



SELECTED WORKS
2012 - 2019

A black and white map of Europe with white outlines for country borders. Three cities are marked with red dots and labeled in red text: Rotterdam in the northwest, Budapest in the east-central region, and Athens in the south. The rest of the map is black.

● **ROTTERDAM**

● **BUDAPEST**

● **ATHENS**

About

My name is Harris Vamvakas and I am an architect, currently living in Athens. I graduated from the University of Thessaly in July 2019 where I successfully acquired my masters degree in Architecture. In 2014 I had the first taste of professional experience as a short-time intern at Architectural studio 149, a renowned firm in Volos. In 2015 I participated in a student exchange programme at BME university in Budapest. There I was fascinated by the multicultural environment between exchange students and solidified my interest in urban design topics. Two years later, I moved to Rotterdam in order to work at Architects for Urbanity. After carrying out a variety of demanding projects and competitions in AfU, I undoubtedly enhanced my architectural skills and knowledge at a professional level. At the same time, living in the dynamically-developed city of Rotterdam had a strong impact on broadening my architectural perception.



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M. Makka 2, Athens, Greece

EDUCATION

2012/9 - 2019/6 **University of Thessaly, Department of Architecture**
Integrated Masters degree in Architecture
Ranked 1st

2015/9 - 2016/6 **Budapest University of Technology and Economics,
Faculty of Architecture**
Erasmus programme in the Master degree

PRACTICE

2017/8 - 2018/2 **Architects for Urbanity (AfU), Rotterdam**
Internship

2014/7 - 2014/8 **Architectural Studio 149, Philippitzis & Associates, Volos**
Internship

ACHIEVEMENTS

- 2019/7 **Highest grade among graduates in Masters degree in Architecture (9.49 / 10)**
University of Thessaly
- 2017/10 **2nd Prize for Souda Terminal Competition**
Architects for Urbanity Internship
- 2016/6 **“Urban Crack” project got selected by the municipality**
BME University Spring Design Studio
- 2015/6 **Participation in “Default 5: Long Time no Sea”**
Short-film and architectural collage participation

COMPETENCIES

- Computer* **Rhino 3D + Vray, Autocad, Sketchup, 3ds Max, Photoshop, Illustrator, InDesign, Premiere, Office**
- Making* **Model Craft, Laser Cutting, Wood and Metal fabrication**

LANGUAGES

English
Fluency, C2 Certificate

Greek
Native Language

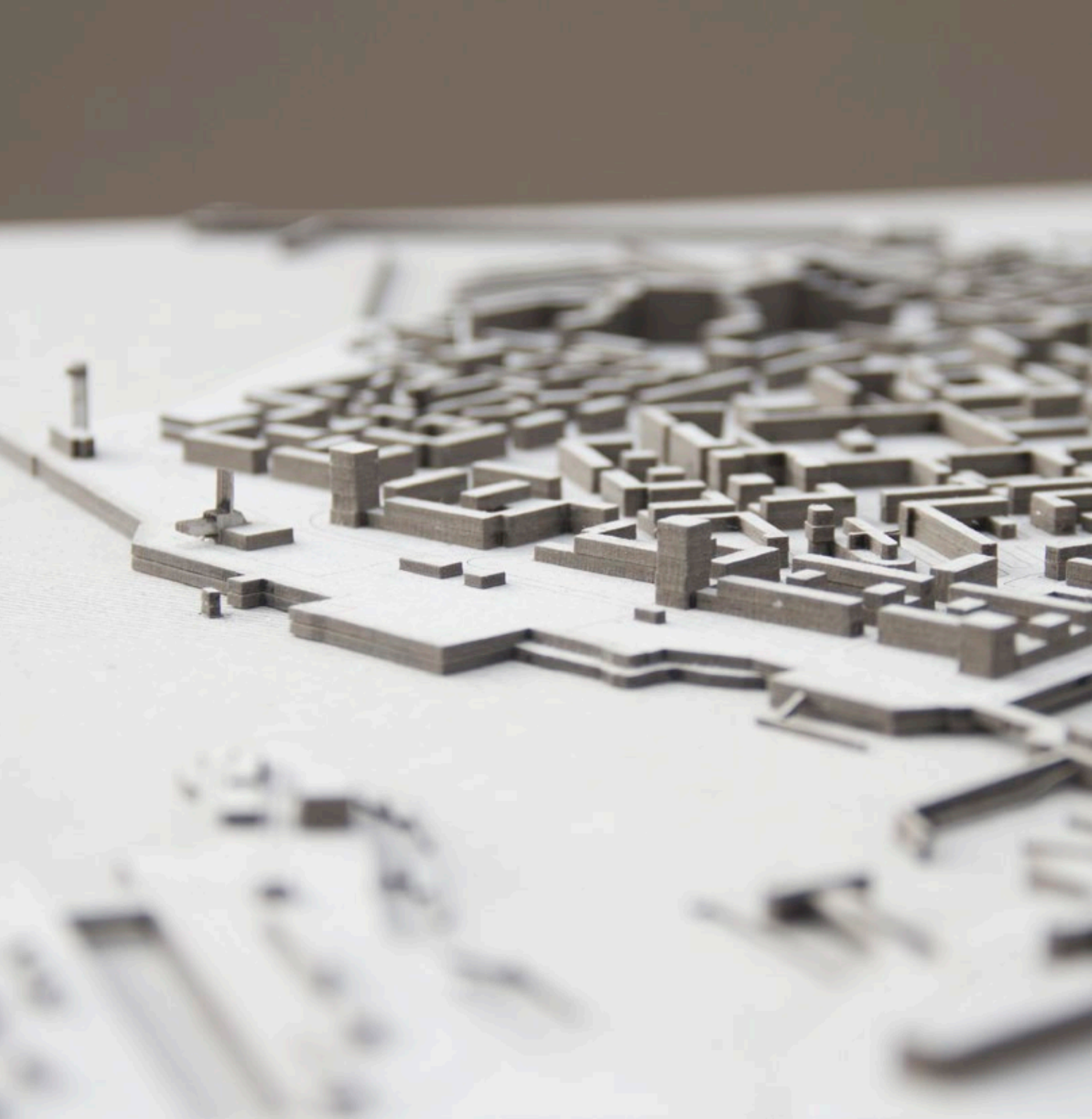
INTERESTS

Travelling and meeting Cultures, Sailing, Cycling, Hiking, Cinema and Visual Arts, Small scale Constructions

Academic

Professional

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01

SS Regeneration

A series of urban interventions in the seafront of
Le Havre

Type

Master Thesis

Institution

University of Thessaly

Supervisor

Costis Paniyiris



Location

Le Havre, France

Collaborators

Individual

Date

June 2019





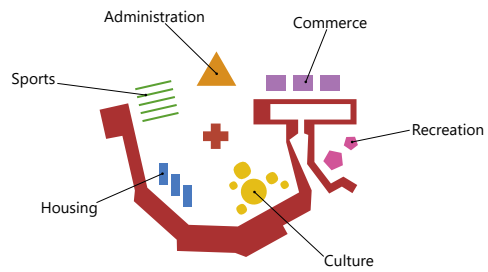
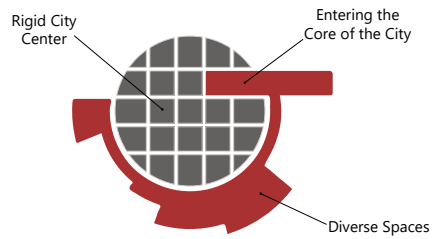
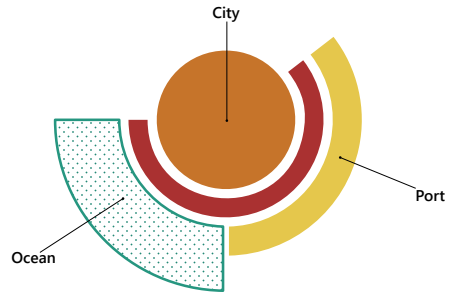
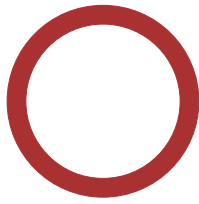
Le Havre city center model 1:2500

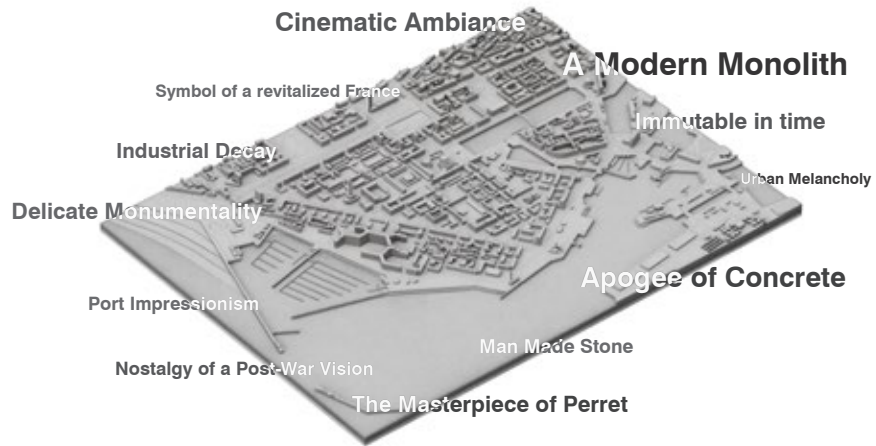
SS Regeneration is an urban design proposal consisting of a series of urban interventions in the seafront of Le Havre, France. Le Havre which is also the second largest port in France, is currently facing a lot of problems and challenges that raise the question of the city's future as well as what direction will choose to confront them.

In order to understand these problems at a deeper level, we research the history, the significance of the port, the city's development plans and goals for the near future. In this brief research, we will discover the ambitious approach to the matters mentioned before that Le Havre follows. This is an ambition that can be studied in relevance with the ambition we meet in most medium sized french cities on the one hand, and the one we spot in most port-cities on the other hand.

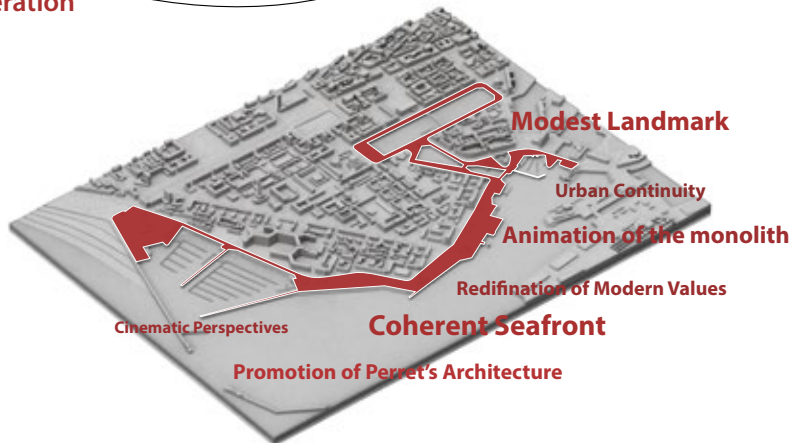
Our design proposal keeps up exactly with this multilevel ambition. Through a series of urban analysis, we define the goals, the exact location, the architectural program and finally the character of our proposal. The final project consists of a port museum, a sports center, three creative workshops, one floating square, a small market and an observatory and it stretches along the seafront of Le Havre. Even though each of these interventions functions as an independent urban entity, they all unify under a common design language ensuring the coherent character of the urban design proposal.

The reconstructed historic center of the city in the unique modernist style of Auguste Perret and the special character of the city plays a significant role in the design process. In contradiction to the grandiose projects that usually ignore their urban context and character of the cities, being carried out within the speculative ambition mentioned before, SS Regeneration endeavors not only to respect the unique urban identity but incorporate it and eventually highlight it. Thus, SS Regeneration is not another mainstream extravagant urban proposal, but a ship. It is a ship sailing to its mother port, the port of Le Havre.





