



INTERNATIONAL OPEN IDEAS
COMPETITION FOR THE

**DESIGN OF THE
SURROUNDING AREA
OF THE ANCIENT THEATRE A'
IN LARISSA, GREECE**



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INTRODUCTION

THE PROJECT

The Ancient Theatre A' of Larissa is an open-air theatre, built in the second half of the 3rd century BC. The largest in Thessaly-Central Greece, built for a 10.000 audience capacity, it lies on the slope of Fortress hill or "Frourio" coinciding with the fortified citadel of the ancient city-in the center of the city of Larissa. The theatre has been recently almost entirely brought to light after a long period of expropriations and excavations. Its restoration works, which are gradually being completed will allow its full functionality.

The Promoter (the Municipality of Larissa) recognizes the significant meaning and value of the Ancient Theater A' of Larissa as well as its impact on the identity of the city. The Promoter's intention to give the theatre to the public and make this ancient monument an active part of the contemporary life of the city necessitates the re-consideration of its surrounding area and its connection to the other important landmarks and land uses. The future operation of the monument as a theater with an expected capacity of 1500 spectators will bring beyond its operational needs new balances and create new dynamics throughout the city, which will significantly affect the city's identity.

The challenge of the competition is to convert an inactive ancient monument of major value into an active point of reference for modern city life, creating new balances and correlations. At the same time, by means of redefining, redesigning the open public spaces surrounding Ancient Theater A' ; designing those that may result from the expropriations, as well as the location of its main facilities, the contestant is requested to succeed in the enhancement of the emergence of a new active landmark of civilization which will not only bring worldwide exposure and recognition but also visitors from around the world. Moreover, the location of the monument at the heart of the city center combined with its future operation makes the occasion unique.

GOALS AND OBJECTIVES

The major goals and objectives of this competition were as follows:

- To find the best inspiring proposals, first for the landscape design of the existing adjacent to the Theatre public open space of the Area 1, as well as the open space to be possibly created after the expropriations of the 2 blocks to the south of the Theatre, and secondly for it to consist the main canvas for any future development projects of the theatre's reflection in the area.
- To help position the city of Larissa on the national and international scene of city competitiveness, enabling it to carve and find its new character and niche compared to other cities of the region and attract more visitors.
- To enhance and enrich the value of the theatre as a major landmark of the city.
- To reclaim for the city a strategic feature of its public domain by accentuating the Theatre's role as a monument as well as an active cultural attraction.
- To establish a fresh 'identity' anew connecting the city's past to its future. This will be derived both from the design and the proposed land uses.
- To resolve the functional issues that will be revealed from the theatre's operation.
- To establish a new modern place attraction
- To achieve meaningful connections between the theatre and other important landmarks within the city center, such as the river Pinios, the central square, the Fortress hill, the Ancient Theatre B' etc.

EVALUATION CRITERIA

- Adequacy and clarity of the overall concept
- Integration of the Ancient Theater A' in the contemporary city
- Potential to support the public awareness for the heritage value and historical site
- Coherence of proposed urban interventions
- Design quality of the public spaces and the proposed installations
- Feasibility, functionality, and user-friendliness
- Potential to mark the identity of the city

TYPE OF COMPETITION and UIA ENDORSEMENT

The competition for the “DESIGN OF THE SURROUNDING AREA OF THE ANCIENT THEATRE A' IN LARISSA” was an Open International Architectural Ideas Competition endorsed by the International Union of Architects (UIA). It was conducted according to the UIA /UNESCO regulations for international design competitions and the UIA best practice recommendations.

ELIGIBILITY

The Competition was open to architects from all countries of the world, who are entitled to practice in their country of residence or country of origin.

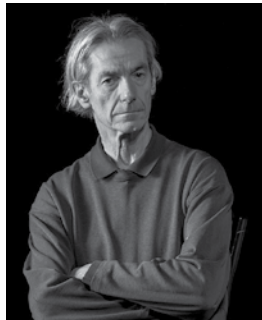
Due to the importance of the competition site and its size, the Promoter encouraged multidisciplinary teams to do justice in integrating the multiple sides of the task including, landscape, urban design and planning, archaeology, history, sociology, etc. A professional of any discipline could only be part of one participating team. Each participant was allowed to present only one project. Variants were not admitted.

All applicants for the competition should meet the following criteria for both registration and submission:

No individuals involved in the Jury, Technical Committee, Professional Advisor, or otherwise in the organizing of the competition were eligible to participate in the competition. Close relatives, partners and employees of the jury members and the Professional Advisor were not allowed to participate either.

THE INTERNATIONAL JURY

The jury consisted of five (5) regular jurors and one (1) alternate, as listed below:



Renato Rizzi

Prof., Architect, Chair, Italy



Deniz Incedayi

Prof., Architect, Turkey



Rainer Mahlamäki

Prof., Architect, Finland



Aristidis Sapounakis

Prof., Architect – Urban Designer,
Greece



Christian Sumi

Prof., Architect, UIA Representative,
Switzerland



Jacek Lenart

Architect, Alternate Juror-UIA
Representative, Poland

JURY SESSION

The Jury of the “International Open Ideas Competition for the Design of The Surrounding Area of the Ancient Theatre A’ in Larissa”, met at Hatzigiannio Municipal Cultural Center in Larissa for a 3,5-day jury session from 16.03.22 – 19.03.22, to examine the **52** submitted proposals.

Before the beginning of the session, in the morning of 16.03.22 the jury visited extensively the competition site.

Evaluation Process - Orientation Round

Present at the meeting was the alternate juror and 4 of the 5 voting jury members:

- 1) Mr. Renato Ricci (Italy), Chair of the jury
- 2) Mrs. Deniz Incedayi (Turkey),
- 3) Mr. Rainer Mahlamäki (Finland),
- 4) Mr. Aristidis Sapounakis (Greece) and
- 5) Mr. Jacek Lenart (Poland), Alternate Juror-UIA Representative

The voting juror and UIA Representative Mr. Christian Sumi (Switzerland) could not attend the jury meeting and was substituted by Mr. Jacek Lenart who became a voting member of the jury.

Present at the meeting were also:

- 1) The Professional Advisor of the Competition Mrs. Vasiliki Agorastidou, Architect
- 2) The members of the Technical Committee, Mr. Athanasios Argyrakos (Architect), Mr. Dimitris Karagounis (Architect)
- 3) Mrs. Aglaia Skoura (Architect), Mrs. Sofia Dolamoudi and Mrs. Evridiki Tsiola (Urban Planning Students) responsible for drawing up the minutes of the jury meetings.

The latter attendees, not named in the competition brief, were admitted to assisting the jury, and were thus present during the jury session.

The Professional Advisor Mrs. Agorastidou welcomed all those attending the meeting and informed the jury about the following:

Anonymity of entries

Some entries delivered by courier services carried the name of the expeditor on the wrapping paper which was immediately destroyed upon arrival by the receptionist as advised by the UIA in order not to be able to make a connection between the entry and its author. The principle of anonymity was thus respected according to the rules.

All entries' PIN Number has been randomly covered by a new number from 001 to 052.

Completeness

All entries were complete according to the submission requirements of the Competition Brief.

Notes on calculations

The Technical Committee reported that some projects had minor derogations according to the minimum floor area required for the theatre's facilities. The jury decided to admit all projects for the evaluation process and reserved the right, after having studied them, to exclude from the allocation of prizes those with important derogations.

Post delays

The Professional Advisor confirmed that all entries had been posted in time. However, because of the global situation (Covid19, Ukraine war) there were some post delays. Moreover, some competitors, despite the instructions in the Competition Brief, have indicated a value on their packages and were therefore taxable. The Municipality along with the Technical Committee had undertaken special efforts with the Greek customs and Post/Courier services to ensure that all packages arrived at their destination. The jury agreed to accept all packages that arrived after the deadline (14-3-2022) and until the 16th of March 2022, to allow all entries submitted within the submission deadline to be evaluated by the jury.

It was confirmed that the 5 prizes must be allocated at the latest at the end of the last meeting on Saturday noon (19.03.22).

The jury discussed details about the procedure and evaluation rounds and took decisions on how to apply them.

The Jury worked as a group. The evaluation of all Entries was done in the presence and with the contribution of all jurors. The evaluation process was conducted with successive evaluation rounds dismissing each time the less good proposals. Each Entry was discussed in detail by all jurors.

In order to get an overall idea of the entries the session started with a general orientation round, following by an in-person examination of all entries.

1ST Evaluation Round

The jury proceeded to the 1st Evaluation Round by jointly reviewing and discussing each entry from number 001 to number 052 based on the evaluation criteria stated in the Competition Brief.

At the end of the 1st Evaluation Round, the following numbers were unanimously dismissed, as they did not meet or satisfy partially or completely the goals expressed in the Brief and the Evaluation Criteria:

001 (SG2317)	010 (LA4232)	024 (BB1010)	035 (AD1928)	044 (DL5410)
003 (DE8588)	013 (SO9471)	025 (TY1502)	036 (MM0904)	048 (AC8989)
004 (MK1507)	014 (GC2677)	028 (DR8088)	037 (FJ1820)	049 (KL2468)
006 (TA1999)	016 (KA8922)	029 (MC3049)	038 (AN6712)	050 (WE8996)
007 (LS9339)	019 (UE5432)	031 (TT3330)	039 (JJ2181)	051 (PZ0000)
008 (SS4321)	020 (VS8653)	033 (CL2222)	042 (FC2007)	052 (VV4201)
009 (KE3386)	022 (KC7581)	034 (RS3101)	043 (NC3872)	

18 projects, numbers:

002, 005, 011, 012, 015, 017, 018, 021, 023, 026, 027, 030, 032, 040, 041, 045, 046, 047

were qualified to the 2nd Evaluation round for different reasons, mainly for:

- satisfying the criteria of the competition
- use of a dominant and unifying language
- respect and support of the public awareness of the heritage value and the archaeological site.

2nd Evaluation Round

The jury, after reviewing the evaluation criteria and discussing about the theatre's values (historical, memorial, symbolic) and its potential future role through the competition proposals, proceeded to the second evaluation round by studying thoroughly the 18 selected projects, numbers: 002, 005, 011, 012, 015, 017, 018, 021, 023, 026, 027, 030, 032, 040, 041, 045, 046, 047.

The following projects numbers:

011 (CK6000)	017 (JJ4321)	023 (PT7077)	040 (KT1996)
012 (JJ4343)	018 (KA9731)	030 (RT7337)	041 (VN6458)
015 (LA2122)	021 (BS7210)	032 (GG1300)	047 (CS8889)

were unanimously dismissed, as they were not following partially or completely the Evaluation Criteria as expounded by the jury:

adequacy and clarity of overall concept

the projects should appreciate the character and embrace the entire span of ancient history and western culture.

integration of the ancient theatre A' in the contemporary city

The relation between the ancient theatre and the overall concept of Point 1 should be made explicit. As theatre in Greece was born precisely as a reflection on the birth of the polis, the place of collectivity, that meaning should pass through the projects to the new vision for the competition area. The processing projects should face the conflict and answer to that meaning.

potential to support the public awareness of heritage value and historical site

coherence of proposed urban interventions

having in mind that the form of the theatre is instead the critical point on which the projects should reflect the distance between the past and present; a challenge that must be faced successfully.

design quality of the public spaces and the proposed installations

The project proposals should have a particularly sensitive language (not self-referential or entertaining); the dominant form of the ancient theatre should not be absorbed by any contemporary formlessness.

potential to mark the identity of the city

To mark the identity of Larissa, the strength of the historical unitive value should be compared with the overbearingness of the dissolutive force of the contemporary city. From this contrast (cultural awareness) should the proposals arise.

The following 6 projects unanimously proceeded to the **3rd evaluation round**.

Numbers: **002, 005, 026, 027, 045, 046**.

3rd Evaluation Round

After discussing the pros and the cons of the remaining six (6) projects, the jury decided that project number:

045 (CK1802)

clearly failed to meet the standards of the first five, mainly because of its inability to establish a pattern strong enough to support the dominating role of the ancient theater.

The following 5 projects unanimously proceeded to the **4th evaluation round**.

Numbers: **002, 005, 026, 027, 046**.

4th Evaluation Round

A general discussion took place about the way each of the 5 proposals has developed the central idea and their main implements. The qualities of the 5 shortlisted projects were thoroughly discussed and compared to each other.

Then the jury ranked the 5 shortlisted projects and allocated the five prizes as follows:

1st prize Entry number: **026** (LC1887)

2nd prize Entry number: **005** (AB4817)

3rd prize Entry number: **046** (FR1497)

4th prize Entry number: **027** (QY8520)

5th prize Entry number: **002** (BB8888)

The ranking list was approved and signed by the jury.

At this point the jury discussed and formulated general remarks and recommendations.

PRIZES

Five prizes were, as announced in the Competition Brief, attributed by the Jury.
The following prize money will be awarded to the Competition prize winners:

- **1st prize 30.000 Euro** to Entry Number 026
(LC1887: **ARMANDO DAL FABBRO**, Italy)
- **2nd prize 15.000 Euro** to Entry Number 005
(AB4817: **EVANGELOS POURNARAS**, Greece, **AMALIA VRANAKI**, UK,
AIKATERINI MARGARITI, Switzerland, **NELLA GOLANDA**, Greece)
- **3rd prize 10.000 Euro** to Entry Number 046
(FR1497: **FATİH YAVUZ**, **ÖMER EMRE ŞAVURAL**, **BILAL UĞUR LIMAN**,
GÜNEY GÜRSU TONKAL, **MUHAMMED TALHA YAZICI**, **CEYDA TOKCAN**, Turkey)
- **4th prize 5.000 Euro** to Entry Number 027
(QY8520: **ANTONIO NITTI**, **VINCENZO BRUNI**, Italy)
- **5th prize 3.000 Euro** to Entry Number 002
(BB8888: **ALEXIOS TZOMPANAKIS**, Greece, **MANUELA RAITANO**, **ALESSANDRO LANZETTA**,
ANZELA FIORELLI, **BENEDETTA TAMBURINI**, **LAURA TERRONE**, **BEATRICE PIA PIZZICAROLI**,
STEFANO PANNELLA, Italy)

COMPETITORS FROM ALL OVER THE WORLD

List of number of competitors' pro country - Countries in alphabetical order

Australia	1-co	Germany	1-co	Romania	1	Tunisia	1
Canada	1	Greece	25 (7-co)	Russia	2 (1-co)	UAE	1-co
China	3	India	1-co	Spain	2-co	UK	1-co
Cyprus	3 (1-co)	Italy	6 (3-co)	Sweden	1-co	USA	
Egypt	2-co	Peru	1	Switzerland	1		
France	1	Poland	1	Turkey	7 (1-co)		

* **co:** in coordination

FIRST PRIZE

number 026 (PIN NUMBER: LC1887)

Design Team:

ARMANDO DAL FABBRO (ITALY) - Architect

Team members: VINCENZO D'ABRAMO, CLARETTA MAZZONETTO, MATTIA COCOZZA (ITALY) - Architects,
VALERIA DEFILIPPIS, VITTORIA PIZZOL (ITALY) - Architecture students

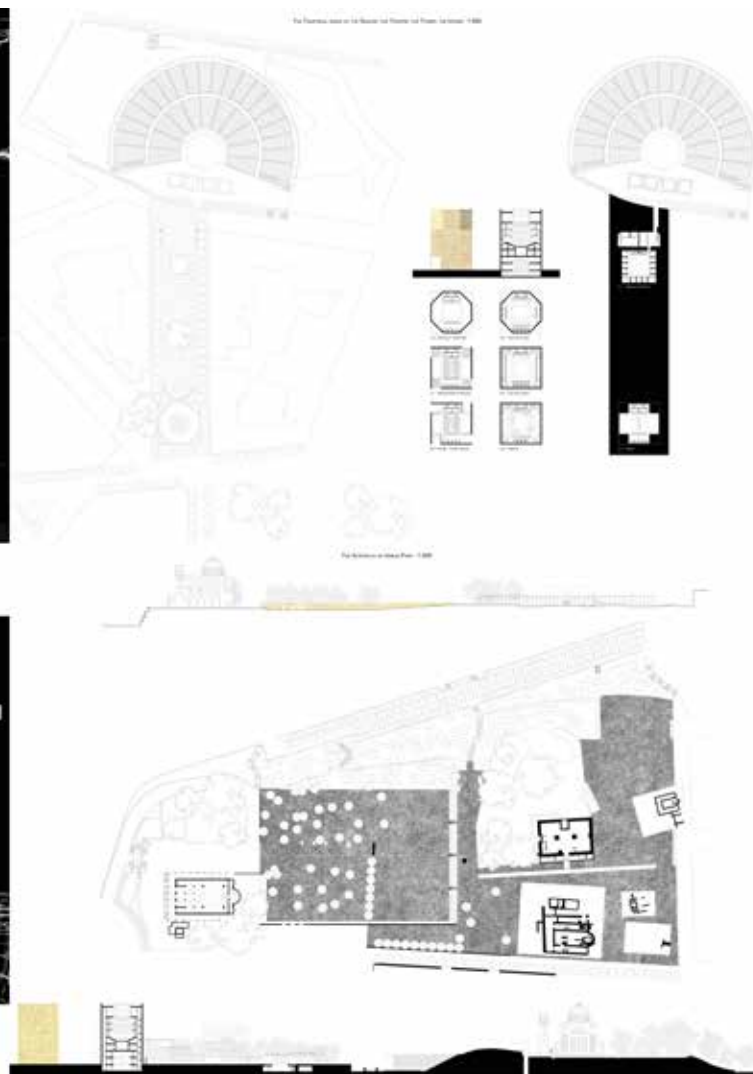
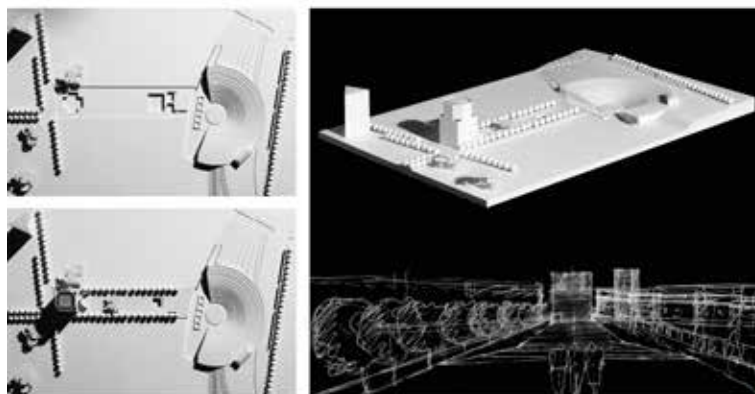
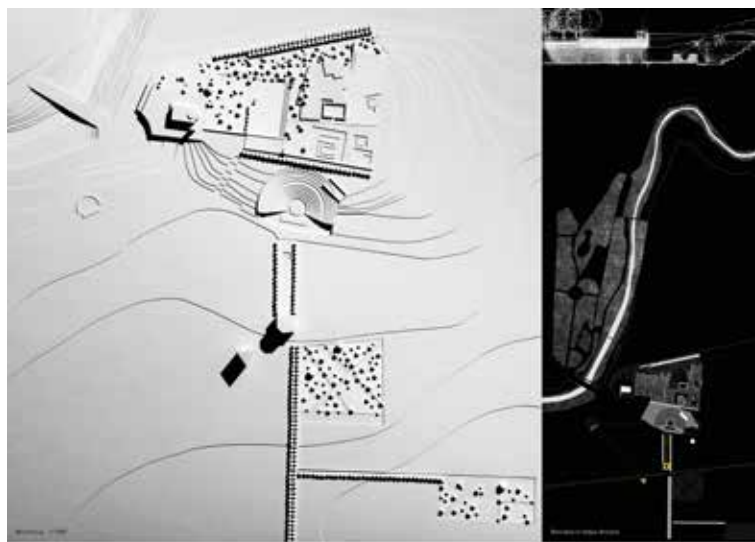
Larissa: a project for the city theatre

The idea of the project concerns a fundamental topic of our time: the coexistence of the ancient with the contemporary, preserving the archeology and defining form and space of the city. The tool is the interpretation of the “urban void” as space of relationship between the topical places that characterized and define the urban history of Larissa. The topic of the empty space is interpreted through two fundamental urban facts: the first is the theater-square-agera axis; and the second is the acropolis area, as urban park. The ancient theater is the fulcrum of this system, the central and monumental place of urban relation.

The new square, imagined as a forum transitorium, is an empty and available space, animated by the presence of tree lines. It is a connection between the area of the theater and the central square, the ancient space of agora. Two towers define a new “urban gate” and mark this new system: an administrative triangular tower and a second tower, a fondaco-theater-belvedere tower, that at the end of the new square defines its limit and measure. This second tower, designed as enclosed monolith, holds services for the theater and the city and hides an experimental theater.

The acropolis is designed assuming existing finds and monuments. New geometries try to capture a new image: the park of acropolis. This area is a pedestrian free space inside the city where the daily life meets the history, interpreted not as a set of finds, but as living matter of our time.

The project assumes few essential elements. The space itself of the city is transformed in a theater where the architectures become the characters of a great urban scene, defining with their quiet monumentality the continuation of a tale that arises from the history of the place itself and continues through the potentiality of its transformation.

