings, to bring nature and life into the area. Green spaces, sport and leisure areas were designed to create a continuity within the new business district and attract visitors from other parts of the city. The raster and the geometry of the outer urban fabric is extended and translated into streets and walkways in order to connect the different functions. The contrast between the new buildings and the existing industrial historical ones, result in an appreciation of both old and new, which creates an even stronger identity for the area.

TEAM 22GS IS COMPOSED BY NEFELI, KATERINA AND ANDRONIKI WHO ALL SHARE A PASSION FOR DESIGN AND ARCHITECTURE. HAVING ACQUIRED THEIR DEGREES IN ARCHITECTURE IN CHANIA, THESSALONIKI AND PATRAS, GREECE RESPECTIVELY, THE TEAM MET FOR THE FIRST TIME IN 2018 IN LONDON, WHERE THEY ALL PURSUED THE MA IN ARCHITECTURE AND HISTORIC URBAN ENVIRONMENTS AT THE BARTLETT SCHOOL OF ARCHITECTURE, UCL. TODAY, DIVERSE PROFESSIONAL AND PERSONAL DREAMS DRIVE EACH OF THEM IN HER OWN PATH, GAINING INTERNATIONAL EXPERIENCES IN ARCHITECTURAL, URBAN AND LANDSCAPE PRACTICES AND IN ACADEMIA. NEFELI LIVES IN ATHENS AND SPECIALISES IN RESIDENTIAL AND COMMERCIAL ARCHITECTURE, BOTH AS A FREELANCER AND IN COLLABORATION WITH MULTIPLE PRACTICES, DEALING WITH ALL THE DESIGN STAGES, FROM CONCEPT TO CONSTRUCTION. KATERINA IS BASED IN LONDON WORKING AT DESIGN ENGINE ARCHITECTS, WHERE SHE FOCUSES ON LARGE SCALE ARCHITECTURAL PROJECTS, PRACTISING ACROSS ALL STAGES OF DESIGN AND CONSTRUCTION. ANDRONIKI PAPPAS IS A MARIE-CURIE EARLY STAGE RESEARCHER DOING HER PHD ON PARTICIPATORY DESIGN AND URBAN CO-GOVERNANCE STRATEGIES AT THE ISCTE - UNIVERSITY INSTITUTE OF LISBON. DESPITE FOUND IN DIFFERENT LOCATIONS OF THE GLOBE, THEY CELEBRATE THEIR UNIQUE FRIENDSHIP BY MEETING FOR SELECTED PROJECTS, WHICH THEY FIND AS AN OPPORTUNITY TO HAVE FUN, SHARE THEIR CREATIVITY, KNOWLEDGE AND IDEAS.



22GS

The West End Cluster suggests an urban (re) development that addresses business, cultural and community needs in a holistic vision. The proposal develops conceptual and spatial interlinks and contrasts among the three elements, examining an alternative model of neighbourhood that embraces pluralism and contradictions both in its uses and in its governance. In principle, the district is developed in line with three major axes that tackle environmental, social and economic aspects. The social parameter refers to the creation of a distinct identity for the district that is empowered by the place's history and culture, the engagement with the local community and the establishment of new connection networks both within the district's limits and with the rest of the city. With regards to the environmental parameter, the proposal aims to establish a sustainable green and blue infrastructure and promote the local resources as a field for both economy and research. Sustainability is addressed through the design of green buildings and of a unified green system of landscape design along the site, the integration of sea water, as well as the inclusion of locally grown produce and urban allotments. Finally, the economic aspect concerns the creation of a resilient growth structure that can attract international investments and at the same time empower the local economy.

The program is developed in response to the competition's brief and complemented with additional functions able to unlock the full potentials of the site. The design is respectful of the heritage of the site and seeks to embrace its industrial identity, by incorporating the existing buildings in the new synthesis.

The heritage stock is architecturally restored and implanted with new uses. Historic buildings are also significantly shaping the urban layout of the entire district through the organisation of the public space around or in conjunction with

them for the creation of visual corridors in different parts of the development. Due to the linearity of the site, the proposal is divided in three thematic areas, based on their relation to the existing urban landscape; Business, Community and Culture.

The Business cluster is located in the centre of the site and includes a "6-tower" complex connected through bridges in multiple levels. The towers are designed to accommodate multiple-size national and international businesses, as well as local enterprises and start-ups. The diversity in the businesses' scale and type are addressed by the design of different and flexible types of offices spaces. These include executive offices and other auxiliary facilities such as a business centre, meeting rooms and coworking spaces. The ground level of the business cluster is devoted to retail facilities and other leisure spaces such as restaurants and cafes, in relation to the existing shopping arcade typology on 26th Octovriou St. which is extended on the ground floor of the entire development.

The architect's proposed functions are allocated in the Community and Cultural thematic areas and derive from reflections concerning the areas' past, as well as current urban dynamics and future trends. The Community area proposes the reinterpretation of the apartment building typology by combining it with urban allotment facilities, in reference to the adjacent area of Lachanonkipoi. Parallel to the urban gardens, the residential area invites new and neighbouring communities to participate in a residential model of circular economy and research, integrating uses such as farmer's market, as well as a community and educational centre, an environmental research centre and a botanical library.

The Cultural zone occupies the eastern part of the site and aims to become a point of reference for the wider cultural network in western Thessaloniki that can include Fix-in-Art and the new Holocaust Museum which is within a walking distance from the site. The cultural cluster incorporates existing art initiatives and is imagined as a vibrant cultural pole with art and exhibition spaces, study & computer areas, leisure facilities, wellness centre and hotel. Spatially, the cultural complex is organized around the "urban jungle", a big green park open and accessible to the public.

Finally, the three thematic areas are unified by a continuous green public space with open moving and rest areas, squares and sport spots and a water canal with integrated salt water.



The West End Cluster presents a vision for the new CBD of Thessaloniki. Embracing the site's unique location and rich industrial history, the proposal aims to regenerate the area and create a high-quality urban district that is well integrated with the surrounding city and can accommodate business models of both national and international calibre. The site is envisioned to act not only as a financial and business pole, but also as a focal point for culture and recreation, as well as a new neighbourhood paradigm for Thessaloniki that promotes community engagement and participation.

GRAS REYNÉS ARCHITECTURE STUDIO DEVELOPS ITS ACTIVITY MAINLY IN SPAIN, ALTHOUGH WITH A GROWING INTERNATIONAL PRESENCE. HIS WORK COVERS A WIDE RANGE OF PROJECTS: FROM THE CREATION OF UNIQUE SIGNATURE SINGLE-FAMILY VILLAS TO THE CONSTRUCTION OF MULTI-FAMILY BLOCKS, HOTELS, OFFICE BUILDINGS, HOUSING RENOVATION AND URBAN PLANNING. EVEN THOUGH IS A YOUNG AND GROWING FIRM, IT HAS AN INTERDISCIPLINARY AND INTERNATIONAL TEAM THAT IS COMMITTED TO DIVERSITY. GRAS STANDS OUT FOR ITS INNOVATIVE SOLUTIONS IN HARMONY WITH THE CONTEXT, AS WELL AS FOR ITS BOLD AND VANGUARD APPROACH TO DESIGN. THE RESULT IS A WIDE RANGE OF HIGH-PROFILE ARCHITECTURAL PROJECTS. THE STUDIO'S VISION AND MAIN OBJECTIVE IT TO ESTABLISH ITSELF AS AN ARCHITECTURAL FIRM FOCUSED ON THE DEVELOPMENT AND INTEGRAL EXECUTION OF ARCHITECTURAL PROJECTS AT A LOCAL, NATIONAL AND INTERNATIONAL LEVEL, ALWAYS PROVIDING INNOVATIVE AND SUSTAINABLE SOLUTIONS. PROJECTS THAT REFLECT A COMMITMENT TO TODAY'S SOCIETY AND TO THE CONTEXT IN WHICH THEY ARE DEVELOPED. GRAS PROJECTS TRY TO RAISE THE QUALITY OF LIFE OF THEIR USERS AND IMPROVE THE PERCEPTION OF THE ARCHITECT'S ROLE, THROUGH AN ETHICAL PRACTICE, AND ALSO RESPECTFUL TO THE ENVIRONMENT.



GRAS Arquitectos

Homer employed the term ἄλς to refer to the sea, the one we can see from the land, the deep, infinite, agitated one. The sea, expressed in Greek language by various connotations and terms, always played a fundamental role in the historical and cultural becoming of Greece and its future evolution. In the idiosyncrasy of the Greek mind, the idea of freedom is interwoven and intimately related to the presence of the sea.

For this reason, any urban intervention or development, specially of areas in proximity with the sea, such as the intervention area of this competition, should be developed having as inception this link, connection and the dialogue between the water element and the built environment. The intervention area of this competition stands out for its visual and geographical proximity to the sea, combined with its strong disconnection from it, due to the non-permeable boundary separating it from the city's commercial port. This urban barrier spreads around the limit of the plot, restricting its relationship with the city. The plot, consequently, could be perceived as an island, due to its isolated condition. However, isolated is often connected to autonomous, to an entity that can act independently and be converted to a landmark on its own. In other words, we are facing the opportunity to explore this potential and create a new element for the city, beyond a simple addition or extension to the urban grid.

