Urban Regeneration and Creative Clusters: The Case of Thessaloniki

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I hereby declare that the work submitted is mine and that where I have made use of another’s work, I have attributed the source(s) according to the Regulations set in the Student’s Handbook.

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Abstract

This dissertation was written as part of the MA in Art, Law and Economy at the International Hellenic University. Culture has become a substantial part of urban regeneration strategies worldwide since the 1990s, as many cities suffered from the negative effects of deindustrialization and needed a different approach for their revitalization. The first cultural approaches in regeneration strategies included the implementation of large-scale projects, that were consumption-oriented and focused on creating spectacular events, such as flagship constructions and cultural mega-events. The next step in culture-led regeneration was the creation of cultural clusters in the urban fabric, namely spatial agglomerations of cultural institutions and other facilities that created mixed-use areas in the city. The latest cultural approach is the creation of creative clusters, that are more production-oriented and promote the creative industries and professionals through the spatial proximity and functional connections.

After presenting three examples of European cities that implemented different cultural approaches in their regeneration strategies, Bilbao – flagship projects, Liverpool – cultural mega-event and Rotterdam – museum cluster and cultural axis, this dissertation aims at examining the cultural approaches that have been used for the regeneration in Thessaloniki. Thus, identifying the spatial transformations in the city that occurred through culture and what are the future prospects for the city. Moreover, the role of cultural institutions in the public space will be addressed and how the audience interacts with the public space through cultural activities.

Keywords: culture-led urban regeneration, creative cluster, cultural cluster, museum cluster, Thessaloniki

Anna Polyzou
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Preface

Since my undergraduate studies in the School of Architecture, I have been very much interested in urban planning and sustainable urban development, especially through the use of cultural management in urban strategies. The purpose of this dissertation is to examine, how urban regeneration has been achieved in the city of Thessaloniki through the use of culture, what is the role of the local authorities and the cultural institutions in urban transformations, and what prospects there are for the future.

Acknowledgements:

This dissertation has been completed through the invaluable assistance of many people. First of all, I would like to express my sincere appreciation to the representatives of the museums and festivals of the city, who were more than willing to answer to my questions and provide important information about the operation and the activities of their respective institutions.

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List of Abbreviations

AMT : Archaeological Museum of Thessaloniki
CACT : Contemporary Art Center of Thessaloniki
DCMS : Department for Culture, Media and Sport
ECOC : European Capital of Culture
MBC : Museum of Byzantine Culture
NTNG : National Theater of Northern Greece
SMCA : State Museum of Contemporary Art
ThMP : Thessaloniki Museum of Photography
TIFF : Thessaloniki International Film Festival
UNCTAD : United Nations Conference on Trade and Development
YMCA : Young Men's Christian Association
Introduction

Culture is integral to human existence and development, as it is the element that helps in the construction of individual and collective identities.\(^1\) The engagement of people in cultural activities contributes to a better quality of life and well-being, and offers them more opportunities and options in life.\(^2\) Throughout the history, the production and consumption of arts and culture have been significant urban activities.\(^3\) Especially since the 1980s, cities have been using cultural policies in urban regeneration strategies, in an effort to promote economic and social revitalization, as well as environmental and urban transformative change and sustainability.\(^4\)

The contemporary literature on culture’s contribution to regeneration focuses on a critical assessment of how certain types of cultural activity and certain types of urban intervention (such as the construction of iconic buildings, the participation in cultural programs and the creation of cultural quarters and creative clusters) have been used in different cities, mostly in America and Europe, and if they have been effective in urban regeneration and future development. Also, the literature regarding city branding examines the effect of cultural and entertainment branding on the urban, economic and social environment of cities. Moreover, cultural tourism has been assessed as an alternative type of tourism for cities that have not been traditionally tourist destinations, after the creation of a new city image and identity.

Since the 1990s, many urban regeneration interventions in the city of Thessaloniki have been based on cultural approaches, and an interrelation of culture and urban space can be identified in many areas of the city. However, there has not been an integrated urban planning strategy based on specific cultural policies. The latest decade, a new dynamic has been emerging in the city of Thessaloniki regarding collaborations among public and private sectors, groups and entrepreneurial individuals which collaborate in cultural projects following the example of other European cities. Old and well-established institutions such as the Dimitria Festival are

\(^1\) Duxbury, N., Hosagrahar, J., Pascual, J. (2016) “Why must culture be at the heart of sustainable urban development?” Culture 21/Agenda 21 for Culture, pp. 6-10.
\(^2\) Ibid.
\(^4\) Duxbury et al, as above [1].
adjusting their program and vision to this new reality and others, such as the Archaeological Museum of Thessaloniki are claiming a dynamic role in the formation of this new cultural landscape.

The purpose of this dissertation is to present how urban regeneration can be achieved through cultural strategies, and specifically to examine, how cultural management and the formation of creative clusters has been used in the case of Thessaloniki and what prospects there are for the future.

In the first part of the dissertation, the theory will be critically summarized and acclaimed practices will be presented. The main focus is on providing the necessary analysis for a better understanding of the interrelation of urban space, culture, city branding and cultural tourism. Then, I will present some examples of how European cities realized major urban regeneration projects based on cultural policies, and the impact this regeneration had on urban development and city branding. The third part of the dissertation is the case study of the city of Thessaloniki. Starting from the 1990s, when the first major regeneration projects were executed in Thessaloniki, I will examine if and how cultural policies have been used in the development of the city. The main focus is on whether there are any creative clusters in the city and how they affect urban regeneration; the role that the museums have in the city and how they interact with the public space (e.g., if they organize any outdoor exhibitions or other activities); and how other artistic and creative groups use the urban space.

The methodology used in this dissertation consists of two parts: first, the bibliographic research, and second, the on-site research. The bibliographic research includes research in books and scientific articles found in the library of the university and other academic libraries, as well as in online databases. The on-site research includes interviews and information gathering from archives and primary sources in cultural institutions, museums, and the local authorities of Thessaloniki.

More specifically, a questionnaire was created regarding the interrelation of museums/festivals and the urban space in Thessaloniki and the role of these institutions in city promotion and development. Based on it, interviews with representatives of the institutions were conducted during December 2017. Moreover, extensive research on material provided by the interviewees and archival material of

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5 The questionnaire is available at Appendix A of the present dissertation.
the institutions, resulted in detailed information gathering about exhibitions, educational programs and other cultural activities organized by the respective institutions. The research was focused on those events that took place in open public or private spaces and alternative venues, and on those that had as main theme the city of Thessaloniki.\footnote{A comprehensive presentation of the events organized by each institution in the last five years is available at Appendix B of the present dissertation.}

This dissertation aims to offer a comprehensive assessment of the cultural strategies adopted in Thessaloniki and contribute to the better understanding of the current situation in the city, regarding the interrelation between public space and culture and how it is perceived by the competent institutions. Also, the latter’s role and contribution to the urban development is being examined. Consequently, this project could contribute to the future development of the city with a focus on the cultural sector and the arts.
1. Culture and Urban Regeneration

In this chapter, the basic theory regarding the interconnection of culture and urban regeneration strategies will be summarized.

1.1 The cultural turn in urban regeneration strategies

In 1996, Habitat II, the Second United Nations Conference on Human Settlements called the 'City Summit', brought culture into global debates on urbanization. Culture was recognized as a substantial element of people’s well-being, and local development and equity were associated with acknowledging diversity in cultural heritages and values. Culture has historically been an incentive of urban development and now is recognized by the international community as a main component of strategic urban planning that must be integrated in sustainable development.

Urban regeneration is a program of land redevelopment in areas associated with extremes of social decline, multiple deprivation and disadvantage and below-average economic performance. Regeneration, therefore, is the transformation of a place or community that has displayed characteristics of environmental (physical), social or economic decline. Traditionally, mainstream regeneration programs have lacked a cultural approach. Nevertheless, a cultural aspect might be identified in economic terms through creative industries and tourism, in social terms through social cohesion, quality of life and citizenship, and in physical regeneration through cultural facilities, infrastructure and transport.

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7 Duxbury et al, as above [1], p. 7.
8 Ibid.
9 Ibid.
11 Ibid.
12 Ibid.
13 Ibid.
Evans and Shaw\textsuperscript{14} have identified three models of relationship between culture and the regeneration process:

1. Culture and regeneration:
   In this model, cultural activity is not fully integrated at the strategic development or master planning stage. Usually, small-scale cultural interventions (such as an arts program) are being incorporated at a later stage, enhancing the facilities and services that were initially planned, thus having an impact on the regeneration process.

2. Culture-led regeneration
   In this model, culture is seen as the motivation for regeneration, through the implementation of high-public profile cultural activity. Such activity might be the design and construction of a building for public or business use, the regaining of public space, or the introduction of a cultural event for rebranding a place (such as the European Capital of Culture).

3. Cultural regeneration
   In this model, cultural activity is more fully integrated into an urban development strategy combined with other activities with environmental, social and economic scope (such as the ‘Barcelona Model’\textsuperscript{15}). This model is closely related to the ‘cultural planning’ approach, where culture is embedded and prioritized in mainstream urban planning and policy-making.

Since the 1980s, many European and American states have used cultural strategies to achieve urban regeneration, especially in declining post-industrial cities, that needed to address several economic, social and environmental issues occurring from the de-industrialization and the change in their economic activities.\textsuperscript{16} Furthermore, culture has been used as a driving force for the promotion of a new city


image and the rebranding of many cities as cultural destinations, in an effort to gain a competitive advantage and reposition themselves in the global context.\textsuperscript{17}

In recent years, sustainability is the main aim of urban planning strategies.\textsuperscript{18} Sustainable development is the balance of the key planning goals such as economic growth, social harmony, employment and financial relief, and environmental protection.\textsuperscript{19} This can be achieved through adaptation of economic and political policies to regeneration and planning activities, with an aim of future growth.\textsuperscript{20}

There are many different cultural approaches that local authorities and decision makers can use in their urban planning and regional development strategies.\textsuperscript{21} These approaches include: the realization of flagship projects;\textsuperscript{22} the hosting of festivals or other cultural events;\textsuperscript{23} the establishment of museum quarters and cultural clusters;\textsuperscript{24} the emergence of creative industries and the formation of creative clusters.\textsuperscript{25}

The flagship projects and the cultural events constitute the first attempts of using cultural approaches in urban regeneration and today they are characterized as mainstream instruments in the promotion of cities with culture.\textsuperscript{26} The urban policies using these approaches aimed at creating occasions for spectacular cultural consumption.\textsuperscript{27} In more recent years, there is a shift to a new alternative source of urban development which is the formation of cultural and creative clusters, that present a great variety of spatial forms and a mixture of cultural functions which focus on production, promotion and consumption of cultural goods.\textsuperscript{28}

The characteristics of these cultural approaches will be further analyzed in the following section.

\textsuperscript{17} Liu, as above [16].
\textsuperscript{19} Ibid.
\textsuperscript{20} Ibid.
\textsuperscript{21} Smidt-Jensen, as above [16], p. 5.
\textsuperscript{22} Smidt-Jensen, as above [16], p. 14.
\textsuperscript{23} Ibid.
\textsuperscript{24} Ibid.
\textsuperscript{26} Smidt-Jensen, as above [16], p. 14-15.
\textsuperscript{27} Ibid.
\textsuperscript{28} Ibid.
1.2 Cultural flagship projects

Many cities with global ambitions tried to enhance their urban competitiveness through the creation of new cultural urban spaces. To achieve this goal, they supported elite flagship projects which promoted the construction of iconic buildings designed by famous architects, and major redevelopments of public open spaces.

Cultural flagship projects are large-scale urban development projects, which according to Bianchini are described as “significant, high-profile and prestigious land and property developments which play an influential and catalytic role in urban regeneration”. These projects present a great variety of forms, such as museums, convention centers, stadiums, themed districts, iconic structures, waterfronts, aquariums, and luxury shopping malls, hotels or housing complexes.

A basic characteristic of flagship projects is that most of the times, they are being constructed in order to attract tourists, investors and high-income residents from outside the city and they do not address the existing population. The local decision makers prefer such projects, expecting them to change the image of the city by providing new and exciting spaces that will lead to further economic growth. This is the reason why these projects are basic elements in city marketing and rebranding campaigns.

However, there are several opposite opinions. The most important opposition to this approach in urban regeneration claims that the focus on flagship projects promotes the cultural consumption and contributes nothing to cultural production and creativity. Moreover, this property-led redevelopment strategy may lead to the gentrification effect, as these large-scale projects in specific areas of a city lead to

33 Ibid.
34 Ibid.
35 Ibid.
36 Ibid.
37 Smidt-Jensen, as above [16], pp. 6-8.
increase in land values, displacement of local population and deprivation in other areas of the city that are excluded from the projects.38

Another negative outcome of this strategy is the fact that sometimes different cities are trying to enhance their unique image by constructing an impressive building, but they end up presenting similarities.39 This is usual in cases where the same architect designed iconic buildings for different cities. Most famous architects have a characteristic “signature” in their designs, namely they use similar forms, shapes and materials that represent them.40 As a result, the buildings do not reflect the specific location and the environment of the city where they are built in, nor represent the local culture or authenticity.41 Consequently, when these buildings are used in city branding strategies there is the danger that different cities may present the same image.42

1.3 Festivals and cultural events

Festivals and cultural events have always been an important part of everyday life in cities since ancient times.43 Also, an important characteristic of the spatial formation of cities is that urban space is organized taking into consideration these events.44 Thus, the creation of public open spaces and landmark buildings for hosting such events has always been a basic element in urban planning.45 In recent years, cultural events have become very important in urban regeneration strategies, as they combine cultural production and consumption, and can contribute to physical redevelopment of the cities and economic growth.46

According to Richards and Palmer47, “cultural events comprise a series of activities, have limited duration, are generally recurrent and are usually celebratory”. There are many types of cultural events, depending on the theme, the program, the

38 Doucet, as above [32], pp. 18-20.
40 Ibid.
41 Ibid.
42 Ibid.
43 Richards, Palmer, as above [3].
44 Ibid.
45 Ibid.
46 Richards, Palmer, as above [3], pp. 11-21.
47 Richards, Palmer, as above [3], p. 41.
location and duration, the targeting audience and the stakeholders involved. One type of cultural event that is very important for European cities is the European Capital of Culture program.

The European Capital of Culture (ECOC) is a cultural mega-event that takes place in a selected European city during a year and consists of a great range of small and medium cultural events, including music, dance, art, food etc. The number and diversity of those events is so large that they are appealing to residents and tourists with diverse interests and tastes.

The ECOC program was conceived in 1983 by Melina Mercouri, the then Greek minister of culture, and was adopted by the European Community in 1985, designating Athens the first ECOC. Initially, the incentives for the event were considered to be solely cultural, but later the economic benefits resulting from increased numbers of visitors, enhancement of the city image and urban revitalization, became the main concern of the hosting cities (especially after the successful transformation of Glasgow in 1990). The ECOC program aspired to “make the culture of the cities accessible to a European audience and to create a picture of a European culture as a whole”. The establishment and the broad acceptance of the ECOC program implies that the European Union recognizes both the importance of culture in European unification and the role of cultural activities in urban regeneration.

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48 Richards, Palmer, as above [3], pp. 41-42.
“Mega-events are ambulatory occasions of a fixed duration that attract a large number of visitors, have a large mediated reach, come with large costs and have large impacts on the built environment and the population”. The main characteristics of mega-events: are larger periodic events with a fixed duration; are major touristic attractions; attract wide media attention; have excessive costs; have long-lasting transformative effects on the cities that host them, sometimes negative, leading to the ‘mega-event syndrome’. However, the staging of mega-events is considered by most decision-makers as a significant opportunity to stimulate urban regeneration, city branding and economic development.
51 Ibid.
54 Liu, as above [16], p. 499.
55 Deffner, Lambrianidis, as above [52].
56 Ibid.
Large-scale events, such as the ECOC, have major economic, cultural, social, image and regeneration impacts on the hosting cities, which aspire on gaining benefits by staging such events.\textsuperscript{56} Nevertheless, sometimes mega-events have negative effects and ultimately harm the hosting city or region (the ‘mega-event syndrome’).\textsuperscript{57} According to Boland\textsuperscript{58}, local authorities must consider some important issues when planning the event, so as to avoid them: the conceptualization and operationalization of culture; regeneration and rebranding of the city; sanitization of the less celebratory aspects of the local culture; ability of cultural strategies to deliver economic growth and social inclusion; engaging local residents and sense of marginalization amongst disadvantaged groups; spatial focus on city centers, gentrification and neglect of peripheral areas; finally, the most important issue is to define what culture they want to promote, for whom and for what purpose.

