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Expo Grounds Design as an Opportunity for Sustainable Urban Transformations. Thessaloniki'S International Fair Perspective

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Abstract

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The paper concerns expo grounds design projects as opportunities for sustainable urban transformations with a resilient perspective for the cities. It focuses on Thessaloniki's International Fair site as a case study, promoting the transformation of the expo site in a new metropolitan urban park, an ecological and cultural place in the city center, a place of connection, memory and social interaction, featuring the cultural, natural and historical background of the place, as opposed to the redesign of a new ConfEx Park in the same site supported by the state and the authorities since 2020.

The multidimensional socio-ecological and perceptual approach of landscape architecture is applied, perceiving landscape as a palimpsest, a framework in progress related to the physical resources and space capability. This perspective is supported theoretically by the related PhD research (2021) and illustrated in the undergraduate students' design projects of the Urban Design Studio (2023-24).

Keywords: Urban landscape design; Sustainability; Expo grounds; Urban transformation; Landscape architecture.

1. Introduction

From the birth of the phenomenon, Expos, regardless of their category (World Expos, Universal Expos, International Registered Exhibitions, Specialised Expos, International Recognized Exhibitions, International Horticultural Exhibitions or World fairs) as large scale mega-events, together with the Olympic Games, have been at the forefront of cities interest for international promotion and participation, functioning as catalysts for regional urban transformation and financial support. The first World Fairs are featured as sites of pilgrimages to the commodity fetish (Benjamin, 1977) expressing the emerging values of consumerism. Nevertheless, event-led development has a long history and can be recognized even in the World Fairs of the nineteenth century (Chalkley & Essex, 1999).

Although in the 21st century expo grounds planning and design emerges to be a complex and multidimensional project of architecture, landscape architecture, urbanism, urban design and art, often designed by interdisciplinary professional groups, there is a literature gap towards this direction. The history and social significance of the Expos have been studied as one of the key types of mega-events, together with the Olympic Games (Roche, 2000). A complete socio-historical analysis of the World Exhibitions has been published (Wesemael, 2001) and the ways in which such mega-events reflect their geopolitical and cultural moment has been explored (Winter, 2013). Later on, most studies and publications are monographic or focus on the architectural legacy of the individual structures/pavilions. Only recently has there been an effort to study them as works of urban planning and development (Monclús, 2016), and quantitative analyze expo sites, in terms of the percentage of built and green areas, the water, the movement network, and the spatial organization of the pavilions (Linden & IND, 2014). The necessity of planning the spatial uses during and after the fair, associating the fair area with the city, and sustaining social life and economic employment in order to transform the Expo areas into a space that will be effective in the long-term for the cities is also underlined (Ece Kaya & Erbaş, 2022). In addition, critique has been done on irresponsible political decision making, empty spectacle and consumerism, highlighting the necessity of having sustainability as a cultural narrative, a theme that brings states globally and durably together, for many generations to come (Kuitert, 2017).

An original study on the expo grounds (Mouratidou, 2021) through the lens of Landscape Architecture highlights its design as an opportunity for sustainable urban transformations in a resilient development perspective, leaving a landscape infrastructural legacy that, in some cases, completely transformed the urban landscape of the host city. This perspective is applied for redesigning Thessaloniki's International Fairgrounds as an opportunity for the city to restore one of its most critical physical urban continuities. This is illustrated in the urban design projects, elaborated during the academic year 2023-2024 by the 3rd -year students of the School of Architecture, Aristotle University of Thessaloniki.

2. Materials and Methods

The research is primarily carried out through theoretical investigation of bibliographic sources, books, articles, maps and institutional archives. On one hand, it focuses on the theoretical background of Landscape Architecture, the contemporary approaches in landscape design and planning and the environmental sustainability and resilience. On the other hand, a theoretical investigation of the nature of the Expo phenomenon is carried out, both socio-historical and spatio-temporal, studying cases of all implemented projects of World Expos, Universal Expos, International Registered Exhibitions, Specialised Expos, International Recognized Exhibitions, and some selected cases of International Horticultural Exhibitions or World fairs. Each case is originally analysed and as a landscape architectural project, concerning the general social, political, geographical, ecological characteristics of the city or the broader region, the location of the exhibition field in the natural background and in relationship with the city, its design, spatial structure and future perspectives. This approach is supported by originally created diagrams. Comparative tables have been created for the classification of the collected material based on social, ecological and perceptual criteria, based on a comprehensive socio- ecological, and perceptual approach, filling the gap in the existing literature. Based on the results of the research and the supported approach, Thessaloniki's International Fairgrounds are redesigned as a case study to re-imagine the expo grounds as a vivid public space emerging from the natural and cultural background of the city.

