



## The D. Daskalopoulos Arts Building

Archetype team - 18/03/2022

### Αποτελέσματα Αρχιτεκτονικού Διαγωνισμού

Κατατέθηκαν συνολικά 64 υψηλής αισθητικής και επεξεργασίας αρχιτεκτονικές προτάσεις σε επίπεδο ιδεών. Μεταξύ αυτών, και με βάση τα κριτήρια αξιολόγησης της Προκήρυξης του Διαγωνισμού, αναδείχθηκαν 4 επικρατέστερες ιδέες, που λαμβάνουν χρηματικά βραβεία των 20.000, 15.000, 10.000 και 5.000 ευρώ, καθώς και 3 ιδέες που έλαβαν εύφημο μνεία.

Η κριτική επιτροπή κατέγραψε τα συγκριτικά πλεονεκτήματα και επεσήμανε πιθανές βελτιώσεις που θεωρεί απαραίτητες. Οι διοργανωτές του διαγωνισμού θα τις αξιολογήσουν και θα επιλέξουν την ιδέα, και κατ' επέκταση την αρχιτεκτονική ομάδα που θα ολοκληρώσει τη μελέτη ανέγερσης του έργου, βάσει της αρτιότητας της πρότασης από αρχιτεκτονικής και αισθητικής πλευράς, της λειτουργικότητας και της δυνατότητας υλοποίησης αυτής, της ενσωμάτωσής της στον περιβάλλοντα χώρο και της συμβατότητάς της σύμφωνα με τον προϋπολογισμό και τη βιωσιμότητα του έργου. Σημειώνεται ότι η επιλογή πραγματοποιήθηκε από 10μελή κριτική επιτροπή, που απαρτίζεται από Έλληνες και διεθνείς διακεκριμένους επαγγελματίες στα πεδία της αρχιτεκτονικής, του σχεδιασμού, της αρχιτεκτονικής τοπίου, της ιστορίας της αρχιτεκτονικής και των τεχνών, καθώς και εκπροσώπους του Κολλεγίου Αθηνών και του δωρητή. Όλες οι προτάσεις που κατατέθηκαν στον διαγωνισμό προέρχονται από Έλληνες αρχιτέκτονες μηχανικούς και γραφεία με έδρα την Ελλάδα ή την αλλοδαπή. Ο διαγωνισμός ήταν ανώνυμος, και τόσο η κατάθεση των αρχιτεκτονικών ιδεών όσο και η αξιολόγησή τους έγιναν σε καθεστώς ανωνυμίας.

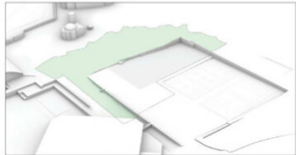
# Βραβεία

## 1ο βραβείο



## Ομάδα

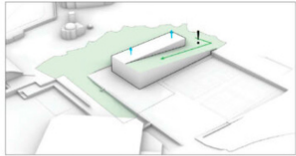
Συμπράττοντες αρχιτέκτονες: **Αικατερίνη Γουσογούνη, Ελεάνα Πάστρα και Φοίβος Σιγάλας** (Molior Architects)



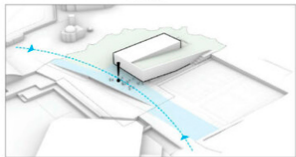
00. Future building position



01. Functional division: separating extroverted and introverted uses



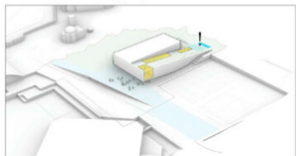
02. The new building as an extension and part of the landscape



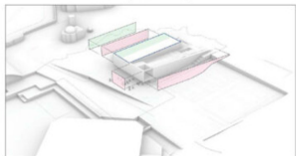
03. Establishing a plaza connected to the entrances



04. Downgrading the street | Separating parking and vehicle circulation



05. Landscape as part of the building | Terrace, courtyard, outdoor amphitheater



06. Inserting a unifying outer skin with green elements

**AREA ANALYSIS**

Occupying a generous area on a small green hill and being inside an extremely quiet and closed system, Athens' College appears as a clearly separated and closed system. Its high external fences, combined with the immense greenery and the relatively low heights of its buildings, establish a form of isolation. Thus, the internal functions are contained in a fully protected and invisible environment, some acting merely as part of the whole, and others operating relatively autonomously.

On the other hand, the impressive facilities and infrastructure that have been developed within the Campus, combined with the foundation's policy, working in tandem have managed to create channels between college and society. Through sporting events, the theater, as well as a continuous expansion of the educational services provided, the institution actively promotes its potential and especially its will, to remain extroverted and a part of the society that surrounds it. Based on the above, an interesting dual function emerges in terms of its buildings and the way they are perceived.

Designing therefore in the above context, as a predominant problem naturally emerges the dual role that the new building is called to play, while also taking into consideration the contrasts of the area. That is, to achieve a smooth integration into the whole, along with a simultaneous elevation as a landmark.

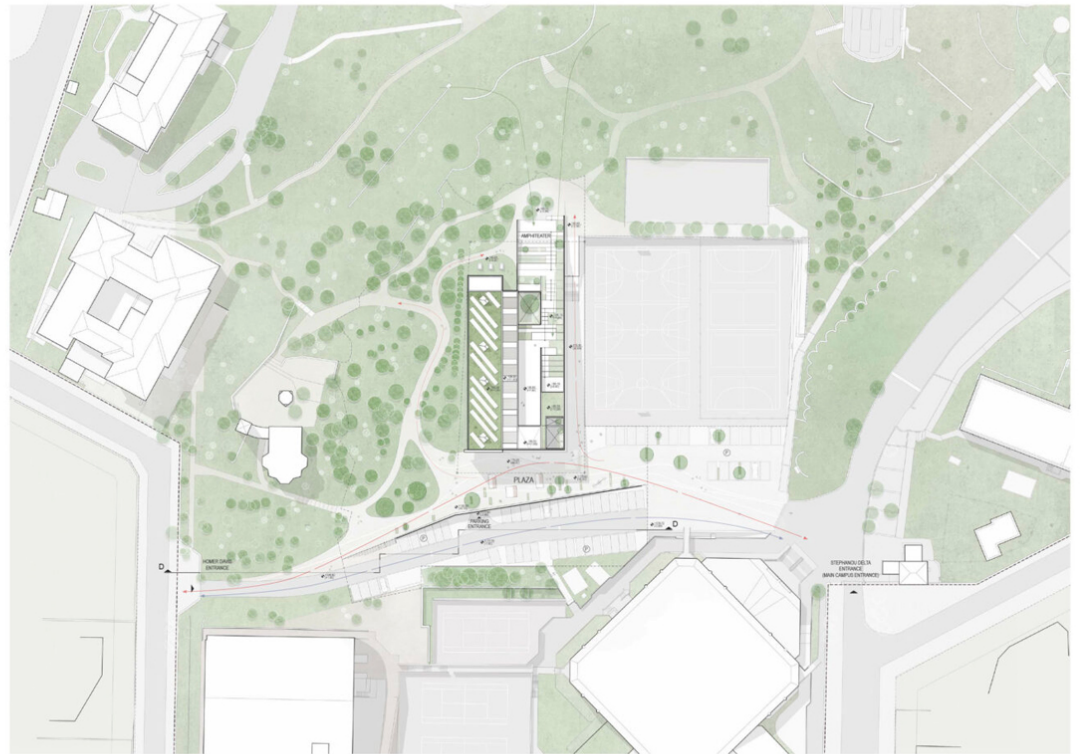
**SYNTHETIC APPROACH**

The building environment of the College is dominated by buildings of different shape and type, usually of considerable size, surrounded by layers of intense greenery. This, combined with the total isolation of the Campus, and therefore without urban fabric to relate to, creates an environment without special character or references. As a result, almost out of necessity, in terms of strategy we turned to those elements that in our mind present as the most dominant. The certain analogy of the plot as well as the emphatic vegetation which clearly functions as a unifying force and isocrony for the whole complex.

So, proceeding with the elaboration of our proposal, we made the decision, instead of colliding with the strong contrasts of the plot and environment, to seize the opportunity and turn them into designing tools. Starting from the intense height differences of the plot, we introduced a prismatic building volume as an extension of the green and terrain. At the same time and regarding the level of the entrance, the volume is suspended, defining an underlying public space in connection to both the building and the Campus's entrances.

In other words, the two conflicting levels and uses of the study area (greenery & openness) are extended and ultimately reconciled through our proposal. Having as a tool the emergence of the building volume from the analysis, we manage not only to achieve the coveted integration in the landscape of the College but also to create the necessary conditions

for the emergence and promotion of the new structure towards the main entrance. We are introducing a new structure in a functional and perceptual continuity with its surroundings as well as with a prominent presence and therefore able to carry the certain weight it owes as a landmark of the Campus and the region. In other words, the proposed building is displayed with clarity, while giving identity and character to the space around it, not in awkward or brutal manner, but as an organic tip of the relief and landscape.

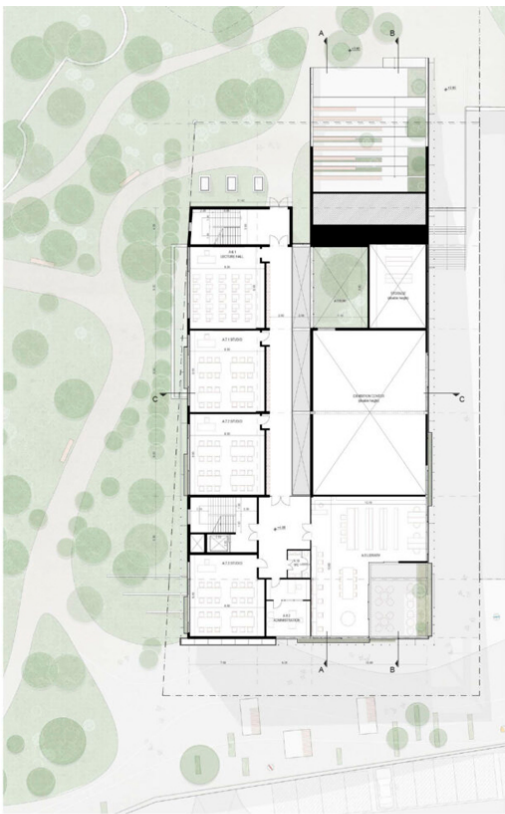


SITEPLAN SCALE 1:500

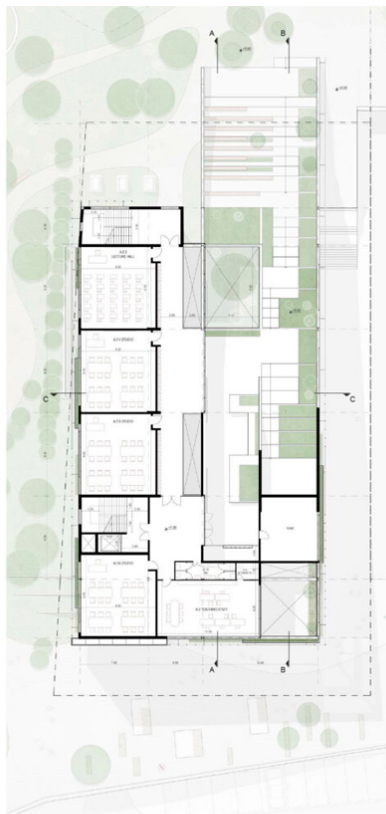


SITEPLAN SECTION SCALE 1:200

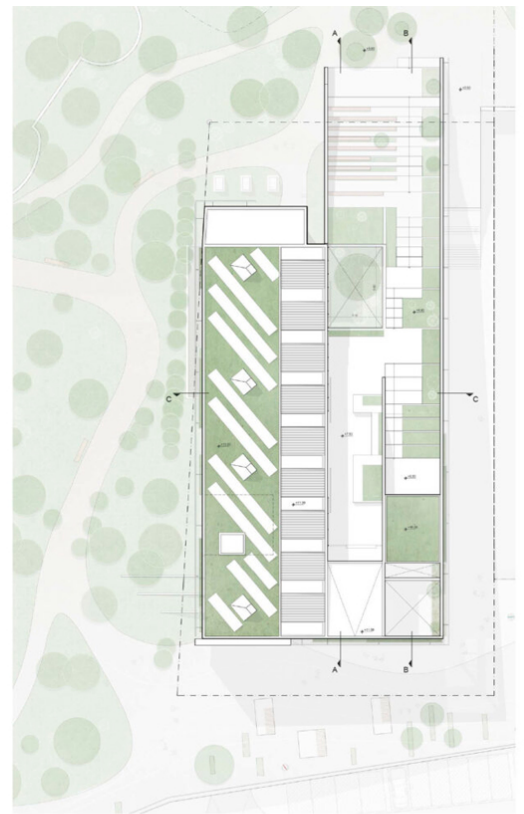




1<sup>ST</sup> FLOOR  
SCALE 1:200



2<sup>ND</sup> FLOOR  
SCALE 1:500



ROOF PLAN  
SCALE 1:200



GROUND FLOOR  
SCALE 1:200



BASEMENT  
SCALE 1:200

BUILDING PROGRAM ANALYSIS

USE	LEVEL	REQUIRED-ALLOWED	REQUESTED	REALIZED	AREA (m <sup>2</sup> )
<b>EXHIBITION SPACE</b>					
	FLOOR NUMBER	MAX HEIGHT 11.00m		GROUND FLOOR + 2,	
		ACCESSIBILITY		YES, in all areas	
STAIRCASES		Stair width for 225 people:		Stair width 1.90m	
		Minimum width for 225 students:		Stair width 1.90m	
		1.50x0.70x 2.20m		Minimum width 2.50m	
<b>CORRIDORS</b>					
A.1 AUDITORIUM	GROUND FLOOR		100m <sup>2</sup>	With recording studio	100.05
A.2 MUSIC ROOM	GROUND FLOOR		100m <sup>2</sup>	YES	100.65
A.3 DANCE ROOM	GROUND FLOOR		100m <sup>2</sup>		100.28
A.4 VIDEO EDITING POST PRODUCTION	GROUND FLOOR		100m <sup>2</sup>		96.12
A.5 LIBRARY	1 <sup>ST</sup> FLOOR	Area: 75m <sup>2</sup>	75m <sup>2</sup>		100.00
A.6.1-2 LECTURE HALLS/LECTURE ROOMS	2 <sup>ND</sup> FLOOR (HALL 1)	Area: minimum 25m <sup>2</sup>	75m <sup>2</sup>		75.53
	2 <sup>ND</sup> FLOOR (HALL 2)	25 students x 1.5m <sup>2</sup> = 37.50m <sup>2</sup>	75m <sup>2</sup>		75.53
		TOTAL 150m <sup>2</sup>			151.06m <sup>2</sup>
		Free height 3-4j		Free height 3,30m	
		Max width 8,00m - Max length 9,00m		Width 7,30m - Length 9,00m	
		Lighting area 20% of the floor:		8,00m <sup>2</sup> x 2,00m =	16,00m <sup>2</sup>
		75,50m <sup>2</sup> x 15,10m <sup>2</sup>			
A.7.1-6 ART STUDIOS	1 <sup>ST</sup> FLOOR (STUDIO 1)		75m <sup>2</sup>		76.36
	1 <sup>ST</sup> FLOOR (STUDIO 2)				74.70
	1 <sup>ST</sup> FLOOR (STUDIO 3)				75.53
	2 <sup>ND</sup> FLOOR (STUDIO 4)				76.36
	2 <sup>ND</sup> FLOOR (STUDIO 5)				74.70
	2 <sup>ND</sup> FLOOR (STUDIO 6)				75.53
		TOTAL 450m <sup>2</sup>			451.18
A.8 ADMINISTRATION OFFICE	1 <sup>ST</sup> FLOOR	Administrator Office 13m <sup>2</sup> + Reception 12m <sup>2</sup> = 25m <sup>2</sup>	With reception	YES	31.60
A.9 TEACHER'S OFFICE	1 <sup>ST</sup> FLOOR	60m <sup>2</sup>	5 working spaces	Minimum 5 working spaces	71.19
Y.1 PARKING	BASEMENT	Educational center: 1 spot/room = 8 spots Exhibition Space: 1 spot/50m <sup>2</sup> = 8 spots. Total 16 (1 PWD)	40	41 (2 PWD)	1026.47
<b>HVAC</b>					
	BASEMENT				113.56
	2 <sup>ND</sup> FLOOR				84.93
TOTAL HVAC					208.49
<b>A.10 RESTROOMS, LOCKERS, SHOWER ROOMS, CHANGING ROOMS</b>					
	BASEMENT w/c, staff lockers	1 men +1 women		1 men +1 women	14.56
	GROUND FLOOR student restrooms (boys)	133 boys = 3 wc + 4 sinks + 6 centers		5 wc +9 sinks + 6 urinals +1 PWD toilet	62.22
	GROUND FLOOR student restrooms (girls)	133 girls = 4 wc + 4 sinks		7 wc = 8 sinks	18.00
	GROUND FLOOR dance studio lockers-changing rooms				18.00
	1 <sup>ST</sup> FLOOR administration-library w/c	1 men +1 women		1 men +1 women	7.75
	1 <sup>ST</sup> FLOOR student lockers				25.44
	2 <sup>ND</sup> FLOOR Teacher' w/c	1 men +1 women		2 men +2 women	13.20
	2 <sup>ND</sup> FLOOR student lockers				19.44
	2 <sup>ND</sup> FLOOR teacher'				4.75
TOTAL					190.36
A.11 STORAGE	BASEMENT		100m <sup>2</sup>		100.00
<b>EXHIBITION SPACE</b>					
B.1 EXHIBITION SPACE	GROUND FLOOR		300-400m <sup>2</sup>	YES	353.18
<b>RECEPTION-CLEARING-INFO CENTER</b>					
B.2 CAFE		18.00m <sup>2</sup>			36.00
B.3 STORAGE	GROUND FLOOR		Height 6-7m 30m <sup>2</sup>		6.7m <sup>2</sup> 92.11
B.4 WC			30m <sup>2</sup>	2 Ar +1 +1 AMIA	33.85

The dual role the arts center is called to play, has also to be reflected in both the organization of the building as well as the configuration of the surrounding area. Following the above considerations and on the east side we create a public, square like space, to highlight and promote the public and open character of the building. In accordance, on the same level is placed the main entrance of both the center and the exhibition space. Respectively and for this space to remain clear in terms of its use and symbolic role, the entrance of underground parking, the road that connects the two entrances as well as the outdoor parking spaces, are degraded and pass into the background. Consequently, the square is left clear: acting as a promenade for the new building, while in terms of use, it emerges as an extension of the interior and an outdoor foyer. Consequently, we establish an extroverted set of spatial correlations, visible from the entrances of the Campus and therefore able to elevate the new arts building to a landmark, highlighting its importance.

