

*Landscapes of Care: Photography, Film, Modern Architecture  
and Landscape Heritage*



**SOPHIA**  
SCOPIO EDITIONS

volume 8, issue 1 | publication year: 2023  
issn: 2183-8976 [print] 2183-9468 [online]  
isbn: 978-989-53640-5-3  
doi 10.24840/2183-8976\_2023-0008\_0001\_9  
homepage: <https://www.up.pt/index.php/sophia>

©SCOPIO EDITIONS

## THEORETICAL PAPERS

# Unclaiming the natural waterfront landscape: Thessaloniki's manmade east waterfront.

Sotiria Alexiadou, Vassilis Colonas

## Abstract:

This article focuses on the transition of the natural landscape of Thessaloniki's east waterfront to the artificial urban landscape that draws a straight line between water and land, while noting the developing rigid homogeneous multistorey buildings as a background image of the city in contrast to the former porosity and architectural variety of the late 19th–early 20th century mansions. The transition is captured either as a commentary on the new landscape or as a memoir of a lost era by cinematographers, such as Takis Kanellopoulos in his film "Parenthesis" (1968) and Theo Angelopoulos in his film "Eternity and a Day" (1998) and photographers of the 1960's such as Socratis Iordanidis and Yiannis Stylianou.

Keywords: waterfront landscape, architecture, Thessaloniki, Takis Kanellopoulos, Theo Angelopoulos.

**Sotiria Alexiadou** was born in Thessaloniki. Studied Architecture at the University of Thessaly (2007). Attended the MSc. in Urban Strategies, Applied Arts University Vienna (2010) and the MSc. in Protection, Conservation and Restoration of Cultural Monuments, Aristotle University of Thessaloniki (2016). Earned her doctorate from the University of Thessaly's Architecture Department (2022). Her research focuses on architecture and urban development mechanisms of the 20thc. Participated in teaching teams of architecture design classes at the University of Cyprus, the University of Thessaly, and Aristotle University of Thessaloniki and in design teams of architectural competitions with distinctions. Her research and architecture projects were presented at conferences and exhibitions.

**Vassilis Colonas** graduate of the Department of Architecture of Aristotle University of Thessaloniki. Pursued postgraduate studies in Paris in the fields of Art History, Museology and Conservation of Historical Monuments. Professor at the Department of Architecture of the University of Thessaly (2002–2022). As of December 2022, professor Emeritus of the same department. Main contributor and scientific manager of Greek and European research programs related to the study and research of the History of architecture (19<sup>th</sup> & 20<sup>th</sup> centuries) in Greece, eastern Mediterranean and Black Sea countries. Worked as a researcher and taught at universities in the USA, Canada and France. Member of the international scientific committee of the European Association of Urban History (2012–2022). Author of 8 monographs.

## Introduction

Pictures and motion pictures taken inside the urban tissue record, intentionally or not, the transformation of a landscape or a built environment.<sup>1</sup> A common theme, which recurs repeatedly,<sup>2</sup> in a coastal city is the limit between the city and the water; the relationship between the natural and the artificial and their dynamic, like in *Topkapi* capturing Istanbul's waterfront,<sup>3</sup> in *Moderato Cantabile* capturing Blaye in southwestern France,<sup>4</sup> in *Dans la ville blanche* capturing Lisbon's waterfront.<sup>5</sup> Shooting the transformation and the renewal of the cityscape enriches the perception of urban transformations that otherwise are documented exclusively through plans and maps. Documents on paper imprint the intention before its application, while films capture aspects that have affected their implementation being thus the first to record any new planning activity in the urban space. In the way directors and cinematographers capture it, they add information to the city's data, and emerge as architectural historians!

Films can document features directly or indirectly related to the process.<sup>6</sup> For example, weather conditions during the construction phases, construction process and equipment, and people involved in the renewal, like workers or administration. After the completion, the new space that welcomes former users and attracts new ones is frequently documented. Information that could not survive in other historical periods is added to the story of the 19<sup>th</sup>–20<sup>th</sup> centuries urban renewal.

Heritage value is usually added to places and architecture after a period of time when the image witnessed today, has changed from the filmed one. In the Madrid–New Delhi Document of ICOMOS 2017 about “Approaches to the Conservation of Twentieth Century Cultural Heritage” photography is explicitly mentioned as a recording technique when making changes to twentieth-century heritage places or sites.<sup>7</sup> In addition, editing techniques in a film or a picture can enrich the storylines of a past, present, and future condition of the same elements of the captured public space.

