



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

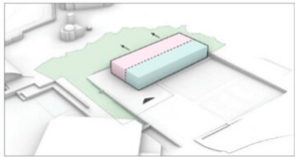
Συμπράττοντες αρχιτέκτονες: **Αικατερίνη Γουσγούνη, Ελεάνα Πάστρα και Φοίβος Σιγάλας** (Molior Architects)



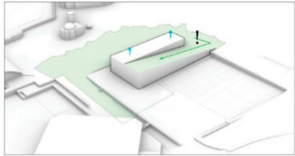
BIRD'S EYE VIEW FROM CAMPUS MAIN ENTRANCE



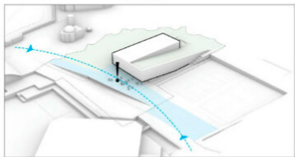
00. Future building position



01. Functional division: separating extroverted and introverted users



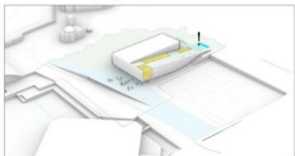
02. The new building as an extension and part of the landscape



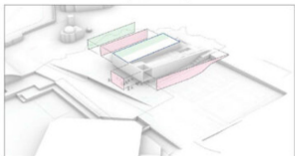
03. Establishing a place connected to the entrances



04. Downgrading the street | Separating parking and vehicle circulation



05. Landscape as part of the building | Atriums, courtyards, 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 green suburb of Athens, 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. There, 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.

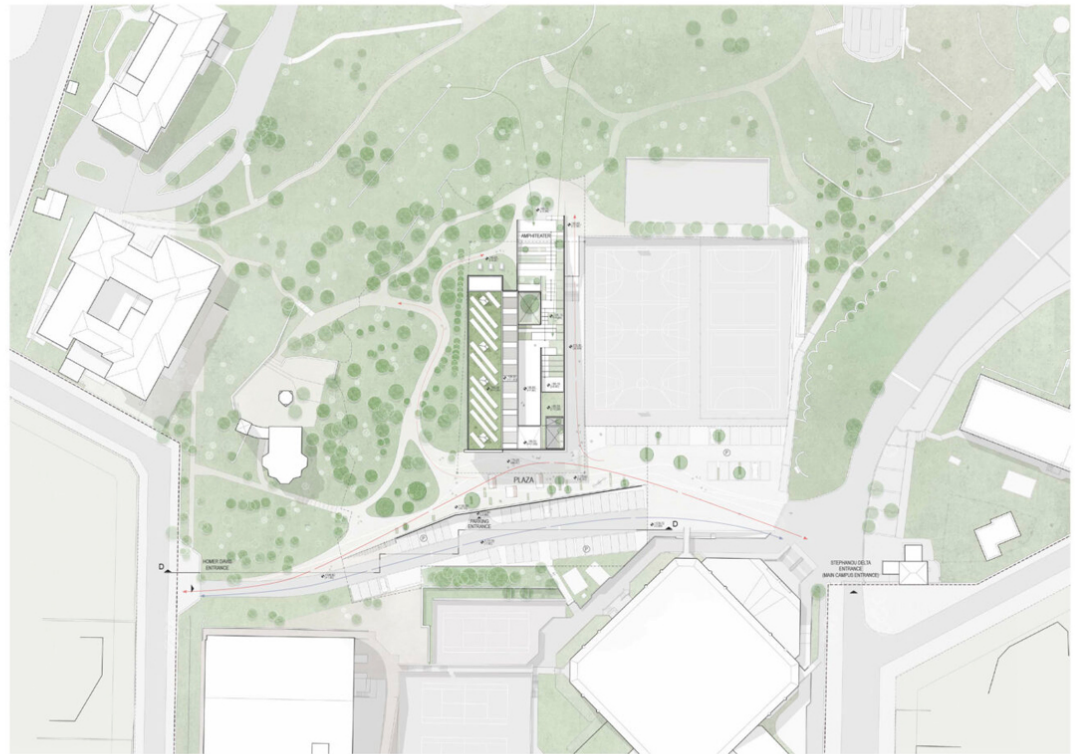
SYNTHETIC APPROACH

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 scenery 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.



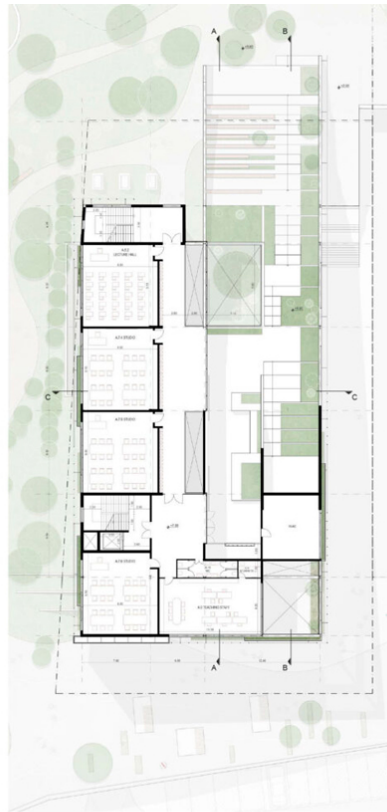
SITEPLAN
SCALE 1:500



SITEPLAN SECTION
SCALE 1:200



1ST FLOOR
SCALE 1:200



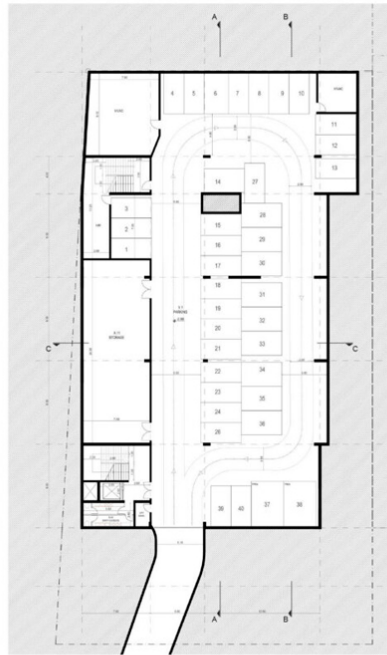
2ND FLOOR
SCALE 1:500



ROOF PLAN
SCALE 1:200



GROUND FLOOR
SCALE 1:200



BASEMENT
SCALE 1:200

BUILDING PROGRAM ANALYSIS

EXTENDED PROGRAM					
USE	LEVEL	REQUIRED-ALLOWED	REQUESTED	REALIZED	AREA (m ²)
	FLOOR NUMBER	MAX HEIGHT 11.00m MAX HEIGHT 11.00m ACCESSIBILITY Star width for 225 seats: 1.20x0.70-1.50m Minimum width for 225 students: 1.50x0.70-2.00m	CONVENTIONAL BUILD GROUND FLOOR + 2, HEIGHT 11.00m YES, in all areas Star width 1.50m Minimum width 2.50m		
STAIRCASES	GROUND FLOOR		100m ²	YES	100.05
A.1 AUDITORIUM	GROUND FLOOR		100m ²	YES	100.05
A.2 MUSIC ROOM	GROUND FLOOR		100m ²	YES	100.05
A.3 DANCE ROOM	GROUND FLOOR		100m ²	YES	100.05
A.4 VIDEO EDITING POST PRODUCTION	GROUND FLOOR		100m ²	YES	100.05
A.5 LIBRARY	1 ST FLOOR	Area: 75m ²	100m ²	YES	100.05
A.6.1-6.2 LECTURE HALLS/STUDY ROOMS	1 ST FLOOR (HALL 1) 2 ND FLOOR (HALL 2)	Area: minimum 25m ² 25 students x 1.5m ² = 37.50m ²	75m ²	YES	75.53
			TOTAL 150m ²		150.05
		Free height 3-4m Max width 8.00m - Max length 9.00m Lighting area 20% of the floor: 75.53x0.20m ² = 15.10m ²	Free height 3.30m Width 7.80m - Length 9.00m 8.00m ² x 2.00 =		16.00m ²
A.7.1-7.6 ART STUDIOS	1 ST FLOOR (STUDIO 1) 1 ST FLOOR (STUDIO 2) 1 ST FLOOR (STUDIO 3) 1 ST FLOOR (STUDIO 4) 2 ND FLOOR (STUDIO 5) 2 ND FLOOR (STUDIO 6)	Area: 25 students x 2.5m ² /student = 62.50m ²	75m ²		76.36 74.70 75.53 76.36 74.70 75.53
			TOTAL 450m ²		451.18
A.8 ADMINISTRATION OFFICE	1 ST FLOOR	Administrator Office 13m ² + Reception 12m ² = 25m ²	With reception 10m ² 5 working spaces 5m ²	YES	31.80
V.1 PARKING	BASEMENT	Educational center: 1 spot/room = 8 spots Exhibition Space: 1 spot/50m ² = 8 spots. Total 16 (1 PWD)	40	41 (2 PWD)	102.47
HVAC	BASEMENT				113.56 94.93 208.49
TOTAL HVAC					14.56
A.10 RESTROOMS, LOCKERS, SHOWER ROOMS, CHANGING ROOMS	BASEMENT w/c, staff lockers 1 ST FLOOR student lockers 1 ST FLOOR student lockers (boys) 1 ST FLOOR student lockers (girls) GROUND FLOOR student lockers 1 ST FLOOR administration lockers w/c 2 ND FLOOR student lockers 2 ND FLOOR Teacher's w/c 2 ND FLOOR student lockers 2 ND FLOOR Teacher's	1 men +1 women 113 boys + 3 w/c + 4 sinks + 6 urinals 113 girls + 3 w/c + 4 sinks 1 men +1 women 1 men +1 women 1 men +1 women 1 men +1 women 1 men +1 women 1 men +1 women	1 men +1 women 5 w/c +9 sinks + 6 urinals +1 PWD toilet 7 w/c + 8 sinks 1 men +1 women 2 men +2 women		25.64 19.44 4.75 19.44 19.44 19.44 19.44 19.44 19.44
			100m ²		100.05
A.11 STORAGE	BASEMENT		100m ²		100.05
EXHIBITION SPACE	GROUND FLOOR		300-400m ²	YES	353.18
B.1 EXHIBITION SPACE	GROUND FLOOR		RECEPTION: CLOAKROOM: INFO CENTER	YES	36.00
B.2 CAFE	GROUND FLOOR	18.00m ²	Height 6-7m 80m ²		6.7m 10.11 4.75
B.3 STORAGE	GROUND FLOOR		80m ²		10.11
B.4 WC	GROUND FLOOR		80m ²		10.11

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 northeast 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, joining 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



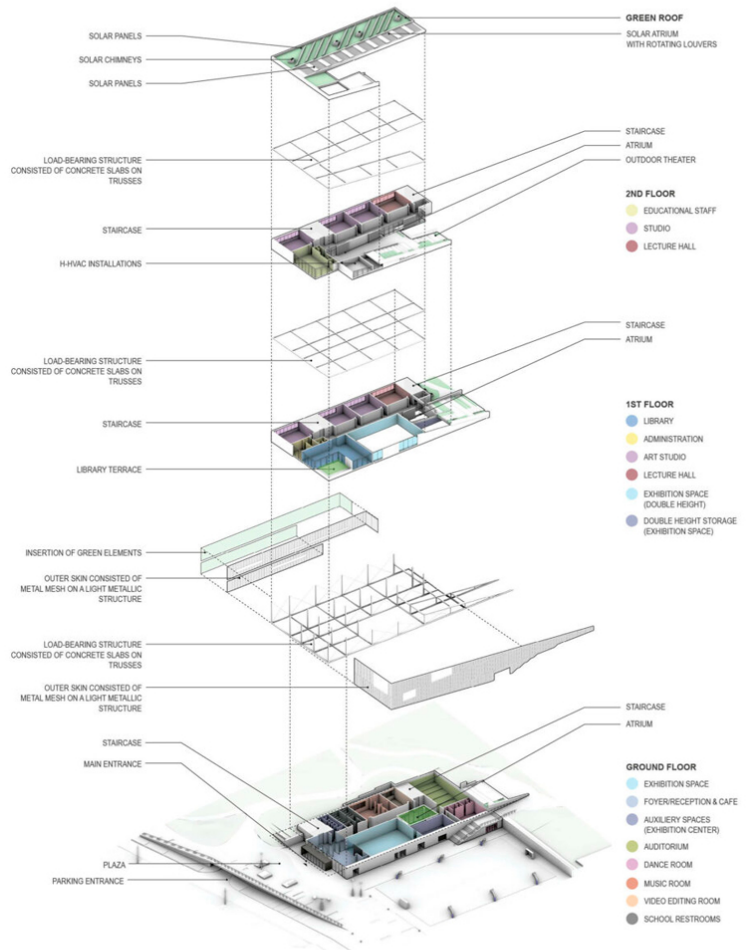
SOUTHEAST ELEVATION SCALE 1:200



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.