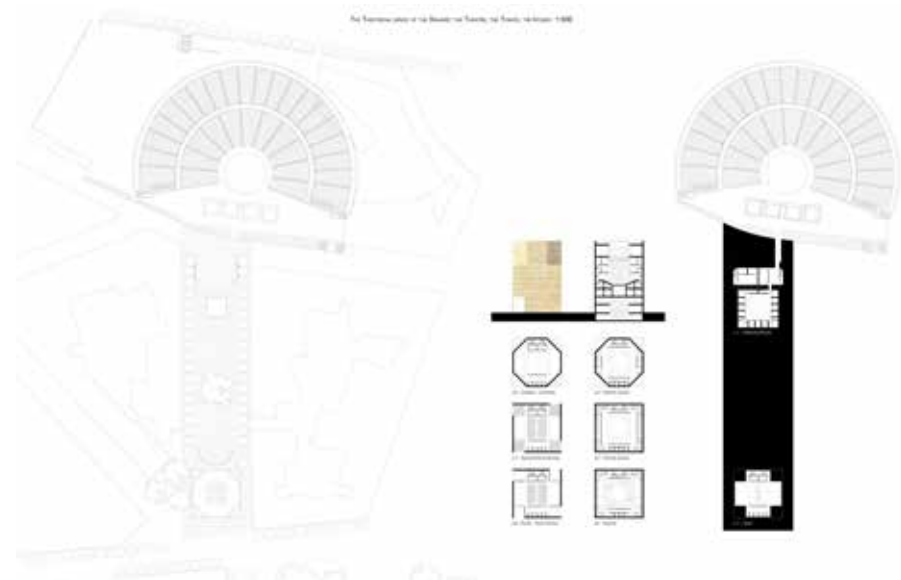


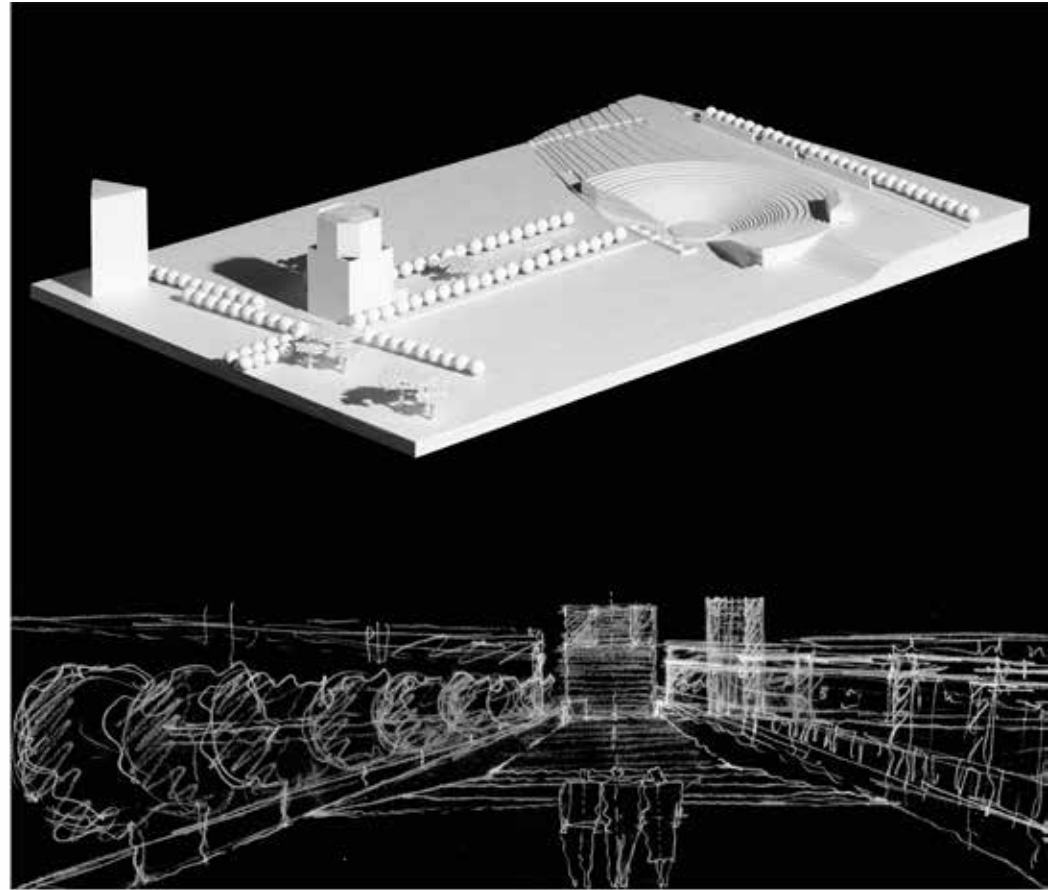
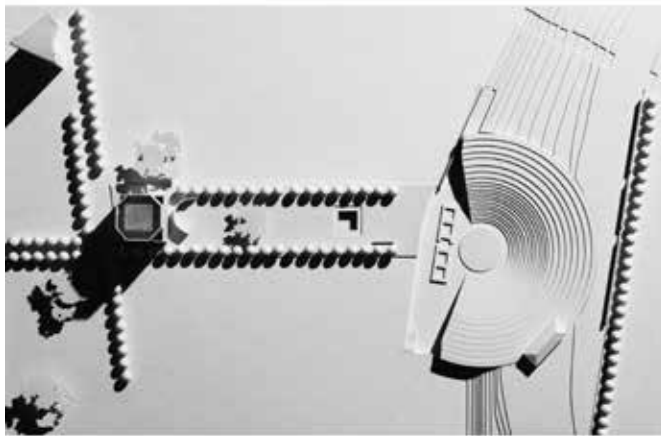
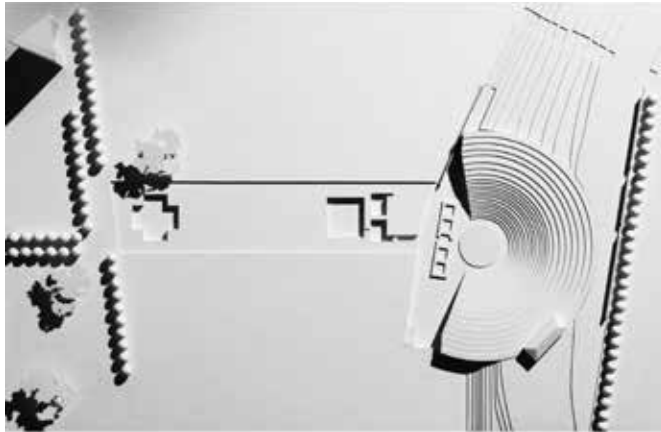
FIRST PRIZE

The jury comments

The jury decided to give the first prize to the entry number 026, because of its comprehensive and simple approach to the issue. The competitors use smart and pure architectural language. The main idea of the project is about supporting the unique value of the theatre as the most important heritage value. The project offers the municipality, the possibility to develop the city around the theatre with an architectural vision, which will support the form and the symbolic meaning of the theatre.

The proposal has a strong identity, and pure comprehensiveness, without fragmented themes and details. The concept is strong having the capacity to be developed during the next possible planning phases. The theatre has been the starting point for the design process. The author has created a “low tower” being in a dialog with the theatre. The new space created between those 2 elements is absolutely impressive, without any other architectural elements. The entry corresponds to the criteria and the questions set to the competition programme.





SECOND PRIZE

number 005 (PIN NUMBER: AB4817)

Design Team:

EVANGELOS POURNARAS (GREECE), **AMALIA VRANAKI** (UK), **AIKATERINI MARGARITI** (SWITZERLAND), Architects, **NELLA GOLANDA** (GREECE) – Consultant, Large scale urban landscape sculptor

Rivers of Culture

The entanglement of ecological and human histories has long-shaped life in the plain of Thessaly. “Rivers of Culture”, inspired by Larisa’s rich historical and natural landscape and their reciprocal relationship, aims to rethink and reorganize the flow of the city’s public realm. The proposal for Area 1 is divided in two parts:

A. The immediate pedestrian connection of the city center and the Ancient Theatre. The proposal completes narratively and aesthetically the important artwork of the Urban Landscape Sculptor Nella Golanda, as described in her award-winning work “The Experiment of Larissa: Developing water Codes in the Centre of the City - The Sculpted River of Larissa” (1993-1998 + 2006).

The main pedestrian access to the theatre, now widened and celebrated, is ran sideways by a narrow water-stream, referencing the mountainous settlements of Thessaly. This new place invites passers-by to sit on marble stones and enjoy the lyric riparian landscape under the proposed plane trees. As it approaches the theatre, the stream will disappear underground. In proximity, a shallow “Sculpted Sandpit-Nama” will appear, including marble spolia, while small quantity of “healing waters-Nama” will be flowing among them, signing the direction of Pinios River and its relationship with the Ancient Theatre.

B. The re-design of Fortress Hill Area. The design approach for the Fortress Hill takes inspiration by the palimpsest, the historical layers found within it. A plinth acts as a boundary between old and new, a demountable colonnade filters views and queers the binary of spectator and spectacle, a cosmic mirror/water feature creates a new place of encounter. Supporting uses are placed in the refurbished former military bakeries.

The wider city reconnects to its river through a series of green fingers reaching from Pinion into town. These fingers of continuous planting of river species stretch from the river into the center to re-introduce long-lost elements of the river and its atmosphere.



SECOND PRIZE

The jury comments

The project aims to organize the surrounding area of the ancient theater based on the need to respect the ancient monument and to underline its significance for the city. This is attempted through the restructuring of the pedestrian walkways linking the theater to the city center and other important elements such as the city squares and the river, and above all by developing the area next to the fortress hill as an important focal point for the local community. Unlike a sizeable number of the other proposals, the specific composition emphasizes the need to strengthen the imagery of the south-bound pedestrian access to the theater, by keeping it clear of all built elements. The approach to the surrounding area, the orientation to the theater and the combination of the park areas have been seen as positive contributions. It is a well-organized but rather conservative project which remains a fairly modest approach to the requirements of the competition. It must further be noted that the jury has questioned the need for the round pool of water that the project incorporates in the center of the communal space on the fortress hill.



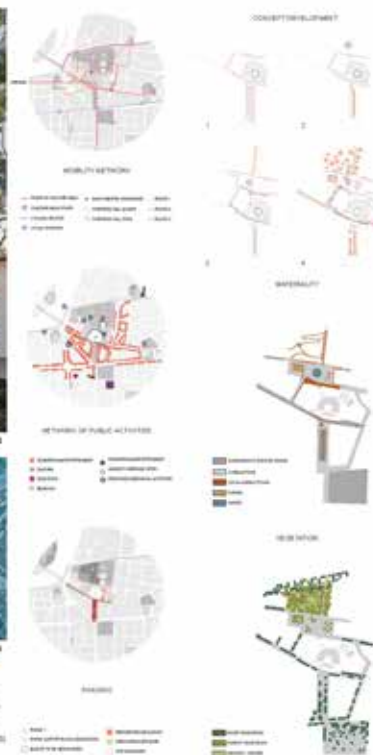


FACILITIES FOR THE PERFORMANCES

Supporting units, such as dressing rooms, storage spaces, and administration offices are placed in the **refurbished former military barracks** bringing new life into these heritage assets (image 1). The proposed adaptive reuse strategy will be in accordance with all relevant regulations. The history of the industrial structures will be maintained and the original features will be retained.

THE COSMIC MIRROR PLAZA

is the main open space of the proposal and acts as an **open air foyer** (image 2) where performances are held all the ancient theatre. Its focal point is a square, linking a path to welcome people into the space and providing rain water flows into the Mirrored park and around the square (image 5). Adjacent to the pavilion is a **pool of water** with a transparent feature that enables ancient heritage underneath to be seen by people passing the area to the water area (image 6). After sunset the city's vibrant connection with Mirrored Olympus is reinforced as the water reflects the night stars to bring the stars back into the cityscape as a **city mirror**.



THE ANCIENT THEATRE & THE CITY OF LARISA

A **plinth**, morphologically defined by the city's ancient ruins, encloses the perimeter of the theatre. This element varies in width and height as it follows the terrain to accommodate different levels of the site, it acts as a boundary between the city and the theatre, celebrating the "edge" of the contemporary city and the theatre in the "ancient" city. To mark the entrance into the main building, a large-scale building featuring a gallery, the ticket office, and the principal theatre entrance.

Part of this plinth facing Mirrored Olympus is a **linear colonnade** in space to the upper levels, linking them and the theatre plan. This **flexible, adjustable, and demountable** floor can **come down to and from the theatre**. Street people towards the side entrance, or act as a wall barrier when the theatre is used. It can act as part of the stage, all backgrounds, as lighting and mechanical structure and it can be used or not according to the occasion.



THIRD PRIZE

number 046 (PIN NUMBER: FR1497)

Design Team:

FREA (TURKEY)

FATİH YAVUZ, ÖMER EMRE ŞAVURAL, BİLAL UĞUR LIMAN, GÜNEY GÜRSU TONKAL, MUHAMMED TALHA YAZICI, CEYDA TOKCAN (TURKEY) – Architects, KAAN ÖZDEMİR, EBRU EVİN (TURKEY) - Architecture Students, PELİN YONCACI ARSLAN (TURKEY) - Architect/Architectural Historian

Δια-Δρομή – DROMO

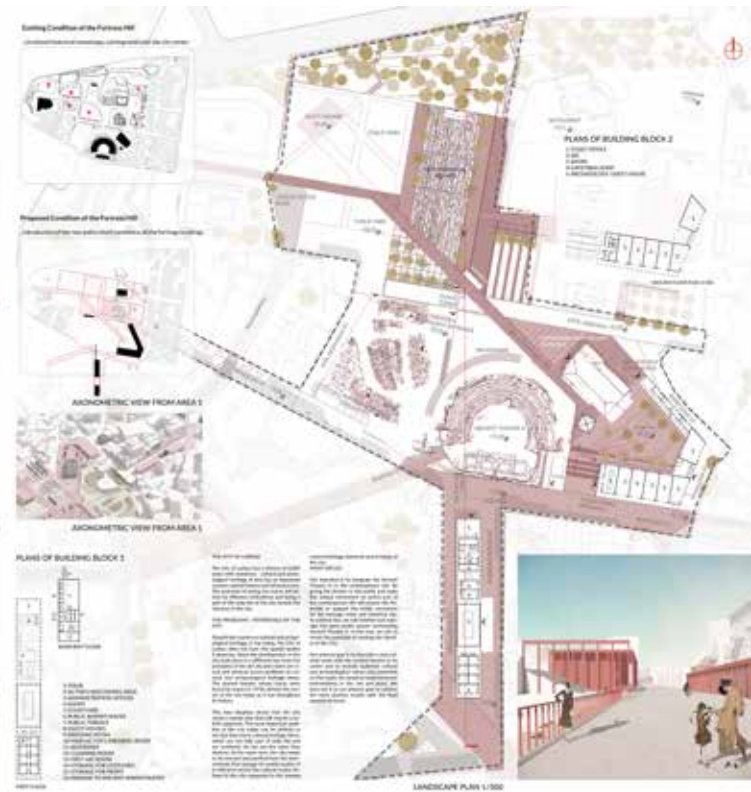
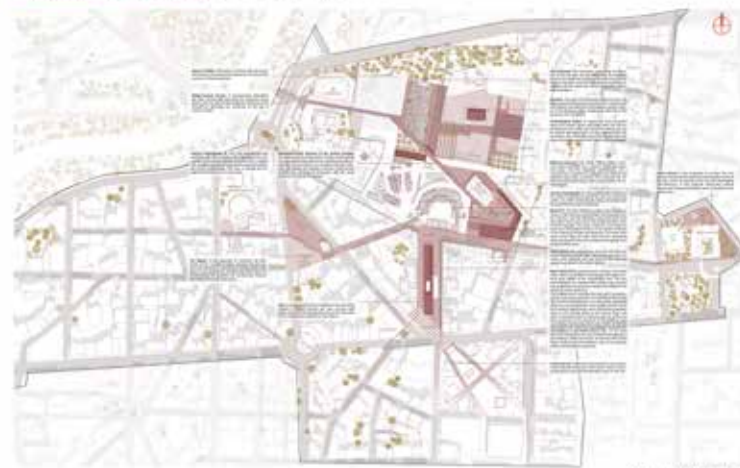
THE CITY OF LARISSA: The city of Larissa has a history of 8.000 years with layers of cultural and archeological heritage. The potential of seeing these traces of different civilizations still intact and a rich part of the daily life of the city.

THE PROBLEMS / POTENTIALS OF THE CITY: Despite numerous cultural and archaeological heritage and monuments available today, the city does not have the desired spatial quality it deserves.

There are accessibility problems to historical monuments as the principles of the old city plan was replaced with new developments - without paying much attention on the integration of the city's past and future.

It is the ancient theater A', defines the center of the city today. Yet neither Theater A' nor other important heritage buildings are not fully part of daily life. Also, the city needs to be rescued and purified from the previous interventions that damage its spatial quality. These problems call for a master plan, will require a holistic approach. It is critical to enrich cultural routes defined in the city through intense cultural heritage elements and richness of the city.

WHAT WE DO: Our intention is to integrate the Ancient Theater A' into the contemporary city. By giving the theatre to the public and make this unique monument an active part of the contemporary life, we will raise public awareness and underline the significance of the heritage values and the sustainability of historical sites. To achieve this, we will redefine, and redesign open public spaces surrounding Ancient Theater A'. Our primary goal is to describe new cultural routes with ancient theater at its center and to include scattered cultural and archaeological values and sites on this route. We aim to reveal potential of marking the identity of the city and avoid excessive interventions in the surrounding city spaces.



THIRD PRIZE

The jury comments

The work very well recognizes the crucial city spaces to be clarified as the connected net in the

future. The presented idea is based on the symbolic value of the ancient theatre, creating it as to the

center of the many interventions in surrounding places. The choice of points to be altered is very

proper. The project concentrates on the main decisions which define remarkable results, but does not

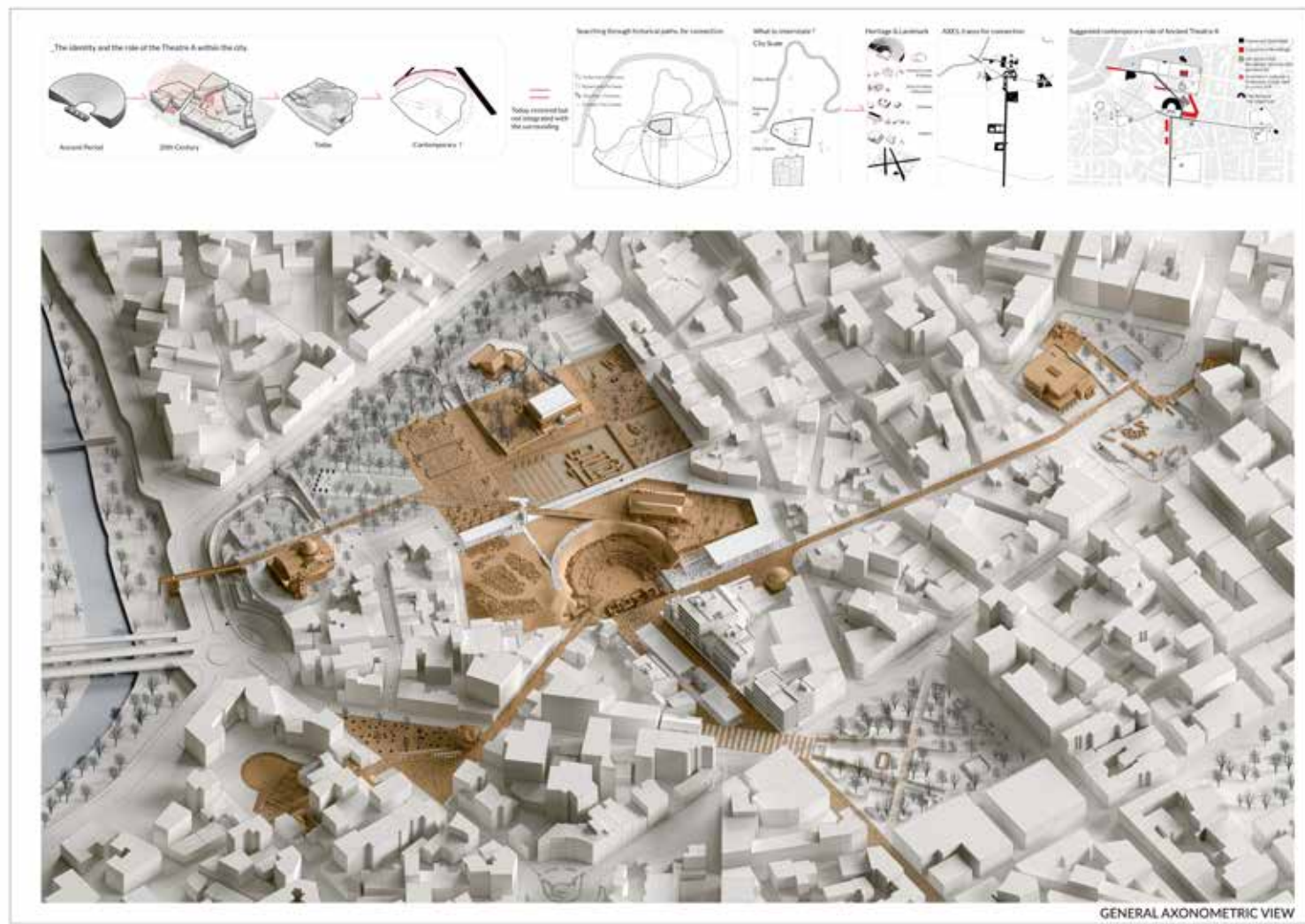
leave other spaces without decisions. Debatable is the scale of proposed new buildings

surrounding the theater, as well as their strong architectural shape so close to it. The proposed new path parallel to the former bakeries building seems to be under discussion, for several reasons, plus from the compositional point of view.