The ECOC program has been used by many European cities, amongst them many post-industrial declining ones, to transform their image and gain a competitive advantage as cultural and creative cities.\textsuperscript{59}

1.4 Cultural and creative clusters

Spatial agglomeration is an important characteristic of cultural activities in a city, as all cultural functions, from the ‘classical’ performing and visual arts to contemporary multimedia, design and leisure activities, tend to group together in certain urban areas.\textsuperscript{60}

The first initiatives for the creation of artistic districts in cities can be traced back to the American urban social movements of the 1960s and 1970s, following the legacy

\textsuperscript{56} Richards, Palmer, as above [3], pp. 336-381.
\textsuperscript{57} Muller, as above [49], pp. 633-634.
of the Parisian artistic communities of the late 19th century.61 Those artistic districts were formed in order to revitalize vacant, derelict and unsafe inner-city spaces, and make them attractive to the middle-class.62 For this reason, a mixture of cultural, commercial and residential uses was their main characteristic.63

Since the mid-1980s many European cities adopted this model in urban regeneration strategies, either by creating artistic working spaces in rundown areas or by creating districts with mixed cultural, entertainment and commercial uses.64 These cultural quarters led to a broadening of the notion of culture, including not only the ‘classic’ types of high culture but also new technological and commercial types, such as pop-music, fashion, design, animation, and thus, more leisure and entertainment activities.65 Hence, the urban regeneration projects initially aimed at cultural consumption functions, namely the creation of exhibition spaces, music and theater stages, the organization of cultural events and festivals, combined with the construction of bars, restaurants, designer shops and art hotels.66

The concept of the cultural economy and the cultural industries soon gained an important role in the development of cities, and the urban regeneration strategies turned to the formation of cultural industry quarters.67 At the same time, the notion of ‘cluster’ started being used instead of district or quarter, showing a closer correlation of culture, industry and the business sector.68 According to Porter69, a business cluster is a “geographic concentration of interconnected companies, specialized suppliers, service providers, firms in related industries, and associated institutions (for example, universities, standards agencies, and trade associations) in particular fields that compete but also co-operate”.

‘Cultural cluster’ is a spatial concentration of a large number of cultural industries aiming at the creation of an environment for the stimulation of cultural

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61 Mommaas, as above [60], pp.46-47.
62 Mommaas, as above [60], pp. 47-48.
63 Ibid.
64 Ibid, as above [60], p. 48.
65 Ibid.
66 Ibid.
67 Ibid, as above [60], p. 49.
68 Ibid, as above [60], pp. 50-51.
production and creativity.⁷⁰ Cultural clusters soon became integral part of many urban regeneration projects, especially in former industrial and harbor cities all over Europe. These cities needed to restructure their economy, had a large number of derelict industrial spaces, and were much more willing to include in their strategies the new forms of commercial and entertainment culture, compared to the old established cultural capitals.⁷¹ The main model of cultural cluster projects was the creation of small business networks, grouped together in industrial or harbor complexes, streets or quarters, where the entrepreneurs could stimulate each other’s creativity and reputation, and also share a common lifestyle of work and entertainment.⁷² In some cases, these cultural clusters developed organically, when cultural entrepreneurs moved into industrial spaces and formed their own communities.⁷³ In other cases, local authorities created clusters of cultural working spaces, as part of their urban strategies to promote cultural production.⁷⁴

In the late 1990s, the UK government replaced the notion of cultural industries with that of creative industries. According to the definition by the Department for Culture, Media and Sport (DCMS)⁷⁵, creative industries are “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”. This replacement of the term ‘cultural’ with ‘creative’ signified a change in the established arts and culture perspective, with the inclusion of a broader commercial field of creative professions, and created much confusion.⁷⁶

As a consequence, the notion of creative clusters became too broad and involved all forms of creativity, including science, engineering and technology-based sectors, while cultural clusters became a subgroup of creative clusters.⁷⁷ Moreover, creative clusters involved a great variety of spatial forms, physical and non-physical, from

⁷¹ Mommaas, as above [60], pp. 45-59, p. 50.
⁷² Ibid.
⁷³ Mommaas, as above [60], p.51.
⁷⁴ Ibid.
⁷⁶ Mommaas, as above [60], p. 51.
⁷⁷ Mommaas, as above [60], pp. 50-51.
buildings, streets and quarters, to interrelated regional economies or interlinked global networks of large, medium or small-scale firms.\textsuperscript{78}

Mommaas\textsuperscript{79} suggested that creative clusters should be differentiated according to various types of creativity, the level of proximity on which they operate, and their political-economic characteristics. Thus, he introduced the notion of cultural-creative cluster, so as to differentiate culture-driven creative agglomerations from other scientific, technological or innovation-based clusters, which also present a certain degree of creativity.

Different forms of creativity are combined with different financial, professional and lifestyle preferences.\textsuperscript{80} More culturally-oriented professionals prefer the diversity of small scale, informal inner-city infrastructures, that provide more opportunities for contacts, inspiration, and reputation.\textsuperscript{81} Also, it is closer to their lifestyle, when groups of cultural professionals share a common cultural space, with its ‘spillover’ effect of social, political, residential and cultural amenities.\textsuperscript{82} Moreover, spatial proximity is important for artistic and cultural professionals, but long-distance contacts must exist to enable interactions with new knowledge, new ideas and new markets.\textsuperscript{83} Last, these clusters have a different financial and developmental regime, depending on public or private investment, and as a result, they have different goals and values.\textsuperscript{84}

\textbf{1.5 Museum clusters}

The role of museums in urban space is diverse and complex, as these institutions constitute symbols of the urban landscape and can transform the city image.\textsuperscript{85} Museums may have different effects on the urban environment as they can be historical monuments, iconic contemporary buildings, or large complexes, and

\footnotesize{\textsuperscript{78} Ibid.
\textsuperscript{79} Mommaas, as above [60], pp. 53-57.
\textsuperscript{80} Mommaas, as above [60], pp. 53-54.
\textsuperscript{81} Ibid.
\textsuperscript{82} Ibid.
\textsuperscript{83} Mommaas, as above [60], pp. 55-56.
\textsuperscript{84} Mommaas, as above [60], pp. 56-57.
constitute urban landmarks, key elements in urban regeneration projects, main pieces in cultural clusters, and basic agents in the formation of public or collective space.\textsuperscript{86}

Museums are institution that operate in the interface of arts, culture, tourism and recreation, and are the most popular cultural attraction in a city.\textsuperscript{87} The formation of museum clusters, namely the grouping of many museums in certain urban areas, has been used as a main strategy in many large-scale urban regeneration projects.\textsuperscript{88} Some of these clusters are being created in historical cultural sites after the necessary restorations and renovations, while others are being planned anew, in order to transform problematic areas of the city.\textsuperscript{89} In any case, museum clusters contribute much to the enhancement of the city image and to the designation of a city as a cultural destination.\textsuperscript{90}

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Museum clusters include a number of different museums and other facilities for diverse functions usually commercial, such as cafés, restaurants, shops, and event venues.\textsuperscript{91} The cluster offers many advantages. First of all, the agglomeration of institutions and businesses in a common area makes it possible to share the infrastructure such as parking lots, public transport and access roads.\textsuperscript{92} Second, the proximity of all these facilities gives the opportunity to the visitors to choose from a great variety of activities in a shorter period of time, thus spending their leisure time in a more satisfying way.\textsuperscript{93} Last, the multifunctional identity of these clusters gives greater popularity to the area and can be used during the day, but also during nighttime.\textsuperscript{94}

Clustering of museums presents two distinct forms: museum quarters and museum routes.\textsuperscript{95} Museum quarter is an urban area which concentrates museum
buildings in close spatial proximity and open public spaces (squares, parks) amongst them. Moreover, usually these districts include additional commercial and entertainment facilities. In fact, a museum quarter is a distinguishable city district that operates as a cultural cluster. A basic characteristic of museum quarters is the top-down approach in their creation, organization and operation, as they occur by initiative of the state or local authorities.

Museum route is a form of clustering without close spatial proximity. In this case, the visitor can follow a suggested route, usually by walking, and visit a number of museums and other cultural facilities which are either located on an axis, or dispersed in a broader area of a city. The museum route is usually designated by local authorities, facilitating the movement of the visitor from one museum to the other by providing all the necessary information. Museum routes give visitors the advantage to tour in the city and visit interesting places in less time, as well as promote smaller and less known museums.

In modern society, the traditional role of museums change, and they incorporate new functions. As museums receive even less public financial support, they are being forced to generate their own revenues. As a result, museums are being transformed from places for the conservation of culture to places for consumption, both cultural and commercial. This leads to a growing competition among museums for attracting visitors and one successful way to achieve this is by providing a variety of different activities. Furthermore, the networking and cooperation between museums is very important, for example issuing a combined ticket, having the same website, organizing common exhibitions, festivals, promotion campaigns, or other

96 Ibid.
97 Ibid.
98 Van Aalst, Boogaarts, as above [87], p. 197.
99 Κόνσολα, as above [95].
100 Κόνσολα, as above [95], pp. 4-5.
101 Ibid.
102 Ibid.
103 Ibid.
104 Van Aalst, Boogaarts, as above [87], p. 197.
105 Van Aalst, Boogaarts, as above [87], p. 198.
106 Ibid.
107 Ibid.
For these reasons, museum clusters provide a double benefit, both for the city as well as for the institutions themselves.

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108 Κόνσολα, as above [95], p. 4.
2. Examples of Urban Regeneration Projects in Europe

There are numerous European cities that can be used as examples of the implementation of cultural strategies in urban regeneration. It is noteworthy that most cities use several cultural approaches in order to succeed in their goals. In the following section three important cases will be analyzed, presenting cities with similar characteristics as Thessaloniki, namely post-industrial port cities that faced the decline of their trade and port activities, and subsequently economic, social and urban problems.

2.1 Bilbao - The ‘Guggenheim effect’

Bilbao is considered as an exemplary city in the way the local authorities used cultural policies in order to combat the ongoing decline that characterized the city since the late 1970s when the first signs of de-industrialization appeared.\textsuperscript{109}

The city council adopted a new vision for the city with the main objective of transforming it into an important metropolitan center and making it competitive among ‘world-class’ cities.\textsuperscript{110} This goal could only be achieved through a new city image that would dissociate the city from the effects of the industrial decline and promote it as a revitalized, attractive and creative city.\textsuperscript{111}

For this purpose, an aggressive place-marketing campaign was used and major urban regeneration strategies were planned focusing on emblematic projects and riverfront redevelopment.\textsuperscript{112} These flagship projects aimed at the transformation of the physical environment especially in the city center, where abandoned industrial sites and derelict waterfront areas existed near the central business district and the affluent residential area.\textsuperscript{113} The urban planners wanted to make sure that these projects will be symbols of “renaissance” for the city, so world famous architects designed them, such as Frank Gehry, Sir Norman Foster, Cesar Pelli, Arata Isozaki.\textsuperscript{114}

\textsuperscript{109} Vicario, Martinez Monje, as above [29], p.153.
\textsuperscript{110} Vicario, Martinez Monje, as above [29], p. 154.
\textsuperscript{111} Ibid.
\textsuperscript{112} Ibid.
\textsuperscript{113} Ibid.
\textsuperscript{114} Ibid.
The most striking of these large-scale projects were:\(^{115}\)

- The redesign of the derelict harbor area called Abandoibarra (Picture 1), as cultural center and tourist destination. The basic elements of the project included new luxury flats, a Sheraton hotel, a commercial/recreation center, office spaces and the Maritime Museum of Bilbao, as well as an open, pedestrian-friendly, green space that connects the city with the river.

- The Isozaki Gateway project, which includes two twin towers as part of a five-building complex with luxury flats and other commercial uses.

- The Guggenheim Museum Bilbao, which is a branch of the famous New York museum housed in an iconic building designed by the famous architect Frank Gehry. The museum, located by the river, has a striking metallic appearance, and since its construction has been the most recognisable building of Bilbao.

  - Euskalduna Conference and Concert Hall.
  - Bilbao International Exhibition Center.

\(^{115}\) Vicario, Martinez Monje, as above [29], pp. 154-156.
The ‘Guggenheim effect’, as this form of urban regeneration based on flagship projects has been named, has been characterized as a successful strategy by local authorities, but also by many other cities worldwide that use Bilbao as a model for their own regeneration strategies.\textsuperscript{116} The ‘Guggenheim effect’, has been proven effective in rebranding the city through a new city image associated with art and culture and attracting a large number of tourists, establishing Bilbao as an important cultural tourism destination.\textsuperscript{117} This economic revitalization based on cultural and leisure activities, though, is one-sided as it is focused on cultural consumption, while there is no evidence of efforts for the promotion of cultural production and creativity.

However, this property-led regeneration model led to a significant increase in land values in the areas where the projects were implemented and as a result, middle-class residents could no longer afford to live in those districts.\textsuperscript{118} Additionally, the social and spatial disparities in the city were sharpened, as the city center regenerated areas became socially exclusive to some groups of the population.\textsuperscript{119} Moreover, many other areas of the city that were not suitable for these projects remained under-developed, both in economic and spatial terms, as they were excluded from the regeneration process.\textsuperscript{120}

In the next years after the realization of these flagship projects, the city council of Bilbao identified six deprived city districts that needed new investments.\textsuperscript{121} Consequently, many new projects were recommended for those areas in order for the regeneration process to expand in the city.\textsuperscript{122}

\textsuperscript{116} Vicario, Martinez Monje, as above [29], p. 153.
\textsuperscript{117} Vicario, Martinez Monje, as above [29], p. 154.
\textsuperscript{118} Vicario, Martinez Monje, as above [29], pp. 156-157.
\textsuperscript{119} Ibid.
\textsuperscript{120} Ibid.
\textsuperscript{121} Vicario, Martinez Monje, as above [29], p. 157.
\textsuperscript{122} Ibid.
2.2 Liverpool - European Capital of Culture 2008

Liverpool is a city that is considered to be a successful example of urban regeneration through hosting the European Capital of Culture (ECOC) event.

