

Marianna Charitonidou portfolio Selected Projects 2004 - present

Museum of Industrial Design, Thessaloniki

"Folding Design Routes"

ground, especially near the coastline.

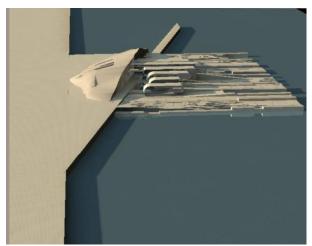


From both sides of the cross direction which I attempt to emphasize with my design gesture we have two different types of operation, one on each side (*architecture of addition* and *architecture of removal*). In the south-east area of the site I design a slope. With axis of symmetry the axis of the narrow and long dock I design the the mirror of the contour of the slope and in this contour I design the bands which folded in loops they envelope the main spaces of the building. The bipolar relationships between artificial and natural and the architecture of addition and the architecture of removal are two of the existing points of further interpretation.

At the moment, in Thessaloniki there is a big collection of 2000 pieces of classic 20th century industrial design objects, covers units that are not "hosted" and I think it would be crucial to design a museum where these objects would be exhibited. The site where I choose to propose the creation of this museum is easily accesible from the center of the town. In addition to that, the close relationship with the sea is a very strong characteristic of it.

The permanent collection of 2.000 piecies classic 20th century industrial design objects, covers units such as furniture, light fittings, packaging, domestic appliances, vehicle, jewellery, graphics, clothing and office equipment. These objects illustrate the development of design in connection with new materials, progress in technology, social movements, growing and varying aesthetic demands. A museum like this certainly retains an incomplete, *non finito* character.



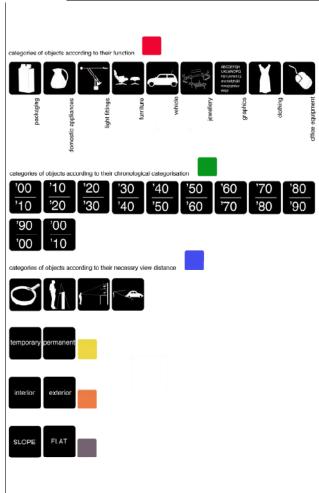


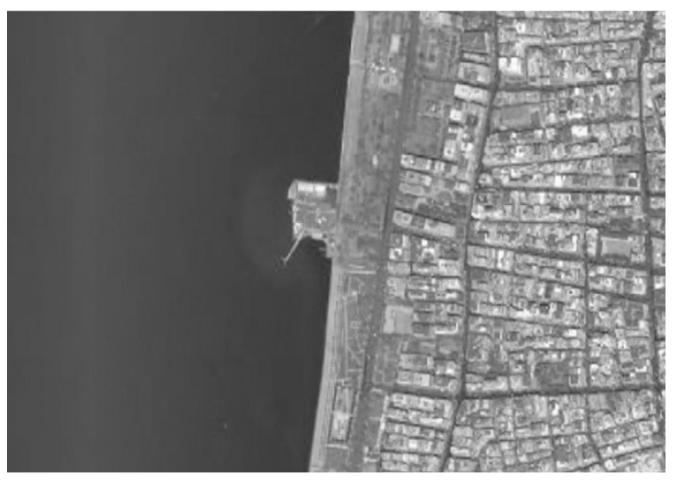




The manipulation of surface is related to the formation of enveloping surfaces and to the construction of a connective ground. As far as the faciality is concerned the surface in this project is treated as a multiple face surface. The surface shifts between being parallel and perpendicular to gravitional force. The roof and the walls are continuous. The transformations of the surface could be classified in these categogies of transformation: rippled, pinched, perforated and bifurcated. The surface is treated as oriented and striated, as a field with a prevailing flow direction. The geometry is continuous, having a continuous variation of the tangent and producing a smooth surface. The project is developed as an extensive mass, well connected to the ground level. The forms are caterrain. Another characteristic of my final project is spiral promenade is designed in order to form the ciacting as a reference to Guggenheim museum.