1 Like in Vittorio De Sica, *Lardi Di Biciclette*, 1948; Federico Fellini, *La Dolce Vita*, 1960.

2 Siegfried Kracauer, *The Mass Ornament: Weimar Essays* (Cambridge, Massachusetts & London: Harvard University Press, 1995), 294. cited in Sertaç Timur Demir, “The City on Screen: A Methodological Approach on Cinematic City Studies,” *CINEJ Cinema Journal* 4, no. 1 (July 13, 2015): 20–36, <https://doi.org/10.5195/cinej.2014.67>.

3 Jules Dassin, *Topkapi*, 1964.

4 Peter Brook, *Moderato Cantabile*, 1960.

5 Alain Tanner, *Dans La Ville Blanche*, 1983.

6 Like the Lumière brothers' were ‘the ripple of leaves stirred by the wind’ was captured on the background of the film. Siegfried Kracauer, *Theory of Film: The Redemption of Physical Reality* (New York: Oxford University Press, 1960). Cited in Film & Media Studies, *Siegfried Kracauer's Theory of Film*, 2022, [https://www.youtube.com/watch?v=IK\\_J3h3ZM20](https://www.youtube.com/watch?v=IK_J3h3ZM20).

7 ICOMOS ISC20C, *Approaches to the Conservation of Twentieth Century Cultural Heritage: Madrid–New Delhi Document*, 2017.

This article focuses on the transition of the natural landscape of Thessaloniki's east waterfront to the artificial urban landscape that draws a straight line between water and land, overcoming the natural force of the water towards the land. It also presents the consequences of the urban transformation on the reconstruction of the area.

The research combines the traditional sources of urban and architectural research that rely on masterplans, building designs and building laws while enhancing it with photographic and film documentation that captured or commented on the transformation of the city's eastern coastline.

## **Thessaloniki's eastern waterfront**

The eastern natural waterfront of Thessaloniki was the city's recreation area until the beginning of the post-WW II era. The natural waterfront landscape was framed by impressive mansions of notable citizens of the late 19th–early 20th century, whose gardens were reaching the water.<sup>8</sup> The original natural landscape of the waterfront was shaped by four natural watercourse streams that flowed towards the Thermaikos Gulf forming small peninsulas and bays. Since 1893, the area was reachable by the tramway that connected the east waterfront part of the city with the historical city center. After the introduction of the tramway, the area became popular for permanent settlement of the wealthiest citizens of the three most important ethno-religious communities of the city: the Christians, the Jews, and the Muslims. Members of each one of them decided to construct their private mansions designed by the most eminent architects in the city; Pietro Arrigoni, Vitaliano Poselli and Xenophon Paionidis. The architecture style of the mansions was eclecticism with some morphological variations with references to the ethnic-religious identity of the owner; neo-renaissance–neoclassical for the Christians, neo-baroque, ottoman arches and domes for the Muslims, and continental European suburban styles (chalets) for the Jews.<sup>9</sup> Considering the urban scale, most of the mansions that developed between the main street and the waterfront were in the middle of big gardens. Their facades faced both the street and the sea. The vast majority of the waterfront space was part of the mansions' gardens, where the residents had their private pier to access the sea, for recreational<sup>10</sup> or commuting reasons.<sup>11</sup> The area was rather dispersed, resembling a garden city with low densities and high urban porosity. The extraordinary private gardens and European style architecture contrasted the historical city's image, which was a dense post-roman-ottoman style city, with limited

8 Vassilis Colonas, *Thessaloniki extra muros: The Iconography of the "Exoches" District (1885–1912)*. (Thessaloniki: University Studio Press, 2014).

9 Colonas.

10 D.K. Vardouniotis, 1894 cited in Colonas, 20.

11 E. Kounio, *50 years later...*, 2006, 13 cited in Sotiria Alexiadou, "Recreation in the coastal zone of Thessaloniki during the interwar period," *Scientific Annals of Thessaloniki*, no. 8 (2013): 343–77.

## THEORETICAL PAPERS

modernizing interventions (partial demolition of the city walls, reconstruction after fire etc).<sup>12</sup> After the Great Fire in 1917, which burned down almost half of the traditional nucleus of the city, many citizens who lost their dwellings in the fire relocated to the east, west and north of the city. The eastern part received much more people and thus became a high-density area. The French urban planner Ernest Hébrard and the International City Plan Committee undertook the design of a new plan for the city center and its expansions to the east and west.<sup>13</sup>

The first attempt to rationalize the water landscape was introduced in a new masterplan in 1925, for the east part of the city. Its primary urban strategy was to open the waterfront to the public and "Europeanise" the city's image. This would be accomplished through a landfill that would shape a promenade.<sup>14</sup> The plan was not implemented, but the waterfront zone was developing a rising recreational character. Between the privately owned space leading to the sea, there were some accessible public beaches where bains-mixtes were not prohibited.<sup>15</sup> Other leisure facilities on the waterfront plots included bath facilities, the nautical sailing club of Thessaloniki,<sup>16</sup> cafes and music halls.