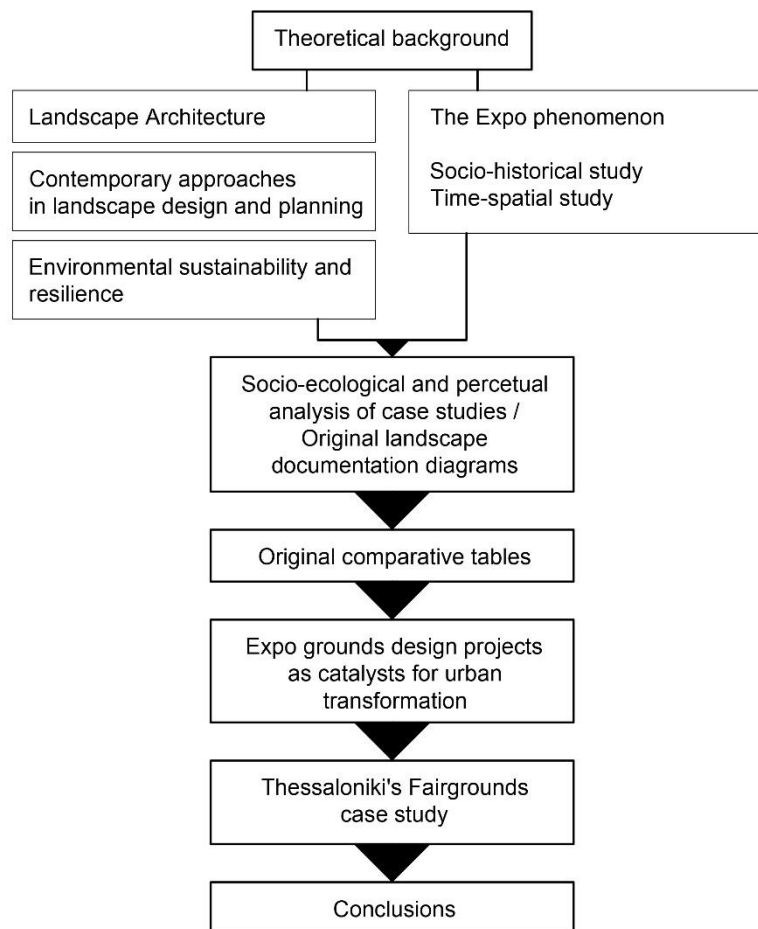


Figure 1. Structure of the Study.

2.1 Theoretical Background

2.1.1 Urban Landscape As A Complex Structure

Urban space is considered full of memories, activities and experiences, formed by life and culture, within a framework of social and economic values and ecological conditions and not as just an empty space; a space that has undergone numerous uses, habits, and adjustments, which is by no means a *void*. It is the result of the relationship between economic activities, social structures, cultural values, and their physical background changing over time. A dynamic space, with man acting and affecting, as a factor of creation, socially and, less directly, individually, rather than as a mere observer (Ananiadou-Tzimopoulou & Yerolympos, 2007).

Urban landscape is the image of the city, both natural and cultural, its physiognomy, its imagination in time and daily life, a complex structure dynamically changing and reflecting the city's evolution, shape and spatial transformation (Aziz Amen & Ali, 2025; Aziz Amen, 2022). Landscape transformation in time emerges as a significant factor, and the urban landscape becomes a vivid place always in motion; a palimpsest. "To set up new developments, to exploit more rationally certain lands, it is often necessary to modify their substance in an irreversible manner. But the land is not a throw-away wrapper or a consumer product which can be replaced. Every land is unique, whence the need to "recycle", to scrape clean once more (if possible with the greatest care) the ancient text where men have written across the irreplaceable surface of the soil, in order to make it available again so that it meets today's needs before being done away with in its

turn” (Corboz, 1983). The designed landscapes are grand mnemonic devices that record and transmit vital aspects of culture and history (Treib, 2009). Traces of the memory affect the space, but also peoples’ experiences and therefore their activities, their lives, and these create new memories intended to be transformed again. Urban regeneration brings into play different temporalities - the present time of social demand, the future time of long-term resilience and the past time of heritage preservation and display (Roult & Lefebvre, 2013). Therefore, the process of urban change cannot be understood as a linear sequence, but as multiple processes taking place simultaneously at different levels.