On the other hand, in contrast to the large scale of the entrance, both on the southwest and northwest side, the presence of the green

of the College grove dominates. Therefore, and staying true to the logic mentioned above, we choose to operate in more gentle tones to achieve the link between building and environment. Investing in discretion and to a smooth integration, we approach the issue respecting the existing design and with gentle moves we extend and gently adapt the existing configurations to the building. Thus, we achieve the direct connection of the new structure with the existing, having as a goal its visual and functional harmonization with it.

As for the building, on the side overlooking the quiet and green grove of the College, we place the lecture halls and the studios, while respectively, the west side is formed with a mild landscape design, creating of a small theater and outdoor living space. As a result, we create a series of correlations between building and landscape to establish a dialogue, aiming not at a superficial integration, but at a substantial filtration and absorption of the building by the nature that surrounds it. A building, which on the one hand harmonizes with the daily rhythms and life of the Campus, and on the other, can be distinguished as an autonomous presence and landmark.



SOUTHWEST ELEVATION SCALE 1:200



NORTHEAST ELEVATION SCALE 1:200





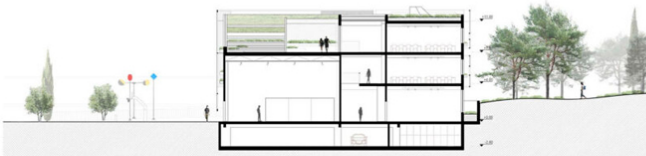
APPROACH FROM STEPHANOU DELTA GATE



NORTHWEST ELEVATION SCALE 1:200



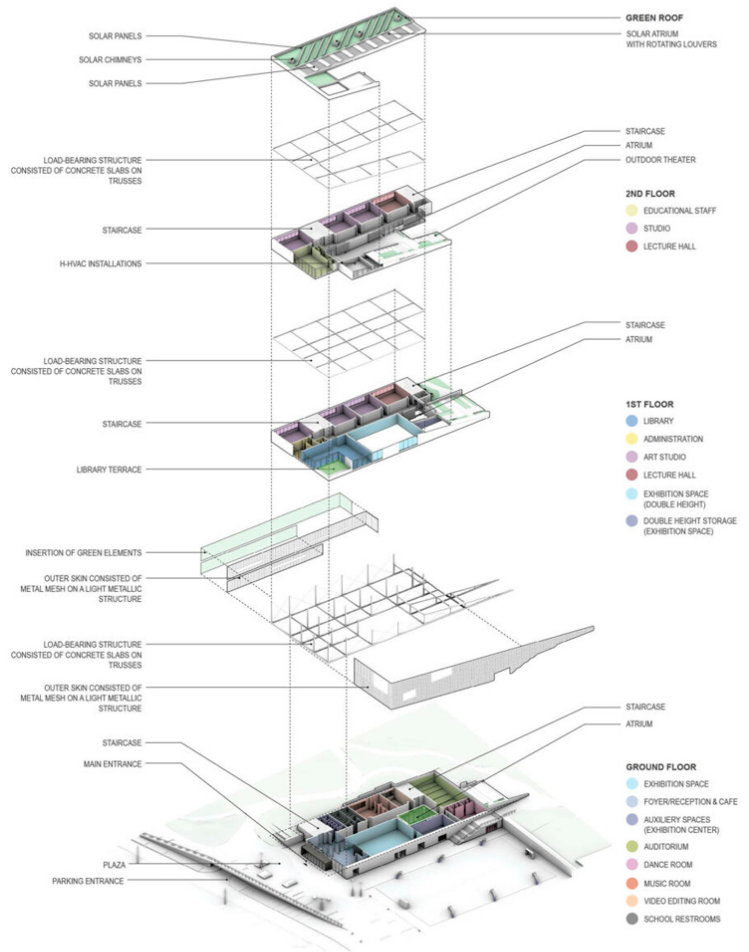
SOUTHEAST ELEVATION SCALE 1:200



SECTION C SCALE 1:200



SECTION A SCALE 1:200



BUILDING ANALYSIS

**AESTHETICS & CHARACTER**

This building, as a place of art and exhibitions in our minds should not be perceived as something morphologically heavy or monumental. On the contrary, it should be much more of a space capable of promoting creativity and freedom of thought, all within an environment that is easily and immediately habituated.

As a result, and even though, that for several reasons we sought to create a compact and clear form, our desire is to give the building the necessary sparkle and lightness to bring it closer as a form to a university or art museum.

Therefore, and to embellish the site and solidity of the building, we favored the adoption of an additional layer by enveloping it with an outer skin of white metal mesh. This move resulted in a building form which, despite its large percentage of closed surfaces, creates a sense of transparency and depth. All in all, we managed to create a form which, although is pure as a shape, reveals without noise, the life and complexity that conceals inside.

**ORGANIZATION & FUNCTION**

The general logic regarding the organization of the building also serves the above-mentioned analysis and its dual function. On the ground floor, towards the main entrance of the Campus and in maximum contact with the plaza, the exhibition space is placed while the other common uses, follow on the upper levels. On the opposite side of the college grove and with a southwest orientation we place the main volume of the lecture halls and studios. Finally, the parking lot is located at the basement of the building being able to operate independently in order to serve the entire Campus regardless the schedule of the school and the exhibition center.



**2ο βραβείο**

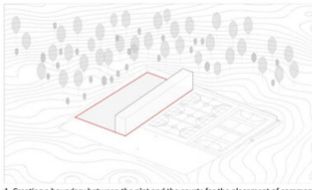
**Ομάδα**



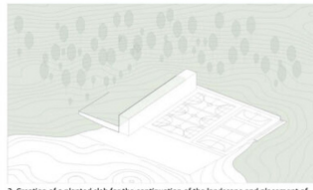
Συμπράττοντες αρχιτέκτονες: **FIORE Architects - Φλώριαν Λιάκος, Αλέξιος Βισβίνης, Αγγελική Δημητροπούλου, Ειρήνη Μαρκαντωνάτου**, με τον **Ιωάννη Πετρόπουλο** και σε συνεργασία με τη Σωτηρία Σμυρναίου.



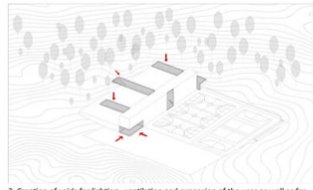
EXTERNAL VIEW OF "ART GARDEN"



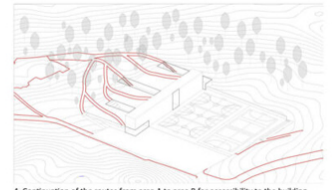
1. Creating a boundary between the plot and the courts for the placement of common areas



2. Creation of a planted slab for the continuation of the landscape and placement of the educational center on the floor



3. Creation of voids for lighting, ventilation and expansion of the uses as well as for the connection with the courts



4. Continuation of the routes from area A to area B for accessibility to the building

**OUR VISION**

Every modern approach to pedagogy interprets the concept of literacy as the ability to explore questions from a variety of perspectives. In this perspective, it recognizes the need for a learning experience built on respect for multiple intelligences as well as a willingness to engage in dialogue and collaboration between different disciplines. Our vision for the design of a building dedicated to Education and the Arts is to "embody" the framework of mediation between Science, Technology, Engineering, Arts and Mathematics (STEAM), both at a symbolic and functional level.

The main goal of this proposal is to activate the role of Architecture as a factor of experiential learning, highlighting the Art Building as a living organization that is in constant dialogue, both in directly and indirectly with its environment. To this end, emphasis was placed on the interaction of uses with the natural environment that is a pole of inspiration, but also on the environmental footprint of the Building, choosing bioclimatic design methods and taking into account environmental costs.

Our vision is, through the innovative architectural solution, the arts building to be a pole of attraction for the community of Athens College and the wider artistic world, responding to the request for a holistic and extroverted approach to the phenomenon of learning.

**BASIC ARCHITECTURAL IDEA**

Adopting the reinterpretation of the landscape, despite the intervention in it, a design solution was chosen that will ensure the harmonious integration of the Arts Building in its natural and conceptual environment. Starting from the results provided by the existing landscape, the proposed solution is developed with two gestures, that of the planted slab, as a natural continuation of the existing landscape (Area B), and that of the elongated structure, as a mediation zone between the natural landscape (Area B) and the artificial space, which houses the sports facilities and the outdoor parking lot (Area C). This design decision aims to create a functional relationship between the two levels (natural-artificial landscape), which today seem unconnected due to the existing configuration and the artificial elevation difference that pre-exists.

Morphologically and in combination with the special materiality of the construction, this placement allows the smooth transition from the natural to the built environment. The building volume is reduced and the resulting structures are attributed as common areas throughout the community of Athens College, creating a harmonious integration of the building in the immediate and wider environment. As a result we have the creation of a conceptual connection of the two, which is achieved in practice since the building allows the access of flows and the direct communication of the levels.



SITE PLAN | SCALE 1:500

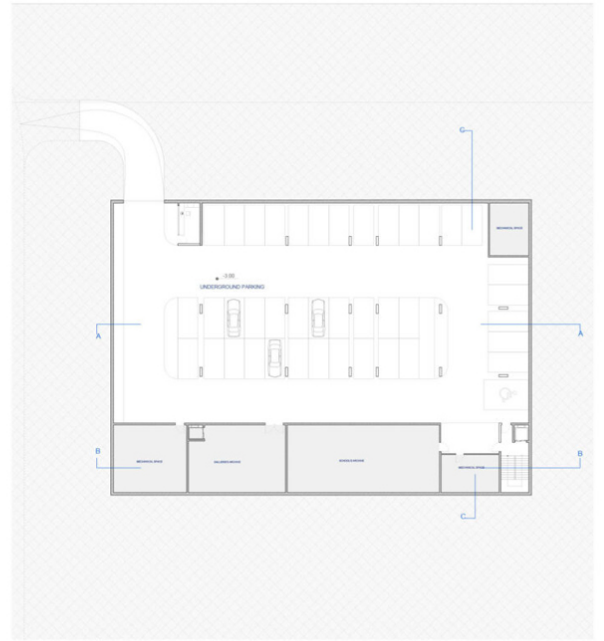




EXTERNAL VIEW OF "ART PATIOS"



GROUND FLOOR | SCALE 1:200



UNDERGROUND FLOOR | SCALE 1:200

**BASIC ARCHITECTURAL IDEA**

During the design process, emphasis was placed on serving the wider network of student, staff and visitor flows. During the on-site autopsy carried out as part of the investigation of the intervention area, the existing routes were recorded, the main traffic options and their mobility were ascertained. The aim was to understand the load of the flows and in this context the central traffic planning decisions were made, which concern both the pedestrian and the car.

Regarding the movement of pedestrians, the proposed configuration welcomes the users of the Arts Building, as they move from Stefanou Delta Street (through Area C), which is considered the main artery for the movement of users (students, employees, visitors) and channels them, either indoors or outdoors. Crossing Area C the user has the option either to enter the building complex through the atriums that communicate with the sports facilities, or through the two independent entrances of the Arts Building, for the training center and the exhibition spaces. In addition, the user has the option to follow the path for the outdoor space that is formed on the planted slab. The design chosen gives the possibility of flexibility of movements and access of the Arts Building and the surrounding area to the outdoor area of Area B, thus allowing the smooth movement and expansion of flows to any point of the College (school facilities buildings or not, sacred temple, etc).

At the same time, it is possible to approach the building from area B, by continuing the existing paths and adding new branches which extend to the planned roof and end at various levels of the building, as well as the wider surrounding area. The maintenance of the existing flows concerning area B was decided in the light of the existing tendency of the users (movement scale of stadiums, path to tour the natural environment, connection with a sacred temple, etc.) and aims to include in them a new flow which ends at the Arts Building. In this way, the alternative access to the arts school is given through area C, while at the same time the enhancement of the functionality and the traffic of the natural attraction pole that extends in this area is achieved.

Regarding the movement of vehicles, there is the possibility of approaching the building from two directions. In more detail, approaching the connection from Stefanou Delta Street, it is initially located in the open-air parking lot, next to the sports facilities and ends at the entrance of the underground parking lot. Respectively, there is a connection from Davis Omirou Street, which also ends in the underground space as well as in the outdoor parking lot.



SECTION A-A | SCALE 1:200



NORTH ELEVATION | SCALE 1:200



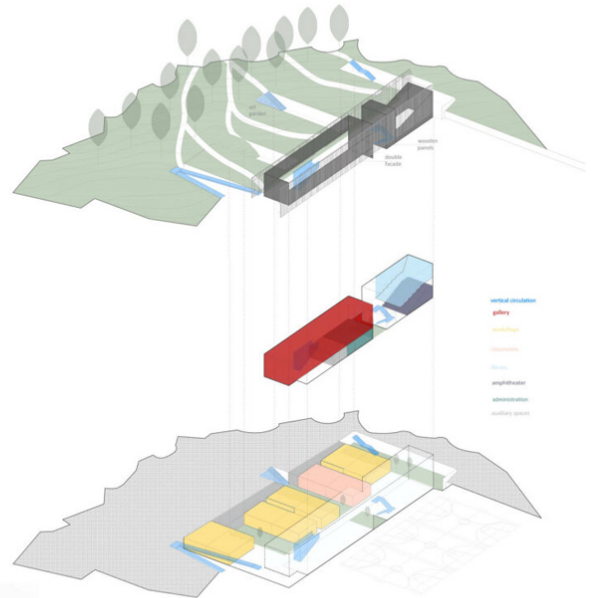
EXTERNAL VIEW OF "ART PATIOS"



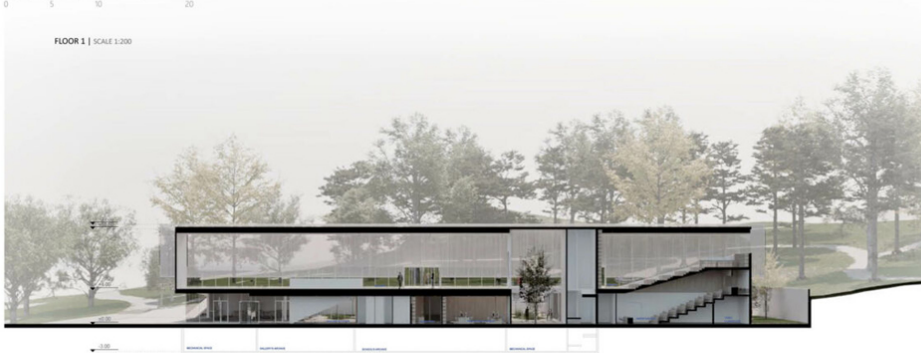
VIEW OF EXHIBITION SPACE



FLOOR 1 | SCALE 1:200



AXONOMETRIC VIEW



SECTION B-B | SCALE 1:200

**COMPOSITIONAL PRINCIPLES**

The Building is part of the College's flow network and will be a hub for recycling ideas and practices. With respect to the other existing structures, an architectural solution was developed both introverted (closed side - ground floor configuration under walkable planted roof) and extroverted (configuration of shared outdoor green space and events attributed to the complex, the community and accessibility for people with disabilities).

The aim of the proposal is to create a model building structure, capable of hosting the training center and the Art Exhibition, keeping the appropriate balances and creating the required interaction of uses. In addition, the goal is the harmonious integration of the Arts Building in the wider surrounding area and its connection with the adjacent outdoor sports facilities.

Taking into account the above, some key factors were identified that affect the design axis. The altitude difference of areas A and B (maximum height 4.00 m), the morphology of the soil of area B and the location of the outdoor sports facilities that affect most of the building, were the issues that were addressed in terms of design and judged the morphological choices of the architectural proposal.

On the occasion of the altitude difference between Areas A and B, a solution was designed which, utilizing the architecture of the natural landscape, ensures functionality and the best possible relaxation. The planted slab is created as an unbreakable continuation of Area B, which at the same time follows the axes of Area C, form of vertical flows. This fragmentation is ultimately presented through the creation of internal atriums - spaces for relaxation and expansion of classrooms. The altitude differences created by the unification of the two are covered by the creation of meeting places that allow the expansion / expansion of the educational and exhibition activities of the Educational Center outside. In this way the unification of the surrounding space and the expansion of the morphology of the landscape is achieved.