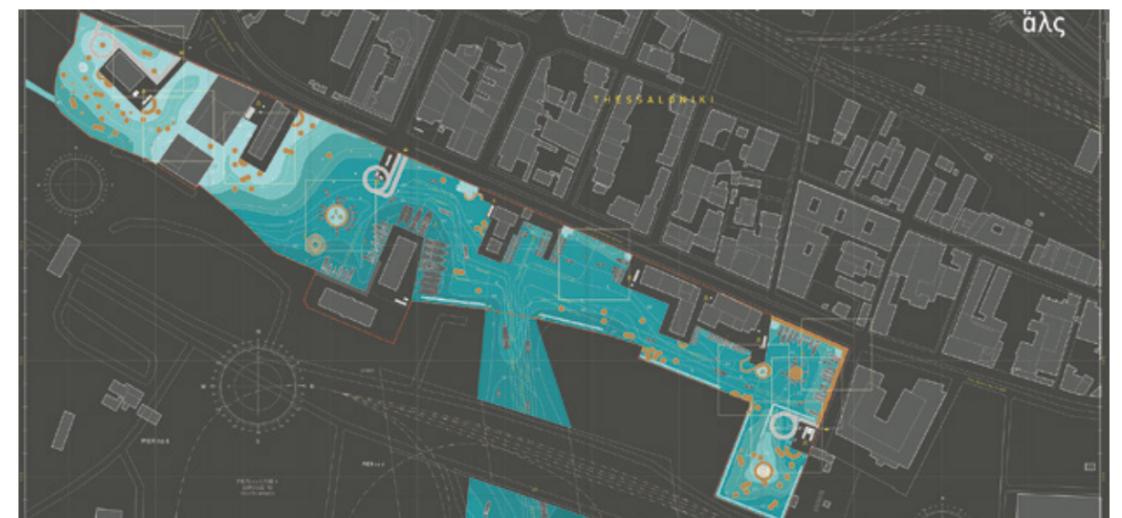
On one hand, we reinforce the link between the city and the sea, a strong connection that already exists on the other side of the city (at 10km proximity we can find the closest marinas and nautical clubs), and on the other hand we create a vision for the new image of Thessaloniki, an iconography dominated by the respect of the surroundings.

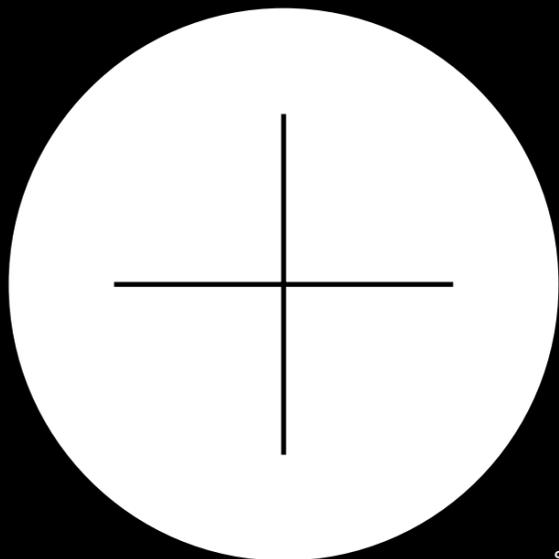
The scale of the program initially leads to design a single or a complex of tall towers.

However, a tower as a starting point in this context, neither can create a dialogue with the existing buildings nor with the city. Taking these into consideration, we have developed a horizontal construction adapted to the scale of the city, which we have elevated, addressing through this simple gesture, elements and qualities that are highly valued in Greek culture: shadow, horizon, wind, seafront, open public space. To achieve this goal, a bridge, is created to let the water in the plot converting it into a marina, while assisting the transportation and commercial activities of the port. The buildings to be retained are surrounded by floating platforms, which form the points of access to the district and to a variety of public activities.

Ἄλς is the new marina in the west zone of Thessaloniki. Above this marina, a new construction designed according to ideas and theories such as multi-street and fractal urbanism, as well as the inverted city in three dimensions, is elevated. Through this inverted skyline, we create the optimum and wished microclimate for the environmental conditions of Thessaloniki.

Just like the crystal stalactites of a marine cave, the lower part of our district is formed by a glass volume rising over the water level, which contains the public space, entertainment spaces, sports and recreation facilities, cultural uses etc. On top of these levels we can encounter an entire floor of parking and MEP facilities, the base of the building -the mirror line of the inverted city- from which our "stalactites" are suspended and on which the upper floors are supported. The parking floor is an open and ventilated floor. Right above the parking floor, a multifunctional floor is dedicated to facilities, lobbies and access points for offices as well as hotels etc. The upper floors host the offices and the residences. Every level is organized through a central element to which we refer as a "street". The conception of those streets and their identities are defined by the programmatic use assigned to them and the floor that they correspond to. Finally, the rooftop of the building is a horizontal topography with some pits down to the patios of the residential areas, expressed as a big open park, functions on different scales, offering a big green space to the city, an element that the city is missing. Ἄλς is a bet for a sustainable, functional and marine oriented urbanism, but mainly, it is the bet to a reference urbanism, that is very respectful to its immediate surroundings, the city of Thessaloniki and the sea.





SUBMITTED PROPOSALS



PROPOSAL TITLE Ensemble COMPETITOR ID 4fc99f52-0aad COUNTRY Spain



PROPOSAL TITLE Sea Breeze COMPETITOR ID 8554a15b-8c52 COUNTRY Russia



PROPOSAL TITLE Light-Tower of Thessaloniki Port COMPETITOR ID 3542daa1-d16f COUNTRY China

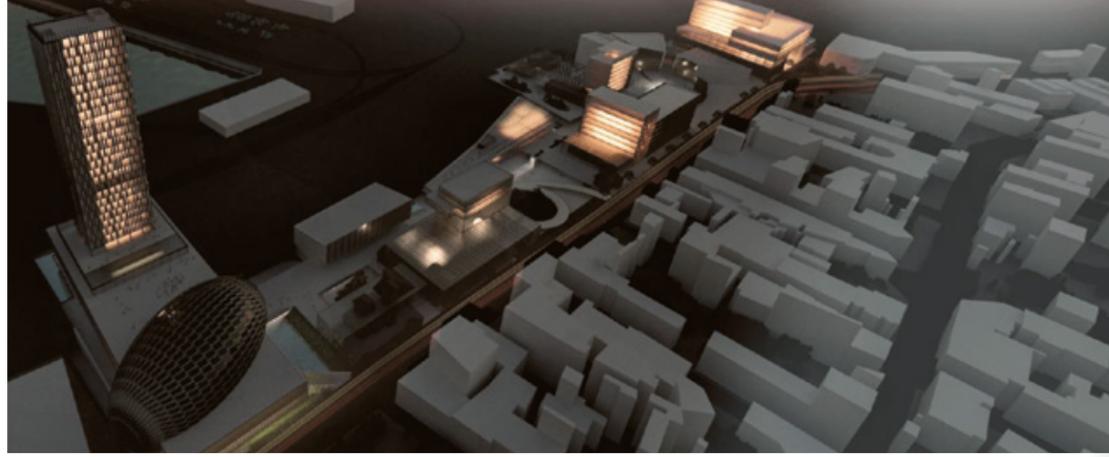


COMPETITOR ID 3ac37378-35a7 COUNTRY Greece

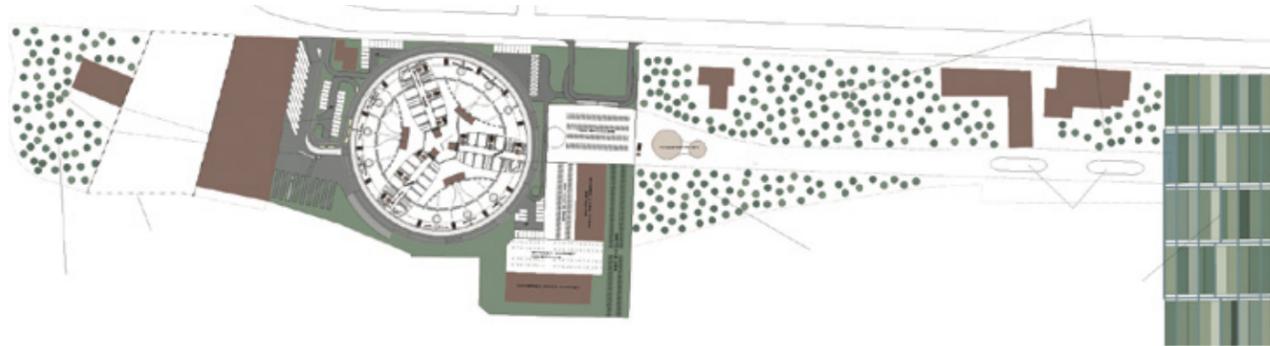




PROPOSAL TITLE **White Tower Business District** COMPETITOR ID **f9f06135-2a68** COUNTRY **Romania**