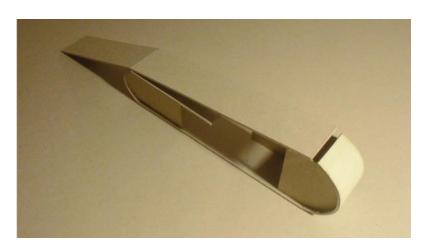








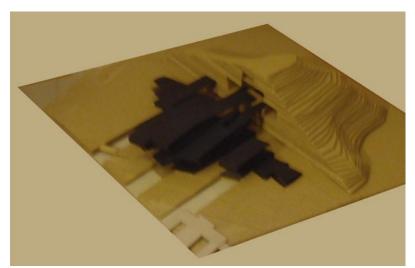
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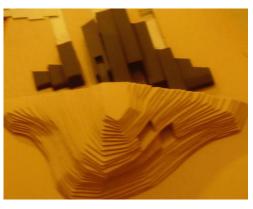


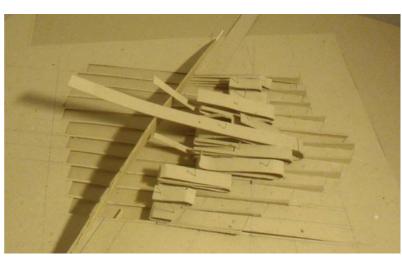


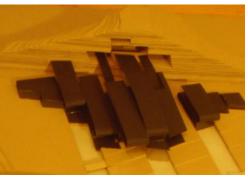








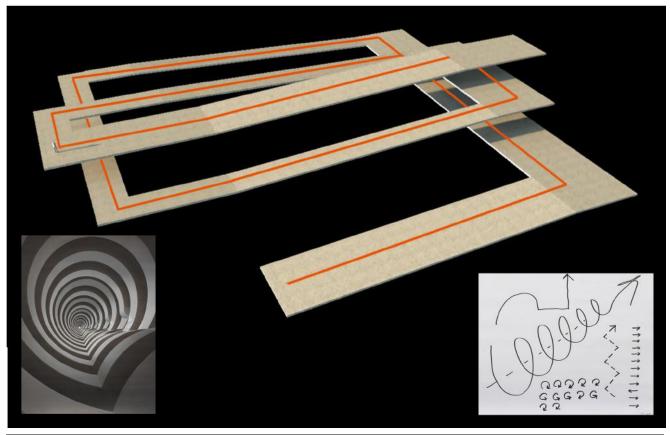




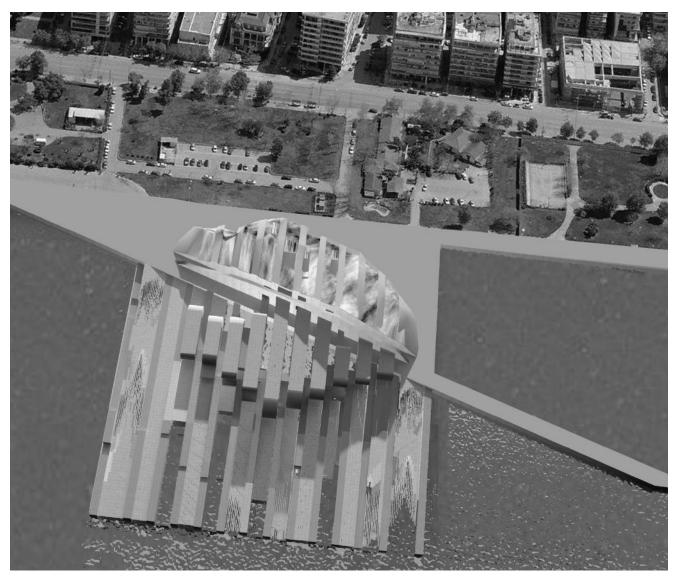
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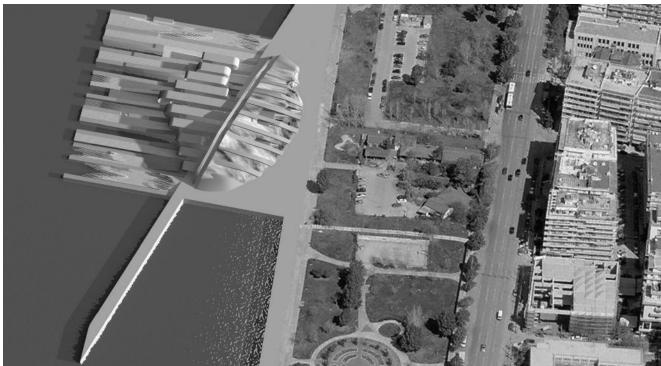