In the late 1990s Liverpool was already facing two decades of urban decline, economic instability and social unrest, following the rapid de-industrialization of old port cities.\footnote{Garcia, B. Melville, R. Cox, T. (2010) “Creating an Impact: Liverpool's Experience as European Capital of Culture”. IMPACTS 08: European Capital of Culture Research Programme, University of Liverpool, Liverpool John Moores University, p. 9. Available at https://www.liverpool.ac.uk/media/livacuk/impacts08/pdf/pdf/Creating_an_Impact_-_web.pdf. As accessed on 14/02/18} Despite the economic uncertainty, many of the pre-existing cultural institutions survived and the city gained prominence from the sports clubs, the independent creative community and especially the music scene.\footnote{Ibid.} At that time, it was decided that Liverpool would bid for the ECOC program, as it seemed like a good opportunity to change the city image.\footnote{Bullen, C. (2013) European Capitals of Culture and Everyday Cultural Diversity: A Comparison of Liverpool (UK) and Marseilles. European Cultural Foundation, Paris, France, p. 55.}

The main program of events, named ‘Liverpool 08’, aimed at regenerating the city by accomplishing these goals: reposition the city in national and international level by changing the old post-industrial image and rebranding Liverpool as a cultural city; attract more tourists; promote access and participation in cultural activities by diverse local communities; transform the urban environment and create long-term growth and sustainability; and develop greater recognition for the role of arts and culture in making the city a better place to live, work and visit.\footnote{Garcia et al, as above [123], p. 12.}

It is very important that the theme of the bid, ‘The World in One City’, was the main reason why Liverpool was selected as European Capital of Culture, as its bid embraced the whole city, and engaged the whole community.\footnote{Boland, as above [58].} Also, a main focus of the bid proposal was the promotion of cultural diversity which was very evident in the city due to the many ethnic minorities.\footnote{Ibid.}

However, the program was implemented with substantial changes from the initial approach of the bid, regarding many key aspects. The years before 2008 several members of the authorities responsible for the implementation of the program...

resigned because of different agendas and visions.\textsuperscript{129} As a consequence, the new organizers distanced the program from the initial vision of ‘The World in One City’ and the focus on cultural diversity representation.\textsuperscript{130}

They shifted their approach to a more mainstream understanding of cultural activities following external consultants and staging more popular events that were appealing to a broader international audience, such as performances by Paul McCartney and Ringo Starr, hosting the Turner Prize by Tate Liverpool, and hosting the MTV Europe Music Awards in the new Arena and Convention Center.\textsuperscript{131} As a result, this new approach limited substantially the participation of the local creative community in the events and mostly of artistic groups that belonged to minorities.\textsuperscript{132}

\begin{center}
\textbf{Picture 2.} ‘Liverpool One’ regeneration project (Source: http://www.admotusmarketing.co.uk/?page_id=473. As accessed on 14/02/18.)
\end{center}

The regeneration of the urban environment of the city was mainly focused on the redevelopment of the center with the creation of ‘Liverpool One’, an enormous retailed development that costed 1 billion £ (Picture 2), and was considered by many stakeholders as a high-quality urban design, public realm and new open spaces.\textsuperscript{133}

\textsuperscript{129} Boland, as above [58], pp. 629-630.
\textsuperscript{130} Ibid.
\textsuperscript{131} Ibid.
\textsuperscript{132} Ibid.
\textsuperscript{133} Boland, as above [58], pp. 634-635.
Nevertheless, the semi-privatization of public space was disapproved by many people, claiming that if private security guards can restrict the movement of certain social groups in the public streets, this leads to “lack of democratic public space”.\textsuperscript{134} Moreover, this project consequently endangered the existing cultural spaces, with the most characteristic example being the Quiggins, an old vibrant hub of activity for alternative local professionals and cultural industries, that was forced to leave its city center building and relocate to a southern suburb.\textsuperscript{135}

The main positive outcome for Liverpool through the staging of the event was the creation of a new city brand.\textsuperscript{136} The wide media attention and the positive coverage about the event, raised the profile of the city, created a new image, and attracted a large number of visitors.\textsuperscript{137} Moreover, this positive city image created a greater sense of place amongst local residents, who felt satisfied with the change in the national and international perception about their city.\textsuperscript{138} However, the exclusion of several local groups from participating or attending the events, caused dissatisfaction and resentment to a part of the population.\textsuperscript{139}

On the contrary, an important negative impact of the event was the geographical polarization towards the center of the city while at the same time the neglect of the deprived areas, both at the staging of the cultural events and at the urban regeneration projects.\textsuperscript{140} This showed that the pre-existing social divisions in the city were still evident and they were ignored by the authorities to some extent.\textsuperscript{141} Additionally, the fact that the different cultural geographies of the city were eventually not represented in the program of the event, led to the construction of an image that revealed only a part of the city, namely the middle-class white residents, while other social groups remained unrepresented.\textsuperscript{142}

\textsuperscript{134} Ibid.
\textsuperscript{135} Ibid.
\textsuperscript{137} Ibid.
\textsuperscript{139} Boland, as above [58], pp. 631-632.
\textsuperscript{140} Ibid.
\textsuperscript{141} Ibid.
\textsuperscript{142} Boland, as above [58], pp. 637-639.
On one hand, the economic impacts of the ECOC program were generally positive, as it attracted many visitors that created considerable revenue for the city. However, great inequity can be traced in Liverpool, in social and economic indicators amongst residents of different parts of the city, and as a result not all of them enjoy the economic benefits. Furthermore, some projects for the regeneration of the urban infrastructure led to greater social injustice, with the exclusion and marginalization of certain social groups.

Finally, it is obvious that mainstream culture was promoted, addressed at external audiences, urban elites and cultural consumers, and with the sole purpose of rebranding Liverpool and reclaiming its status as a global city.

2.3 Rotterdam – Museum Quarter and Witte de Withstraat

Rotterdam is one of the first cities where a museum cluster was consciously created in the 1990s, as the local authorities attempted to strengthen the urban profile of the city. At that time, Rotterdam was facing the problems of deindustrialization, such as unemployment, suburbanization, and lack of investment, and there was an urgent need for regeneration and reimagining of the inner city, aiming at cultural consumption strategies.

The museum cluster is located in an existing park in the eastern edge of the inner city and was master-planned by the famous Dutch architect Rem Koolhaas. It contains the Boijmans van Beuningen museum for classical and modern art, which already existed in the area, the Nederlands Architecture Institute, the Kunsthall, and the renovated and extended Nature Museum, all of which are designed by famous Dutch architects. Moreover, in the summer the park hosts a variety of theatrical programs (Picture 3).

143 Boland, as above [58], p. 639.
144 Ibid.
145 Ibid.
146 Ibid.
147 Mommaas, as above [70], p. 510.
148 Ibid.
149 Ibid.
150 Ibid.
151 Ibid.
The creation of the Museum Quarter was based on a decision by the authorities to upgrade the historical inner-city and attract more tourists, aiming at the economic benefit.\textsuperscript{152} For this reason, the cluster has a strong top-down approach and is consumption-oriented.\textsuperscript{153} Moreover, despite the regeneration project, the area remained mostly isolated from the rest of the city, and could not relate itself to the surrounding urban fabric.\textsuperscript{154}

![Image](http://www.aerophotostock.com/media/664d1bfa-d8e1-4f36-bd7c-3278b25cd210-museumkwartier-met-rond-het-museumpark-het-nieuwe-instituut-mu.jpg?accessed on 14/02/18.)

In order for the Museum Quarter to be connected to the historical site of the old harbor, situated at the opposite side of the inner city, the connecting road - Witte de Withstraat – was transformed into a cultural axis.\textsuperscript{155} Witte de Withstraat, one of the few late 19th century inner city areas that survived the WWII bombing, accommodates

\textsuperscript{152} Ibid.
\textsuperscript{153} Lavanga, as above [25], p. 27.
\textsuperscript{154} Mommaas, as above [70], p. 519.
\textsuperscript{155} Ibid.

a variety of cultural consumption and production activities, including art galleries and art cafes, arts education centers, bistros and bars, thus functioning as a cultural cluster (Pictures 4, 5).156

Witte de Withstraat was a decaying area of the city for many years, concentrating alternative life styles but also many illegal activities.157 The attempt for its regeneration process was made by the local tenants’ association, in cooperation with the Rotterdam Arts Foundation, which was in charge for the galleries in the area.158 The location of the area near the Museums Quarter and the Maritime Museum, facilitated its regeneration project, transforming it into a cultural axis that could connect the Museums Quarter with other important sites.159

Pictures 4. Witte de Withstraat (Sources: https://www.tripadvisor.nl/LocationPhotoDirectLink-g188632-d6117269-i89269290-Witte_de_Withstraat-Rotterdam_South_Holland_Province.html. As accessed on 14/02/18.)

156 Ibid. Mommaas, as above [70], p. 519.
157 Mommaas, as above [70], p. 510.
158 Lavanga, as above [25], pp. 27-28.
159 Lavanga, as above [25], pp. 27-28.
Hitters, Richards, as above [155], p. 242.
However, it seems that mainstream urban development was the main focus of the project and not so much the cultural aspect of it, as it was mainly focused on investments in physical infrastructure and not cultural activities.\textsuperscript{160} Moreover, there is limited functional integration in the cluster, as the tenants of the area do not consider the cooperation with one another as important as spatial proximity for consumption-based activities.\textsuperscript{161} Additionally, the synergy-effect from the clustering of museums and other facilities, did not succeed as intended.\textsuperscript{162} As a result, this area has not been completely upgraded.\textsuperscript{163}

![Kunst](source: https://budgettraveller.org/6pm-6am-rotterdam-nightlife-guide-on-a-budget/. As accessed on 14/02/18.)

\textsuperscript{160} Lavanga, as above [25], p. 28.
\textsuperscript{161} Ibid.
\textsuperscript{162} Mommaas, as above [70], p. 511.
\textsuperscript{163} Mommaas, as above [70], p. 510.
3. The Case of Thessaloniki

In this chapter, the case of Thessaloniki will be presented, regarding the major culture-led urban regeneration projects that have been executed since the 1990s. The analysis is based on bibliographic research, and especially for the museums and festivals an on-site research has been conducted, including interviews with the representatives of the institutions and archival research.

3.1 Background information

The city of Thessaloniki is an important business, administrative and cultural center, located in northern Greece. However, as a post-industrial port city that has lost the trade character that its port once had, in recent years Thessaloniki is facing the negative results caused by the decline of manufacturing and trade. This has caused a large part of the productive fabric to remain inactive, including both the building stock and the human capital.

Especially its historic center, which includes the city’s old commercial center, has been intensely affected by the rapid urbanization that has taken place over the last forty years. Over-crowding, the neglect of the urban fabric and in particular of the historic monuments and listed buildings, the lack of open spaces for the public, traffic congestion and limited access are some of the problems that citizens are confronted with daily.

However, Thessaloniki has a dynamic creative capital in all four groups of United Nations Conference on Trade and Development (UNCTAD) classification of the creative industries (Table 1), which can be very useful for the implementation of a new

166 Ibid.
167 “Renewal and Development of…”, as above [164].
168 Ibid.
sustainable development plan based on culture and creative economy.\textsuperscript{169} The city of Thessaloniki has rich cultural heritage, with a large number of archaeological sites and monuments, as well as intangible cultural heritage such as traditional cultural activities and local gastronomy.\textsuperscript{170} Moreover, there are many cultural events and festivals that are an integral part of the city’s contemporary cultural program and promote the city’s image, such as the International Film and Documentary Festivals, Dimitria Festival, Thessaloniki Biennale of Contemporary Art, Food Festival, Open House Thessaloniki, and many more.\textsuperscript{171}

<table>
<thead>
<tr>
<th>According to UNCTAD definition and classification, there are four large groups of creative industries depending on their distinct characteristics:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Cultural heritage: traditional cultural expressions, such as art crafts, festivals and celebrations, and cultural sites, such as archaeological sites, museums, libraries, exhibitions.</td>
</tr>
<tr>
<td>• Arts: visual arts, such as painting, sculpture, photography and antiques, and performing arts, such as music, theatre, dance, opera, circus.</td>
</tr>
<tr>
<td>• Media: publishing and printed media, such as books, press and other publications, and audiovisuals, such as film, television and radio.</td>
</tr>
<tr>
<td>• Functional creations: design, such as interior, graphic, fashion, jewellery, toys, new media, such as software, video games, digitized creative content, and other creative services, such as architectural, advertising, cultural and recreational.</td>
</tr>
</tbody>
</table>

Table 1 (Source UNCTAD, Creative Economy Report 2010)

Another important characteristic of Thessaloniki is the fact that there are major academic and educational institutions, so that the student community constitutes 10% of the total population of the city.\textsuperscript{172} As a consequence, there is a substantial number of young and talented people who could contribute to the production and consumption of the ‘products’ of the creative industries.\textsuperscript{173}

\textsuperscript{169} Koutsari et al., as above [165].
\textsuperscript{170} Ibid.
\textsuperscript{171} Ibid.
\textsuperscript{172} Koutsari et al., as above [165], p. 4.
\textsuperscript{173} Ibid.
In the past, the city of Thessaloniki has used culture as a means of urban revitalization mostly by hosting important international cultural events.\(^{174}\) This shows that the city authorities and community have the will to apply cultural strategies so as to achieve urban regeneration, but until now there is a lack of coherent cultural strategic planning, development policies and programs.\(^{175}\)

### 3.2 Thessaloniki - Cultural Capital of Europe 1997

The local authorities, with the active support of the central government, made a great effort to host the European Capital of Culture event in Thessaloniki, as the staging of a cultural mega-event was considered to be an important factor for the international promotion of the city and the enhancement of its competitiveness.\(^{176}\) As a result, Thessaloniki was nominated as the Cultural Capital of Europe for the year 1997.

Responsible for the planning of the event was the Organization for the Cultural Capital of Europe, Thessaloniki 1997 (OCCET97), that was specifically created by the local authorities for this purpose.\(^{177}\) The budget was 290 m. €, which was quite high at that time.\(^{178}\)

The basic idea in the organizational plan of the OCCET97 was to promote Thessaloniki as a European and simultaneously a Balkan city, a city in the crossroads of North to South and East to West.\(^{179}\) However, the image of the event was damaged long before it started, due to organizational difficulties, frequent changes in the members of the organization, lack of cooperation and coordination, long delays in the projects, and negative attitude of the press and the citizens towards the organization.\(^{180}\)

\(^{174}\) Ibid.
\(^{175}\) Ibid.
\(^{177}\) Asprogerakas et al, as above [176], p. 4.
\(^{178}\) Ibid.
\(^{179}\) Ibid.
\(^{180}\) Ibid.
The cultural program was extremely rich, diverse and high quality.181 In total 1,271 events and 78 documentaries were staged, while 58 books and 5 magazines were published.182 The majority of the events included musical performances, exhibitions and stage productions.183 An important characteristic of the events was innovation, in the sense that new types of cultural activities were introduced for the first time: workshops for young people; lounges, namely areas offering immigrants the opportunity to participate in different creative activities; From Far Beyond, presenting the Greek element of Diaspora as a synthetic historical factor of globalization; and Special Actions, concerning people with special needs.184 Moreover, there were a few events of particular importance and international impact (blockbuster events) that attracted a large number of local visitors but also international tourists and promoted the image of Thessaloniki.185

The excessive supply of events combined with the high time-concentration of these events between May and September, and the very large number of similar events targeted at the same audience resulted in the poor attendance of many performances.186 Another negative fact was the lack of appropriate spaces for various internationally-renowned art groups and the cancellation of many performances.187 Also, last minute changes in locations confused the public and caused negative publicity.188

The technical program aimed at the development of cultural infrastructure and the regeneration of the urban environment.189 The main goals were: the promotion of local architecture and the urban landscape through the restoration of historical buildings and the re-use of abandoned sites, such as former military campus Kodras and warehouses; the upgrading of the cultural infrastructure through construction and

181 Ibid.
182 Deffner, Lambrianidis, as above [52], p. 248.
183 Ibid.
184 Deffner, Lambrianidis, as above [52], p. 249.
185 Ibid.
186 Deffner, Lambrianidis, as above [52], pp. 249-250.
187 Deffner, Lambrianidis, as above [52], p. 251.
188 Ibid.
189 Asprogerakas et al, as above [176].
renovation of museums and the concert hall; redesigning the public space through extensive pedestrianization projects.\textsuperscript{190}

The technical program constituted a large-scale intervention in the city, as there were many projects dispersed all over the city.\textsuperscript{191} The objectives of this project-oriented strategy were the enhancement of the urban environment, the redefinition of the image of the city and the improvement of the quality of life in the city.\textsuperscript{192} Eventually, the program failed to deliver the expected outcome as many projects remained unimplemented.\textsuperscript{193} Moreover, huge delays in the delivery of the projects that were constructed, cost overruns and inadequate management, as well as political pressure and old-fashioned perceptions in urban planning and regeneration led to downgraded results.\textsuperscript{194}

The projects that were finally realized were independent interventions, without hierarchy and did not constitute a coherent plan.\textsuperscript{195} Most of the cultural spaces that were constructed during that period, proved to be underused and financially unsustainable in the future.\textsuperscript{196} Furthermore, very important was the lack of a flagship project that could add prestige to the city.\textsuperscript{197} Although a single building cannot transform by itself the cultural life of a city, it would be considered as an important venue and could contribute to enhancing the image of Thessaloniki as an international city.\textsuperscript{198}

The hosting of the ECOC event was a great opportunity for Thessaloniki to revitalize its urban environment, provide a better quality of life and a sense of pride to the residents, promote cultural activities in terms of both production and consumption, contribute to the economic growth of the city, attract more visitors and establish the city as a cultural tourism destination, create a "vision" for the future

\textsuperscript{190} Ibid.
\textsuperscript{191} Ibid.
\textsuperscript{192} Ibid.
\textsuperscript{193} Ibid.
\textsuperscript{194} Ibid.
\textsuperscript{195} Ibid.
\textsuperscript{196} Deffner, Lambrianidis, as above [52], p. 252.
\textsuperscript{197} Deffner, Lambrianidis, as above [52], p. 253.
\textsuperscript{198} Ibid.
development of the city, and raise the status of the city in the European hierarchy of urban centers. Unfortunately, the final outcome did not meet the expectations.\textsuperscript{199}