The construction of an artificial waterfront as a rational straight line was first implemented in the "intra muros" city after demolishing in 1869 its sea walls and providing a series of new building blocks and the new "quay".<sup>17</sup> After World War II and Europe's division into the West and East worlds, Thessaloniki emerged as an important waterfront city for NATO due to its proximity to the socialist countries of the "Iron Curtain". On 20/10/1952, NATO established the "Advanced Command Station of Thessaloniki" which belonged to the headquarters of ground forces of South-Eastern Europe, based in Smyrna. This had an impact on the urban image of Thessaloniki's east waterfront since the new masterplan was conducted in order to provide the possibility of landing the NATO fleet in the event of an attack from the north. The military-naval caused the wide landfill expansion that transformed the natural coastline to a rigid straight one.

12 Alexandra Karadimou– Yerolympos, *Between East and West. Thessaloniki And Northern Greek Cities at the End of the 19th Century* (Thessaloniki: University Studio Press, 2004), 136–79.

13 Alexandra Karadimou– Yerolympos, *The Reconstruction of Thessaloniki After the Fire of 1917: A Milestone in the History of the City and in the Development of Greek Town Planning*, 2nd ed (Thessaloniki: University Studio Press, 1995).

14 Sotiria Alexiadou, "Urban reconstruction after World War II: city and architecture in Thessaloniki during the period 1947–1974" (PhD Thesis, University of Thessaly, Department of Architecture, 2022), 117–18, <http://hdl.handle.net/10442/hedi/51975>.

15 Alexiadou, "Recreation in the coastal zone of Thessaloniki during the interwar period."

16 Nicoleta Molocha and Anestis Stefanidis, *Sailing Club of Thessaloniki 1933–2008* (Thessaloniki: Municipality of Thessaloniki – Thessaloniki History Center, 2009).

17 The plan was designed by Rocco Vitali in 1871. Vassilis Colonas, *Greek Architects in the Ottoman Empire 19th – 20th Century* (Athens: Olkos, 2005)



[Fig. 1]  
Villas on the waterfront, Thessaloniki, 1915-1917; E. Fysikas Collection



[Fig. 2]  
Ch. Denti, The natural waterfront, Thessaloniki, 1916; A. Denis collection

## THEORETICAL PAPERS

Postwar landfilling took place in two phases. The first part was completed in 1953–1960, reaching half of the distance. The second part of the landfilling started in 1963 and was concluded in the early 1970's. It is important to point out that the project was directly related to the city's construction activity since the backfill material was provided by demolition and excavation for private or public construction works.

The expanded landfill was organized in four parallel areas: the deck–promenade, the parks, and the coastline highway, which were all products of the infilling, leading to the fourth area which was the residential one. On the deck of the new waterfront, five "special" docks for NATO's warships were designed. The docks were frequently used during NATO exercises and the arrivals of American fleet warships, as documented in newsreels and press pictures.<sup>18</sup>

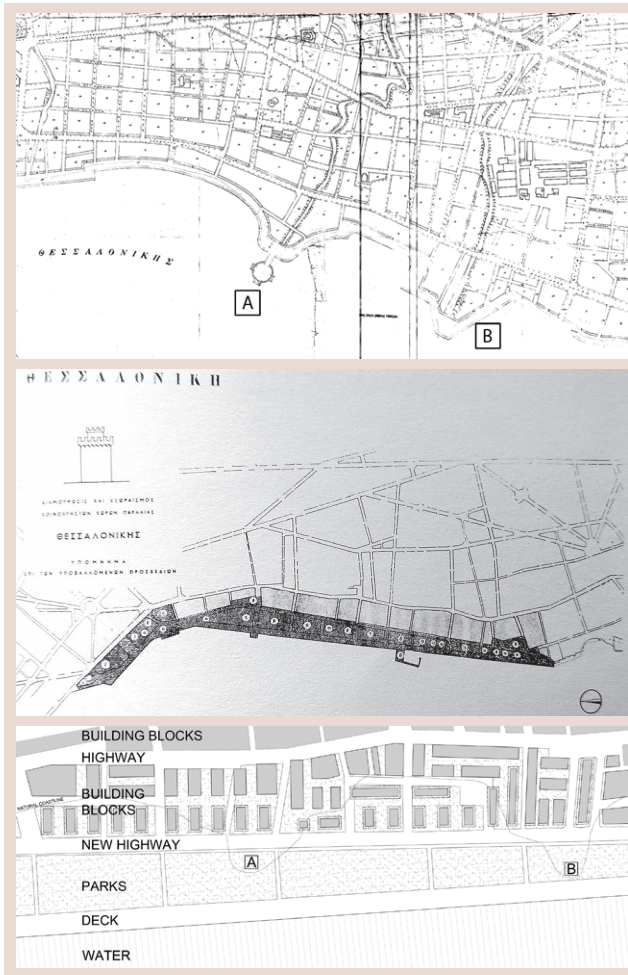


18 Alexiadou, "Urban reconstruction after World War II," 15, 119.

[Fig. 3]