SS Regeneration

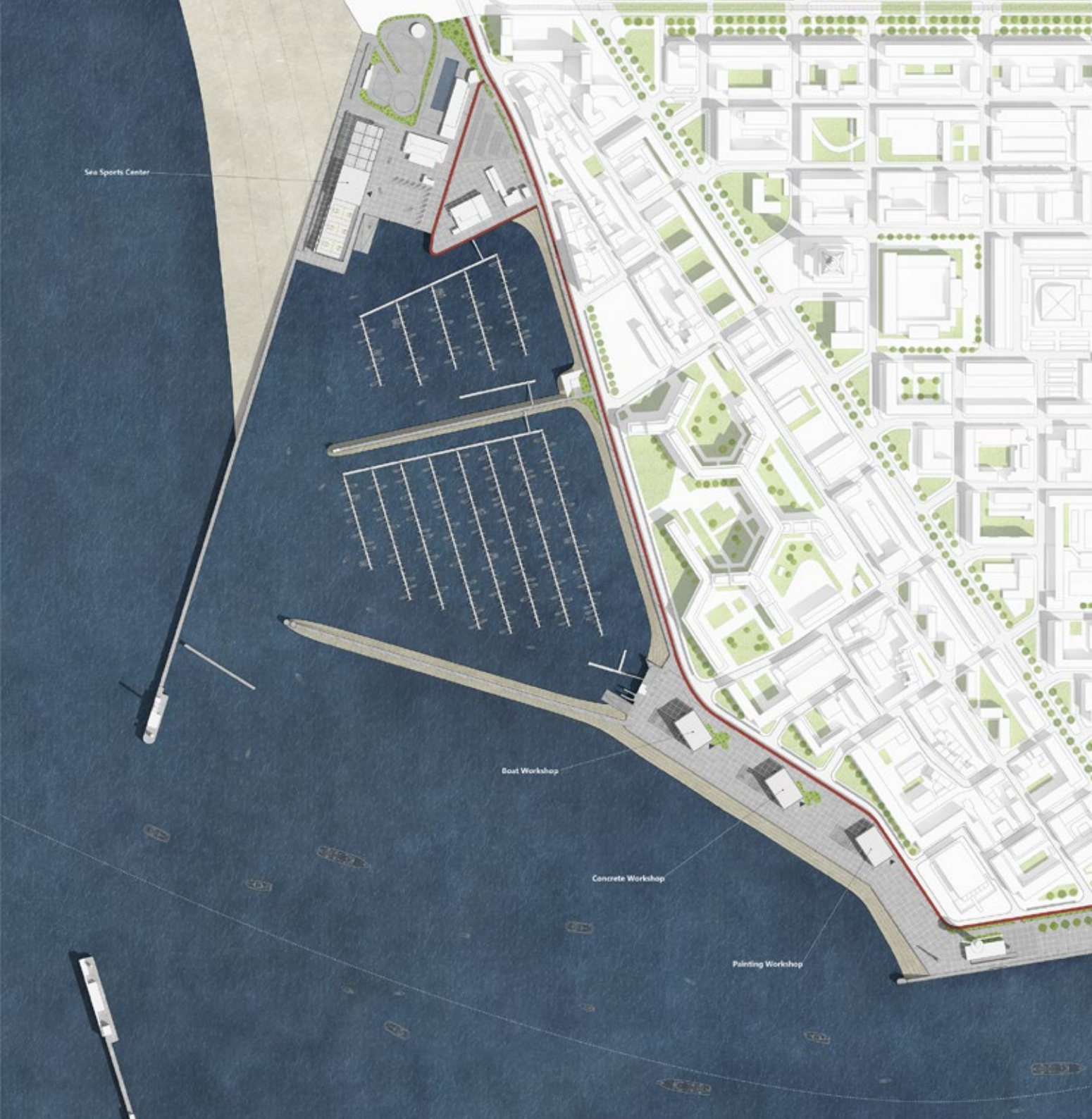


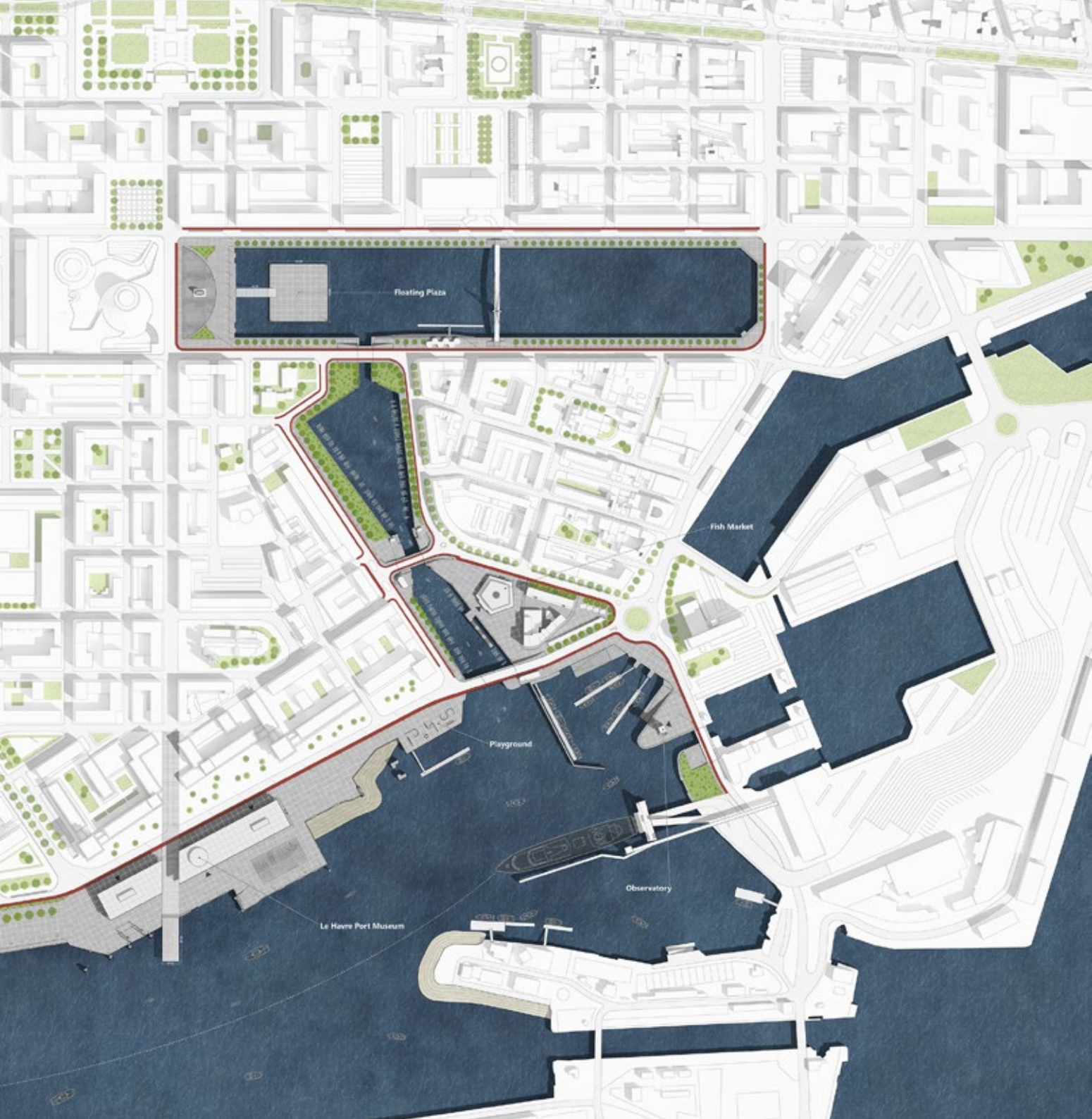
Sea Sports Center

Boat Workshop

Concrete Workshop

Painting Workshop





Floating Plaza

Fish Market

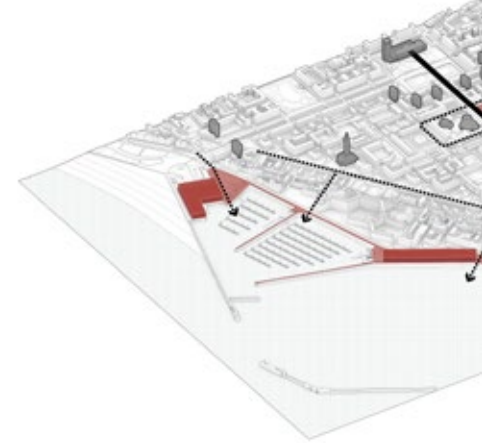
Playground

Observatory

Le Havre Port Museum

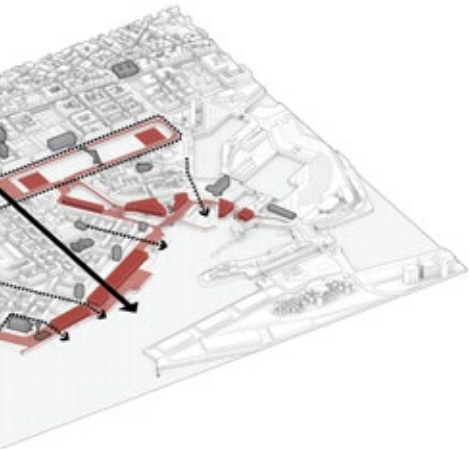


Area of Intervention

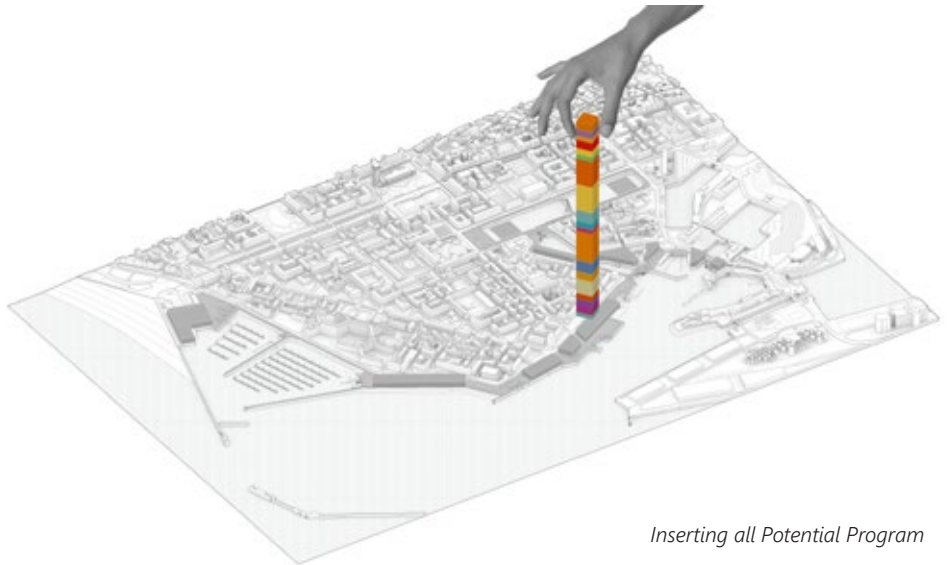


Spreading Along the Site





Forming Buildable Envelope



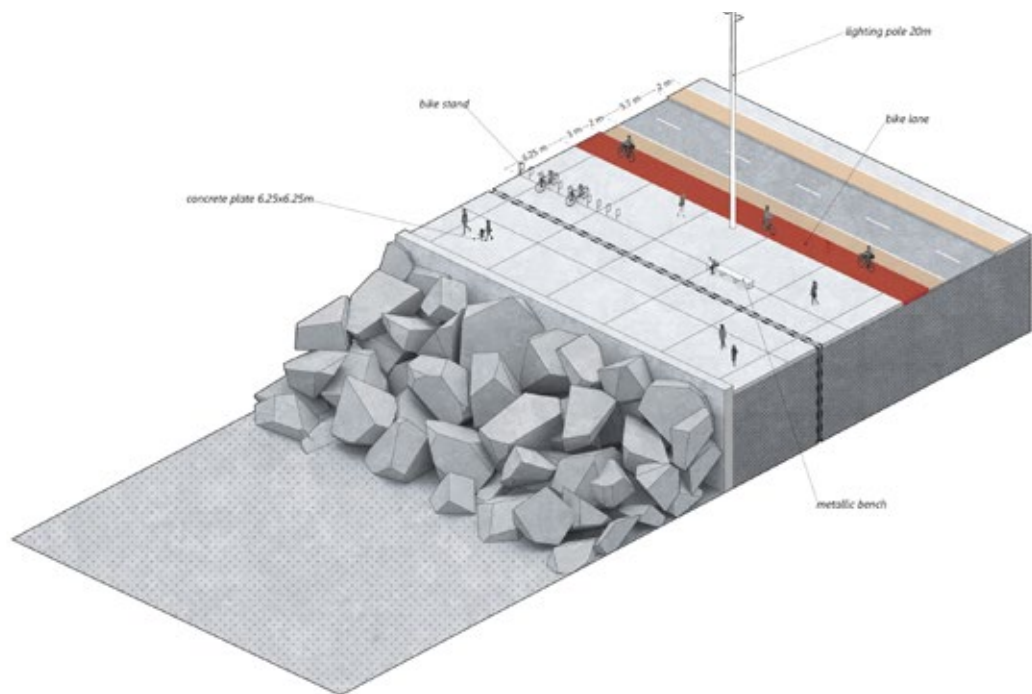
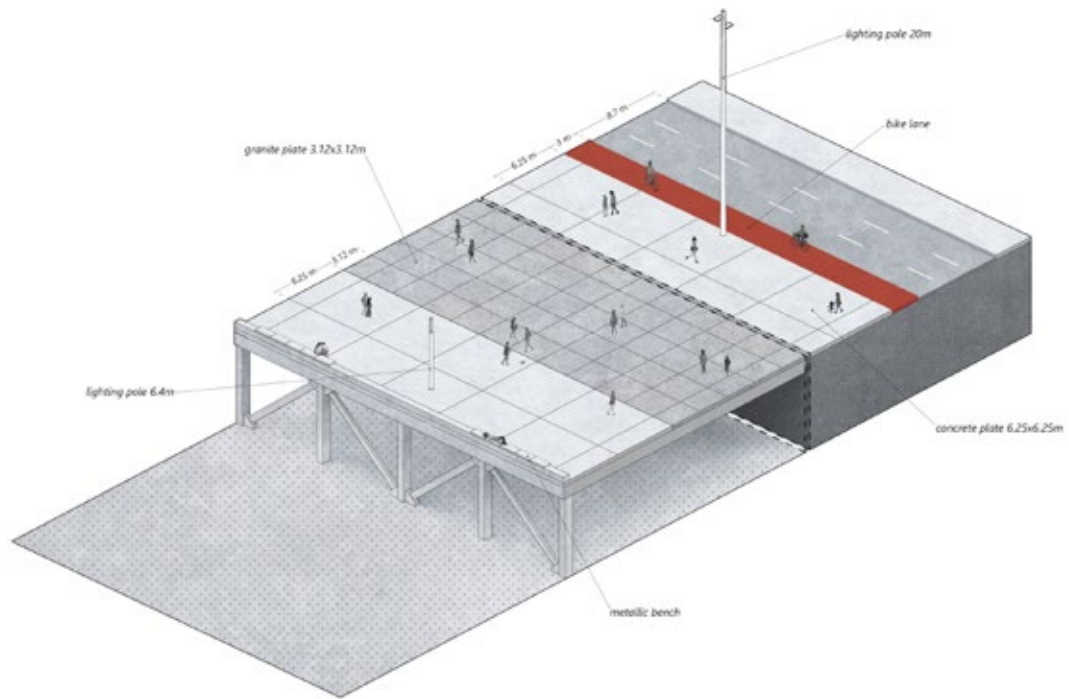
Inserting all Potential Program