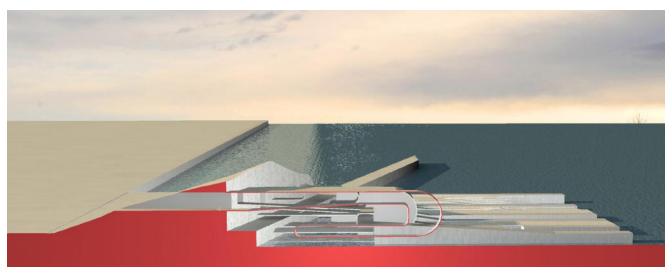
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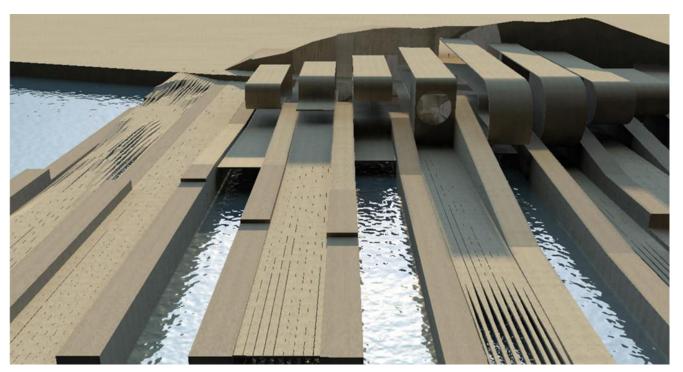


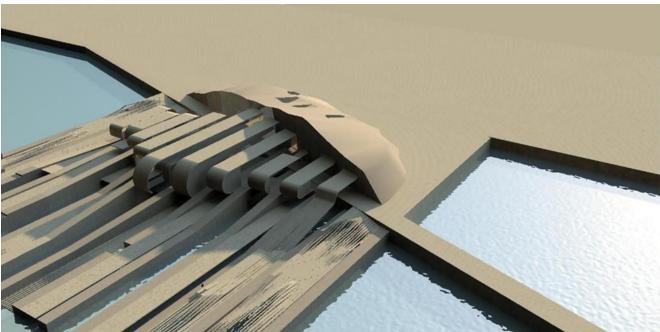


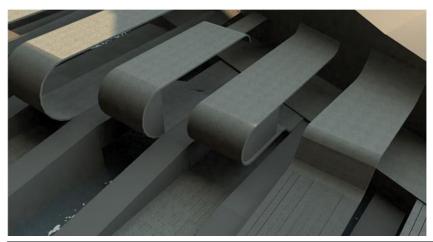




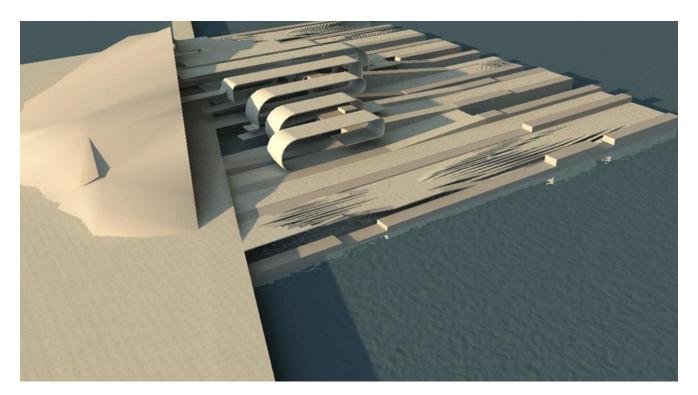
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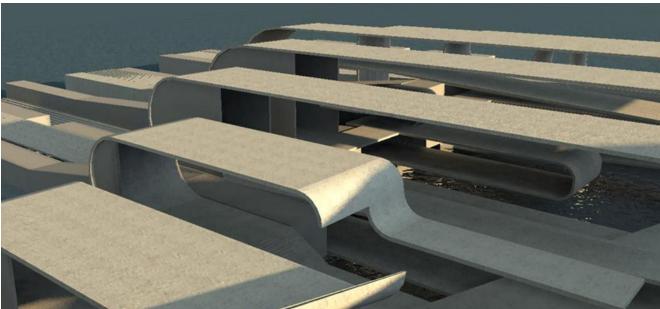