Proposed condition of the fortress hill

Introduction of the new paths which combine all the heritage buildings



FOURTH PRIZE

number 027 (PIN NUMBER: QY8520)

Design Team:

ANTONIO NITTI, VINCENZO BRUNI (ITALY) - Architects

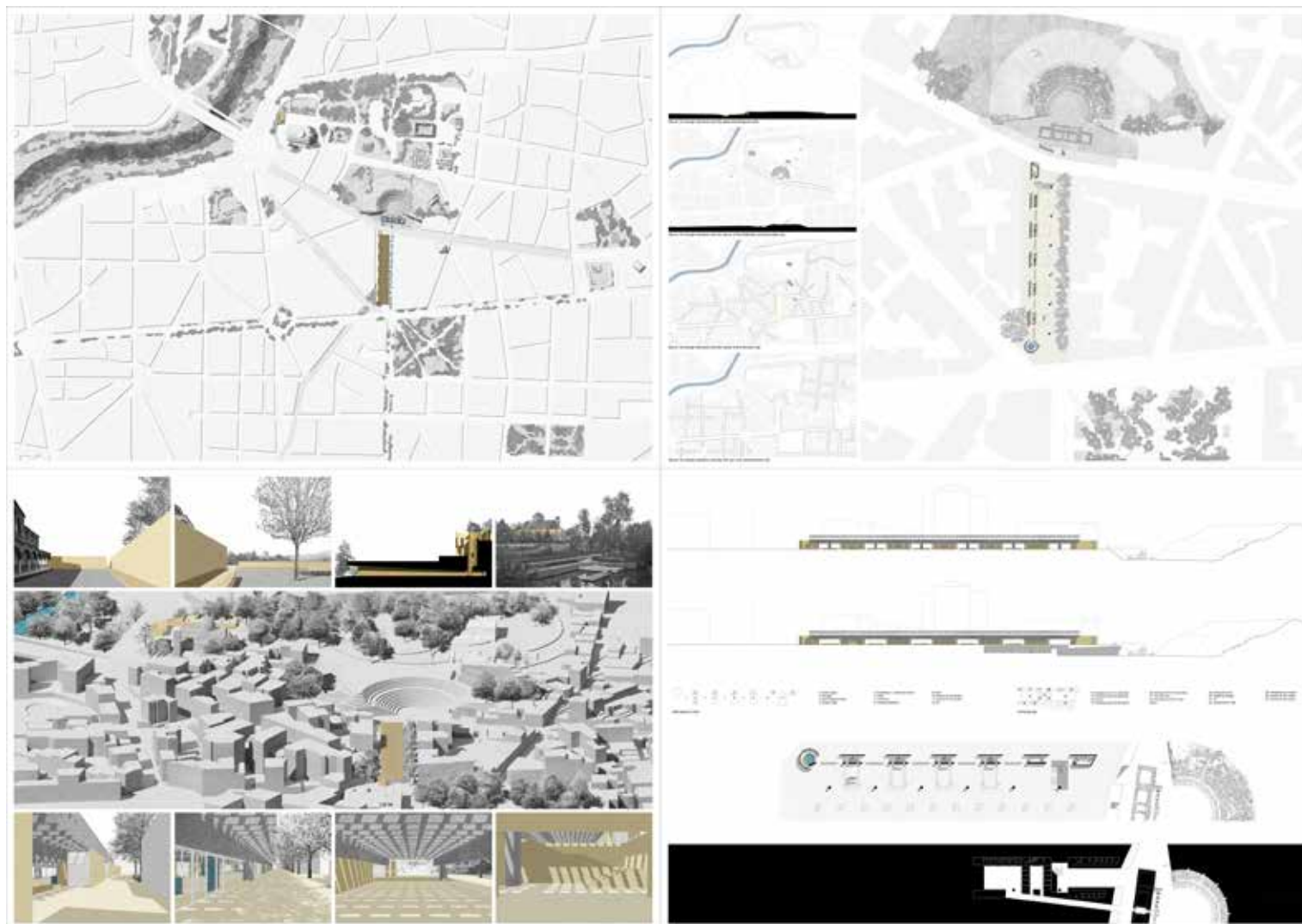
**ALESSANDRO BENEDETTO, MARTINA MORELLI, SEBASTIANO NARRACCI, GIAN LUCA RANIERI,
ROSSELLA ZEVERINO (ITALY) - Architecture Students**

TOWARDS A DIALECTIC UNITY

Larissa's form is the result of long and articulated stratifications, that see the coexistence - accidental and even conflicting - of multiple and different morphological orders. This project intends to accomplish the extraordinary potentialities inherent in the concept of 'stratification', while interpreting, clarifying, and establishing a form capable of comprehend this multiplicity of formal orders and of leading them back to a dialectic unity. With this objective, it intervenes with a punctual logic, to select and reaffirm or intensify their reciprocal relations.

Starting from the interpretation of an original formal order, such as the topography of the place, it attributes a founding value to the relationships once established between the river and the Phrourio hill. Recognizing that they have been compromised by the break in odós Georgiadou, it intervenes with a technique of soil modelling, that excavates a 'well' deepening the existing stairway at the axis of odós Agiou Achilliou and allows access to a dromos connecting with the riverbed.

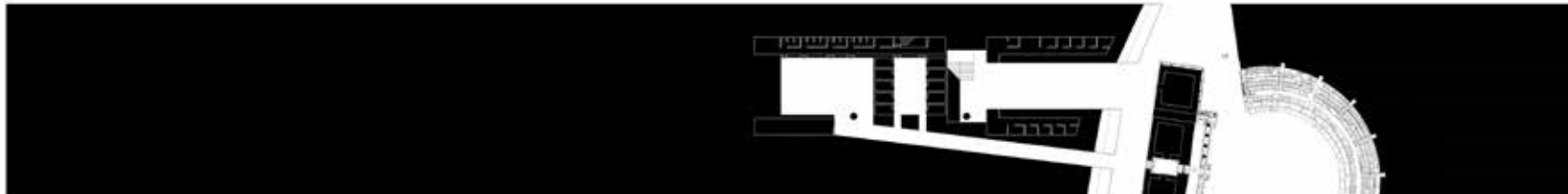
In the plain at the foot of the hill, the project built a long stoa which establishes relations between the theatre and the city, with its stratifications. Along odós Apollonou, it interprets the spatiality of the ottoman city while defining an 'inhabited' wall, which host some of the needed facilities for the public and the administration. Along odós Papanastasiou it interprets the construction of the nineteenth-century city through the tracing of a 'rambla' bordered by a portico. In the shelter of the roof, glass 'boxes' house the theatre's public services. They are interspersed with public spaces and concluded by the foyer, that prepares access to the theatre with a dromos and declares the interval between the contemporary city and the ancient one. Spaces for the actors are located at the hypogeum level, starting from which, it is possible the direct access to the theatre.

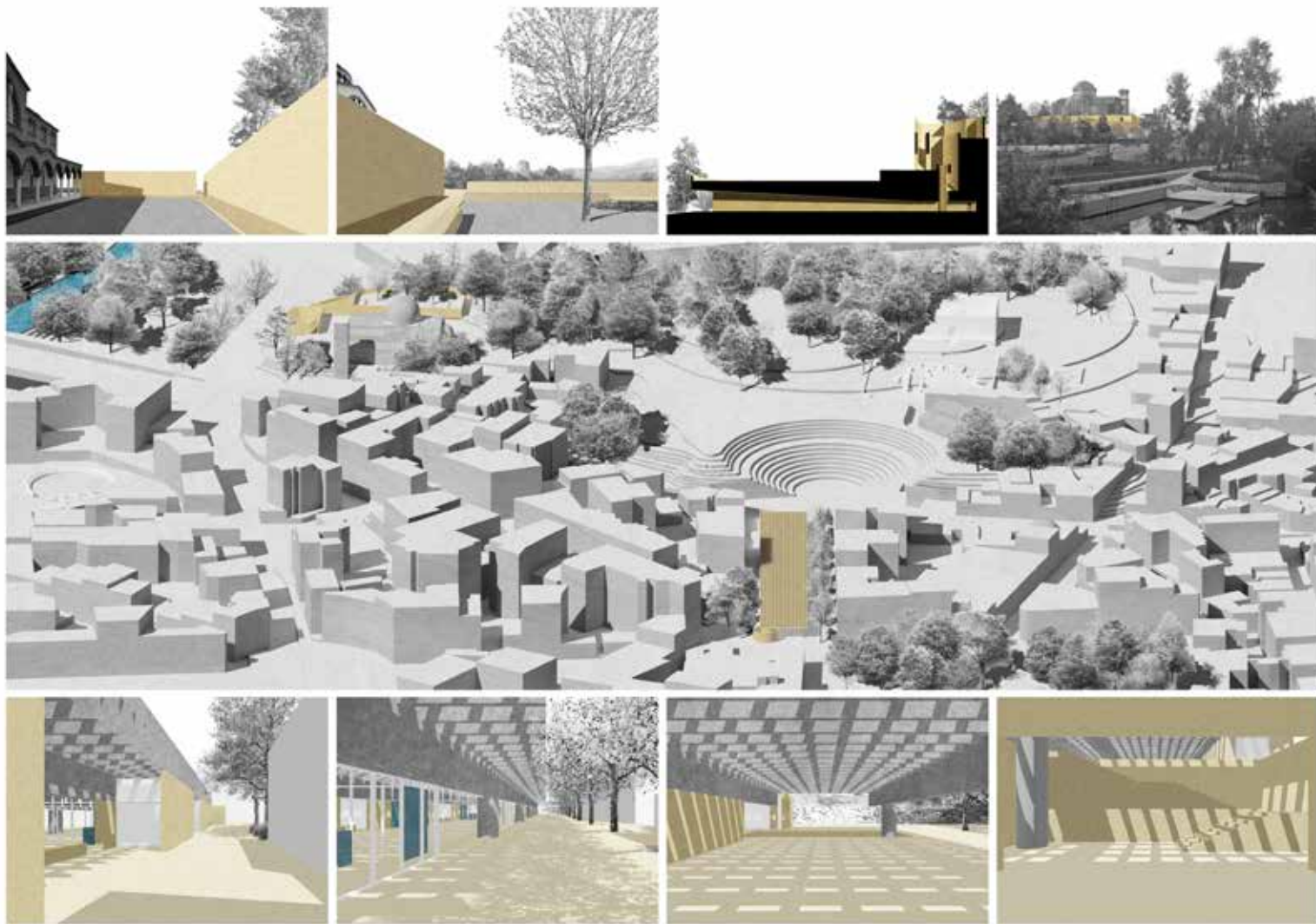


FOURTH PRIZE

The jury comments

The specific project focuses on a sort of stratified city and aims to establish structures in the urban environment that will make this multiplicity comprehensible. To achieve this, it keeps the ancient theater itself clear of interventions, while elaborating the pedestrian route that provides its main access from the city center. After clearing this access from the existing buildings, the project proposes a long and narrow new construction that will shelter the needed functions such as the theater's public services. Functions directly related to the theater and the actors are provided at the basement level and are directly linked to the *skene* of the theater. Overall, the above linear construction has been evaluated as being a strong element of dubious character, which confuses rather than benefits the aims of the project.





FIFTH PRIZE

number 002 (PIN NUMBER: BB8888)

Design Team:

ALEXIOS TZOMPANAKIS (GREECE), **MANUELA RAITANO**, **ALESSANDRO LANZETTA**, **ANZELA FIORELLI**, **BENEDETTA TAMBURINI**, **LAURA TERRONE**, **BEATRICE PIA PIZZICAROLI**, **STEFANO PANNELLA** (ITALY) - Architects, **FEDERICO DI COSMO** (ITALY) - Landscape Architect, **EFTHYMIA ROYKA** (GREECE) - Consultant Archaeologist, **IRENE TUZI** (GERMANY) - Consultant Sociologist

Strategies: The proposal aims to integrate the “everyday life” of the city with the enhancement of cultural and archaeological heritage by strengthening the public space of the city.

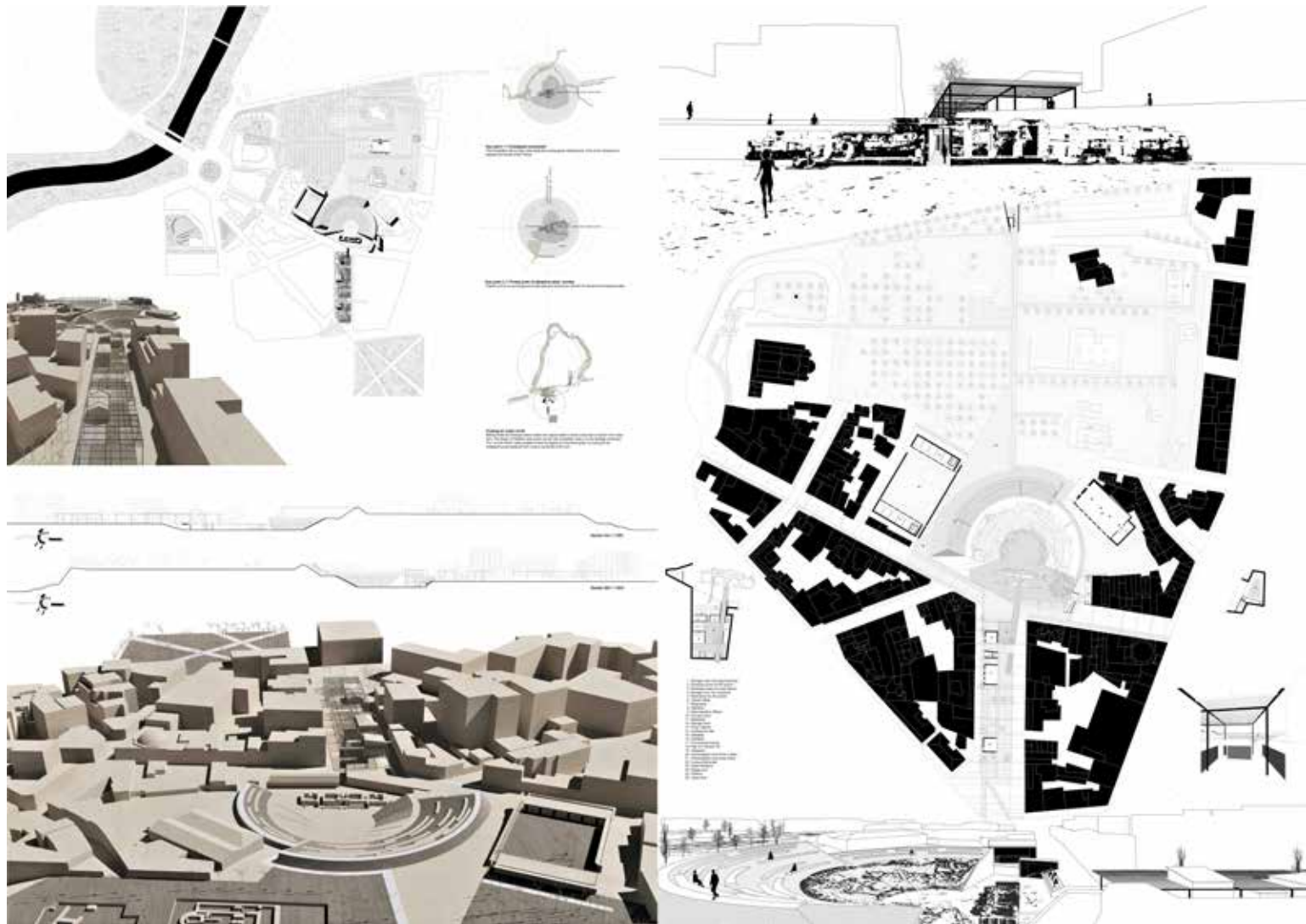
Connectivity: In order to achieve this goal, the proposal connects several public and cultural places defining a network that has in the ‘Ancient Theater A’ its “fulcrum”. The “Urban Nave”, a linear public space covered by a long canopy-pergola obtained through the demolition of the urban block between Papanastasiou Str. and Apollonos Str., connects the city center to the Theater and the Acropolis.

Centrality: The proposal re-defines the centralities of the city by giving to the Acropolis a new meaning. On the Acropolis, the environmental systems that come from the river Pinios meet the urban systems that come from the city and the archaeological sites.

Identity: The “Urban Nave” is the urban “device” that organizes the new connection between the city center and the Acropolis. It defines a new urban space where some pre-existing architectural structures coexist with new underground structures that can be reached through a ramp, as a descent into the memory of the city.

Functions: The archaeological area becomes a new urban reference, as many functions related to both the city and the archaeological site are located in its surroundings: a small multifunctional building defines the margin of the archaeological site on the East, while a courtyard building on the North-West hosts the archaeological finds and the laboratories of the archaeological site.

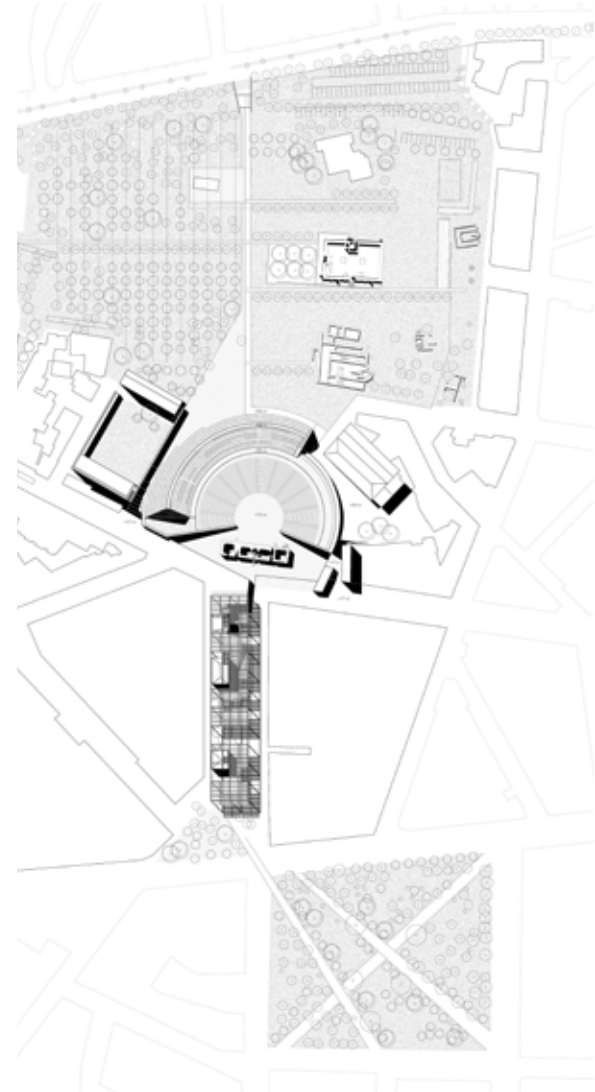
Through this design, a series of scattered spaces become a linear and unitary public space which links the Acropolis and the city, creating a new identity grafted on their millenary tradition. The ‘Ancient theater A’, becomes the hinge of this public space, transforming itself into a multipurpose structure that is at the same time an archaeological site, a cultural space, and a public promenade for everyday life.

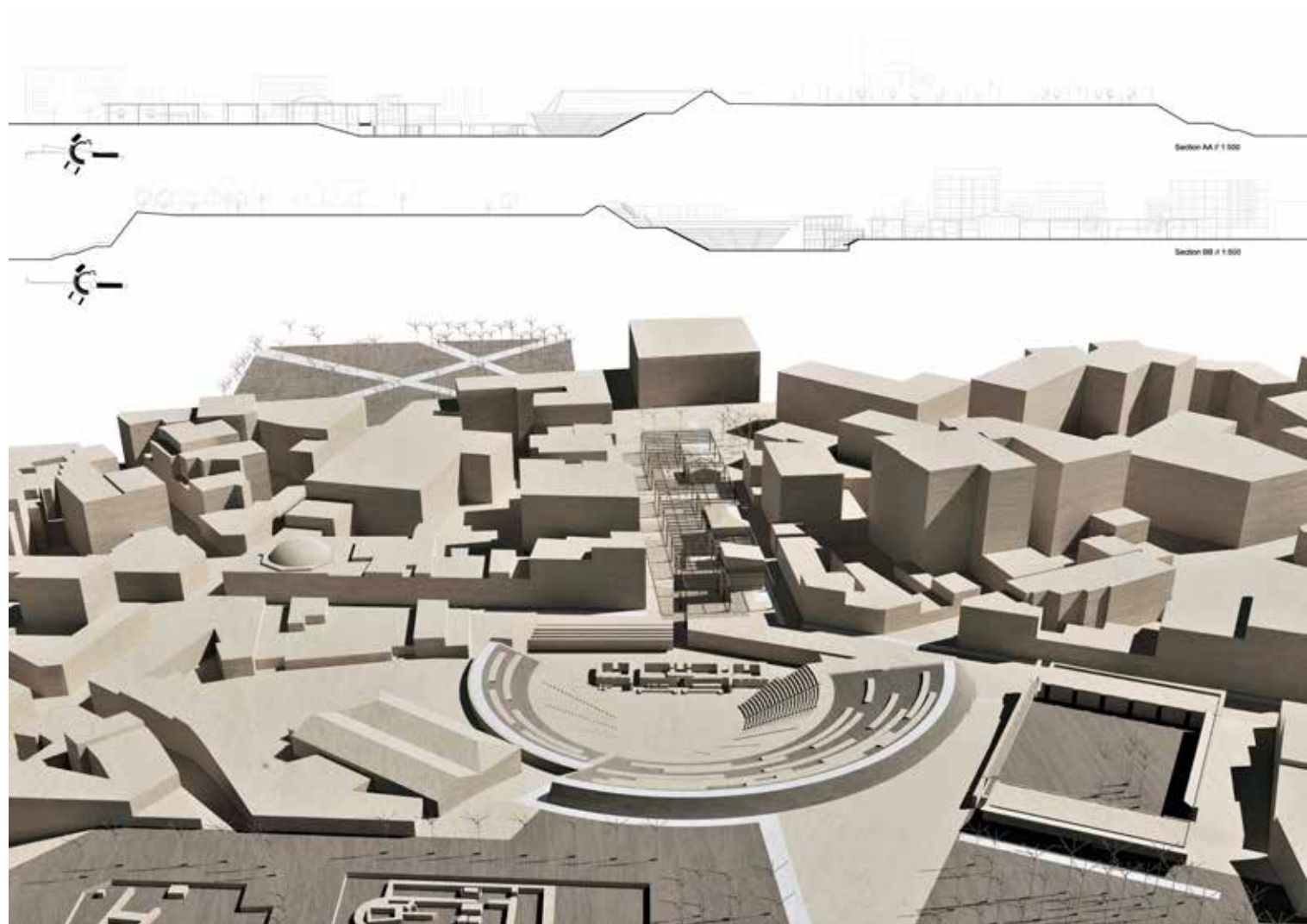


FIFTH PRIZE

The jury comments

The presented idea is based on the well-recognized conviction that only the few new interventions will give a strong impact to the city creating landmark spaces in the contemporary city. The new facilities seem to be well located being proper and considering the scale of the city context. But forms and functions chosen for this area (metal canopy - kiosks), impose a different architectural language too close to the monument.