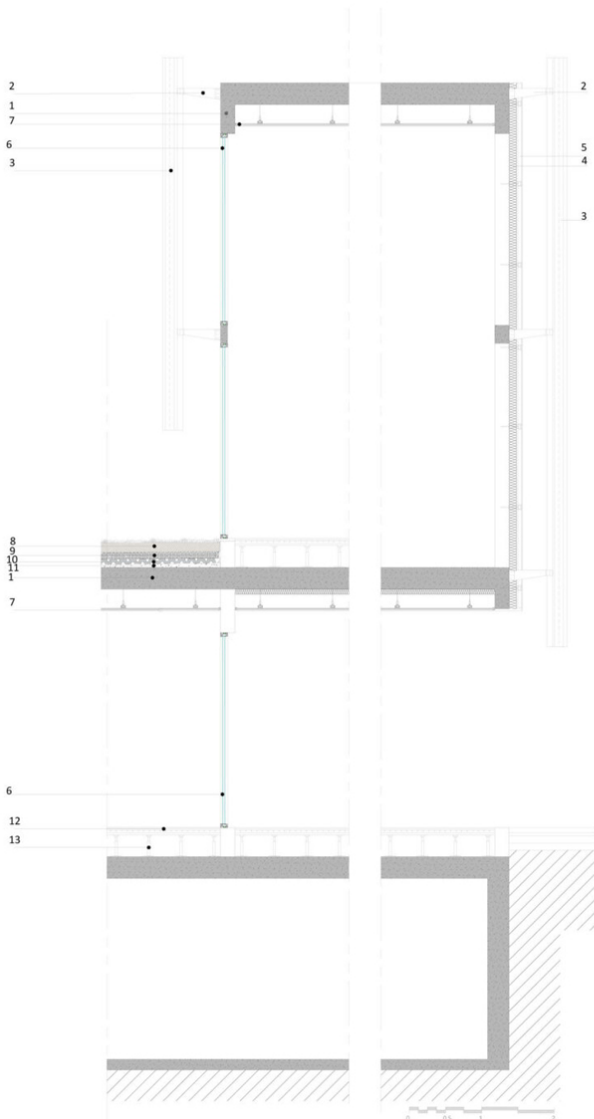
SECTION C-C | SCALE 1:200



EAST ELEVATION | SCALE 1:200



EXTERNAL VIEW OF BASKETBALL COURT



SECTION CONSTRUCTION DETAIL | SCALE 1:20

1. REINFORCED CONCRETE
2. METALLIC MULLION FIXTURE
3. CURVED ALUMINIUM MESHED PANEL WELDED TO THE MULLION
4. INSULATION
5. WOODEN PANEL
6. DOUBLE GLASS
7. HANGING ROOF
8. SILL-LAYER
9. WATER STORAGE PANEL
10. GEOTEXTILE FILTER
11. LINE OF STRUCTURE CONCRETE
12. WOOD PLANKS
13. RAISED FLOOR SYSTEM



VIEW FROM FOYER OF EDUCATIONAL CENTER



DOUBLE FACADE WITH VENTILATION SYSTEM

The shell of a ventilated structural element has a direct interaction with the environment and utilizes its potential for both cooling and heating. By using it, water vapor condensation phenomena are prevented due to the equalization of the gap pressures with those of the outside air and the building materials of the building are protected from large thermal fluctuations. Heating, cooling and lighting systems have the most significant impact on the energy consumption of buildings. By choosing the installation of a building shell, significant savings can be achieved by reducing the thermal and electrical loads. The ventilated facade, located on the outside of the structure, acts as a thermal regulating system reducing unwanted heat gains during the summer season, heat loss during the winter season and thermal discomfort (lack of thermal comfort) due to unevenness (asymmetry). In the field of thermal radiation, it also keeps the material of the outer wall dry, prevents the formation of water vapor condensation on the outer wall and the penetration of rainwater into the structure of the building. The cladding system is installed on a metal frame attached to the shell of the building inside which insulation is placed. The facade support system will be reusable and resistant to time and corrosion. The main function of the exterior cladding is the protection and insulation of the building and the creation of an air cavity between the external environment and the structural elements of the building. For the study, the composite wood paneling, a combination of recycled wood and plastic, was chosen as the facade cladding material, combining the traditional appearance of the wood with the durability of a composite material.

PERFORATED CURVED ALUMINIUM MESHED PANEL SHADING SYSTEM

The perforated metal shell in a building achieves the reduction of solar radiation, reducing the total cost of energy consumption. For the study, the placement of a mesh of developed plates (Métal Déployé) with diamond-shaped perforation was chosen. The grid will have a wavy shape, which will create the illusion of movement. The perforated shell will be made of stainless steel which has the longest life cycle of all materials. It is long lasting and fully recyclable. It requires very limited maintenance and cleaning, which is accompanied by an economic permanent benefit, along with an environmental benefit from not using detergents, energy or water for cleaning. The metal sheets have a low weight, which is very advantageous since it does not burden the bearing body to a great extent and there is no difficulty in installation.

PLANTED SLAB

It is recommended to install a semi-intensive type of planted roof. The semi-intensive type refers to planting medium requirements, with a thickness of 40 cm, creating small static loads. The plants selected are ground cover plants and have medium to zero requirements for water, nutrients and maintenance and are resistant to wind and cold. The main advantage of the planted roof is that it prevents sunlight from reaching the building shell, which is a significant thermal load of the building. Contributes to the creation of mild conditions in the spaces where it is placed and contributes to energy savings.

**3ο βραβείο**

**Ομάδα**



Συμπράττοντες: Γραφείο **Neiheiser Argyros** των Χριστίνας Αργυρού και Ryan Neiheiser, με τον **Στέφανο Βασδέκη**

# ART SHED



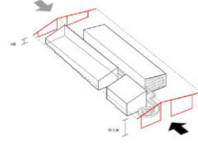
Our proposal for the new Dimitris Daskalopoulos Art Building at Athens College - ART SHED - will be a finely tuned facility for teaching art, but also an open and evolving space for experimentation that empowers students to find their own unique voice as artists. The ART SHED will be both a buzzing hub of making and a collective stage for display. It will be a living learning space igniting new passions, fostering contemporary exchange and debate, adapting to new futures; and providing a vibrant new cultural space for the city of Athens.

The design can be summarized in five primary concepts:

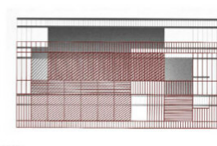
1. The Art Shed contains a diverse set of activities and spaces under one roof, curating light levels and spatial conditions throughout the building and at different times of the day.
2. The Art Shed is a soft icon, a strong singular gesture that is simple and contextual when seen from afar, but lattice-like and unexpectedly nuanced in its local expression.
3. The Art Shed is open and permeable, letting the landscape flow through and around the project like a green carpet, blurring the boundary between object and ground, inside and outside, and providing multiple connections between the existing levels.
4. The Art Shed is articulated above ground as three separate buildings, two for making (one for dirty spaces, one for clean spaces) and another for exhibition, with covered outdoor common spaces between them.
5. The Art Shed provides a large infrastructural rail with flexible exhibition and performance spaces to house the evolving and increasingly cross-disciplinary nature of cultural production.



**SOFT ICON:**  
The project aims for a kind of soft identity. It is both contextual and unique, familiar and extraordinary. It takes the form of a shed, a primitive pitched roof common to all. Immediately recognizable from a distance, and yet open, lattice-like, a bit ephemeral from up close. The form of the shed symbolizes a work in progress, an essential structure that houses tools, something simple, something ready to be worked on and worked through.



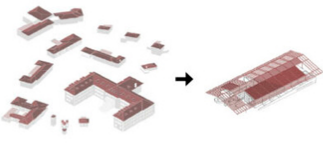
**JANUS:**  
The building is deliberately two-faced. It presents itself as a low-slung single-story building that hugs the landscape at the upper (northwest) side of the site. This entry is quieter, slightly more anonymous, embedded within the forest. Approaching the building from the lower side of the site, the building rises up to its full 18m height, and is expressed in a generous and airy two-story wall, covered plaza. This is the more public entry, closer to both campus entry gates, with a drop-off area, and a reception lobby directly inside the front door.



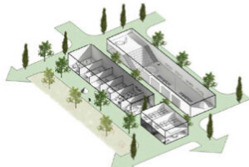
**UNDER ONE ROOF:**  
A single roof canopy stitches indoor and outdoor spaces together, curating a diverse mix of light levels and spatial conditions throughout the building and at different levels of the day. Striated metal louvers are sized and oriented to cast shadows that break down the scale of the covered pathways, outdoor classrooms, and plazas, subtly differentiating spaces. This lower system continues across the roof of the classrooms, studios, and exhibition spaces, allowing direct sunlight and curving indirect daylight levels appropriate to each function.



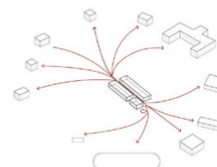
**S, M, L, X, K:**  
The six art studios are open, tough, flexible spaces with polished concrete floors and indirect daylight, appropriate for drawing, painting, sculpting, splatter-painting, drawing, modeling, printing, breaking, cutting, grinding, etc. Each studio has direct access through large glass doors into its own outdoor terrace. The studios are located adjacent to one another and stepping down the natural slope of the site so that each one has a slightly different ceiling height than the next, providing a range of room proportions appropriate to different types of studio production.



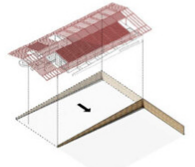
**MATERIAL TRANSLATION:**  
There is a strong material identity to the existing Athens College campus - local stone, red terracotta roofs, brick detailing, native vegetation. Art Shed borrows from this material palette, and adds to it, creating a building that is of its context, but also evolves towards the future. The large roof of the Art Shed matches the red color and pitched roof form of the historic campus buildings, but reinterprets the tectonic logic as a painted steel truss.



**LEARNING LANDSCAPE:**  
The project is open and porous. It invites the surrounding landscape in and through the building, connecting indoors and outdoors, and creating a continuous learning ground. The studios, classroom, library, auditorium, and exhibition space all have large doors that open directly to exterior gardens and terraces, creating genuinely indoor/outdoor learning environments. The existing slope of the site is extended like a green carpet through the center and around the outside of the building.



**COMMON PATH:**  
Existing pedestrian paths are diverted into and through the center of the Art Shed, creating a building that is both a destination and a building creating point in the campus. Students, teachers, and visitors are invited inside the Art Shed as they walk between the upper and lower campus, visually participating in studios and exhibitions as they pass through.



**CONTEXTUAL SHIFT:**  
The existing stone wall adjacent to the sports courts is shifted the width of the site to form the northern facade of our proposed building. The existing slope of the ground is also extended through the site in the form of accessible ramps and terraces which cut elegantly through the Art Shed.



# ART SHED



SOUTH-WEST ELEVATION / SCALE 1:200



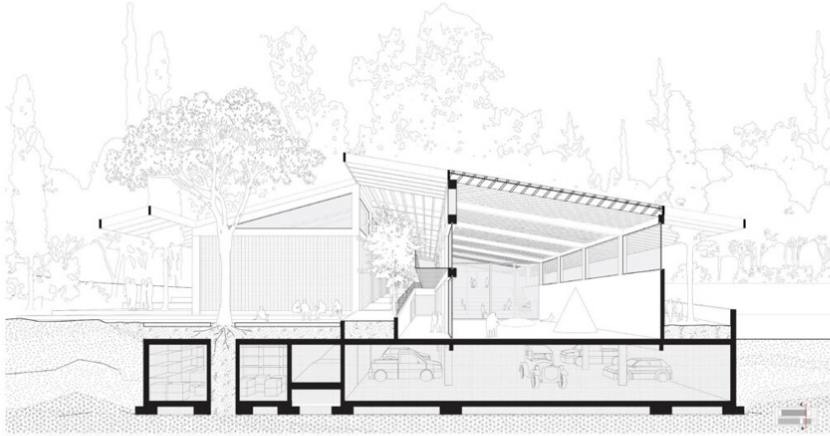
SOUTH-EAST ELEVATION / SCALE 1:200



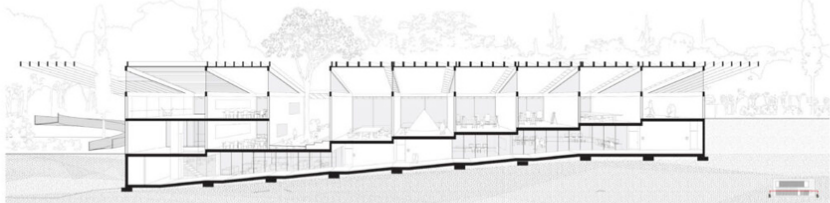
NORTH-EAST ELEVATION / SCALE 1:200



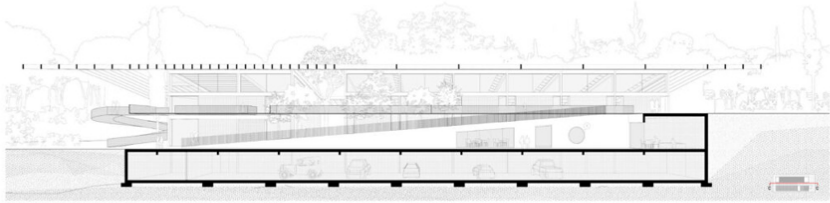
NORTH-WEST ELEVATION / SCALE 1:200



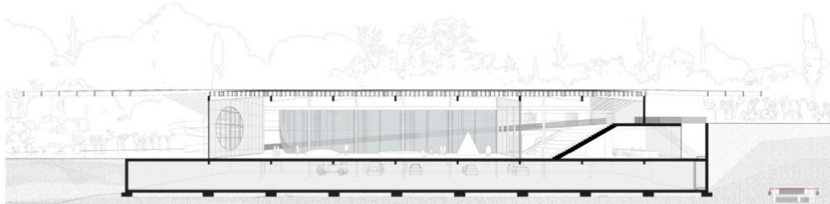
CROSS SECTION A THROUGH OUTDOOR AMPHITHEATRE & EXHIBITION HALL / SCALE 1:200



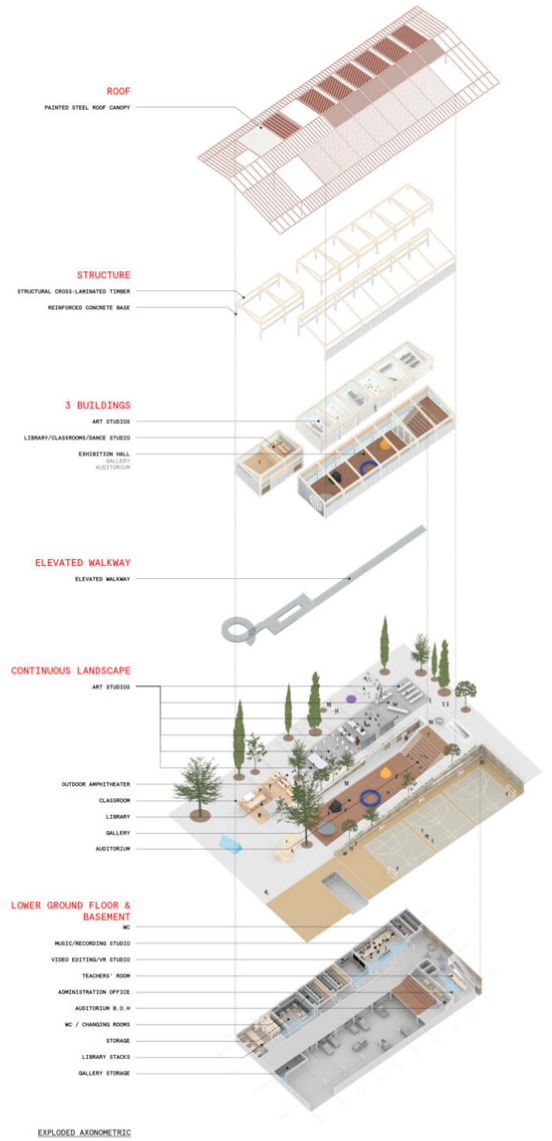
LONGITUDINAL SECTION B THROUGH STUDIOS / SCALE 1:200



LONGITUDINAL SECTION C THROUGH CENTRAL ALLEY / SCALE 1:200

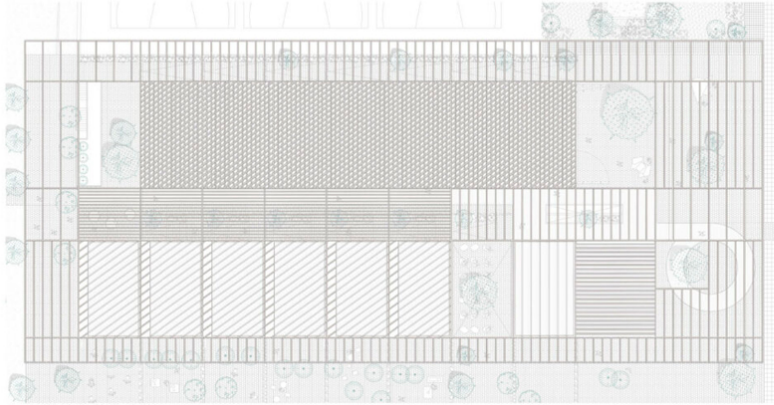


LONGITUDINAL SECTION D THROUGH EXHIBITION HALL AND AUDITORIUM / SCALE 1:200

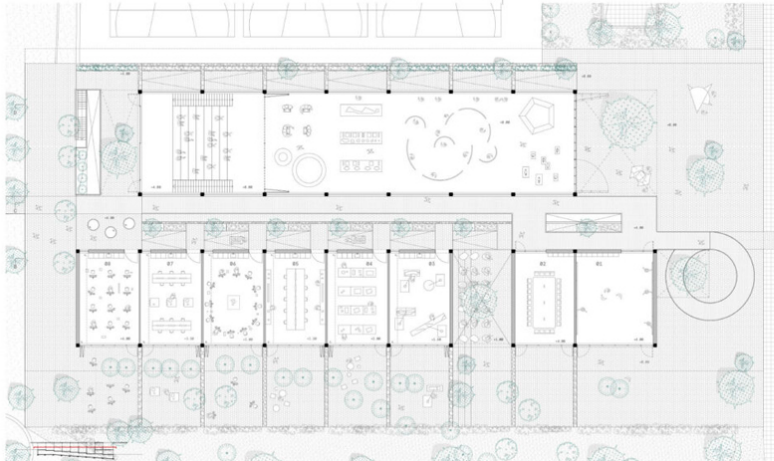




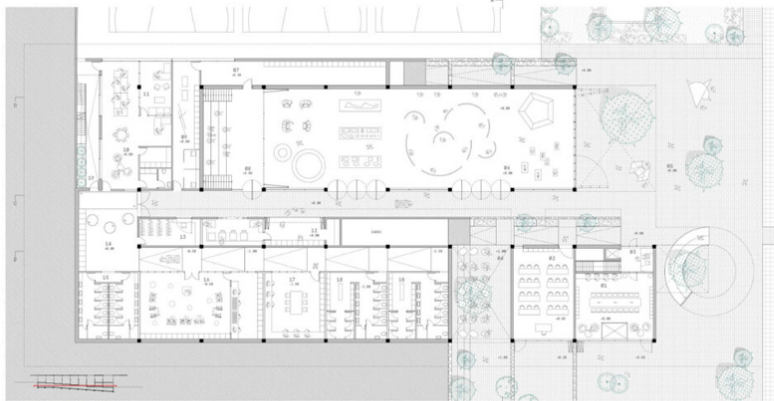
ART SHED



ROOF PLAN +0.00 / SCALE 1:200



FIRST FLOOR PLAN +4.00 / SCALE 1:200



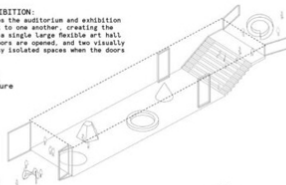
GROUND FLOOR PLAN +0.00 / SCALE 1:200



FIRST FLOOR WALKWAY VIEW

**FLEXIBLE EXHIBITION:** Art Shed locates the auditorium and exhibition spaces adjacent to one another, creating the possibility of a single large flexible art hall when folding doors are opened, and two visually and acoustically isolated spaces when the doors are closed.