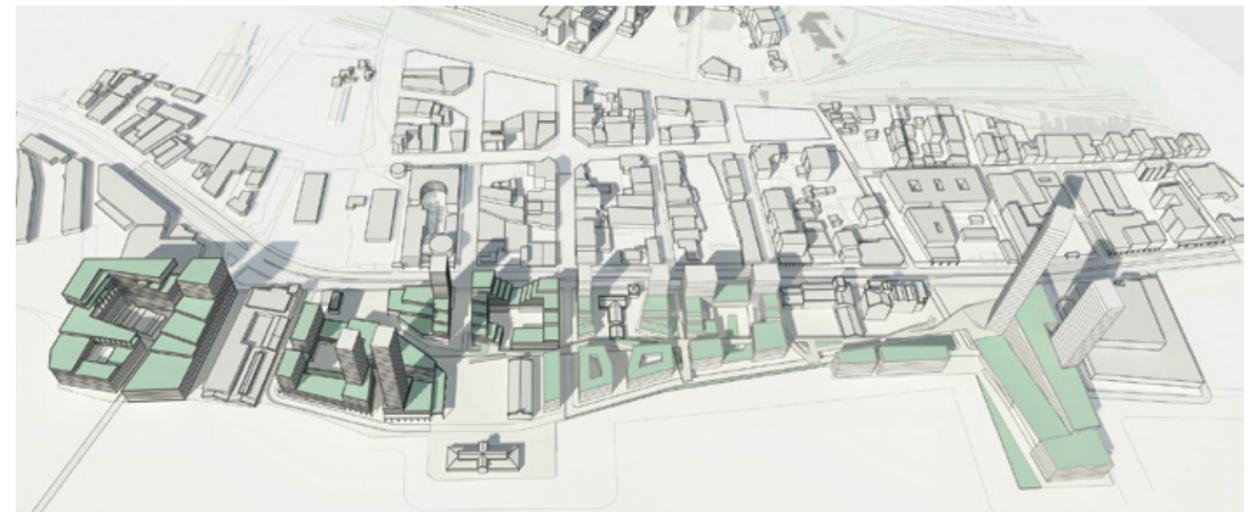


PROPOSAL TITLE **Utopylon** COMPETITOR ID **9cee7edf-c7d3** COUNTRY **Germany**



PROPOSAL TITLE **Thess Port Hub** COMPETITOR ID **58df8541-a88a** COUNTRY **Greece**

PROPOSAL TITLE **Stitching Voids** COMPETITOR ID **7de0cca7-53d7** COUNTRY **Italy**





PROPOSAL TITLE **Apollo** COMPETITOR ID **f209b242-abfa** COUNTRY **Egypt**



PROPOSAL TITLE **Business Park** COMPETITOR ID **adb68323-3e0e** COUNTRY **Colombia**



PROPOSAL TITLE **Wave** COMPETITOR ID **96dae0c8-22f7** COUNTRY **Portugal**

PROPOSAL TITLE **Thessaloniki Care City** COMPETITOR ID **a2baac2f-501b** COUNTRY **Spain**





PROPOSAL TITLE **Pixel City** COMPETITOR ID **550817b2-07dc** COUNTRY **India**



PROPOSAL TITLE **Thessaloniki Business Park** COMPETITOR ID **f15d45af-6248** COUNTRY **Albania**



PROPOSAL TITLE **Kairos City** COMPETITOR ID **0229d952-1190** COUNTRY **USA**



PROPOSAL TITLE **Skyport City** COMPETITOR ID **73C9da63-Ecff** COUNTRY **Romania**



PROPOSAL TITLE **Urban Re-Imagining for Thessaloniki** COMPETITOR ID **f138ee9b-6e5f**
 COUNTRY **USA**



PROPOSAL TITLE **New Community Space Thessaloniki (NCS)**
 COMPETITOR ID **e9d6a4ea-1e2d** COUNTRY **Italy**

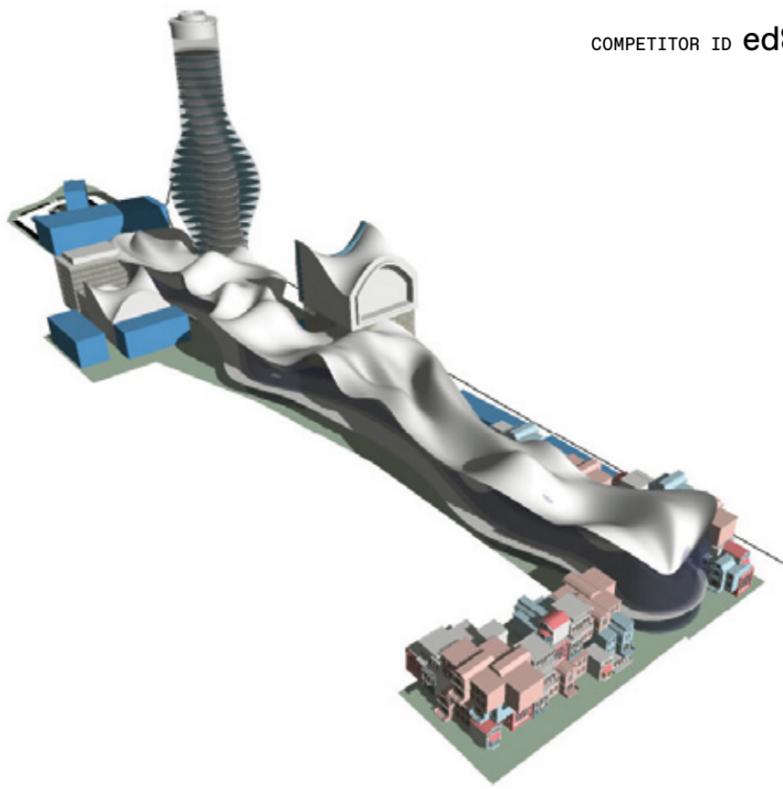


PROPOSAL TITLE **Thessaloniki Mixed Use Waterfront Development** COMPETITOR ID **d58d36b9-3db3**
 COUNTRY **South Africa**



PROPOSAL TITLE **Urban Conditioners** COMPETITOR ID **896dfbd8-014a** COUNTRY **Brazil**

COMPETITOR ID ed849c7b-6dda COUNTRY USA, Greece



PROPOSAL TITLE Thessaloniki West District COMPETITOR ID b2dc65a3-2dd4 COUNTRY Sweden

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PROPOSAL TITLE Co-Existing CBD Thessaloniki_West Harbour
COMPETITOR ID 6fa9ff02-432f COUNTRY Germany



PROPOSAL TITLE Delta Thessaloniki COMPETITOR ID 2b29bb56-348a COUNTRY Cambodia

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PROPOSAL TITLE **Connection Boulevard** COMPETITOR ID **0e7f4e65-b2b2** COUNTRY **Brazil**



PROPOSAL TITLE **Agora 2.0 Central Business District**
COMPETITOR ID **db6c9c50-d928** COUNTRY **Spain**



PROPOSAL TITLE **Kastra** COMPETITOR ID **e46c98b3-49e6** COUNTRY **France**



PROPOSAL TITLE **The New Landmark of Thessaloniki** COMPETITOR ID **1ff84130-ccd4** COUNTRY **Cyprus**





PROPOSAL TITLE **Anthropic Wave** COMPETITOR ID **ea5afc2a-2412** COUNTRY **Romania**



PROPOSAL TITLE **Thessalonik** COMPETITOR ID **b15e841f-4bea** COUNTRY **France**



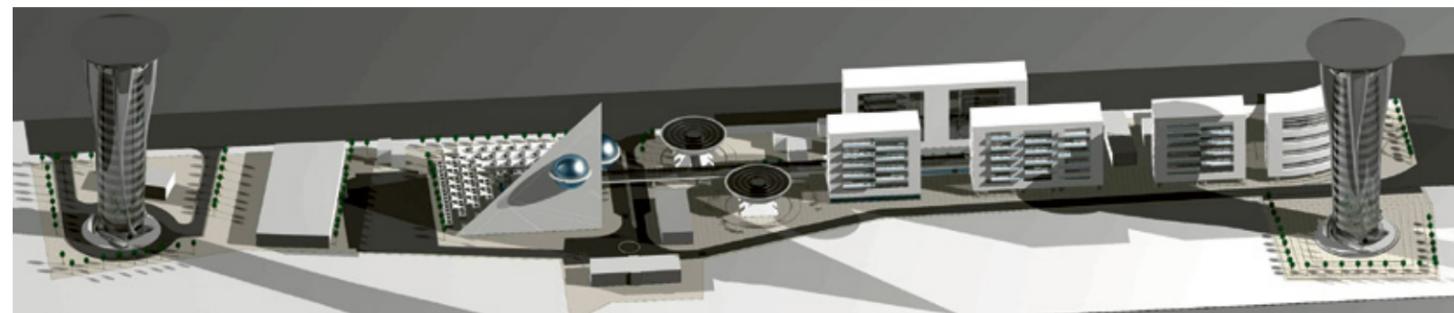
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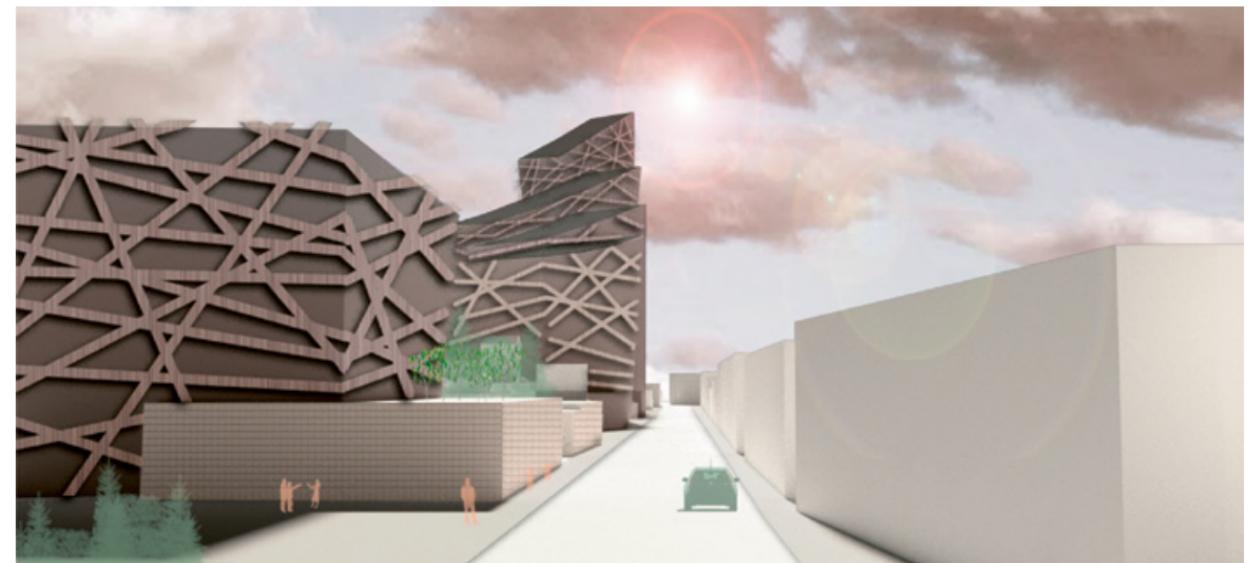