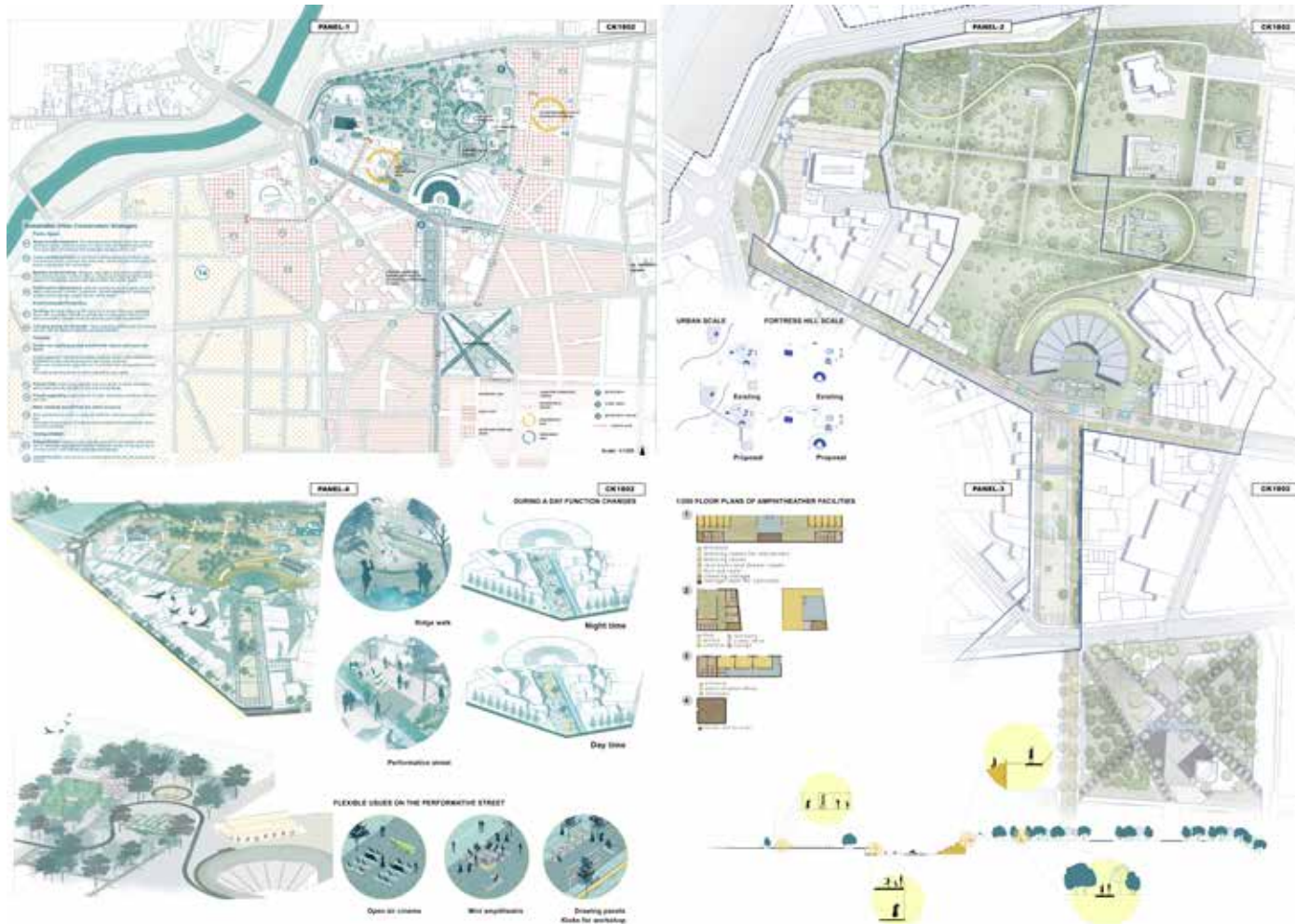




THIRD EVALUATION ROUND

ENTRY NUMBER:

045 (CK1802)



ENTRY NUMBER

045

PIN NUMBER

CK1802

COUNTRY

TURKEY

DESIGN TEAM:

TUĞBA NUR TOPALOĞLU architect, **EKIN GÜNES SANU** city planner and urban designer

MERVE KAYA landscape architect and urban designer

CAN KUBIN, MUSTAFA RASIT SAHIN consultants - urban designers and city planners

SECOND EVALUATION ROUND

ENTRIES NUMBER:

011 (CK6000)	018 (KA9731)	032 (GG1300)
012 (JJ4343)	021 (BS7210)	040 (KT1996)
015 (LA2122)	023 (PT7077)	041 (VN6458)
017 (JJ4321)	030 (RT7337)	047 (CS8889)



ENTRY NUMBER

011

PIN NUMBER

CK6000

COUNTRY

GREECE

DESIGN TEAM:

GERASIMOS MARIOS MATARAGAS architect

ENTRY NUMBER

012

PIN NUMBER

JJ4343

COUNTRY

GREECE



DESIGN TEAM:

MARIOS PAPANIKOLAOU, MELINA PARAFESTA, MARIA KANDILA architects

ENTRY NUMBER

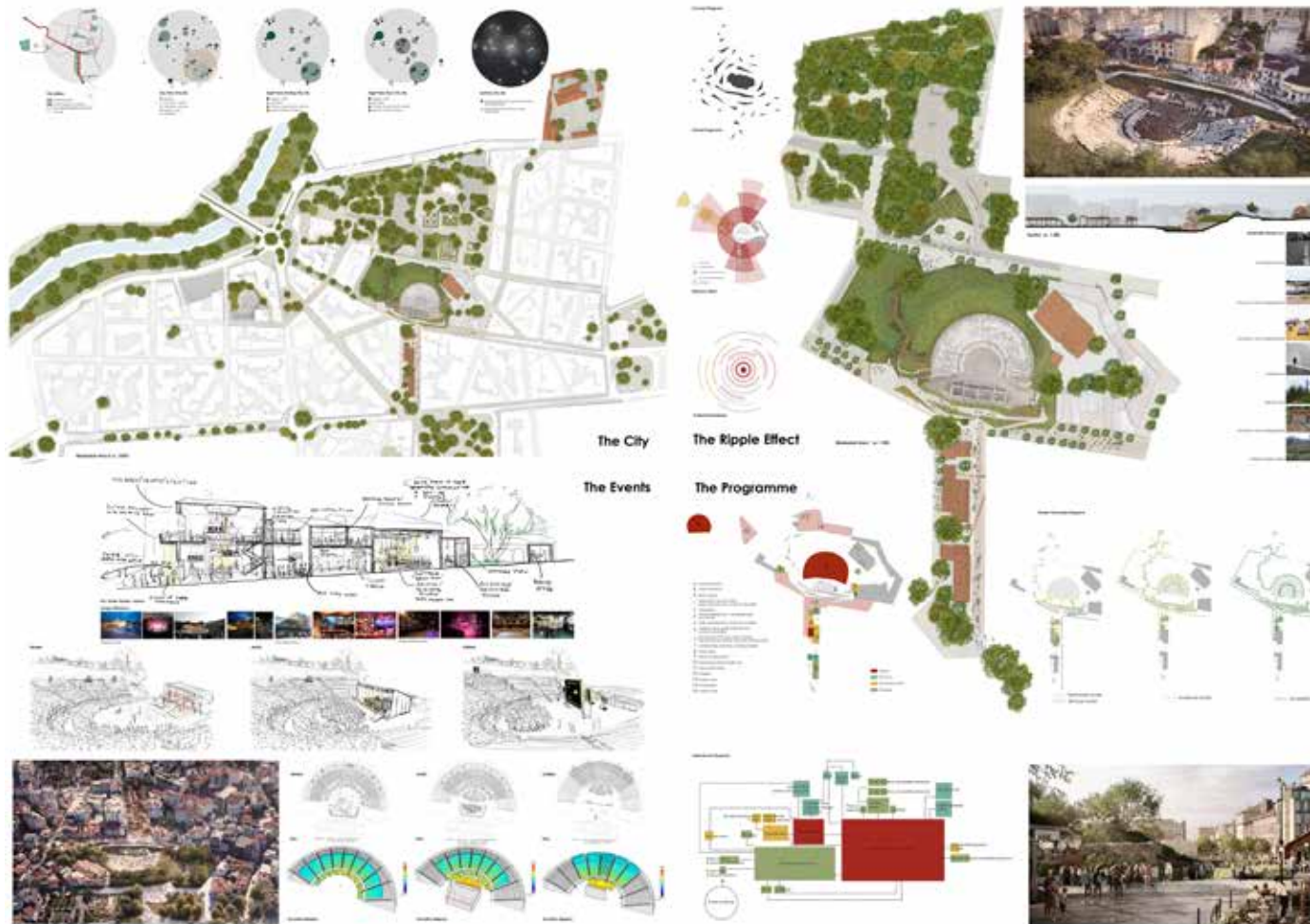
015

PIN NUMBER

LA2122

COUNTRY

GREECE



DESIGN TEAM:

DOXIADIS PLUS SINGLE MEMBER LTD ('doxiadis+') architect & landscape architect services,
CHARCOALBLUE consultant

ENTRY NUMBER

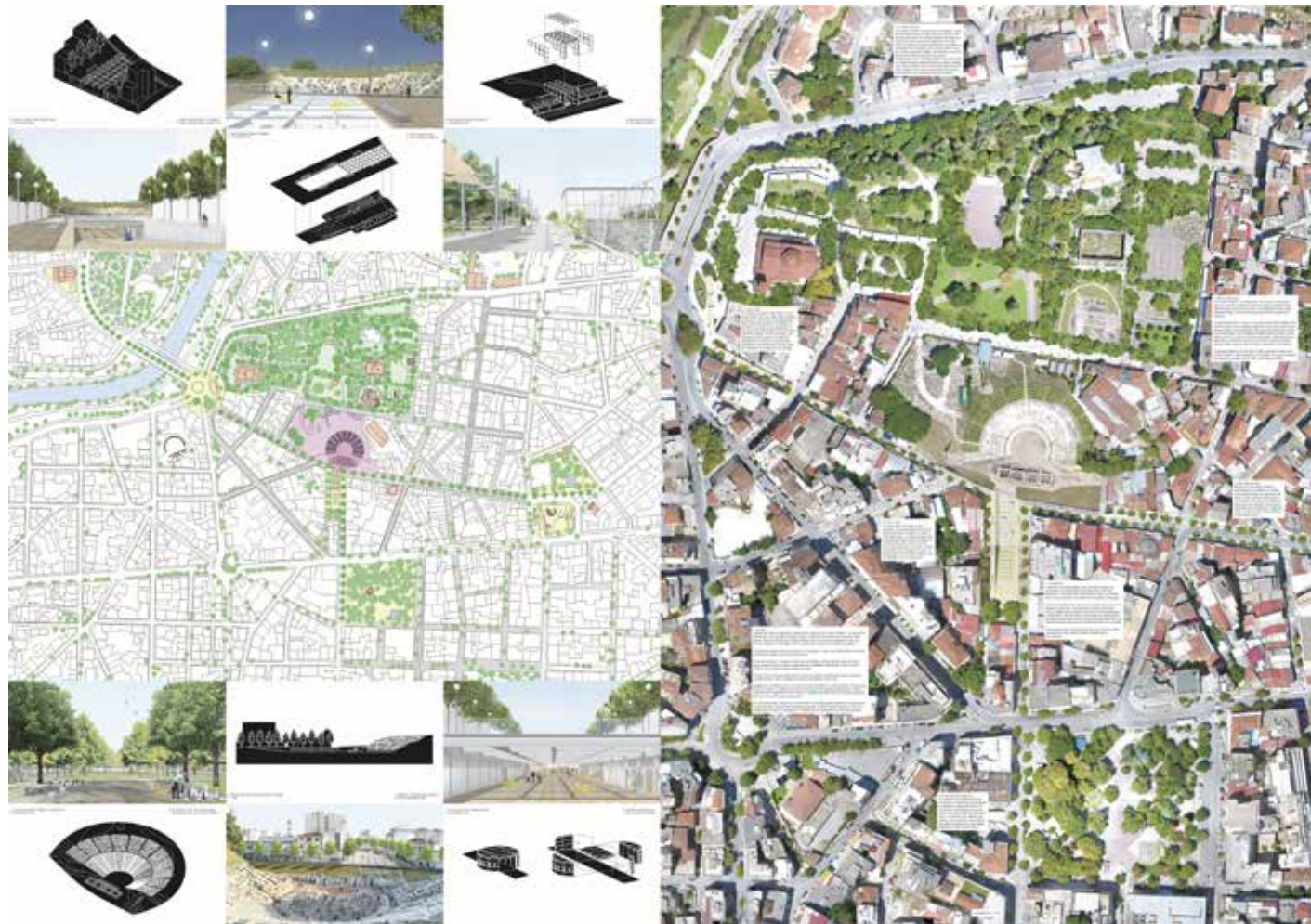
017

PIN NUMBER

JJ4321

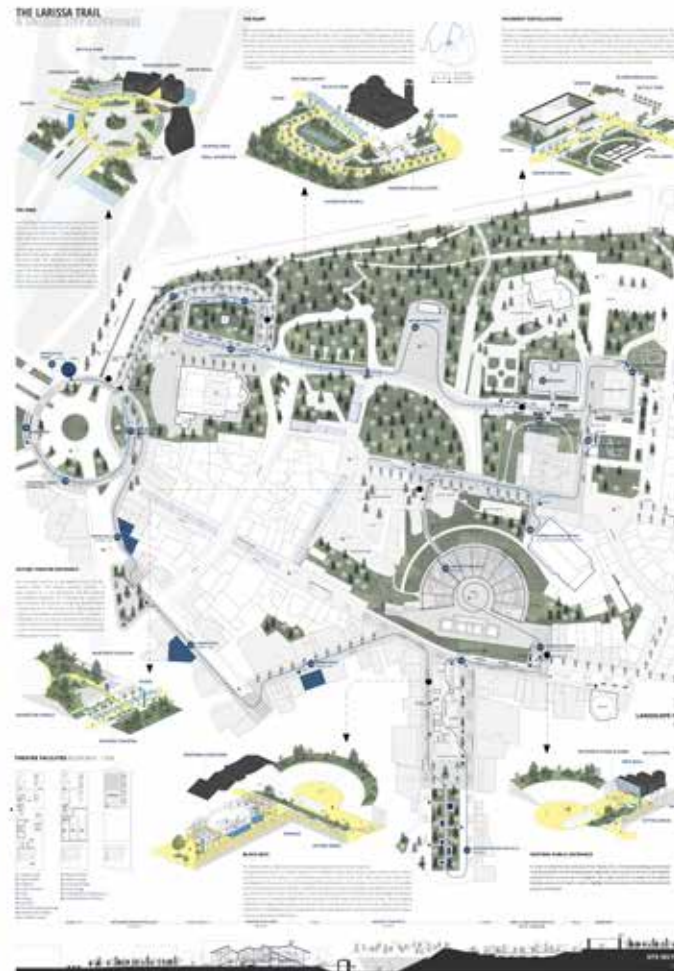
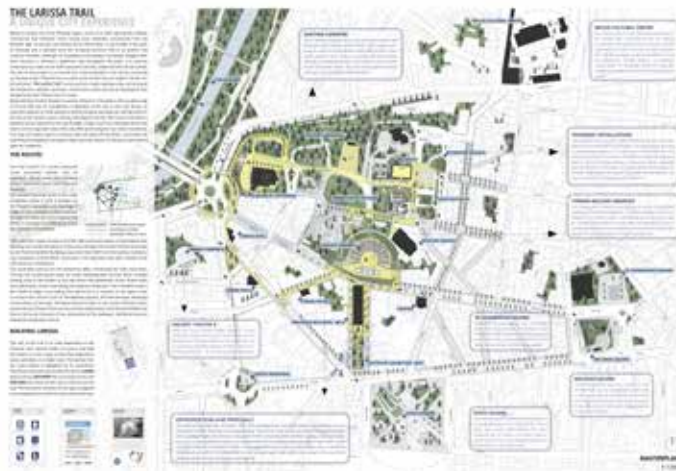
COUNTRY

SWITZERLAND



DESIGN TEAM:

JEAN-PIERRE DÜRIG – DÜRIG AG architec



ENTRY NUMBER

018

PIN NUMBER

KA9731

COUNTRY

TURKEY

DESIGN TEAM:

KAAT ARCHITECTS, LEBRIZ ATAN KARAATLI architect,
SACITARDA KARAATLI consultant

ENTRY NUMBER

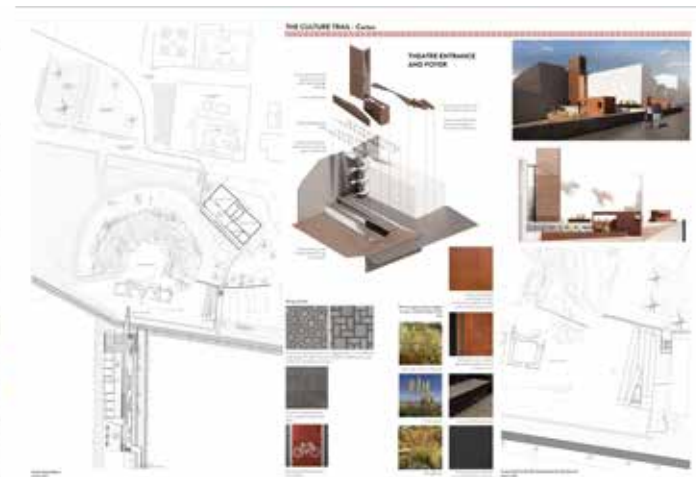
021

PIN NUMBER

BS7210

COUNTRY

FRANCE



DESIGN TEAM:

ALKISTIS KROUSTI architect



ENTRY NUMBER

023

PIN NUMBER

PT7077

COUNTRY

GREECE

DESIGN TEAM:

THANASIS POLYZOIDIS (topio7), PANAGIOTA KARAMANEA architects,
PANAGIOTIS PANAGIOTOPOULOS consultant civil engineer, **GIORGOS TZAMOUSIS, SOTIRIOS NIKOLIS** consultant architects

ENTRY NUMBER

030

PIN NUMBER

RT7337

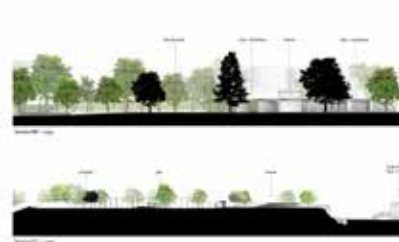
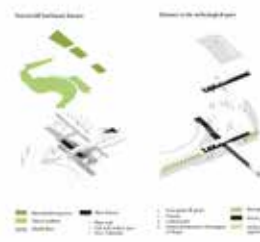
COUNTRY

GREECE



DESIGN TEAM:

VENETSANA PARISSOU, PROF. DIMITRA NIKOLAOU architects, **ELEFTHERIA KONSTANTINIDOU** architect & architectural historian, **ANTONIA PAPAROUPA** architect & civil engineer, **ALEXANDROS BARTZOKAS-TSIOMPRAS** consultant urban planner, engineer of spatial planning and development, **YANIS PARASKEVOPOULOS** consultant engineer of rural, surveying and geoinformatics GIS & urban planning expert, **ATHANASIOS KRANIDIOTIS** consultant architect



ENTRY NUMBER

032

PIN NUMBER

GG1300

COUNTRY

GREECE

UK

CANADA

SPAIN

DESIGN TEAM:

ELENI OUREILIDOU, GUNTHER GALLIGIONI architects, **NATASHA VARGA** landscape architect
WEN-CHI FANG consultant landscape architect, **GINO ANGELO GIRONZINI CACERES** consultant architect