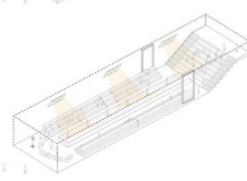
Scenario #1:  
Large Sculpture



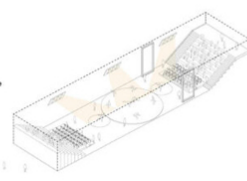
Scenario #2:  
Drawing Exhibition  
+ Separate Auditorium



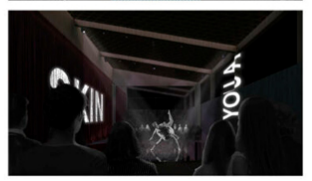
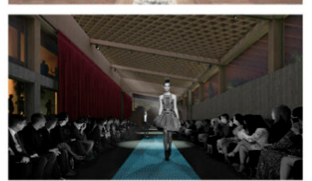
Scenario #3:  
Fashion Show



Scenario #4:  
Multimedia Dance



- |  |   |  |
|--|---|--|
| <p><b>FIRST FLOOR PLAN +4.00:</b></p> <ul style="list-style-type: none"> <li>#1 DANCE STUDIO</li> <li>#2 LECTURE ROOM</li> <li>#3 ART STUDIO</li> <li>#4 ART STUDIO</li> <li>#5 ART STUDIO</li> <li>#6 ART STUDIO</li> </ul> | <p><b>GROUND FLOOR PLAN +0.00:</b></p> <ul style="list-style-type: none"> <li>#7 LIBRARY READING ROOM</li> <li>#8 LECTURE ROOM</li> <li>#9 INFORMATION DESK / SECURITY</li> <li>#10 RECEPTION AREA</li> <li>#11 OUTDOOR EXHIBITION SPACE</li> <li>#12 EXHIBITION HALLWAY</li> <li>#13 AUDITORIUM &amp; AUDITORIUM STORAGE</li> <li>#14 AUDITORIUM BACK OF HOUSE</li> <li>#15 RECEPTION ROOM</li> <li>#16 ADMINISTRATION OFFICES</li> <li>#17 LOBBY</li> <li>#18 LOBBY</li> <li>#19 LOBBY</li> <li>#20 WAIT ROOM</li> <li>#21 STAFF OFFICE</li> <li>#22 STUDENT LOCKERS / SHOWERS / RESTROOMS</li> <li>#23 FIRE EXIT / SECONDARY ENTRY ENTRANCE</li> </ul> | <p><b>BASEMENT PLAN -3.00:</b></p> <ul style="list-style-type: none"> <li>#24 BELOW GRADE PARKING</li> <li>#25 LOADING/UNLOADING ZONE</li> <li>#26 MECHANICAL ROOM</li> <li>#27 EXHIBITION STORAGE</li> <li>#28 LIBRARY STACKS</li> <li>#29 STORAGE</li> </ul> |
|--|---|--|



BASEMENT PLAN -3.00 / SCALE 1:500





**4ο βραβείο**

**Ομάδα**



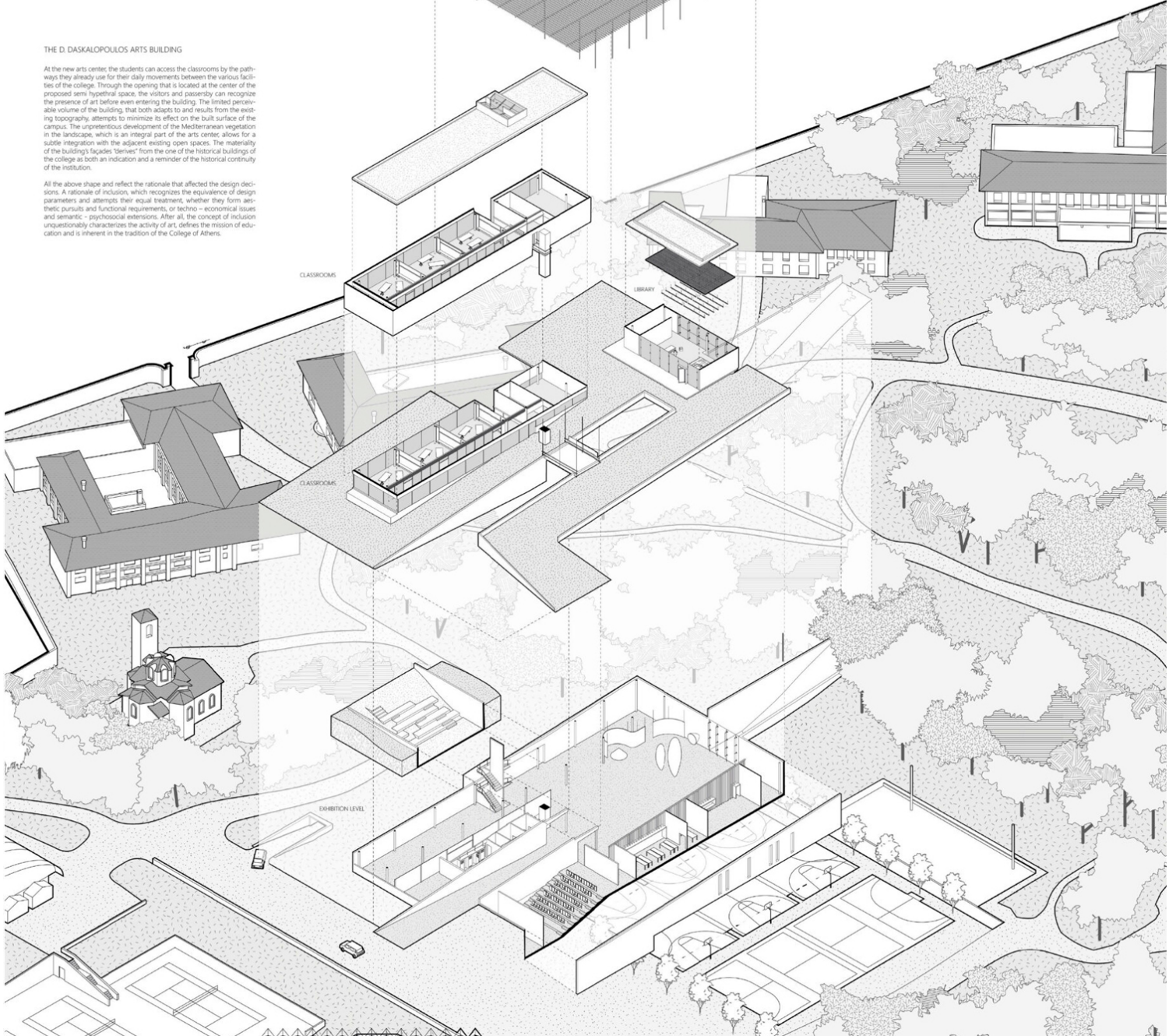
**Συμπράττοντα γραφεία μελετών: Δ. Θωμόπουλου & Θ. Χατζηγιαννόπουλου**

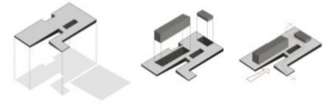


**THE D. DASKALOPOULOS ARTS BUILDING**

At the new arts center, the students can access the classrooms by the pathways they already use for their daily movements between the various facilities of the college. Through the opening that is located at the center of the proposed semi-hypertal space, the visitors and passersby can recognize the presence of art before even entering the building. The limited perceivable volume of the building, that both adapts to and results from the existing topography, attempts to minimize its effect on the built surface of the campus. The unpretentious development of the Mediterranean vegetation in the landscape, which is an integral part of the arts center, allows for a subtle integration with the adjacent existing open spaces. The materiality of the building's facades "derives" from one of the historical buildings of the college as both an indication and a reminder of the historical continuity of the institution.

All the above shape and reflect the rationale that affected the design decisions. A rationale of inclusion, which recognizes the equivalence of design parameters and attempts their equal treatment, whether they form aesthetic pursuits and functional requirements, or techno-economic issues and semantic-psychological extensions. After all, the concept of inclusion unquestionably characterizes the activity of art, defines the mission of education and is inherent in the tradition of the College of Athens.

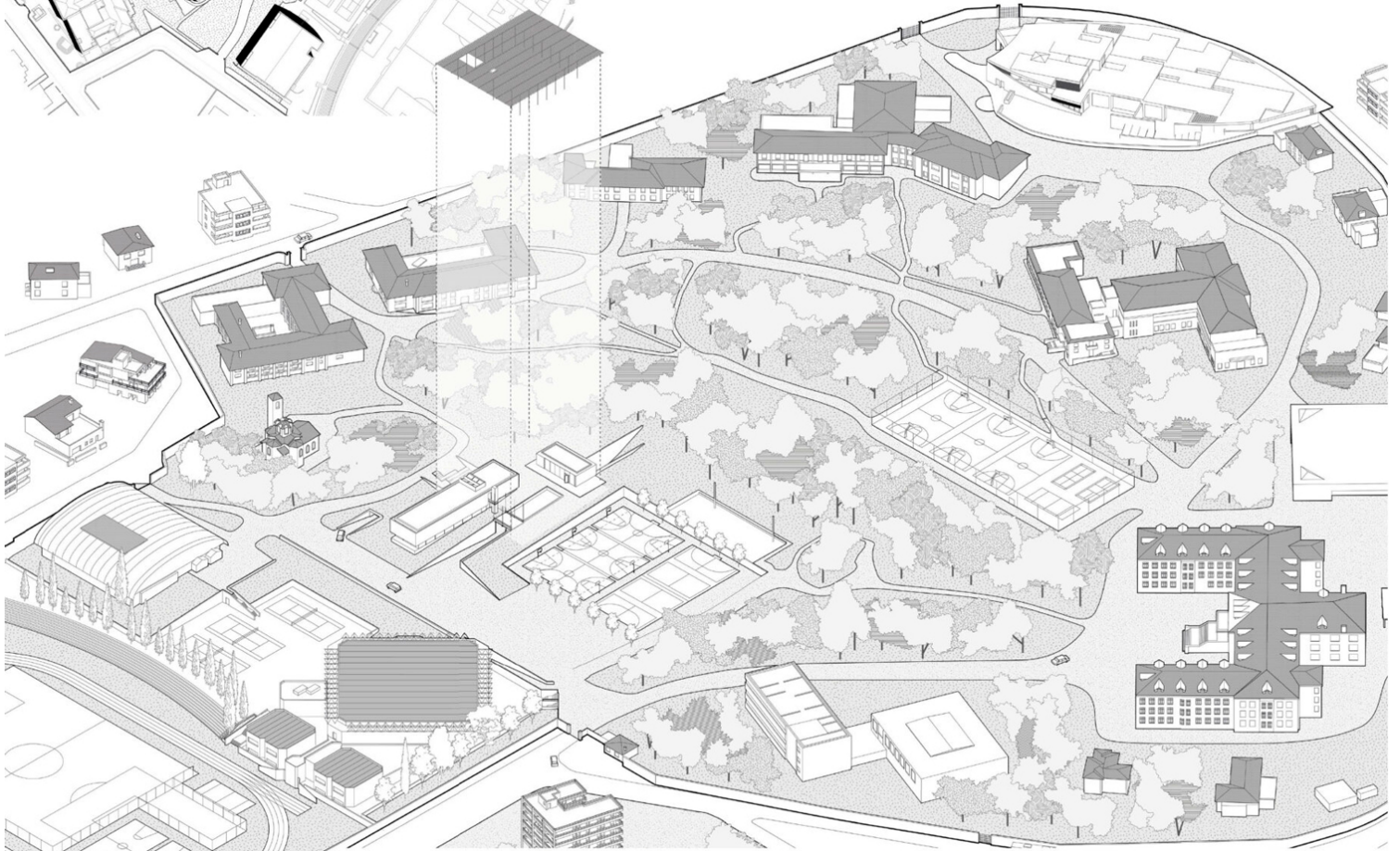


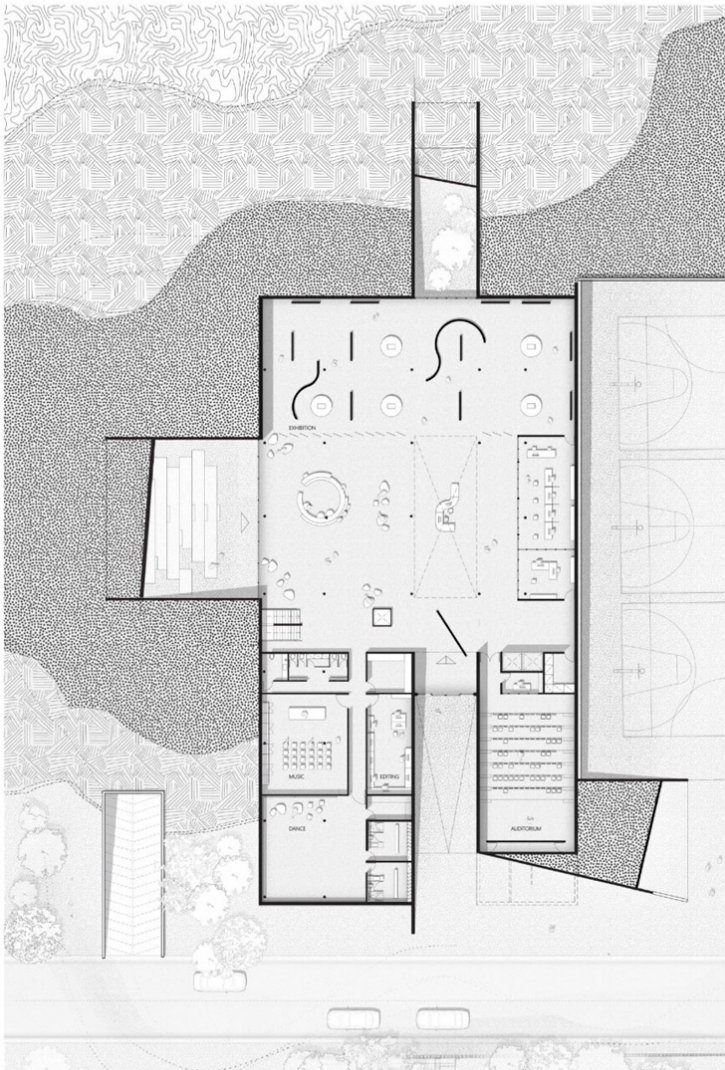
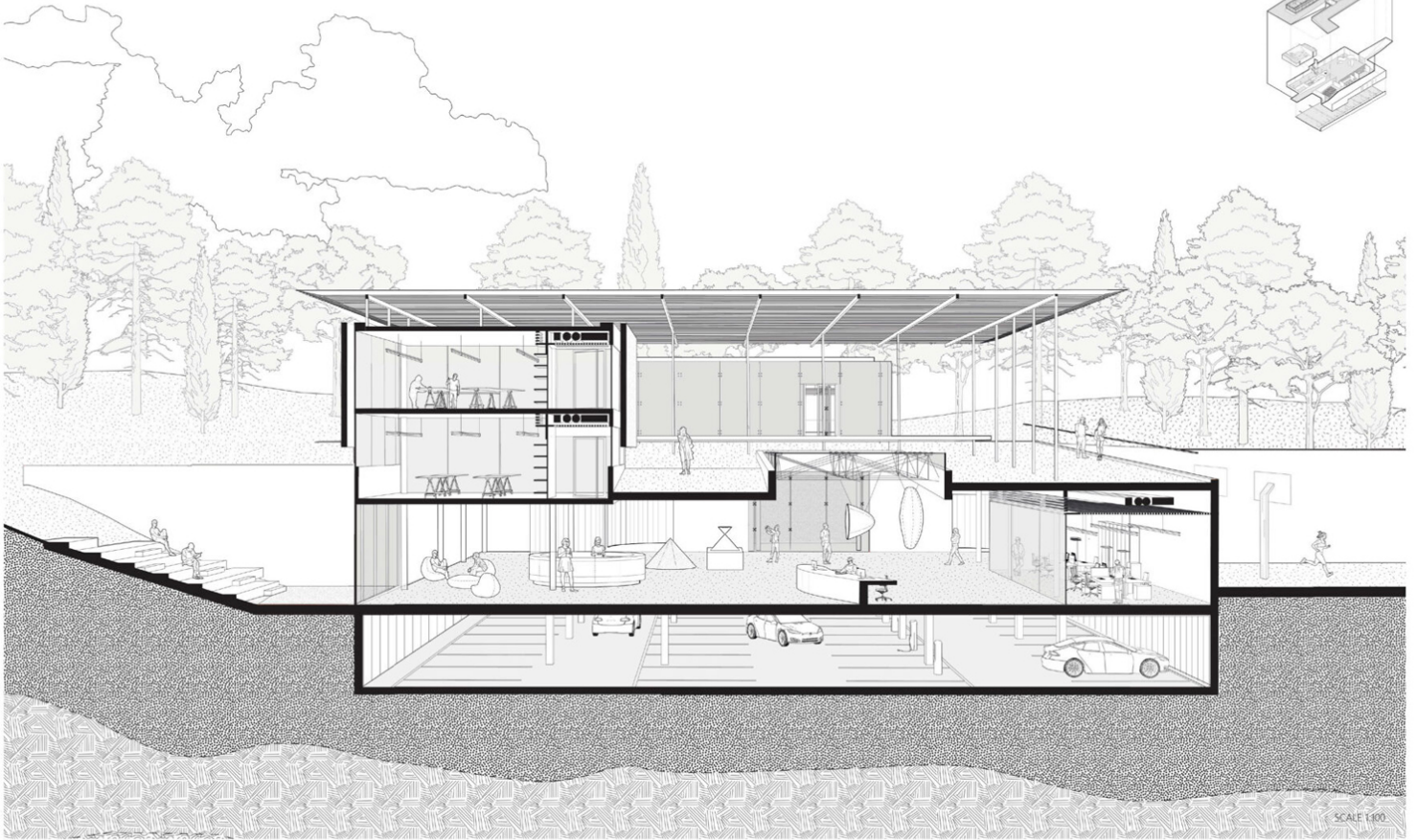
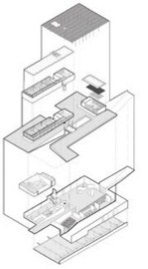


ACG's campus is an organic alive structure to which new tectonic 'cells' are added over time. These new 'cells' preserve the elements of continuity and tradition that run through the School's long history. Our proposal's scope is to sustain the campus' structural character and image by adding to the existing hardscape and landscape a new building that has a significantly small footprint.