At present, urban resilience, adaptability, and landscape carrying capacity, terms associated with social, economic, ecological, and perceptual criteria, are directly related to the concepts of sustainability and viability, complementing and redefining them. The landscape is emerging as an essential concept for considering sustainability, as the ability to last over time, and landscape architecture is being promoted as the science par excellence that can contribute significantly to it (Benson & Roe, 2005). Thus, the carrying capacity of a city to envision its future or at least its next phase and to design, through the landscape, a sustainable perspective, resilience and adaptability, are at the heart of architectural landscape theory and practice.

2.1.2 Landscape As A Model For Urbanism

Designing and planning the urban landscape is as complex as its nature. Tom Turner (1996) clearly claims that he sees it “...as folly to conduct design without planning or planning without design”, highlighting the correlation of art and science, through various scientific and professional fields involved in shaping the urban landscape, with the expectation for the city of tomorrow “to shine as a feast of landscapes”.

In the late 20th century and mainly since the turn of the 21st century increasingly, landscape is emerging as a model for urbanism and perhaps more importantly, a model for process (Allen, 2001) that attempts, through Landscape Architectural principles, to propose a comprehensive, and synthetic version of the city in relation to previous architectural or urban planning models. We support that the ecological, social and aesthetic missions of landscape architecture are overlapping (Thompson, 2006). The formulation of the term *landscape urbanism* signifies an understanding of urbanism read through the lens of landscape. Is intended to “provoke a radically new understanding of the city as a kind of ecological metabolism that functions much like a “landscape”- it might not *look* like a landscape, but as a primarily horizontal foundation, the geometries and entities that shape the city *function* much like a landscape, channeling flows and energy, connecting and dispersing, and expanding and contracting with varying degrees of fixity and open-endedness over time. Ecology and landscape here are no longer confined to greenery and natural systems, but now include infrastructure, engineering, real estate, constructed systems, and cultural places” (Corner & Hirsch, 2014). Landscape is approached as a framework in progress and landscape infrastructure is comprised of a set of attributes relating to form, function, and time (Hung, 2013). In the first monograph that attempts to define the concept of landscape urbanism Charles Waldheim (2016) states “the potentials for the landscape architect as urbanist of our age. In this role, the landscape architect assumes responsibility for the shape of the city, its built form, and not simply ecological and infrastructural exceptions to its architectonic structure. Rather, landscape thinking enables a more synthetic understanding of the shape of the city, understood in relation to its performance in social, ecological, and economic terms”, and describes “landscape as a medium of design from a variety of disciplinary formations and professional identities concerned with the contemporary city, including landscape architecture, urban design, and planning”.

2.2 Expo Grounds Design As Landscape Architectural Projects

According to the Bureau International des Expositions (BIE), Expos are global events dedicated to finding solutions to fundamental challenges facing humanity by offering a journey inside a chosen theme through engaging and immersive activities. Organised and facilitated by governments and bringing together countries and international organisations (Official Participants), these major public events are unrivalled in their ability to gather millions of visitors, create new dynamics and catalyze change in their host cities (Bureau International des Expositions, 1928). World expos are dynamic phenomena and must be treated as such; “A visitor to the first ‘Great Exhibition of the Industry of all Nations’ in 1851 in London probably would not have recognized the ‘Expo’ in Osaka in 1970 as being a world exhibition.” (Wesemael, 2001). Fairgrounds have also been highlighted as heterotopias “linked to time in its most flowing, transitory, precarious aspect, to time in the mode of the festival” (Foucault, 2008).