\textbf{3.3 Ladadika – cultural cluster}

Ladadika district is part of the historical center of Thessaloniki and is adjacent to the city’s central business district and the old central harbor pier.\textsuperscript{200} As the area escaped destruction from the 1917 great fire that destroyed almost the whole historical center of the city, it nowadays represents a well-preserved urban fragment of the 18th and 19th centuries (Picture 6).\textsuperscript{201} Originally the main function of the area was wholesale trade, mainly for oil, spices and cereal, and the building stock consisted of warehouses, workshops and commercial shops.\textsuperscript{202} The area was flourishing until the mid-20th century, but during the 1970’s the area declined, and in the 1980’s Ladadika presented an acute decay, with the most buildings abandoned and gradually becoming ruins and the area turning into a hub of illegal activities.\textsuperscript{203}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{ladadika_district.jpg}
\caption{Ladadika district (Source: https://www.bing.com/maps. As accessed on 14/02/18)}
\end{figure}

\begin{footnotesize}
\begin{enumerate}
\item Deffner, Lambrianidis, as above [52], p. 257.
\item Ibid.
\item Ibid.
\item Ibid.
\end{enumerate}
\end{footnotesize}
These intense signs of decay in such a central area of the city attracted the coordinated efforts of local authorities and the state for the urban regeneration of Ladadika.\textsuperscript{204} The area was declared a historic site in 1985, namely all public open spaces (streets and squares) and 87 buildings were protected by law as built heritage that ought to be conserved.\textsuperscript{205}

In 1991 the renewal of Ladadika district became part of the major EU Urban Pilot Project in Thessaloniki, that aimed to restore the historic commercial center of the city, while at the same time to encourage economic activities and new commercial uses to revitalize the district.\textsuperscript{206} There were two main goals in this project: to restore the historic fabric of the target area, for cultural and tourist uses; and to stimulate traditional and new economic activities, by designating new uses to old listed buildings, to respond to modern functional demands.\textsuperscript{207} The overall objective was to improve the competitiveness of the city and to strengthen its position in the wider Balkan area, by encouraging further development, economic activity and international investment in the city.\textsuperscript{208} The aims of the project also reflected the overall goals established by other city-wide planning documents already drawn up by the City (the ‘Master Plan for the Building Block’ of the City of Thessaloniki and the ‘Structural Plan for the Thessaloniki Metropolitan Area’).\textsuperscript{209} The pilot project therefore complemented the path of urban development mapped out for the city as a whole.\textsuperscript{210}

Ladadika area was completely transformed through this project. Four listed buildings were entirely renovated and adapted for new, commercial uses, a total of 25 building façades were restored according to their initial designs, and major environmental improvements were undertaken (pedestrian roads, street furniture, lighting, green spaces, etc).\textsuperscript{211} Also, new infrastructure systems were created and thus the district became a more attractive location for businesses and shops (Pictures 7, 8).\textsuperscript{212}

\textsuperscript{204} Ibid.  
\textsuperscript{205} Ibid.  
\textsuperscript{206} “Renewal and Development of...”, as above [164].  
\textsuperscript{207} Ibid.  
\textsuperscript{208} Ibid.  
\textsuperscript{209} Ibid.  
\textsuperscript{210} Ibid.  
\textsuperscript{211} Ibid.  
\textsuperscript{212} Ibid.
The impressive physical regeneration of the area and the change in the land uses attracted a substantial amount of private sector investments.\textsuperscript{213} Many more private buildings were restored with private funding and new uses emerged: cultural activities, such as art galleries and the Museum of Ancient, Byzantine and Postbyzantine Musical Instruments; creative activities, such as design firms and handicraft shops and workshops; service sector activities, such as banks and private offices; leisure activities, such as restaurants, bars, cafes and night clubs.\textsuperscript{214}

Although the urban regeneration project was based on a top-down approach, which is common in the Greek context, the formation and the development process of the cluster was spontaneous.\textsuperscript{215} The fact that there was no restriction in the land uses gave the opportunity to private interests to define the character of the district.\textsuperscript{216} The rapid settlement of new uses in the area soon transformed Ladadika into a cultural cluster with mixed uses.\textsuperscript{217} However, the overconcentration of leisure businesses in the next years gave a monothematic character to the district, which became known mostly as a night-time entertainment quarter, attracting large numbers of citizens and tourists as well.\textsuperscript{218}

The monofunctional identity of the district led to a low degree of creativity in the area and as a consequence to a low degree of sustainability. This is caused mainly by

\textsuperscript{213} Gospodini, as above [200].
\textsuperscript{214} Ibid.
\textsuperscript{215} Gospodini, as above [200], p. 126.
\textsuperscript{216} Ibid.
\textsuperscript{217} Ibid.
\textsuperscript{218} Ibid.
the fact that leisure activities have a certain life circle, and as new entertainment areas attract the majority of the population, the old districts decline, if there are no other significant economic activities in the area.\textsuperscript{219} This is evident by the fact that after some years of economic revitalization, Ladadika district faced a period of stagnation or even decline, while nowadays it has become a popular destination again.\textsuperscript{220}

### 3.4 Valaoritou area - Creative cluster

The area of Valaoritou is located in the southwest side of the city center of Thessaloniki, in the middle of the historic commercial center of the city.\textsuperscript{221} Valaoritou area is near many important landmarks, such as Ladadika district, Eleftherias square, the courthouse, and many monuments, as well as the port and the railway station.\textsuperscript{222} Moreover, the area presents an intense building density and a great architectural variety.\textsuperscript{223} There are buildings from various periods and architectural styles, such as Eclectistic, Art-deco, and industrial-aesthetic, which are combined with a variety of urban elements such as inner commercial arcades, street arcades and atriums, and all together create an interesting urban environment.\textsuperscript{224}

Already since the 19th century, Valaoritou has been a dynamic commercial area, and during the “gold” manufacturing era in Greece, in the area there was a large number of wholesale fabric and garments stores, paper storehouses and retail shops, domestic use products and spices shops.\textsuperscript{225} However, with the gradual decline of the manufacturing industry since the 1990’s these uses have been reduced, and for many years the area was facing a deterioration in the economic status and signs of decay.\textsuperscript{226} This was mostly evident as many shops closed down, a large number of buildings were abandoned and the area became inaccessible and unsafe for the population especially during nighttime.\textsuperscript{227}

\textsuperscript{219} Koutsari et al, as above [165], p. 12.
\textsuperscript{220} Ibid.
\textsuperscript{221} Koutsari et al, as above [165], p. 4.
\textsuperscript{222} Ibid.
\textsuperscript{223} Ibid.
\textsuperscript{224} Ibid.
\textsuperscript{225} Ibid.
\textsuperscript{226} Ibid.
\textsuperscript{227} Ibid.
In the last decade though, the regeneration of the area proceeds intensely. Initially, the large number of empty industrial buildings attracted many young musicians who created rehearsal and recording studios in the area, in a spontaneous and independent way. Soon after that, the first nightlife spots emerged and the district was transformed into a lively neighborhood. The rapid increase in the number of leisure businesses and several cultural events that took place in the area attracted many more creative people with alternative interests. As a result, the ground floors of the former abandoned buildings are occupied by leisure activities, while the upper floors are being renovated and host creative studios, such as visual art workshops, theater groups, art galleries, designers, architects and musicians.

The basic characteristic of the creative sector in the area is that the production of creative products dominates in most creative activities, but it presents a small entrepreneurial form, as the most creative professionals are either self-employed or have a limited number (1-5) of employees or partners. Also, an interesting observation is that there is a substantial number of non-profit companies, informal groups and amateurs, a fact that indicates the bottom-up development of the creative economy in Thessaloniki.

Since the first establishment of creative professionals in the area in 2006, there is an impressive growth in the number of creative activities in the area (Picture 9). According to the field research conducted by the NGO ‘Creativity Platform’ in 2013, this tendency is caused by the central position of Valaoritou district, the availability of suitable spaces, as their typology and morphology are convenient for creative activities, and the low rents. On the contrary, the image and the identity of the area, as well as the clustering of other creative activities, were not considered as critical factors for new creative professionals to be attracted to the area.
The emergence of these new uses in the area resulted in new spatial attributes. The creative activities are concentrated in the main area, but mostly in less prestigious streets, while the leisure activities occupy the main streets.\textsuperscript{237} Also, the creative professionals choose spaces less than 100 square meters, mostly because of the small size of their businesses and the absence of activities related to fabrication, although there are many co-working spaces.\textsuperscript{238} Moreover, the professionals spend money and personal work on renovating the spaces, and as a result there is a general upgrade of the building stock in the area.\textsuperscript{239}

\textsuperscript{237} Koutsari et al, as above [165], pp. 6-7.
\textsuperscript{238} Koutsari et al, as above [165], p.11.
\textsuperscript{239} Ibid.
The urban street obtains new meaning and importance, as physical interaction is a key factor for knowledge flow among creative individuals, and this happens in street level in a creative hub.\textsuperscript{240}

![Picture 10, 11. Cultural activities at Valaoritou area (Sources: http://dynamoprojectspace.blogspot.gr/search/label/7. and http://parallaximag.gr/thessaloniki/otan-fotisame-tin-ernestou-emprar . As accessed on 14/02/18.)}

Valaoritou area presents an agglomeration of creative industries and leisure activities without fixed boundaries, since there are no physical elements that isolate the district from the surrounding urban environment and there is a continuity of the urban fabric.\textsuperscript{241} The basic characteristic of Valaoritou area regeneration is that there is no strategic planning for the development of a cluster, neither by the public sector nor by private investors.\textsuperscript{242} The whole system was created and organized by spontaneous individual decisions and interconnections, based mostly on the available building stock, that combines large spaces with low rent, as well as an industrial underground aesthetic, that attracted young people with alternative interests.\textsuperscript{243} For those reasons, Valaoritou area can be characterized as an emergent bottom-up creative urban cluster.\textsuperscript{244}

Nowadays, the district is characterized by a wide range of contrasts. On the one hand, there is a sense of abandonment with some completely empty building shells, many of which are of great architectural value and also important landmarks of the

\begin{itemize}
  \item \textsuperscript{240} Tarani, as above [231], p. 367. \\
  \hspace{1cm} Koutsari et al, as above [165], p. 14.
  \item \textsuperscript{241} Tarani, as above [231], p. 366.
  \item \textsuperscript{242} Tarani, as above [231], p. 367.
  \item \textsuperscript{243} Ibid.
  \item \textsuperscript{244} Koutsari et al, as above [165], p. 14.
\end{itemize}
city, while there is almost absence of residences. On the other hand, the recreational spaces continue to expand uncontrollably forming functional discontinuities in the urban fabric during the day (Picture 10). These specific spatial, social and economic characteristics of Valaoritou area are the dynamic factors that can lead to the further evolution of the creative cluster so that it can have a great impact on the city as a whole.

Nonetheless, there are certain problems, that could threaten the future development of the area, that need to be resolved by implementing a strategic policy approach. First of all, area’s growth and attractiveness cause a steady increase in the land value and as a consequence in the rents prices. This could lead to the gentrification effect, where the artists and the creative professionals who created this new character of the area will be displaced as they will not be able to cope with the new high prices.

Furthermore, there is the threat that the uncontrolled expansion of the leisure activities (especially bars and night clubs) will transform the area into a monofunctional zone. Also, it is very common in the urban context, that leisure activities complete a certain life circle in an area and then they decline, following the

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245 Tarani, as above [231], pp. 366-367.
246 Tarani, as above [231], pp. 367-368.
247 Ibid.
248 Ibid.
249 Ibid.
250 Ibid.
emergence of another attractive leisure district in the city (as was the case with Ladadika district) or because of the effects of the economic crisis. As a consequence, the area will face a new era of decline if it loses its hybrid character as a creative cluster with mixed uses.

Concluding from the above analysis, a public intervention could be useful for the further development of the Valaoritou area, implementing a strategic policy approach that will focus on three main aims: keep the existing creative professionals in the area and attract new ones; strengthen the interaction and networking among the area’s agents, as well as provide opportunities for promotion and access to international markets; build the sense of community in the area and enhance the public space.

Moreover, the local authorities could use ‘creativity’ as a distinctive local attribute that differentiates the area from others. The strengthening of the creative economy could help in the enhancement of Thessaloniki’s international attractiveness and competitiveness through the development of a strong city branding strategy based on creativity. This characteristic combined with local cultural activities could attract more citizens and tourists to the area and help promote the city’s image as a cultural destination.

3.5 Museum clusters

In Thessaloniki there are many important museums and festivals. Most of them are located at the city center and have a significant role in the city’s cultural life, while some of them receive international recognition. However, as is the case generally in Greece, there are not designated museum clusters, and the museums, as well as the events venues, are dispersed all over the city.

In 2010 the first museum alliance was created, when five museums in Thessaloniki (Archeological Museum, Museum of Byzantine Culture, State Museum of Contemporary Art, Macedonian Museum of Contemporary Art, Teloglion Foundation of Art) formed a collaboration network and signed a 5-year agreement on common

251 Koutsari et al, as above [165], p. 12.
252 Ibid.
253 Tarani, as above [231], p. 368.
254 Koutsari et al, as above [165], p. 15.
255 Ibid.
ticket policy, public programming and promotion of their activities. The ‘5 museums movement’ as the collaboration was named, introduced a plan providing for the introduction of a common three-day ticket, the co-organization of at least one thematic travelling exhibition per year and the cooperation on educational and promotional activities. Although these museums have established a collaboration network, there is no spatial proximity amongst them, as they are located in different areas of the city, so a museum cluster cannot be formed.

It is a fact that until now there has not been an integrated urban planning strategy from the local authorities, in order to create specific museum clusters in the city. Nevertheless, the concentration and proximity of some museums and other cultural facilities in certain areas could be considered as a crucial factor in identifying those spatial agglomerations as museum clusters. There are three such examples in the city.

The two oldest and most prominent museums of Thessaloniki – the Archaeological Museum (AMT) and the Museum of Byzantine Culture (MBC) – are both located in the east side of the city center, in a highly recognizable area near the Young Men’s Christian Association (YMCA) square and next to the grounds of the International Fair (Picture 11). The buildings of the museums, both designed by famous Greek architects, are in close proximity with one another, and also with the Macedonian Museum of Contemporary Art and the War Museum, as well as other facilities that host cultural, commercial and recreational activities, such as the exhibition spaces of the International Fair, the YMCA building and the ‘Ioannis Velidis’ Congress Center. Moreover, this area of the city is characterized by extended open spaces, starting from the newly redesigned waterfront - in the form of a linear park with successive green spaces – and reaching the university campus.

257 http://www.5museums.gr/. As accessed on 14/02/18.
258 Tsilidou, as above [256].
259 Κόνσολα, as above [95], p. 6.
260 https://www.amth.gr/. As accessed on 14/02/18.
http://www.mbp.gr/. As accessed on 14/02/18.
261 Ibid.
All these characteristics constitute the area suitable for the formation of a museum cluster, especially in the current circumstances, as the revised Master Plan for Thessaloniki has been approved and it includes large-scale redevelopment projects for the International Fair, but also for the broader area. These projects intend to change the identity of the area with the creation of a large-scale metropolitan park, the partial-relocation of the Fair, and the creation of public spaces for cultural activities. Furthermore, the new projects aim at creating an uninterrupted walking

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263 Κόνσολα, as above [95], p. 6.
264 Interview with Mrs. Argyri Katsaridou, Archaeologist - Art Historian and Mrs. Evangelia Aggelkou Archaeologist - Director of Department of MBC.
265 "Μελέτη Αναθεώρησης...", as above [262].
266 "Μελέτη Αναθεώρησης...", as above [262], p. 68-69.
route from the waterfront, through the Fair area and the campus, reaching to the Teloglion Foundation of Arts, thus creating an important cultural route.\textsuperscript{266} This route forms a cultural axis connecting the White Tower monument – which is part of the Museum of Byzantine Culture and operates as an exhibition space – and the National Theater of Northern Greece, to the former mentioned museums and cultural spaces.