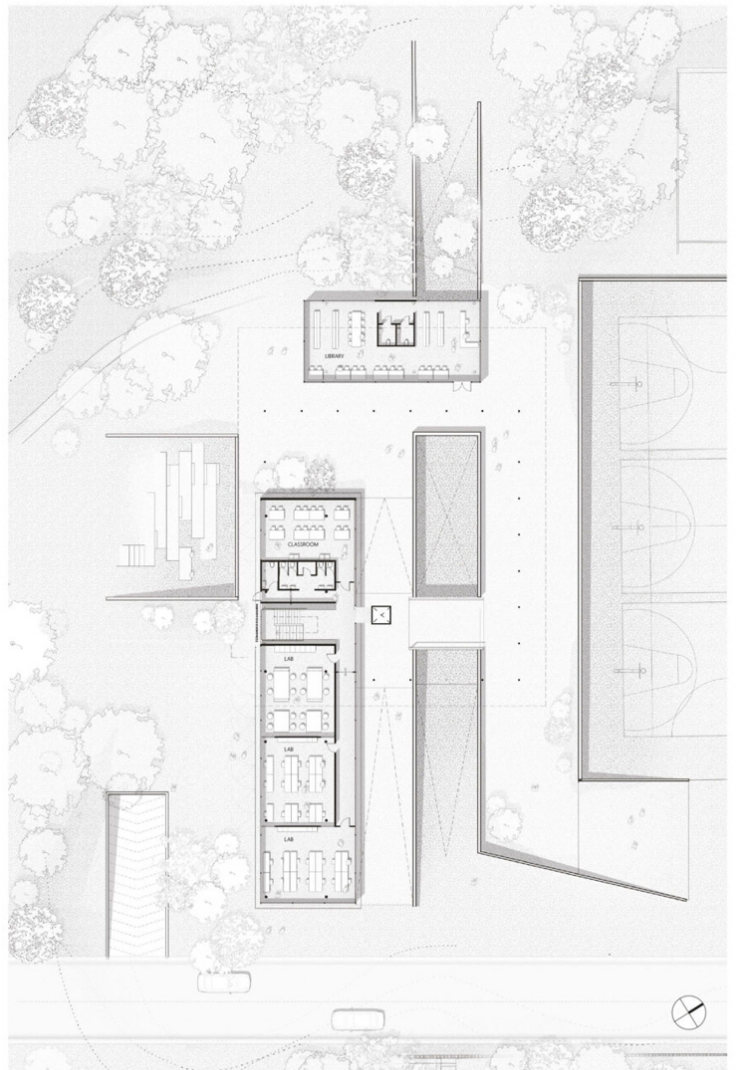
The main architectural gesture is the continuation/restoration of the adjacent hills surface which creates two piazzas; an inner/internal piazza and an outer/external piazza which sits on top of the former. The restored surface hosts two small-scale volumes; the materiality of which (off-white marble) resembles the earthy tectonic structure of the existing buildings.

The exhibition space is shaped as an internal piazza, an everyday meet up point and a space that nurtures a constant dialogue between the community and the artworks; an organic interchange of ideas, culture and life within the educational context. Lastly, a light canopy is placed over the two building volumes and unifies them both visually and structurally. The overhanging canopy, further, gives shape to a gathering space underneath, a modern Agora for the ACG community.



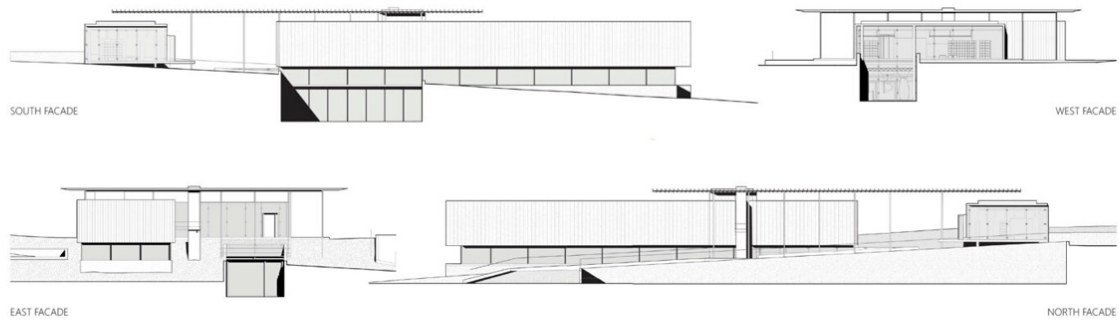


FIRST LEVEL PLAN

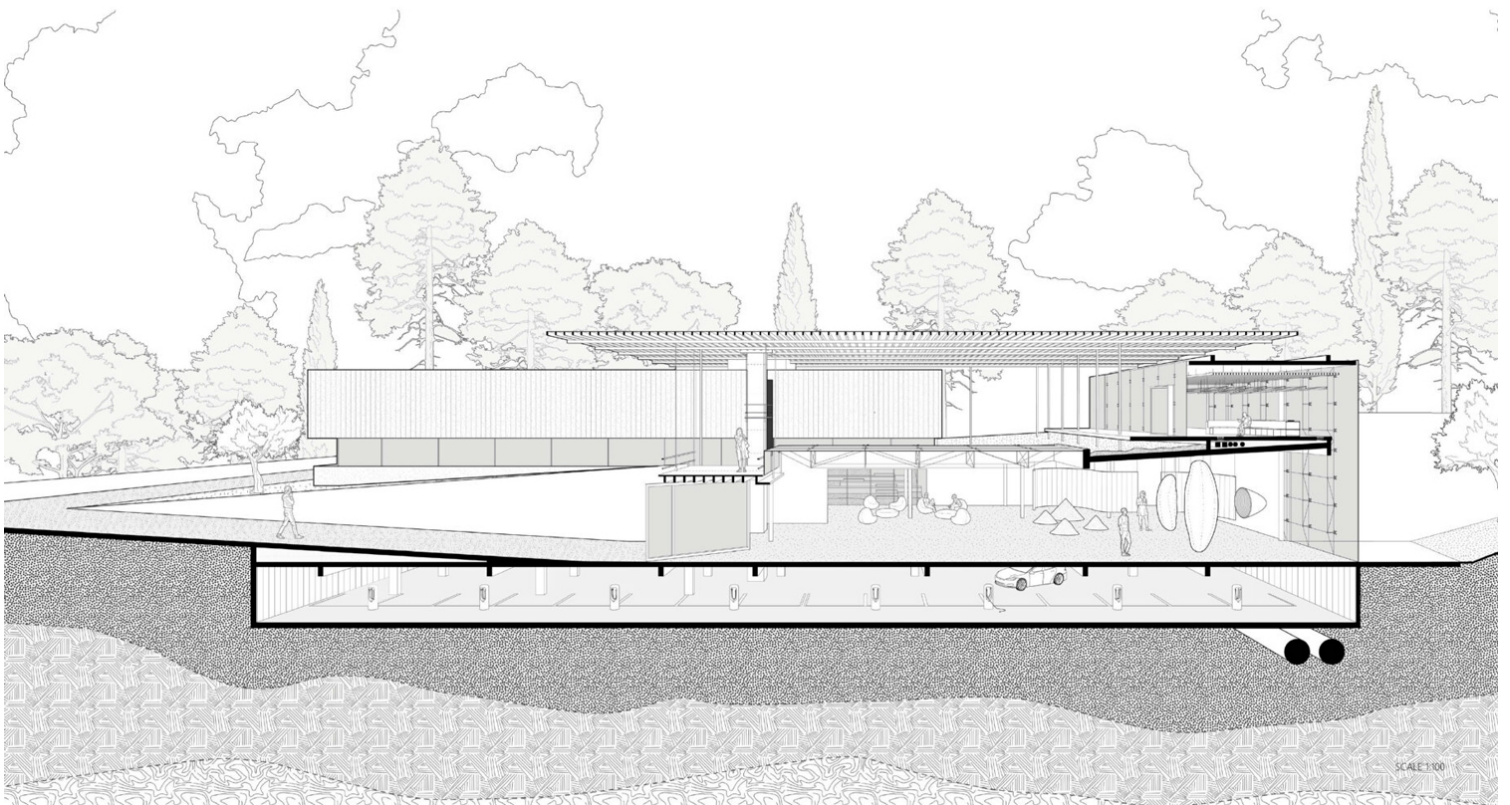


SECOND LEVEL PLAN

SCALE 1:200



SCALE 1:200



SCALE 1:100

# Εύφημες Μνείες

## Ομάδα



Συμπράττοντες αρχιτέκτονες: **Αγίς Παναγιώτης Μουρελάτος** και **Γεώργιος Φατσέας**, σε συνεργασία με τη Μαρίνα Φιλιπποπούλου (σύμβουλος αρχιτέκτων), τον Αντώνιο Μουρελάτο (σύμβουλος αρχιτέκτων), την Ιωάννα Διαμαντή (φοιτήτρια αρχιτεκτονικής, σχεδιαστική ομάδα), τον Γιώργο Καρώνη (αρχιτέκτονας μηχανικός, σχεδιαστική ομάδα) και τον Αντώνη Τζώρτζη \_ Studio Taf (rendering).

# THE D. DASKALOPOULOS ARTS BUILDING ARCHITECTURAL COMPETITION



SOUTHEAST VIEW  
outdoor exhibition plaza & exhibition space main entrance

"In trying to fully understand anyone, or anything, I've always wanted to get a feel for the physical and psychic landscape of the time: what kind of light was in the room or in the forest, what sounds and smells were in the air, what families and friends looked like, whether there were crickets and children around, what were they eating, what was funny, what was sad—in other words, the 'topographics' of a situation."

Jon Hassell  
*(American trumpet player and composer)*



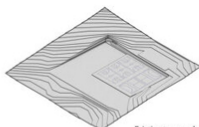
Moved by the existing Educational Building (Benaki Hall) inherent qualities we propose a floating canopy to house inside one 'topos' two distinct functions with dynamic boundaries while users enjoy views to surrounding landscape and bathe into Attican Light.

The New Building of Arts D. Daskalopoulos, intervenes the Educational and the Exhibition Center boundaries which are evolving perpetually over time, winding around each other and with the surroundings into a harmonious symbiosis. A 'floating roof', 'pre-existing' on the location, defines 'topos' in-between sky and soil. This 'topos' offers a multiverse hands-on experience, for the surfacing new creators. Transparent partitioning fuses and liquifies inner and outer limits allowing Attican Light and adjoining nature to become one entity as seen from within.

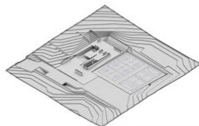
The scope of the competition regarding the new building on the premises of the Campus of Psychiko, property of Hellenic-American institute of education, is a modern type of educational facility combining art with learning, envisioned together. The building under proposal, creates a room to maneuver on discussion for the foundations of education itself.

The opportunity to explore a structural program, that by nature suggests freedom along with the ability to express the very moment of our time, thus presents itself. What is an artistic expression, if not a relentless challenge of reinventing the past in the present time? The need to reinvent the space that will house the artistic education and its communication to the public, is hence redefined.

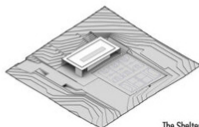
The longitudinal axis of permeability is connecting the entrances of the two functions, the Educational Center of Arts and the Exhibition Center. This spatial element shapes up the idea into reality. The existing ground level difference permits the integration of the building's base embodiment with the natural slope. A minor inclined ramp by 1.50m difference, is transporting smoothly the visitor from the level of the courts and outdoor athletic facilities, to the entrance of the Educational Center. A parallel ramp inside allows a natural flow towards the Educational Center entrance, achieving in that way an association with the Exhibition space. Both are linked as communicating vessels. Space, function and nature are dispersed into a fusion of conceptual and spatial ideas.



Existing topography of the intervention area



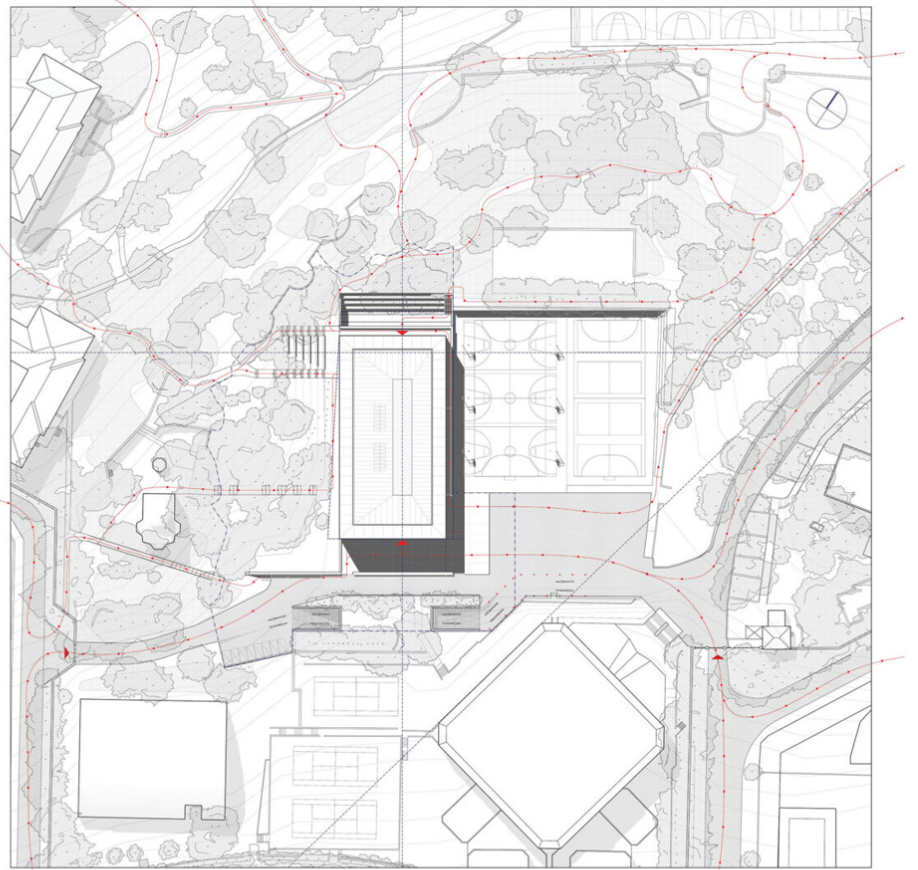
Topos-the new landscape



The Shelter



GENERAL PLAN scale 1:1500



MASTERPLAN scale 1:500

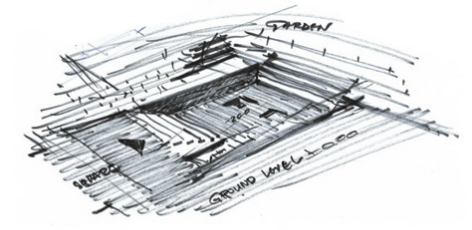


BIRD'S EYE VIEW

The linearity of this motion, or the "backbone" as described of the building, is emphasized visually as well as compositionally from the top floor that is displayed as if levitating from the static structure of the canopy—completing that way the structural program and the mandatory functions of the Educational Center, along with its tuition rooms of theoretic courses, as well as the large tuition halls for music and dancing.

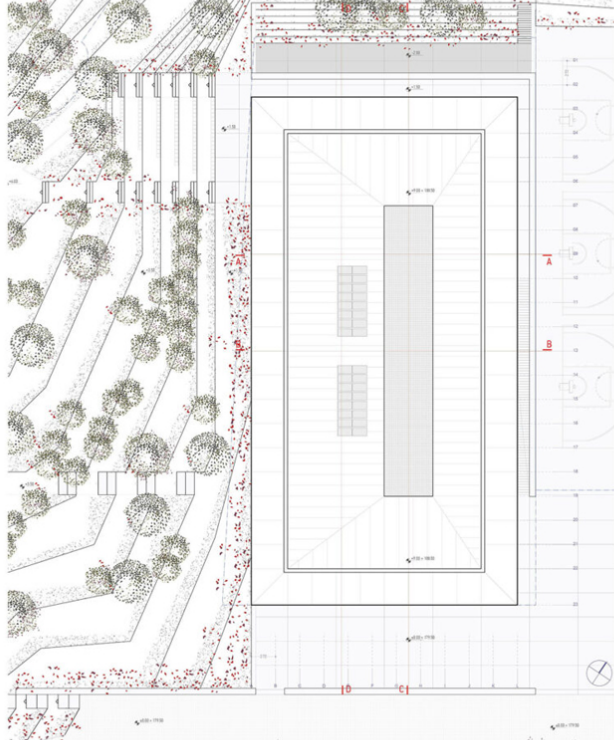
The use of natural Mediterranean lighting is absolutely crucial for this overall experience. The transparency of the building offers naturally lit spaces and tuition rooms, while allowing for connection with the rich nature of the "urban garden" of the Campus. Simultaneously with the use of a large skylight on the heart of the proposed building, running along the axis of motion, the natural light is ideally utilized to achieve a steady light dissipation throughout the day, which provides better demonstration conditions for the works of art during an exhibition. The use of the skylight, ultimately generates a luminous effect to unveil the compositional—structural elements of the building.

The same clarity of decision-making, is also apparent on the building's structure of the proposal. The concrete core along with a series of steel columns and the large transparent glazing planes of the Southeast side, create the necessary privacy and serenity conditions similar to that of the surrounding athletic facilities. They contribute towards the creation of a structural entity to sustain the forces of the canopy as an autonomous element that crowns the hole of the building mass. The structure is completed by four concrete elements, one on each edge of the canopy, that crosswise in pairs support its anchorage, while achieving the effect of it appearing as hanging, like a mere piece of silk fabric.