ENTRY NUMBER

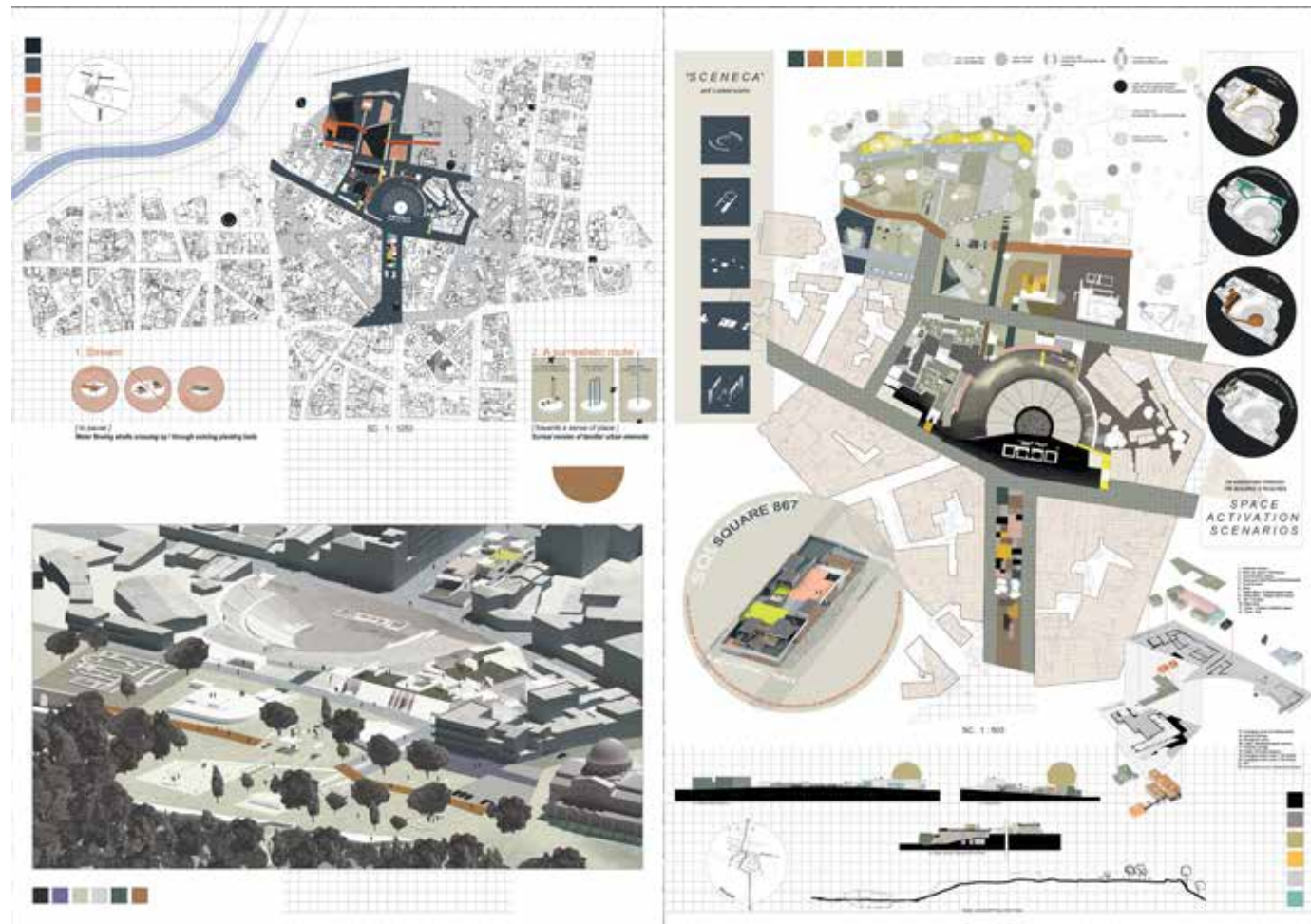
040

PIN NUMBER

KT1996

COUNTRY

GREECE



DESIGN TEAM:

CHRISTINA TSEKOURA architect, **VASILIKI LAGOU**, **APOLLON DIAMANTIS**, **ELENI GEORGIU** architecture students, **STAVROULA OIKONOMOU** architect, **KONSTANTINOS DOUKAS** consultant architect



ENTRY NUMBER

041

PIN NUMBER

VN6458

COUNTRY

TURKEY

DESIGN TEAM:

HAYRI SINAN BALCI architect



FIRST EVALUATION ROUND

ENTRIES NUMBER:

001 (SG2317)	010 (LA4232)	024 (BB1010)	035 (AD1928)	044 (DL5410)
003 (DE8588)	013 (SO9471)	025 (TY1502)	036 (MM0904)	048 (AC8989)
004 (MK1507)	014 (GC2677)	028 (DR8088)	037 (FJ1820)	049 (KL2468)
006 (TA1999)	016 (KA8922)	029 (MC3049)	038 (AN6712)	050 (WE8996)
007 (LS9339)	019 (UE5432)	031 (TT3330)	039 (JJ2181)	051 (PZ0000)
008 (SS4321)	020 (VS8653)	033 (CL2222)	042 (FC2007)	052 (VV4201)
009 (KE3386)	022 (KC7581)	034 (RS3101)	043 (NC3872)	



ENTRY NUMBER

001

PIN NUMBER

SG2317

COUNTRY

GREECE

SWEDEN

DESIGN TEAM:

ELENI NTOUNI architect, **STELLA KARAGIANNI**, **LAMPROS PACHOULAS** architects-urban designers, **PETROS MARTINIDIS** architect

ENTRY NUMBER

003

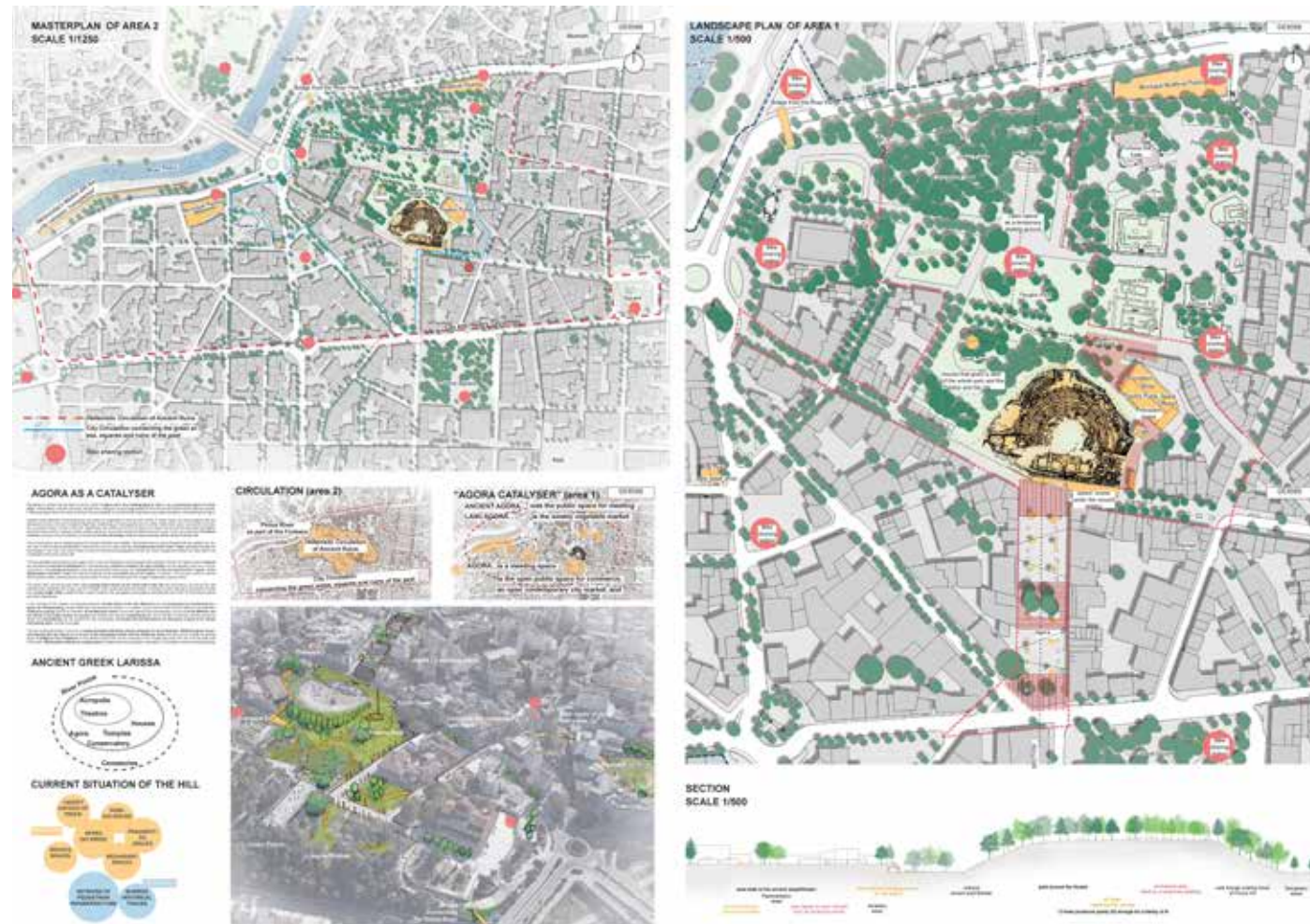
PIN NUMBER

DE8588

COUNTRY

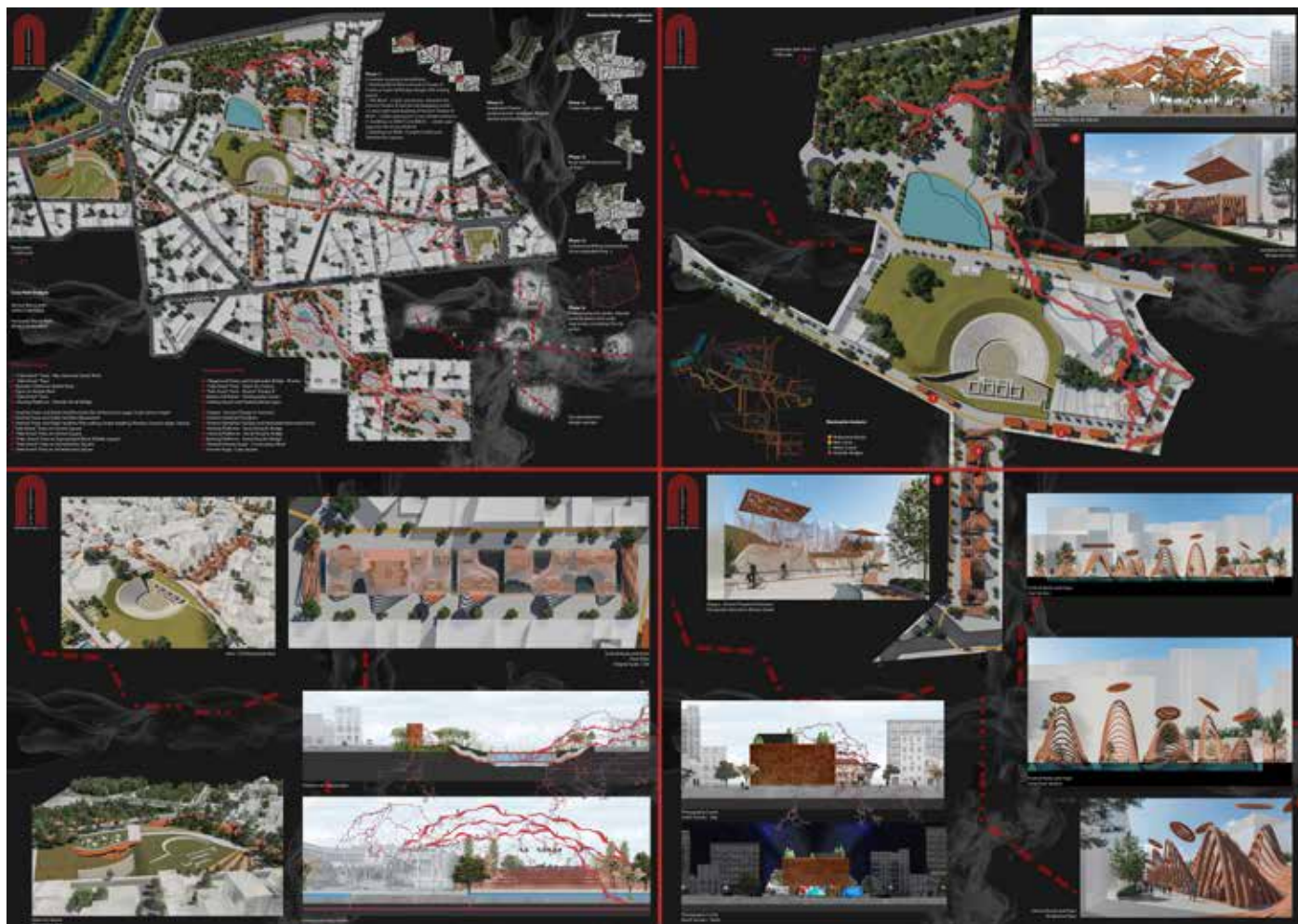
INDIA

GREECE



DESIGN TEAM:

DIVYA PILLA architect, **ELIKI DIAMANTOULI** architecture student



ENTRY NUMBER

004

PIN NUMBER

MK1507

COUNTRY

GREECE

DESIGN TEAM:

MARIA SIFAKI, AIKATERINI PASSA architects, **AIKATERINI SIFAKI** mech. engineer, **IMAGE COMPLETE** 3D visualization

ENTRY NUMBER

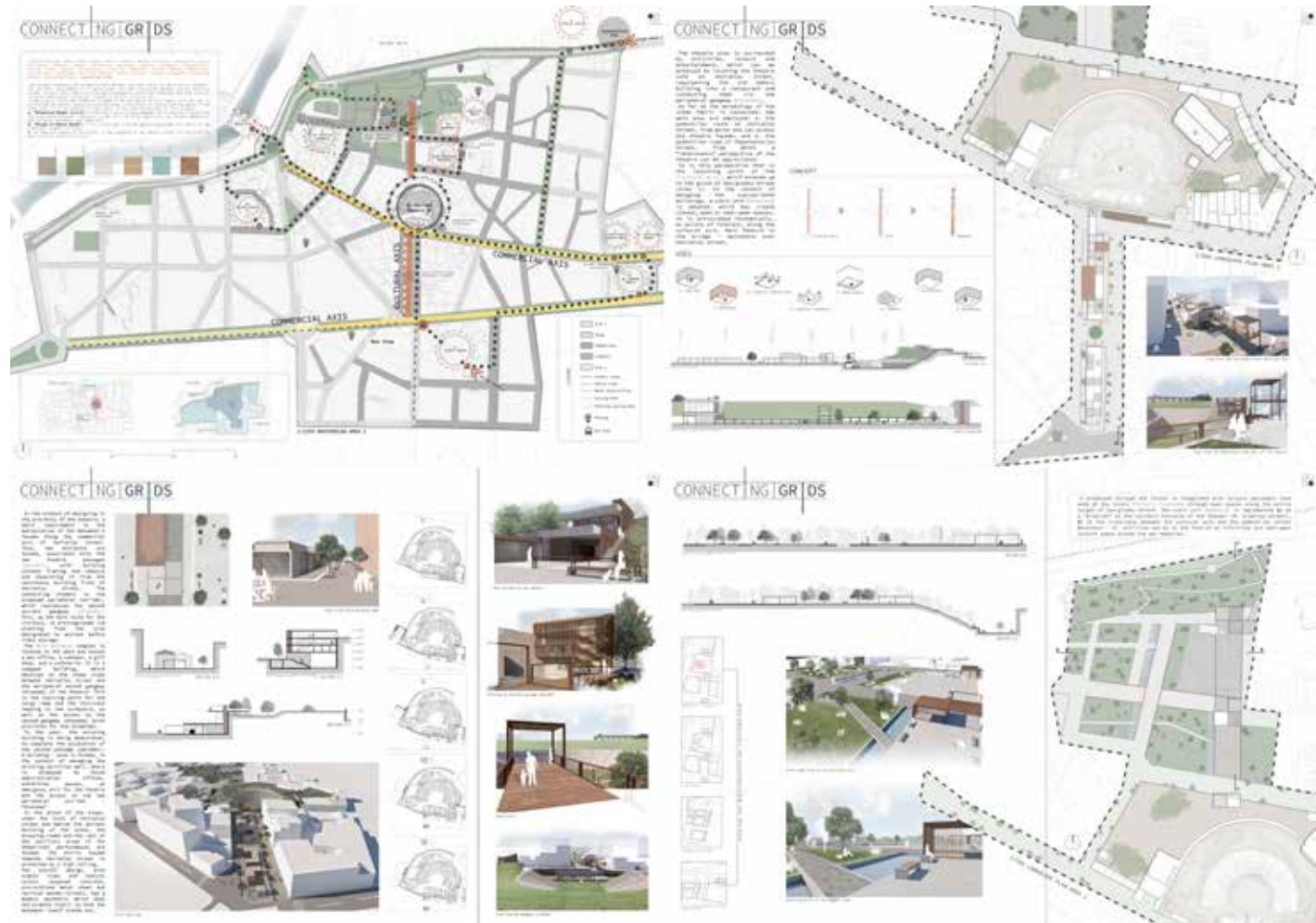
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PIN NUMBER

TA1999

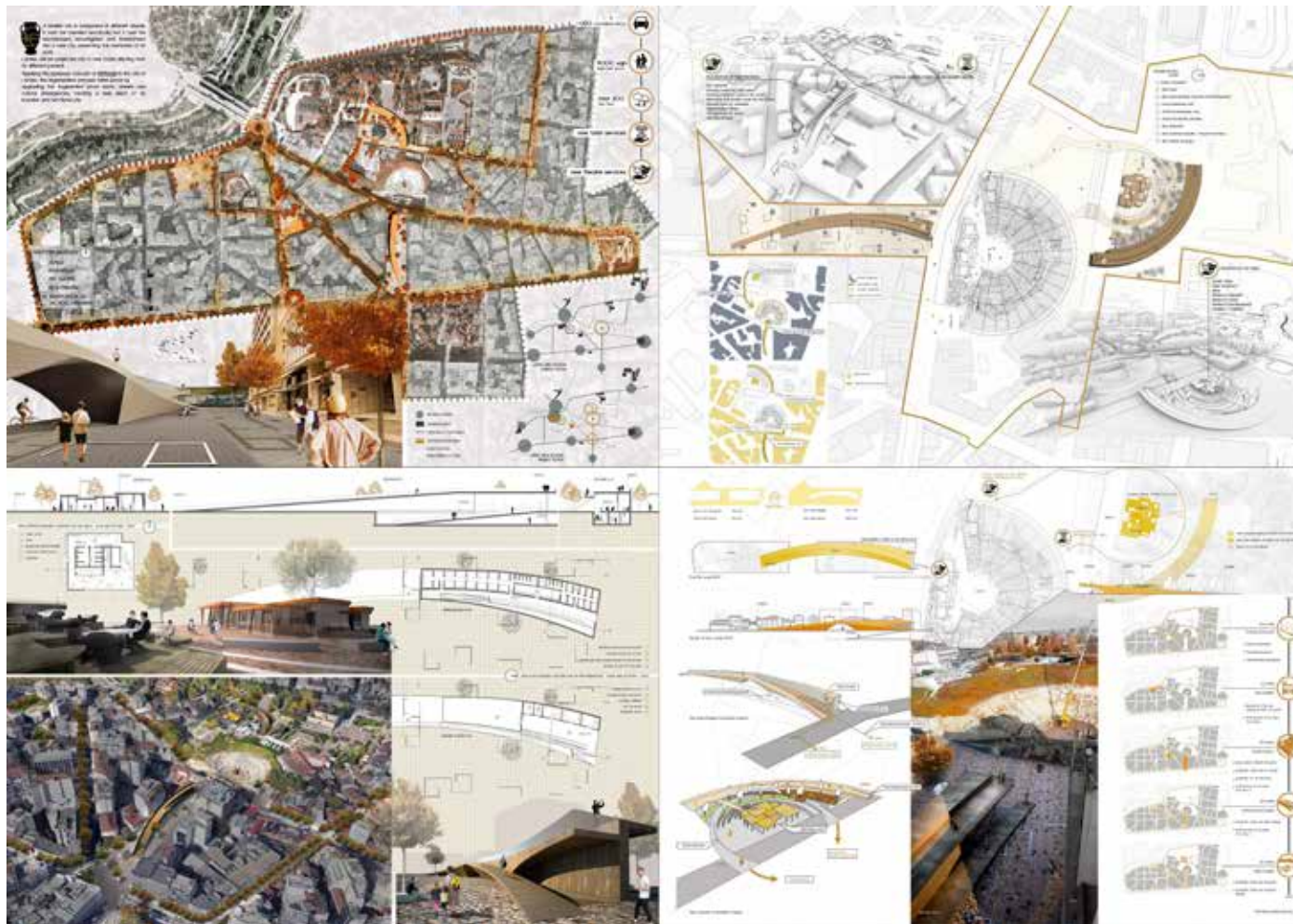
COUNTRY

GREECE



DESIGN TEAM:

ANASTASIA KAPANDRITI, EIRINI CHARA TSETINE, EFFIMIA LIANOU, NIKOLAOS LIANOS, STELIOS GALANIS
architects, **ANNA XANTHOPOULOU, KYRIAKI TAFIDOU, MARIA SAVVIDOU** architecture students



ENTRY NUMBER

007

PIN NUMBER

LS9339

COUNTRY

ITALY

DESIGN TEAM:

FRANCESCO COLAROSSO, **SHARON ANNA SOMMA** architects, **GIULIA CASINI** landscape planner,
PAOLO COLAROSSO urban planner, **LEA RUZIC** architecture student, **CHIARA DELPINO** archaeologist

ENTRY NUMBER

008

PIN NUMBER

SS4321

COUNTRY

CHINA

Area-2 landscape plan



bird-eye of area 1



Area-1 landscape plan



Design description

The project leader is a city resident architect at the time. The concept of the project leader was to create a new urban landscape that would be a mix of urban and rural landscape. The project leader was inspired by the concept of a 'new urban landscape' and the concept of a 'new urban landscape'.