COMPETITOR ID **320822ab-0c05** COUNTRY **Argentina**

COMPETITOR ID **b59f2bad-2824** COUNTRY **Greece**



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PROPOSAL TITLE Thessaloniki Mountain COMPETITOR ID e684bf24-612e COUNTRY Ukraine



PROPOSAL TITLE The White City COMPETITOR ID 8c9ae058-463d COUNTRY Portugal

PROPOSAL TITLE District So26 COMPETITOR ID 718fa4e9-5aff COUNTRY The Netherlands



PROPOSAL TITLE Crossroads+ COMPETITOR ID dbb15d8e-a074 COUNTRY Greece

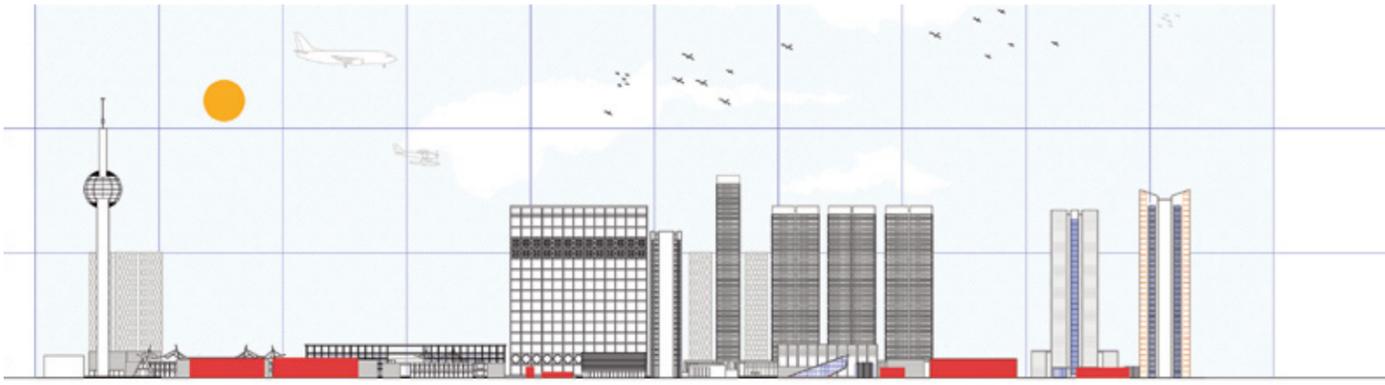




PROPOSAL TITLE **Connections** COMPETITOR ID **d82f8802-c7ab** COUNTRY **Bulgaria**



PROPOSAL TITLE **Wall Street II** COMPETITOR ID **2c495463-bdbc** COUNTRY **Sudan**





PROPOSAL TITLE **The Lighthouse** COMPETITOR ID **43ca9fc8-d8fa** COUNTRY **France**

PROPOSAL TITLE **The Coral** COMPETITOR ID **981a6230-1145** COUNTRY **Russia**



PROPOSAL TITLE **The Layover** COMPETITOR ID **824ac405-06af** COUNTRY **Greece**



PROPOSAL TITLE **Nothing Else Than** COMPETITOR ID **c5106e61-0894** COUNTRY **Serbia**





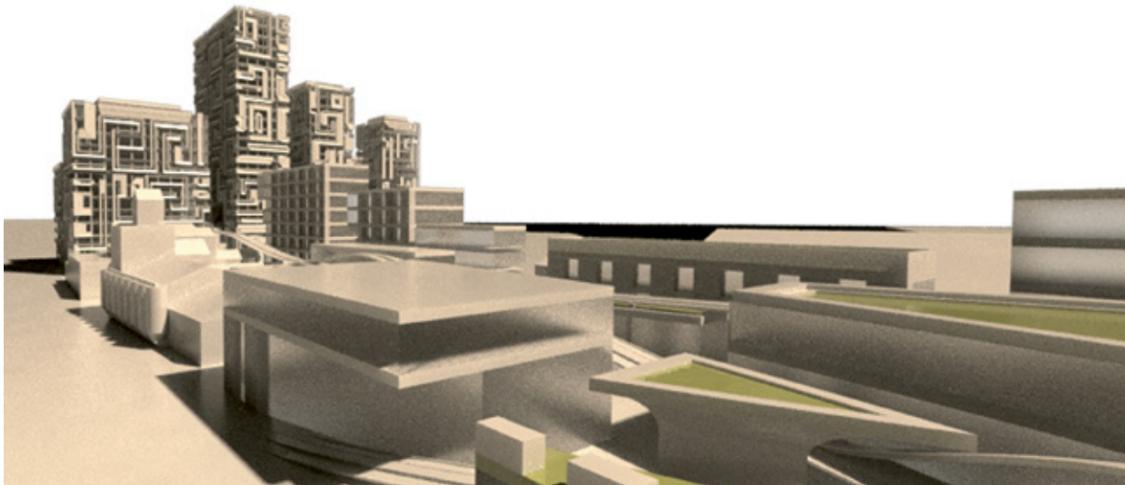
PROPOSAL TITLE **New Central Business District of Thessaloniki Branding Identity** COMPETITOR ID **e30449e9-ab5f** COUNTRY **UK**



PROPOSAL TITLE **Barcoding Heritage** COMPETITOR ID **a75e313c-7cf7** COUNTRY **Lebanon**



PROPOSAL TITLE **Cloud 9** COMPETITOR ID **65c18ec3-9626** COUNTRY **Bulgaria**



PROPOSAL TITLE **Land of Gods** COMPETITOR ID **1c904b24-93b6** COUNTRY **Argentina**





PROPOSAL TITLE **Thessaloniki, the Agora** COMPETITOR ID **dfd3fd65-1618** COUNTRY **Egypt**

PROPOSAL TITLE **The Transitioning Thessaloniki Skyline** COMPETITOR ID **09a112c8-de74** COUNTRY **Egypt**



PROPOSAL TITLE **The NCBDT, the New Central Business District of Thessaloniki** COMPETITOR ID **98503bb1-fc27** COUNTRY **Serbia**



PROPOSAL TITLE **Trans-Port** COMPETITOR ID **f0fb46ad-2efa** COUNTRY **Japan**





PROPOSAL TITLE **FixCity, the Future** COMPETITOR ID **82e44015-baf4** COUNTRY **Greece**



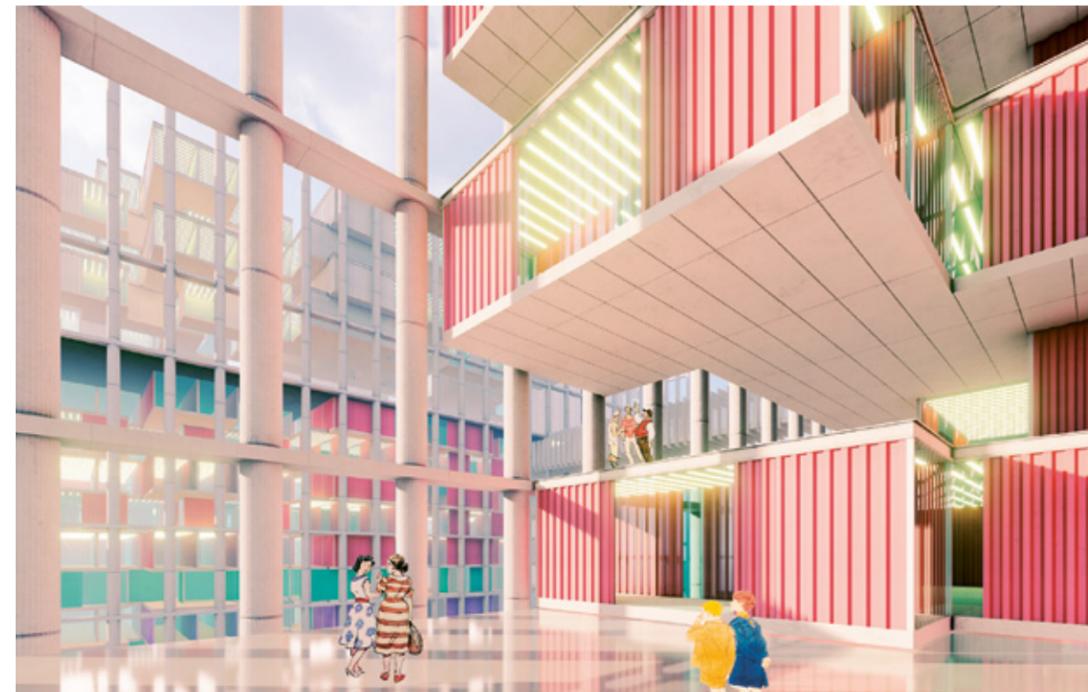
PROPOSAL TITLE **Dancing with Zorba** COMPETITOR ID **bae00d48-5116** COUNTRY **DF**