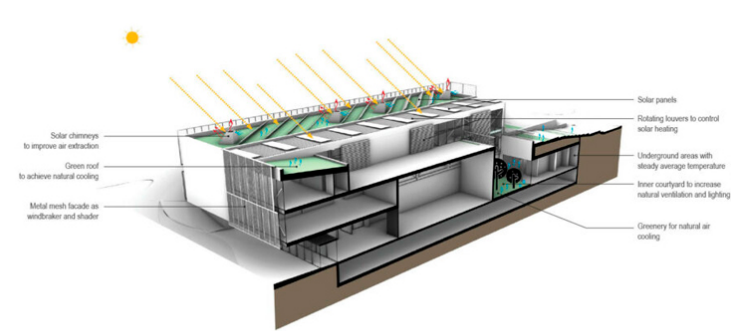
Therefore, and to embellish the size and solidity of the building, we favored the adoption of an additional layer by enveloping it with an outer skin of white metal mesh. This move resulted in a building form which, despite its large percentage of closed surfaces, exudes a sense of transparency and depth. 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

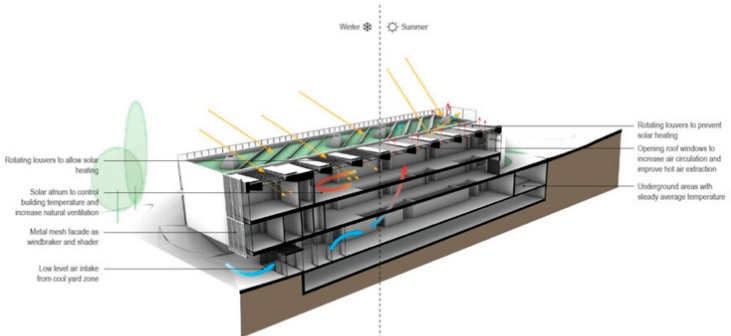
The general logic regarding the organization of the building also serves the above-mentioned analysis and its dual function. On the ground floor, towards the main entrance of the Campus and in maximum contact with the plaza, the exhibition space is placed while the other common uses, follow on the upper 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.



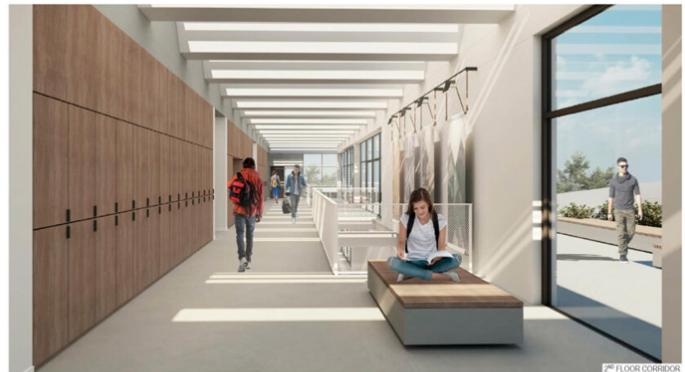
APPROACHING FROM HOMER DAVIS GATE



GREEN ROOF AND OUTDOOR THEATER VIEW



BIOClimATIC ANALYSIS



2ND FLOOR CORRIDOR

BIOClimATIC STRATEGIES

In this study, the bioclimatic function of the building was from the beginning a high priority with a decisive effect in all phases of our search, determining both the form and the essence of the proposal.

Initially, the internal organization of the building and its general form were chosen with absolute respect for the orientation and the special characteristics of the plot. The lecture halls and studios are facing the south, but with protection from the sun both through the intense planting of the plot and the green skin that we introduce. The exhibition space, together with its storage spaces, is placed on the north side, to limit the heat losses due to its limited openings. The openings are limited and in the almost always problematic western side, which at this case is largely covered by a planted sloped roof. At the same time, part of the ground floor is placed below the ground surface, taking advantage of the constant temperatures it provides. Finally, the whole shell is protected by a white perforated grid which on the one hand reduces the amount of sunlight that falls on the building surfaces, and on the other, during the winter, can act as a windbreak.

Apart from organizing the different uses, we introduce in our design a series of additional elements, in order to produce a contemporary building with minimal energy requirements. The corridor of the school, through skylights and electrically adjustable blinds, can function as a solar patio during the winter months, trapping the sunlight inside and transferring the generated heat to the adjacent halls and studios. On the contrary, during the summer months, the same blinds act as a block, preventing the sun from entering inside and at the same time the skylights can be opened to expel the hot air from the interior. In addition, both in the halls of the 2nd floor as well as in the auditorium, we install solar chimneys to ensure natural cooling and ventilation of the spaces, taking advantage of the adjacent greenery. At the same time in our design, we consciously try to maximize the planted areas, through the extensive use of the planted roof, the green facade, but also the atriums of the building. Finally, to meet the energy requirements of the building, we provide the possibility of installing solar panels on the roof.

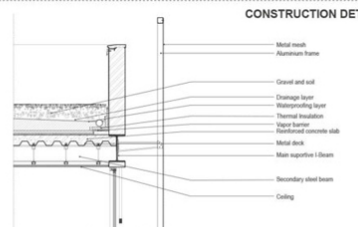
TEXTURES & MATERIALS



VEGETATION



CONSTRUCTION DETAIL



SECTION B SCALE 1:200

2ο βραβείο

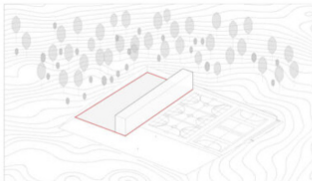
Ομάδα



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



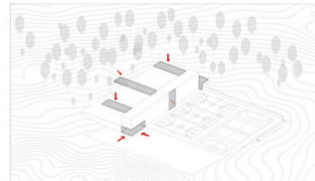
EXTERNAL VIEW OF "ART GARDEN"



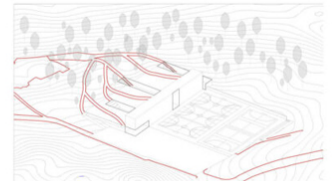
1. Creating a boundary between the plot and the courts for the placement of common areas



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 indirectly and directly 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, 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.

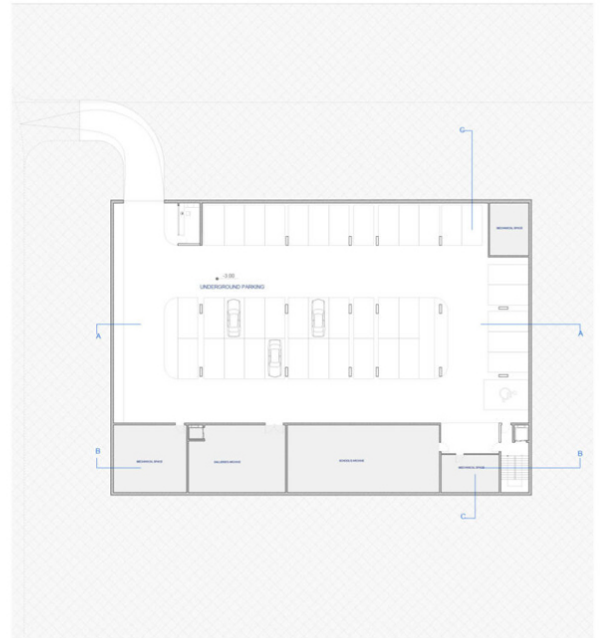




EXTERNAL VIEW OF "ART PATIOS"



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 planted 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



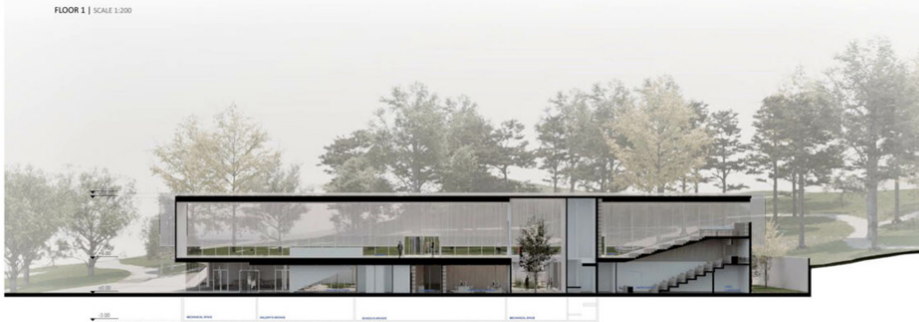
EXTERNAL VIEW OF "ART PATIOS"



VIEW OF EXHIBITION SPACE



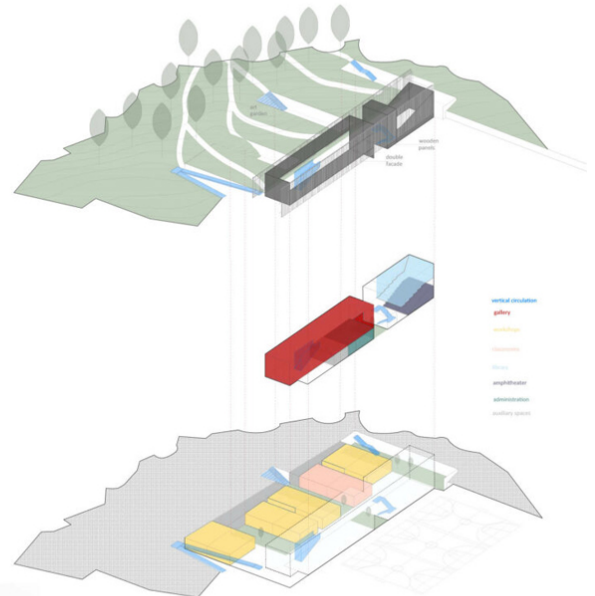
FLOOR 1 | SCALE 1:200



SECTION B-B | SCALE 1:200



SECTION C-C | SCALE 1:200



AXONOMETRIC VIEW

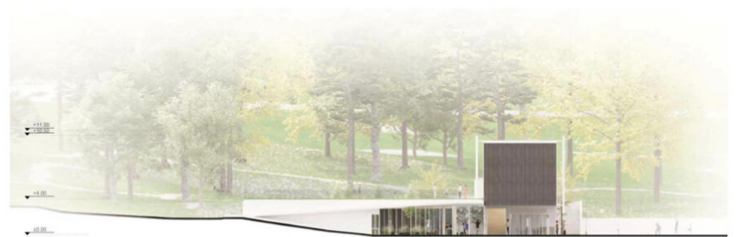
COMPOSITIONAL PRINCIPLES

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.

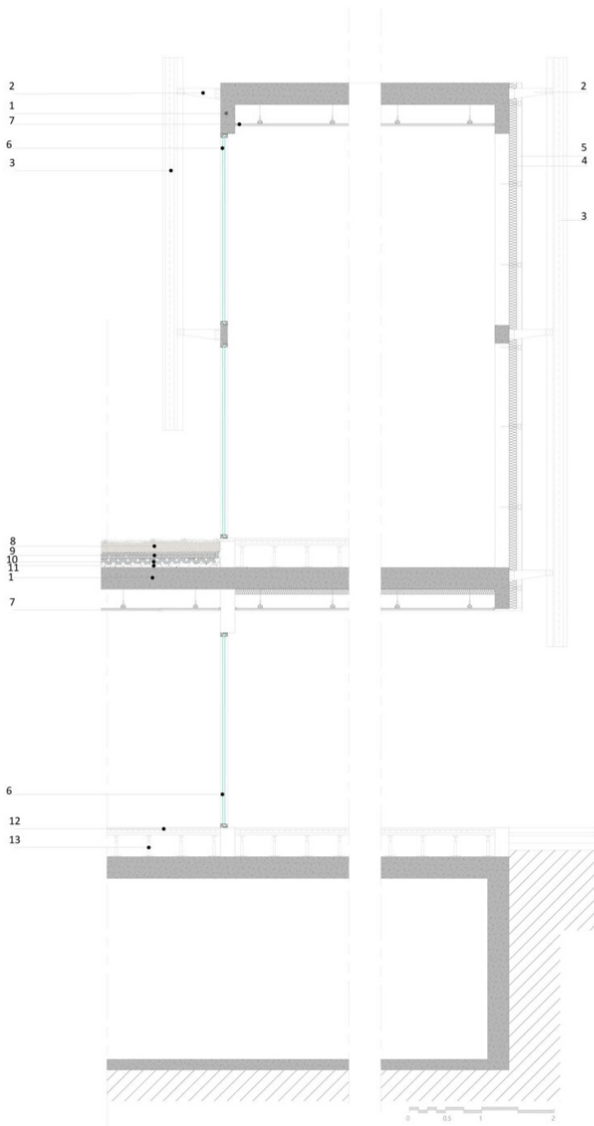
On the occasion of the altitude difference between Area A and B, a solution was designed which, utilizing the architecture of the natural landscape, ensures functionality and the best possible relaxation. The planted slab is created as an unbreakable continuation of Area B, which at the same time follows 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.



EAST ELEVATION | SCALE 1:200



EXTERNAL VIEW OF BASKETBALL COURT



SECTION CONSTRUCTION DETAIL | SCALE 1:25

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



VIEW FROM FOYER OF EDUCATIONAL CENTER



EXTERNAL VIEW OF "ART GARDEN"

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

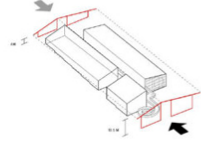
Our proposal for the new Dimitris Daskalopoulos Art Building at Athens College - ART SHED - will be a finely tuned facility for teaching art, but also an open and evolving space for experimentation that empowers students to find their own unique voice as artists. The ART SHED will be both a buzzworthy 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:

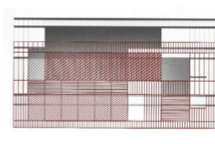
1. The Art Shed contains a diverse set of activities and spaces under one roof, curating light levels and spatial conditions throughout the building and at different times of the day.
2. The Art Shed is a soft icon, a strong singular gesture that is simple and contextual when seen from afar, but lattice-like 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 elemental structure that houses tools, something simple, something ready to be worked on and worked through.