Strategy



Section B-B



Section A-A



DESIGN TEAM:

XUESONG HU, HONGYI SU, FANGYUAN DONG, RUIYUN LIANG, HAIPING TONG architects,
LIAN DUAN, FANG JIANG, WEI WANG consultant architects



ENTRY NUMBER

009

PIN NUMBER

KE3386

COUNTRY

GREECE

DESIGN TEAM:

LEONARDOS KATSAROS architect, **SOFIA NIKOLAIDOY** consultant

ENTRY NUMBER

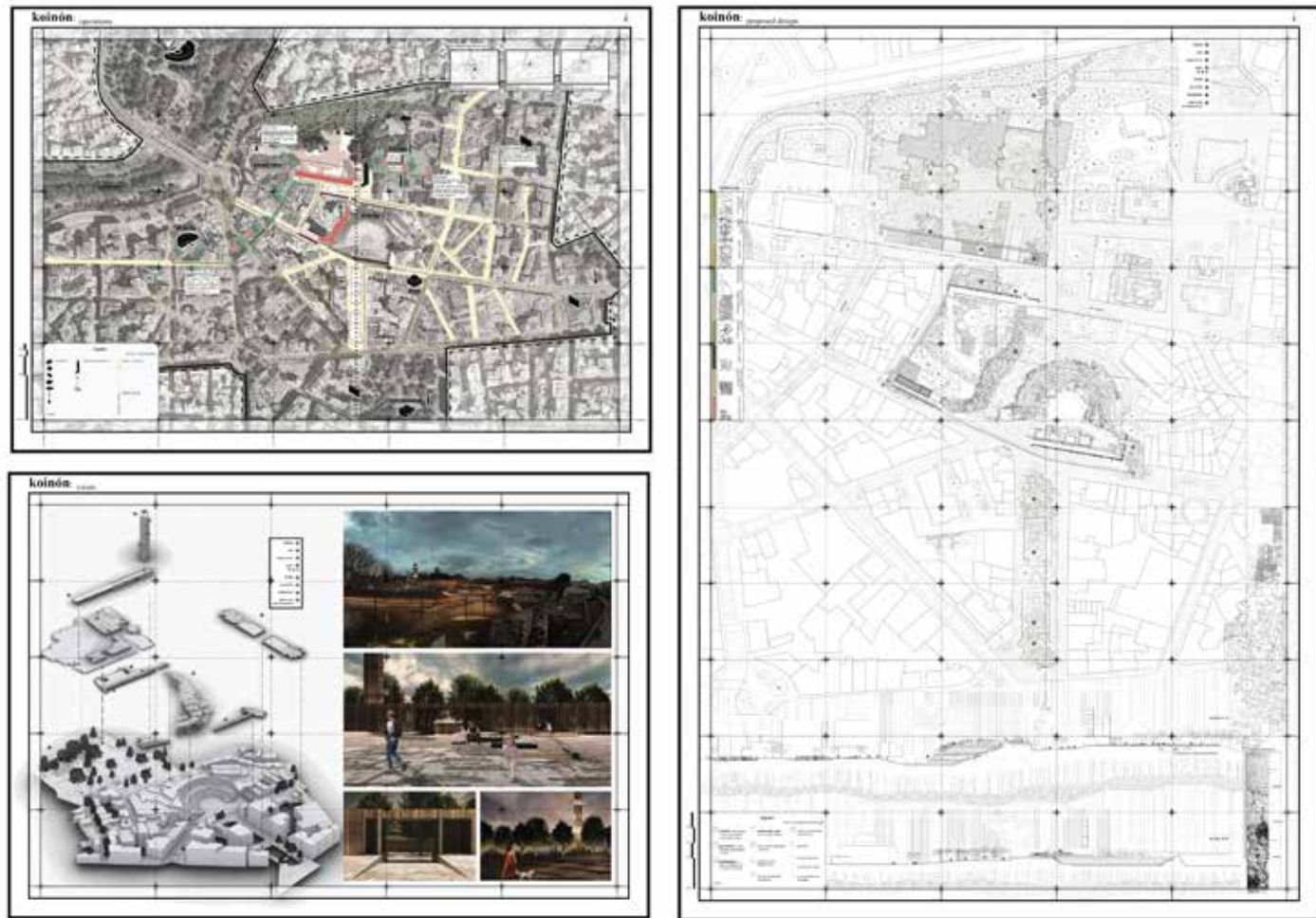
010

PIN NUMBER

LA4232

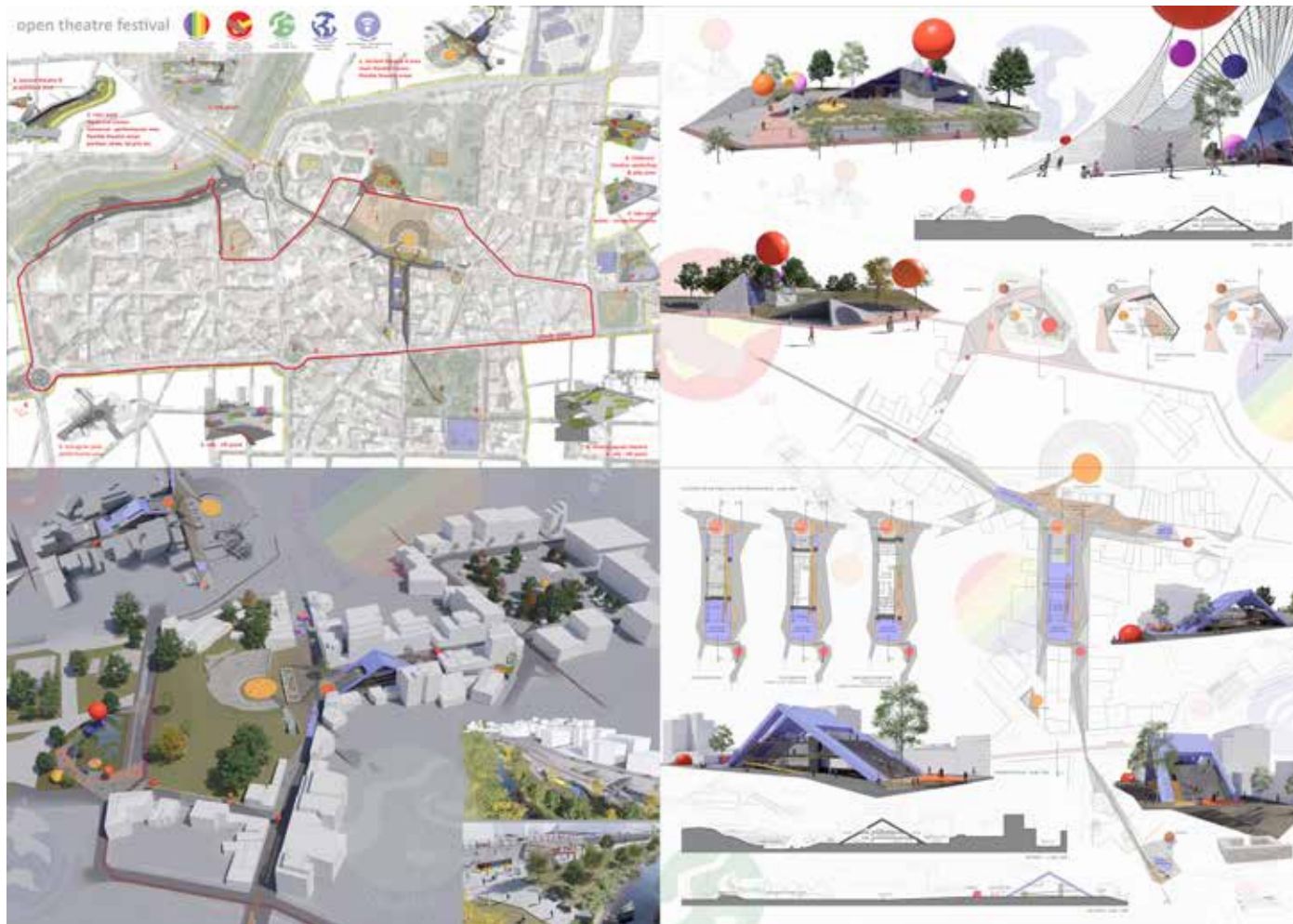
COUNTRY

GREECE



DESIGN TEAM:

DESPOINA ZAVRAKA architect, **ANDREAS MANANAS**, **MARIA MAVROMIHALI**, **THOMAS SIDIROGLOU**,
VASILIOS XIFARAS architecture students, **CHRISTOS BATZELAS** archaeologist,
ALEXANDROS ELEFThERIADIS landscape architect



ENTRY NUMBER
013

PIN NUMBER
SO9471

COUNTRY
GREECE

DESIGN TEAM:

IOSIF LEONTIS, MICHAEL ANASTASIADIS, PANOS TOURLAS architects

ENTRY NUMBER

014

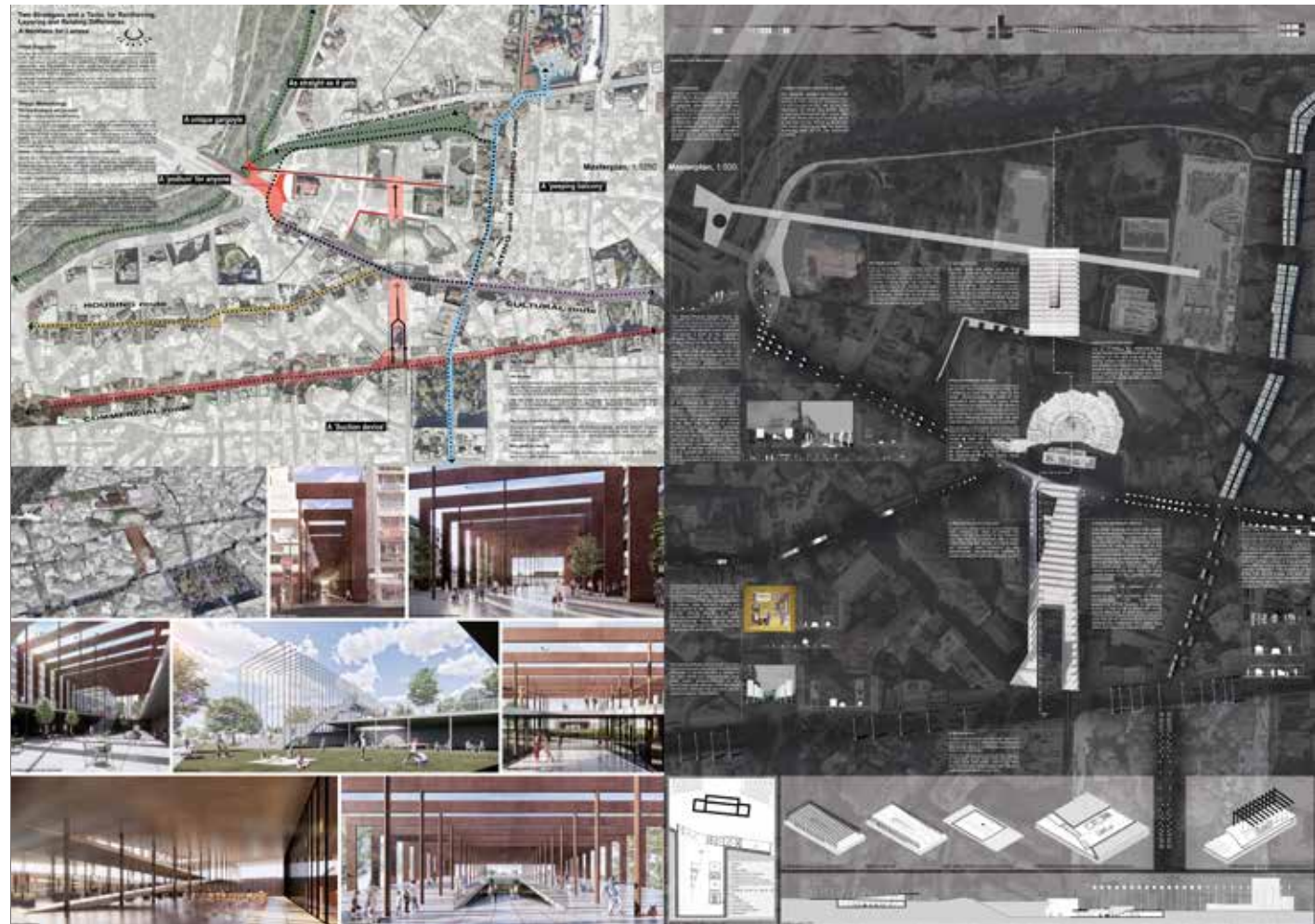
PIN NUMBER

GC2677

COUNTRY

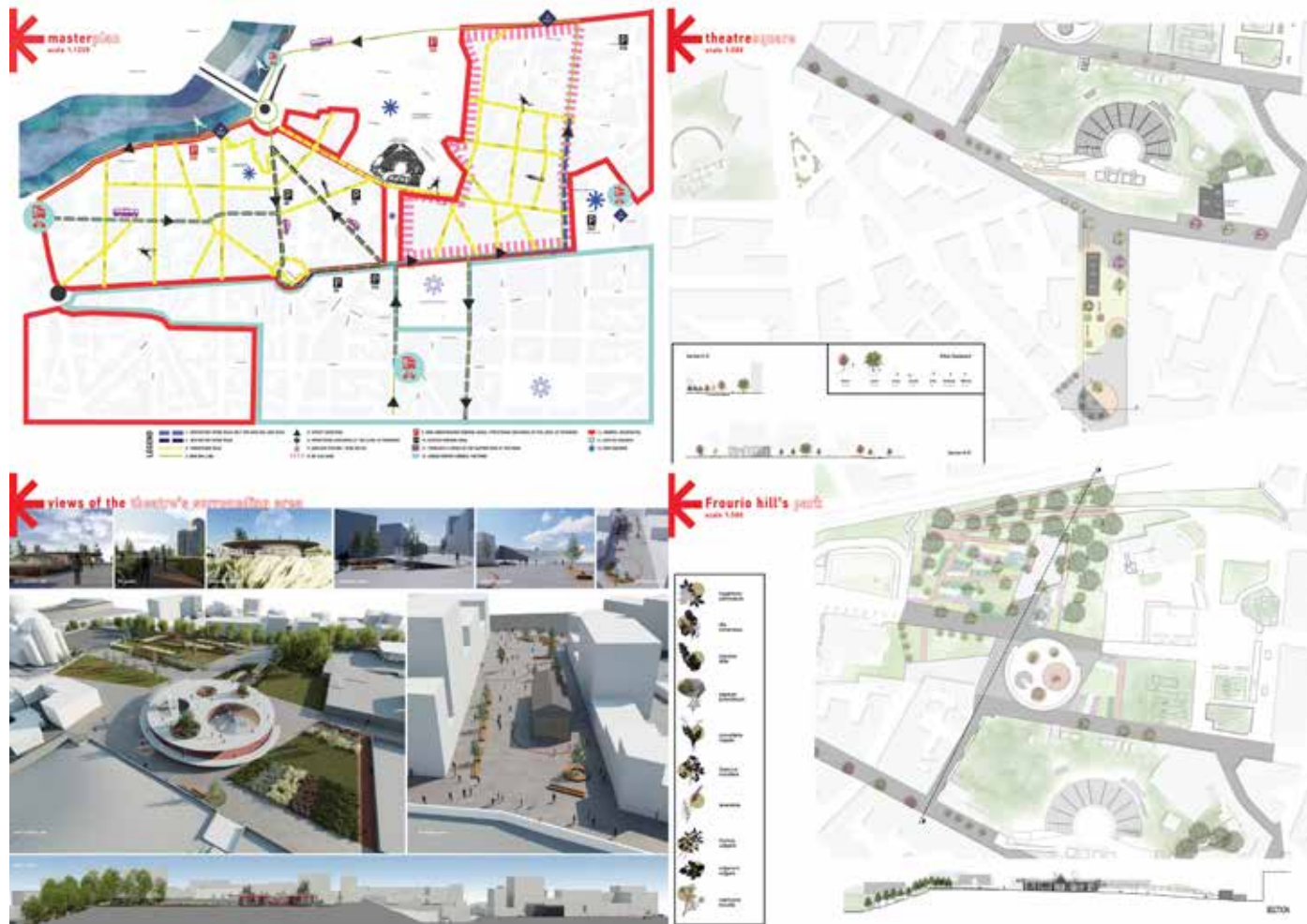
CYPRUS

GREECE



DESIGN TEAM:

CHRISTOS CHATZICHRISTOS, KONSTANTINOS GOUNATIDIS, NICOS SIDORAKIS, ILIAS KRANOS, KYRIAKOS MILTIADOU, architects



ENTRY NUMBER
016

PIN NUMBER

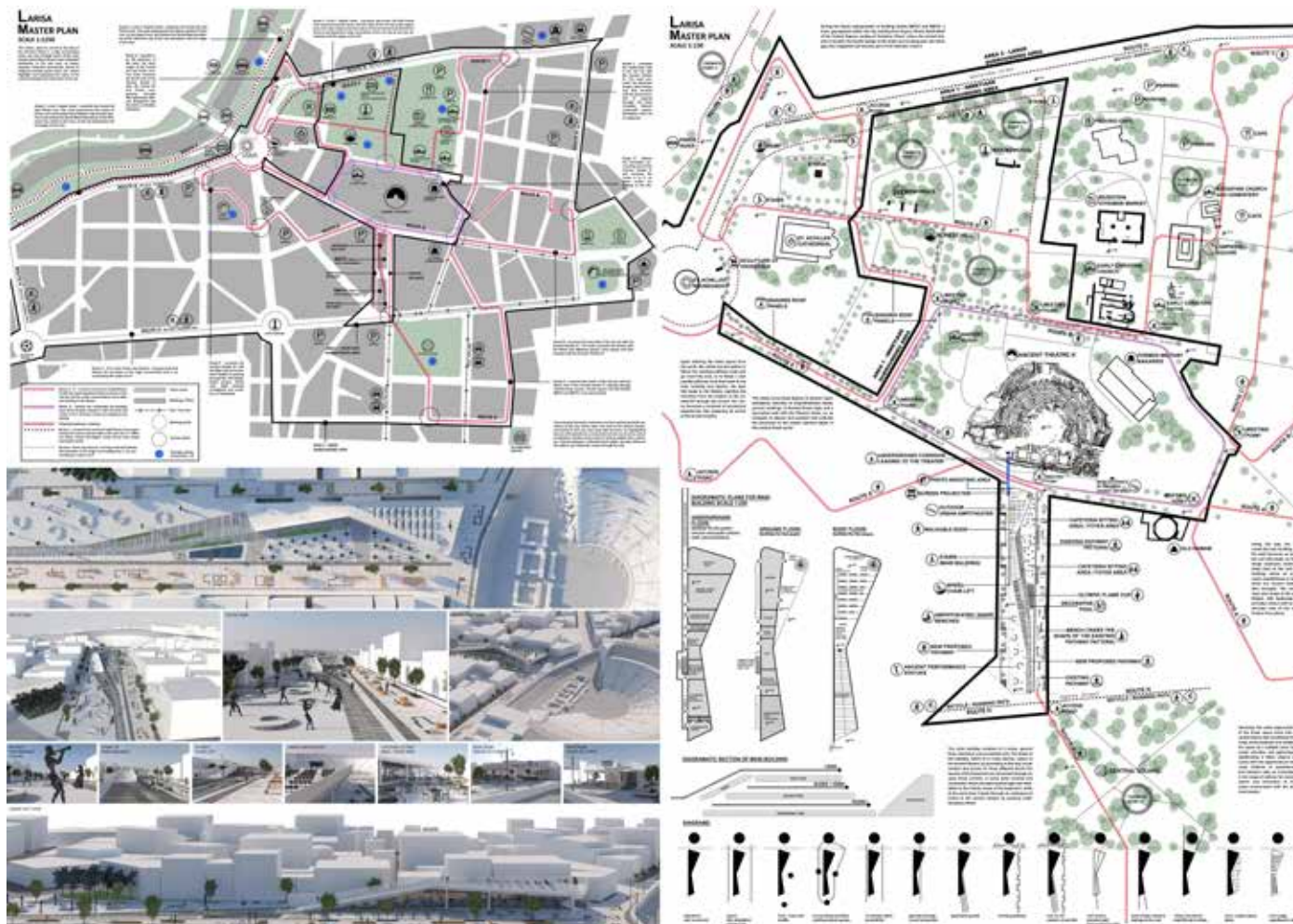
KA8922

COUNTRY

GREECE

DESIGN TEAM:

ALKIVIADIS SIOULAS, ARGYRO ROZANA, VASILIKI CHARCHARIDI, GEORGE CHLOUPIS architects,
PANAGIOTIS SIOULAS civil engineer, **ASIMINA TALACHOUP**i architecture student



DESIGN TEAM:

MARKOS HADJIMARKOU architect

ENTRY NUMBER

020

PIN NUMBER

VS8653

COUNTRY

CYPRUS

ENTRY NUMBER

022

PIN NUMBER

KC7581

COUNTRY

TURKEY



DESIGN TEAM:

MUHAMMED HARUN BEYHAN, OSMAN CAN BAGATIR, CAN KALINSAZLIOGLU architects



ENTRY NUMBER
024

PIN NUMBER

BB1010

COUNTRY

GREECE

DESIGN TEAM:

VASILEIOS POIRIATZIDIS, EVANGELOS MITSIANIS architects, **GEORGE ZAPOUNIDIS** consultant architect