A second much smaller museum cluster can be identified in Pier 1 of the port (Picture 12), which concentrates the Museum of Photography of Thessaloniki, the Cinema Museum of Thessaloniki, the Center of Contemporary Art of Thessaloniki (CACT) – a branch of the State Museum of Contemporary Art, some of the venues of the Thessaloniki International Film Festival (TIFF) and the Thessaloniki Documentary Festival, some other exhibition spaces and a café-restaurant, as well as an attractive open public space.\textsuperscript{267}

![Picture 12. Pier 1 (Source: http://www.teetkm.gr. As accessed on 14/02/18.)](image)

The displacement of port facilities to the sixth dock, resulted in the abandonment of piers 1 and 2 which are close to the city center.\textsuperscript{268} The regeneration of the derelict Pier 1 was a project realized when Thessaloniki was the European Capital of Culture 2013.

\begin{flushright}
\textsuperscript{266} Ibid. \\
\textsuperscript{267} Κόνσολα, as above [95], p. 6. \\
Interviews with Mrs. Argyri Katsaridou, Archaeologist - Art Historian and Mrs. Evangelia Angelkou Archaeologist - Director of Department of the MBC, Mrs. Maria Tsantsanoglou, Art Historian - Director of the SMCA, Mrs. Syrago Tsiara, Art Historian - Director of the CACT, Mrs. Anna Milossi, Head of Public Relations-Sponsorships and Mrs. Tina Antonakou, Press Office Assistant of the TIFF. \\
\end{flushright}
Capital of Culture.\textsuperscript{269} The main aim was to deliver Pier 1 to the city to be used as a public cultural space, giving great emphasis to the historic and architectural heritage of the site.\textsuperscript{270} The renewal plan at that time focused mainly on the restoration and conservation of the 19th and 20th century harbor buildings, namely the old warehouses, while there were only soft interventions to the open space.\textsuperscript{271} The renovated warehouses were used to house the Cinema Museum of Thessaloniki, the TIFF, and the Museum of Photography, as well as other cultural events.\textsuperscript{272}

As a result, for many years Pier 1 had a monothematic character concentrating mostly high-culture activities, limiting, thus, the development potential of the place as certain groups of the population felt excluded from the activities, and the place was neither integrated into the city center and the popular adjoining district of Ladadika, nor was it used during the whole day.\textsuperscript{273}

Especially the TIFF, during all those years, has developed a great range of activities at Pier 1, throughout the year, thus contributing substantially to the revitalization of the place.\textsuperscript{274} Pier 1 became fully integrated into the city life in 2011 when the open spaces were redesigned and a new friendly environment was created that attracted immediately the young people of the city, transforming the Pier into a lively place all-day long (Picture 13).\textsuperscript{275} This resulted in the emergence of mixed uses in the area, such as high-culture exhibitions, popular youth open-air festivals, international cultural events, but also commercial and leisure activities, so Pier 1 functions as a cluster.\textsuperscript{276} Moreover, the nearby cultural cluster of Ladadika operates in the same way to Pier 1, as Wit de Wittestraat to Museum Quarter in Rotterdam.\textsuperscript{277}

\textsuperscript{269} Ibid.
\textsuperscript{270} Ibid.
\textsuperscript{272} Ibid.
\textsuperscript{273} Karachalis, Kyriazopoulos, as above [268].
\textsuperscript{274} Gospodini, as above [270].
\textsuperscript{275} http://www2.filmfestival.gr. As accessed on 14/02/18.
\textsuperscript{277} Karachalis, Kyriazopoulos, as above [268].
Last, the Moni Lazariston complex and its surrounding area can be characterized as a small-scale cluster, which includes the State Museum of Contemporary Art (SMCA), two stages and the Drama School of the National Theater of Northern Greece (NTNG), the State Orchestra of Thessaloniki, a small outdoor amphitheater and the Moni Lazariston Festival, as well as some cafés, restaurants and an art hotel (Picture 14).

Picture 13. Pier 1 open space regeneration project (Source: http://www.teetkm.gr. As accessed on 14/02/18.)

Interviews with Mrs. Maria Tsantsanoglou, Art Historian - Director of the SMCA, Mrs. Syrago Tsiara, Art Historian - Director of the CACT, Mrs. Argyri Katsaridou, Archaeologist - Art Historian and Mrs. Evangelia Aggelkou Archaeologist - Director of Department of the MBC, Mrs. Anna Milossi, Head of Public Relations-Sponsorships and Mrs. Tina Antonakou, Press Office Assistant of the TIFF.

Picture 14. Moni Lazariston complex (Source: https://www.bing.com/maps. As accessed on 14/02/18)
Moni Lazariston is a former Catholic monastery of the 19th century which was restored when Thessaloniki was the European Capital of Culture, so as to house the State Museum of Contemporary Art.\textsuperscript{279} Moni Lazariston is located in a socially and economically underdeveloped area on the west side of the city, and rather far from the city center.\textsuperscript{280} The decision of the local authorities to renovate a significant architectural heritage building and to establish further cultural functions in this area had a double effect both for the area and the museum.\textsuperscript{281}

On one hand, the concentration of these functions had a positive outcome for the area, as they attracted more urban development projects, such as the upgrading of infrastructure (streets, sidewalks) and the new plans for the creation of a metropolitan park in the former military camp Pavlos Melas.\textsuperscript{282} As a result, the status of the area is being upgraded and so is the reputation of the cultural facilities.\textsuperscript{283} On the other hand, the public transport access to the cluster is difficult and consequently the attendance to some events is low.\textsuperscript{284} The issue of the long distance from the city center has raised some discussions about the relocation of the museum in another central area, but in the current economic circumstances this is not possible.\textsuperscript{285} Nevertheless, this off-center location of the cluster gives a unique advantage to the specific institutions, as there is no competition with other cultural organizations in the area.\textsuperscript{286}

As a conclusion, the existing spatial concentrations of museums can be considered as functional clusters, and this is an opinion commonly shared by all the interviewed representatives of the museums and festivals.\textsuperscript{287} Moreover, the

\textsuperscript{280} Ibid.
\textsuperscript{281} Interviews with Mrs. Maria Tsantsanoglou, Art Historian - Director of the SMCA, Mrs. Syrago Tsiara, Art Historian - Director of the CACT.
\textsuperscript{282} Papanikolaou, P. as above [279], p. 78.
\textsuperscript{283} Ibid.
\textsuperscript{284} Papanikolaou, as above [279], p. 78.
\textsuperscript{285} Ibid.
\textsuperscript{286} Papanikolaou, as above [279], p. 78.
\textsuperscript{287} Interviews with Mrs. Maria Tsantsanoglou, Art Historian - Director of the SMCA, Mrs. Syrago Tsiara, Art Historian - Director of the CACT, Mrs. Argyri Katsaridou, Archaeologist - Art Historian and Mrs. Evangelia Aggelkou Archaeologist - Director of Department of the MBC, Mrs. Stella Tsiarvoula, Head of
interviewees strongly believed that both the buildings and the areas where they are located, serve the functions and the objectives of the institutions, and there is no need for relocation. Even in the case of the SMCA, which is the only museum located outside the city center and housed in a building with a completely different original function, the existence of the CACT in Pier 1, serves as a representative and a connection with the city center. Consequently, the creation of a large-scale designated museum cluster in the city of Thessaloniki is not considered as a necessary strategy, neither for urban regeneration, nor for the improvement of the function of the museums themselves.

On the contrary, the interviewees were more concerned about the operational interrelation among the institutions of the city, thus, they believe that the functional aspect of a cluster is necessary for them, rather than their spatial proximity. Most of them believe that collaborations among institutions need to be facilitated, especially nowadays that the museums face intense economic problems and they try to make changes in their operation, their programs and their activities, in order to be able to produce revenues. For this purpose, the museums aim at attracting more visitors and sponsors, thus expanding their range of activities, participating in many programs and collaborations, trying to be more inclusive and open to everyone. As a result, the traditional function of the museums change, and they become more diverse.

Administration & Communication of the ThMP, Mrs. Anna Milossi, Head of Public Relations-Sponsorships and Mrs. Tina Antonakou, Press Office Assistant of the TIFF, Mrs. Eleni Tsevekidou, Head of the Department of Events and Festivals of the Directorate of Culture-Tourism of the Municipality of Thessaloniki, Mrs. Despoina Kaviri, Art Director of the Taratsa International Film Festival.

Ibid. Interviews with Mrs. Maria Tsantsanoglou, Art Historian - Director of the SMCA, Mrs. Syrago Tsiara, Art Historian - Director of the CACT.

Interviews with Mrs. Maria Tsantsanoglou, Art Historian - Director of the SMCA, Mrs. Syrago Tsiara, Art Historian - Director of the CACT, Mrs. Argyri Katsaridou, Archaeologist - Art Historian and Mrs. Evangelia Aggelkou Archaeologist - Director of Department of the MBC, Mrs. Stella Tsiarvoula, Head of Administration & Communication of the ThMP, Mrs. Anna Milossi, Head of Public Relations-Sponsorships and Mrs. Tina Antonakou, Press Office Assistant of the TIFF, Mrs. Eleni Tsevekidou, Head of the Department of Events and Festivals of the Directorate of Culture-Tourism of the Municipality of Thessaloniki, Mrs. Despoina Kaviri, Art Director of the Taratsa International Film Festival.

Ibid.


Δέφνερ, Μακρυγιώργου, [293], p. 10.
3.6 The diffusion of cultural activities in the city

In recent years, a great variety of cultural activities taking place outside the traditional institutional spaces can be noticed in the city of Thessaloniki.295 A large number of exhibitions, concerts, festivals, theatrical performances and even cinema projections are being hosted in alternative spaces, such as historical buildings, monuments, former military camps, former industrial buildings, schools, cafés and bars, as well as open spaces, such as archaeological sites, streets, squares, parks and terraces, not only in the city center but in other neighborhoods as well.296 All these activities are being organized by the museums, festivals, and cultural organizations of the city, but also by independent artists and artistic groups.297

One of the most prominent festivals of the city, the ‘Dimitria’ Festival, organized by the municipality of Thessaloniki for more than fifty years, has as a main focus the diffusion of cultural events of all artistic fields throughout the city and the use of alternative and open spaces as venues.298 The same orientation can be noticed in the program of the ‘Biennale of Contemporary Art of Thessaloniki’, organized by the SMCA. The ‘Biennale’ was first inaugurated in 2007 and is being hosted every two years up until now. It is an important event with international recognition, and includes various contemporary art exhibitions and performances that are being held each time in different museums, historical buildings, cultural spaces, cafés, bars or houses.299

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296 Ibid.
297 Tsiara, as above [295].
298 Interview with Mrs. Eleni Tsevekidou, Head of the Department of Events and Festivals of the Directorate of Culture-Tourism of the Municipality of Thessaloniki.
For more information about the events see Appendix B1.
299 Interviews with Mrs. Maria Tsantsanoglou, Art Historian - Director of the SMCA, Mrs. Syrago Tsiara, Art Historian - Director of the CACT, Mrs. Argyri Katsaridou, Archaeologist - Art Historian and Mrs. Evangelia Aggelkou Archaeologist - Director of Department of the MBC, Mrs. Stella Tsiarvoula, Head of Administration & Communication of the ThMP, Mrs. Anna Milossi, Head of Public Relations-Sponsorships and Mrs. Tina Antonakou, Press Office Assistant of the TIFF, Mrs. Eleni Tsevekidou, Head of the Department of Events and Festivals of the Directorate of Culture-Tourism of the Municipality of Thessaloniki, Mrs. Despoina Kaviri, Art Director of the Taratsa International Film Festival.
For more information about the events see Appendix B7.
Another famous international event of Thessaloniki since 1960 is the International Film Festival, which apart from the film projections, hosts exhibitions, theatrical interventions, masterclasses, open discussions, parties and concerts in collaboration with other institutions or independent groups. The TIFF uses a variety of venues and has a strong presence not only in the city center but also in various neighborhoods. The National Theater of Northern Greece (NTNG) has developed a great range of activities addressed to all social groups, from primary school children to prison inmates. Moreover, it has staged a number of performances outdoors and in alternative spaces, such as exhibition halls in museums, school classrooms, cafés, or private houses, thus establishing its presence in the urban public space.

Furthermore, the Taratsa International Film Festival is a new independent short film festival that started four years ago. A very interesting aspect of this festival is the fact that, each year it hosts film screenings in different rooftops, some of which are otherwise closed to the public or have different uses, but only in buildings located in the city center. Another alternative event, the Pic Nik Urban Festival sponsored by the municipality of Thessaloniki, is being organized since 2012 in the archaeological site of the Roman Forum, presenting film screenings and music concerts.

As the traditional role of museums changes, the museums try to become more inclusive, to organize more events and activities and to be more accessible to all social groups. In order to achieve these objectives many museums use alternative

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300 Interview with Mrs. Anna Milossi, Head of Public Relations-Sponsorships and Mrs. Tina Antonakou, Press Office Assistant of the TIFF. For more information about the events see Appendix B2.
301 Interview Mrs. Anna Milossi, Head of Public Relations-Sponsorships and Mrs. Tina Antonakou, Press Office Assistant of the TIFF.
302 Written response to the questionnaire via email by Mrs. Maria Tsima, Deputy Artistic Director of the NTNG. For more information about the events see Appendix B4.
303 Ibid.
304 Interview with Mrs. Despoina Kaviri, Art Director of the Taratsa International Film Festival.
305 Ibid. For more information about the festival see Appendix B3.
306 http://www.urbanpicnic.gr/. As accessed on 14/02/18.
307 Interviews with Mrs. Maria Tsantsanoglou, Art Historian - Director of the SMCA, Mrs. Syrago Tsiara, Art Historian - Director of the CACT, Mrs. Argyri Katsaridou, Archaeologist - Art Historian and Mrs. Evangelia Aggelkou Archaeologist - Director of Department of the MBC, Mrs. Stella Tsarvoula, Head of Administration & Communication of the ThMP, Mrs. Anna Milossi, Head of Public Relations-Sponsorships and Mrs. Tina Antonakou, Press Office Assistant of the TIFF, Mrs. Eleni Tsevekidou, Head of the Department of Events and Festivals of the Directorate of Culture-Tourism of the Municipality of Thessaloniki, Mrs. Despoina Kaviri, Art Director of the Taratsa International Film Festival.
methods, such as organizing outdoor exhibitions in their own premises or in public spaces, hosting concerts or performances, organizing workshops and educational programs for children or adults, and also cooperating with independent artistic groups in joint events.\textsuperscript{308}

Most museums of Thessaloniki have incorporated such activities in their programs, for example, the Museum of Photography regularly hosts joint exhibitions with independent photography groups of the city or outdoor exhibitions in the public space of Pier 1,\textsuperscript{309} and the CACT often participates in festivals such as the 7ply Project, the Caravan Project, Kodra Fresh and other festivals organized by independent groups.\textsuperscript{310} Moreover, it is noteworthy that even the two oldest and more traditional museums regarding their collections – the AMT and the MBC – have started hosting open air exhibitions and setting a strong presence in the public space.\textsuperscript{311}

Apart from these events organized by the city’s institutions there is a number of artistic groups and NGOs in the city that organize small-scale events in various public spaces, usually streets, squares and the waterfront. Some examples of these groups are: Open House Thessaloniki\textsuperscript{312}, that organizes architectural guided tours in various buildings; Sfina\textsuperscript{313} flash-mob group, that stages surprising events in public spaces – such as the Color Festival; Kids in action\textsuperscript{314}, that organizes cultural activities in public spaces for children; Stereosis\textsuperscript{315} photography center, that organizes outdoor photography exhibitions in pedestrian streets and the waterfront.

All these cultural interventions in the public space have multiple effects on the city, spatially and socially. The use of alternative, often abandoned or inaccessible spaces for hosting events leads to the renovation, reuse and revitalization of the place.

\textsuperscript{308} Ibid.
\textsuperscript{309} Interview with Mrs. Tsiarvoula, Head of Administration & Communication of the ThMP. For more information about the events see Appendix B8.
\textsuperscript{310} https://www.cact.gr/. As accessed on 14/02/18. For more information about the events see Appendix B7.
\textsuperscript{311} https://www.amth.gr/. As accessed on 14/02/18. For more information about the events see Appendix B5.
http://www.mbp.gr/. As accessed on 14/02/18. For more information about the events see Appendix B6.
\textsuperscript{312} http://www.openhousethessaloniki.gr/. As accessed on 14/02/18.
\textsuperscript{314} http://www.kidsinaction.gr/. As accessed on 14/02/18.
\textsuperscript{315} http://www.stereosis.com/. As accessed on 14/02/18.
and gives the opportunity to the visitors to attend an event in a space that traditionally has a different function, or to see new places. Socially, the cultural activities contribute to the formation of a more inclusive public space, as everyone can attend or even sometimes participate in the events, and strengthen the sense of community.
Conclusions

Since the 1990s culture has become an integral element in urban policies and regeneration strategies aiming at sustainable urban development, as well as has been internationally recognized and accepted as a basic factor of sustainability. Many American and European cities facing the negative results of deindustrialization, turned to culture-led regeneration strategies in order to enhance the urban environment, achieve economic growth, and create a new city image as cultural tourism destination.