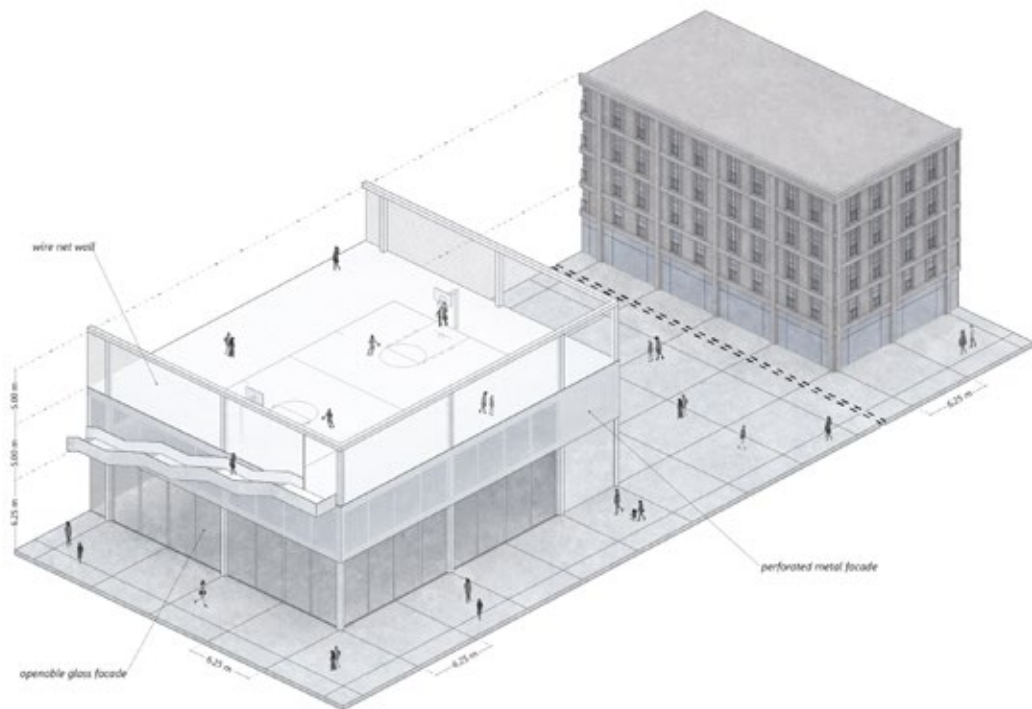
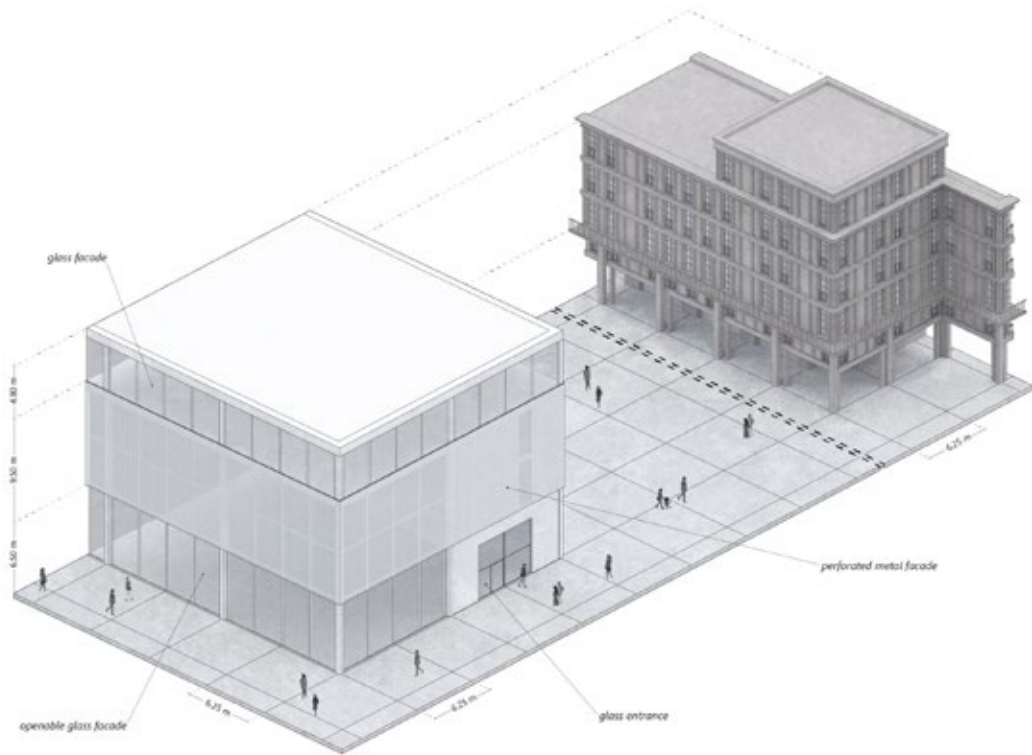


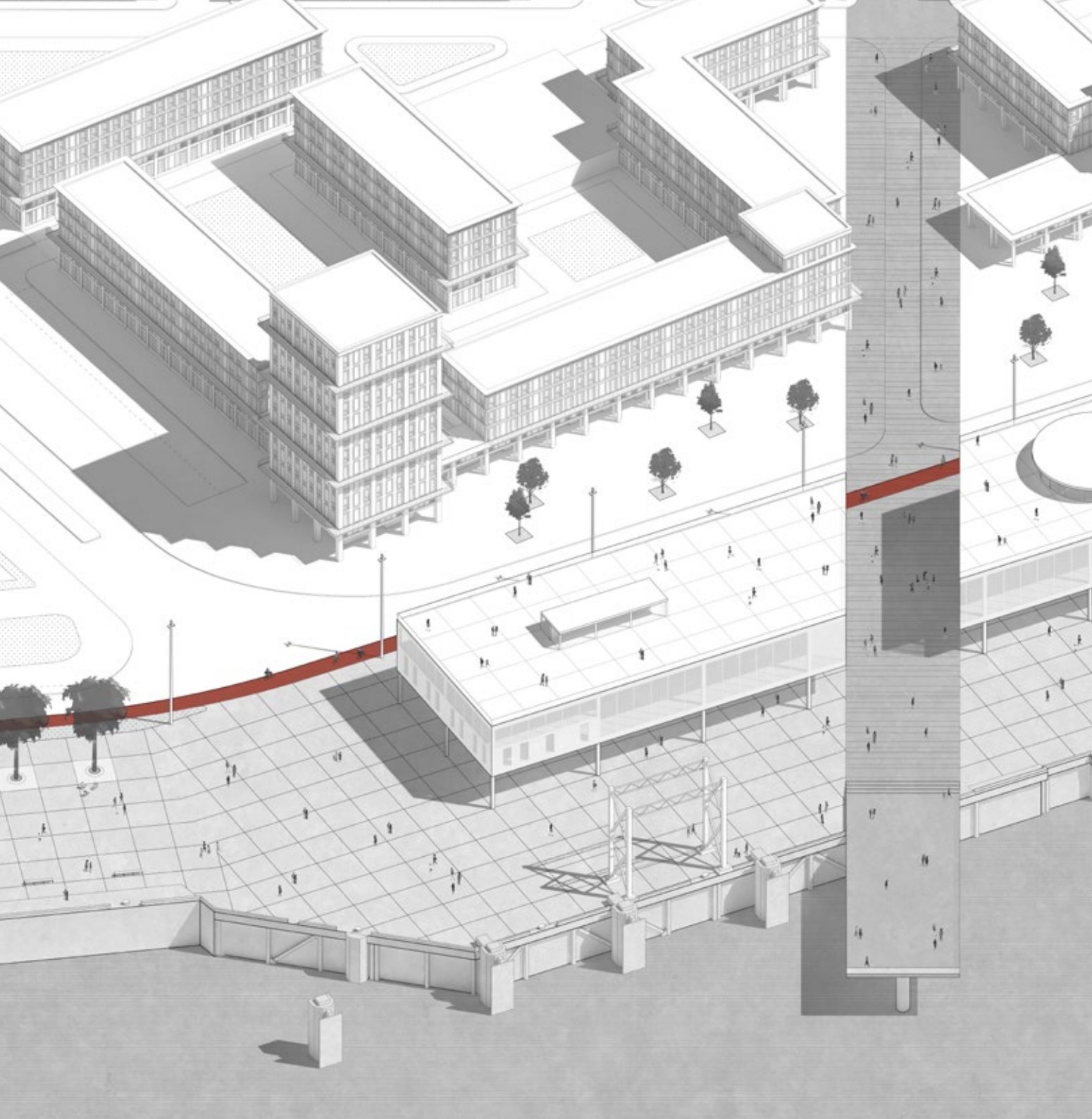
Configuring Volumes and Program

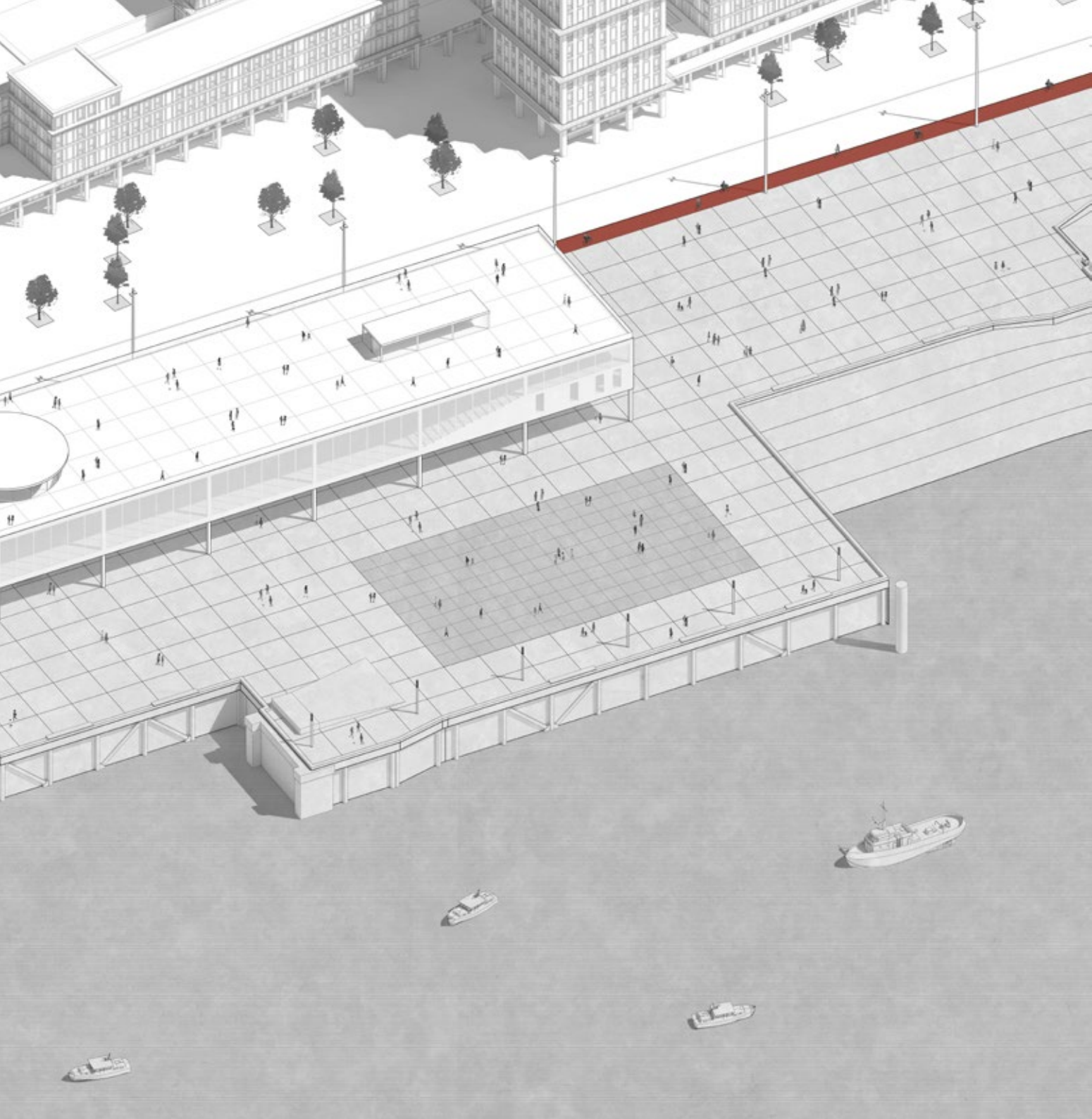


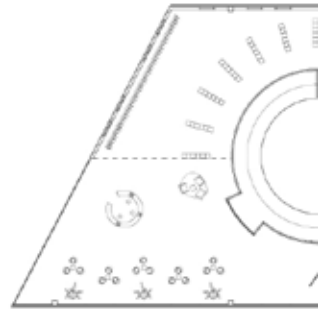
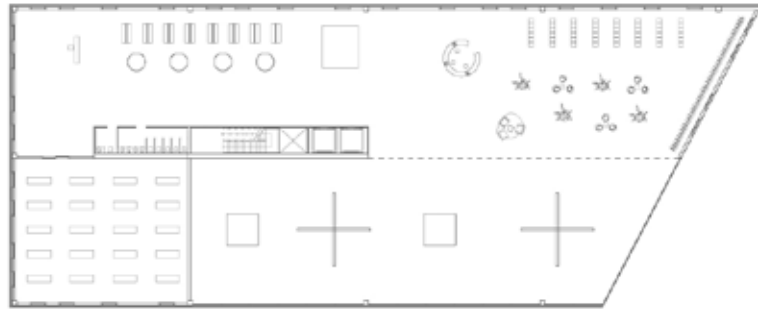
Finalizing Design

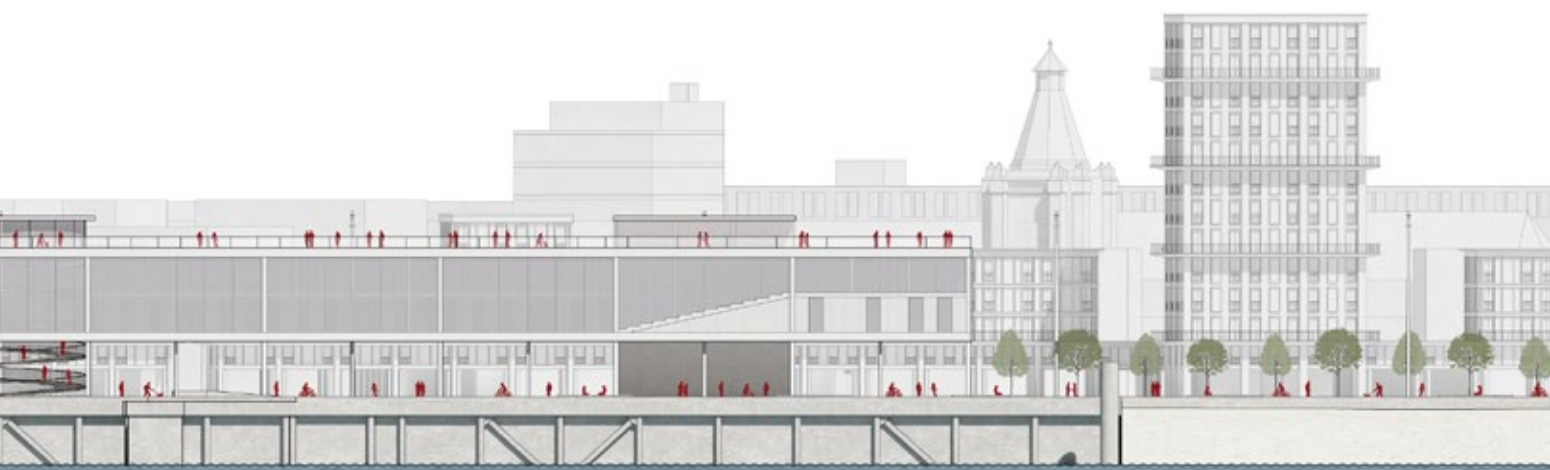
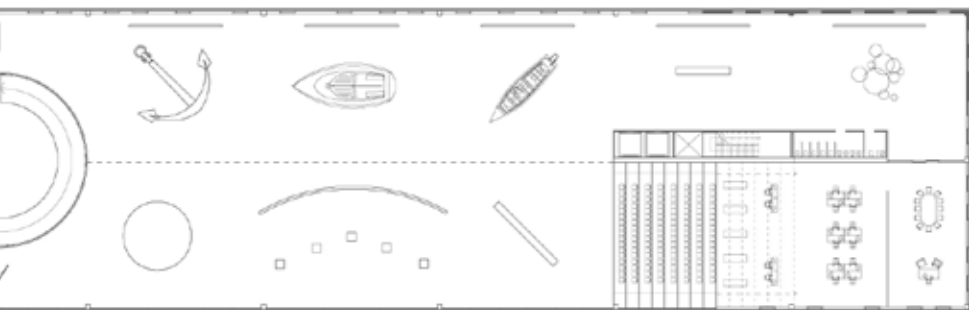