In this study they are perceived as large-scale landscape design projects, both at the city scale and its wider environment (landscape planning), and at the scale of the exhibition site in itself (landscape design). Events, directly linked to the evolution, history, and development of the place in every era, influence and are influenced by all social, economic, and cultural conditions. We refer to expo grounds, meaning spaces for hosting exhibitions in an urban, suburban, or other environment, always in relation to an urban center.

2.2.1 A New Perspective On Expo Grounds Study

We support that both landscape analysis and design require a comprehensive socio-economic, ecological, and perceptual approach (Ananiadou-Tzimopoulou, 2018). Expo grounds are perceived as spaces that dynamically change over time, and therefore their design is approached and analyzed from this perspective. The contribution of Landscape Architecture to the expo grounds design is investigated; the spatial footprint in the urban, suburban, or natural landscape, both during and after the end of the exhibition (Figure 2.), the spatial organization, the ecological and social dimension of the design, the impact, and the legacy for the place, depending on the time and the place of their implementation. Social, geographical, and climatic data of the city and the wider region are evaluated.

A critical study on each case was conducted, applying the same methodological tool. The factors analyzed are: a. the choice of the location, the land use and its relation to the city, the natural and built environment, b. the design of the expo site in terms of style, the architectural language, its individual elements, whether it fits into the natural background, c. the

design approach adopted and the priorities they set, the ecological dimension in design, the perceptual associations, possible references to standards, and the integration or non-integration of the design into a broader strategy for the city, d. the transformations of the expo ground over time (before, during, and after the exhibition) in terms of use and physiognomy and the successful or unsuccessful future performance in the city.