PROPOSAL TITLE **Leviathan** COMPETITOR ID **da8193b8-fb34** COUNTRY **Greece**



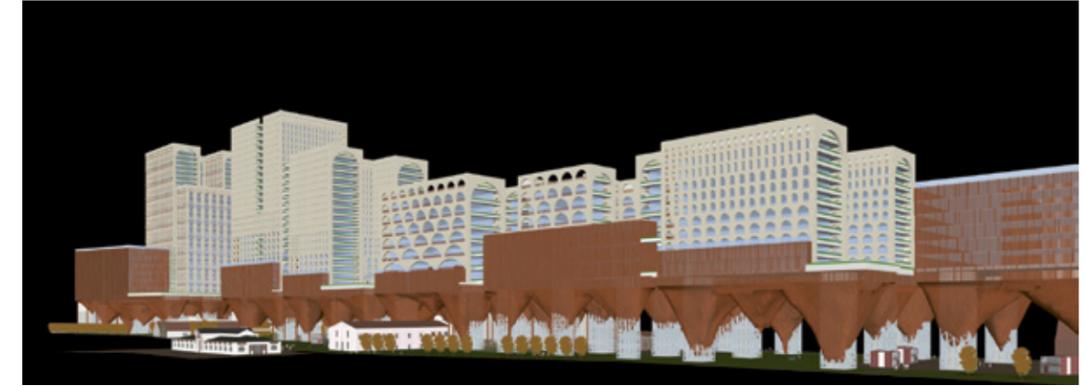
COMPETITOR ID **b6970045-1744** COUNTRY **Brazil**







PROPOSAL TITLE **West City Gardens** COMPETITOR ID **e3593ed7-1273** COUNTRY **UK**



PROPOSAL TITLE **A Great Ship that is About to Sail, a City of Sky that is About to Rise**
 COMPETITOR ID **e57aa199-4c63** COUNTRY **Australia**

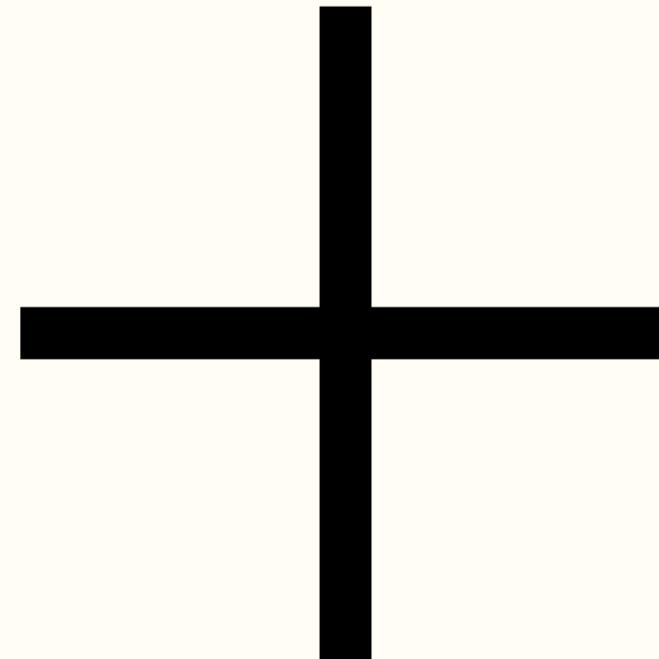
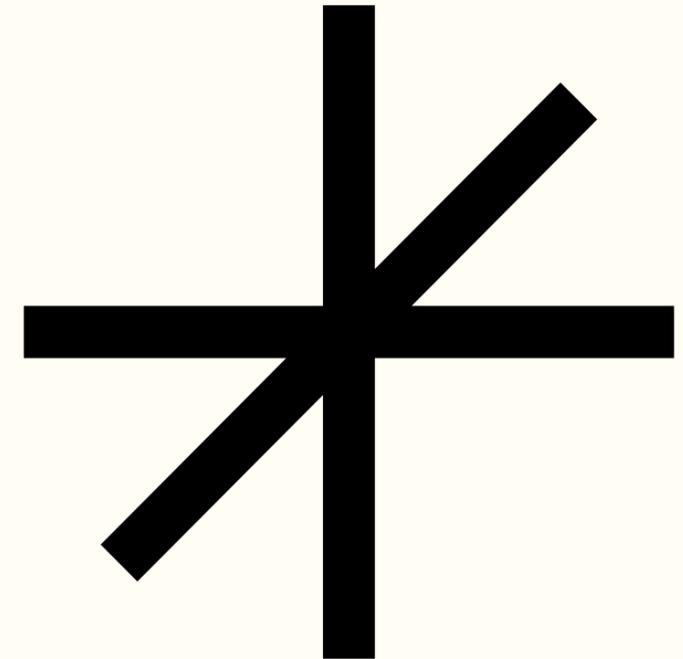
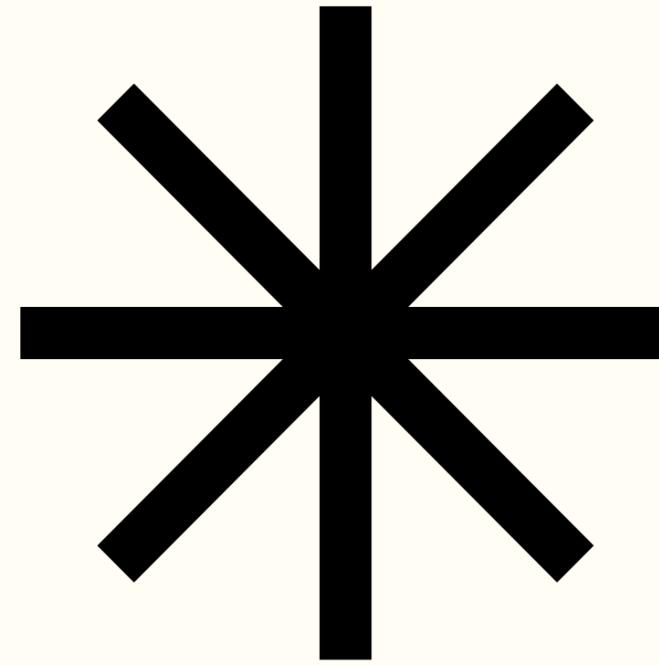


PROPOSAL TITLE **Aqueduct to Future** COMPETITOR ID **cb7754bb-c7b5** COUNTRY **Russia**

PROPOSAL TITLE **Port City** COMPETITOR ID **5db4826a-0d7b** COUNTRY **China**









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West City Gardens/
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Thessaloniki Greece Open, one-stage, International Ideas Competition

Architects Vision for the New Central Business District (CBD) of Thessaloniki, Greece



Outline of Competition

Competition Organizer & Sponsor: ALUMIL S.A.

KEY DATES

COMPETITION LAUNCH: 9-3-2020 / DEADLINE FOR REGISTRATION: 25-5-2020 / DEADLINE FOR ENTRIES: 15-10-2020
ANNOUNCEMENT OF COMPETITION RESULTS: 25-11-2020 / SUMMARY OF SUBMISSION REQUIREMENTS: TWO (2) A0 LANDSCAPE-ORIENTATED PRESENTATION PLATES (MIN 300 DPI)

1. INTRODUCTION

1.1 SUMMARY OUTLINE

Thessaloniki is a historic city that has developed through the ages. It is located along the coast of Thermaikos Gulf, whose west coast, including the port of the city, used to be a manufacturing zone. It is now uniquely located to spearhead the development of the city and its regeneration into a vibrant regional and international pole.

Thessaloniki's west waterfront area, where the city harbor is located, is today an underused urban area. It weakens the city's image, livability, and productivity. Several past initiatives to facilitate the change towards urban growth and productivity have not been successful. So, the challenge remains.

The ArXellence 2 Architectural Ideas Competition thus represents a major challenge of urban regeneration. It is the first, and most decisive, step towards meeting the expectations of a new, cosmopolitan Thessaloniki. It is hoped that visionary competition schemes will pave the way for the regeneration of this decaying urban area through local government initiatives and private sector participation.

1.2 BACKGROUND

Modern cities compete globally to be attractive places for living and working. Attracting new high-income residents and investors strengthens the profile of a city and contributes to its revitalization. This entails an upgrade of the standard of living and professional activities through the enrichment of services provided, infrastructure improvement and new fields of business opportunities. For cities to become attractive destinations in the era of globalization, they must fulfill business criteria of local and international interest. Thessaloniki is a city rich in history. Like most of the historic cities of Europe, Thessaloniki continually addresses the conservation of its historic sites. Its urban layout originally emerged in an unregulated way, thus restricting its potential to become a flexible city, developing in tandem with the changing realities of a world in continuous mutation. Tourism and migration, from Greece and countries in distress, have aggravated the urban realities of the city. The large, flat site that is the object of this competition stands to provide the spark for a new tomorrow. It is in the western industrial part of the city. It adjoins the port and is very close to the main railway station and the bus hub. The envisaged dynamic development of this site as a Central Business District (CBD) is expected to pave the way for the installation, in its wider area, of trade and tertiary sector (services) facilities. The ArXellence 2 architectural competition aims to highlight innovative design as the ideal tool for the success of the new CBD of Thessaloniki. The building programme outlines the contours within which the proposals are to be conceived. Participants are invited to interpret the aims of the competition in the most creative way, the end objective being the image of a new business center that will exude originality and innovation. Spatial organisation, aesthetics, choice of materials, incorporation of environmental and social sustainability measures, particularly evidence that the UN SDG's have been taken into account, are factors that will reinforce the primary aim: to make this project a standout initiative that will attract investors, businesses and visitors. The project must underline, through architecture and urban planning, that Thessaloniki belongs to the front line of the forward-looking cities of the world. A city able to boast, not only top-level business facilities, but also mixed neighborhoods with high quality of life.