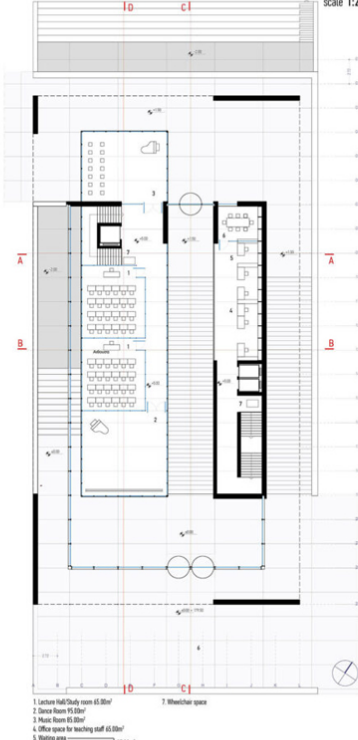




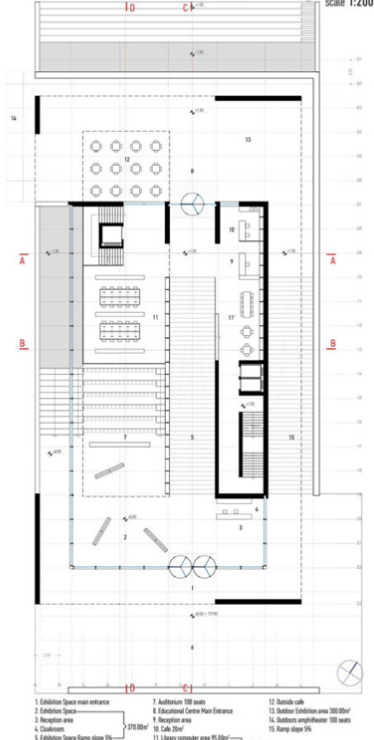
ROOF PLAN scale 1:200



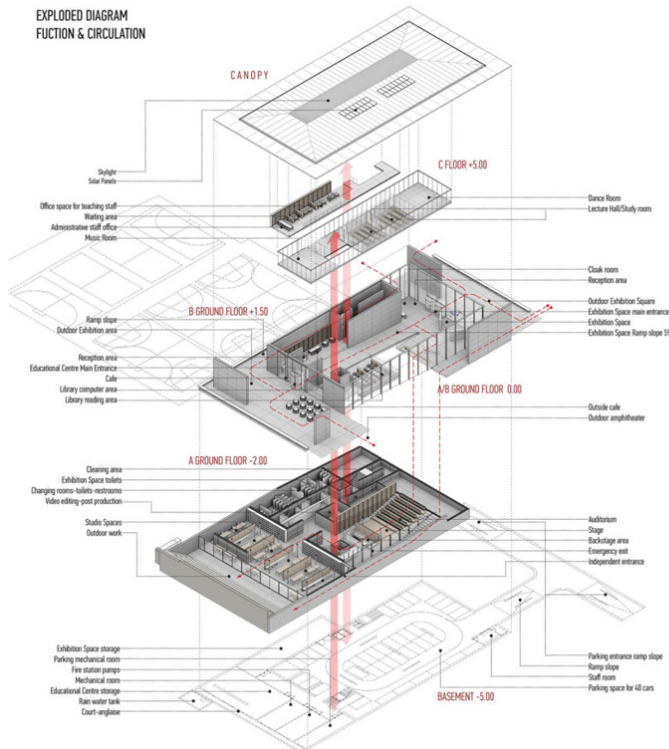
C FLOOR PLAN +5.00 level scale 1:200



B GROUND FLOOR PLAN 0.00, +1.50 level scale 1:200



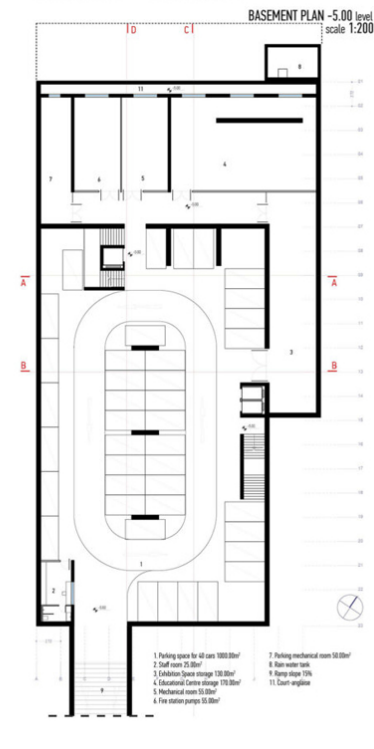
EXPLODED DIAGRAM  
FUNCTION & CIRCULATION



A GROUND FLOOR PLAN 0.00, -2.00 level scale 1:200



BASEMENT PLAN -5.00 level scale 1:200

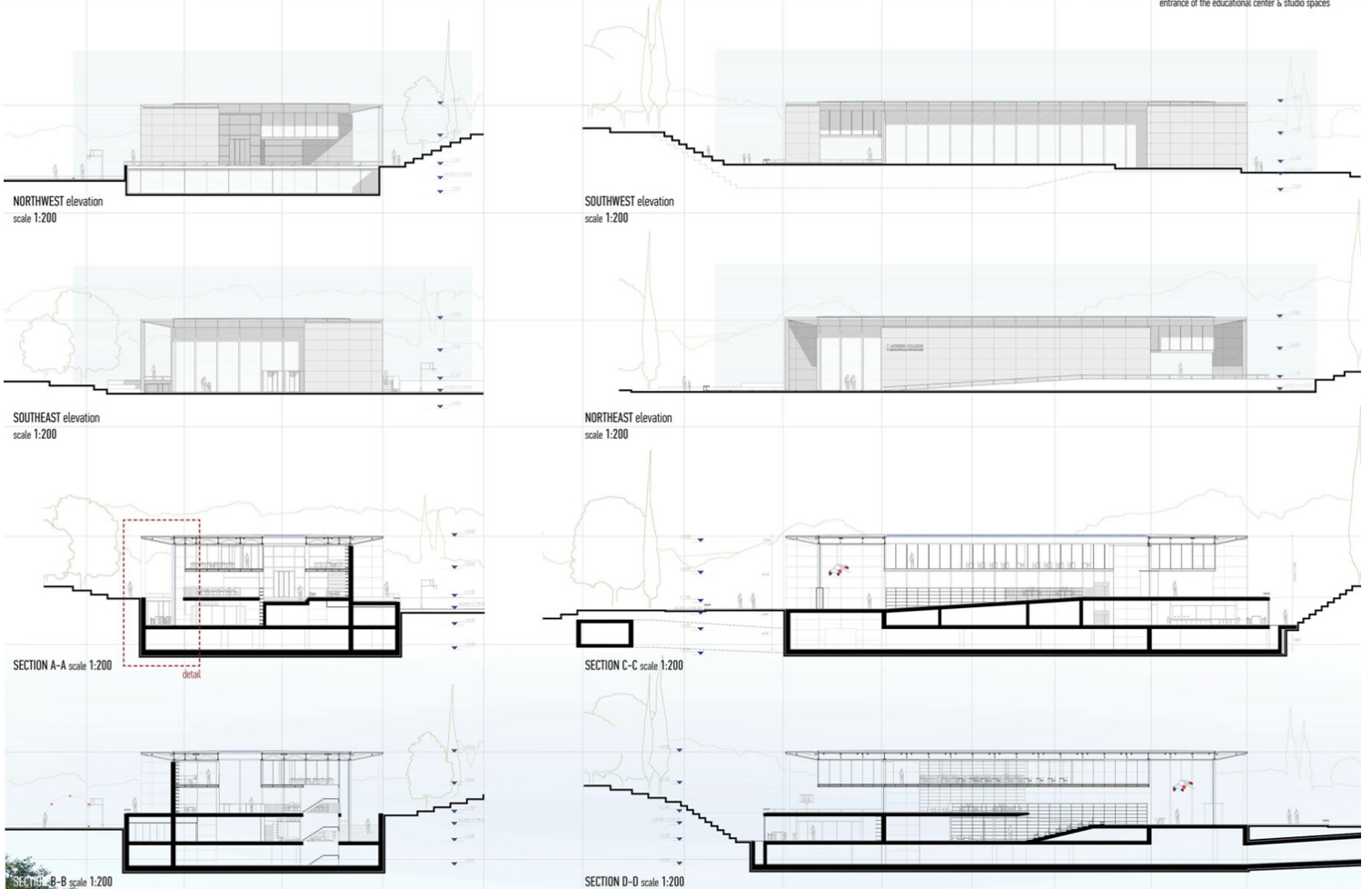




**THE D. DASKALOPOULOS  
ARTS BUILDING  
ARCHITECTURAL COMPETITION**



**NORTHWEST VIEW**  
entrance of the educational center & studio spaces



**NORTHWEST elevation**  
scale 1:200

**SOUTHWEST elevation**  
scale 1:200

**SOUTHEAST elevation**  
scale 1:200

**NORTHEAST elevation**  
scale 1:200

**SECTION A-A** scale 1:200  
detail

**SECTION C-C** scale 1:200

**SECTION B-B** scale 1:200

**SECTION D-D** scale 1:200

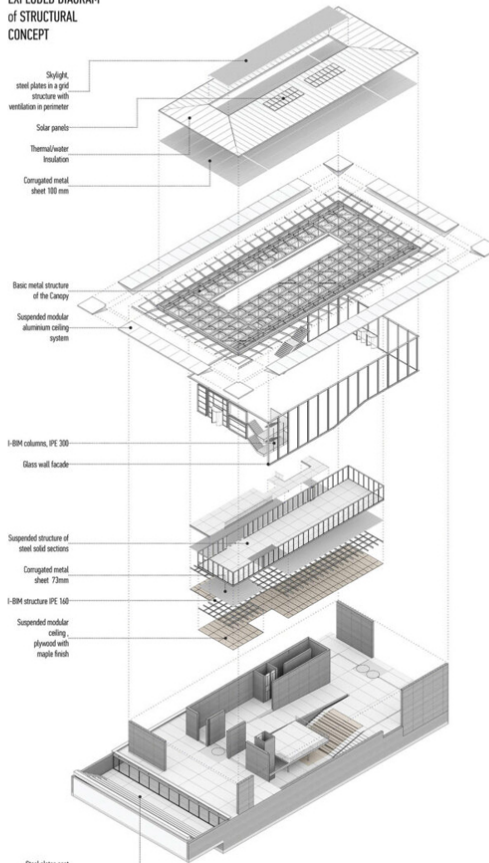


**PERSPECTIVE SECTION OF THE BUILDING**  
revealed fluidity of spaces

# THE D. DASKALOPOULOS ARTS BUILDING ARCHITECTURAL COMPETITION

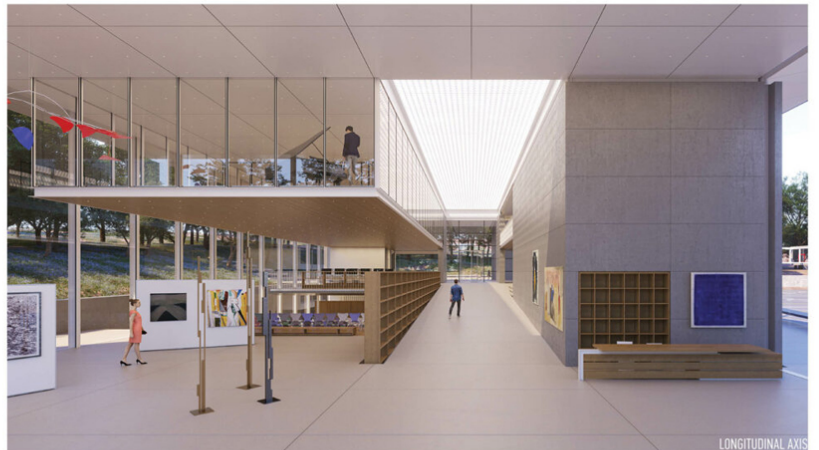
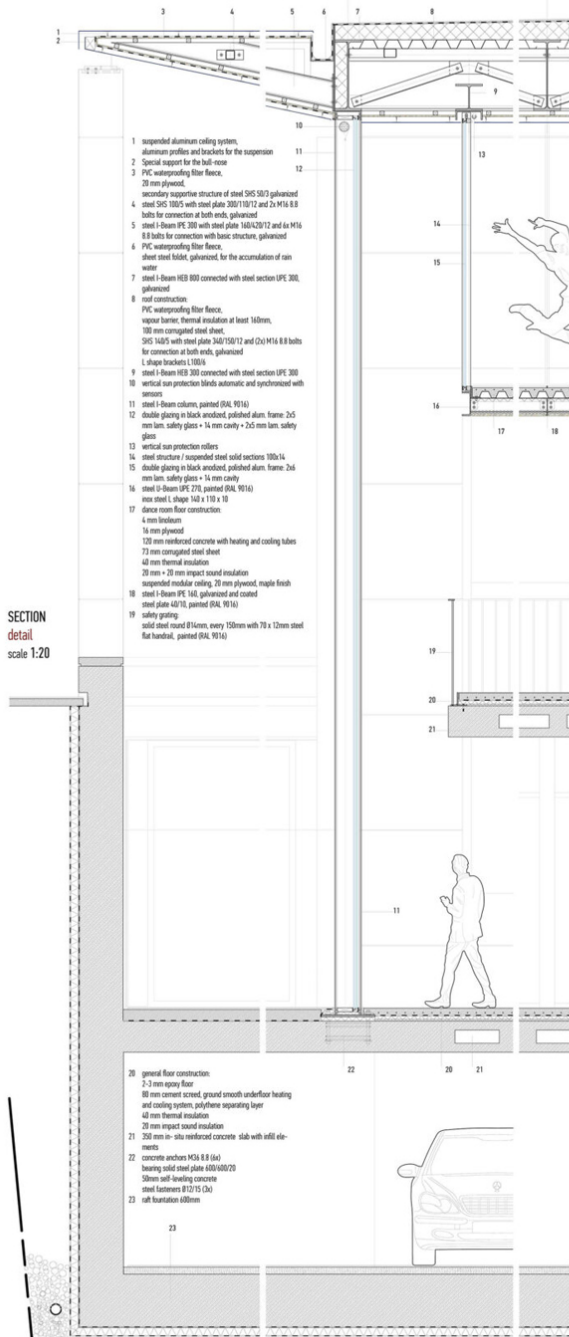
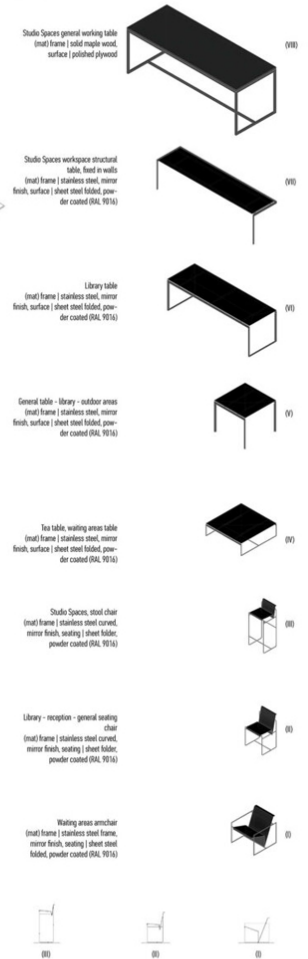


## EXPLODED DIAGRAM for STRUCTURAL CONCEPT



04

## CUSTOM DESIGN FURNITURE for the NEW D. DASKALOPOULOS ARTS BUILDING



## Ομάδα



Συμπράττοντες αρχιτέκτονες: **Πάνος Παρθένιος, Άννα Καραγιάννη, Χρήστος Κύρου και Γεωργία Ίνα Παρθενίου**, σε συνεργασία με τη Βάλια Γεροπάντα (αστικός σχεδιασμός), τον Γιάννη Πετρουλάκη (αστικός σχεδιασμός), τον Κάρλο Χανικιάν (αρχιτέκτονας τοπίου), τον Μανώλη Οικονόμου (αρχιτέκτονας τοπίου), τη Φλώρα-Μαρία Μπουγιατιώτη (sustainable design), τον Αλέξανδρο Παπανδρέου (εκπαιδευτικός σύμβουλος), τον Παναγιώτη Κ. Παρθένιο (πολιτικός μηχανικός), τη Ραΐσσα Ανδρεοπούλου (αρχιτέκτονας τοπίου), την Κωνσταντίνα Κερασοβίτη (αρχιτέκτονας, WELL AP), τον Γιάννη Δαχή (αρχιτέκτονας), την Κυριακή Φόρτη (αρχιτέκτονας), τη Δήμητρα Νύκταρη (φοιτήτρια αρχιτεκτονικής), τη Γεωργία Λύτσικα (φοιτήτρια αρχιτεκτονικής) και τη Λαΐδα - Ιωάννα Μαργιωρή (φοιτήτρια αρχιτεκτονικής).

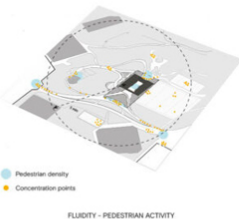


Rolling down the hill with the interactive screens, coming from Davis House, Tsolainos House or the basketball courts, you can either enter the atrium and the classes, or go up to the gallery's west entrance.



ACCESS AND CIRCULATION

All the flows are integrated into a central public space where pedestrians, cyclists and vehicles naturally "travel" within a multi-level, dimensional frame of the building and the artificial topography. The new vehicular and cycling routes act as the missing link between the main entrance of the campus, at west and the new gate, east of the campus. A seamless circular movement is established connecting existing routes within the campus and the wider urban fabric as well as other important institutions of the area such as the Arasaka School and the Municipal Art Gallery of Paphos.



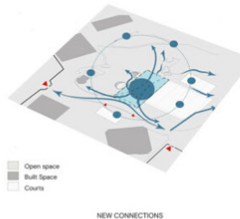
FLUIDITY - PEDESTRIAN ACTIVITY

The operation integrates network of amenities and services, education, sporting activities, landscaped and recreational areas into the Arts Building area of influence.



LANDSCAPE

The new artificial topography acts as a healer of the previously wounded surface of the natural environment made by the basketball courts. Existing natural topography is extended with curved lines forming an artificial hill that eliminates and softens any hard edges. The roof of the building acts as a green corridor which unites the three natural ecosystem zones, South, East and North-west of the site.



NEW CONNECTIONS

The building acts as the center of a circular system that connects the existing active and passive zones of the campus. The proposal aims to establish a constant fluidity of movement with borderless pedestrian energies in the exact way that art meant to evolve students and visitors self - development.