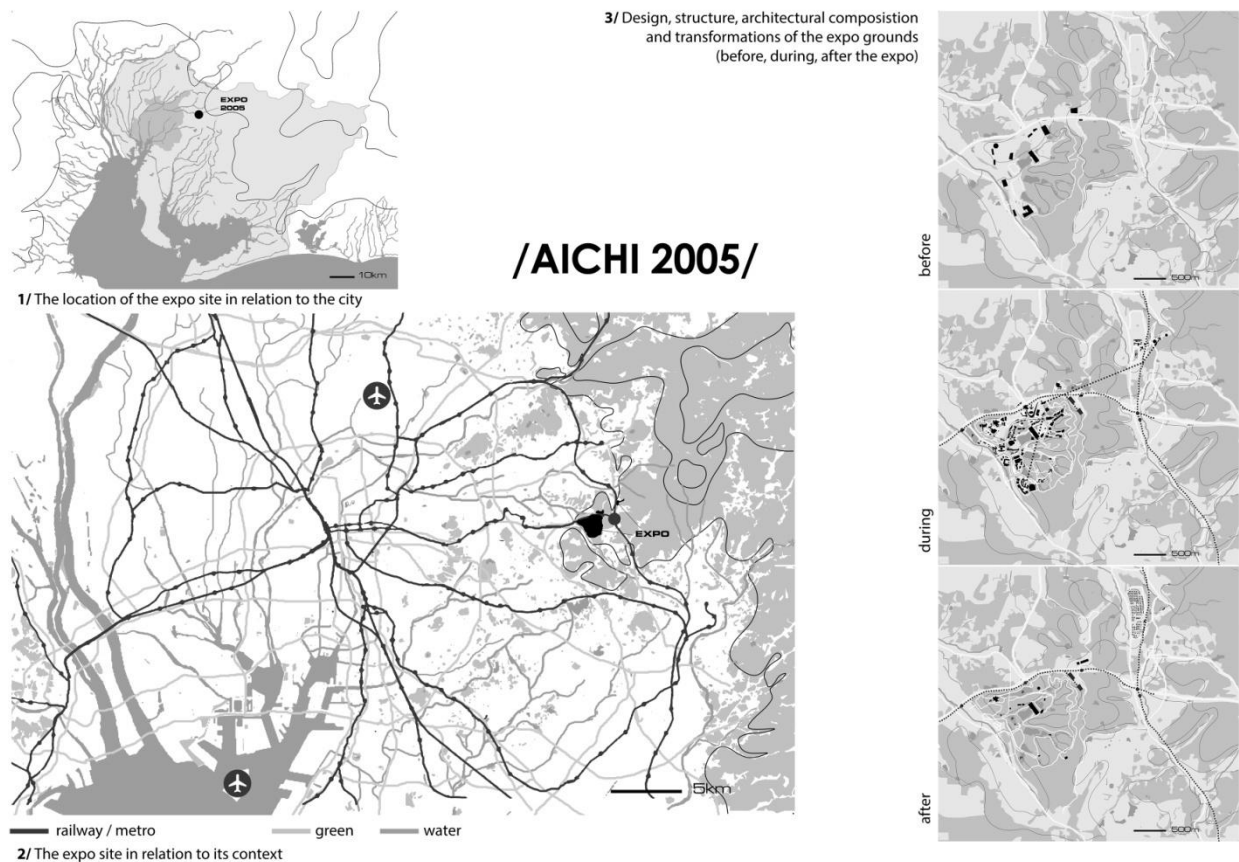


Figure 2. Diagrams of Landscape documentation on the Aichi 2005 expo grounds.

2.2.2 Expo Grounds Comparative Analysis

Together with the above-presented diagrams, classification tables enable the processing of the collected data and the comparative analysis, with criteria that attempt to cover the entire spectrum of each project, as a landscape design project, and its relationship with sustainability and viability.

The first table (Table 1) includes data on the project's identity and organization data; the year of its implementation, the city/country and their population, its title and theme, its type/category, the size of the expo ground, its duration, the organizing body, the number of participants, and the number of visitors. Correlations with other events, anniversary events, or the environment and sustainability are also registered.

Table 1: Project Identity / Thematic Interrelations.

a. project identity	year
	city / country
	city / country population
	expo theme / title
	expo type / category
	expo ground size
	expo duration
	organization body
	participants
	visitors
b. organization data	relation with other events
	themes related with the sustainability and the environment
	celebration of an anniversary event

The second table (Table 2) includes data on the appropriate site selection and the project planning process; whether the exhibition is implemented in an urban, suburban, or natural landscape, the pre-existing use and character of the site, the number of sub-sites and their structure, the accessibility, the spatial relationship of the location with permanent exhibition

infrastructures, the water, historical sites, sites of special ecological value, and the possible repeated use of the space as an exhibition field. Data on the project assignment process (competition or direct assignment), the project team composition (interdisciplinary or not), the participation or non-participation of a landscape architect, and the design process from the initial idea to the implemented project are also studied.

Table 2: Expo Site Location / Project planning process.

a. site selection	urban / peri-urban / other environment
	debate for the selection of the appropriate location
	degraded or inactive site for upgrading and restoration
	proximity to sites of special ecological value
	selection of the same site more than once
	selection of more than one site
	proximity to permanent exhibition infrastructures
	relation with water elements
	topography
b. project planning process	relation with historical buildings/sites
	competition / project assignment
	composition of the design team
	landscape architect as a member of the team or not
	relation of the design with the implemented project
	design of sub-areas by different design teams
	post-expo intentions together with the initial design
	implementation of parallel projects

The third table (Table 3) concerns the design of the expo grounds and the future perspective and evolution; the architectural synthesis, the design style, the structure, the physiognomy, the sense of size, the design approach, the successful or non-successful integration into the existing landscape, the relationship with ecology, climate, relief, soil, hydrography, vegetation (existing and proposed), the density and character of the structures, the ephemeral or permanent character, the possible relationship with sustainability and the way these principles are applied in the design. Also, the use and image of the space after the end of the expo, the future successful or not successful integration into the wider landscape, the future design interventions, and the design approach, the impact on the city, and the legacy the event bequeathed to the city or widely.

Table 3: Expo Grounds Design / Evolution-Perspective-Legacy.

a. spatial organization, perception, morphology	design style, synthesis, structure, identity, references
	symbolism
	integration into the landscape/context/natural background
	temporary or permanent character of constructions
	landmarks
	accessibility, movement network
b. design approach	views, orientation in space
	ecological
	social
	perceptual
	comprehensive design approach
c. post-expo evolution	sustainability elements or identity
	contribution to the urban or peri-urban landscape anasyntaxis
	problematic future situation
	park / green network
	landscape restoration
	permanent exhibition site
	landscapes of memory/cultural landscapes
	post-expo use/legacy

3. Expo Grounds Design Projects As Catalysts For Urban Transformation

The comparative analysis showcases expo grounds design projects as catalysts for urban transformation, since the 1900 exhibition in Paris, leading to significant interventions in the urban structure. The spatial footprint of the project is usually particularly intense and causes a broader restructuring of the urban or suburban landscape. The impact on the city concerns the recovery and regeneration of urban open spaces, the creation of new green spaces and networks, the bequest of open spaces of strong cultural value or of landmark structures, the revitalization of degraded areas and historical centers, urban expansions, water management, or the upgrading of transportation networks and infrastructure (airports, road and railway network extensions, undergrounding road networks).