Villas on the natural waterfront, Thessaloniki, 1898;  
National Map Archives. Polyphylli Maps of Thessaloniki  
Large-Scale Depictions of the City, Late 19th - Early  
20th Century. Thessaloniki: National Map Archives, 2005





[Fig. 4] Masterplan, Thessaloniki, 1925; Official Gazette 423/A/29-12-1925

[Fig. 5] The linear eastern manmade waterfront and A. Siagas' study of uses' distribution of communal areas of the waterfront 1960-1961; Holevas, Nikos. The Architect Angelos I. Siagas, 1899-1987. Athens: Papsotiriou, 1992, p.99

[Fig. 6] The linear waterfront and the landfill. The dotted line, [A] and [B] represent the previously natural waterfront and the two streams, Thessaloniki, 1962; Official Gazette 161/Δ/10-12-1962; edited by Sotiria Alexiadou, 2022

## THEORETICAL PAPERS

During this era, it was not just the city's waterfront that would change, but most of the old buildings of the city would be replaced, through "antiparochi model", with high-rise multistorey buildings, also known as "polykatoikia". The "antiparochi model" took advantage of the increased "permitted building heights", since a two-three storey building could be replaced by up to an eight-storey building. The landowner would earn a few apartments in the new building that could be sold or rented, and so would the contractor.<sup>19</sup> The city's reconstruction and the huge rhythm of building activity were presented in many films of the Greek popular cinema of the 1960s with praises or criticism.

The mansions with the gardens were a product of a past glamorous era. The heirs or the public administration handling individual properties were not interested in preserving those houses that needed a lot of money to maintain and upgrade. Further, the new masterplan of the eastern area, between the boulevard of the old tram line and the new seafront highway, applied modern urban planning principles to the new building blocks. For the first time in Greece, the building block was "opened". The buildings would develop into linear building units providing accessible public space in between, following the recommendations of the Athens' Charter concerning "Recreation".<sup>20</sup> The implementation of the plan resulted in a relatively rigid homogenous image of high-rise residential buildings. This sense has been amplified even more, since the buildings should follow a common general building regulation and were constructed using the same method and materials. The in-between space was quickly occupied by private cars. The former urban porosity and architectural style variety of the mansions period shrank down to the minimum due to the new building regulations.

Simultaneously a vast urban space empty of official uses was ready to be reoccupied and reintroduced to the public. The masterplanned parks, initially, had no specific use but they were necessary from the military point of view. A local architect, head of "The Deanery of National Landscape and Cities", Angelos Siagas, proposed three variations for the indicative arrangement and landscaping of the common areas from the White Tower to the landfill's edge (1960–1961). Since, he was against the city's dense construction, referring to the apartments of the new building blocks as "rabbit holes", he emphasized the citizens' need to have open access to open vast spaces and parks, following the recommendations of the Athens' Charter concerning

19 Further study on the 'antiparochi model': Ioanna Theocharopoulou, *Builders, Housewives, and the Construction of Modern Athens* (London: Black Dog Publishers, 2017); Konstantina Kalfa and Lefteris Theodosis, "Dealing with the Commonplace: Constantinos A. Doxiadis and the Zygos Technical Company," *ABE Journal [Online]*, 2022, <http://journals.openedition.org/abe/13699>.

20 "35. All residential areas should be provided with sufficient open space to meet reasonable needs for recreation and active sports for children, adolescents and adults." IV International Congress for Modern Architecture, "Charter of Athens." The Getty Conservation Institute, 1933.

"Recreation".<sup>21</sup> In his proposals for distribution of uses, he set up a sports center, a playground, cafes, a nursing school, parking space and, inside vast green areas, he proposed kiosks and semi-outdoor cafes-bars. Furthermore, he kept in place the facilities of the city's Nautical-Sailing Club. Moreover, he set the location of the city's "Hilton's style" modern touristic hotel.<sup>22</sup>

The architect Nikolaos Regos, director of the municipality's architectural department, would evolve the plans of Angelos Siagas and designed the parks of Nea Paralia (1961-1962). The parks and public amenities were developed in low density and with a minimal design approach, unifying the green area. A major landmark of the new waterfront image was the touristic hotel designed by the internationally renowned architectural office *Doxiades Associates*. It was the only building built in the parks' area interrupting the seaview to all building blocks behind it. Its construction period was rather long (1958-1971) due to location controversies and construction difficulties. The hotel formed a powerful landmark of the international style architecture on the waterfront of Thessaloniki.