The neighbouring area of the site has intense planting consisting of tall pine and cypress trees complemented by bushes and shrubs that create an impressive mediterranean landscape. The existing uses (basketball courts, parking spaces) have surrounded the natural landscape creating a scar that consists of hard edges and lines as well as a height level difference that separates the site from the neighbouring campus. The architectural design proposal does not follow traditional lines but in contrast follows organic forms that aim to integrate the building with the natural landscape, eliminate the current grid by following and extending the existing natural topography lines and curves.

The architectural synthesis meets a dual challenge, firstly to achieve integration between the building and the natural landscape by blending it with the neighbouring grove to the east and north of the site as well as eliminating the hard border between the building and the basketball courts to the west. Secondly, to create a constant communication between education and art where the exhibition space will directly intervene with the educational process and techniques but at the same time to perform as an independent art space.

Connectivity and constant circulation flow is achieved between the grove and the sport facilities through the formation of new paths as a natural extension of the existing. The newly integrated paths are also extended within the site forming an atrium space that engage organically, all education spaces at ground level as well as the exhibition spaces at the upper levels.

The design outcome is the harmonious coexistence between the organically formed lower levels where the educational facilities are taking place and the strict geometric form of the upper level where the exhibition space is located. This contrasting form relationship aims to present art as an entity hovering above education highlighting the necessity of multiple correlation synergies between them.

The landscape design aims to integrate the building with its surroundings in harmony as well as connecting indoor spaces with existing and new green areas. The diversity of existing tall trees act as a reference that secures and establish clear circulation patterns and viewpoints. The natural level of the grove at the northwest border of the building is gradually lowered, forming a natural ramp connecting it with the central level of the main atrium of the school.

All existing trees are maintained and protected by retaining walls that form new seating and viewing points. In contrast the grove at the southwest border maintains its original level and is extended to form an artificial hill that acts as the roof of the main volume of the building. This new green carpet reshapes the landscape and reveals the new building forms. The proposal consists of an extensive variety of new trees and plants reinforcing the existing flora of the natural landscape.

"Art, of all education, can be merely a supplement to nature" (Aristotle)

This beautiful campus has managed through the decades to maintain a delicate balance and peaceful environment that has not been disturbed. It is to be celebrated with the presence of a new building that subtly establishes a presence between Benaki, Davis, Lita, Swimming pool, Library and Church of Anargyris buildings. The important social fabric which defines such an important building should define the way to satisfy the learning factors, be visible from the main campus entrance, establish a common language with the surrounding buildings, be less intrusive with the natural landscape and above all fulfill successfully its role as an education center and exhibition space for art building.

The natural landscape provided us with the answer, the unique surrounding landscape is composed of new fragments, as an existing topography expanding through a diverse form enriched with cypress, eucalyptus, oak, olive and pine trees. The building is designed as a series of interconnected volumes, where the existing topography is preserved and integrated into the new building form. The result topography which was wounded harshly by the artificial subtraction of the land at the southwest corner of the site, supports an educational space, formed by establishing free ambulatory movement. The future existing surrounding paths which all meet at an internal courtyard. We position density a solid and substantial architectural volume, which rises gently above the green rug and its ready to receive it. A fluid and substantial architectural volume, which rises gently above the green rug and its ready to receive it. A fluid and substantial architectural volume, which rises gently above the green rug and its ready to receive it.

We addition we reinforced the existing topography, thereby bringing them in, above under and below at Arts Building wings in that way we have created an ensemble of formal, external and in-between spaces capable of receiving both semi-private and individual private activities which are aimed to demonstrate exploration, display, research, learning, education, inspiration and calmness. Providing an artistic, experiential, ready to be performed, programmatic, publicly but above all, a space that is the core of the building envelope. The transformation of the formal relations of the architecture which forms the exhibition space allows and promotes interaction with the education process below.

The Daskalopoulos Arts Building forms a unique built and created environment, an interactive lab of education in the domains of words together with visual design translated into a variety of mood, incorporating it all. Against the proposal idea that presents an initial product, the new Arts Building is designed to forge the best out of every student both at individual and collaborative forms, their families, their teachers, the public community and visitors allowing an inclusive and interdisciplinary access to an art education.

The new Arts Center is not just a building, it is a place to get and understand. It is a project that must aim to lead and motivate students society connections. Through our program architecture we create a connecting site between disciplines of higher education, education, culture, art. Through the interplay of these disciplines we create the multi-layered composition which respects the natural context and delivers high quality, experiential learning, immediate contact with nature and art inclusion from the very beginning.

**ARTS - EDUCATION** The Athens College school center becomes the common ground where connections between building traces and applied educational practices performed through outdoor activities become a natural environment. Considering the fact that collective memory contributes to the maintenance of students personalities from the social and learning point of view, then through art we believe it also allows individual development, creativity and history become essential tools for a more experiential approach to knowledge.

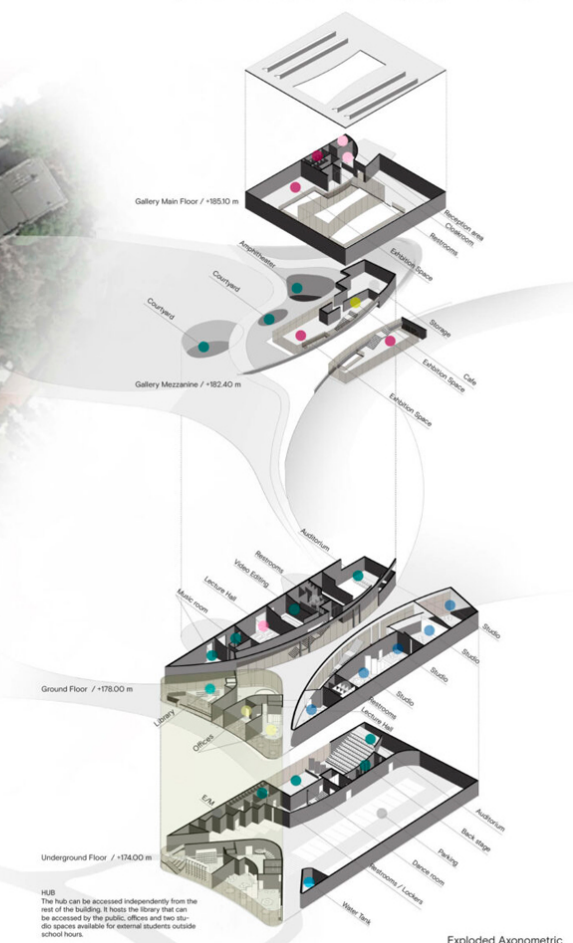
**ART - NATURE** If education forms a matrix of human abilities in which every one of them creates specific intelligences, then we believe that spatial sensory experience adds knowledge contributing to the experiential and intellectual. Through this students do not only acquire the ability to think and understand but also learn to explore ways to discover themselves just the same way an artist exploring existing variables within architecture.

**ART - EDUCATION** Considering education as a tool to express and liberate the children's abilities we believe that the Athens International Art design center, hereby, reveals all the abilities of the future generation through knowledge, experiences and stimuli. Based on that thinking, building becomes a space that allows the children to explore their learning experiences, in space with their own ideas and projects as well as a place where they are ready to be inspired. Future vision becomes the opportunity of an art school, which the gallery space welcomes attacks from artists that have long established interactive communication between their art and the public. The clear geometric lines of the gallery is here to transmit a sense of the artistic power of the vision, the lighting transition between education and art.

Education and art, distinctive entities share one common ground, bringing students closer to the same spirit. The role is to provide space to discover that encourage their explorations, promote personal expression and become an artistic laboratory to become the art of the future.

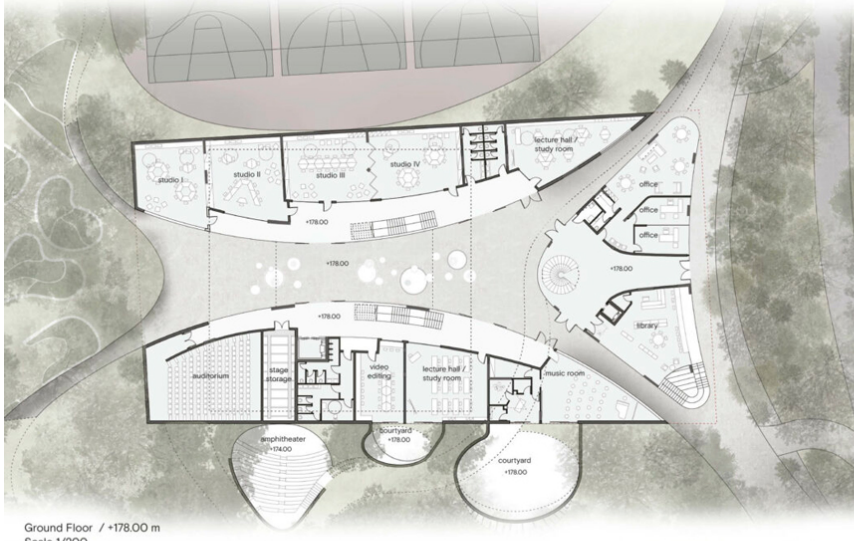
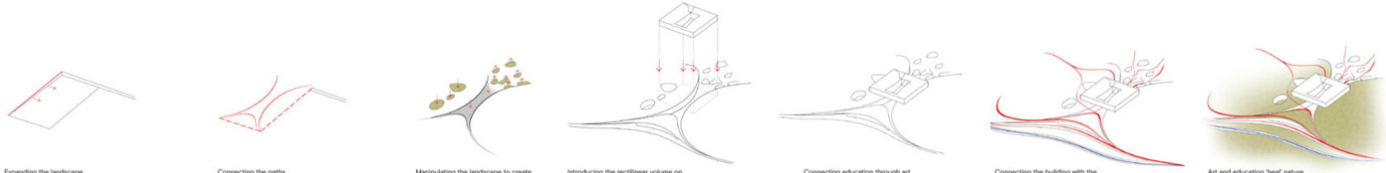
We envision a building as a habitable organism with the natural environment but at the same time, a building that is a piece of art, a space where soft, smooth curves of nature with the hard lines of the building expand into a space that is ready to be explored, to be discovered, to be enjoyed. The building is designed to be a space that is ready to be explored, to be discovered, to be enjoyed. The building is designed to be a space that is ready to be explored, to be discovered, to be enjoyed.

A poly-functional, multi-layered composition, which is a space that is ready to be explored, to be discovered, to be enjoyed. The building is designed to be a space that is ready to be explored, to be discovered, to be enjoyed.

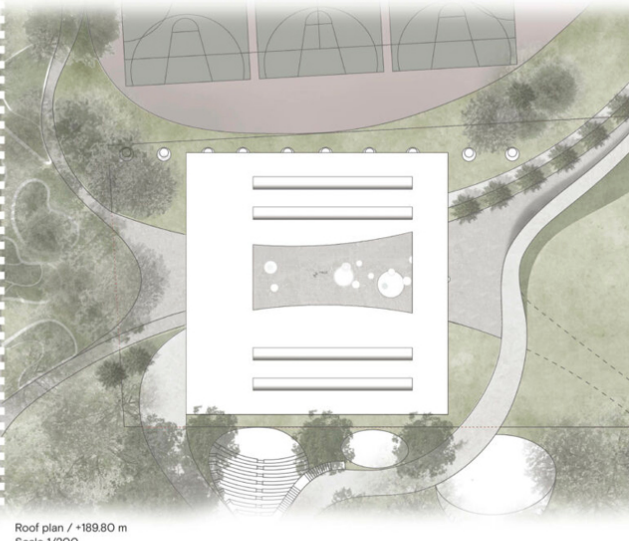


HUB The hub can be accessed independently from the rest of the building. It hosts the library that can be accessed by the public offices and two studio spaces available for external students outside school hours.

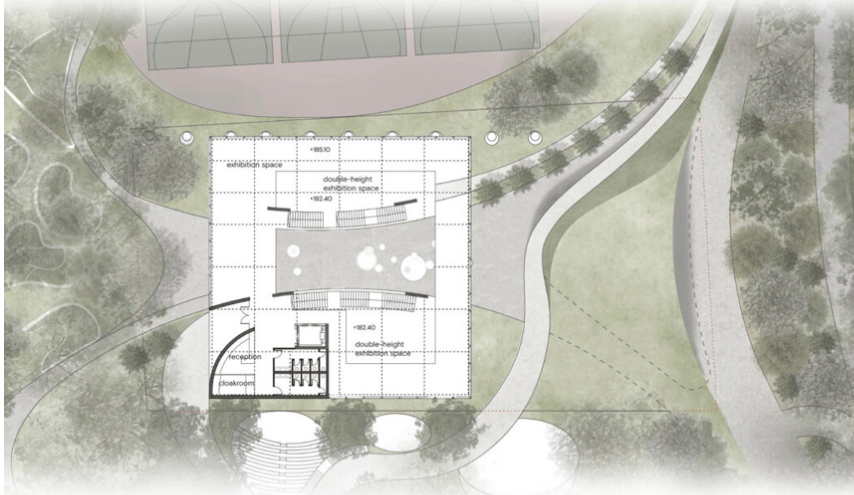
Design Process



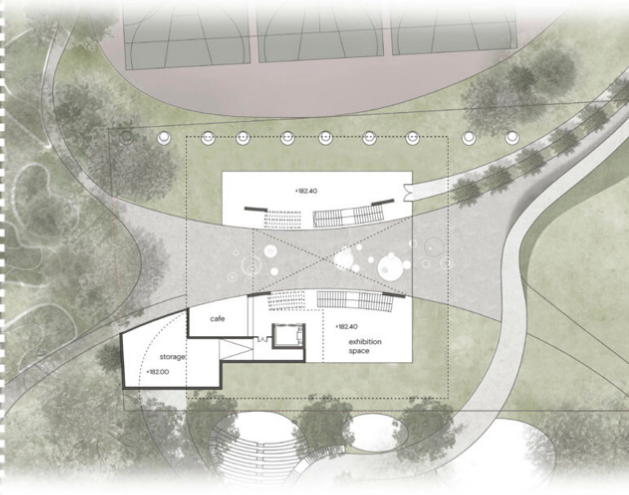
Ground Floor / +178.00 m  
Scale 1/200



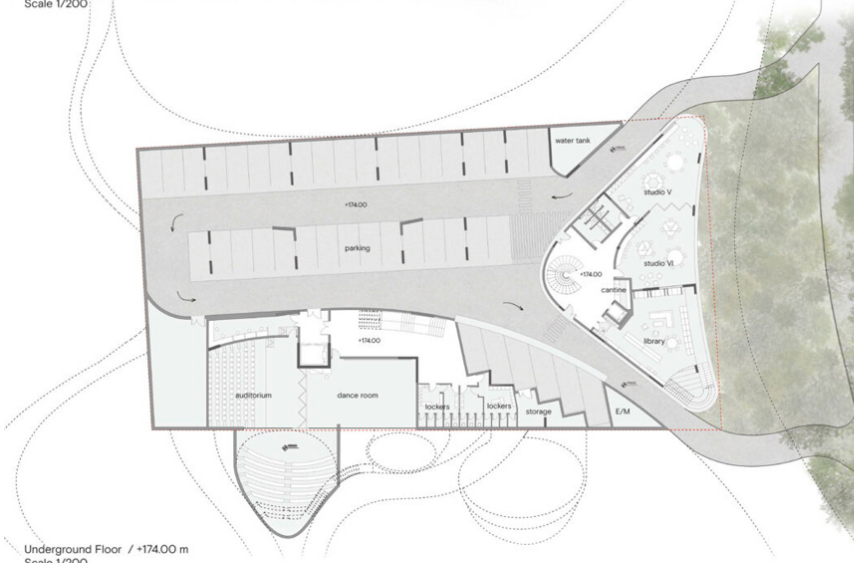
Roof plan / +189.80 m  
Scale 1/200



Gallery Main Floor / +185.10 m  
Scale 1/200



Gallery Mezzanine / +182.40 m  
Scale 1/200



Underground Floor / +174.00 m  
Scale 1/200

The new design approach aims to establish new connections between the building and its surroundings. Previously dispersed sports facilities such as the tennis courts near the swimming pool building south of the site, the basketball courts to the west, and the other sports courts on the north now become part of a unique sports system with the new building as their node.

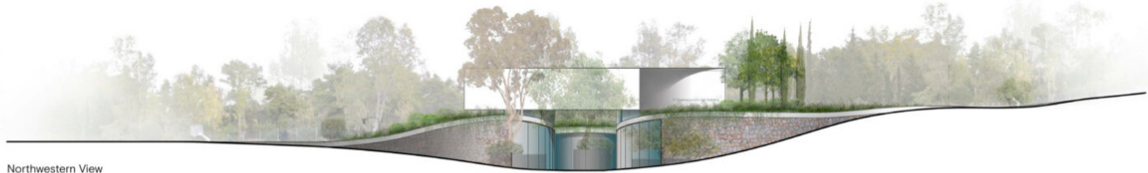
The focal points surrounding the site integrate with the building through organic flows that decompose forms and create blurring relationships between inside the outside. The provision of nodes that punctuate the paths of movement through the building provides opportunities for pause, rest, and reorientation. Existing and new entry gates are linked by vehicular, bicycle, and pedestrian circulation connecting passive & active zones while ensuring a constant flux fluidity of movement between concentration stations and points of interest.

The exact moment the visitor arrives, through the organic paths in the middle of the atrium immediately perceives those two diverse volumes as one. They are there to constantly remind us both of the importance, the diverse art-education has as well as the constant flow of interreference between them.

At the perimeter of the central atrium are placed all educational classrooms expand in two levels and establish direct visual connection between them. Southeast of the atrium a third volume acts as the node of the building which operates as an independent entry of the building complex. At ground level hosts the main entrance, the library, staff offices and auxiliary spaces. At lower level (+174.00) the space expands further towards the vehicle road at the south east border of the site, establishing an independent entrance to the library spaces and other two educational classrooms.

The central access to the building is performed at +178 level which we call the node. The node is designed to receive all administration facilities as well as the ones which need independent access. It hosts the library which expands in two levels, toilet facilities, two more labs and the cafe ensuring in that way independent function from the rest of the building. This design aims to achieve both circular independence as well as sustainable use and control of M & S services.