The choice of the expo site is, perhaps, one of the most important decisions that the organizing authorities, the state, and society are called upon to make. The economic and political factors usually take a primary role over other equally or even more important factors related to the society, the natural dynamics of the place, and the carrying capacity of the landscape, which often creates the need for extensive future interventions aimed at recovering the desired relationship with the ecology, the perceptual consistency, and the changing social needs.

The site or complex of sites selected as expo grounds are existing or under development green spaces, former residential areas, degraded or inactive sites to be upgraded, former industrial areas, former port or railway areas, former military fields, former landfills, sites with historical, cultural or special ecological value, areas of degraded and abandoned wetlands, streams or degraded forest areas, former exhibition sites, or areas in proximity to permanent exhibition spaces, usually in a peri-urban environment.

In the first exhibitions of the 19th century, the exhibition facilities had a more ephemeral character. A single structure surrounded by landscaped green space, so that after the exhibition could be attributed to the city as a public urban park. In this sense, they are not simply ephemeral events that erase their traces in the post-expo era, but inherit a legacy of upgraded urban or peri-urban green spaces. These parks, which largely retain their characteristics in the future, are often redesigned after years, with the aim of better adaptation to the new urban conditions and enhancing their ecological and social value.

The exhibitions held in Paris from the mid-19th to the early 20th century, as part of Haussmann's plan, transformed much of the city's urban fabric, shaping the image of the city center that is largely preserved to this day. The 1889 exhibition left behind one of the most recognizable landmarks, the Eiffel Tower, which was originally built as an ephemeral structure. Similarly, in Chicago, the 1893 exhibition and the subsequent urban plan of 1909, both projects of the architect Daniel Burnham as the main designer brought about a permanent transformation of the city center.

In Zaragoza (2008), the expo grounds design, covering an area of just 25ha, cannot be studied separately from the adjacent Luis Buñuel Park, the riverfront redevelopment project, and the Valdespartera Ecocity project; the Seville (1992) expo grounds design project cannot be studied separately from the Alamillo Park redevelopment project on La Cartuja island; the Hanover (2000) expo grounds project cannot be studied separately from the new sustainable urban district of Kronsberg; in Milan (2015), the expo grounds design project was part of a broader strategy for the redevelopment of the northwestern suburban zone, including the Cascina Merlata Park, and the network of rural historical complexes throughout the city.

Often, the expo design is combined with major technical hydraulic projects. In Vienna (1873), finding the necessary area for the expo was combined with a major engineering project to divert the Danube riverbed. This diversion resulted in new areas being allocated to the city for urban development, including the area of Prater Park, where the expo was later held; in Chicago (1893), the expo grounds design integrates land drainage and lake dredging to create canals and lakes. For the first time, a new landscape is being designed and shaped by Frederick Law Olmsted, with water management as an integral part of the expo design project; in Montreal (1967), an expansion of Saint Helen's Island and the construction of a new artificial island are being realized to secure additional space for the exhibition, using materials from the excavations carried out for the construction of the metro. Later, in some contemporary expo design projects (Zaragoza 2008, Xian 2011, Qingdao 2014, Shanghai 2020) these infrastructural projects become an essential part of an overall landscape design and planning.

In other cases, due to an expo, projects related to the upgrade and expansion of transportation networks and infrastructure (roads, railways, trams, metro, etc.) are accelerated. For example, in Genoa (1992), undergrounding the road restored the continuity of the open public spaces and the city's relationship with the water; in Seville (1992), new roads, bridges, an expansion of the railway network, and a new airport were built in the same year; in Lisbon (1998), the Vasco de Gama Bridge was built in parallel to the expo project, connecting the city with the other bank of the Tagus River, southern Portugal, and Spain.