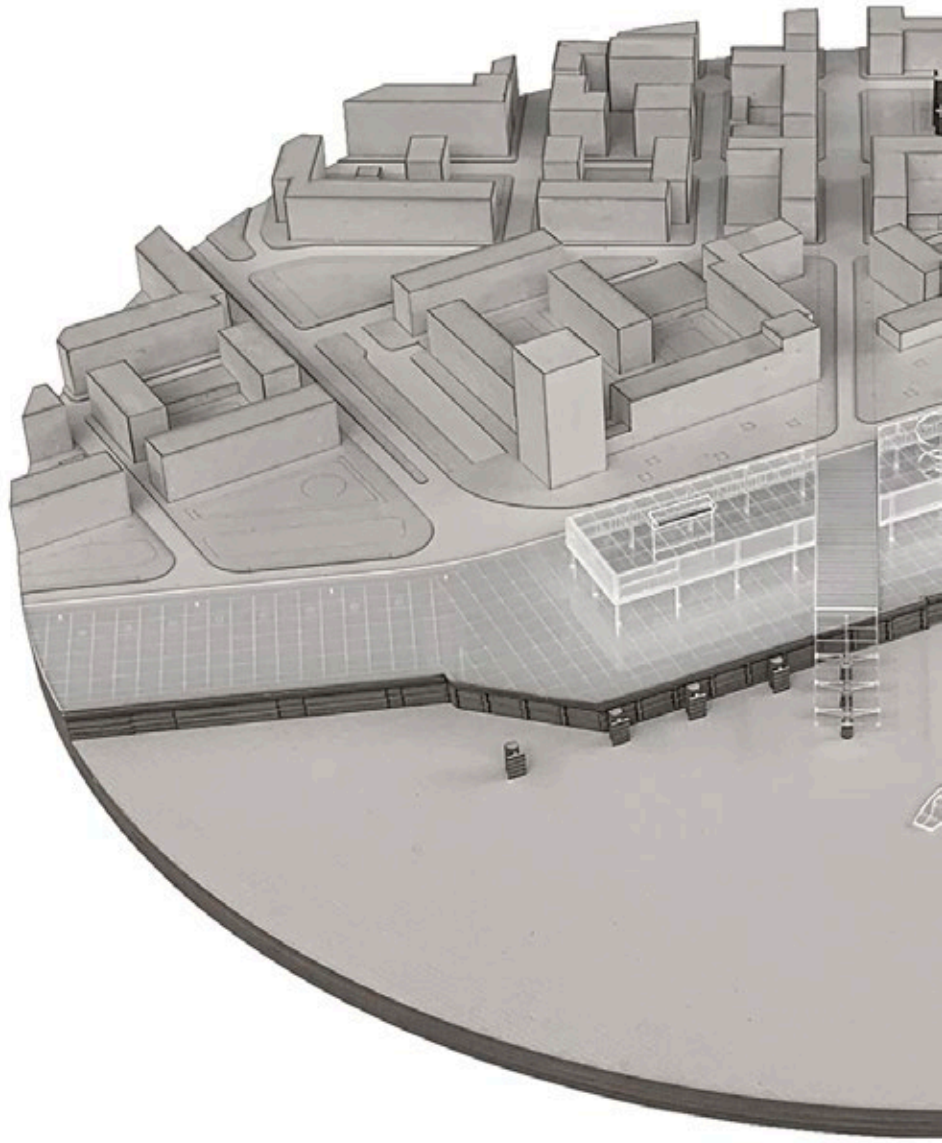


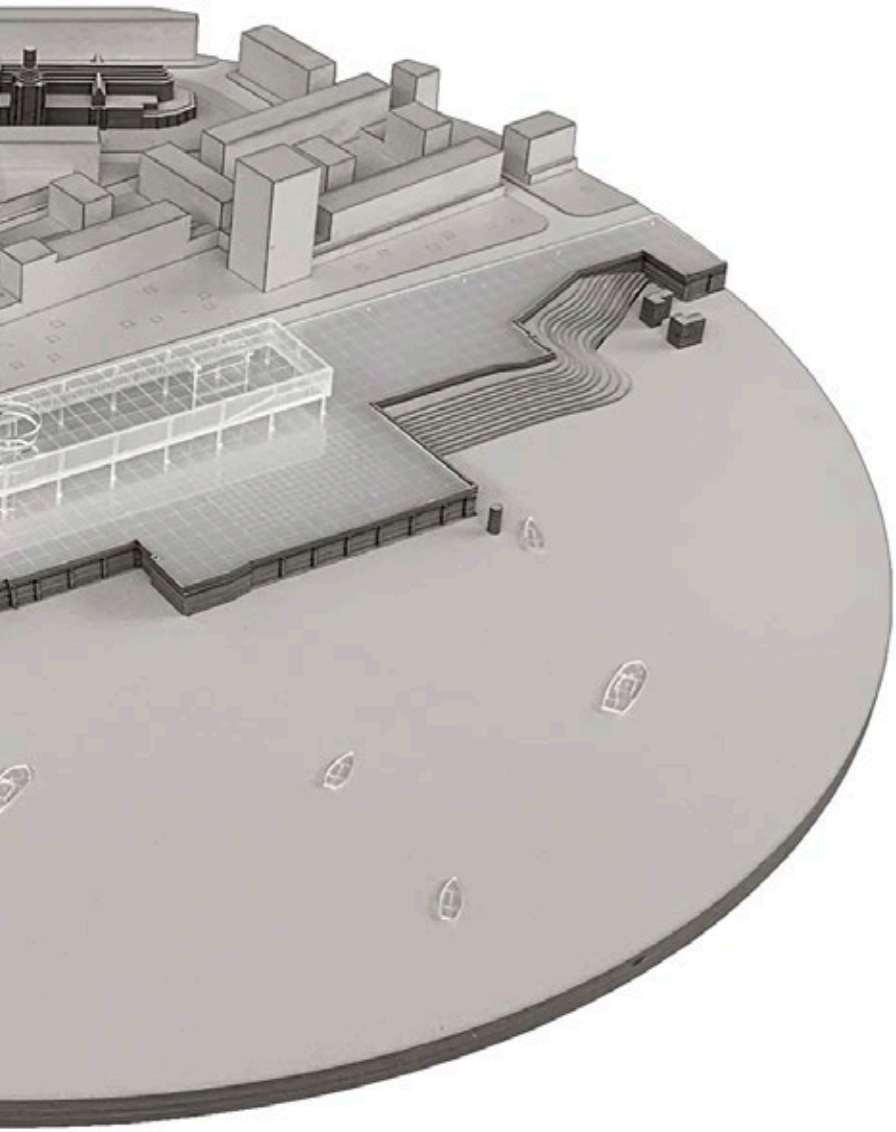














03

S. E. A. L.

Seaside Ephemeral
Accomodation Laboratory

Type

Design Studio Project

Institution

University of Thessaly

Supervisor

Zissis Kotionis



Location

Volos, Greece

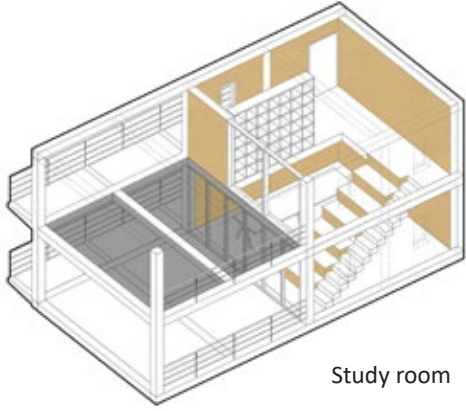
Collaborators

Padelis Kyriakou

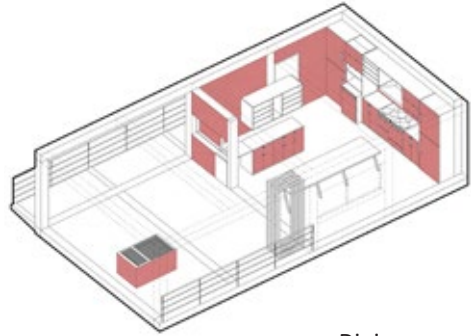
Date

February 2017

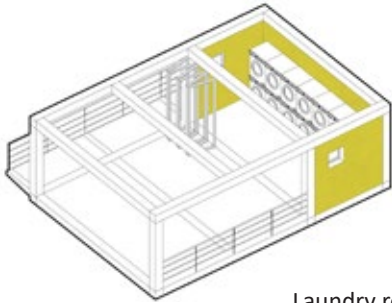




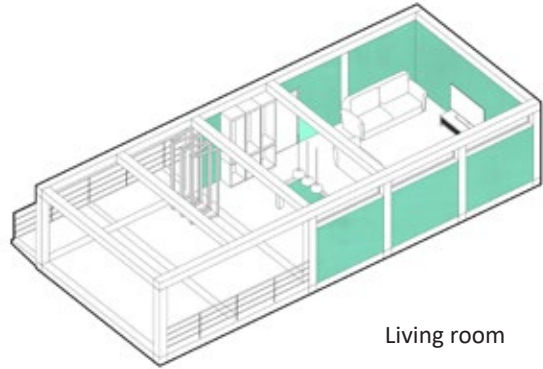
Study room



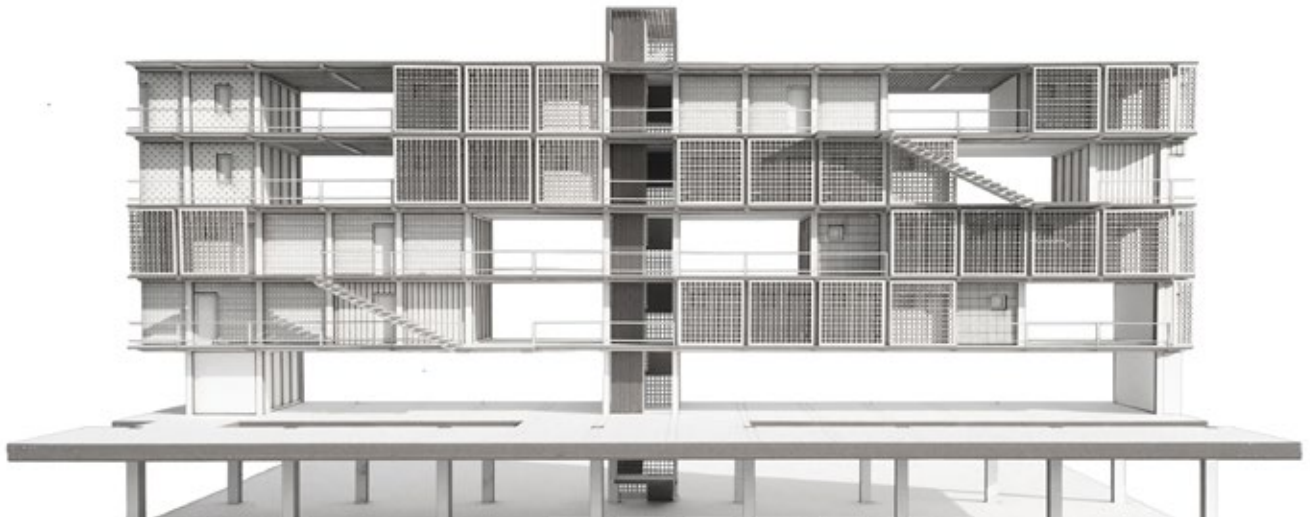
Dining room



Laundry room



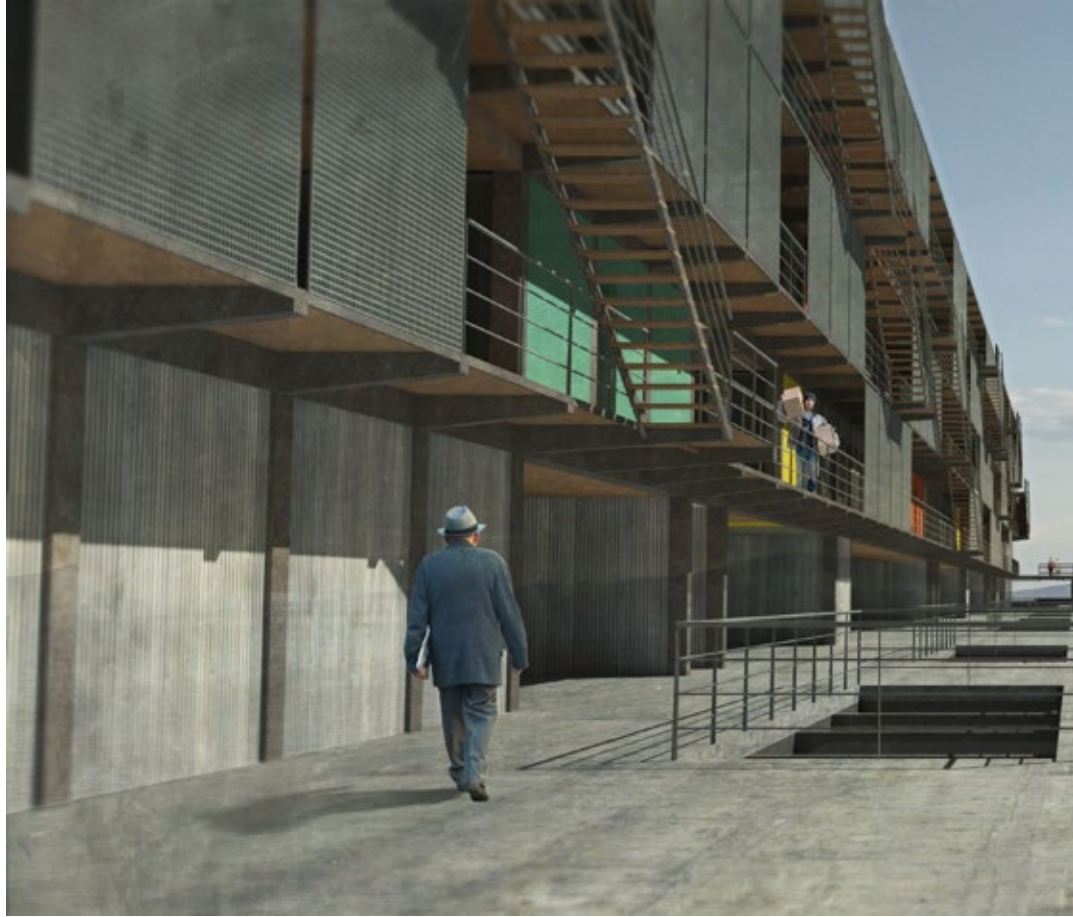
Living room



S.E.A.L. describes a new condition of labor and accommodating around maritime activities in the gulf of Pefkakia, which is part of the port of Volos. The project constitutes part of a greater effort to redefine tourism conditions in Greece by reinventing and boosting alternative forms of tourism.