## **Commenting the new landscape in Film**

Cinematographers included the change of Thessaloniki's waterfront in their films as a commentary on the new landscape. Cinematographers, like Takis Kanellopoulos in his movie "Parenthesis" (1968), tried to express how the modern landscape reshaped relationships. He used that vast empty space as an allegory. Kanellopoulos in a realistic way filmed the border between water and land providing both its natural and "constructed" versions. The film storyline is divided into a memory of an accidental visit of the female protagonist in Thessaloniki and a "constructed memory" of her return to the city. The natural water limit was related to the protagonist's memory, while the artificial water limit enhanced the protagonist's "constructed memory". Kanellopoulos narrated his story mostly providing images of the villas' architecture. All the buildings and facilities shown by the director were still inhabited and in use, with no need for revival or set design. Although the urban -building- change was massive, he chose not to emphasize it. He just offered a glimpse of a multistorey building's construction site in a street view of a series of old mansions in the foreground, and the transformation from the villas to the "polykatoikia" in the far. The filming locations expanded to the coastline of Thermaikos Gulf and captured spaces that no longer exist today, such as the piers that enter the sea, some tavernas on the waterfront and the kiosks near the White Tower that would serve the sea transportation. Thus, the film becomes not only an artistic event but an archival source for scholars and searchers as well.

21 "37. *The new open spaces should be used for well-defined purposes: children's playgrounds, schools, youth clubs and other community buildings closely related to housing.* 39. *These should be laid out as public parks, forests, sports grounds, stadiums, beaches, etc.*" IV International Congress for Modern Architecture.

22 Nikos Holevas, *The Architect Angelos I. Siagas, 1899-1987* (Athens: Papasotiriou, 1992), 88-89,99-100.

## THEORETICAL PAPERS



In general, he filmed on the border facing directly the waterfront taking advantage of the movement of the waves to identify the narrator's emotions and providing a "clean" point of view (without landmarks) for the watchers. His most emblematic shots were the parallel zones of the deck, the water, the horizon line and the sky in which movement is represented either by nature like waves, wind and clouds, or by the actors performing with minimal movements, or with the swarm of cyclists that appear in the "constructed memory". Even though the cyclists were not a realistic event, the new deck was widely used by cyclists. In this way, Kanellopoulos structured the documentation of a new use of the manmade waterfront. The contrast between movement and stillness enforced his narration and brought into the foreground the vastness of the new deck as an allegory for his story. He only set one film shot by the waterfront that would not picture the sea. In this shot, the camera captured the construction of the touristic hotel of Thessaloniki, designed by *Doxiades Associates*. The crane of the construction site, the tall trees, and the repetition of the tall lighting pillars on the snowed landscape narrated the vastness of the new deck. Simultaneously the shot deepened the horizon line for the viewer, representing a tunnel down to the "constructed memory" lane.

[Fig. 7-9]

Takis Kanellopoulos, Film stills, *Parenthesis*, Thessaloniki, 1968



Two renowned photographers captured the transition of the coastline from different points of view. Sokratis Iordanidis tried to capture the experience of "the altering site". He would depict the transformation of the landscape and the buildings in various stages. He carefully included both in his frames, commenting on the parallel timeline of their conversion even if their production mechanism derived from different directions. The landscape was a top-down intervention, while the buildings developed as a bottom-up initiative following specific rules and addressing a common urban-architectural idea. In his two pictures documenting the time after the complement of the first and second phases of the landfilling, he captured the coastline via aerial photography, amplifying the vast new land and the disruption of the urban tissue.

Yiannis Stylianos recorded vanishing, progressing and emerging uses of the waterfront. He captured the carnages contraposing two products of different eras placed on the seaside landscape. In his shot, he placed boats and shells in the foreground, while the background was filled with the image of a modern "polykatoikia" on the edge of the shore. The multistorey building was the new "ship" that brought along modernity and the modern lifestyle of the post-war reconstruction era. In another series of shots, he created a juxtaposition between a fleet of boats in front of a fleet of "polykatoikias", the first facing the past of the beach coastline and the second facing the future of the deck extension. He also walked on the new deck with his camera in hand, capturing the new life of social life patterns and the continuation of activities emerging by the modern waterfront. In his pictures, one can see fishermen on the deck and no longer in their boats, couples sitting on the waterfront, rather than going in a barcarole, and young people who walk on the deck gazing at the old city, from a vantage point previously accessible only by sea.