ENTRY NUMBER

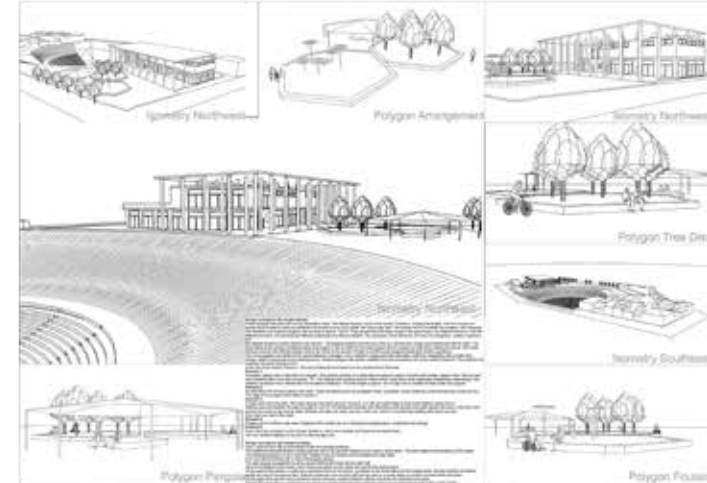
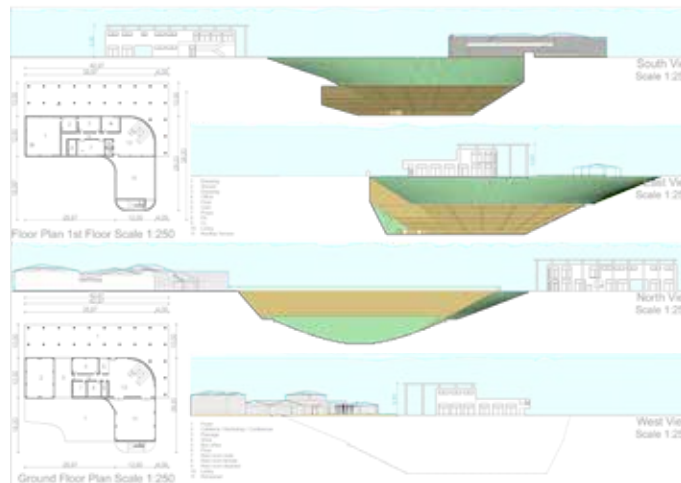
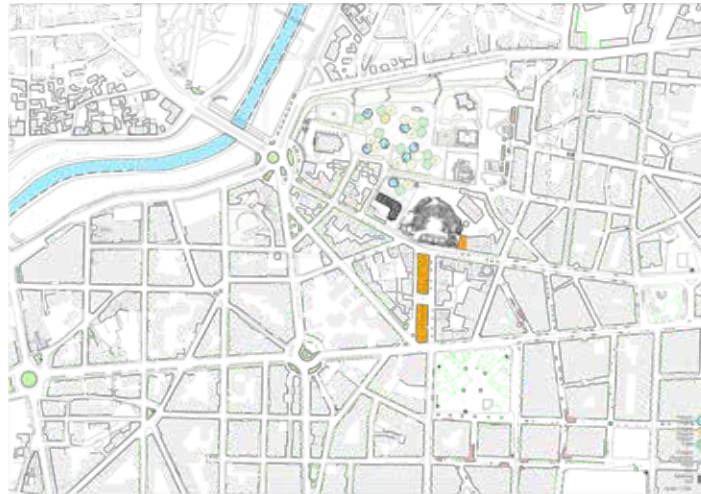
025

PIN NUMBER

TY1502

COUNTRY

GERMANY



DESIGN TEAM:

YILDIRIM AHMET, TANYEL MESUT architects



ENTRY NUMBER

028

PIN NUMBER

DR8088

COUNTRY

CHINA

DESIGN TEAM:

KCA LIMITED, KOSTAS CHATZIGIANNIS, JUE QIU, TEO HIDALGO NACHER architects, **JOSE REMON, YUCHEN WANG, YUIE HAN, LANSHAN YE** consultant architects, **MARTIN GOFFRILLER** archaeologist

ENTRY NUMBER

029

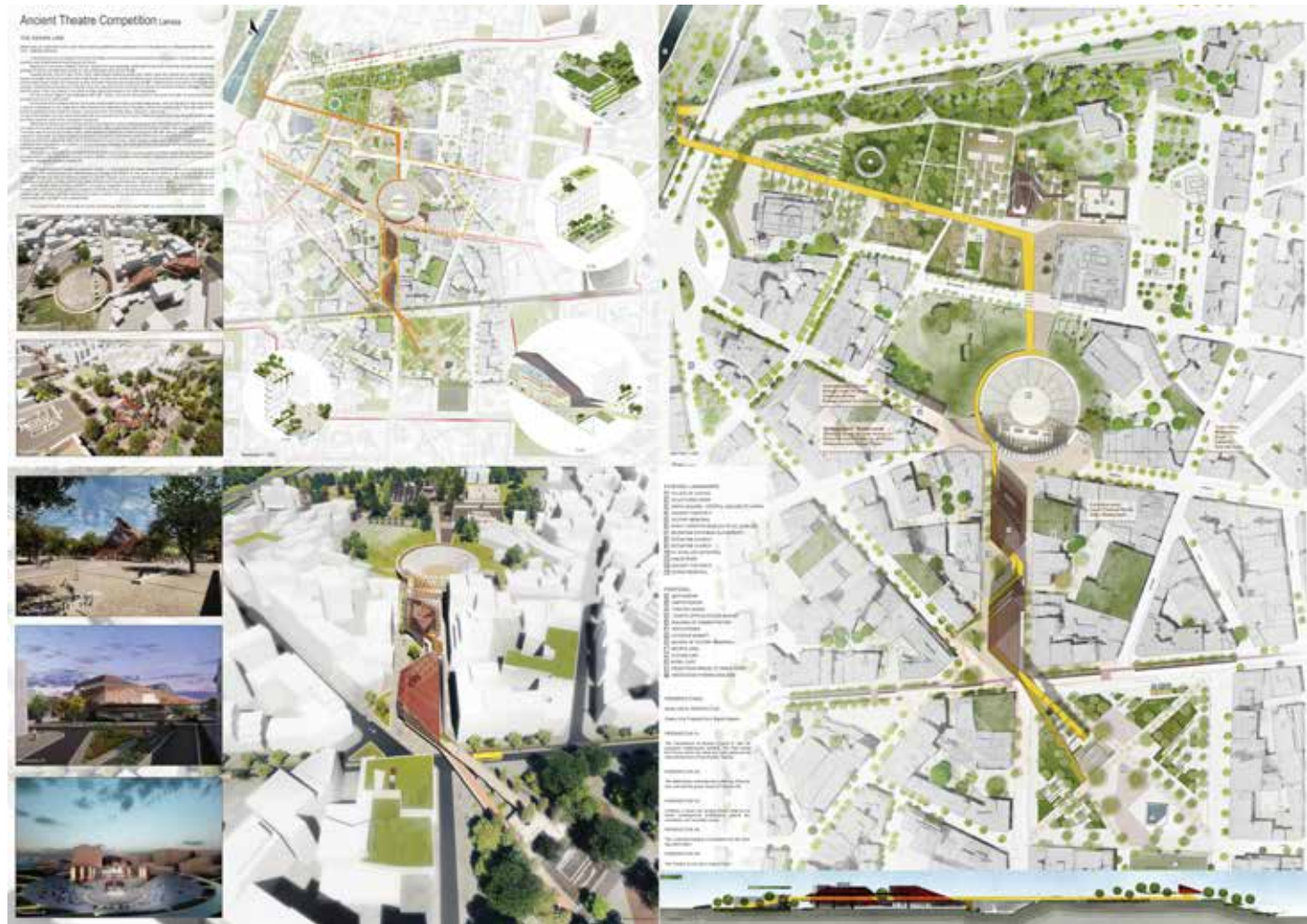
PIN NUMBER

MC3049

COUNTRY

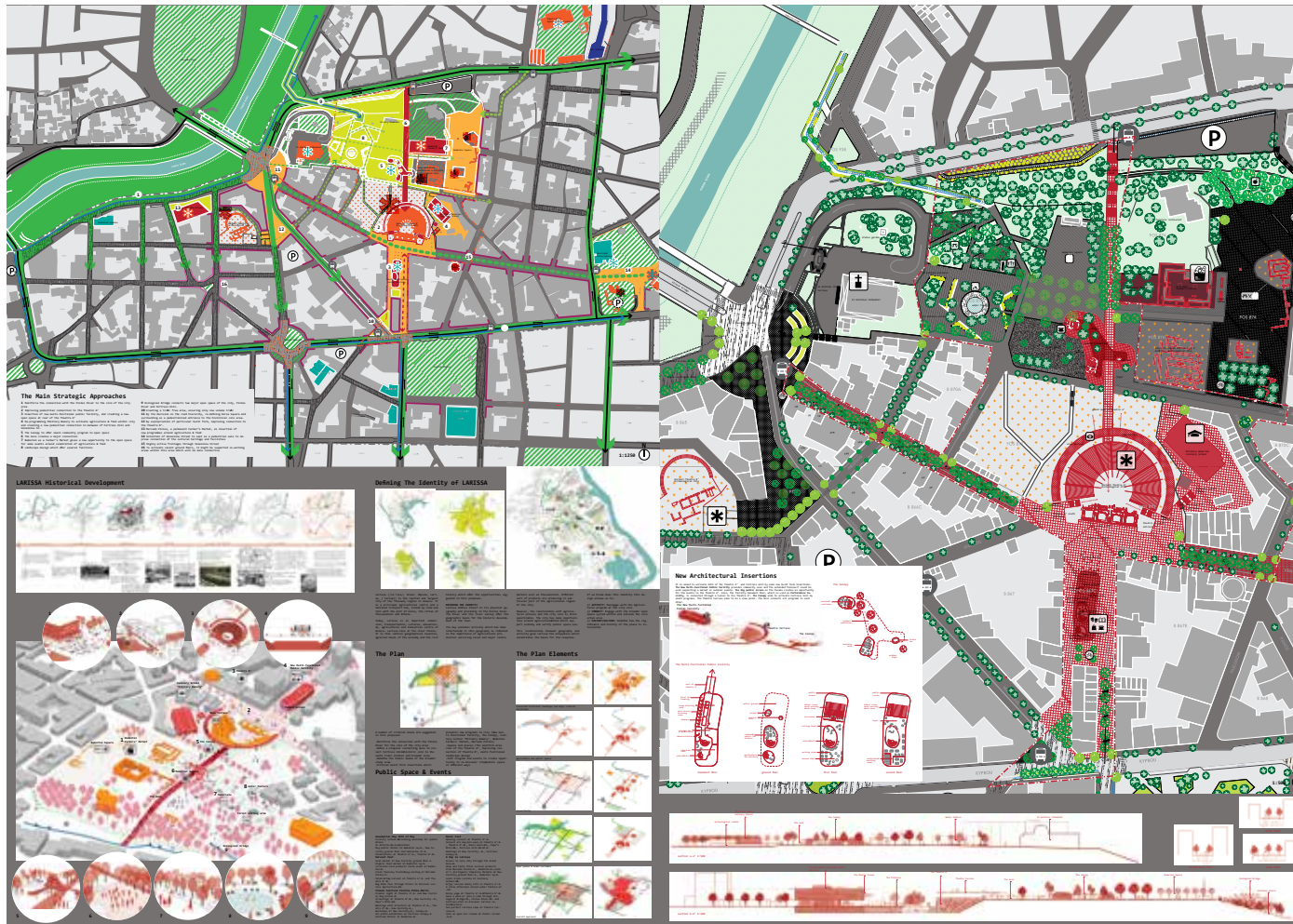
GREECE

GERMANY



DESIGN TEAM:

“mutiny architecture & design”: APOSTOLOS KYTEAS, EMMANOUIL GOGOULIS, EMMANOUIL KARAVASILIS, AIKATERINI KALLIOPI MAROPOULOU, PANAGIOTIS TZOUKAS, SPYRIDON ZOUGANELIS, CHRYSAVGI PANAGIOTOPOULOU, DANAI MOUSTAKI, ZOE SANETSIS architects,
“studio coda GbR”: HAIDAR AL-SITRAWI, THOMAS WEITZEL, JONATHAN FAHY



ENTRY NUMBER

031

PIN NUMBER

TT3330

COUNTRY

TURKEY

ITALY

AUSTRALIA

DESIGN TEAM:

MERVE GÜZEL (architect), **GÖKÇE GÜZEL** (landscape architect), **MARC STRINGA** (architect),
CHRISTOPHER PARKINSON (landscape architect), **STEVEN KONSTAS** (consultant transportation planner)

ENTRY NUMBER

033

PIN NUMBER

CL2222

COUNTRY

ROMANIA



DESIGN TEAM:

CLAUDIA GEORGIANA DUMITRU architect, **CONSTANTIN – LIVIU CEACAR** visual artist



ENTRY NUMBER

034

PIN NUMBER

RS3101

COUNTRY

USA

DESIGN TEAM:

"Rios, Inc.": ANDY LANTZ architect

ENTRY NUMBER

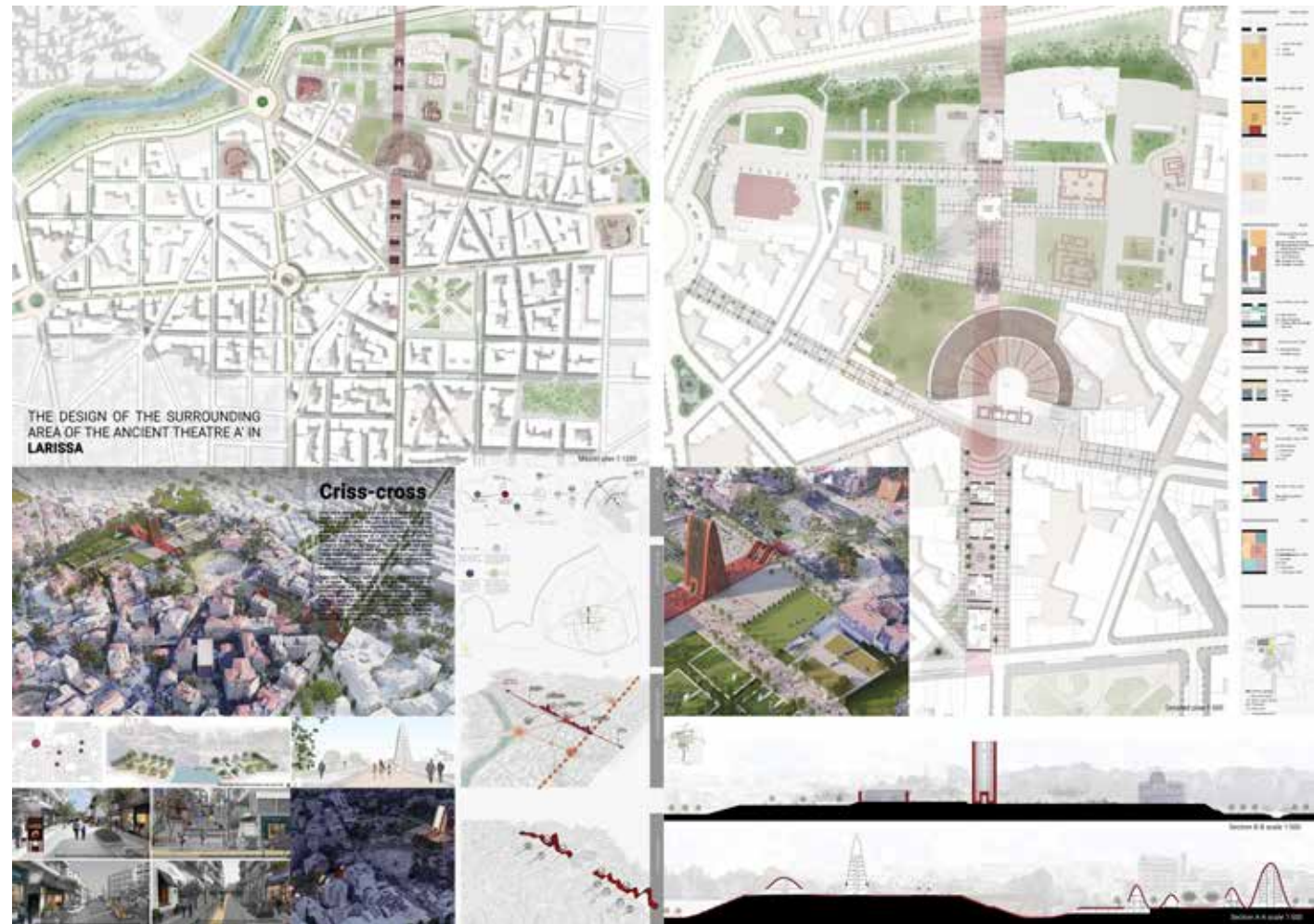
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PIN NUMBER

AD1928

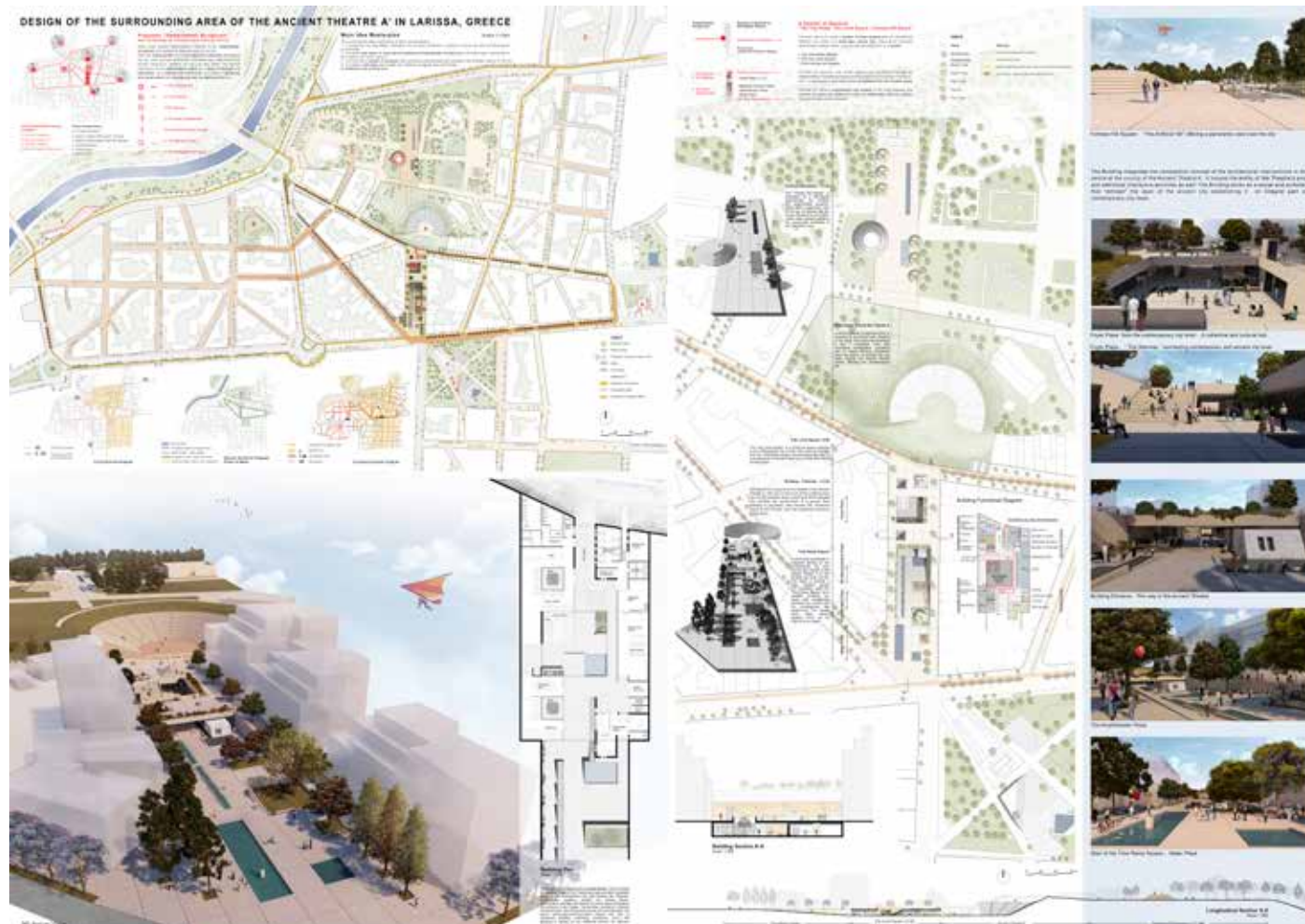
COUNTRY

EGYPT



DESIGN TEAM:

SHERIF FARAG architect, **DINA ELMAZZAHI**, **ENGY KHALED** urbanists, **SALEM RASHED**, **NOURHAN MOKHLES**, **WESAM AHMED** architects



ENTRY NUMBER
036
 PIN NUMBER
MM0904
 COUNTRY
GREECE

DESIGN TEAM:

MARGARITA – AIKATERINI PAPARODOU architect, **MARINOS VARANGOULIS** civil engineer