Visitors of S.E.A.L. are on the same time tourists and workers. Trying to define this demanding statement of the new hybrid between these two conditions, it offers a combination of accommodation and labor under the nature of a workshop atmosphere. S.E.A.L. offers the minimum of symbiotic living in an educational and social co-working environment. Therefore it addresses to amateurs and willing-to-learn people of all ages and sexes, who are looking for a different way of capturing the essence of the place. On the first day of arrival -after a quick tour among the facilities and the site- the guest will be able to choose between participating in the "shipyard" workshop or in the "fishing" one. The tutors and the staff will then indicate the program, the necessary things to do, and how the whole site area works. The activities of these workshops are really important to the local history and economy, but they have dramatically declined because of the economic crisis and new technologies.

As far as the spatial organization of the site is concerned, the division of the gulf into two main parts is adopted, one focused on the shipyard activities and one focused on fishing and accommodation. Each part is characterized by a long platform on the edge. They are meant to trigger all the intermediate space while using the least built interventions needed. As a result comes the gentle sideway path that connects the two ends. On the east platform is located the accommodation building, the public restaurant while the fishing activities take place underneath. Accordingly at the east platform, all the shipyard facilities and a public info point are placed.







03

Souda Terminal

A new passenger terminal in Souda, Crete
2nd Prize Winner

Type

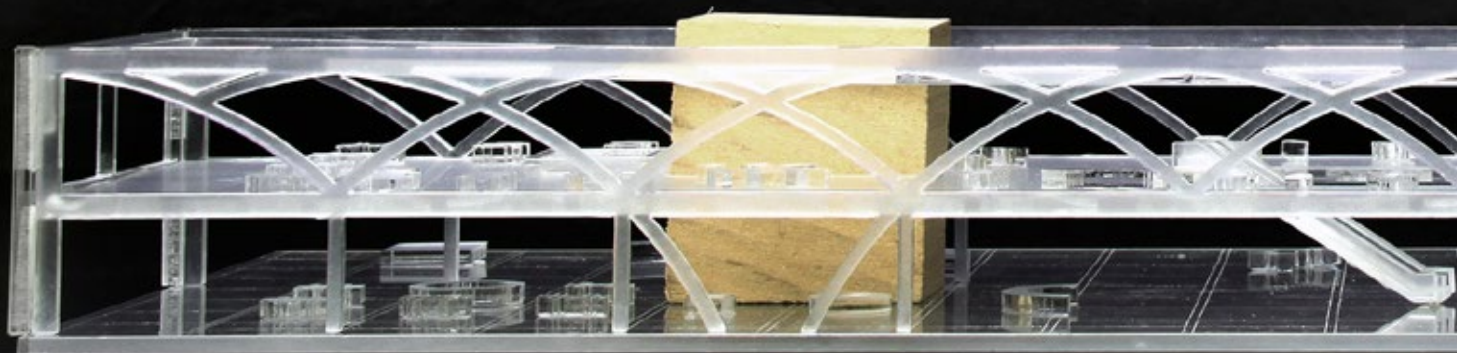
Competition Entry

Office

Architects for Urbanity

Program

Passenger Terminal



Location

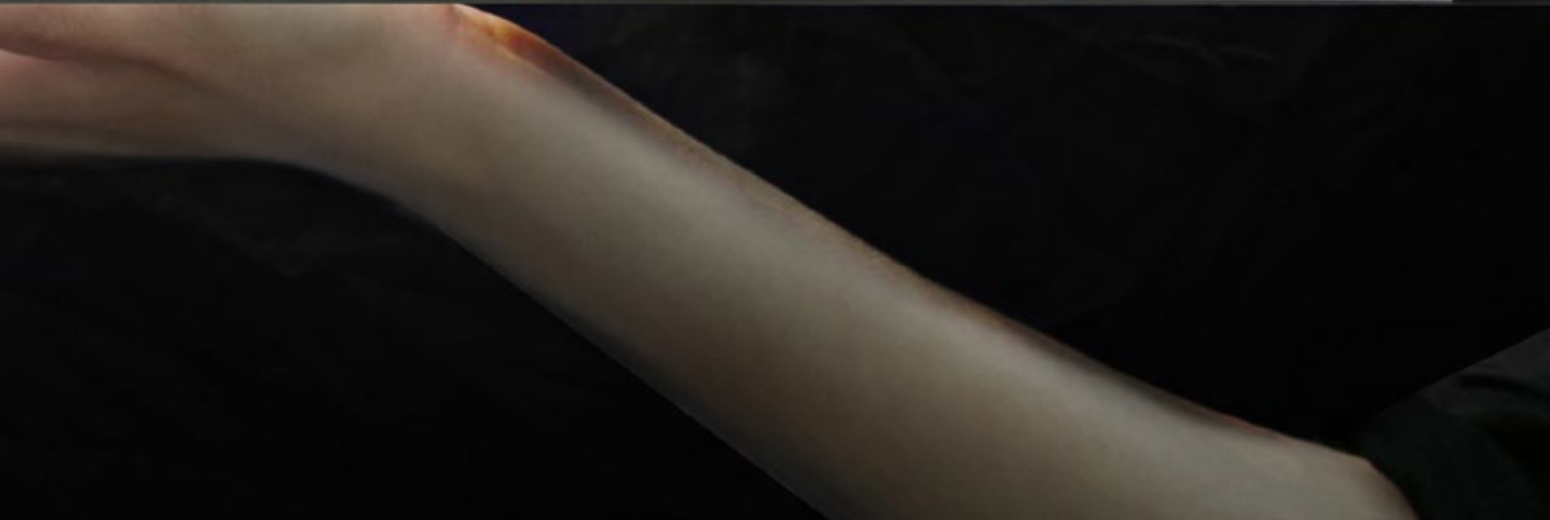
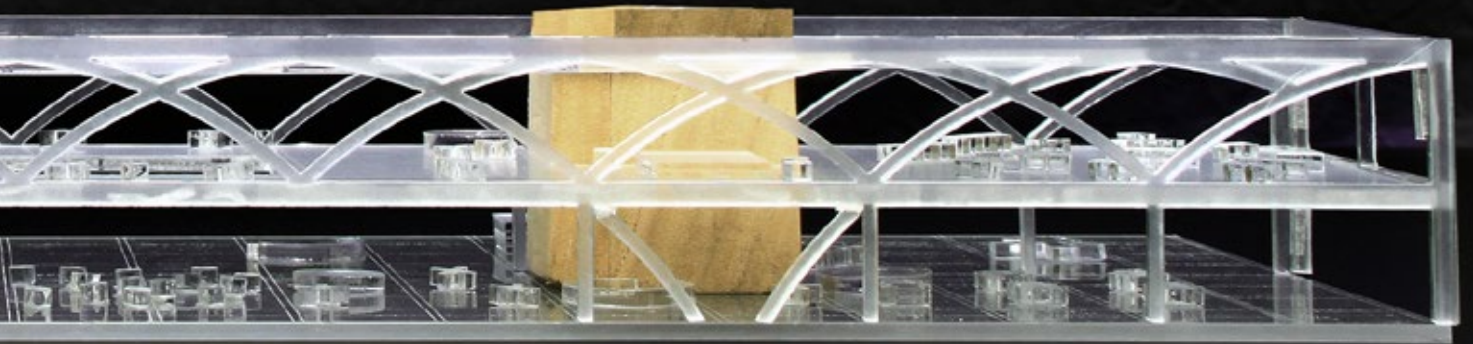
Souda, Greece