Northwestern View  
Scale 1/200



Southeastern View  
Scale 1/200



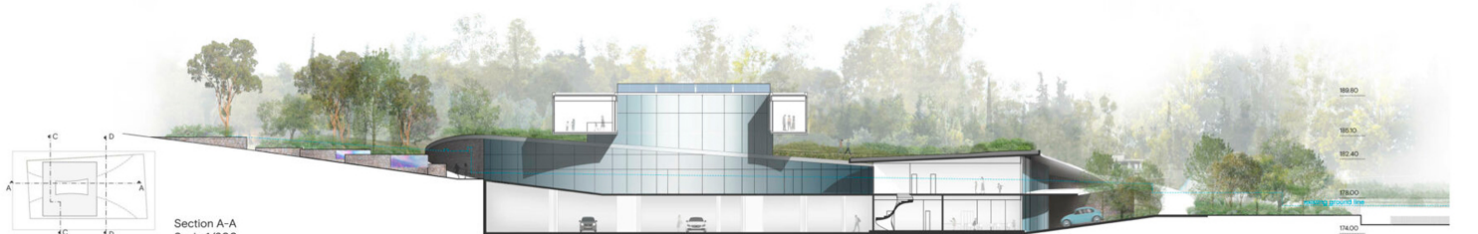
Northeastern View  
Scale 1/200



Section C-C  
Scale 1/200



Section D-D  
Scale 1/200



Section A-A  
Scale 1/200



Are you ready to learn, or you need to be inspired first?  
Inspiration is an integral part of learning in arts.

The analysis was based both on the annual variation of the basic climatic parameters, as well as on psychometric diagrams for the different periods of the year (cold, warm and intermediate). For the cold period of the year (heating period), the main strategies include passive solar heating with increased thermal mass and the exploitation of internal gains from users and equipment. For the warm period (cooling period), emphasis is given on natural ventilation and evaporative cooling, which is promoted by the combination of dry bulb temperature and relative humidity values. Finally, all-year round, there is a need to exploit the thermal heat capacity and time lag of the structure (high thermal mass). Furthermore, the specific function of the proposed building (educational and cultural building) requires additional emphasis on daylighting throughout the year, as well as

natural ventilation, in order to maintain a good indoor air quality to all the interior spaces. Apart from the above general bioclimatic strategies, a number of sustainability strategies were integrated to the proposed building. These concern the maintenance and restoration of the existing landscape with the use of extensive green roofs, the promotion of sustainable mobility (walking and cycling), emphasis on water, with rainwater storage and use for secondary uses and extensive use of water-permeable surfaces and materials, the integration of Renewable Energy Sources with BIPV and finally concerning building materials, the use of low energy conventional ones and the reutilization / reuse of demolition materials on-site. All the above strategies aim to provide a low-energy and low environmental impact building.

Considering the digital strategy as a necessary component for the creation of a contemporary building dedicated to arts, it is considered important to include connectivity infrastructure and digital equipment in the building and the surrounding area. Specifically, it is proposed to develop an ecosystem for digital education and high-performance projections that could be implemented in four distinct locations throughout the project:

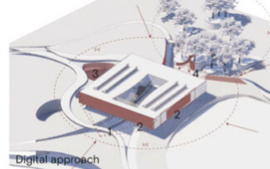
1. Inside the classes and the auditorium
2. On the three building facades
3. In the area of the neighboring amphitheater and pockets.
4. In the area of maintaining and supporting trees.

The introduction of smart technologies in the classes refers to a complementary strategic vision for the building with the aim of high quality, without exclusions and accessible education, etc.

In the areas of the building facades, two types of projections are proposed: a) Video Mapping through which a generally large, non-interactive, segmented message can be presented as a single fluid video that plays from beginning to end, and b) Interactive 3D projectors supported by personalized applications for the presentation of artistic events that take place on campus and in the city with the possibility of communication and participation.

In the outdoor amphitheater and the area of the pockets, the digital strategy can involve two types of technologies. Initially, projector equipment for static projections of artistic events taking place on campus and in the city could be introduced, with the ability to communicate and engage. The interactive possibility is achieved through personalized applications that improve the user experience while through special programming any screen of the projection equipment can interact with the environment and the viewers.

The space of maintaining trees includes static projection equipment. This option enhances the students' experience in the surrounding area, and adds new useful values to the local area. This technology will be perceived as we approach the building or through the patio.



Multifunctional / flexible classes



Collaborative / experiential learning

Classroom and workshop flexible design aims to be adaptable for any art typology requirements. The aim is to give students the possibility to work both alone and in teams. Spaces are furnished with desks and tables which can adapt taking flexible formations suitable both for studying and modeling. In addition, movable bookshelf units and partition walls can separate or unite spaces depending on current classroom needs. A multiple social organization allows flexibility accommodating all sorts of lessons and mini exhibitions.

Another workshop typology dedicated to robotics and larger construction units is furnished with long large table surfaces suitable for working in teams. In contrast with the other workshop typology, those large workshop units are safer to use specially for model making, due that we are able to sustain heavy duty machines and tools.

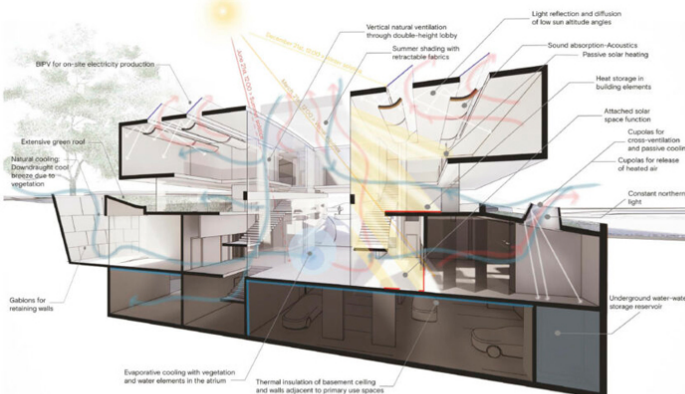
Direct instruction for teacher - centered teaching



All workshops are designed to enhance collaboration both individually and productively. They do not follow strict educational initiatives but in contrast promote exploration and self learning techniques. Large bookshelves are placed on at least two walls in each workshop in order to give the opportunity to professors teaching to all students simultaneously.

Party walls between workshops act as storage spaces where can be used from both workshops maximizing the spatial economy of spaces.

Classrooms are designed for face to face teaching allowing the students to experience learning both directed by the professor and the orientation of the space. Main aim is targeting full concentration for all even when working in smaller groups or individually.



Sustainability principles

Awakening the mind and the heart: Stimulating the senses, troubling the mind, and starting meaningful conversations (with others or the works of art) on both levels of the gallery before the bell rings and the stairs take you back to class.



## Ομάδα

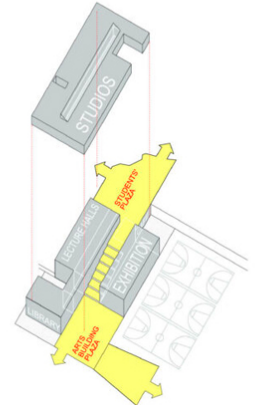


Συμπράττοντες αρχιτέκτονες: **Χριστίνα Λουκοπούλου, Ηρώ Μπερτάκη, Κωστής Πανηγύρης** και **Κωνσταντίνος Αποστολίδης** σε συνεργασία με τη Lost Minute Studio, Φωτεινή Αδρίμη και Βασίλη Καλησπεράκη (φωτορεαλιστικές απεικονίσεις), τον Μιχάλη Αγγελίδη (πολιτικός μηχανικός), τον Δημήτρη Μαντά (μηχανολόγος μηχανικός), τον Άρη Τσαγκρασούλη (σύμβουλος ενεργειακού και περιβαλλοντικού σχεδιασμού), τον Αντώνη Σκορδίλη (σύμβουλος αρχιτεκτονικής τοπίου) και την Έλλη Τσακοπούλου (αρχιτέκτων).





SOUTHWEST VIEW



The Arts Building is articulated around and above one Stairway, an outdoor passage, a concentration, intensification and an accent within the significant network of the outdoor campus routes. An outdoor covered Stairway is its functional and symbolic center, and at the same time the dominant connecting element with the Collage environment. This informal stepped lounge traverses along the building, connecting its most public and communal entrance areas with its most intimate and daily entrance of its everyday users. Connecting the public access on the level of the inner road and the main school gate with the intimate entrance located one level higher open to the school forest and to the student trajectories between the scattered educational buildings. The Stairway communicates visually with the main functions that are significant both to the students and the visitors, especially with the Exhibition Space. The students are in constant contact with the exhibition and curatorial events in the room, exhibitions, actions, setting up or dismantling, everything is visible. At the same time, the continuous liveliness of the Stairway is the permanent background of the exhibitions, sometimes, in fact, it can become the pre-eminent exhibit.

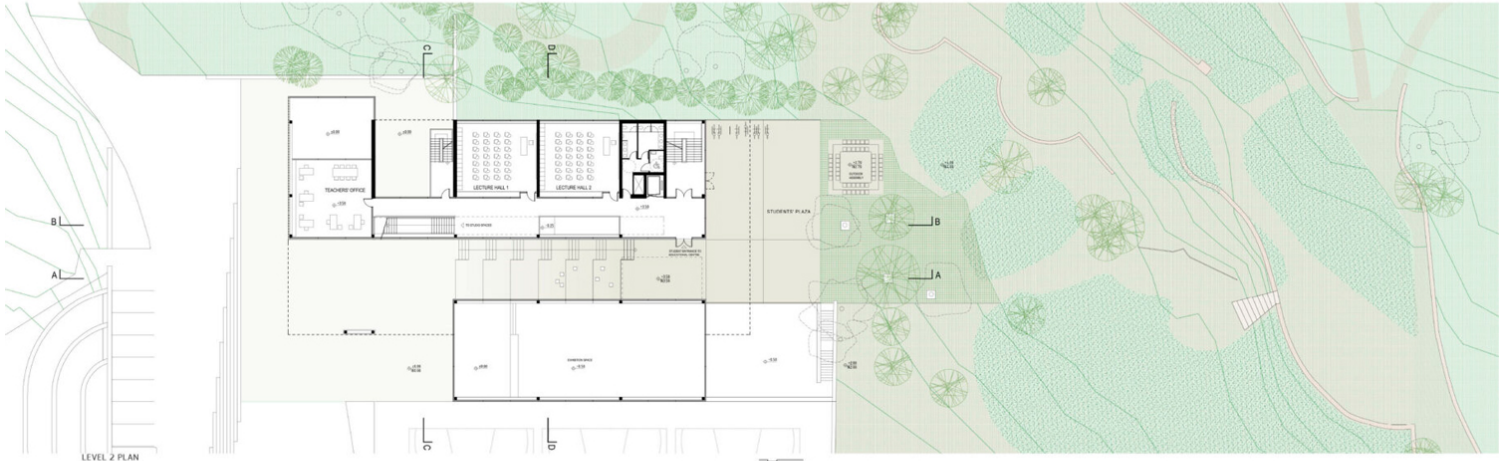
Above the outdoor Stairway, the top floor houses and gathers, around a linear glass-covered patio, the most intimate, busy and lively indoors spaces of the studios. It is the atelier in the attic, the elevated plane that caters to, functionally and symbolically, both the isolation and the protection that contribute to inspiration, as well as the elevation, the enlightened regard that we often associate with art.



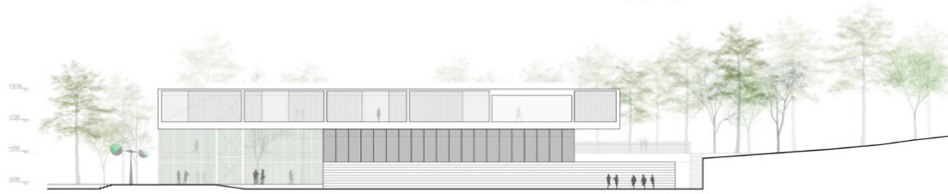
STUDIOS HALLWAY



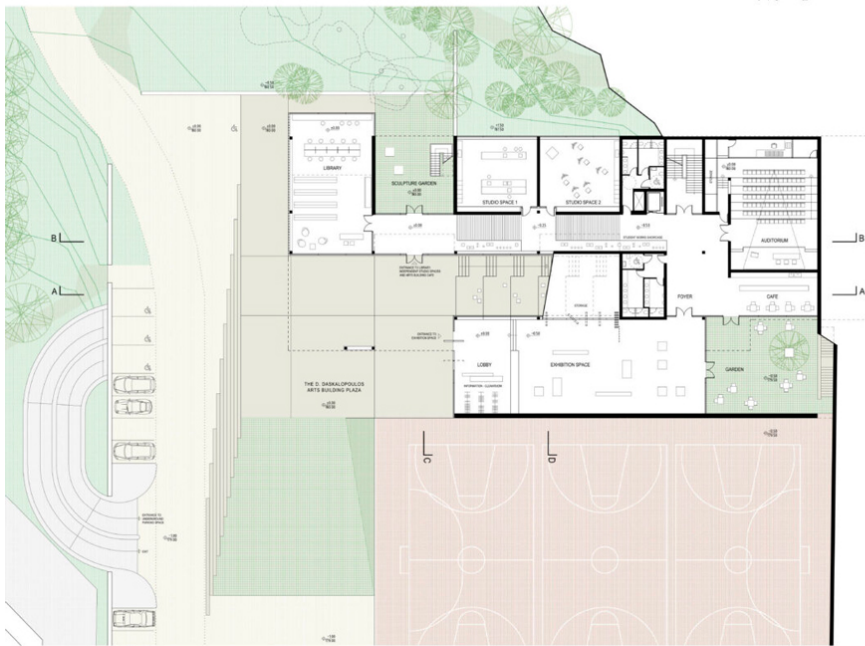
SECTION A-A



LEVEL 2 PLAN



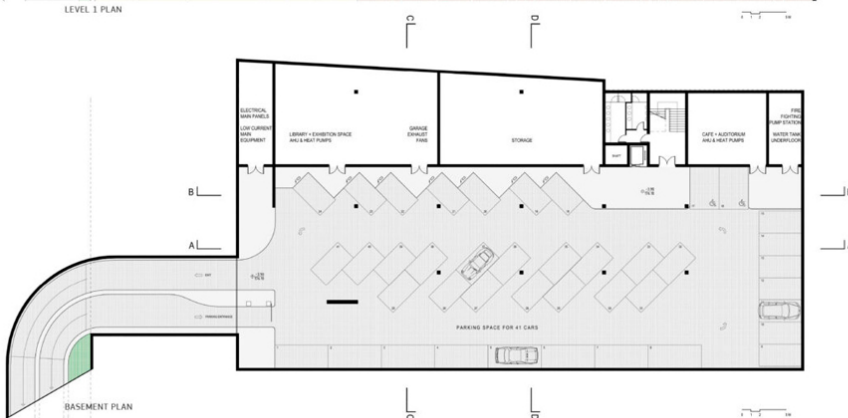
NORTHEAST ELEVATION



LEVEL 1 PLAN



BRID'S EYE VIEW



BASEMENT PLAN



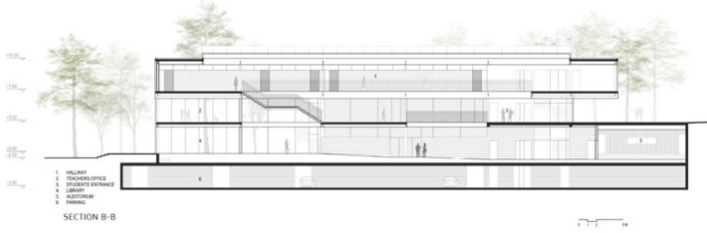
EXHIBITION SPACE



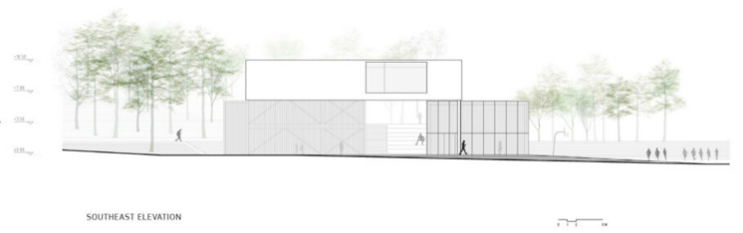
LEVEL 3 PLAN



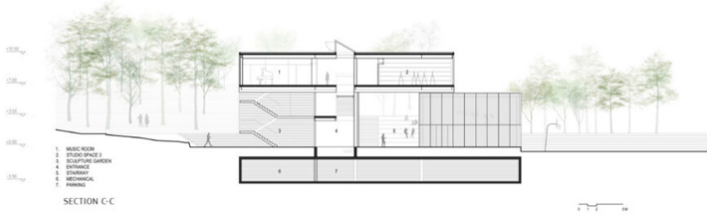
FLATROOF PLAN



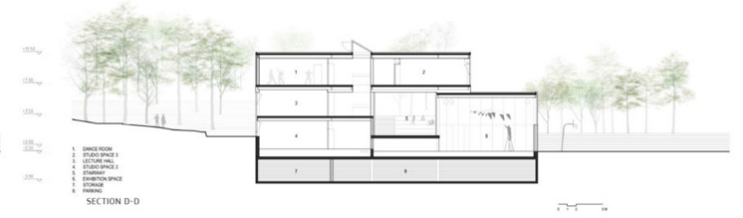
SECTION B-B



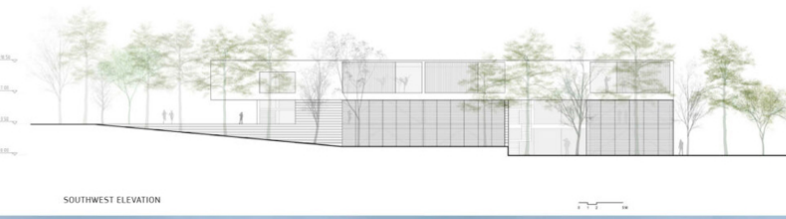
SOUTHEAST ELEVATION



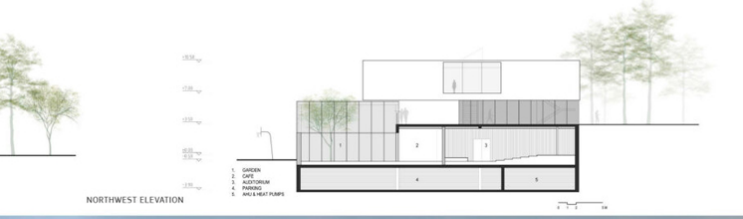
SECTION C-C



SECTION D-D



SOUTHWEST ELEVATION



NORTHWEST ELEVATION



NORTHEAST VIEW