ENTRY NUMBER

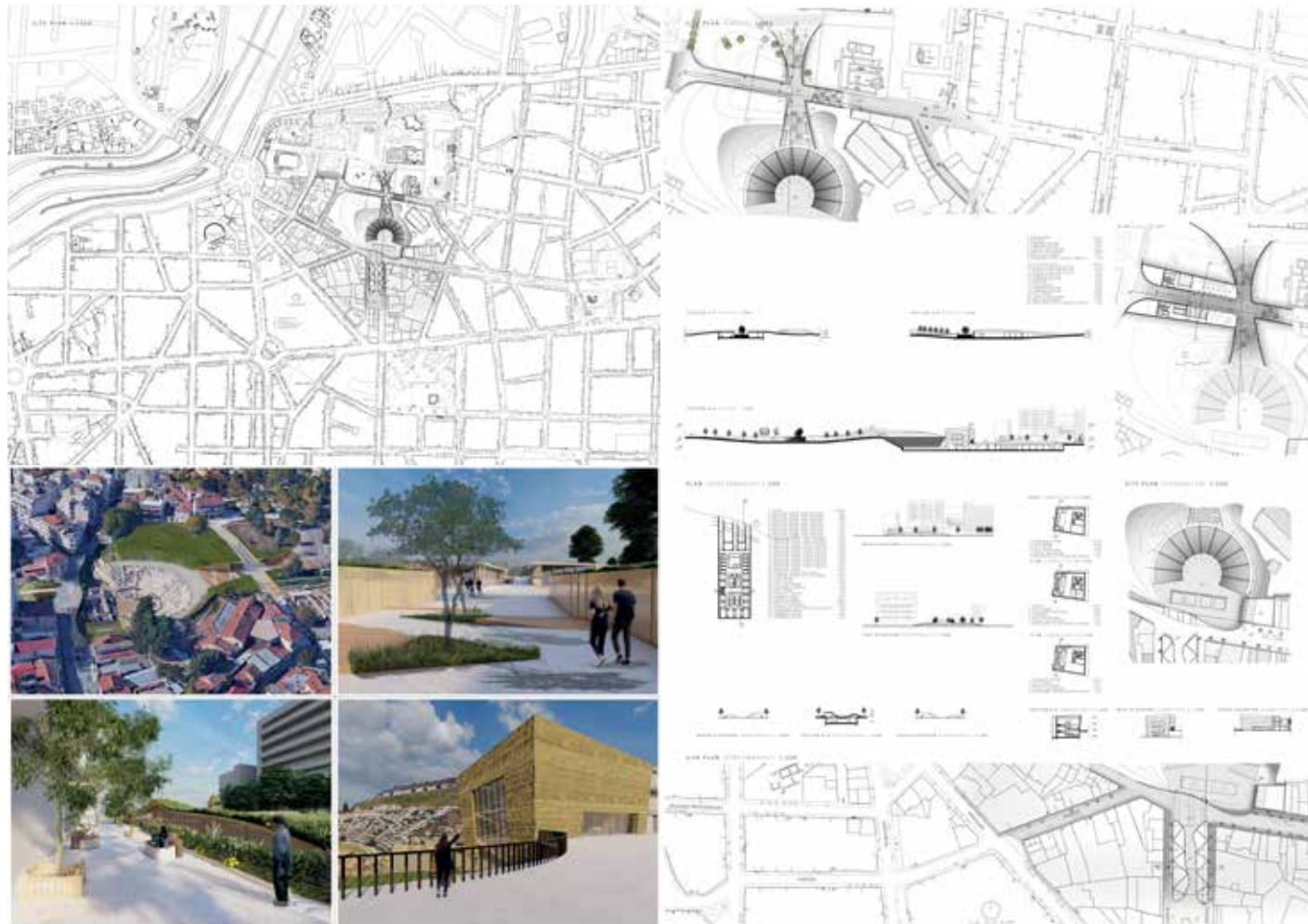
037

PIN NUMBER

FJ1820

COUNTRY

POLAND



DESIGN TEAM:

“NArchitekTURA/Bartosz Haduch, Wiktor Zuklinski, Sebastian Machaj”: BARTOSZ HADUCH, WIKTOR ZUKLINSKI, SEBASTIAN MACHAJ architects

ENTRY NUMBER

038

PIN NUMBER

AN6712

COUNTRY

TUNISIA



DESIGN TEAM:

SIND CHALBI, MEHDI KHAMASSI, MAHMOUD CHERIF architects

ENTRY NUMBER

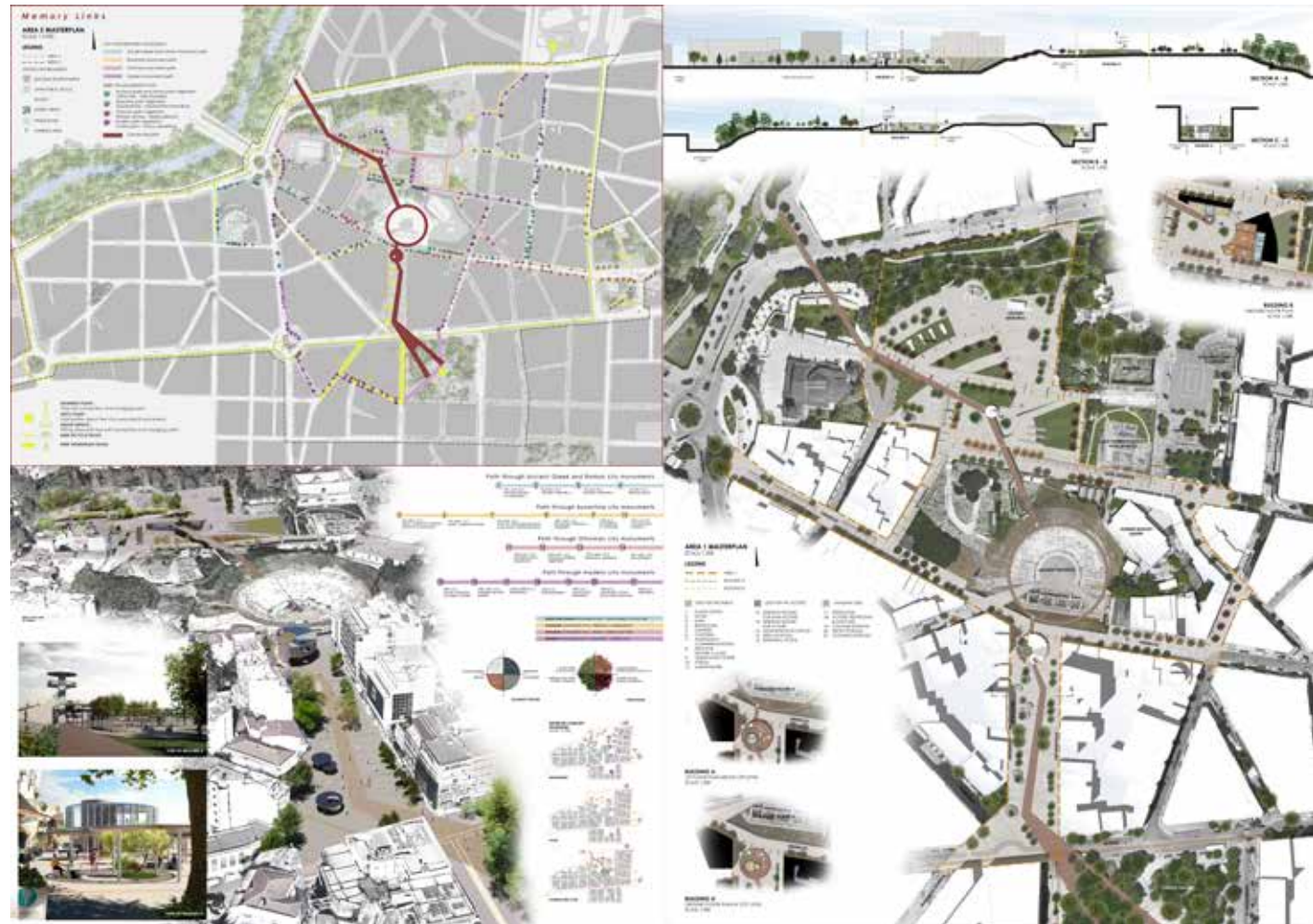
039

PIN NUMBER

JJ2181

COUNTRY

GREECE



DESIGN TEAM:

VASILIKI MANTELOU, EFSTATHIOS CHLIAOUTAKIS, ATHINA ATHANASIOU architects,
CHRYSSANTHI BOURAZA consultant architect

ENTRY NUMBER
042

PIN NUMBER

FC2007

COUNTRY

TURKEY



DESIGN TEAM:

FÜSUN TAMER – TÜRER, CAN TÜRER, EZGI GÜNDÜZ – ÇETINKAYA architects

ENTRY NUMBER

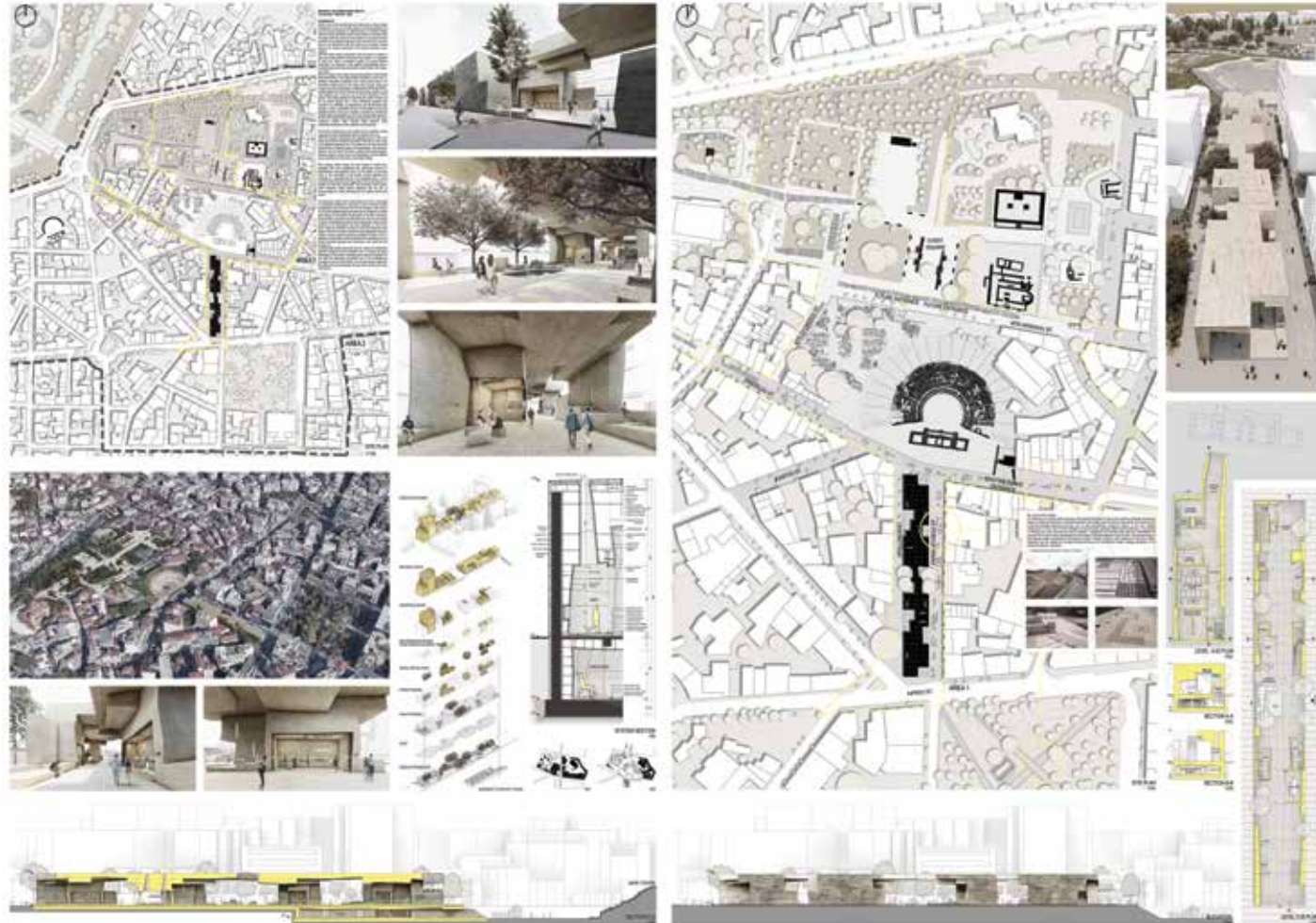
043

PIN NUMBER

NC3872

COUNTRY

TURKEY



DESIGN TEAM:

CAN TAMIRCI, FERHAT ÇERKEŞ, CAN ÇOBANOĞLU, architects, **NAZLICAN MAYDOS** consultant architect, **ÖZGE KIRACI** architecture student, **SEVİM KILIÇ, EZGİ KOÇAK** consultant architects



ENTRY NUMBER
044

PIN NUMBER
DL5410

COUNTRY
RUSSIA

ENTRY NUMBER

048

PIN NUMBER

AC8989

COUNTRY

EGYPT

UAE



DESIGN TEAM:

"Archilab" - HANY MAHER IBRAHIM architect, RANA KHALIL visual artist



ENTRY NUMBER

049

PIN NUMBER

KL2468

COUNTRY

GREECE

DESIGN TEAM:

KATHERINE LIAPI architect, **MIRANTA PAPADOPOULOU**, **KELLY FOUNTOUKIDOU**, **KATERINA TEMPELI**,
PANAGIOTA ARGYRO MPARMAGIANNI architecture students

ENTRY NUMBER

050

PIN NUMBER

WE8996

COUNTRY

CHINA

SPAIN

RUSSIA

GREECE



DESIGN TEAM:

"FOR Architects"- PENG DU, YIMENG WEI architects, **FIRAS SAFIEDDINE** urban designer, **ANTON KOSHELEV** architect, **RUIQI HUANG** architect, **STEFANIA KOUSOULA** urban designer, **PRATIK BORSE** architect, **CHIBIAO HAO** consultant architect-urban designer



ENTRY NUMBER

051

PIN NUMBER

PZ0000

COUNTRY

CANADA

DESIGN TEAM:

"Sputnik Architecture Inc" - **PETER HARGRAVES** architect, **POPPER ZHU** consultant

ENTRY NUMBER

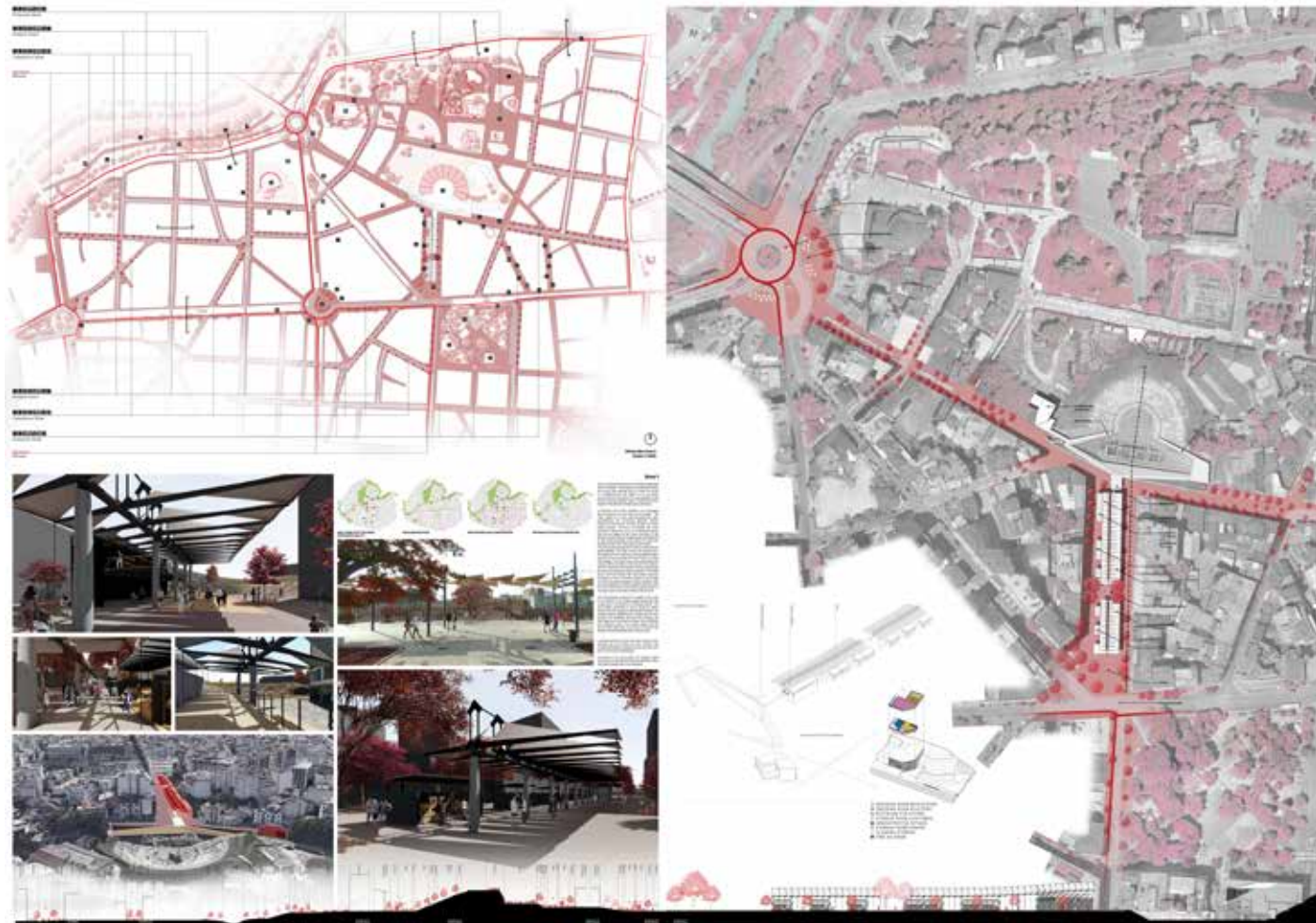
052

PIN NUMBER

VV4201

COUNTRY

PERU



DESIGN TEAM:

"VICCA VERDE" - GONZALO ZEGARRA LEON architect

JURY GENERAL REMARKS AND RECOMMENDATIONS

General remarks addressed to all participants

First, the jury would like to thank the Competition Organizer for having organized an international ideas Competition for this important topic in the center of Larissa.

Further, the jury would like to thank all the competitors for their effort and valuable contribution, which showed to the jury different approaches and gave the assurance that the ancient theater can become an important component of the identity of the contemporary city.

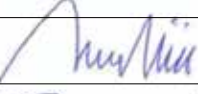
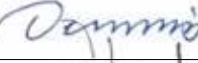




Recommendations about further steps the Municipality of Larissa could do for the implementation of the 1st Prize

In the process of developing the ideas for the implementation phase, the jury recommends seeking integration with the city and to support the idea of creating awareness for the unique heritage value. It is understood that the project's architectural language will be sustained in the new proposed urban design and interventions process.

The jury also recommended that the “tower” designed as an enclosed monolith shouldn't be seen as a landmark dominating the ancient theatre. The proposed structure should be used in reverse as one instrument to strengthen the crucial importance of the city's heritage, defining an axis towards the ancient theatre and reflecting it to the rest of the existing city structure.

The emptiness of the open space between the theatre and the monument should be reverently preserved and respected against local interventions.

SIGNATURES

NAME, SURNAME	POSITION	SIGNATURE
RENATO RIZZI	CHAIRMAN, JURY MEMBER	
DENIZ INCEDAYI	JURY MEMBER	
JACEK LENART	JURY MEMBER *, UIA REPRESENTATIVE	
RAINER MAHLAMÄKI	JURY MEMBER	
CHRISTIAN SUMI	ABSENT JURY MEMBER *	
ARISTIDIS SAPOUNAKIS	JURY MEMBER	

*Mr. Christian Sumi was unable to attend the Jury Meeting and, therefore, was replaced by the Alternate Juror, Mr. Jacek Lenart.

The Professional Advisor of the competition



VASILIKI AGORASTIDOU

ACKNOWLEDGEMENTS

The completion of this competition could not have been possible without the assistance of so many people whose names may not all be enumerated. Their contributions are sincerely appreciated and gratefully acknowledged. However, I would like to express my deep appreciation and indebtedness particularly to the following:

Mrs. Fani Vavili, President of UIA Greece, as well as Mrs. Regina Gonthier and Mr. Jerzy Grochulski, ICC (International Competitions Committee) Co-Directors, for their continuous assistance and support.

Mr. George Soultis, Vice Mayor of Operational Planning and Technical Works, Municipality of Larissa, and Mr. Dimitris Tachos, Architect and President of the Municipal Council, whose perseverance in their vision to organize an international architectural competition led to its realization and overcame all obstacles.

The members of the Technical Committee for their participation and precious assistance; Mr. Athanasios Argyrakos, Architect MSc, Department of Public Works, Municipality of Larissa, Mrs. Argyri Ephtymiadou, Architect MSc, Urban Planning department, Municipality of Larissa, Mr. Dimitris Karagounis, Architect MSc, PhD., Head of Department of Archaeological Projects and Studies, Ephorate of Antiquities of Larissa, Ministry of Culture and Sports, and Mr. Nikos Samaras, Architect MSc, PhD., Lecturer at the Department of Planning and Regional Development of the University of Thessaly.

Mrs. Aglaia Skoura, Architect MSc, for her important role and assistance in the last phase of the competition, as well as Mrs. Sofia Dolamoudi and Mrs. Evridiki Tsiola, Urban Planning Students responsible for drawing up the minutes of the jury meetings.

Mrs. Chrysa Patsa and her team, ITBIZ DIGITAL AGENCY, for their beautiful work on the competition site and their technical support.

Mrs. Stavroula Sdrolia, Head of the Antiquities Ephorate of Larissa, Archeologist

Mrs. Kyriaki Spanou, Director of the Municipal Theatre of Larissa

Mrs. Andriana Gerondis for the text editing in English

Mrs. Efi Ikonou, Efilial Travel Agency, for the organization of the accommodation of the jury and the jury meetings.

The Professional Advisor of the Competition

Architect MSc
Vasiliki Agorastidou

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