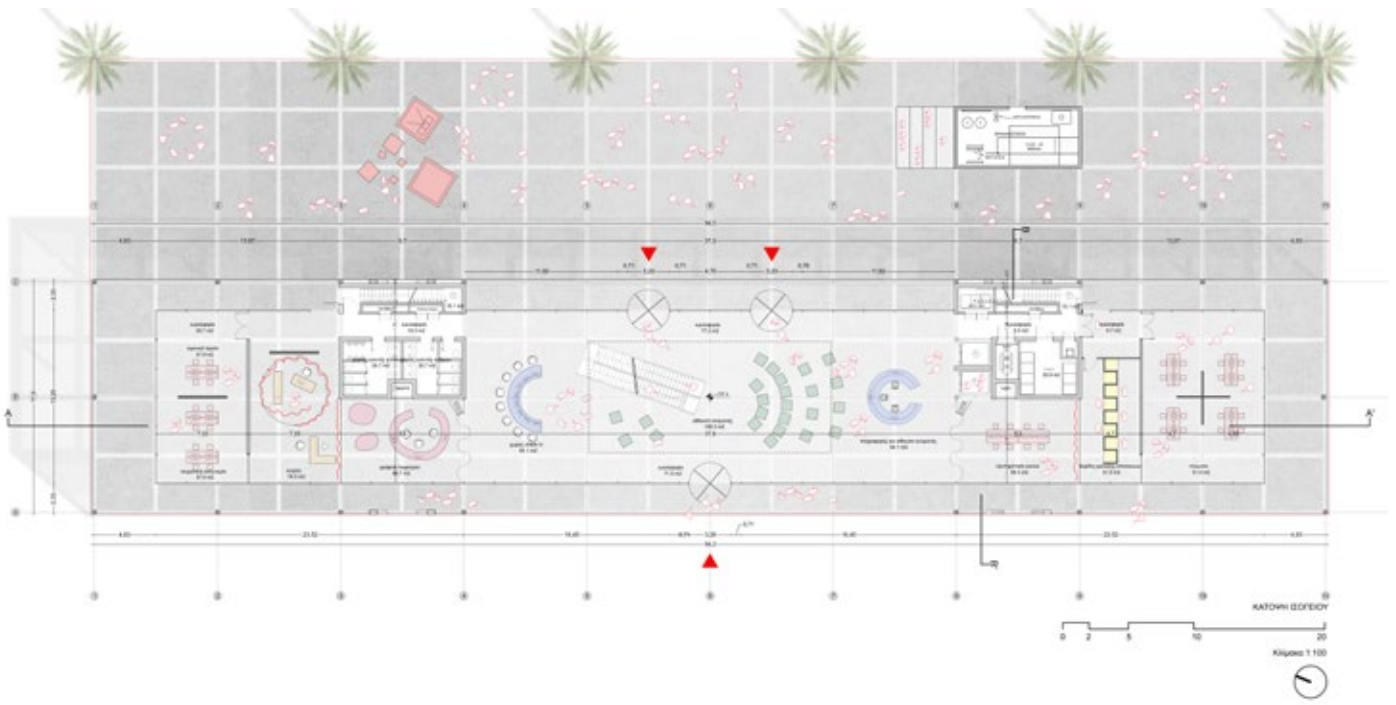
Scale

3400 m²

Date

October 2017

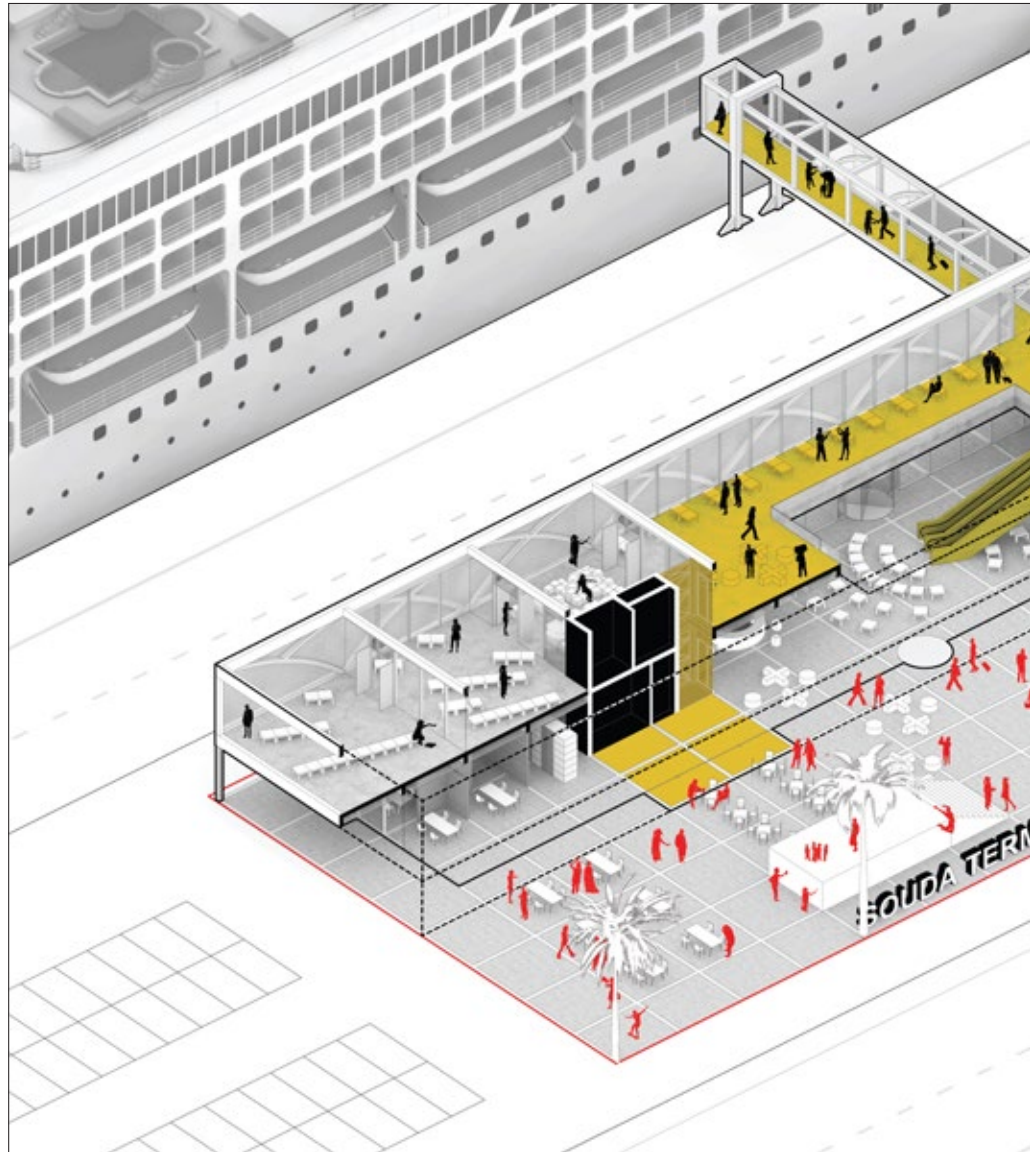


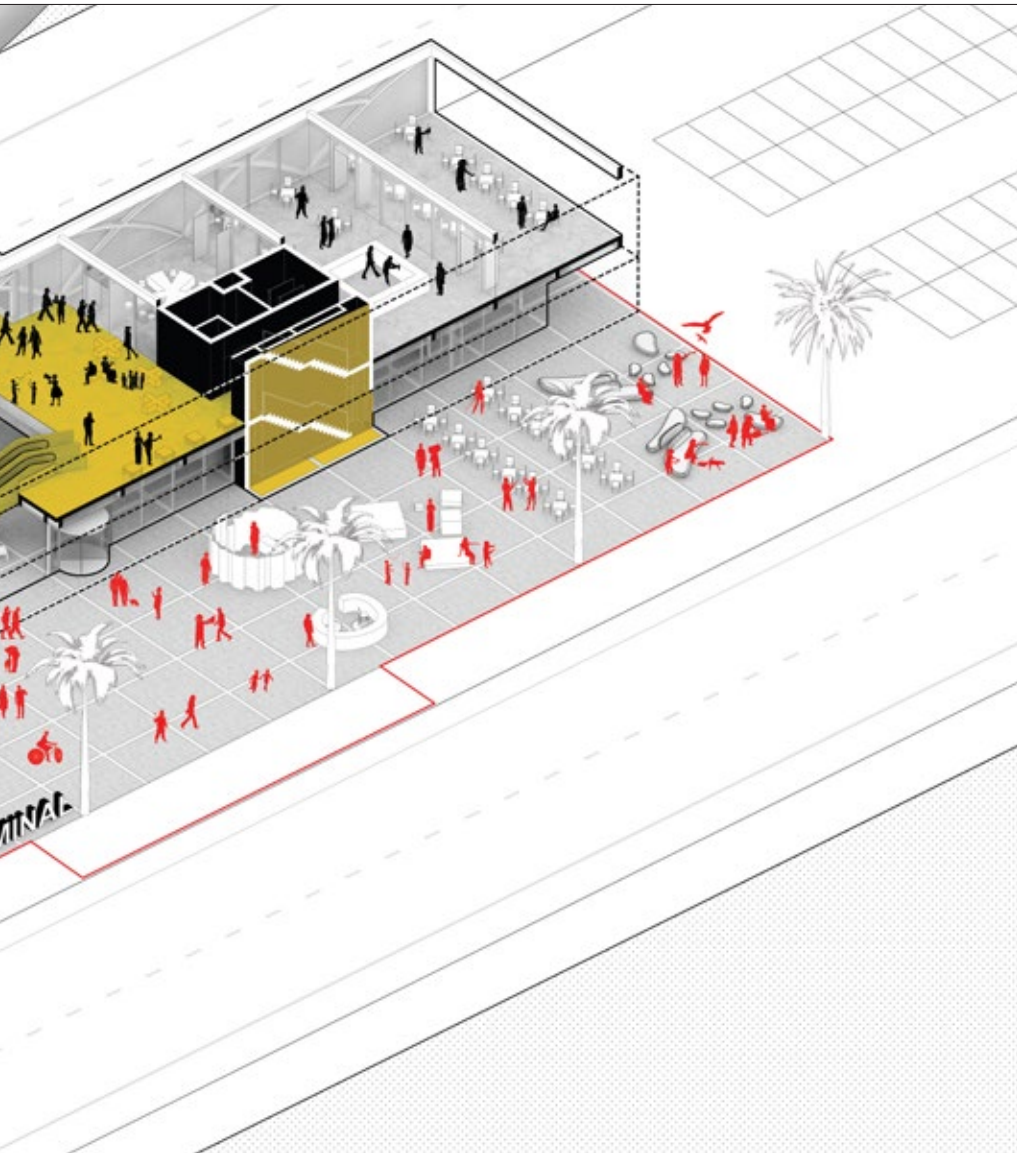


The development of the new Passenger Terminal of Souda will contribute to the future development of the port and provide a high quality service to the continuously increasing number of visitors in Crete. Our proposal aims to achieve optimum functionality of the Terminal and create a landmark that is inspired by the morphological characteristics of the Cretan tradition and archaeology.

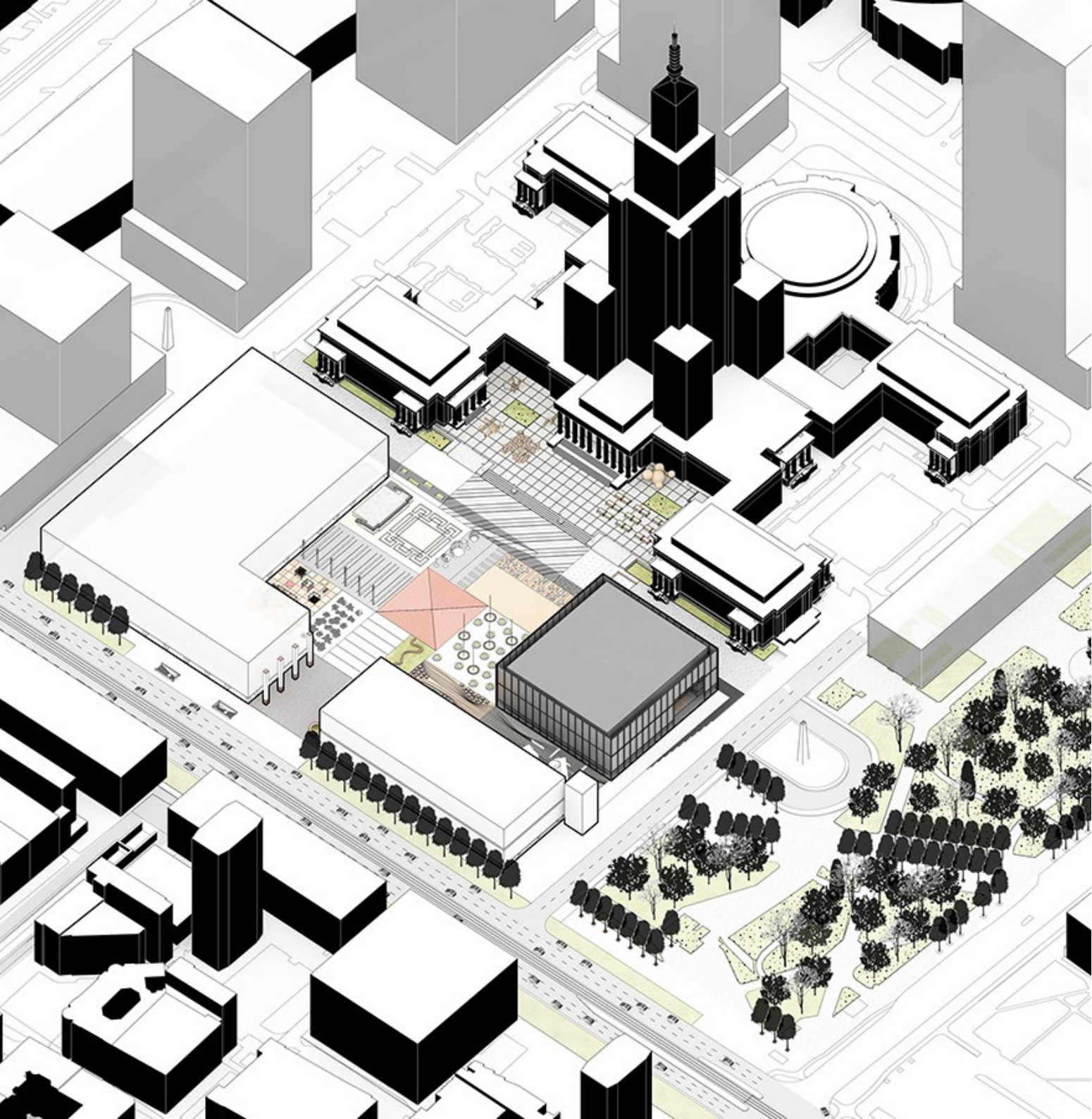
The passenger terminal will be the first and the last building that visitors will come across during their arrival and departure from Crete. Therefore it is essential to provide a unique experience to the passengers and introduce them to the Cretan hospitality. The notions of the arrival, pause and departure are expressed through the translucency, the clean volumetry and the continuous flow of the terminal. The proposed composition is easily accessible, light, easy to orientate and generous to the visitor. The volumetry refers to the purity of the anonymous architecture in the Greek islands, the structural system of the trusses is a reference to the Venetian shipyard geometry and the translucent shading surface is an element that connects it to the industrial identity of the port.

The program of the Terminal is arranged in two floors with an overall height of less than 10 meters. The ground floor is recessed to provide shaded space in the perimeter and the main entrance, and it contains the main lobby and visitor's services, check-in areas, administration offices, utilities and secondary spaces. The first floor is connected to the lobby through a large atrium and an escalator, and contains the main waiting areas of the Terminal, the café and the jet bridge connections to the boats. The two cores are symmetrically placed on the Eastern side of the building, so that they can frame the open central part of the program and serve the terminal also in its second phase of extension. The Terminal and the plaza provide an efficient configuration for the flow of visitors and at the same time generate a series of opportunities for activities and leisure time in the waiting hours.