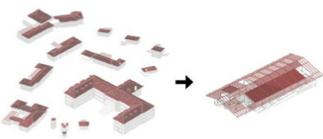
JANUS:
The building is deliberately two-faced. It presents itself as a low-slung single-story building that hugs the landscape at the upper (northwest) side of the site. This entry is quieter, slightly more anonymous, extended within the forest. Approaching the building from the lower side of the site, the building rises up to its full 18 m height and is expressed as a generous and airy two-story hall, covered plaza. This is the main 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 times of the day. Striated metal louvers are sized and oriented to cast shadows that break over 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, blocking direct sunlight and curating indirect daylight levels appropriate to each function.



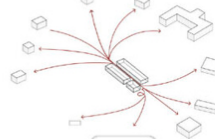
S, M, L, XL:
The six art studios are open, tough, flexible spaces with polished concrete floors and indirect daylight, appropriate for drawing, painting, sculpting, plating, etching, printing, and other studio practices. Each studio has direct access through large glass doors into its own outdoor terrace. 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 view height than the next, providing a range of room proportions appropriate to different types of studio production.



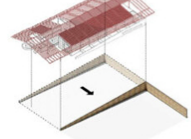
MATERIAL TRANSLATION:
There is a strong material identity to the existing Athens College campus - local stone, red terracotta roofs, brick detailing, native vegetation. Art Shed borrows from this material palette, and adds to it, creating a building that is of its context, but also evolves towards the 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, classrooms, 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 busy crossing 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 diagonally through the Art Shed.



ART SHED



SOUTH-WEST ELEVATION / SCALE 1:200



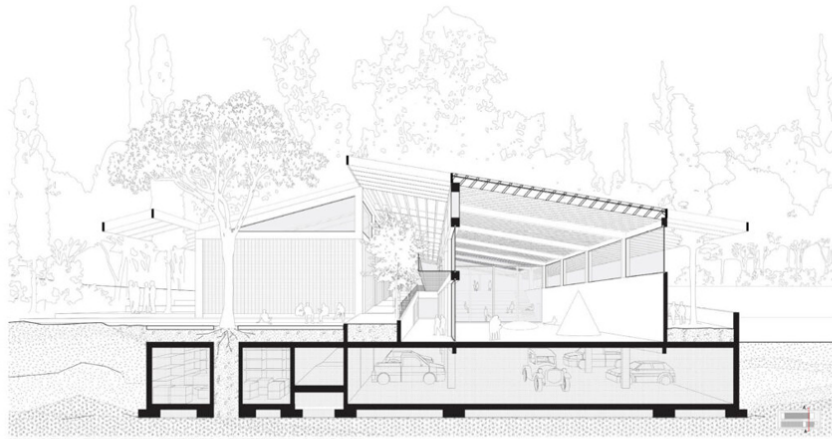
SOUTH-EAST ELEVATION / SCALE 1:200



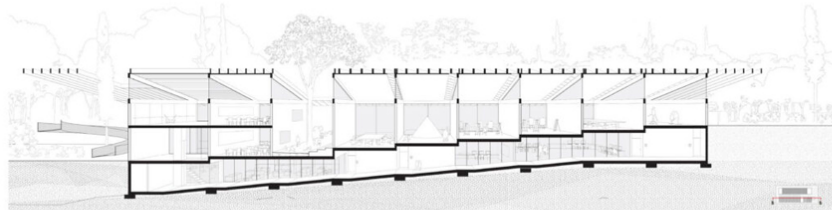
NORTH-EAST ELEVATION / SCALE 1:200



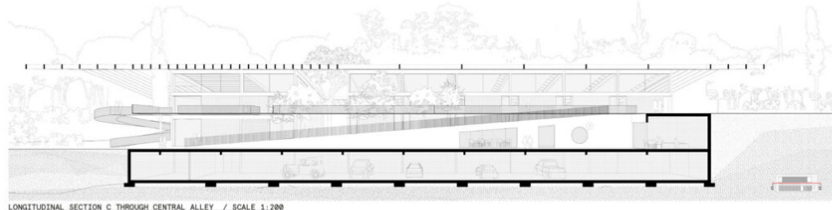
NORTH-WEST ELEVATION / SCALE 1:200



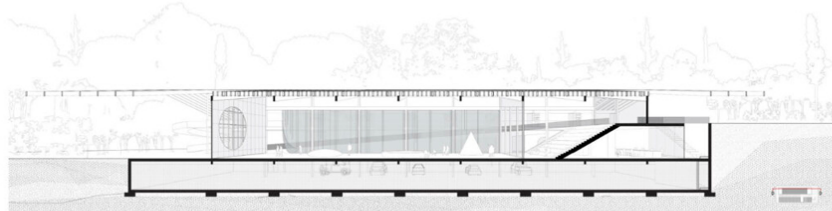
CROSS SECTION A THROUGH OUTDOOR AMPHITHEATRE & EXHIBITION HALL / SCALE 1:100



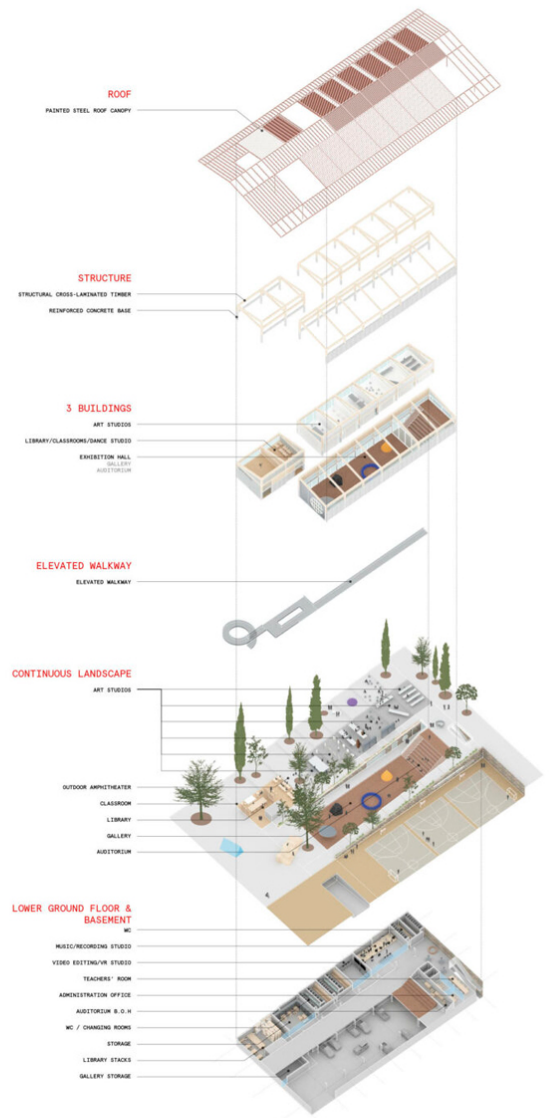
LONGITUDINAL SECTION B THROUGH STUDIOS / SCALE 1:200



LONGITUDINAL SECTION C THROUGH CENTRAL ALLEY / SCALE 1:200

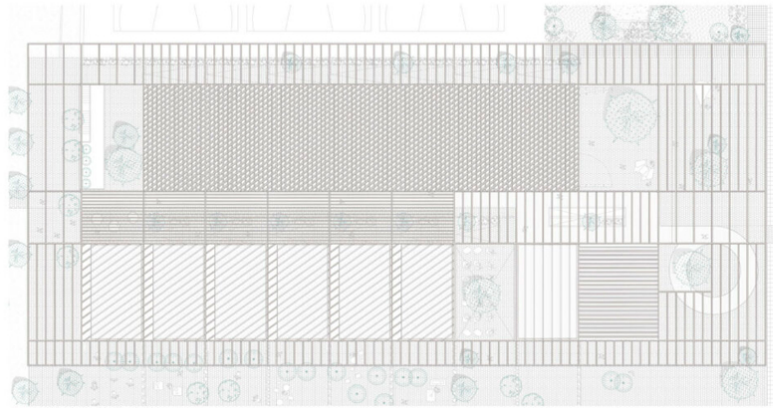


LONGITUDINAL SECTION D THROUGH EXHIBITION HALL AND AUDITORIUM / SCALE 1:200

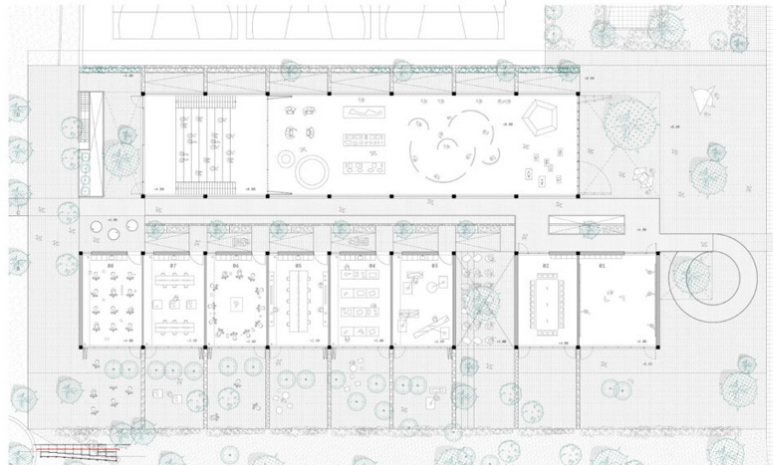




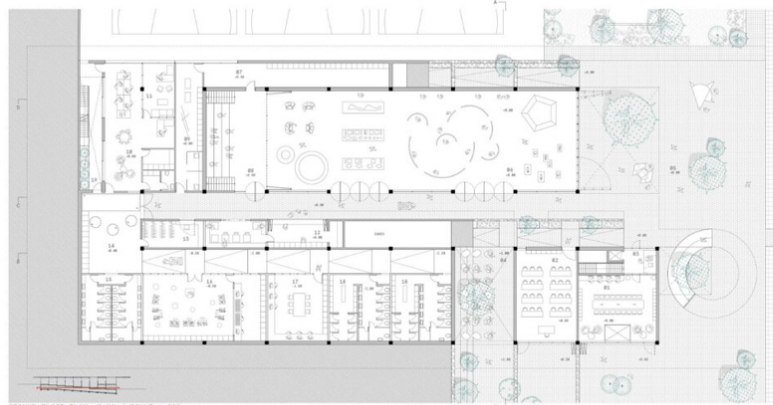
ART SHED



ROOF PLAN +0.00 / SCALE 1:200



FIRST FLOOR PLAN +0.00 / SCALE 1:200



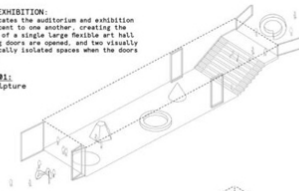
GROUND FLOOR PLAN +0.00 / SCALE 1:200



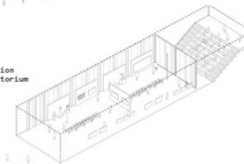
FIRST FLOOR HALLWAY VIEW

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.

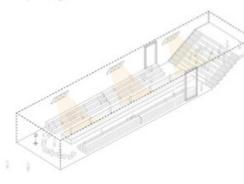
Scenario #01:
Large Sculpture



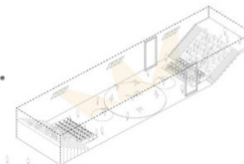
Scenario #02:
Drawing Exhibition + Separate Auditorium



Scenario #03:
Fashion Show



Scenario #04:
Multimedia Dance



FIRST FLOOR PLAN +0.00:

- 01 GROUND FLOOR
- 02 LECTURE ROOM
- 03 ART STUDIO
- 04 ART STUDIO
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GROUND FLOOR PLAN +0.00:

- 01 LIBRARY READING ROOM
- 02 LECTURE ROOM
- 03 INFORMATION DESK / SECURITY
- 04 FRONT OFFICE
- 05 OUTDOOR EXHIBITION SPACE
- 06 EXHIBITION HALL
- 07 EXHIBITION A AUDITORIUM STORAGE
- 08 EXHIBITION B
- 09 EXHIBITION BACK OF HOUSE
- 10 EXHIBITION
- 11 EXHIBITION OFFICES
- 12 EXHIBITION
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BASEMENT PLAN -3.00:

- 01 BELOW GROUND PARKING
- 02 LOADING/UNLOADING ZONE
- 03 MECHANICAL ROOM
- 04 EXHIBITION STORAGE
- 05 LIBRARY STAGE
- 06 STAGE