Landscape restoration projects accompany, make part of, or follow the expo ground design project, for better integration in the landscape. In New York (1939-40), the exhibition took place in a former landfill that was restored and converted into a park; in Spokane (1974), Vancouver (1986), Brisbane (1988), Lisbon (1998), Shanghai (2010), a former industrial area on the water's edge is being upgraded, providing water management and remediation, perceptual and environmental urban improvement; in Aichi (2005), the expo project demanded the restoration and protection of an ecologically sensitive forest landscape, with land remediation and vegetation enhancement.

Since 1998, attempts have been made to set the post-expo state of the site or future strategies from the initial planning (Lisbon 1998, Hanover 2000, Shanghai 2010, Milan 2015, Astana 2017), so that it could be more easily integrated into the city.

In the post-expo era, sometimes the space is maintained as a permanent exhibition center. In Vienna, since 1912, thirty-nine years after the 1873 expo, a permanent exhibition space has been operating in the same area, occupying a large part of the former green space, in a peri-urban site outside the central urban core; in Brussels (1935 and 1958), two consecutive expos were realized in the same space, the one that currently hosts the permanent exhibition infrastructures, where the extended parking spaces cut off spatial continuities. In the case of Milan, the maintenance of exhibition use after the 1906

exhibition created a problematic situation for the city's functions, as the space was gradually integrated into the urban fabric, ultimately leading to the permanent exhibition facilities being moved outside the city center in 2005. Later, in 2015, the site selected for the second expo in Milan was an adjacent area to this permanent expo infrastructure.

Of particular interest is the fact that exhibition spaces are, in many cases, treated as cultural landscapes of memory and heritage. The restoration of the Carlton Gardens in Melbourne, carried out in 2011 based on archaeological and historical research, restored the gardens to their original state, as designed for the 1880-81 exhibition; Jackson Park, where the 1893 Chicago Expo was held, was added to the National Register of Historic Places (NRHP) in 1974 due to its immense historic, landscape, and architectural significance. After its redesign in 1894-1906 by Olmsted & Eliot and multiple transformations that led to its partial degradation, in 2014, as part of the action of *Project 120 Chicago*, a large part of the park has been redesigned to revitalize the cultural heritage, ecological remediation and contemporary use, developing construction plans that confirm its Olmstedian character, enhance ecosystems, welcome everyday uses functioning as a sustainable public park of the 21st century; in Osaka, Aichi, and Okinawa, the exhibition sites have been completely transformed into cultural memorial parks (Osaka Expo '70 Memorial Park, Aichi Expo Memorial Park-Moricoro Park, Okinawa Ocean Expo Memorial Park) to this day; in London, the memory of the 1851 and 1862 expos is featured by the recent conversion of the Exhibition Road into a low-traffic street for pedestrians, bicycles, and vehicles that ends at the southern entrance of Hyde Park.

4. Thessaloniki's International Fairgrounds Case Study

Thessaloniki's International Fair site is presented as a case study, promoting the transformation of the expo site in a new metropolitan urban park, an ecological and cultural place in the city center, a space of connection, memory and social interaction, featuring the cultural, natural and historical background of the place. This approach is opposed to the redesign of a new ConfEx Park (TIF-HELEXPO S.A., 2021) in the same site supported by the state and the authorities since 2020, ignoring the socio-ecological needs emerging.

The scenario presented above supports the relocation of the exhibition infrastructures to a peri-urban area, so that the current expo grounds can function as a connecting urban link instead of a spatial, perceptual, and functional urban gap, restoring the natural continuity of the landscape background from the mountain to the sea (Figure 3.).



Figure 3. Thessaloniki's Fairgrounds in relation to the city.

This perspective has been supported historically during every phase of the city's planning, but has meanwhile been lost due to the gradual increase in the density of the expo building structures (Figure 4.).