### **A memoir of a lost era in Film**

Thirty years later (1998) Theo Angelopoulos in his film "Eternity and a Day" in a poetic mood, recreated the previous landscape of the natural waterfront to highlight the complete interruption and the end of the previous era. The movie's storyline moves back and forth between the past and the present film-time. In the scenes of the past storyline, the landscape and the villa were pictured full of life, while in the present storyline, the villa is on its last survival day, similar to the protagonist's life. In the movie, the lines announcing the villa's demolition and the excuse for this act were: "Son-in-law: *We sold the beach house. Tomorrow, I hand the keys and the bulldoze will take over.* Daughter: *Father, what should we do? It's only two of us in a huge house. The house is "broken" by the earthquakes and surrounded by multistorey buildings*". Angelopoulos would only offer a short glimpse of the neighboring "polykatoikia", commenting on the future end of the villa's era. The Emanuel Salem villa (by architect Xenophon Paionidis, 1906) that is pictured

[Fig. 10]

Sokratis Iordanidis, Thessaloniki, 1960s; © Sokratis Iordanidis  
Archive / MOMus-Museum of Photography Thessaloniki



[Fig.11-12]  
Yannis Stylianou, Thessaloniki, 1960s; © Yannis Stylianou  
Archive/ MOMus-Museum of Photography Thessaloniki

[Fig.13]  
Yannis Stylianou, Thessaloniki, 1960s; © Yannis Stylianou  
Archive/ MOMus-Museum of Photography Thessaloniki

## THEORETICAL PAPERS

in the film as the protagonist's home was already abandoned and empty at the time of filming. Its backyard had direct access to the natural waterfront. The house was refurbished in order to shoot the internal shots while the external shots were edited to recreate the vicinity of the villa to the past natural waterfront of Thessaloniki. The villa didn't have the future that Angelopoulos foresaw; it is not demolished, though its current preservation condition is rather poor.

Angelopoulos captured the view of the new coastline as seen from the historical city center "quay" on a foggy day, where only the straight line of the deck can be seen, together with the vague image of the touristic hotel. In another shot, he depicted the eastern part of the waterfront as a very vivid space, with people using and occupying the vast openness displayed by the 1960s seafront's designers. The modern inclusive space that offered free access to the seafront to everyone allowed the director to create multiple background happenings. He occupied the whole area, bringing into the foreground the main action of the scene, while in the background, on an open-accessed waterfront promenade, strangers could appear and interact. By contrast, in the protagonist's memory, it is only his family members who appear on the waterfront, accessing it only through the villa's garden, enhancing privacy and denying access to the urban waterfront afforded in the previous era.

It can be supported that Angelopoulos had Kanellopoulos' film as a reference since several sets share common characteristics. For example, the direct horizontal shots of the dancing couple on a wooden deck, and the parallel to the sea waterfront long table with a woman seated on the left top chair. Some shots appear in remarkable variations, like the woman facing the sea instead of the camera and the cyclists that don't move in a tight circle, but in an extended circle on the "intra muros" city's waterfront. It is noteworthy that the female protagonist of Kanellopoulos, Ms Alexandra Ladikou (b. 1933), is also participating in Angelopoulos' film, appearing in the memories part of the film, like returning to the city where she never returned in "Parenthesis".



[Fig. 14]  
Vassilis Colonas, The Emanuel Salem villa by Xenophon Paionidis  
built in 1906, Thessaloniki, 1980s; V. Colonas Collection



[Fig. 15]  
Theo Angelopoulos, The Emanuel Salem, film still, *Eternity  
and a Day*, Thessaloniki, 1998





[Fig. 16-17]  
Theo Angelopoulos, Film stills, *Eternity and a Day*,  
Thessaloniki, 1998

[Fig. 18]  
Theo Angelopoulos, Populated manmade waterfront,  
Film still, *Eternity and a Day*, Thessaloniki, 1998

Regarding the background formed by the high-rise building development that followed the construction of the new quay, Kanellopoulos turned his camera towards the sea without any reference to the newly built waterfront behind him. He admired the openness of the city to its horizon and Mount Olympus, but avoided filming the "polykatoikia" buildings, although this intervention offered the possibility to contemplate this unique panorama to all inhabitants of the city and not only to the privileged, the heirs of the demolished, in their majority, old mansions. He admired the modern aspect that this new seafront gave the city, but he denied the effect of the urban strategies that made it possible. Angelopoulos, on the other hand, after realizing the huge scale of this "progressive" development and the irreparable loss of the *Campagnes'* image for those arriving from the sea, tried through the magic of his lens to restore the once direct access of the villas to the sea, although, in his film, this access is limited to the owners of one of these remaining villas.