There are several different cultural policies that urban planners can use in their projects, in order to succeed in their goals. Flagship projects and cultural events focus mostly on cultural consumption as they create spectacular spaces and activities that attract a large number of visitors and produce immediate economic gain. However, there are many doubts about the long-term sustainability of these approaches.

The other group of cultural strategies includes the cultural clusters and the broader notion of creative industries and creative clusters. These approaches focus on the cultural production and consumption combined with other recreational and commercial activities, thus creating more diverse spaces which promote creativity. These policies are considered to create more sustainable areas, that can support the city economy. However, every cultural approach has positive and negative outcomes if it is not well-planned, if it does not have specific aims and long-term objectives.

There are several examples of European cities which implemented major culture-led regeneration projects and are considered as successful examples of urban revitalization. Nevertheless, in each case there are also some negative outcomes that create scepticism regarding the effectiveness of these projects in the long term.

Thessaloniki, as a post-industrial port city, has also faced the negative effects of deindustrialization, resulting in the deprivation of certain inner-city areas. Since the 1990s, Thessaloniki has implemented a number of urban regeneration projects that incorporated cultural approaches, although the opportunity for large-scale culture-led urban interventions was lost, when Thessaloniki hosted the ECOC event.

The most important of these projects, namely those that were based on a cultural approach and succeeded in producing long-term positive effects on the urban
environment, were the transformation of Ladadika district into a cultural cluster, the regeneration of Pier 1 and the creation of a museum cluster, and the renovation of Moni Lazariston complex with the subsequent formation of a small-scale museum cluster. However, in recent years there has been a spontaneous formation of a creative cluster in Valaoritou area that includes a significant number of creative industries and promotes the cultural production of the city. Moreover, a possible future museum cluster can be proposed in the area where the Archaeological Museum and MBC are located, if the necessary redevelopments of the surrounding area take place as planned.

As a conclusion, several cultural clusters can be identified in Thessaloniki, although they have not been created as designated places through coherent urban planning strategies. In most cases, the formation of the cluster happened gradually in a spontaneous way, as the regeneration of the areas attracted more cultural functions in spatial proximity.

Another important element that affects the urban space is the interaction between culture and public space. The cultural institutions of Thessaloniki, as well as independent artistic groups and NGOs have a substantial role in this interrelation, as they plan and implement cultural activities in various buildings or open spaces in the city, attracting the public interest to them, thus helping to their revitalization.

As a consequence, the museums, festivals, and artistic groups of Thessaloniki have a very important role in the city, as they are key agents in the promotion and branding of the city, and the creation of a new image as cultural destination that could attract more tourists interested in cultural activities.

Finally, it seems very likely that the future urban developments of Thessaloniki could be based on cultural strategies, as long as they are integrated into strategic urban planning processes that would lead to coherent large-scale interventions in the city. There is not a single project that could be implemented in the city and transform it completely. The analysis in the previous chapters has shown that there is not a model of cultural-led urban regeneration that is suitable for all cities. In most cases, a very thorough planning must be made and several cultural policies should be combined, for a city to have long-term benefits. Otherwise, the positive effects are temporary, and in some cases more problems occur in the future.
Moreover, the cultural institutions of the city need to be financially and operationally supported by the authorities as much as possible during this time of economic crisis, as they are basic elements that form not only the city’s urban space, but its identity as well. However, the museums themselves should try to produce revenues, as well as attract sponsors, since the state financing becomes even more limited. In order to do so, they need to be extrovert, have a variety of activities and be accessible to all people. Thus, Thessaloniki can gain international recognition as a creative city and become competitive in the European context.
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Appendix

A. Questionnaire

1. Does the location of the museum contribute to the achievement of the museum’s objectives? Do you think any other area or other building would be more suitable?

2. Does the museum contribute to city branding and increase of tourism? If so, please justify briefly.

3. Is the dispersal in the urban fabric within the museum's objectives? Are there any activities in open spaces (public or private) or in other venues outside the central building; These actions attract more visitors / are more accessible to specific social groups;

4. Are there collaborations with other museums, festivals and artistic groups in the city? Is the museum a meeting point of different social groups?

5. Do you believe that the formation of museum clusters is necessary for the city?
B. Information gathered from the interviewees and research in archival material, about cultural activities organized in open spaces or in alternative venues, and activities promoting the city of Thessaloniki (2013-2017)

1. Dimitria Festival\footnote{https://dimitria.thessaloniki.gr/}. As accessed on 14/02/18.

Dimitria Festival is an event that was instituted in 1966 by the local committee of the Greek National Tourism Organization, as “a permanent artistic institution aiming both at serving and promoting the eternal values and ideals of Hellenism, as well as making the Macedonian capital a radiant cradle of the great modern cultural visions and achievements of our people”, as noted by the President of the Republic at the time, Stefanos Stefanopoulos.

Dimitria Festival is being held consistently for one month every year since 1966, and although in the early years it was focused mostly on music and theatrical performances, nowadays it includes all forms of artistic expression, presenting events of visual arts, music, theatre, dance, cinema, literature, and photography. Moreover, a diffusion of the various cultural events throughout the city can be noticed over the years, as more than 100 different spaces have been used as venues, both indoors and outdoors, from traditional spaces, such as theatres and museums, to more unconventional ones, such as the central market, Alaca Imaret Mosque, the Abattoirs, or Villa Petridis.

The main focus of the events included in Dimitria Festival is the interaction of the city of Thessaloniki with cultures from around the world, bringing together local and international artists, creating an inclusive environment for all citizens and visitors, and promoting the extroversion of the city.
❖ Recurrent events

• **Art Night**

It is the largest visual arts walk in the city. Art critics, curators and artists guide the audience through the contemporary art scene, providing information about exhibitions, visual arts projects and installations that are being hosted in Thessaloniki museums and art spaces. It is a three-day event, and each afternoon there is a different proposed guided route to various museums and art galleries. It is being held since 2013 in cooperation with the Municipal Gallery and the SMCA.

• **7ply Project Urban Culture Festival**

It is a multi-themed festival focused on street culture and the interests of young audiences. It includes contemporary art exhibitions, street dance, screenings, graffiti on walls and specially designed surfaces, concerts and DJ sets, as well as skateboard competitions and shows, skateboard lessons, meetings and workshops. It is being held for 12 consecutive years in various open spaces, cafés and bars in cooperation with various institutions such as the SMCA, the CACT, the French Institut.

• **Kapani Project**

It is a one-day event that started in 2016 as a multi-thematic stroll through the historical central market of Thessaloniki (called “Kapani”). The main focus is for the visitors to get to know this authentic traditional neighborhood, through live gigs by popular bands from Athens and Thessaloniki, DJ sets from Greece and abroad, performance art pieces inspired by Kapani Market and its everyday activities, films with references to everything from surrealism to Dadaism, presentations, walking tours, exhibitions, tastes and scents of the market. The event is being organized with the support of the Thessaloniki History Centre and the Thessaloniki Chamber of Tradesmen.
2017

- **A Spark Turned into a Fire**
  An interactive show held at three different spots in the city in one afternoon, commemorating the centenary of the Great Fire of 1917 that destroyed the biggest part of the city and led to the first large-scale urban regeneration of Thessaloniki. The show started in Mouschounti Square, Ano Poli, where the fire began in a house. After that, a plethora of events took place in Edessis Street, which survived the fire, and finally the climax occurred at the seafront on Nikis Avenue, which was pedestrianized especially for the occasion. At the same time, events also were held at various spots on Aristotelous Square, that included a themed installation and scale model. A large number of visual artists, musicians, actors, directors, designers, students, workshops and schools, members of academia and Thessaloniki institutions participated in this spectacular event.

- **Percautistic Percussion**
  A one-day musical event organized by the Percautistic percussion group of Thessaloniki State Conservatory. The group wandered through the narrow alleys of Kapani market and through spontaneous improvisation using percussion instruments, body percussion, and a variety of other items, they created a cheerful and surprising atmosphere for the audience.

- **Laiko and Rembetiko Songs**
  A musical performance organized by the Music High School of Thessaloniki presenting an anthology of laiko and rembetiko songs at the Glass Pavilion of the Afternoon Sun located at the New Waterfront park.

- **Musical Flash Mob**
  A surprise – performance by Thessaloniki State Conservatory held at Agias Sophias pedestrian street in city center.
• *Et-men or I breathe*
A participatory in-situ performance held at Yeni Cami shortly before sunset, having the effect of a prayer. The artists executed an audio meditation interacting with the historic and spiritual character of the space, while the audience created a ritual of motion, light and sound following the instructions of empathy, silence and stillness.

• *Akram Khan Company Repertoire Masterclass*
A five-day contemporary dance seminar for adults based on the repertoire of renowned choreographer and dancer Akram Khan. It was held in the YMCA basketball stadium.

• *Open Call Arts Photography I & Open Call Photography II 52D Moments*
Open call to the audience of the festival to submit online professional or amateur photographs with the Arts as a common framework, or moments of the events, the artists or the audience. At the closing ceremony of the festival, a special slideshow of these photographs was presented in the Labattoir.

❖ **2016**

• *Imagine All the People! Wish Tree*
Performance by Yoko Ono in two different public places in two different days. Two trees were planted, one at Agias Sophias pedestrian street and the other at the City Hall, while the visitors could participate by writing their wishes on folded papers and decorating the trees with them, until their branches were fully covered.

• *Chauvinism Scanner*
An interactive street performance by God’s Entertainment Group, an experimental theatre collective from Austria. In the first part, Greek actors asked passers-by questions about prejudice and minorities, and after that the passers-by ‘entered the stage’ where they had a further test, based on certain specific programs that could calculate their level of chauvinism, xenophobia, etc. The performance took place in the intersection of Aristotelous Square and Tsimiski Street.
• **Toolkit Designers’ Meeting**

An event focused on the broader concept of design, on its various practices and professional applications, addressed to professionals and amateurs interested in design. The program included speeches by established design professionals, seven specialized workshops, poster, silk screen print, and industrial design exhibitions, as well as an international poster design competition and an exhibition of outstanding participants’ work. After the end of the event, the ExpoWorkshops was held, the exhibition of the results – works of workshop participants, in various alternative spaces such as an art café, an art gallery and a design studio.

• **le rebétiko aujourd’hui- société et réalité**

A musical performance by the rembetiko ensemble ‘pliri daxi’ held at Athonos Square.

❖ **2015**

• **50th Dimitria Opening Ceremony**

The opening event visually connected the White Tower and Maison Crystal with the Port of Thessaloniki through video projections, alternations of shape and color, monument illuminations and light installations. Boats carried the people from the White Tower to the Passenger Terminal of the Harbor Organization where a spectacular projection highlighted the architecture of the building. At the same time, Agios Lavrentios Brass Band started a musical journey from the White Tower to the Port, where the Opening Party was hosted.

• **Jazz Brunch**

A fusion of musical and culinary activities in an outdoor space. The Jazz Workshop of Thessaloniki Contemporary Auditorium in collaboration with Alekos Papadopoulos’ Drums Ensemble presented a musical event, while at the same time a selection of brunch dishes was offered as well, at the front yard of Maison Crystal located at the New Waterfront.
• **Roadtrip 3**
A theatrical performance that transformed a car into a moving stage. The play took place inside four cars with four passengers on the same route for four different stories in an actual road trip on the city streets.

• **Venice Twins**
A classic play of Commedia dell’ Arte staged by third year students of the Drama School of the NTNG in various city streets and the New Railway Station.

• **Zierle & Carter**
A performance by this artistic duo, whose work fundamentally explores society’s conventions, traditions and rituals. The performance was held in Maison Crystal and was based on their impressions of the city of Thessaloniki.

• **Dispersions**
An art exhibition that examined the concept of Diaspora, (the dispersion or spread of any people from their original homeland) and the relationship of the immigration phenomenon with Thessaloniki’s urban environment and cultural identity. The artists were all somehow related to Thessaloniki, but had different cultural or linguistic backgrounds. The exhibition was held in Babylonia Cultural Center and was accompanied by parallel cultural activities with humanistic, literature, multilingual and musical aspects.

• **Screenings: New productions on 50th Demetria**
An exhibition that presented art videos and audiovisual installations by young and aspiring artists, mainly focusing on different views of Thessaloniki, some of them realistic and some of them dreamy, transforming the city into a field of a new narration. The exhibition was held in Maison Crystal and the artworks were especially commissioned for the 50th Dimitria.
• **Thesswiki project**

The project aimed to digitize the history and culture of the city of Thessaloniki by the citizens themselves, interconnecting digital entries in the urban landscape and having multiple impact on culture, education, tourism and e-government. Citizens and friends of the city from Greece and abroad were asked to write entries through Wikipedia and provide links designated to guide the user to related pages with additional information. Using the city’s museum collections, which offered open source digital content for the realization of the project and allowed its free distribution through WikiCommons and Wikipedia, the participants could provide more details on important sites, historical events, monuments, people and artists of the city. Moreover, special barcodes, called QR codes, were mounted on the sides of buildings and monuments so that tourists and visitors could scan them and instantly access up-to-date Wikipedia entries about all aspects of life in Thessaloniki in many languages.

• **MC Redux, the book**

A publication presenting the architectural proposals that were created during the MC Redux: an experimental architecture workshop with the building as a case study, that was hosted by k&k architects group about the reuse of the abandoned Maison Crystal building located in the New Waterfront.

❖ 2014

• **“The Ghosts” Vol.1 Isolation**

A polymorphic project that combined visual and performing arts, in order to introduce the audience to the daily happenings and way of life of inmates that experienced isolation in Yedikule prison. This project was held at Eptapirgio and aimed at the interconnection between the city and the citizens by emphasizing the fact that many places have a unique historical identity and memories, that people should know.
• **Beauty is Born in Darkness I**
An open-air group exhibition dispersed in the city fabric during nighttime. The main focus of the exhibition was to bring out hidden aspects of public spaces through lighting projections of visual artworks. With Egnatia street as the main axis, the artists followed an imaginary line starting from Villa Petridis, passing through Dodekanisou street and continuing towards the old commercial center of Valaoritou and the present day commercial center of Aristotelous Square and the ancient Roman Forum, changing the nighttime landscape of the city center through the projection of visual artworks on the “blind” sides of buildings. Thus, inviting the citizens to explore the city by night and discover different views and experiences.

• **Beauty is Born in Darkness II**
A group exhibition that was the second part of the broader program of illuminating public spaces throughout the urban fabric included in the 49th Dimitria Festival. The exhibition was held at the renovated Villa Petridis, where the visual artworks were the only source of light in the interior of the building, highlighting the monument and creating a unique atmosphere.

• **MC Redux - MC Undone**
An experimental architectural workshop held by k&k architects, regarding the incorporation of an abandoned public building - Maison Crystal - into the urban fabric, and a meeting/discussion about its future use.

• **Urban Arts Festivals and Dimitria Festival**
A one-day congress about the organization of Dimitria Festival in relation to the festivals in other cities, aiming at starting a dialogue on the present and the future of the institution, considering artistic, legal, technical and financial aspects.
❖ 2013

- **Symfagomen**
  The inaugural event of the 48th Dimitria Festival. The core of the event was a huge table set at Pier 1, welcoming all visitors to a social place where people could meet and eat together. Moreover, they were induced to participate in the events that included art and musical performances, dance and theatre.

- **SISYFoS**
  An interactive performance by EN-FLO art group. Inspired by the myth of Sissifos, the artists created a sphere-burden which they dragged through the streets of the city center, followed by the audience. Finally, they ended their journey at Pier 1 of the Port, where the inaugural event of the festival was taking place.

- **Periplus**
  A musical event held at Athonos Square uniting Portugal and Greece with the combination of traditional Greek and Portugal music such as rembetiko and fados.

- **playforTHESSALONIKI**
  A seven-day workshop on the performing arts. The main aim was for the participants to develop a different relationship with the city that they inhabit, through a creative game. The workshop was hosted in Bensoussan Han historical building and was addressed to professional and amateur artists.