BASEMENT PLAN -3.00 / SCALE 1:500



4ο βραβείο

Ομάδα



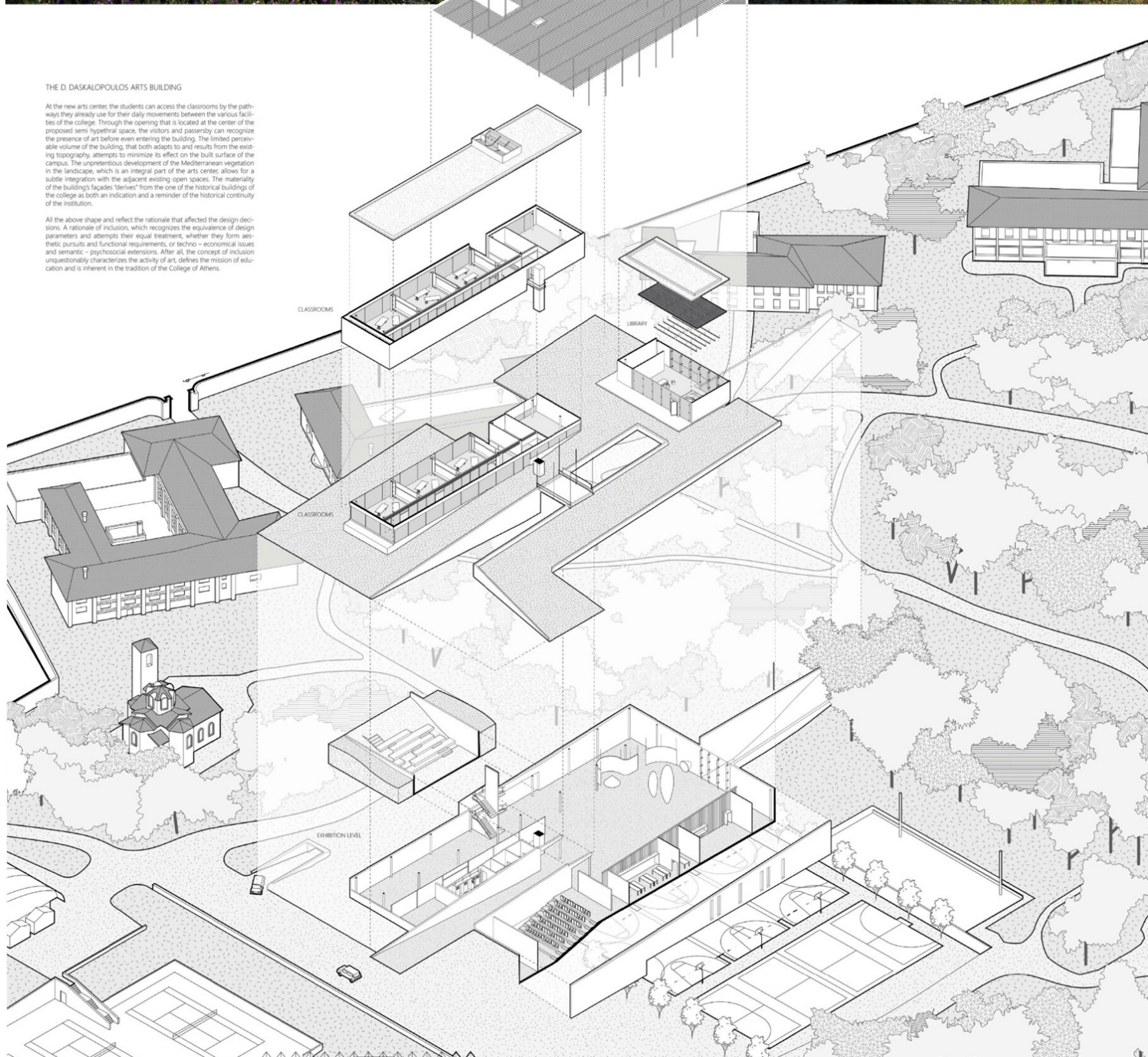
Συμπράττοντα γραφεία μελετών: Δ. Θωμόπουλου & Θ. Χατζηγιαννόπουλου

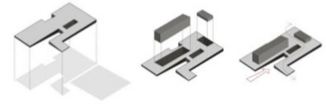


THE D. DASKALOPOULOS ARTS BUILDING

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 passerby 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 the 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.

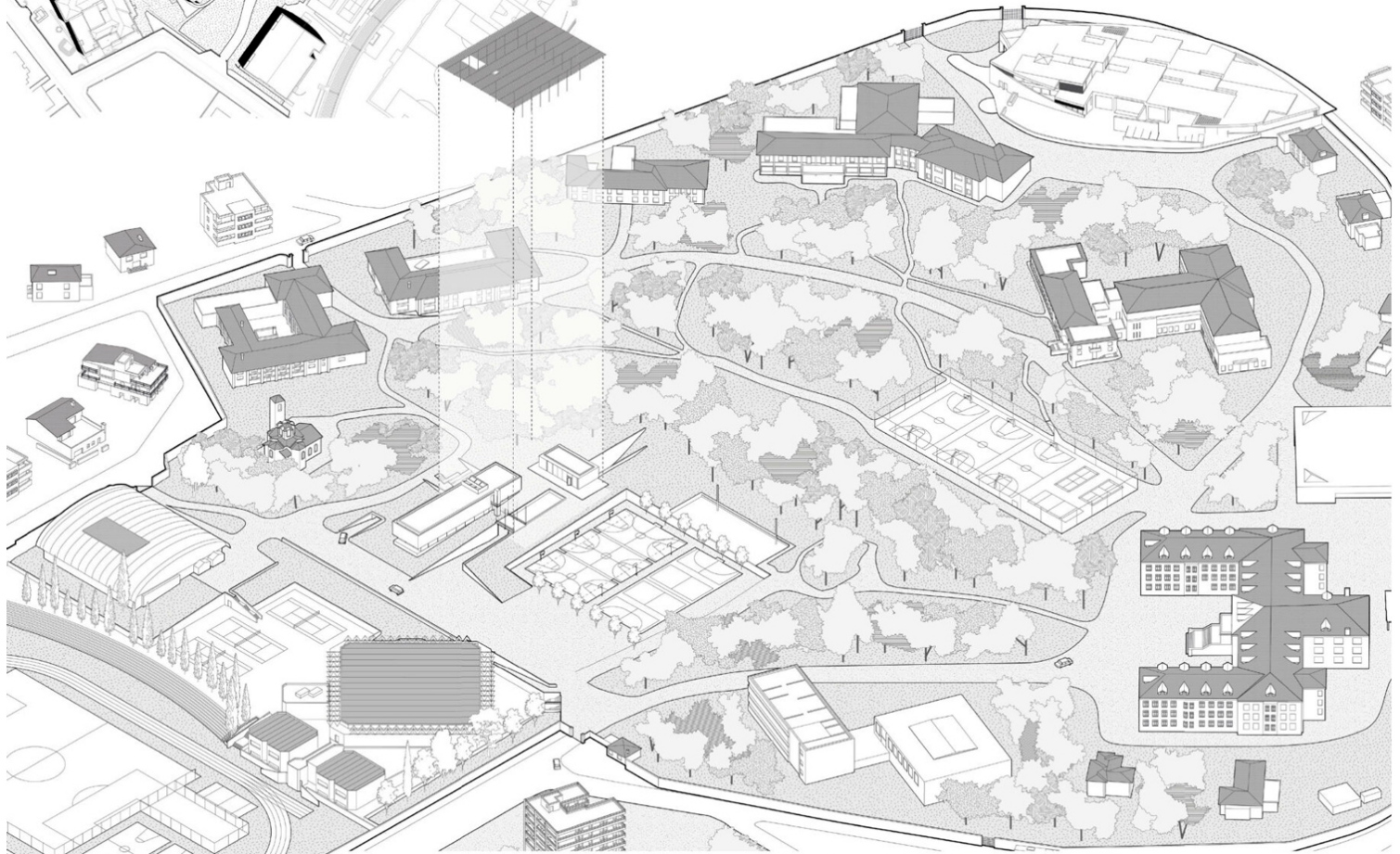


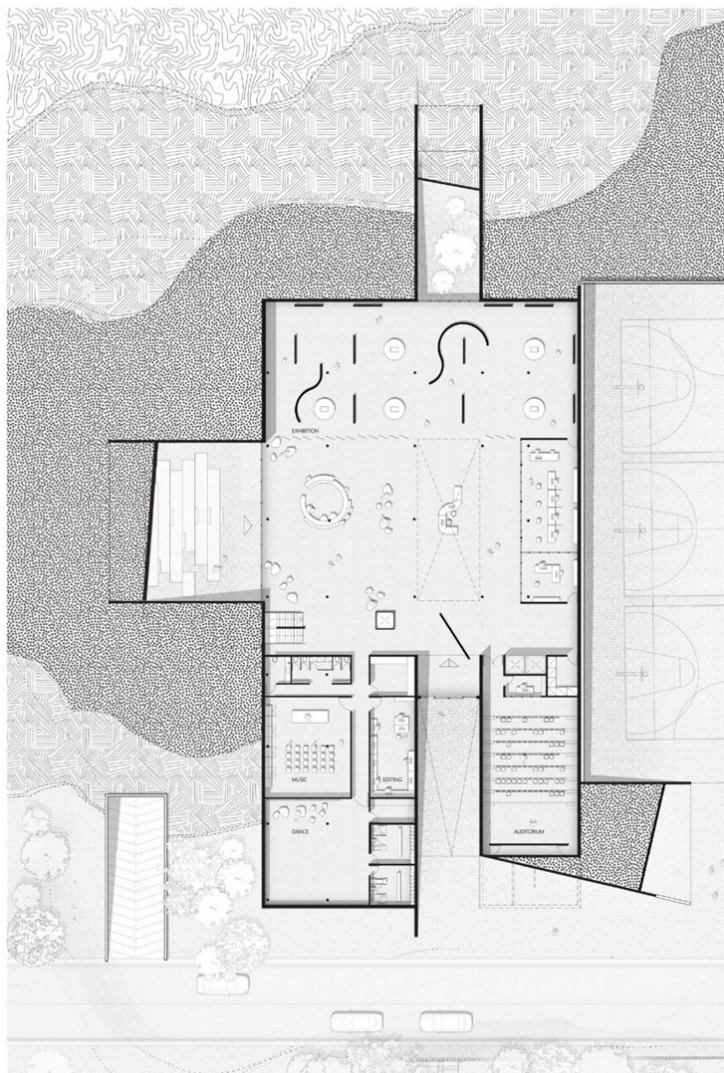
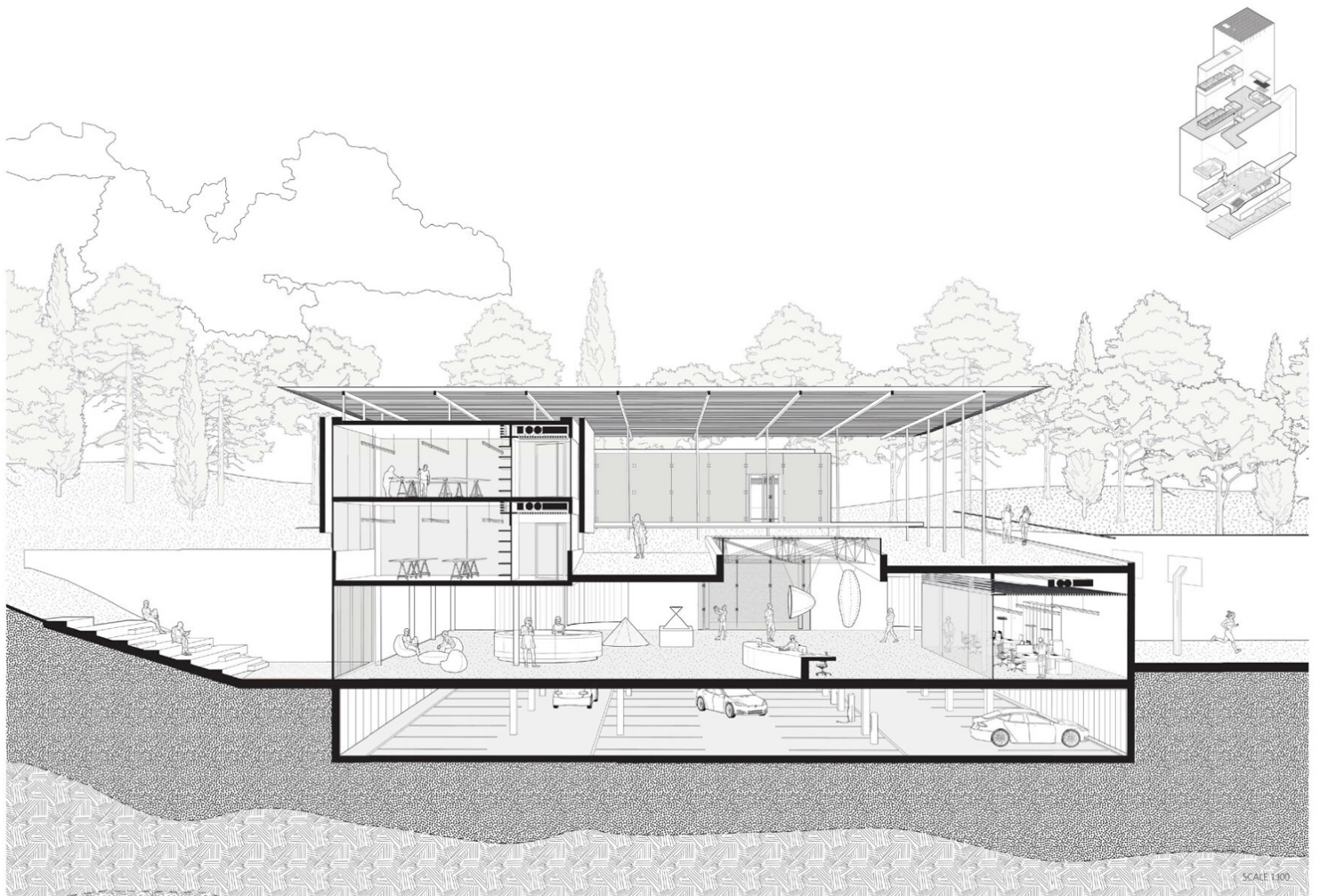