2. REGULATIONS

2.1 COMPETITION SPONSOR

ALUMIL S.A.
Address: 8, Gogousi str. 56429 Efkarpi, Thessaloniki, Greece
Contact person: Ms Sofia Kiouptzidou, tel. +30 2313011000
Alumil is also the organizer of this competition.

2.2 UIA APPROVAL AND ENDORSEMENT

This Competition is endorsed by the International Union of Architects (UIA) and will be conducted according to the UNESCO Standard Regulations for International Competitions in Architecture and Town Planning and the UIA best practice recommendations.
(See: Competition Guide for Design Competitions in Architecture and Related Fields: https://competition.uia-architectes.org/webApi/uploads/ressourcefile/32/uiacompetition_guide_2020.pdf)

The competition is under the auspices of:

1. Greek Ministry of Environment and Energy
2. Central Macedonia Local Government
3. Municipality of the city of Thessaloniki
4. Technical Chamber of Greece - Central Macedonia Branch
5. Architects Council of Thessaloniki

2.3 ELIGIBILITY

The Competition is open to architects from all countries. Eligible architects must be entitled to practice architecture in their respective countries. Participants may be natural persons, legal entities or partnerships of individuals. Multidisciplinary teams may participate on condition that they are headed by an architect. Competitors of any discipline can only participate in one team. The Competition is not open to students. The following persons shall not be allowed to participate in the Competition: Jury members, the Technical Committee, as well as any person directly or indirectly associated with the Competition Sponsor or the Jury.

2.4 OFFICIAL LANGUAGE

The official language of the competition and the submissions is English.

2.5 REGISTRATION OF COMPETITORS

No fees are required for registering. The competitors shall exclusively register, download all competition documents and upload their entries on the predefined dates on the website www.alumil.com/axellence.

2.6 JURY MEMBERS AND PROFESSIONAL ADVISOR

Voting jurors
1. Kasper Guldager Jensen (Architect Denmark) UIA representative, Chair
2. Nikolaos Salpingidis Alumil representative (Innovation Director, Greece)
3. Gabriella Carillo (Architect, Mexico)
4. Lauren Haiden (Architect, South Africa)
5. Dimitrios P. Tsomocos (Finance and management, UK/Greece)

Alternate jurors:

1. Sara Martin Camara (Architect France) UIA representative
2. Oren Sussman (Law and finance, Israel)

Professional Advisor:
Dr. Evangelos Lyroudias
Architect, Alumil Consultant

2.7 TIMETABLE

COMPETITION PROCEDURE & TIMETABLE

- Competition launch: Monday 9-3-2020
- Deadline for questions: Friday 10-4-2020 (1 month after announcement)
- Deadline for answers: Monday 27-4-2020 (2+ weeks after questions deadline)
- Deadline for registration: Monday 25-5-2020 www.alumil.com/axellence
- Deadline for 2nd round of questions: TUESDAY 30-6-2020
- Deadline for answers Wednesday 15-7-2020 2 weeks after questions deadline
- Deadline for entries: Wednesday 15-10-2020 3 months after receipt of second round answers
- Formal examination of entries by Technical Committee: Monday 9-11-2020 1-2 weeks depending on number of entries
- Jury sessions, evaluation of entries and report: 18/20-11-2020 3-5 working days after completion of the formal report of the technical committee
- Decryption of Entry Numbers and Competitor IDs Announcement of Competition results: Wednesday 25-11-2020 Within 1 day of jury adjudication and signature of the jury report
- Publication material to be sent to the UIA: Tuesday 1-12-2020 Within 3 working days after announcement of the competition results
- Public exhibition & online exhibition: Wednesday 25-11-2020 Duration: From 25 Nov to 12 Dec 2020
- Award Ceremony: Friday 11-12-2020

2.8 QUESTIONS AND ANSWERS

Competitors may ask questions, anonymously, regarding the brief until the stipulated deadline for receipt of questions. A technical committee will support on legal and local regulation matters. Participants may, if in doubt, ask a question concerning the interpretation of the conflict of interest provisions. The Professional Advisor shall prepare answers after consulting the Competition Sponsor. Answers shall be approved by the Jury, in which the UIA is represented, and made available to all participants by the specified date on the competition web site. There will be two rounds of questions and answers.

2.9 PRIZES AND PRIZE MONEY

- 1st Prize 20,000 euros
- 2nd Prize 15,000 euros
- 3rd Prize 10,000 euros
- 4th Prize 7,000 euros
- 5th Prize 5,000 euros
- 6th Prize 3,000 euros
- 4 Honorable Mentions

2.10 DECLARATION OF SPONSOR INTENT

Competitors are invited to focus on the visionary nature of the competition. Proposals should aspire to outline the "virtual form of a new modern business district for the city of Thessaloniki". The competition aims to stimulate the interest of the State, the business community and sponsors, for innovative architectural design and the potential it can bring, in conjunction with the technological developments in the construction sector. Furthermore, the objective is to attract international interest in the urban reconstruction and economic growth of the area where the site is located, and thus of the city as a whole. Upon completion of the competition, and in order to highlight the vision of architects for the new Thessaloniki CBD, the Sponsor intends to present the winning entry to local and national authorities for urban planning, as well as other entities interested in investing in the development of this district. Other winning entries may also be presented.

2.11. JURY DECISIONS

The jury decisions are final and are not subject to any reconsideration by the Sponsor, in whole or in part.

2.12 AUTHOR'S RIGHTS

The participant's intellectual and design rights are entrenched as per the UNESCO Standard Regulations for International Competitions in Architecture and Town Planning.

The Competition Sponsor, and third parties interested in the development of this district, may only use the winning design if the author is commissioned to carry out the project. No design, whether or not it receives a prize or mention, may be used for any purpose, wholly or in part, by the Client or third parties without the written agreement of its author.

The author of any design retains the copyright and the author's rights of his/ her work. No alterations may be made without his/ her prior consent. The winning design can only be used once.

It is assumed that by submitting an entry, a participant guarantees that he/ she is the author of the project and that his/ her design solutions do not infringe intellectual property rights of third parties.

2.13 PUBLICATION RIGHTS

The Sponsor and the UIA have the right to publicize entries, including plans and visuals, on the condition of naming the authors. The competitors have the right to publicize their own competition entry, provided that the Sponsor is mentioned.

Competition participants are not allowed to publish their submitted project (press, books, internet, any other media, etc.) before the competition results have been announced officially by the sponsor and/or jury president. Prior publication of a submitted design project will be considered as grounds for disqualification.

The Sponsor may, without prior competitors' consent, use, store, reproduce, display, print, publish, communicate to the public or distribute in hard copies, in electronic or digital format, or on the internet (including social networks as a downloadable or non-downloadable file), all submitted projects, or copies of submitted projects, for the purpose of communicating or informing about the competition results. The names of the authors of projects will always be mentioned, unless competitors have expressly stated that they do not wish to be named should they not win an award.

2.14 EXHIBITION

The awards ceremony and a 20-day exhibition will take place at the Thessaloniki Town Hall starting on 25 November to 12 of December 2020.

A repeat exhibition will subsequently be held at the Thessaloniki Music Hall. A publication, including all projects, will also be released.

The Sponsor retains the right to organize further exhibitions and publications of all projects submitted, whether or not they are among the winners. The registration of an entry validates the participant's agreement to allow the Sponsor to reproduce the material submitted, in order to promote the objectives of the Competition.

The Sponsor undertakes to print the jury report documenting the winning projects and the recommendations of the jury in book form and will upload it onto the competition web site. The Sponsor retains the right to further exhibitions and publications. All publications will always document and include the winning projects to fully reflect the rationale of the jury.

All entries shall be included in the first exhibition. Subsequent exhibitions may display only the winning entries.

2.15 NOTIFICATIONS OF RESULTS

All award winners (Prizes & Honorable Mentions) will be officially notified by the Sponsor. The results of the competition will be also published on the competition website.

2.16 DISPUTE RESOLUTION

Disputes shall be settled by arbitration under the rules of Arbitration of the International Chamber of Commerce in Paris, France, by an arbitrator chosen jointly by the two parties.

3. PROGRAMME

3.1 TASK DESCRIPTION

Participants are encouraged to freely formulate their proposal, distributing the desired functions up to a maximum gross building floor area of 400.000 m². Participants are to choose the optimum ratio in the mixture of uses that will support the viability and the aesthetic impact of a future investment.

The desired principal uses include office spaces, administration spaces, shops, food and beverage outlets, cafés, restaurants, as well as recreation areas, residences, a conference center, personal well-being (spa, gyms, etc.) and sports areas.

Auxiliary and supportive uses include reception and waiting areas, storage spaces, garages, mechanical facilities, security and maintenance areas.

Internal circulation areas include staircases, reception areas, patios, roof gardens (where applicable).

External circulation areas, including roads, pedestrian access routes, paved and planted areas are to complete the proposal in a unified avant-garde architectural vocabulary with environment and sustainability friendly solutions.

In order to allow free rein of the design capabilities of competitors, the competition brief does not place any mandatory restrictions other than the following:

- Maximum total surface of proposed building or buildings
- Maximum height
- Parking space requirements
- Vehicular and pedestrian entrances to be only from 26th October Street
- Listed buildings to be retained

All other buildings currently on the site are to be ignored, i.e. deemed as non-existing.

Candidates may note that the siting of proposed buildings is not subject to restrictions on minimum distances between other proposed buildings, listed buildings, or the boundaries of the overall property. It is, thus, entirely at the discretion of the competitors whether or not to they choose to respect any existing building lines or protection zones of listed buildings. It is similarly not necessary to respect any other restrictive provisions of the Greek town planning legislation and special local building regulations (coastal zone boundaries, distances from road axes, distances from railway lines, maximum heights, maximum volume coefficient, etc.).