- **Tango Toilet**
  A piece of street theatre presenting a humorous performance choreography. It was staged at the storefront display window of Notos Galleries store, presenting a tango choreography inside a toilet.
- **The White House Biennale**
  An international interactive online platform that presents interventions and proposals by recognized and emergent Greek and foreign artists. By posing crucial questions about contemporary politics and the social and economic reality, the platform aspires to start a dialogue between the artists, the audience and the decision-making centers, based on the function of art as a form of communication and intervention. One unique characteristic of this original project, which was the first internet-based biennale worldwide, was the creation of channels of communication connecting the artists’ houses to the official residence of the US President, in an attempt to interact with the White House. The project was hosted in the White Tower and was organized by the SMCA.

- **Golden children**
  A contemporary art workshop for children, where they could paint portraits of their own favourite people on large surfaces. During these activities the children’s works were exhibited at Pier 1 at the port of Thessaloniki, in a specially designed and original construction.
2. **Thessaloniki International Film Festival**

The Thessaloniki International Film Festival (TIFF) is the top film festival of South Eastern Europe, the presentation platform for the year’s Greek productions, and the primary and oldest festival in the Balkans for the creations of emerging film makers from all over the world. Founded in 1960 as the Week of Greek Cinema, it became international in 1992, including a Competition Section for feature length films by emerging directors presenting their first or second film.

Since then, the TIFF has achieved a significant international scope, presenting the most groundbreaking independent productions from the whole world, and developing activities for international film industry professionals. Since the mid-1990s, the TIFF, constantly evolving, has become an organization with a significant number of cultural activities throughout the year.

Through its new form and activities, the TIFF has established close collaborations with various local, national, regional and international film institutions, cultural, educational and social organizations, as well as embassies and cultural agencies from other countries.

The main venues where the screenings of TIFF take place are: Olympion and Pavlos Zannas art house cinemas, located in a historic building at Aristotelous Square; and four modern cinemas created in the renovated Warehouse A, Warehouse C, Warehouse D and Warehouse 1 at Pier 1 of the port of Thessaloniki, where also the Cinema Museum of Thessaloniki is located.

Moreover, a number of parties are being held each year in various bars and cafés of the city, as well as other interesting events organized by the TIFF in various venues in the city.

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317 http://www2.filmfestival.gr. As accessed on 14/02/18.
❖ 2017

- **TIFF Posters**
  An exhibition of TIFF’s posters of previous years hosted at TOMS Flagship Store & Café

- **From Cinema to Theatre and from Theatre to Cinema**
  Five extraordinary theatrical interventions inspired by cinema. The actors of the National Theatre of Northern Greece transformed the TIFF venues into a living stage for a day, presenting their performances at Glass BOX and Olympion Lobby at Aristotelous Square, as well as Warehouse C and the open space in front of Warehouse D at Pier 1.

- **“Schedia” Live!**
  A concert with various Greek performers and bands co-organized by street paper “shedia” at WE cultural space.

- **2nd Art Thessaloniki International Contemporary Art Fair**
  Participation of the TIFF at the Art Fair, and screening of the film ‘Modigliani’ at Olympion.

- **Film in Town**
  Trying to be as inclusive as possible the TIFF presented a selection of films at “Melina Merkouri” Municipal Theater of Kalamaria and "Christos Tsakiris" Cultural Center of the Municipality of Pavlos Melas.

- **#summertiff: Stereosis 99 Hours on View**
  Participation of the TIFF at the open-air photography exhibition of Stereosis group, with the screening of the film “The Salt of the Earth” at the Garden of the Afternoon Sun at the New Waterfront of Thessaloniki.
• #summertiff: “All that Jazz”
An outdoor screening of the film “All that Jazz” at the open space of Pier 1.

• #summertiff: Cinema with a View
Open-air screenings of 14 films on the rooftop of the Thessaloniki Concert Hall during the summer.

❖ 2016

• EUFORIA Student Digital Film Project
A special student documentary screenings event as part of the European program EUFORIA 2015-2016 (Creative Europe-MEDIA). EUFORIA (European Films for Innovative Audience Development) is an innovative Film Education project designed to support the idea of film in school, focusing on Secondary Education. EUFORIA Student Digital Film Project included 24 short documentaries directed by an equal number of groups of Secondary Education students from Greece, Poland and Hungary. The project had a common topic - the development of contemporary urban landscape by projects that were subsidized by the European Union, which the students recorded in their respective countries. The screenings were held in Warehouse 1.

• 57th TIFF: Display Window Competition
A competition organized by the TIFF and the Commercial Association of Thessaloniki. All the shops of the city could participate in the competition by decorating their display windows inspired by the film festival. The aim of the competition was to promote the film festival throughout the city, as well as to promote the commercial shops to the Greek and foreign visitors of the festival.
• **Cinema for All**
A project aiming at improving the physical accessibility in the venues of the festival, and also enhancing the experience of the content/films. It included accessibility improvements at the venues, the Cinema Museum and Pier 1, to facilitate access to people with physical disabilities to the events. Moreover, several films were screened with universal accessibility conditions for all viewers, such as audio description for the blind and visually impaired, subtitles for the deaf and hard-of-hearing and interpretation in Greek Sign Language. Also, the festival’s program was available in Braille, as well as in a big font, and guide dogs for the blind were allowed in TIFF’s theatres.

• **#summertiff: Cinema with a View**
Open-air screenings of 14 films on the rooftop of the Thessaloniki Concert Hall during the summer.

• **#summertiff: “Chinatown”**
An outdoor screening of the film “Chinatown” at the open space of Pier 1.

• **#summertiff: Stereosis on View 99 Hours by the Sea**
Participation of the TIFF at the open-air photography exhibition of Stereosis group, with the screening of eight avant-garde short films of the early 20th century, at the Garden of the Afternoon Sun at the New Waterfront of Thessaloniki.

• **Lost in Port – Cultural Landscapes of the Port**
An educational workshop for families, that included a guided tour with several cultural activities at the open space of Pier 1, as well as the Cinema Museum, the Photography Museum and the CACT.
2015

- Port: Place and Portal of Culture – “Ellis”
  An outdoor screening of the short film “Ellis” by French artist JR. The event was held at the open space of Pier 1 and the film was screened on the walls of the Cinema Museum, the ThMP, and the CACT, in cooperation with these institutions.

- Port: Place and Portal of Culture – Autumn Equinox
  A three-day event with main theme the port of Thessaloniki, including exhibitions, educational programs and cultural activities for all citizens. The event was organized in cooperation with the Cinema Museum, the ThMP, and the CACT, aiming at the promotion of Pier 1 as cultural space and artistic reference point for the city.

- #summertiff: Cinema with a View
  Open-air screenings of 10 films on the rooftop of the Thessaloniki Concert Hall during the summer.
3. Taratsa International Film Festival

Taratsa is an independent international short film festival organized by the cultural non-profit civil partnership 360 Degrees. It began in August 2014, as part of “Thessaloniki European Youth Capital”. Its purpose is to promote Greek and international independent short films, as well as to present films that are considered benchmarks in the history of cinema.

Taratsa is a five-day festival that is being held on August, each year on different rooftops of buildings located in the city center. Its program includes film screenings on rooftops that normally have other uses, such as cafés and bars, or no use at all. The festival is focused on this kind of venues, as the organizing team is interested in promoting outdoor activities in the city center, which presents intense building density and a lack of open spaces.

Thus, the selection of the rooftops leads to the revitalization of the area, by attracting visitors to the city center especially since there are not many cultural activities during summer, and also, provides a unique opportunity for the audience to experience these spaces in an alternative way.

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318 [https://taratsaiff.com/](https://taratsaiff.com/), As accessed on 14/02/18.
4. National Theatre of Northern Greece\textsuperscript{319}

The National Theatre of Northern Greece was established in 1961 and it functions as an active cultural core with five winter venues and two open-air theatres. The NTNG presents annually a program that includes in-house productions, co-productions with other theatrical organizations, tributes, and Greek and international guest performances. The NTNG activity also expands to other cultural fields, such as education, literature, fine arts, exhibition, organizing conferences and international festivals, educational theatre programs and other social activities. Aspiring to become as inclusive as possible, the NTNG has developed a great range of activities in alternative spaces, such as open public spaces, museums, institutions, schools, and apartments of people who do not have access to the venues.

\begin{itemize}
\item **2017**
\end{itemize}

- **The Story of V.M. – A Man with a Yellow Blouse**

A group of four young actors, based on Vladimir Mayakovski’s biography, poems, political manifestos and love letters, presented on stage a collage of moments of the artist’s life, linked to contemporary issues. The first presentation was in the Cultural Centre of the Former School of Arts & Crafts Hamidie – Islahane, followed by a series of performances in various venues - State Museum of Contemporary Art, Self-help Program of the School of Psychology of AUTH, Vassiliko Theatre’s Foyer, Municipal Art Gallery, Macedonian Museum of Contemporary Art, Zogia Café.

- **Evrima Anthropos (Finding Human)**

A promenade performance at the Archaeological Museum. A combination of ancient and contemporary texts, personal narratives, recorded and improvised soundscapes and movement created a ritual journey in dialogue with the Museum’s exhibits and the audience.

\textsuperscript{319} http://www.ntng.gr/, As accessed on 14/02/18.
• **“China at the NTNG” Exhibition**
  An exhibition of costumes, models, props and audiovisual material from four performances set in part or in whole in China, staged by the NTNG during its 56 years of operation. The exhibition was held at the Thessaloniki International Fair.

• **Behind the Paintings**
  Inspired by the exhibition “Paris and Meropi Preka”, four actors shared with the audience texts and songs of Nikos Kavvadias, poems of Giorgos Seferis, Nikiforos Vrettakos, Tasos Leivaditis and Nikos Gatsos as well as texts from the exhibition’s catalogue. The event was held on two different days at the exhibition space of Teloglion Fine Arts Foundation of AUTH.

• **Peacemaker**
  An educational program addressed to students of Elementary School, emphasizing on acceptance, empathy and friendship. It was presented in school classrooms.

• **Nekyia**
  A theatrical version of several texts, from Homer to modern writers, presented at the University of Macedonia.

• **Theater Workshop at 3rd Second Chance School of Thessaloniki**
  This action aimed at activating the creativity of inmates of Diavata prison. Their final project was presented inside the prison.

• **The Godson**
  Presentation of the operetta “The Godson” (O Vaftistikos) by Theophrastos Sakellaridis at the Atrium of the Archaeological Museum of Thessaloniki.

• **Night Stories**
  A performance based on excerpts of literary texts with a common topic - the night, and music. The event was presented at the Atrium of the Archaeological Museum.
•  **Byzantine Thessaloniki: The Fall of Constantinople**
Participation at the event regarding the commemoration of the Fall of Constantinople, presenting readings of texts about the Fall, at the courtyard of the church of Agia Sophia at the city center.

•  **The Night of Secrets**
An unexpected night event at the closed and abandoned, due to renovation, Makedonia Palace Hotel.

•  **The Woman... at the Museum**
The narration of the stories of five women, from the 19th century until now, through the presentation of five female costumes of the NTNG at the Folklife and Ethnological Museum of Macedonia-Thrace.

❖  **2016**

•  **Les Misérables**
An educational program presenting a theatrical version of Victor Hugo’s novel “Les Misérables”. The performances-presentations took place in school classrooms and was addressed to students of the 5th and 6th grade of Elementary School and of the 1st, 2d and 3d grade of High School.

•  **The Gift**
A show of object theater, a contemporary form of puppet theater in which the objects come to life through their symbolic and utilitarian nature, substituting the traditional puppets. The puppeteer is visible to the audience, while he is not only operating the puppet, but is also actively involved in the action. The show was presented in various open public spaces in Thessaloniki, as well as in Primary School classrooms and AHEPA hospital.
• **Polyphonic Analogion 2**
A performance at the University of Macedonia, based on excerpts of literary and theatrical texts presented in their theatrical form, by students of the university in cooperation with the NTNG.

• **13 Metro - Station Panepistimio**
A performance combining music, dance, poetry and philosophy, presented at the underground space of the metro station.

• **Directing Delacroix**
A theatrical event, inspired by Eugène Delacroix’s famous painting “The Massacre at Chios” and based on original testimonies, presented at the exhibition space of Teloglion Fine Arts Foundation of AUTH.

• **Thessaloniki - Excavation 3**
Performances combining texts and songs that describe the world of old and contemporary Thessaloniki. They refer to the city’s history, its people and its neighborhoods, and were presented in various venues – ESIEMTH, Zogia Café, Stretto Café, Zythos-Dore, Self-help Program of the School of Psychology of AUTH.

• **Mr. George Seferis**
A theatrical performance presented at various coffeehouses of Thessaloniki.

• **“Moments of Creation in Time” 55 years NTNG**
Exhibition of theatre costumes at Alaca Imaret Mosque.

• **Would you like to hear a poem?**
Three groups of NTNG actors started from different points in the city, and reading poems during their walk, they finally met at Aristotelous Square, where a theatrical performance took place.
• **Thessaloniki – Excavation 2**
Performances combining texts and songs that describe the world of old and contemporary Thessaloniki. They refer to the city’s history, its people and its neighborhoods, and were presented in various venues - Folklife and Ethnological Museum of Macedonia-Thrace, Thessaloniki International Fair, Archaeological Museum, schools and senior citizen centers.

• **Song of Songs**
Recitation of Solomon’s Song of Songs at Rotonda.

❖ 2015

• **Thessaloniki – Excavation 1**
Performances combining texts and songs that describe the world of old and contemporary Thessaloniki. They refer to the city’s history, its people and its neighborhoods, and were presented in various venues - the journalists union, Archaeological Museum, Diavata Prison, OKANA Drug Treatment Centre, School of Political Sciences at AUTH, Kapani market, evening secondary schools, senior citizen centers, and Zogia Café.

• **Polyphonic Analogion**
A performance at the University of Macedonia, based on excerpts of literary and theatrical texts presented in their theatrical form, by students of the university in cooperation with the NTNG.

• **face PHO-RA STOP**
An educational program regarding cyber bullying, addressed to students of Secondary School. It was held at “NOESIS”, Science Centre and Technology Museum.
2014

- **For all the children of this Earth**
  An educational program presenting a performance based on Hans Christian Andersen’s short story “The Little Match Girl”. The presentations took place in school classrooms, and were addressed to 5th and 6th grade students of Primary School and to 1st and 2nd year junior high students.

- **A Dinosaur on my Balcony**
  A theatrical project based on the play for children by Sakis Serefas, which refers to the history of Thessaloniki. The presentations took place in school classrooms and at the 11th Thessaloniki International Bookfair.

- **At the parks – Children have fun!**
  A collective performance of musicians and actors addressed to children that took place in various open spaces of the city.

2013

- **PHO-RA (Phobia - Racism STOP)**
  A socially oriented theatre project, aiming to raise awareness to young students against the danger of racism and totalitarianism, and their evident signs inside schools. It took place in school classrooms and was addressed to students of Secondary School.

- **Nobody’s Boy**
  Presentations of Hector Malot’s “Nobody’s Boy” at school classrooms and Pediatric Clinics.

- **Love or Nothing**
  A presentation of excerpts from scenes of Shakespeare’s theatrical plays at different places, both indoors and outdoors, during the 10th Thessaloniki Book Fair at Thessaloniki International Fair.
5. Archaeological Museum of Thessaloniki

The Archaeological Museum of Thessaloniki is one of the largest museums in Greece and the central museum of northern Greece. It has unique collections of ancient artefacts, presenting the different sides of the culture that was created in Macedonia, mainly in Thessaloniki and the adjacent areas, from the beginning of prehistoric times up until the late antiquity, namely the beginning of the Christian era.

The museum building, designed by Patroklos Karantinos, was inaugurated in 1962 and now is a designated listed building, as a representative example of modernist architecture in Greece. Since 2001, the building has undergone a series of renovation and expansion projects to be modernized, so as to include technologically updated electromechanic facilities and meet the updated museological demands.

Moreover, especially in the latest years, the Museum has developed a great range of extrovert cultural activities. Aiming at being an inclusive and open cultural institution for everyone, the museum offers educational programs, exhibitions of ancient and modern culture, workshops, academic talks, seminars and recreational activities. Many of these activities are organized in cooperation with other institutions of the city:

- **Permanent exhibitions and recurrent activities**

  - *Las Incantadas - The Enchanted Ones: A fairytale monument*

  An exhibition of exact replicas of Las Incantadas, as these four two-sided pillars are commonly known. Las Incantadas were part of a Corinthian colonnade in the Gallery of the Idols at the Roman Forum (2nd c. AD), and were transported to the Louvre Museum in 1864. The exhibition is being held in the portico of the Archaeological Museum since 2017.