ACG's campus is an organic alive structure to which new tectonic 'cells' are added over time. These new 'cells' preserve the elements of continuity and tradition that run through the School's long history. Our proposal's scope is to sustain the campus' structural character and image by adding to the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

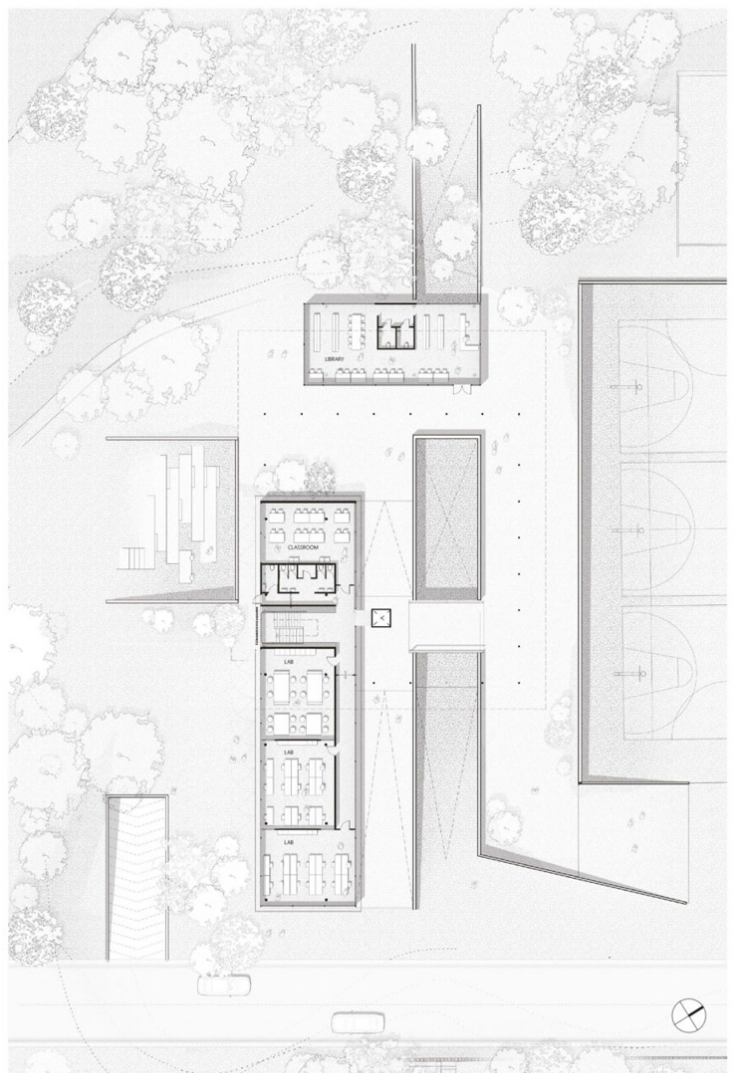
The main architectural gesture is the continuation/restoration of the adjacent hills surface which creates two piazzas; an inner/internal piazza and an outer/external piazza which sits on top of the former. The restored surface hosts two small-scale volumes: the materiality of which (off-white marble)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



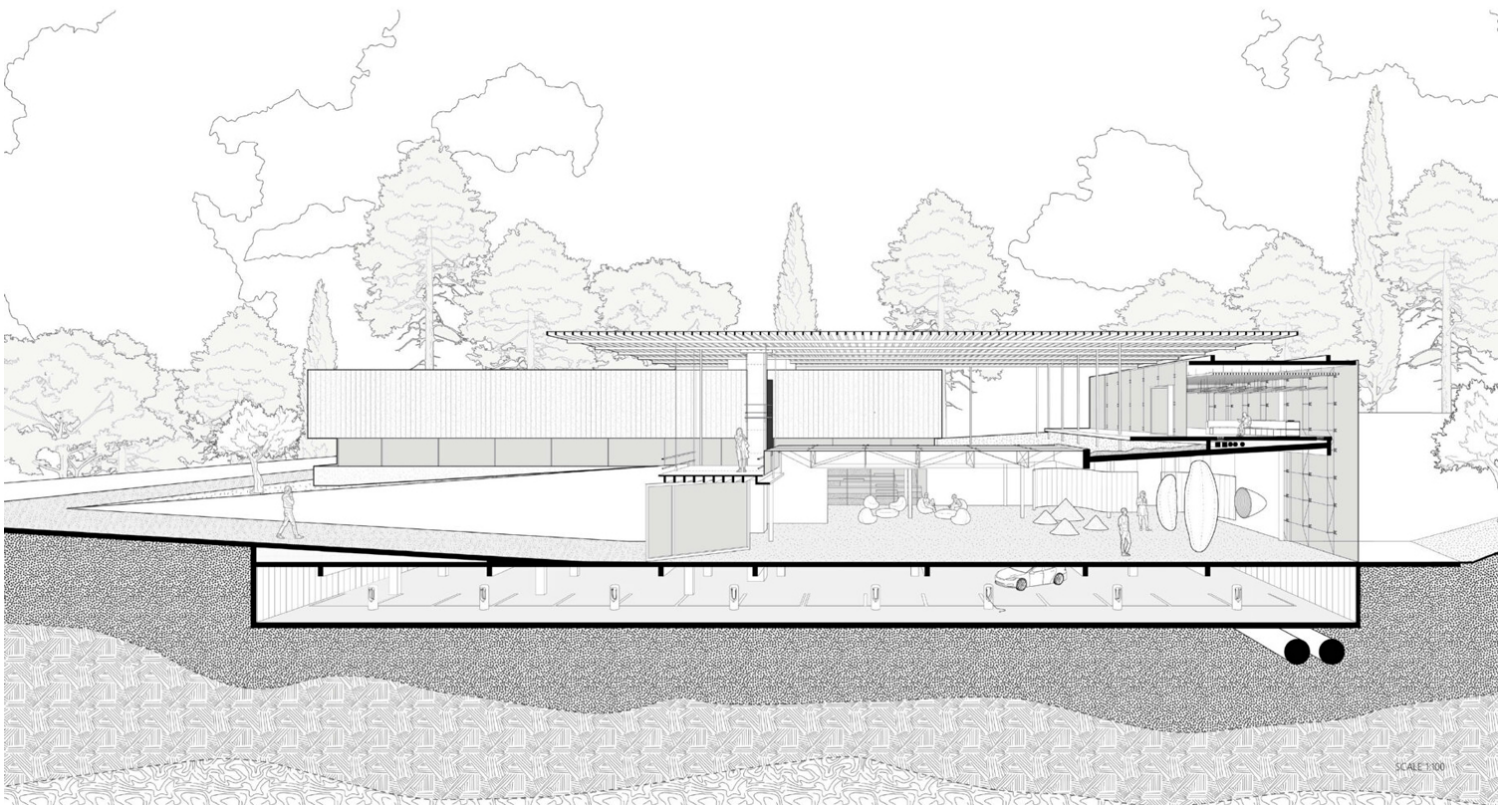
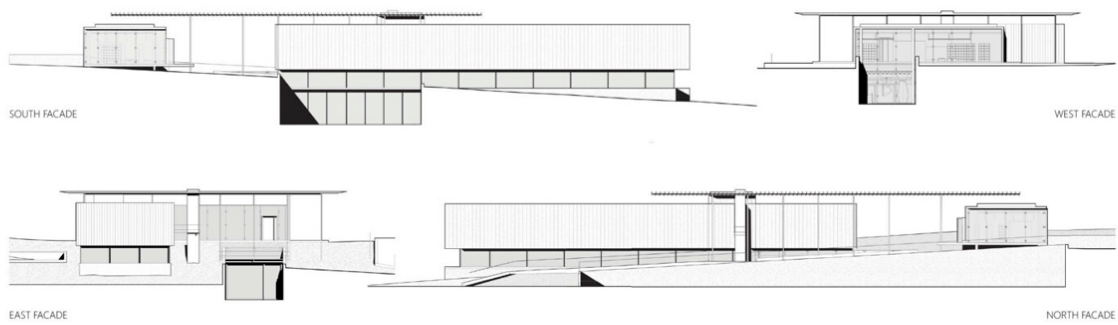


FIRST LEVEL PLAN



SECOND LEVEL PLAN

SCALE 1:200



Εύφημες Μνείες

Ομάδα



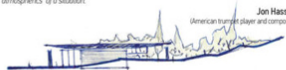
Συμπράττοντες αρχιτέκτονες: **Άγης Παναγιώτης Μουρελάτος** και **Γεώργιος Φατσέας**, σε συνεργασία με τη Μαρίνα Φιλιπποπούλου (σύμβουλος αρχιτέκτων), τον Αντώνιο Μουρελάτο (σύμβουλος αρχιτέκτων), την Ιωάννα Διαμαντή (φοιτήτρια αρχιτεκτονικής, σχεδιαστική ομάδα), τον Γιώργο Καρώνη (αρχιτέκτονας μηχανικός,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

THE D. DASKALOPOULOS ARTS BUILDING ARCHITECTURAL COMPETITION

01



"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 animals and children around, what were they eating, what was funny, what was sad—in other words, the "atmospherics" of a situation."



Jon Hassell
(American trumpet player and composer)

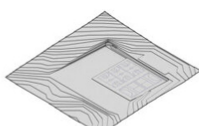
Moved by the existing Educational Building (Benaki Hall) inherent qualities we propose a floating canopy to house inside one "topos" two distinct functions with dynamic boundaries while users enjoy views to surrounding landscape and bathe into Attican Light.

The New Building of Arts D. Daskalopoulos, intertwines 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, "preexisting" 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.

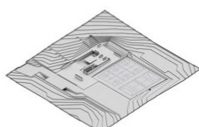
The scope of the competition regarding the new building on the premises of the Campus of Psychiko, property of Hellenic-American Institute of education, is a modern type of educational facility combining art with learning, envisioned together. The building under proposal, creates a room to maneuver on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

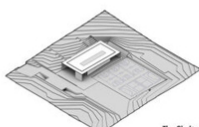
The longitudinal axis of permeability is connecting the entrances of the two functions, the Educational Center of Arts and the Exhibition Center. This spatial element shapes up the idea into reality. The existing ground level difference permits the integration of the building's base embodiment with the 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.



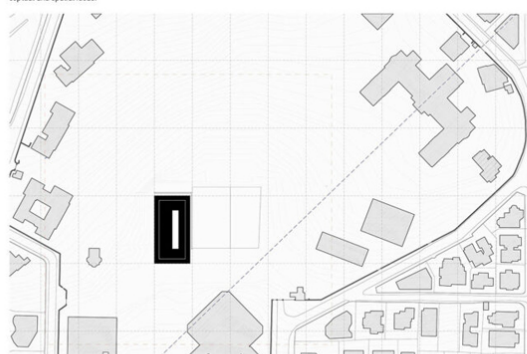
Existing topography
of the intervention area



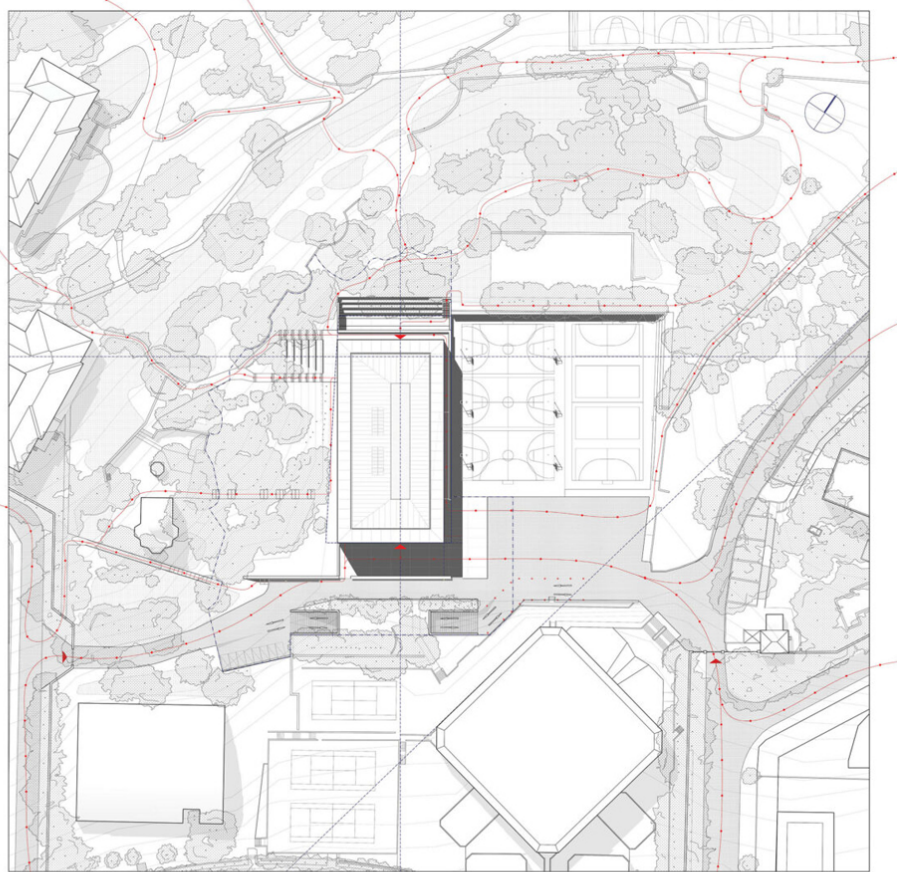
Topos-the new landscape



The Shelter



GENERAL PLAN scale 1:1500



MASTERPLAN scale 1:500

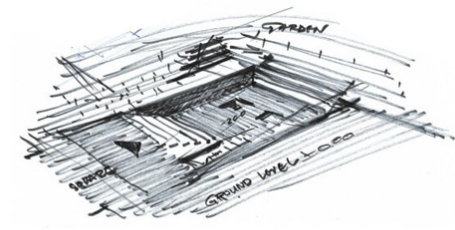


BIRD'S EYE VIEW

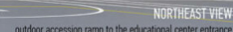
The linearity of this motion, or the "backbone" as described of the building, is emphasized visually as well as compositionally from the top floor that is displayed as if levitating from the static structure of the canopy—completing that way the structural program and the mandatory functions of the Educational 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.