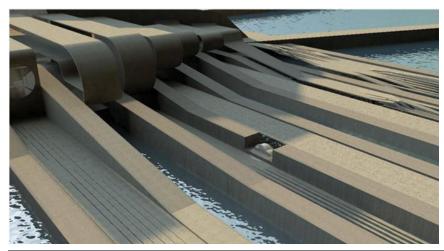




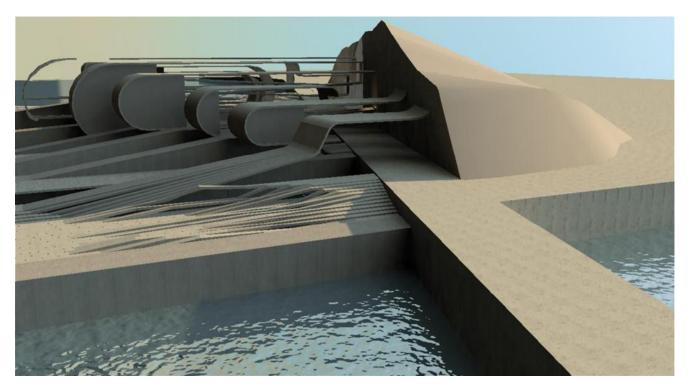
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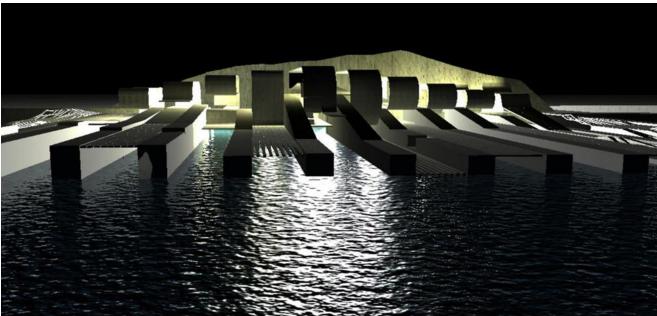


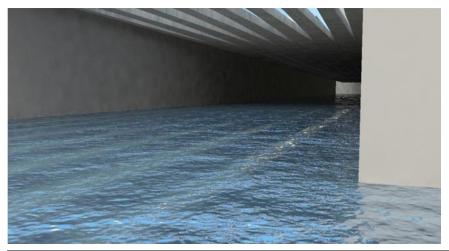




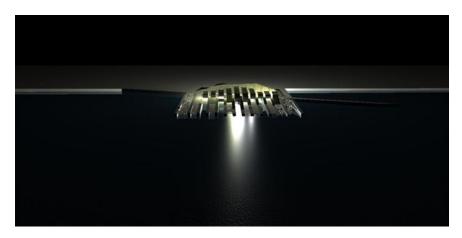
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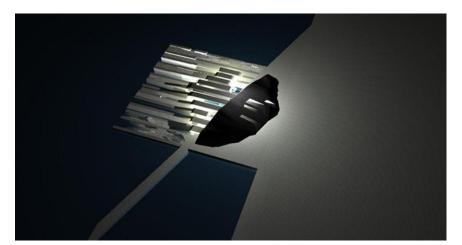




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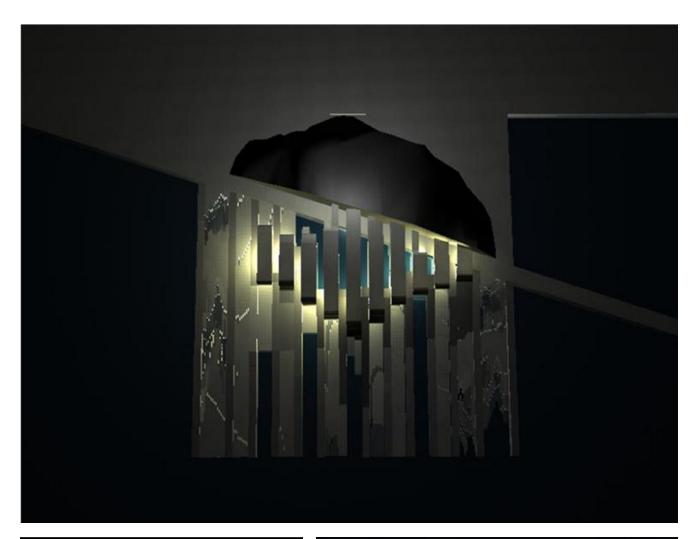