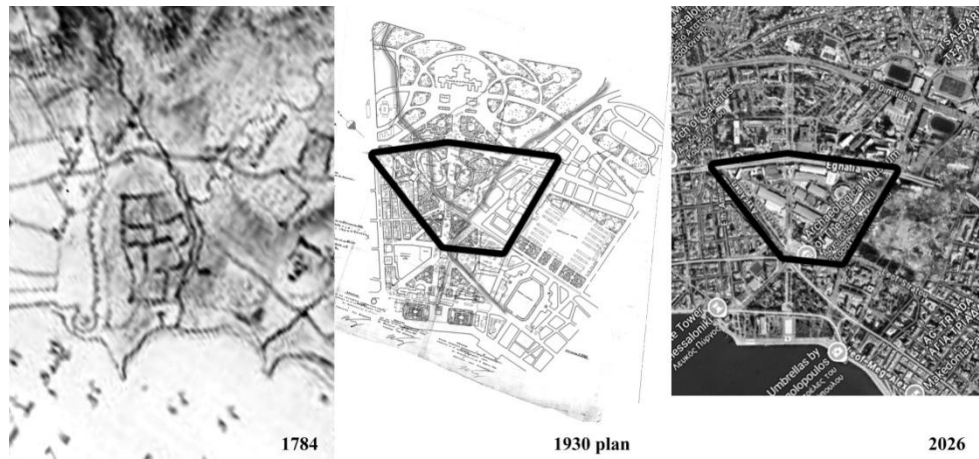


Figure 4. The transformations of Thessaloniki's International Fairgrounds' broader area.

Contemporarily, the incompatibility of the exhibition use in the current urban area is being highlighted, in terms of landscape carrying capacity, causing problematic situations in people's everyday life during the events and providing an abandoned, introvert site in the center of the city during the rest of the time (Figure 5).



Figure 5. Collage depicting the perception of the fairgrounds today.

In order to redesign the expo grounds, we study the appropriateness of the site in relationship with the landscape carrying capacity, and we imagine future scenarios based on the functionality, accessibility, resiliency, the physiognomy of the place, the memory written on it, creating a new landscape infrastructure able to carry citizens' everyday needs. The expo grounds are redesigned as a metropolitan park, part of a broader green network, restoring, naturally or symbolically the hidden stream that was once naturally crossing the site (Figure 6.), and intending to keep the memory of the expo alive, through outdoor exhibition sites, references to important expo elements, and the reuse of the important modernist buildings of the site as historical and cultural legacy of a previous era supporting contemporary necessities (Figure 7.).



Figure 6. Thessaloniki's Fairgrounds sustainable perspective.



Figure 7. Highlighting culture and memory through design.

5. Conclusions

Expos, as events that gather wide international promotion and become the subject of enormous financial investments, need to be studied as compound projects of architecture, urban planning, landscape architecture, and urban design. It is important that we understand the landscape dynamics, so that we could decide what to be promoted, enhanced, transformed or even deleted through a new design proposal. Expo projects are seen as works of art, which are capable of promoting the pleasure and quality of the space, not as expression of nostalgia for the past, but as cultural projects for the contemporary society.

Reimagining expo sites is proposed to be based on a multidimensional socio-ecological and perceptual approach towards a more viable and sustainable future and not simply as historical events or mechanisms of economic and tourist urban development. The theoretical model presented above highlights the necessity of interdisciplinary approach on expo grounds design that needs a deep understanding of the social and ecological processes and the landscape perception as dynamic ecosystems with people acting and interacting. In this direction we promote landscape architecture as one of the main scientific fields to be responsible for reimagining expo grounds.

Based on an original approach of the subject, through the lens of Landscape Architecture, expos emerge as catalysts for sustainable urban transformations. It is important to take into account the dual role of the expo grounds design and planning, for the expo and the post-expo use and image; from the choice of the location and the initial design, as an urban, spatial structure that, with the appropriate transformations, will be successfully attributed to its context. In this process, the design of the exhibition grounds, for the short period of time that it lasts, constitutes a transitional state that must support the future design and planning intentions for the space.

For the urban transformations resulting from the organization of an Expo to have a positive impact, the overall planning of the event and all interventions, directly or indirectly related to it, are considered essential. A long-term perspective on meeting the city's and the wider region's needs and unlocking their potentials will ensure the elements of the new landscape remain a lasting legacy. Expo legacies are not just buildings and pavilions; they are the new urban infrastructures, the new quality places for people, landscapes of culture and memory, towards a sustainable and resilient perspective for the cities.

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