3.2 INDICATIVE BUILDING PROGRAMME

The proposals that will be submitted can range from the exhaustion of the entire building area of 400.000 m² in a single building with a maximum height of 200m, to any number and size of buildings that respect the aforementioned list of restrictions (under "Task Description").

The following table depicts an indicative apportioning of the maximum total surface areas:

• Office spaces	20%	80.000 m ²
• Executive offices	5%	20.000 m ²
• Grand Lobby Entrance(s)		
etc for offices	2,5%	10.000 m ²
• Retail facilities	5%	20.000 m ²
• Food & Beverages outlets	5%	20.000 m ²
• Auxiliary facilities, such as business centre, auditorium and exhibition centre	5%	20.000 m ²
• Leisure facilities, such as spa/health club, sports club, movie theatre, restaurants, cafés and bars	5%	20.000 m ²
• Corridors, escalators, staircases, lobbies	12,5%	50.000 m ²
• Residences (optional)	15%	60.000 m ²
• Hotel (optional)	5%	20.000 m ²
• Mechanical, electrical etc facilities & storage areas	5%	20.000 m ²
• Architect's proposed functions	15%	60.000 m ²
• TOTAL	100%	400.000 m ²

Parking requirements:

- One enclosed (underground or above ground) parking space per 100 m² of total building area.
- One outdoor parking space per 75 m² building area.

3.3 SITE DESCRIPTION

The site has an area of 120.000 m². Its boundaries are:

- NEast (access side): 26th October Street
- SWest (seaside): Thessaloniki Port Authority property
- NWest & SEast: Private properties

The shape of the site is oblong, approx. 900 m in length and with a maximum width of approx. 120 m.

4. SUBMISSION & ANONYMITY

4.1 LIST OF DOCUMENTS PROVIDED TO COMPETITORS

- Site layout situation
- Aerial view of the site
- Photographic documentation
- Listed buildings to be retained (MANDATORY)

4.2 SUBMISSIONS & ANONYMITY

Entries will be submitted in electronic form, on the competition platform from 16-7-2020 to 15-10-2020.

Printing, presentation, publishing and exhibition costs will be met by ALUMIL SA. For the preservation of participant anonymity, the indication of participant names or other distinguishing signs are prohibited under penalty of disqualification. Competitors are allowed to give a title to their proposal.

Participants are asked to register on the official competition website. All the relevant reference documents are available therein. After the registration, each competitor will receive the following by email:

- The login name and the password, which allows them to upload their Entries
- The link to download the material

When participants register on the competition website, the system will automatically generate a unique, 128-bit Competitor ID number. This number will appear in the participant's account after logging in.

When a competitor submits their entry, the system will automatically generate an Entry Number, a random 128-bit GUID number which will become a part of the file names submitted as part of the entry.

Entry Numbers and Competitor IDs will be encrypted and stored on a server inaccessible to Alumil and the UIA. The Entry files will be stored on a server accessible to both the UIA and Alumil. The assessment will be made anonymously as Entry Numbers will not be linked to participants.

On a selected date after the evaluation process is completed and the jury has signed the ranking and allocated the prizes, the system will decrypt Entry Numbers and Competitor IDs and link them together. The results will be listed using each participant team member's full name.

The above-mentioned mechanism is guaranteed by United Experts Digital Consultancy Ltd. Registered (Company number 11805603) UK

The Sponsor ensures that the system, which is guaranteed by United Experts Digital Consultancy Ltd, is efficient and suitable for the Competition and will not collapse in case many participants submit their entries simultaneously. Nevertheless, it is strongly recommended that participants shall not submit a last minute proposal.

In case of a technical problem, participants may contact immediately arxellence@alumil.com.

Submissions will be open from 16-7-2020 00:00 EEST to 15-10-2020 23:59 EEST. Moreover, the Sponsor ensures that the entries submitted electronically will be properly registered and secured. Competition website www.alumil.com/arxellence.

4.3 SUBMISSION REQUIREMENTS

Participants may only submit one entry. Variations are not accepted.

Each entry shall consist of:

Two (2) Horizontal A0 landscape-orientated presentation

Entries are to be presented to the JURY as follows:

The first A0(a) presentation plate is to include one 1:1000 (metric) scale Plan. For the other (Elevations, sections, three-dimensional color views of the proposal) each participant is free to decide.

in

The second A0(b), presentation plate, participants are free to present their proposal in whatever way they deem best (building program, indicative floor plans and sections, construction details, sketches and whatever else they deem appropriate for a better presentation of the proposal). Entrants are free to present any other explanatory sketches, drawings, texts etc., as long as they conform to the provisions of this document.

The deliverables can only be submitted in digital files, bearing the participant's digital code.

The following will not be accepted:

- Entries submitted after the deadline
- Entries that do not respect the conditions of anonymity
- Entries that violate authors rights of third parties
- Proposals with links, animations, videos, animated GIFs, QR codes, barcodes or features other than still images and text
- Attachments other than those stipulated in this document.

Entries that do not meet the requirements set forth in this document, or that contain any kind of irregularity, shall be highlighted by the Technical Committee of the Competition and submitted to the Jury, which shall decide on whether they are to be disqualified or not. The jury will register their decision in their report.

Graphic requirements:

- Metric scale for the presentation for all drawings submitted.
- No restrictions on presentation mode. Participants are allowed to use any color, drawing techniques, electronic models they deem appropriate.
- The use of graphical scale is recommended, in order to allow for better visualization of the project on screen.

Competitors must ensure the readability of the texts and drawings, so as to facilitate their comprehension and assessment, as well as the future printing and/or presentation of their projects.

Models cannot be directly submitted, but photographs of models may be included in the submitted material.

4.4 EVALUATION

The evaluation of entries will be based on the extent of their response to the competition requirements and, more specifically, to the following criteria, which are not listed in order of importance.

- General impression and clarity of the overall concept
- Compliance with the competition goals
- Innovation, originality, creativity of the proposal
- Potential of creating identity
- Relation to and integration with the surrounding city
- Quality of urban spaces, composition of volumes and architectural design
- Contribution to sustainable development, environmental and social impact
- Adequacy of proposed functions and their localization
- Usability and attraction for inhabitants and users
- Economic aspects

The Jury may detail and expound the evaluation criteria during the evaluation process but cannot modify the criteria nor add new criteria.

5. THE SITE

- Aerial view of the site



- Listed buildings to be retained (MANDATORY)



1. Nousias Tannery
2. Porto Palace
3. Benis Tannery
4. Slaughterhouse
5. Charilaou Refrigerators
6. Pumping Station
7. Fix Brewery

6. APPENDIXES

- www.alumil.com/arxellence (for downloads and information)
- Photos of listed Buildings to be retained (included in the brief)
- Deloitte Thessaloniki Waterfront Redevelopment Strategy (report financed by the World Bank)
- Outline descriptions, video, and presentation of the wider project area Thessaloniki Master Plan and urban development plans, including the port and maritime terminal, the road and rail situation and projects, and the erection of future signature buildings such as the Holocaust Museum.
- Other useful links

Architects Vision for the New Central Business District (CBD) of Thessaloniki, Greece.

An open UIA – UNESCO ideas Architectural Competition

Minutes

of the meetings of the jury of ArXellence 2 architectural ideas competition dated 18th to 21st November 2020

On November 18th, 19th, 20th and 21st the Jury of the architectural competition Arxellence 2, for a new central business district of Thessaloniki convened on Zoom and simultaneous projection. All members of the jury were present as follows. The meetings were hosted from Alumil's premises by means of a special platform developed especially for the meetings.

THE JURY

1. Kasper Guldager Jensen
2. Nikolaos Salpingidis,
3. Gabriela Carillo
4. Lauren Haiden
5. Dimitrios P. Tsomocos

ALTERNATE JURORS

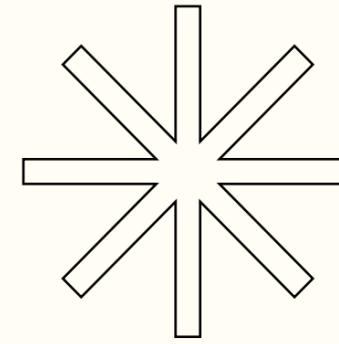
6. Sara Martin Camara
7. Oren Sussman

PROFESSIONAL ADVISOR OF THE COMPETITION

Dr. Evangelos Lyroudias

Mr. Jensen appointed by UIA as chairman, was confirmed as the chairman of the jury. The technical committee informed the jury on the organization and the competition and the history as well as the current state of the project and the site in detail. Mr Salpingidis pointed out the great importance of the project for the revitalization of the western part of the city of Thessaloniki and shared some considerations as to the competition and its potential follow up.