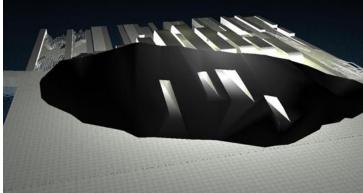




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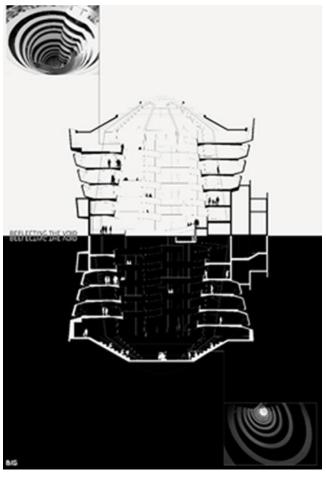


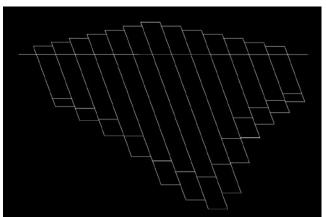




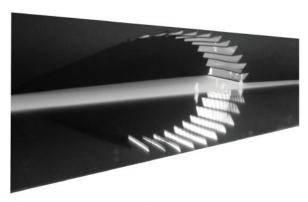


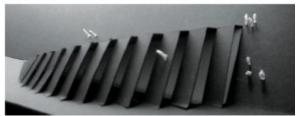
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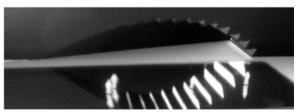


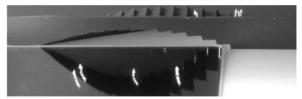














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// diagrams showing functions in sections per stripe//



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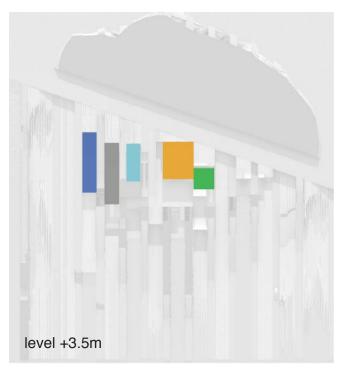


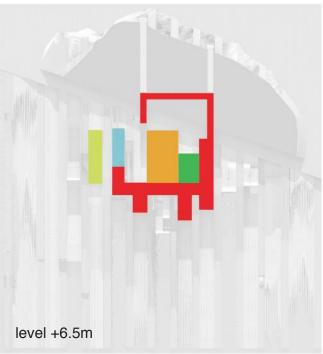


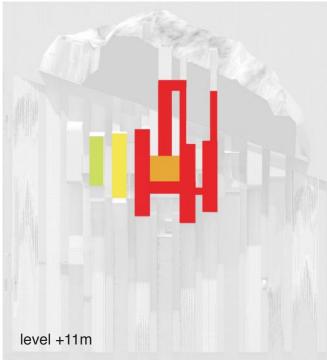


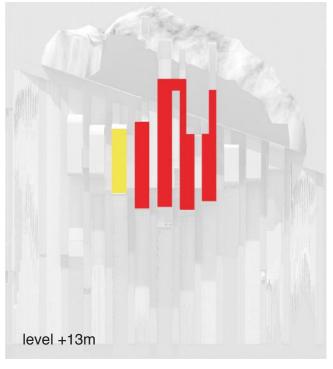
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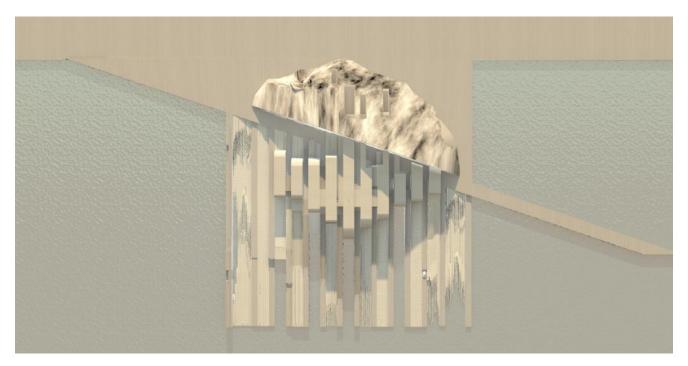