Twenty years later, after the refurbishment of the east coastline of Thessaloniki by the architectural firm *P. Nikiforidis- B. Cuomo Architects*, the photographer Yorgis Yerolymbos captured the vividness of the new interventions, focusing on sports, culture, and art installations (*Zoggolopoulos, Umbrellas, Paul Vasiliades, Little Moon on the Coast.*) Through pictures full of people enjoying their walking and sports activities on the waterfront promenade, continuous parks and gardens that provided citizens with the precious open space and natural zone that Angelos Siagas was in favor of, Yerolymbos showed the parallel between the deck and water, horizon and sky, as Kanellopoulos and Angelopoulos did, but he turned also his camera to the opposite side. He captured the background of the coastline, which was formed by the multistorey buildings, as a trademark of the contemporary city.

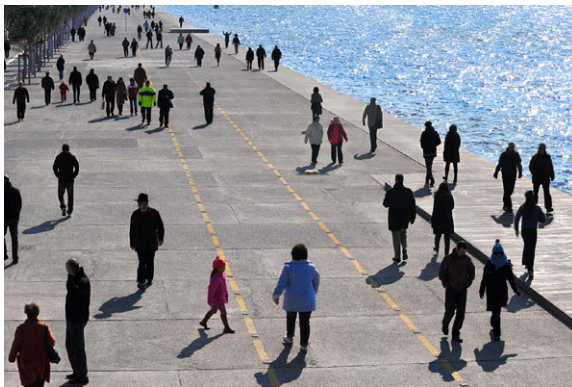
## Conclusions

Thessaloniki's east waterfront came across a significant transition during the 20<sup>th</sup> century. It turned from a natural coastline on which housing and leisure activities took place into an artificial linear deck with a specific urban development combining top-down and bottom-up directions of construction emergence. As Jean Roudaut mentioned for Thessaloniki's transformation: "The construction of the contemporary city emerges as if nothing was there before [...] the contemporary city doesn't expand the former one, but it cancels it."<sup>23</sup>

Since the city, as Lefebvre states, is a collective being and social organism,<sup>24</sup> to analyze it, awareness and documentation of the socioeconomic and political background of the "built- environment" added layers of historical, technical, and ecological dimensions to the city's waterfront.

<sup>23</sup> Jean Roudaut, *Trois Villes Orientées* (Paris: Gallimard, 1967), 104.

<sup>24</sup> Henri Lefebvre, *Writings on Cities* (Malden & Massachusetts: Blackwell, 1996), 95. Cited in Demir, "The City on Screen."



[Fig. 19-21]

Yiorgis Yerolymbos, Thessaloniki new water seafront, Thessaloniki, 2009;

[www.yerolymbos.com/architecture/thessaloniki-new-water-seafront/](http://www.yerolymbos.com/architecture/thessaloniki-new-water-seafront/);

© Yiorgis Yerolymbos

Through a different approach, the documentation through photography and film enhanced the understanding of urban transformations by adding layers of information in various dimensions, while adding the intangible individual perceptions of the new site.

While Kanellopoulos opted for an "eclectic" late neorealism and Angelopoulos, some thirty years later, for a romantic recreation of an ideal –lost for the eternity– past, both however, have not simply "added new emotions, colors and sounds to the city while portraying it"<sup>25</sup>. Within the framework of their artistic freedom to act beyond any rules, they literally changed the urban history of the city and in a way, they became its new "city planners".

The pictures and films presented in this article are already part of the city's cultural heritage. Although different approaches are used, the background or sometimes the foreground, remains the cityscape and its waterfront. Multiple film resources fragmentarily captured the city's waterfront at various moments in its history.<sup>26</sup> Equally numerous photographers fragmentarily captured the transformation of the waterfront formally or informally. Unfortunately, unlike other forms of art and literature, films were not considered as a documentation of equal value until recently, thus, many private collections like Marinós Charalampous' Super 8 films of the 50s and 60s were lost.<sup>27</sup> Researchers of various fields should discover these moving documents, study them, and retrieve previously ignored information from them. Research on architecture, city and territory could benefit significantly from the study of this recent cultural heritage, "unlocking" the care for the landscape.

## Bibliography

Alexiadou, Sotiria. "Recreation in the coastal zone of Thessaloniki during the interwar period." *Scientific Annals of Thessaloniki*, no. 8 (2013): 343–77. (in Greek).

Alexiadou, Sotiria. "Urban reconstruction after World War II: city and architecture in Thessaloniki during the period 1947–1974." PhD Thesis, University of Thessaly, Department of Architecture, 2022. <http://hdl.handle.net/10442/hedi/51975>. (in Greek).

Angelopoulos, Theo. *Eternity and a Day*, 1998.

Brook, Peter. *Moderato Cantabile*, 1960.

Colonas, Vassilis. *Greek Architects in the Ottoman Empire 19th – 20th Century*. Athens: Olkos, 2005. (in Greek).