02



ROOF PLAN scale 1:200

The drawing is a detailed architectural plan of a roof. It features a large, rectangular building footprint with a central corridor and two main sections labeled 'A' and 'B'. The building is surrounded by a landscape with numerous trees and a path. A scale bar at the bottom indicates 10 meters. The drawing is titled 'ROOF PLAN scale 1:200'.

EXPLODED DIAGRAM OF THE NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE

This diagram illustrates the spatial relationship between the existing building and the new addition. The existing building is shown in a light gray, exploded view, while the new addition is shown in a dark gray, solid view. The diagram is divided into five main levels, each with a list of associated spaces and functions.

LEVELS AND ASSOCIATED SPACES:

- CANOPY**
 - Stylite
 - Solar Panel
- C FLOOR +5.00**
 - Dance Room
 - Lecture Hall/Study
- B GROUND FLOOR +1.50**
 - Office space for teaching staff
 - Waiting area
 - Administrative staff office
 - Music Room
 - Reception area
 - Educational Centre Main Entrance
 - Cafe
 - Library computer area
 - Library reading area
- A/B GROUND FLOOR 0.00**
 - Outside cafe
 - Outdoor amphitheatre
- A GROUND FLOOR -2.00**
 - Cleaning area
 - Exhibition Space toilet
 - Changing rooms toilets
 - Restrooms
 - Video editing post production
 - Storage Spaces
 - Outdoor work
- BASEMENT -5.00**
 - Exhibition Space storage
 - Parking mechanical room
 - Fire station garage
 - Mechanical room
 - Educational Centre storage
 - Rain water tank
 - Court-organiser
 - Auditorium
 - Dance
 - Backstage area
 - Emergency exit
 - Independent entrance
 - Parking entrance car
 - Ramp slope
 - Staff room
 - Parking space for 48

C FLOOR PLAN +5.00
scale 1:100

1 Lecture Hall/Study room (65.00m²)
2 Lecture Room (15.00m²)
3 Music Room (65.00m²)
4 Office space for teaching staff (65.00m²)
7 Wheelchair space

B GROUND FLOOR PLAN 0.00, +1.50
scale 1:20

1 Exhibition Space main entrance
2 Exhibition Space
3 Reception area
4 Classroom
5 Exhibition Space 1000 seats
6 Auditorium 100 seats
7 Educational Centre Main Entrance
8 Reception area
9 Cafe 200sq
10 Cafe 200sq
11 Auditorium 100 seats
12 Service cafe
13 Service Exhibition area 1000 seats
14 Auditorium 100 seats
15 Ramp slope 1/4

BASEMENT PLAN - 5.00 m
Scale: 1:200

Legend:

- 1. Parking spaces for 40 cars 1000.00sq/
- 2. Staff room 20.00sq/
- 3. Exhibition space storage 130.00sq/
- 4. Exhibition Center storage 170.00sq/
- 5. Mechanical room 50.00sq/
- 6. Fire station pump 50.00sq/
- 7. Parking mechanical room 50.00sq/
- 8. Main water tank
- 9. Pump storage 170/
- 11. East entrance

THE D. DASKALOPOULOS ARTS BUILDING ARCHITECTURAL COMPETITION

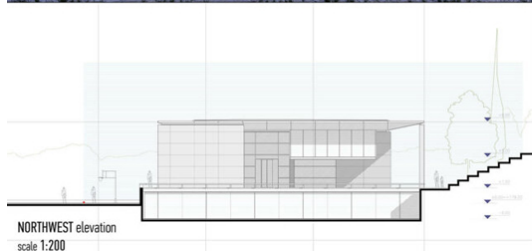
○ ○ ● ○

03

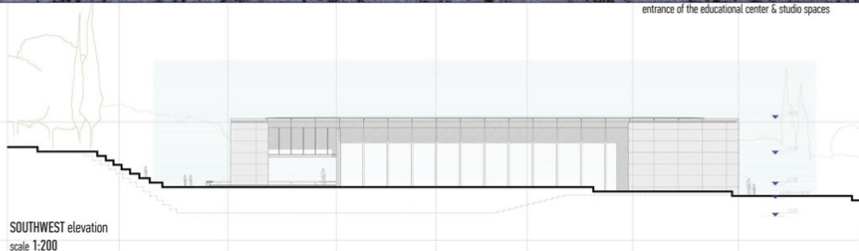


NORTHWEST VIEW

entrance of the educational center & studio spaces



NORTHWEST elevation
scale 1:200



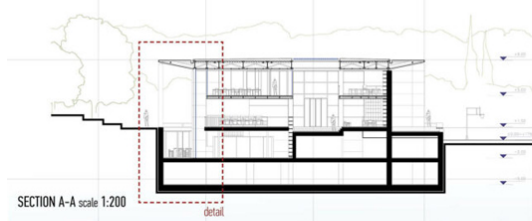
SOUTHWEST elevation
scale 1:200



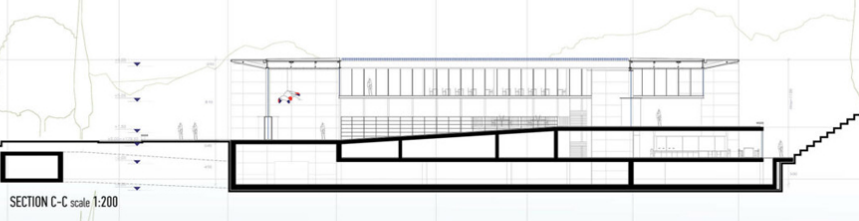
SOUTHEAST elevation
scale 1:200



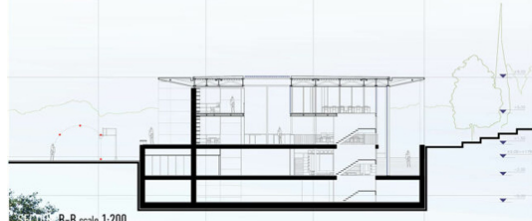
NORTHEAST elevation
scale 1:200



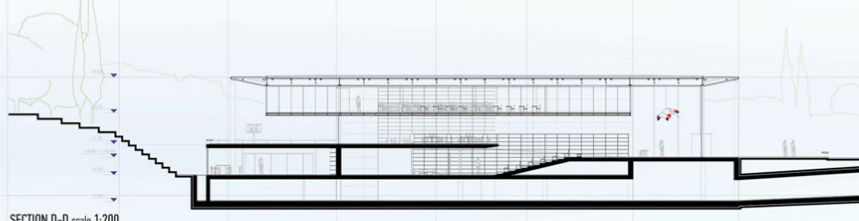
SECTION A-A scale 1:200
detail



SECTION C-C scale 1:200



SECTION B-B scale 1:200



SECTION D-D scale 1:200

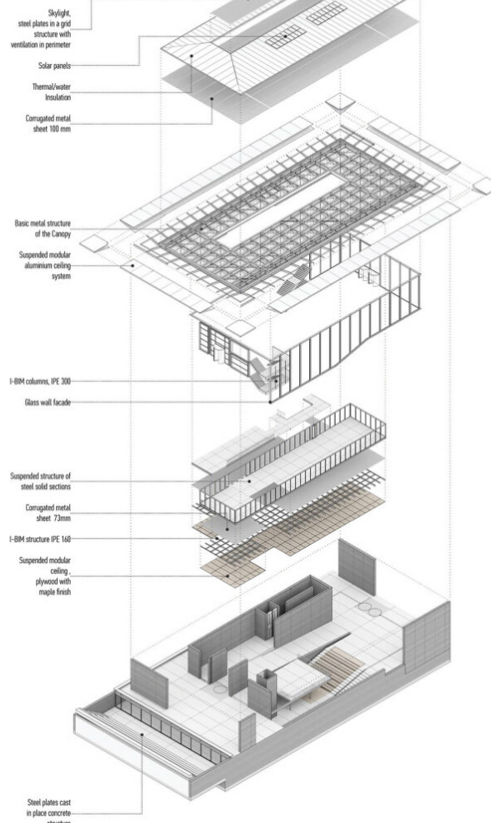


PERSPECTIVE SECTION OF THE BUILDING
revealed fluidity of spaces

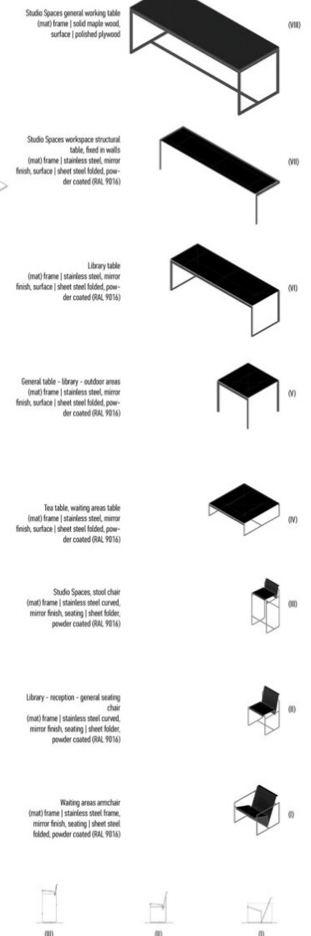
THE D. DASKALOPOULOS ARTS BUILDING ARCHITECTURAL COMPETITION



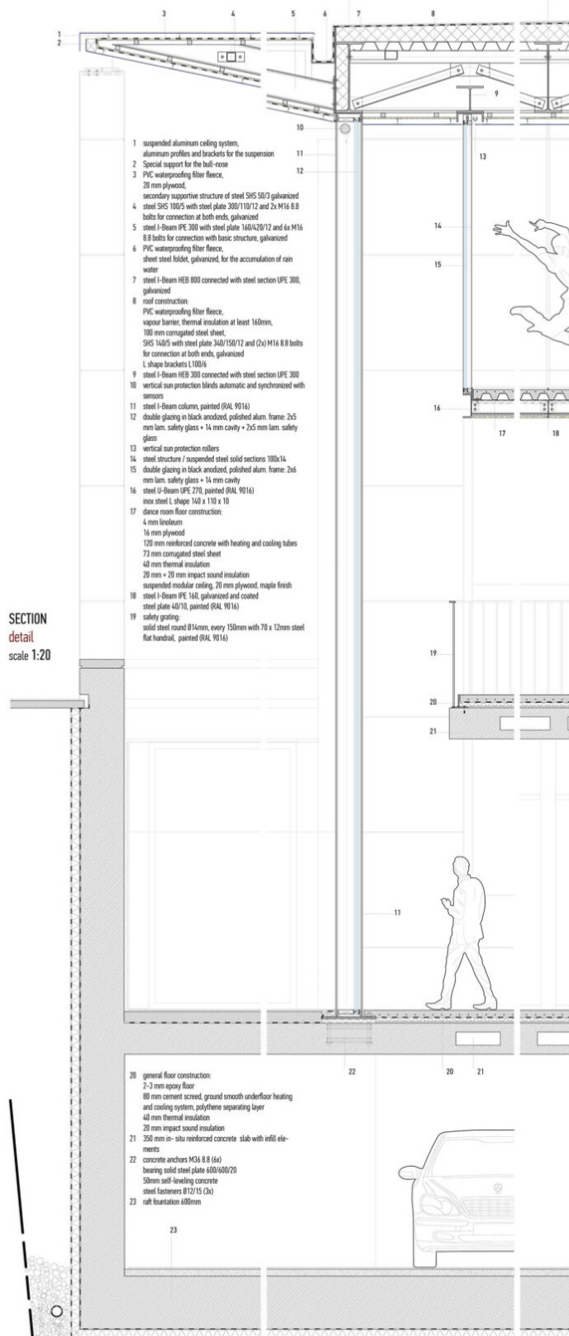
EXPLODED DIAGRAM of STRUCTURAL CONCEPT



CUSTOM DESIGN FURNITURE for the NEW D. DASKALOPOULOS ARTS BUILDING



04



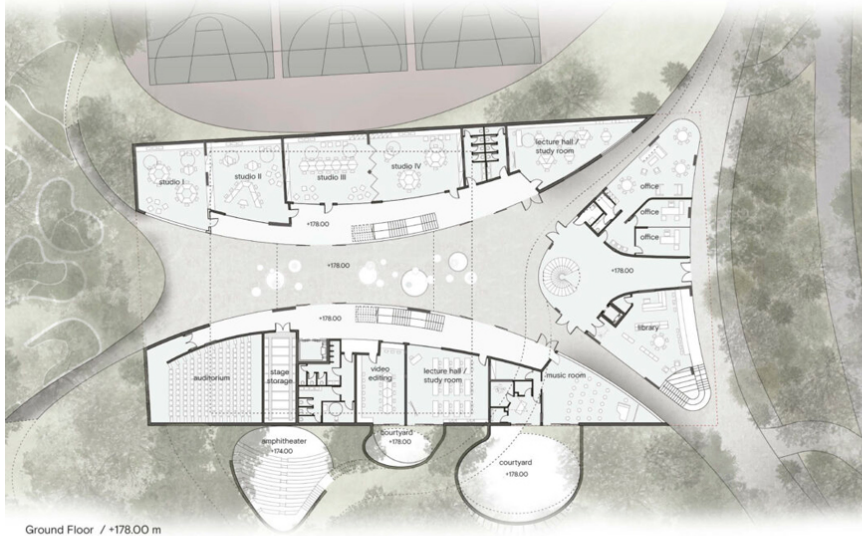
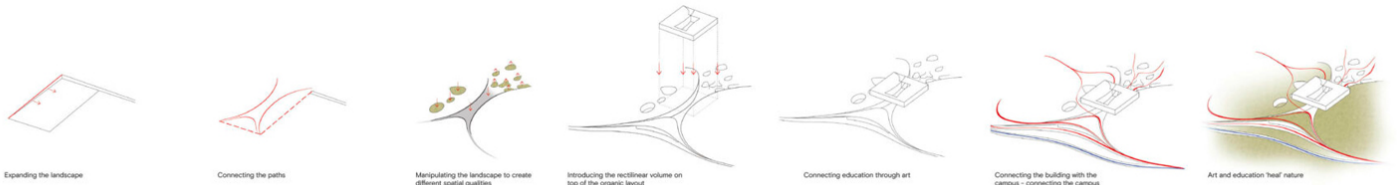
OPEN PLAN
AUDITORIUM &
EXHIBITION SPACE