Afterwards, the jury proceeded to the detailed examination of all proposals, 173 submitted individually and in comparison, during a lengthy discussion the jury noted the merits and failings of each project in accordance with the design evaluation criteria described in the competition brief additional qualification requirements and guidelines that the jury proposed to be a next to the terms and conditions of the stage of the competition. Unanimously the jury selected and promoted 44 proposals for the next stage of evaluation, then the jury proceeded to comparative evaluation and ranking of all 44 promoted proposals and came to a unanimous decision on the following ranking:



1st Prize

Title of proposal: The Lodge
Competitor ID: d15bd86f-2938
Number: 16

2nd Prize

Title of proposal: The Green Hub
Competitor ID: 20d6099c-5616
Number: 29

3rd Prize

Title of proposal: Thessaloniki Green Pier
Competitor ID: c24d129b-ca90
Number: 6

4th Prize

Title of proposal: Bioclimatic Urban Lighthouse
Competitor ID: 7fcb61a5-e4bc
Number: 43

5th Prize

Title of proposal: De-fragmenting the Productive City
Competitor ID: 6a1e10a2-7174
Number: 27

6th Prize

Title of proposal: A view of the bay -
A glance at the future
Number: 86
Competitor ID: 5fc57b05-4a53

Honorable Mentions

(alphabetical order by country)

Honorable Mention 1

Title of proposal: The Gates of Thessalonica
Competitor ID: d7633b4d-e29c
Number: 102

Honorable Mention 2

Title of proposal: Ships Forest
Competitor ID: a8ef5994-ee73
Number: 23

Honorable Mention 3

Title of proposal: Thessaloniki Wave (T-WAVE)
Competitor ID: cb17c371-dd7c
Number: 129

Honorable Mention 4

Title of proposal: City's New Pulse
Competitor ID: c981fd16-5b56
Number: 92

IN REFERENCE TO THE PROPOSALS THAT HAVE BEEN AWARDED THE 6 PRIZES, THE JURY CONSIDERED THE FOLLOWING:

1st prize
The Lodge
Competitor ID: d15bd86f-2938

Quote: The Lodge is highly poetic and offers both a respectful reading of the historical city and an appealing translation of the industrial harbor. The result is a strong concept with a clear identity.

The Lodge is a highly poetic proposal and offers a rich vocabulary for development of a new business district in Thessaloniki. The project offers a clear reading of the existing historical city and an interesting translation of and dialogue with the industrial harbor. The architectural concept is very strong concept and creates a vocabulary that creates an appealing meeting between the existing and the new with a strong focus on a human scaled experience of the district. The existing historic buildings are preserved while the new building volumes in a courthouse inspired typology are carried out with a structural exoskeleton allowing for open floorplans and a framework for various programmatic interpretations with a clear and poetic expression.

2nd prize
The Green Hub
Competitor ID: 20d6099c-5616

Quote: The Green Hub holds true landmark capabilities. It respects the scale of the existing city and has strong formalistic references to the landscapes of Greece. Truly innovative and original.

The Green Hub is innovative and holds true landmark capabilities. It alludes to the historical past of the city by democratizing and splitting the volume into many unique building volumes. Also, the formalistic langue merges on the geographical context that it will reside namely Meteora, and Greece more generally. It is a green, pluralistic, and sustainable proposal that offers a remarkable western entrance to the city, and it enriches the urban quality of Thessaloniki.

The jury commends that the project as the only connects the project to the river basing nearby and to the future long-term conditions of the world and the relationship with the sea with a focus on climate change with topographies and strategies for harvesting and experiencing water.

3rd prize
Thessaloniki Green Pier
Competitor ID: c24d129b-ca90

Quote: The green pier is a very sensible and well-balanced proposal which is able to create an identity skyline for the city of Thessaloniki and at the same time a new neighborhood on a human scale.

The masterplan comes out as a respectful extension of the existing city and frames in a very natural way the existing industrial buildings and the new buildings with their diversity of programs and scales, achieving a multifunctional and lively district. The flexible and evolutive proposal shows its capacity to integrate different architectures and densities. The central green park lies together all different buildings and proposes a very qualitative and welcoming landscape in the core of the district. The green space affirms the protagonism of pedestrian life in this realistic and sensible proposition.

4th prize
Bioclimatic Urban Lighthouse
Competitor ID: 7fcb61a5-e4bc

Quote: The Bioclimate Urban Lighthouse stands as a new landmark connecting the past with the future with nature. A grand gesture with strong iconicity for the city of Thessaloniki.

This project introduces a new tower of Thessaloniki, a reinterpretation of an icon that is a direct dialogue with the existing White Tower. It invites its users and passers by to experience the entire roofscape which has been laid out as a public park that reaches across the site and rises up and provides a great view of the port and the sea beyond.

As 'pivot' to this grand roof park, the new tower rises and provides an icon and a landmark for Thessaloniki, as well as spectacular views for its occupants. The nature of the tower's iconicity explores the relationship between open-and-closed, rising with the hollow inner, creating opportunities for air and light with spectacular internal architectural moments.

5th prize
De-Fragmenting the Productive City;
The case of Thessaloniki's CBD
Competitor ID: 6a1e10a2-7174

Quote: The De-fragmenting the Productive City project produces a strong skyline from both city and sea with the unifying architectural language in both colour and materiality.

The project proposes a powerful unifying factor creating a warm materiality at the pedestrian level in strong relationship with the historical buildings working with a brick layer on the ground floor and first levels, placing the public spaces and amenities there.

It organizes a series of simple volumes towards a big green space distributing the different towers with a mix use over the brick layer creating a great exchange of programming, producing at the same time a diverse skyline from the sea or from the city. It also provides very clear design guidelines for further development with a neat architectural language in terms of materials and colors.

6th prize
A View of the Bay. A Glance at the Future
Competitor ID: 5fc57b05-4a53

Quote: Glance the Future from the public promenade that connects the historic center with the site and the greater bay. The promenade and the new skyline bring life and character to Thessaloniki.

The jury applause the public promenade along the south facing border of the site that connects the pedestrian walk from the historical center to the site and the greater bay. The promenade frames the site, elevates itself in public, providing views of the bay, and even cuts through the historic buildings. It serves as an active backdrop between the new development and the busy industrial harbor operations. Furthermore, the project offers a series of architectural typologies merging the courtyard city block with mid-sized high-rise buildings. The result is an appealing skyline with variation between private-public spaces and semi-public spaces at ground level. An original interesting and robust scheme for further development. Furthermore, the project offers a series of architectural typologies merging the courtyard city block with mid-sized high-rise buildings. The result is an interesting and appealing skyline with variation between private-public spaces and semi-public spaces at ground level. An original interesting and robust scheme with many elements for further development.

Following the unanimous ranking of the projects, the chairman of the jury invited the competition procedures to decrypt the submitted identity of proposals and to proceed with the opening of the submitted encrypted names of the participants following the verification of the identity contained in the encrypted files handled by United Experts Ltd. The committee confirmed that they all contained all valid necessary data according to the provisions of the competition brief.

ACCORDING TO THE IDENTITY FILES DECRYPTED BY UE LTD THE AUTHORS OF THE PREMIATED PROPOSALS ARE IDENTIFIED AS FOLLOWS:

1st prize: 20.000 Euros cash Prize
Name of participant: Alejandro Piqueras
Architectural office: ALE Studio
Country: Spain

2nd prize: 15.000 Euros
Names of participants: Angeliki Tzifa, Sofia Nikolaidou
Country: USA

3rd prize: 10.000 Euros
Names of participants: Mircea Mogan, Alexandra Virlan
Architectural office: Mogan Architecture
Country: Netherlands

4th prize: 7.000 Euros
Names of participants: Alberto Mizrahi, Guillermo Lesch, Osvaldo Alvarez Rojas, Valeria Franck, Federico Menichetti, Leticia Alfaro, Philippa Jane Page
Country: France

5th prize: 5.000 Euros
Names of participants: Maria Chrysoula Akrivou, Antonis Athanasiou
Country: Netherlands

6th prize: 3.000 Euros
Names of participants: Marco Broekman, Floris Van der Zee, Martha Seitanidou, Jordy Stamps, Yunshih Chen, Timothy Simons, Marina Lysenkova
Architectural office: Bura urbanism
Country: Netherlands

HONORABLE MENTIONS

Name of participant: Ivo Panteleev
Architectural office: ADA - Agency Design & Architecture
Country: Bulgaria

Names of participants: Perraguin Olivier, Spiegelstein Jacques, Letourmy Laurent
Architectural office: hOP/ar
Country: France

Names of participants: Andrea Michelini, Jacopo Berlandis, Alberto Gasparini, Tommaso Tassi, Alessandro Bonaventura, Mauro Baessato, Rade Batinica, Antonio Spena, Carlo Leonardi, Filippo Marsigli, Roberto Franchini, Giancarlo Franchini, Giacomo Gola, Davide Cappochin, Giuseppe Cappochin, Amarda Velcani, Thimi Rudi, Charis Christodoulou, Avra Bousda, Margarita Lekka, Vilma Chastaoglou, Matteo Taramelli, Roberto Zuccon
Architectural office: F&M Ingegneria Spa, MAU Architecture & marsigliab.
Country: Italy

Names of participants: Esteban Colmenares, Sanhita Chaturvedi, Shashank Jain, Anshul Bhargava, Ben Kikkawa, Joao Pedro Costa, Florentina Tsakiri
Architectural offices: Studio C+C / Studio 4215
Country: United Kingdom

MINUTES APPROVED AND SIGNED AS FOLLOWS:

1. Kasper Guldager Jensen (UIA)
2. Nikolaos Salpingidis
3. Gabriela Carillo
4. Lauren Haiden
5. Dimitrios Tsomocos
6. Sara Martin Camara (UIA)
7. Oren Sussman

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LEGAL DISCLAIMER

ACCORDING TO THE TERMS AND CONDITIONS OF THE ARCHITECTURAL COMPETITION "ARXELLECE:02", THERE WERE MANY PARTICIPANTS THAT NEITHER SUBMITTED THEIR WORK WITHIN THE SCHEDULED TIMEFRAME, NOR WERE AWARDED ANY PRIZE. NEVERTHELESS, AS A GESTURE OF ACKNOWLEDGMENT OF THEIR EFFORT, ALUMIL HAS PUBLISHED EACH SUBMITTED PROPOSAL IN THE PRESENT BOOK.

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