Colonas, Vassilis. *Thessaloniki 1912–2012. The Architecture of a Centenary*. Thessaloniki: University Studio Press, 2012. (in Greek).

25 Demir, "The City on Screen."

26 For example: Yiannis Daliannides, *Christina*, 1960; Yiannis Grigoriou, *The Shuffler*, 1967.

27 Colonas, "Thessaloniki Extra Muros", 430.

- Colonas, Vassilis. *Thessaloniki extra muros: The Iconography of the "Exoches" District (1885–1912)*. Thessaloniki: University Studio Press, 2014. (in Greek).
- Constantopoulou, Vally. *Introduction to the aesthetics of cinema*. Athens: Aigokeros, 2003. (in Greek).
- Daliannides, Yiannis. *Christina*, 1960.
- Dassin, Jules. *Topkapi*, 1964.
- De Sica, Vittorio. *Lardi Di Biciclette*, 1948.
- Deliolanis, Periklis (ed.). *Filmed Thessaloniki*, Thessaloniki, 1997 (in Greek).
- Demir, Sertaç Timur. "The City on Screen: A Methodological Approach on Cinematic City Studies." *CINEJ Cinema Journal* 4, no. 1 (July 13, 2015): 20–36. <https://doi.org/10.5195/cinej.2014.67>.
- Escudero, David. *Neoralist Architecture. Aesthetics of Dwelling in Postwar Italy*, Routledge, 2022.
- Fellini, Federico. *La Dolce Vita*, 1960.
- Film & Media Studies. *Siegfried Kracauer's Theory of Film*, 2022. [https://www.youtube.com/watch?v=IK\\_J3h3ZM20](https://www.youtube.com/watch?v=IK_J3h3ZM20).
- Grigoriou, Yiannis. *The Shuffler*, 1967.
- Holevas, Nikos. *The Architect Angelos I. Siogas, 1899–1987*. Athens: Papatotiriou, 1992. (in Greek).
- ICOMOS ISC20C. *Approaches to the Conservation of Twentieth-Century Cultural Heritage: Madrid–New Delhi Document*, 2017.
- IV International Congress for Modern Architecture. "Charter of Athens." The Getty Conservation Institute, 1933.
- Kalfa, Konstantina, and Lefteris Theodosis. "Dealing with the Commonplace: Constantinos A. Doxiadis and the Zygos Technical Company." *ABE Journal* [Online], 2022. <http://journals.openedition.org/abe/13699>.
- Kanellopoulos, Takis. *Parenthesis*, 1968.
- Karadimou– Yerolympos, Alexandra. *The Reconstruction of Thessaloniki After the Fire of 1917: A Milestone in the History of the City and in the Development of Greek Town Planning*. 2nd ed. Thessaloniki: University Studio Press, 1995. (in Greek).
- Karadimou– Yerolympos, Alexandra. "The City Spreads Outside the Walls. Municipal And Private Initiatives." *In The Emergence of Modern Thessaloniki*, 66–87. Thessaloniki: University Studio Press, 2013. (in Greek).
- Karadimou– Yerolympos, Alexandra. *Between East and West. Thessaloniki And Northern Greek Cities at the End of the 19th Century*. Thessaloniki: University Studio Press, 2004. (in Greek).
- Mini, Panagiota. *The cinematic form of pain and painful reminiscence: the modernism of Takis Kanellopoulos*. Athens: National Bank Educational Foundation, 2018. (in Greek).
- Molocha, Nicoleta, and Anestis Stefanidis. *Sailing Club of Thessaloniki 1933–2008*. Thessaloniki: Municipality of Thessaloniki – Thessaloniki History Center, 2009. (in Greek).
- Roudaut, Jean. *Trois Villes Orientées*. Paris : Gallimard, 1967.
- Sotiropoulou, Chrysanthi. *Moving Landscapes*. Athens: Metaixmio, 2001. (in Greek).
- Tanner, Alain. *Dans La Ville Blanche*, 1983.
- Terzis, Konstantinos. *Filmed Cities*. Athens: Patakis, 2002. (in Greek).
- Theocharopoulou, Ioanna. *Builders, Housewives and the Construction of Modern Athens*. London: Black Dog Publishers, 2017.
- Vyzoviti, Sophia. "New Paralia of Thessaloniki: Mapping the Urban Free Surface." *In The Notebooks of the Modern 5 / The Greek City and Modern Urbanism*, edited by Athina Vitopoulou, Alexandra Yerolympos, and Panagiotis Tournikiotis, 323–28. Thessaloniki: Futura, 2015. (in Greek).
- Yerolymbos, Yiorgis. "Thessaloniki New Water Seafront." Accessed February 24, 2023. <https://www.yerolymbos.com/architecture/thessaloniki-new-water-seafront/>.