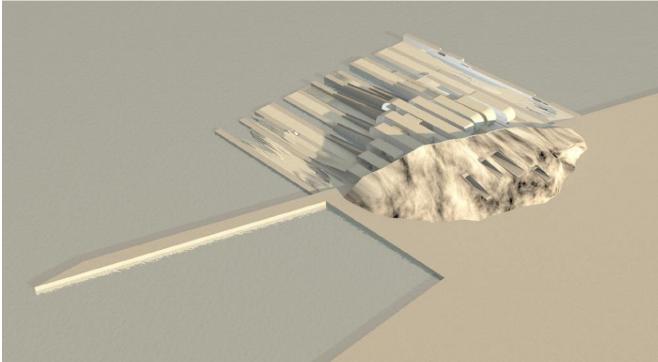


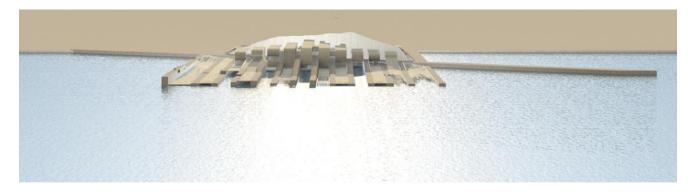




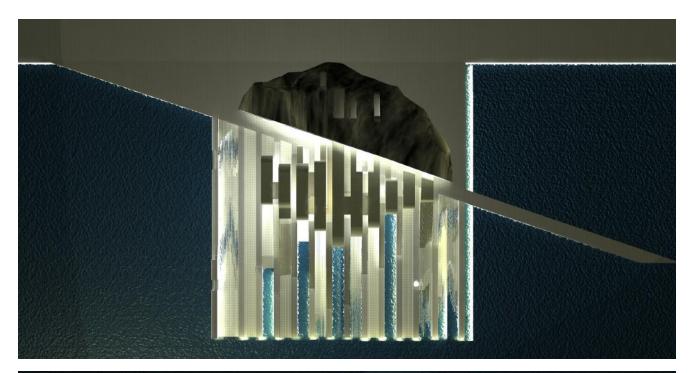
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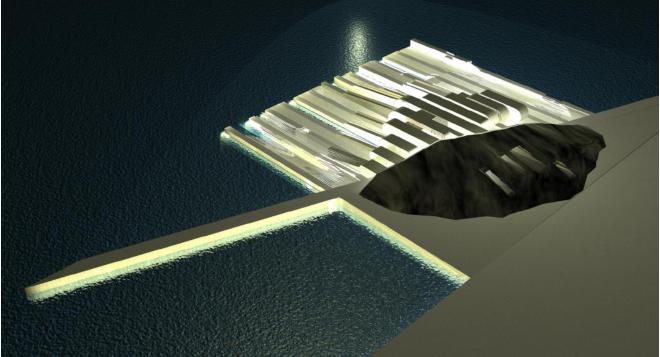