Axonometric Section of the Terminal



04

Warsaw Central Square

Challenging the monumental emptiness of Warsaw's socialist city
planning

Type

Competition Entry

Office

Architects for Urbanity

Program

Public Square



Location

Warsaw, Poland

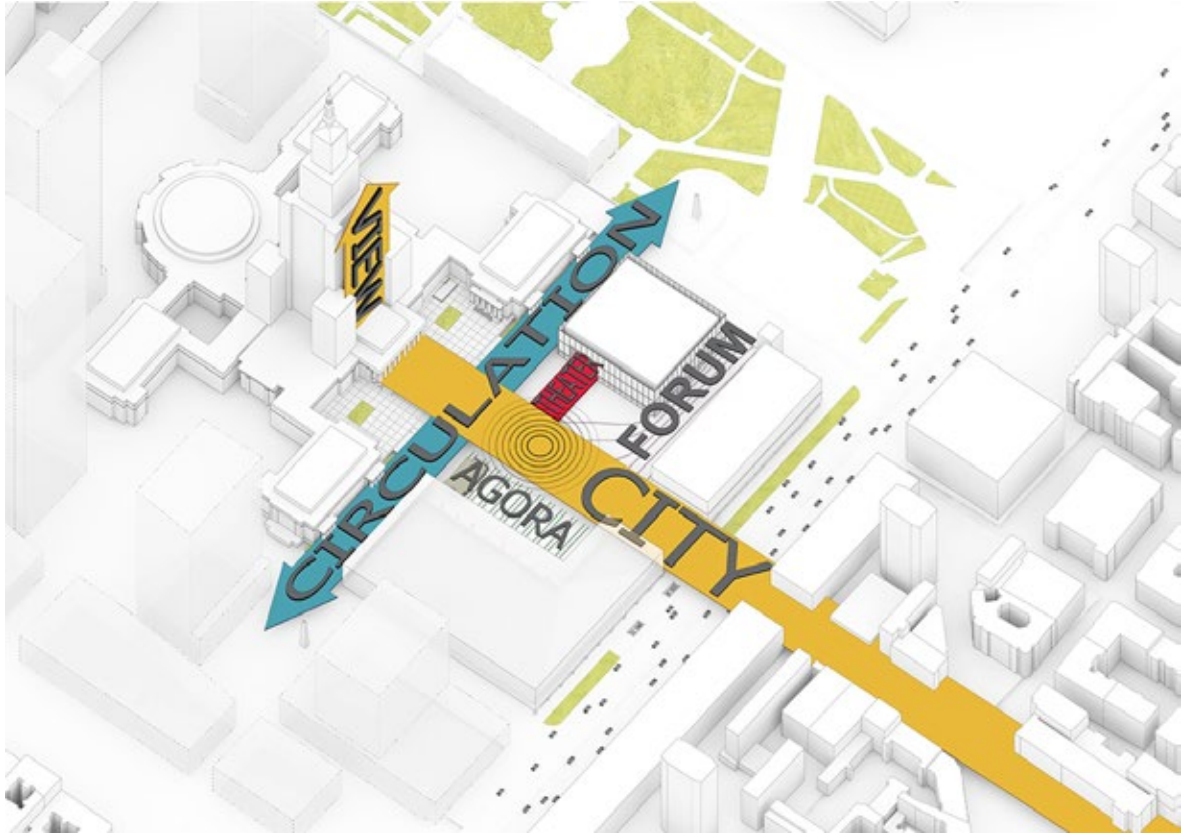
Scale

21000 m²

Date

November 2017





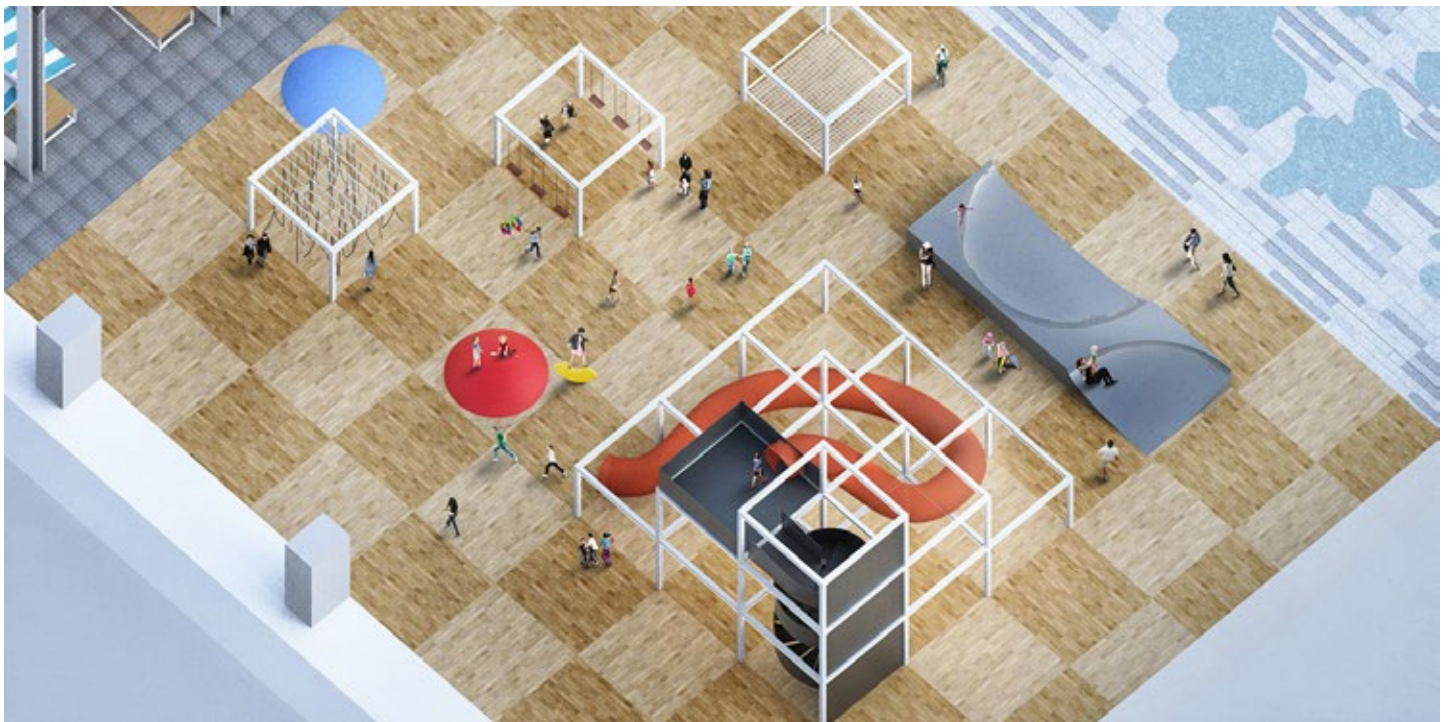
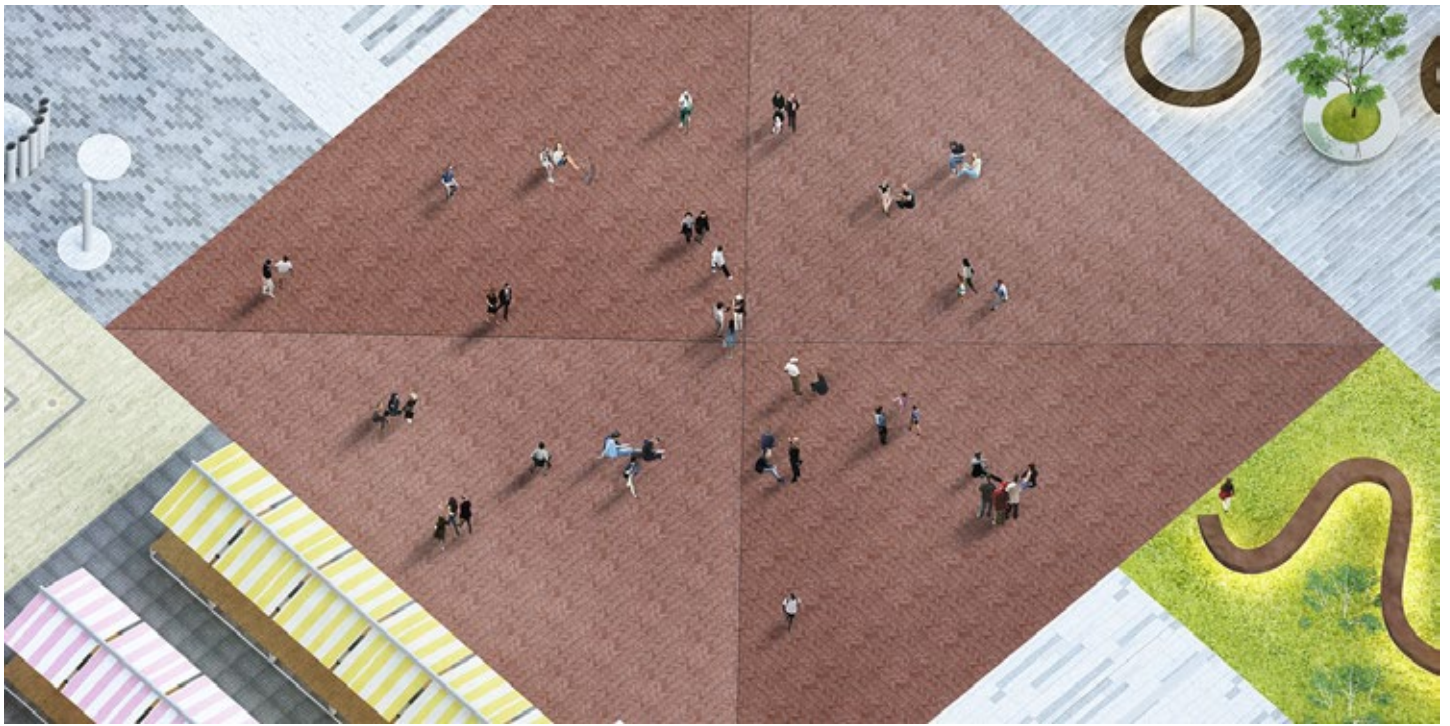
Main Axes Diagram

The design of the Central Square is based on the idea to create a 'mosaic of activities' that can generate urban vibrancy and attract all kinds of citizens and age groups of Warsaw. The square becomes an accumulation of different smaller public spaces that facilitate unique uses and break down the immense scale of the intervention into more human proportions. Challenging the monumental emptiness of the socialist city planning and the post-modern alienation of commercial crossroads, our approach introduces the notion of public space as an active and ever-changing apparatus that provokes the participation and interaction of the urban dwellers.

The design of the square receives the programmatic excitement of the surrounding cultural buildings and extrapolates it into the open and flexible realm of the street level, thus performing both as an extension of their interior activities and as an independent initiator of events. The Central Square of Warsaw is inevitably a 'Theatre Plaza' that has to be able of hosting the outdoors exhibitions, events and performances of the TR Warszawa Theatre, the Museum of Modern Art and the various cultural institutions that are based in the Palace of Culture and Science. Therefore, as a response to the need of hosting all those diverse cultural events, the square is developed as a flexible patchwork that can easily change and adapt to any curatorial demands.

The proposal refers back to the historical roots of the old Plac Defilad and introduces a new symbolic value to the creation of the new Central Square. The notions of memory and the collective imaginary that has been connected to the Plac Defilad over the decades, as well as the central location of the Square, have been the driving forces for the openness and the inclusive character of the new design.

The project preserves and reintegrates the Grand Parade Stand on the South-Western side of the new Square as an 'Agora', a place for political thinking and contemplation. At the same time, the New Central Square adopts a set of new significations that transform it into a lively and accessible public space. Such new values are the focus on the different uses and activities that the Square can host, the variety and the diversity of atmospheres that are offered to the users, the fragmentation of the enormous size into smaller programmed areas and the flexibility of the design for future temporary or permanent changes.







05

Lubomirksi Museum

A new museum with multiple exhibitions and a diverse program in the center of Wroclaw