Ομάδα

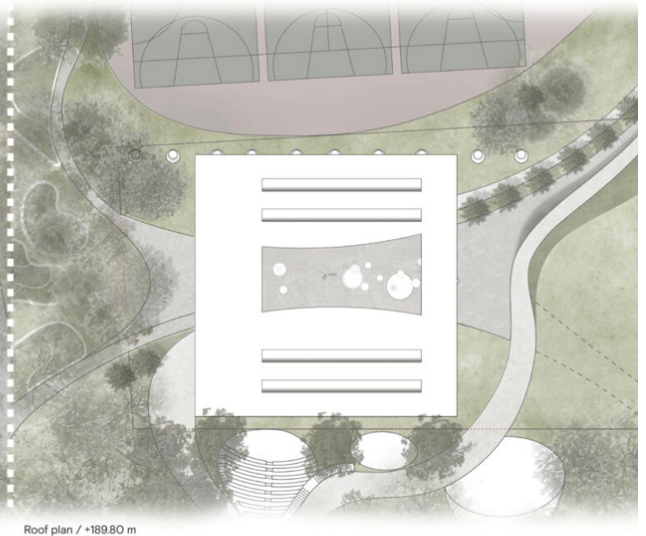


Συμπράττοντες αρχιτέκτονες: **Πάνος Παρθένιος, Άννα Καραγιάννη, Χρήστος Κύρου και Γεωργία Ίνα Παρθενίου**, σε συνεργασία με τη Βαλίνα Γεροπάντα (αστικός σχεδιασμός), τον Γιάννη Πετρουλάκη (αστικός σχεδιασμός), τον Κάρολο Χανικιάν (αρχιτέκτονας τοπίου), τον Μανώλη Οικονόμου (αρχιτέκτονας τοπίου), τη Φλώρα-Μαρία 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).

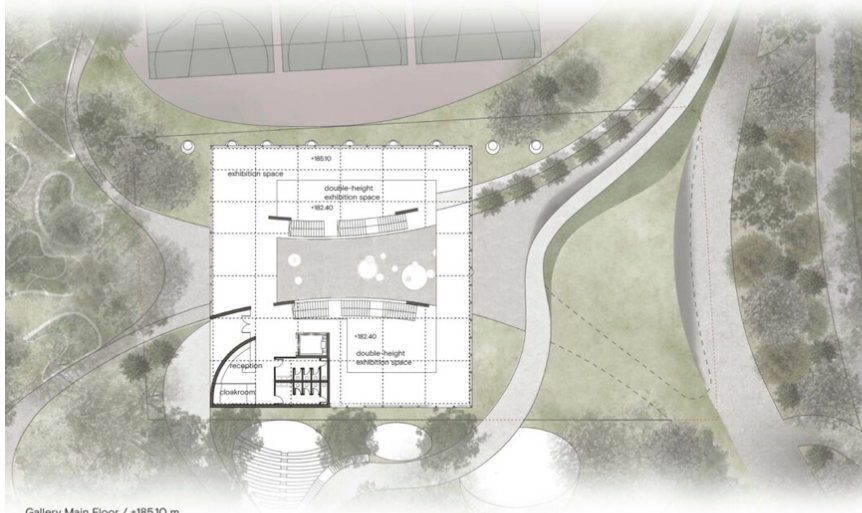
Design Process



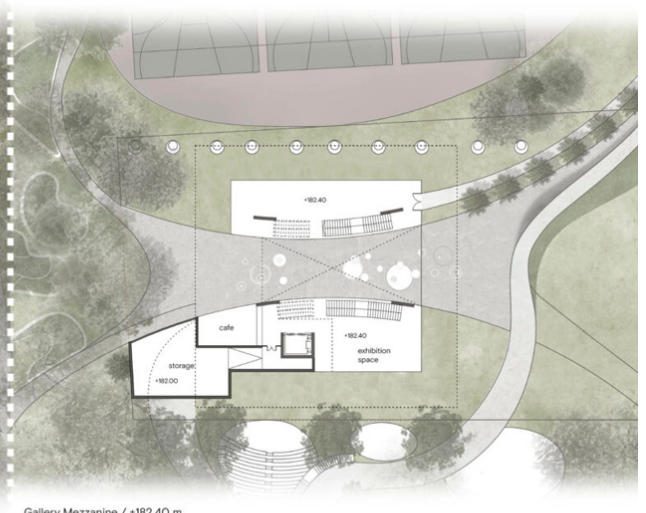
Ground Floor / +178.00 m
Scale 1/200



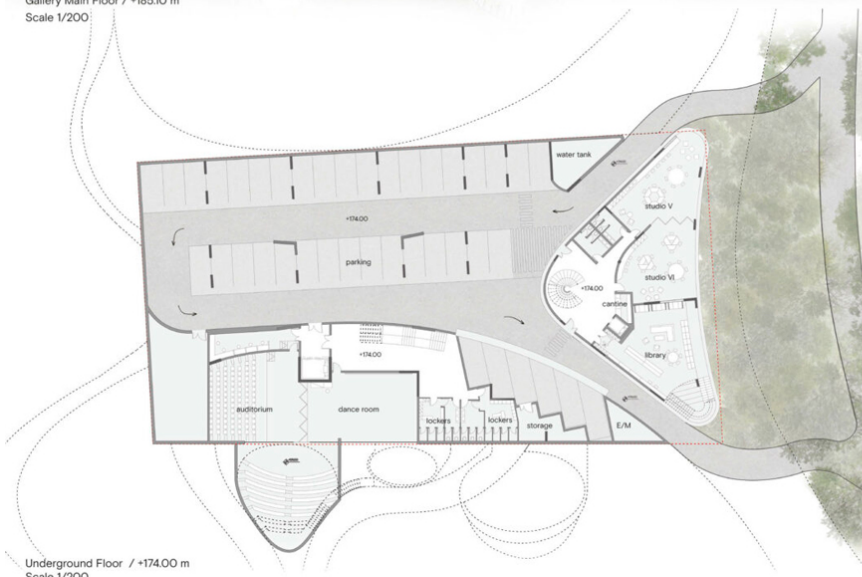
Roof plan / +189.80 m
Scale 1/200



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 and outside. The provision of nodes that punctuate the paths of movement through the building provides opportunities for pause, rest, and orientation. 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.

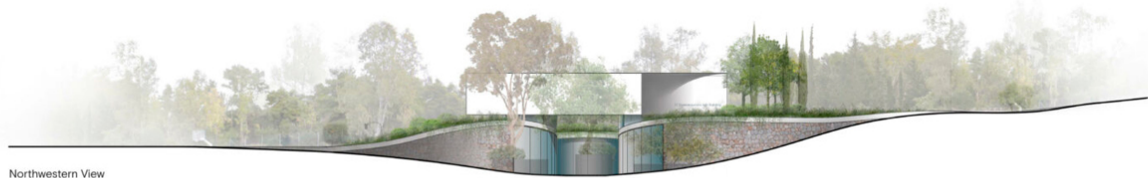
The exact moment the visitor arrives, through the organic paths in the middle of the atrium immediately perceives those two diverse volumes as one. They are there to constantly remind us both of the importance the sports-art-education has as well as the constant flow of interference between them.

At the perimeter of the central atrium are placed all educational classrooms expanded 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.



Southwestern View
Scale 1/200



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, for the hot period, 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 techniques 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:

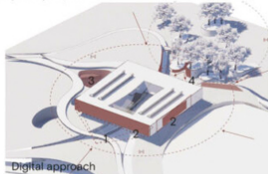
1. Inside the classes and the auditorium
2. On the three building facades
3. In the area of the neighboring amphitheater and pockets
4. In the area of maintaining and supporting trees

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 area 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 projections 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.

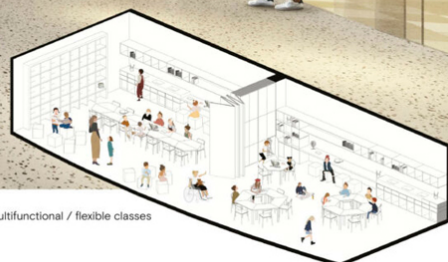
In the outdoor amphitheater and the area of the pockets, the digital strategy can involve two types of technologies. Initially, projector equipment for static projections of artistic events taking place on campus and in the city could be introduced, with the ability to communicate and engage. The interactive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



Digital approach

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 spatial 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, these large workshop units are safer to use especially for model making due that they are able to sustain heavy duty machines and tools.

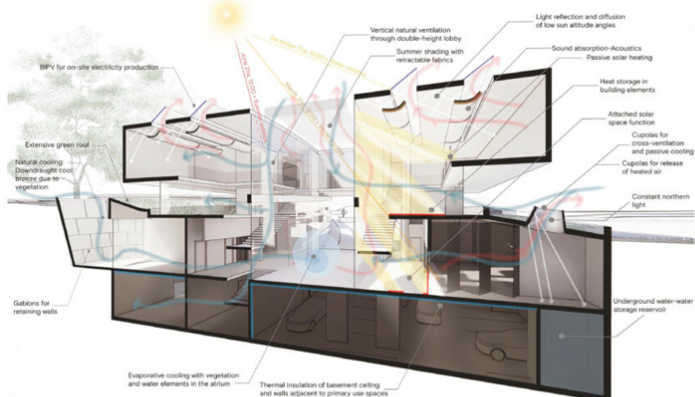
Direct instruction for teacher - centered teaching



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

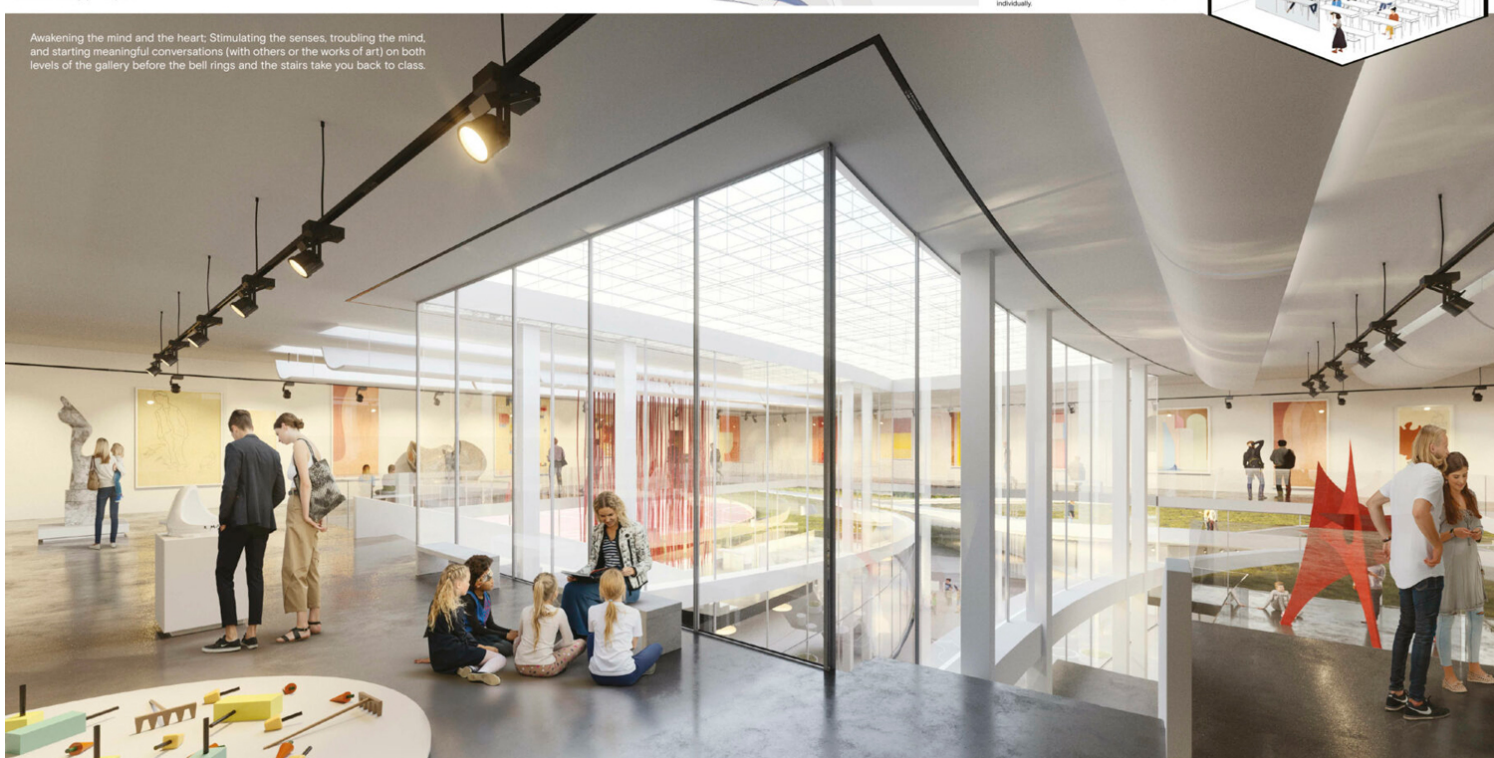
Party walls between workshops act as storage spaces where can be used from both workshops maintaining the spatial economy of spaces.