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320 [https://www.amth.gr/](https://www.amth.gr/). As accessed on 14/02/18.
• **Memory in Stone**
An open-air exhibition presenting stone antiquities found in Thessaloniki and other sites throughout Macedonia, most of them dating from the 1st to the 7th c. AD, and a few dating to later periods. The exhibition is being held at the western surrounding area since 2014, and is accessible by people with disabilities and blind visitors. Also, there are educational facilities for children, namely specially designed archaeological trenches for educational programs on excavation.

• **Field, House, Garden, Grave**
An open-air exhibition presenting antiquities from the 2nd to the 4th c. AD, an era of great prosperity for Thessaloniki. The first section includes sarcophagi and altars from the city's cemeteries. The second part shows a reconstructed rich urban house of Thessaloniki during the Roman Imperial era, with the genuine mosaic floors. In the third section, several honorary altars are being presented that were the bases for the statues of prominent citizens, erected in public spaces and buildings. The exhibition is being held at the eastern zone of the surrounding area of the museum since 2009, and gives the opportunity to the visitors to wander around the ancient monuments, as if they are walking in the ancient city.

• **Summer Explorations**
Educational programs for children of Primary School, organized for the fifth consecutive year. An excavation simulation program titled "I Discover the Past", gives the opportunity to children to experience the stages of rescue, excavation, study, preservation, and the emergence of archaeological finds.

• **Full Moon in AMTH**
Concerts with different Greek musicians, in the central courtyard of the museum under the full moon in August.
2017

- *From excavation to presentation*
  An outdoor photography exhibition presenting images with main theme the work on protection, conservation and promotion of archaeological sites and monuments. The exhibition was hosted in the atrium of the museum.

- *UNIVERSITY-CITY AUTH. 90+ years of operation. 100+ years of spatial planning*
  An exhibition on the occasion of the 90th anniversary of the foundation of the Aristotle University of Thessaloniki and 100 years since its first urban/spatial design. The exhibition presented both contemporary and historical photographs, drawings, explanatory texts and publications related to the building complexes of Aristotle University of Thessaloniki, as well as a volumetric model and relevant audiovisual material. Works of students of the School of Fine Arts were also included in the exhibition. It was organized by the Department of Architecture of AUTH in collaboration with the Archaeological Museum of Thessaloniki.

2012

- *Macedonian Decapolis in Jordan*
  A photography exhibition presenting images of the archaeological sites of the ancient cities founded by Alexander the Great in Jordan, and was part of a broader cultural project called “Cultural Crossroads”. The exhibition was hosted outdoors, in the garden near the front entrance of the museum and a specially built construction was used for the presentation of the photographs and the accompanying texts. The installation of the exhibition in a free open space created a new experience for the audience and functioned as an extension and a promotion for the museum.
6. Museum of Byzantine Culture

The Museum of Byzantine Culture was inaugurated in 1994, and in 2005 has been awarded the Council of Europe's Museum Prize, one of the most important European distinctions in the field of cultural heritage, for the pioneering approach in the treatment of its exhibits, as well as its activities and the high level of the provided services.

The collection of the museum consists of objects of the early Christian, Byzantine, medieval in general and post-Byzantine periods in northern Greece and of the modern era with subjects related to the Byzantine and Christian art. The building of the museum, designed by the architect Kyriakos Krokos, is a listed historical monument and work of art, and functions as a landmark in the city of Thessaloniki.

Apart from the permanent and temporary exhibitions, the museum has developed a number of educational and cultural activities, such as art events, screenings, lectures, conferences, seminars, and educational programs.

❖ 2017

- Into the Vortex of the Great War: Thessaloniki of the Armée d’Orient (1915-1918)

An exhibition presenting the urban plan for Thessaloniki proposed after the great fire by Ernest Hébrard, aiming to integrate the work within the historical context of World War I and the presence of the Armée d’Orient in the city, as evidenced by representations of foreigners, both military and civilian. The exhibition was held in the museum’s hall of temporary exhibitions.

321 http://www.mbp.gr/. As accessed on 14/02/18.
•  **Neo-expressionism, counter-presentations of the modern world**
A photography exhibition presenting images inspired by expressionism. The exhibition was produced and curated by the group f14-Photographers’ Commune, and was hosted in the museum’s atrium.

•  **Walking... Through Thessaloniki | Vienna**
A contemporary art exhibition seeking to reveal “walking” as art and method of recognizing the environment. Artists from Vienna and Thessaloniki participated in working periods in both cities and expressed in their projects their own positions as guest or inhabitant of each city. The exhibition was held in the wing for temporary exhibitions.

•  **Heavenly Word - From Passion to Atonement**
A one-day promenade theater performance specially designed for the museum's premises, at the museum's permanent exhibition.

•  **Melodic Full Moon at the Museum**
Concert with different Greek musicians, in the atrium of the museum under the full moon in August.

•  **Thematic route in the neighborhood of the Museum**
Participating in “Green Cultural Events”, the museum organized in cooperation with the group dot2dot, a thematic route. Starting from the White Tower, the audience had the opportunity to learn the history of the parks, the open spaces, the monuments and the museums of the area.

•  **Lets’ Play Excavation!**
Educational program for toddlers and first grade students of Primary School, as well as children with disabilities. The program was realized in the special educational room and the back yard of the museum.
2016

- **On the Margins of War: Thessaloniki under the German Occupation (1941-1944) through the Photographic Collection of Byron Metos**

  A photography exhibition, featuring original photographs and film, reproductions and digital screenings, aiming to shed light on unknown aspects of the city’s history. The Byron Metos collection consists of photographs taken by German soldiers, who served their military service in Greece during the German Occupation (1941-1944). The exhibition was held in the museum’s multi-purpose hall.

- **August Full Moon at the Museum**

  A string concert in the atrium of the museum, presenting cover versions of songs of various music genres.

- **2nd Cultural - Chess tour of Thessaloniki**

  A chess tournament at the atrium of the museum accompanied with several parallel activities. The event was organized in cooperation with Chess Club SACH Thessaloniki, and was addressed to Primary School children.

- **Museums and Cultural Landscapes - Conforming the Cultural Environment**

  Participation in the International Museum Day, with an interactive tour in the permanent exhibition with Android mobiles and tablets (in collaboration with Anaptixis Development Team), a musical drama based on Samuel Beckett’s prose by the Meet the Art Team, and finally, a cultural walk in the neighborhood of the Museum (in collaboration with dot2dot team).
❖ 2015

- **Bulgarian architects of abroad**
  An exhibition presenting the modern architectural projects of Bulgarian Architects, who work in Greece, Austria, France, Germany, Great Britain, USA and in Canada. The exhibition was organized in cooperation with the Consulate General of the Republic of Bulgaria, and took place in the Peristyle of the Atrium of the museum.

❖ 2014

- **Imagine the city: Thessaloniki 2014**
  An exhibition presenting architectural and visual suggestions for the urban landscape of Thessaloniki. It was held in the atrium of the museum.
  - **Ex Thessalonica Lux**
    An exhibition paying tribute to Thessaloniki, the birthplace of the St. Cyril and Methodius, in the context of the 20 years anniversary of the inauguration of the museum. Through photographic and visual material, as well as original material from the collection, the exhibition promoted the Middle Byzantine Thessaloniki and the largely unknown 9th c., but also the spiritual and cultural background of the city. The exhibition was held in the wing of temporary exhibitions.

❖ 2013

- **The city and its Towers**
  An exhibition presenting the work of graphic designers of Thessaloniki, who expressed their own approach regarding the three towers of Thessaloniki - the White Tower, the Tower of Trigonion, the OTE Tower - how they reflect Thessaloniki and its history through time. The exhibition was organized in cooperation with Parallaxi and was hosted at the foyer of the museum.
7. State Museum of Contemporary Art\textsuperscript{322}

\textbf{Contemporary Art Center of Thessaloniki}\textsuperscript{323}

The State Museum of Contemporary Art was founded in 1997, and is one of the most prominent institutions that hosts and promotes works of modern and contemporary art. The collection of the museum consists of the Costakis Collection of Russian Avant-garde art and a significant amount of paintings and sculptures of contemporary Greek and foreign artists.

The SMCA is housed in the northeast wing of the Moni Lazariston complex, after the necessary modifications of the building in accordance with modern international museum standards. Since 2001, the SMCA has an autonomous section, the Contemporary Art Center of Thessaloniki, housed in Warehouse B1 at Pier 1.

The museum permanently exhibits artworks of the Costakis Collection, which alternate periodically. Moreover, the SMCA and the CACT host a large number of temporary exhibitions, parallel events, scientific research programs and educational programs.

❖ Recurrent events

- \textbf{Thessaloniki Biennale of Contemporary Art}\textsuperscript{324}

One of the most prominent events organized in Thessaloniki is the Biennale of Contemporary Art, aiming at placing Thessaloniki at the international contemporary cultural scene. The Biennale consists of the main body of the exhibitions and the artistic activities, accompanied by a series of parallel events, including a wide range of the artistic creation.

The main objectives of the Biennale are: to promote the work of contemporary Greek and foreign artists in an international context; to facilitate the communication among artists of different countries; to develop collaborations among Greek and international cultural institutions with the ambition of broadening their artistic exchange; to establish collaborations among the institutions of Thessaloniki and expand the cultural

\textsuperscript{322} \url{http://www.greekstatemuseum.com}. As accessed on 14/02/18.
\textsuperscript{323} \url{https://www.cact.gr/}. As accessed on 14/02/18.
\textsuperscript{324} \url{https://thessalonikibiennale.gr/}. As accessed on 14/02/18.
activities to different spaces in the city; to familiarize the public with the current artistic scene and provide the audience with a convenient and friendly access to spaces not restricted to the traditional exhibition venues.

Thus, the Biennale events take place in different venues throughout the city each year. These venues include: almost all the museums of the city; historical buildings, such as Alaca Imaret Mosque, Yeni Cami, Bey Hamam; cultural centers and educational institutions; open public spaces, such as Aristotelous Square and Pier 1; art galleries; cafés and bars.

The first Thessaloniki Biennale was held in 2007, and the event takes place every two years up until now. The main concepts of the events were:

2017: Imagined homes
2015: Old Intersections-Make it New 3 / Between the Pessimism of the Intellect and the Optimism of the Will
2013: Old Intersections-Make it New 2 / Everywhere But now
2011: Old Intersections-Make it New / A Rock and a Hard Place
2009: PRAXIS: Art in Times of Uncertainty
2007: Heterotopias

- Thessaloniki Performance Festival

The first Performance Festival took place in 2009, under the framework of the 2nd Thessaloniki Biennale of Contemporary Art, and it is being held every two years as a parallel program to Biennale, up until now. The festival is entirely dedicated to performance art and functions as a meeting point for Greek and international artists who are practicing this artistic expression.

The main aim of the festival is the presentation and examination of performance as an artistic expression, in order to provoke, stimulate and educate the wider public. The festival includes live performances and happenings, as well as various events such as screenings, masterclasses and lectures about the concept and the development of performance art.

325 https://thessalonikibiennale.gr/. As accessed on 14/02/18.
❖ Participation in events

**2016:**

• *Caravan Project*

The Caravan Project began in 2011 as an initiative of a team of researchers, artists and filmmakers, with the aim of roaming Greece and discovering human stories that can inspire, thus collecting a number of documentaries and many short stories in the form of videos, photographs and narrations. In 2014, they started their second tour, focusing on the educational, therapeutic and unifying attributes of storytelling and the conversation with local societies, through several actions. In 2016, the Caravan Project set its tents (yurts) at Pier 1 of the port of Thessaloniki for three weeks, in order to present to the public a multimedia exhibition of the collected material. A number of parallel activities was also organized by the Thessaloniki International Film Festival, the Thessaloniki Museum of Photography, the Cinema Museum of Thessaloniki, the Thessaloniki Center of Contemporary Art, the State Museum of Contemporary Art and the Stereosis Photography Center.

**2014:**

• *Kodra Fresh - Heroes are Dead. Long Live the Heroes!*

A group exhibition by 34 young and emerging artists, exploring the traces of the heroic paradigm and the rupture with it in myths, historical narratives and material residue. The exhibition was held in action field Kodra. Moreover, a performance titled "Eat Light" was presented at the Macedonian Museum of Contemporary Art.

**2013:**

• *7th Photoday*

A photography exhibition presenting optimistic images of the city in a time of economic crisis, hosted at the CACT. The photographs presented were the result of a one-day competition organized by Stereosis photography center and Parallaxi.
• **Thessaloniki 101**

A photography exhibition organized as a parallel event of the Thessaloniki Documentary Festival. The photographs were developed in a workshop for young residents of Thessaloniki, also organized by the Festival. The main theme was the evolution of Thessaloniki, and the participants presented their own view on monuments, urban landscapes, elements of Jewish culture and its significance to the commercial growth of the city, the Ottoman and Byzantine heritage, as well as major social issues. The exhibition was held at the CACT.
8. Thessaloniki Museum of Photography

The Thessaloniki Museum of Photography is the only museum dedicated to the art of photography in Greece. It was founded in 1998, and since 2001 is housed in Warehouse A at Pier 1 of the port of Thessaloniki. Every two years, it organizes an international photography festival and its activity covers a national span, while it also promotes Greek photography on an international level.

❖ 2017

- “Let’s fly a kite” at ThMP
  A feast for the whole family, by having a picnic at Pier 1 and flying kites on Shrove Monday.

- Where is land
  A theatrical performance by the National Theatre of Northern Greece, brought to life refugees’ testimonies, in front of the audience, as a parallel event to the exhibition “Another life: Human flows / Unknown Odysseys”, at the ThMP.

❖ 2016

  A project organized due to the cooperation of six Italian, Spanish and Greek institutions under the Creative Europe Program (Sub Culture, smaller cooperation projects co-financed by the European Union). The artists had to explore variously the concept of Identity Flows, and to present it back to the general public through the urban festivals in the cities of Malaga, Lecce and Thessaloniki. The project had three parts, and the results of each part were presented in different exhibitions. The

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Residency Exhibition was presented in the open space of Pier 1. The Open Call Exhibition was hosted in the Macedonian Museum of Contemporary Art, and the video installation “Britma” at the Old Pump House at Pier 1.

- **PORTRAIT. The story of a Port (Part A)**
  An exhibition presenting the history of the port of Thessaloniki, its development and transformations through time. It was held in the Old Pump House at Pier 1.

- **2014**

- **PhotoBiennale - Logos**
  This was the third part of PhotoBiennale’s thematic trilogy (Time, Place, Logos). After Time (2008) and Place (2010-11) the theme of Logos was presented through a series of actions (exhibitions, discussions, workshops, parallel events, screenings, concerts) at more than 20 venues throughout Thessaloniki, such as the Warehouses and the old army offices in Pier1, the archaeological site and Museum of the Roman Forum, the International Fair, Goethe Institut, French Institut, the Thessaloniki Airport, and various museums of the city.

- **2013**

- **Urban Landscapes of Thessaloniki. Jean-Christophe Ballot**
  A photographic representation of the urban landscape of Thessaloniki starting from the port, by the French photographer Jean-Christophe Ballot. The project was assigned by the Thessaloniki Museum of Photography, the French Institute of Thessaloniki, the General Consulate of France in Thessaloniki and the Directorate of Culture of the Municipality of the Thessaloniki. The exhibition was held at the French Institute.
9. Macedonian Museum of Contemporary Art

The Macedonian Museum of Contemporary Art was established in 1979 by private initiative, as a group of citizens wanted to create an institution that would promote Greek and international contemporary art and publicize contemporary Greek cultural life abroad.

The collection consists of the initial Alexandros Iolas’s donation of works by internationally acclaimed artists, as well as the donations of various important collectors and artists. Apart from the permanent collection, the museum hosts many temporary exhibitions, seminars, talks and educational programs about art, as well as other activities such as concerts, theatrical performances, and flea markets.

The museum is housed in a specially modified pavilion in the grounds of the International Fair of Thessaloniki. On the open space near the front entrance of the museum, an open-air exhibition of various sculptures is presented permanently.