Type

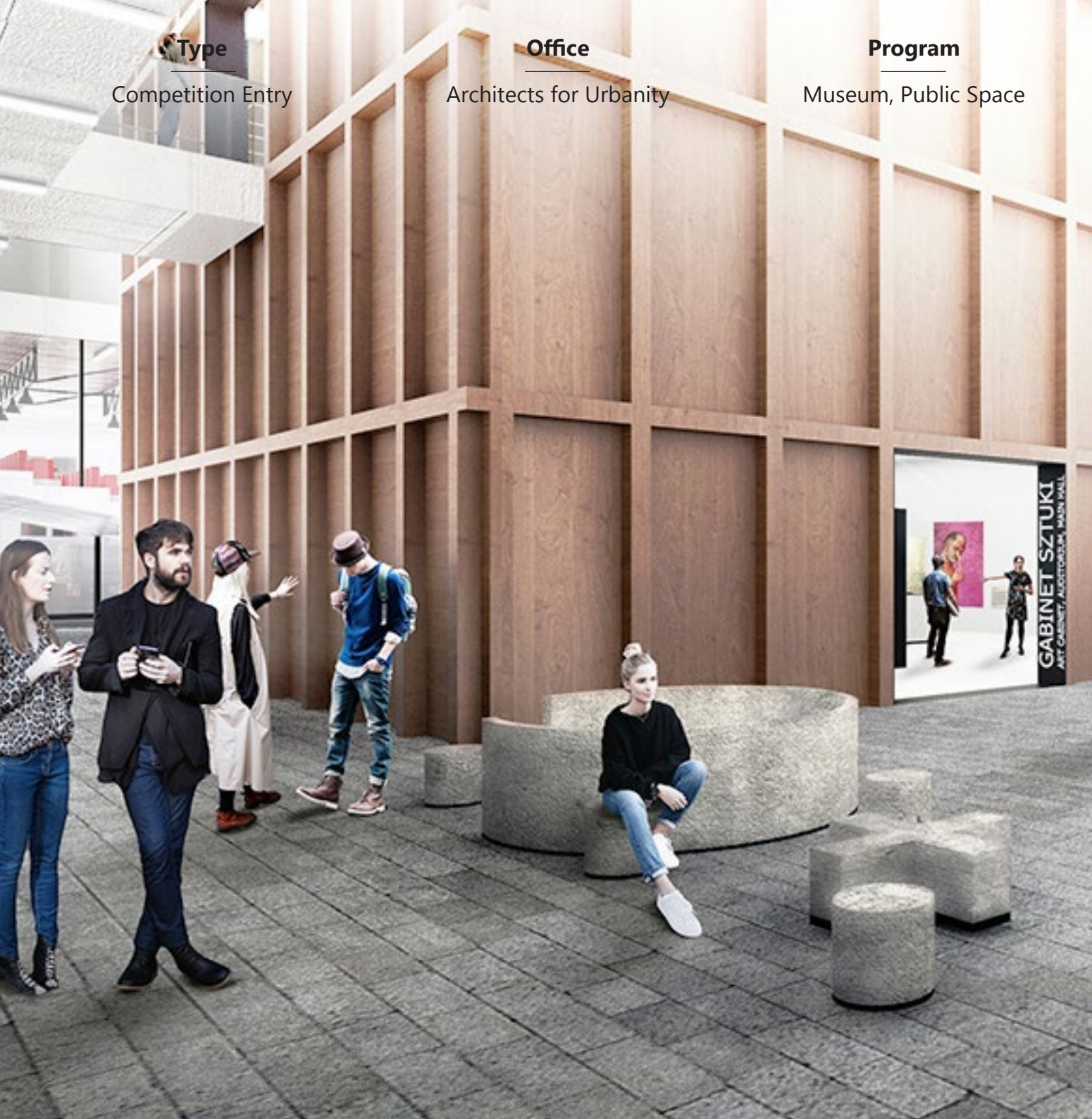
Competition Entry

Office

Architects for Urbanity

Program

Museum, Public Space



Location

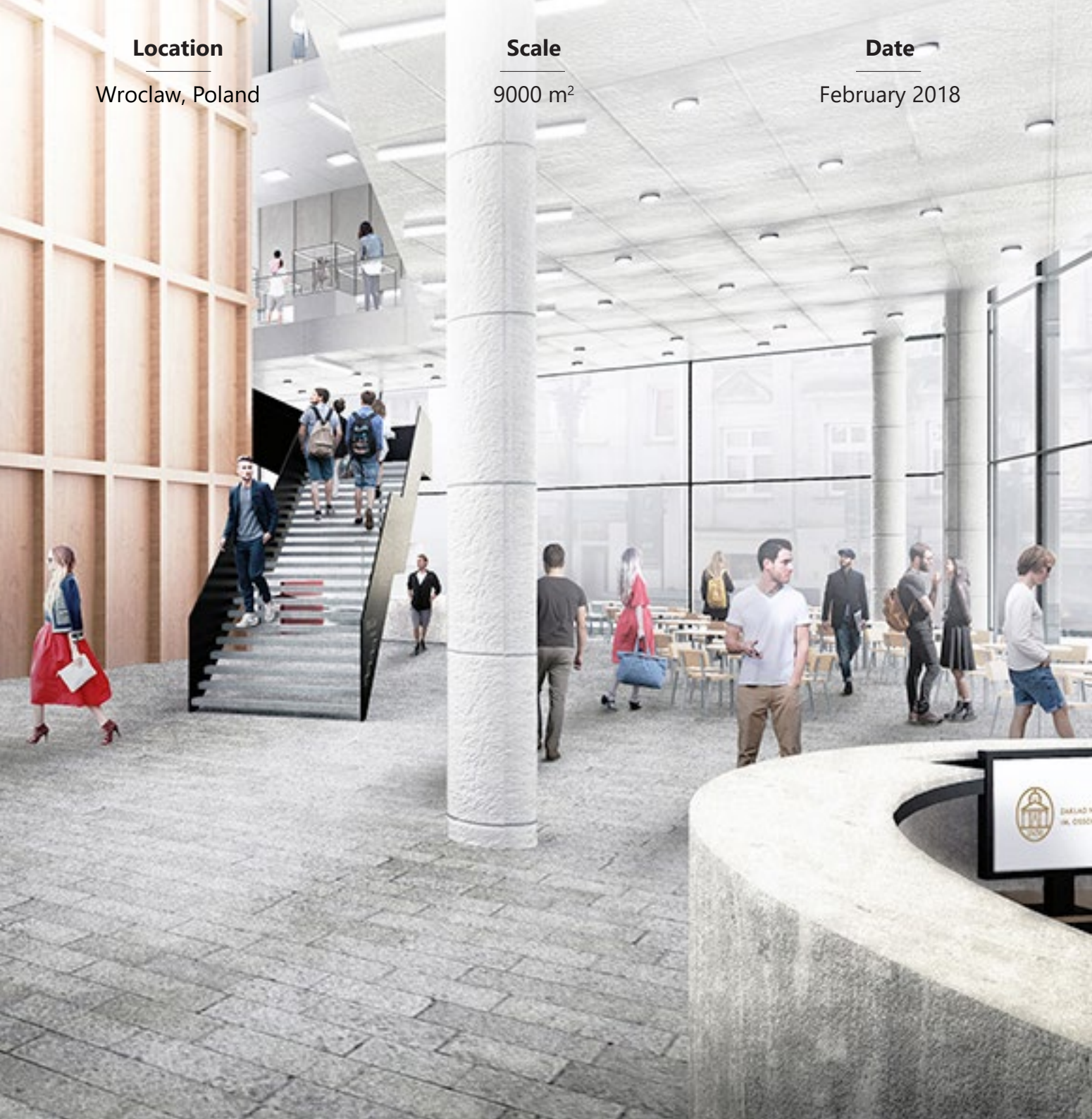
Wroclaw, Poland

Scale

9000 m²

Date

February 2018



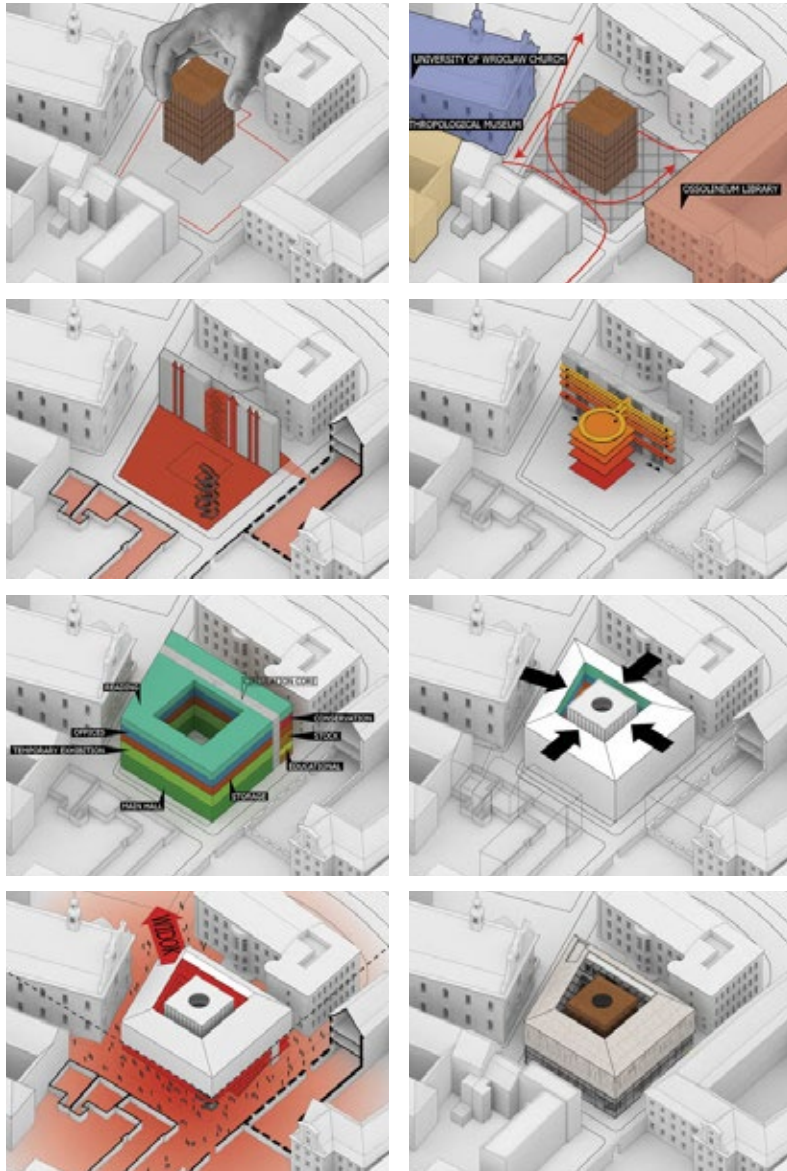


The central idea of the project derives from the Lubomirski Princes Museum's precious content of the exhibition material. A special box is therefore proposed to accommodate the treasures of the museum: the arts exhibition on the ground floor, the numismatic exhibition on the first, the treasury on the second and the Lviv panorama on the third and fourth floors.

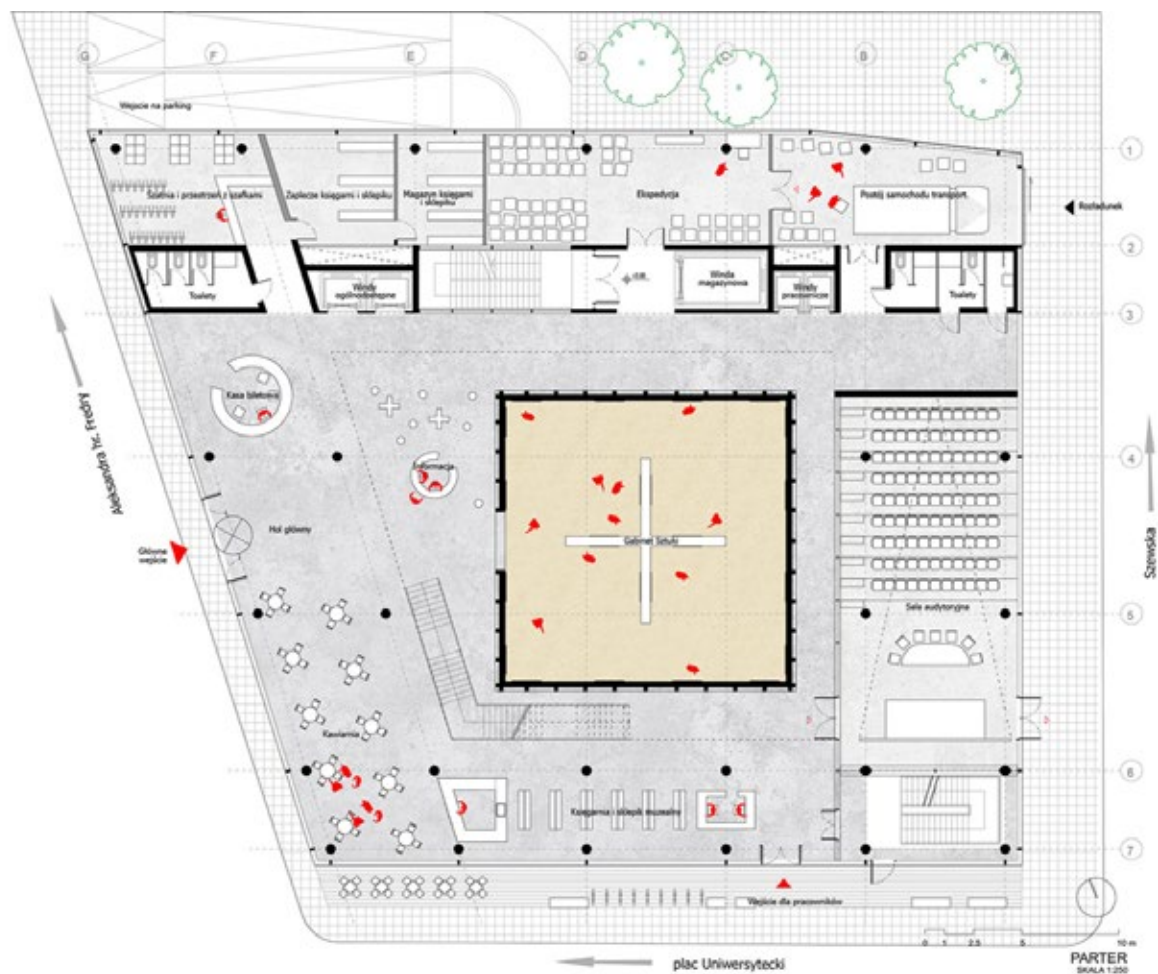
The treasury box is placed inside a large void in the middle of the plot, as a totem, standing out of its surroundings, thus highlighting its importance. On the same time it allows the public flows to develop all around it, creating visual connections to the historic urban context around the building. A linear and efficient core is developed at the north side of the plot, creating a clear separation between the public part of the museum and the back of house. A large freight elevator is positioned adjacent to the entrances of the exhibition rooms and a secondary panoramic staircase for the staff is located on the south-eastern side of the building.

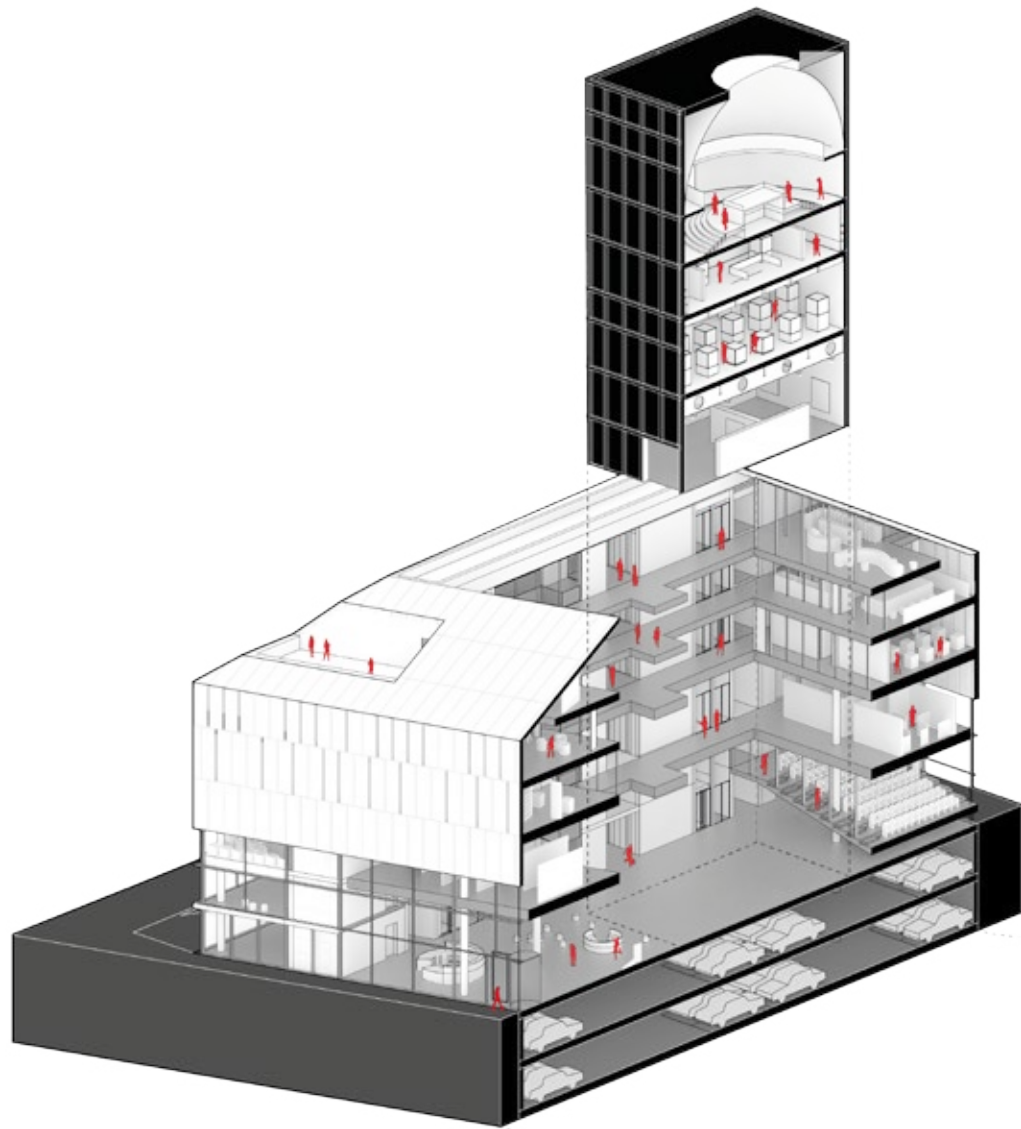
The rest of the functional program is organized all around the treasury box and the perimetric atrium that is unfolding around the exhibition spaces. The atrium brings controlled daylight in the interior of the Museum and sheds direct sunlight on the wooden-cladded walls of the treasury box, thus enhancing its presence and sacramental character. The "programmatic rings" developing around the atrium contain all the main functions of the Museum and are stacked on top of each other in a logic of a vertical gradient.

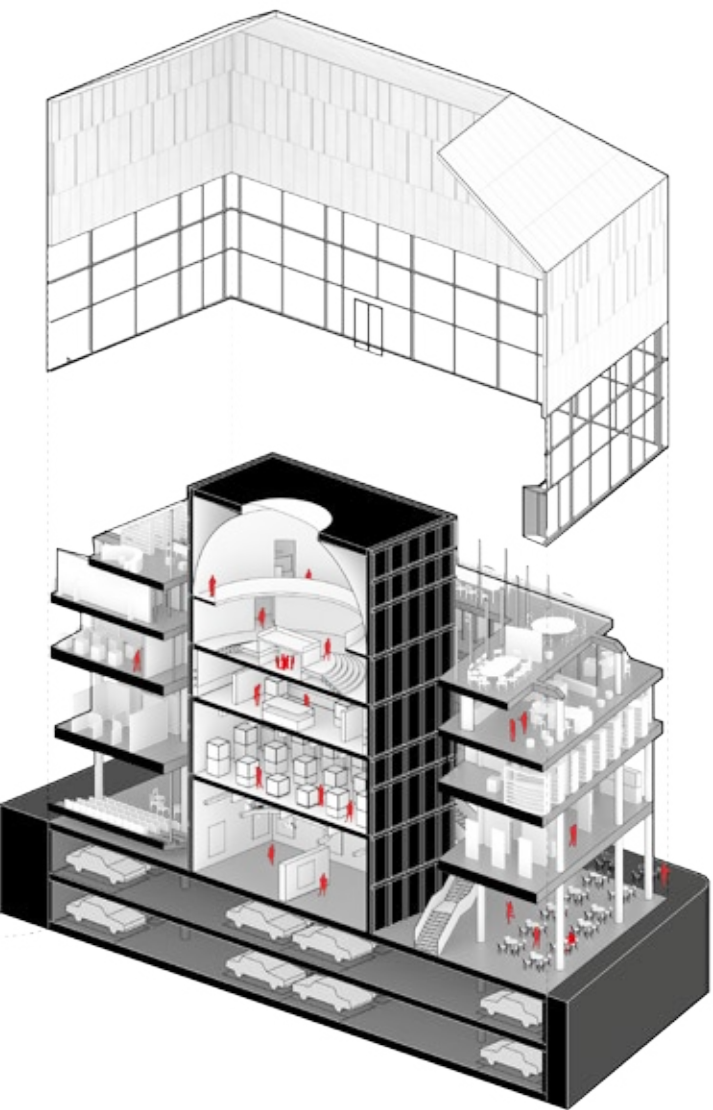
The external solid shell is fitted as a hat on top of the building, enhancing the visibility of the treasury box and permitting transparency on the first levels of the Museum where most of the public functions are located. The facade follows exactly all the building regulations of the urban plan that applies to the area, creating a strong urban front on all sides and blending with the monolithic medieval character of the city.



Conceptual Diagrams







Thank you