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.



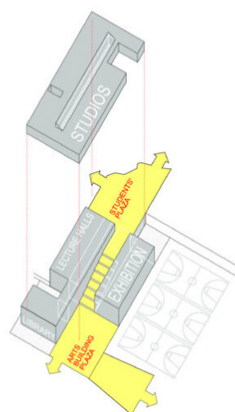
Ομάδα



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).



1. Benaki Hall
2. SAKA Clubhouse
3. Campus Ombudsman's Office
4. Library
5. III Building
6. Angelicouxeio Gymnasium and Chondreion Athletic Center
7. Tennis Courts Complex
8. Stephanos Delta Stadium
9. Alexandra Prokopiou Swimming Center
10. John A. Gabriel Swimming Pool
11. Lila House
12. Davis House
13. Samaras Athletic Fields
14. Isolaios House
15. Capris Hall
16. Glafka House
17. Vassileia House
18. John M. Carras Kindergarten
19. Darbshire House
20. President's Residence
21. Alexandra Martinou Building
22. Margorie House
23. Athens College Theater
24. The Daskalopoulos Arts Building



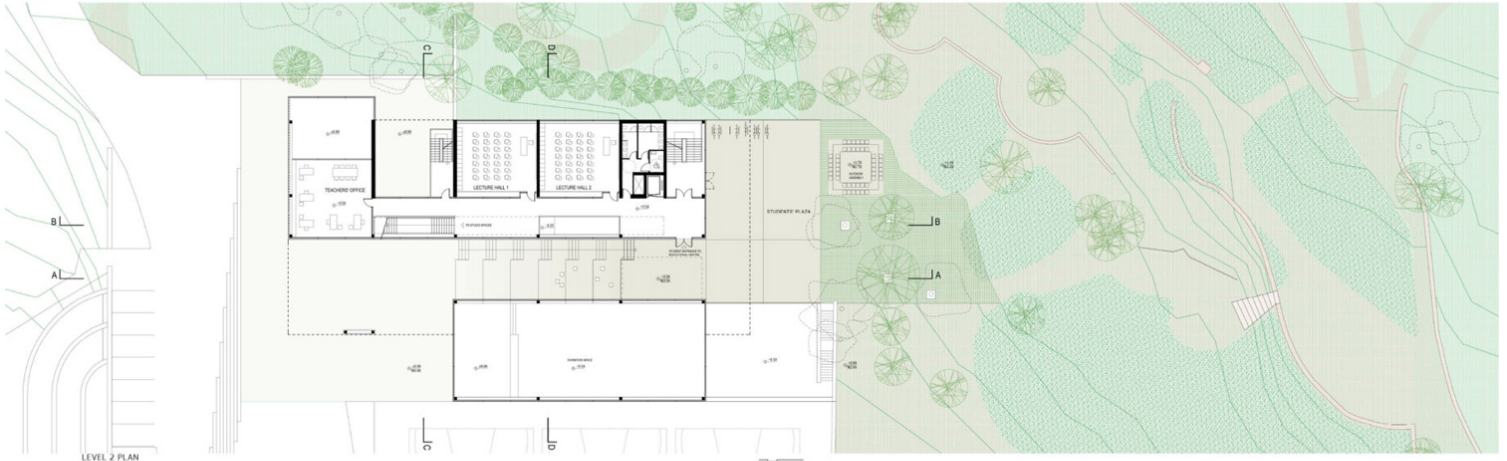
The Arts Building is articulated around and above one Stairway, an outdoor passage, a concentration, intensification and an accent within the significant network of the outdoor campus routes. An outdoor covered Stairway is its functional and symbolic center, and at the same time the dominant connecting 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 cares to functionality 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.

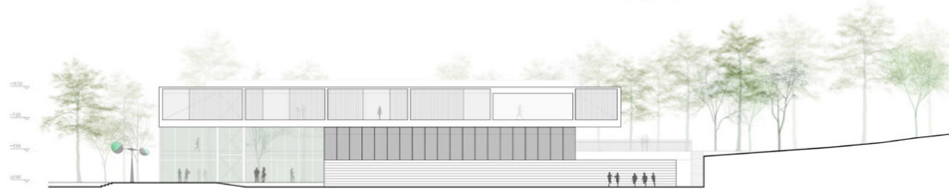




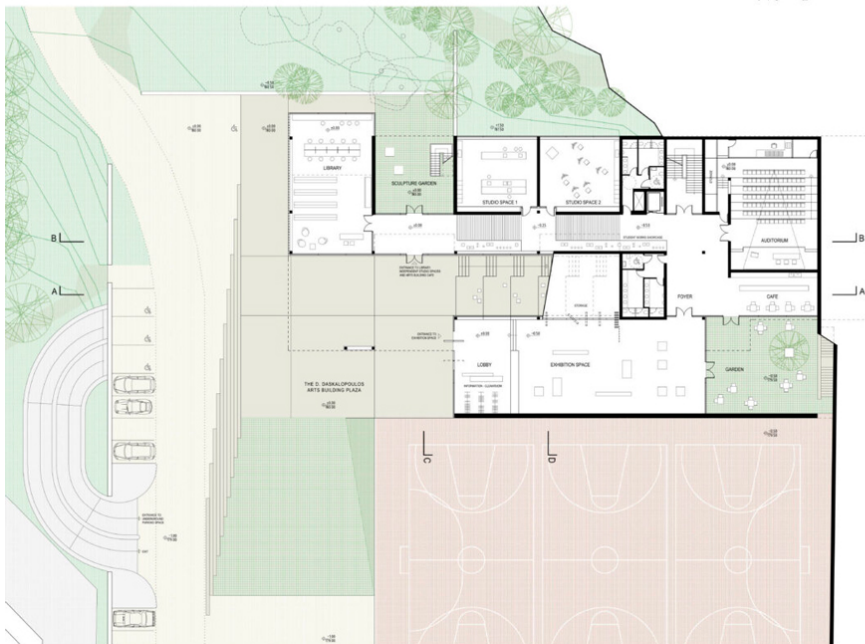
SECTION A-A



LEVEL 2 PLAN



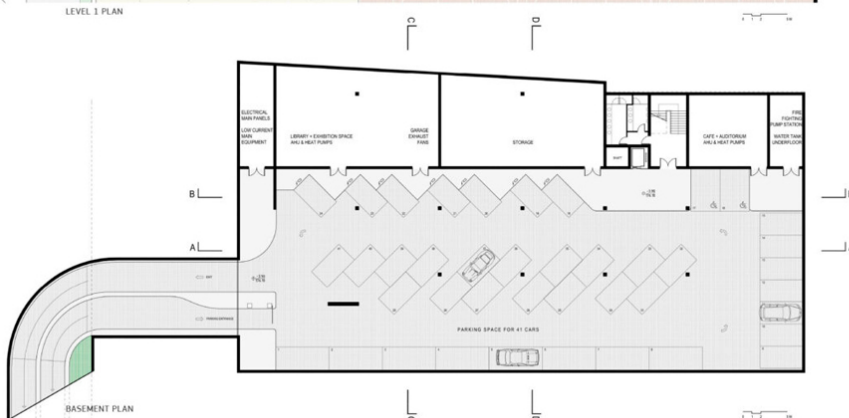
NORTHEAST ELEVATION



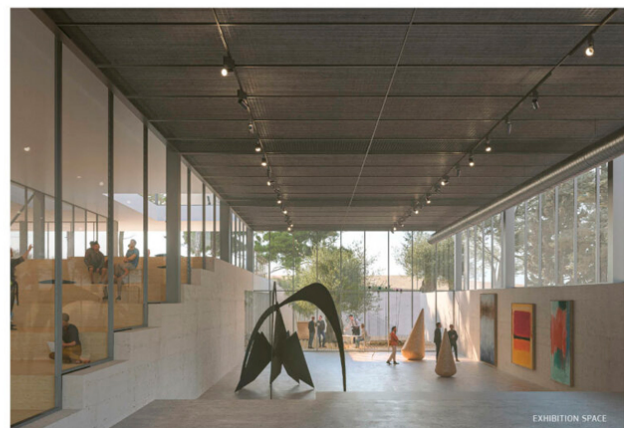
LEVEL 1 PLAN



BIRD'S EYE VIEW



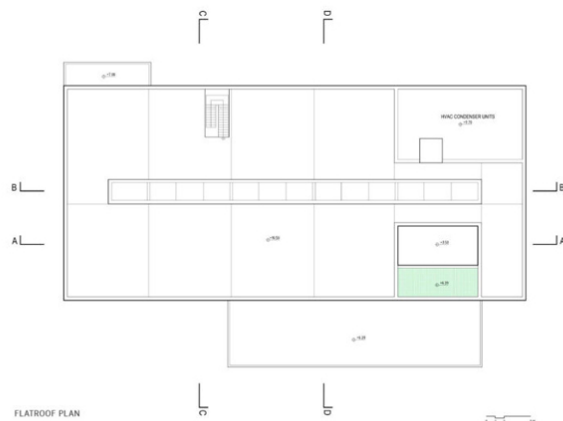
BASEMENT PLAN



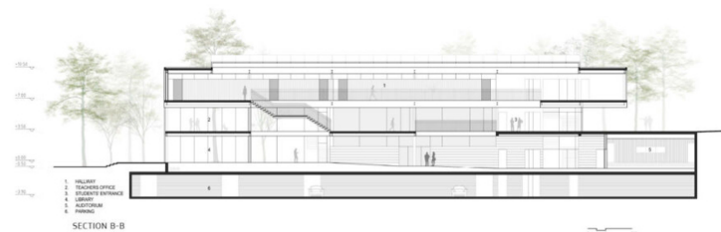
EXHIBITION SPACE



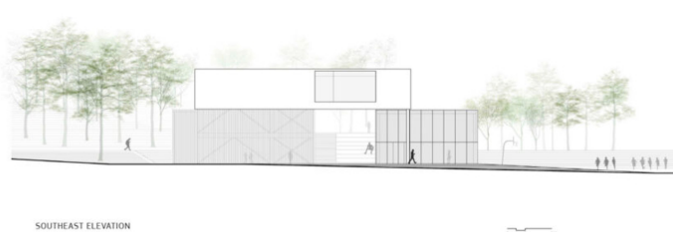
LEVEL 3 PLAN



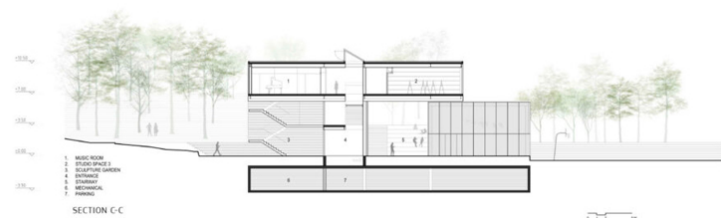
FLATROOF PLAN



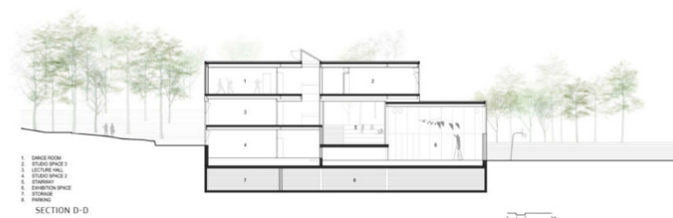
SECTION B-B



SOUTHEAST ELEVATION



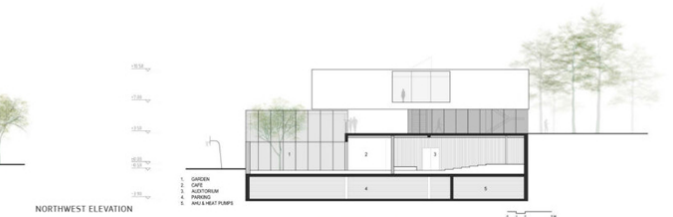
SECTION C-C



SECTION D-D



SOUTHWEST ELEVATION



NORTHWEST ELEVATION



NORTHEAST VIEW