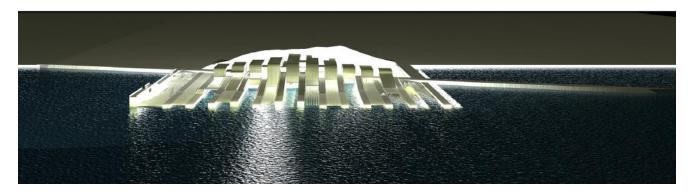




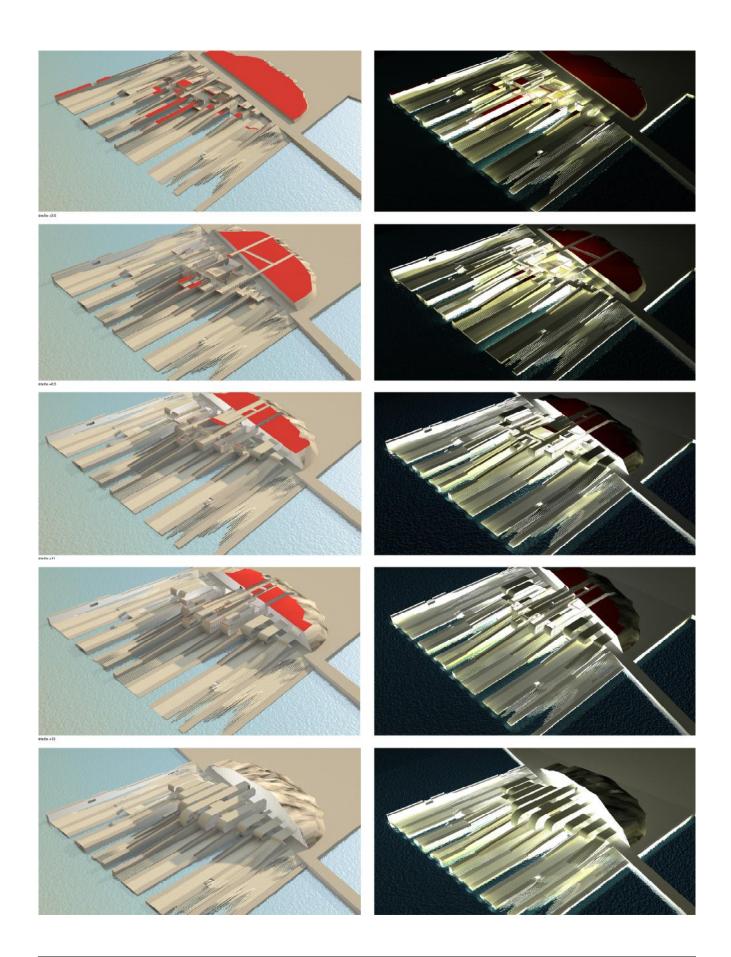
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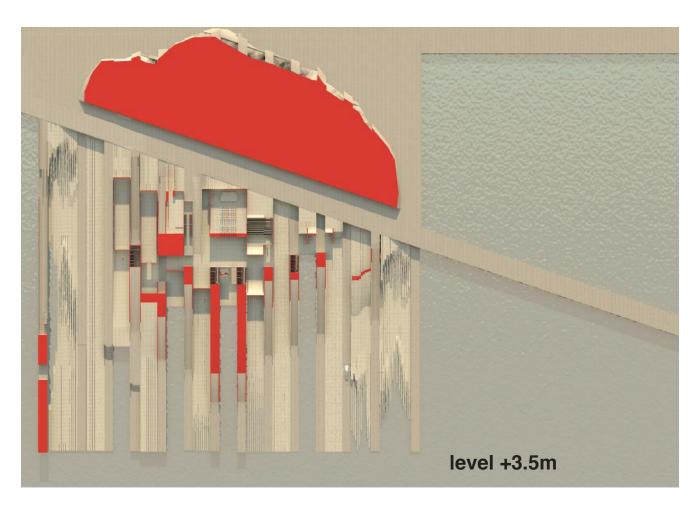


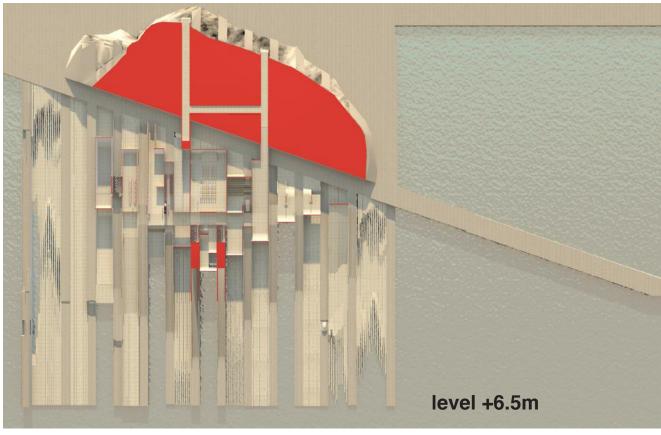


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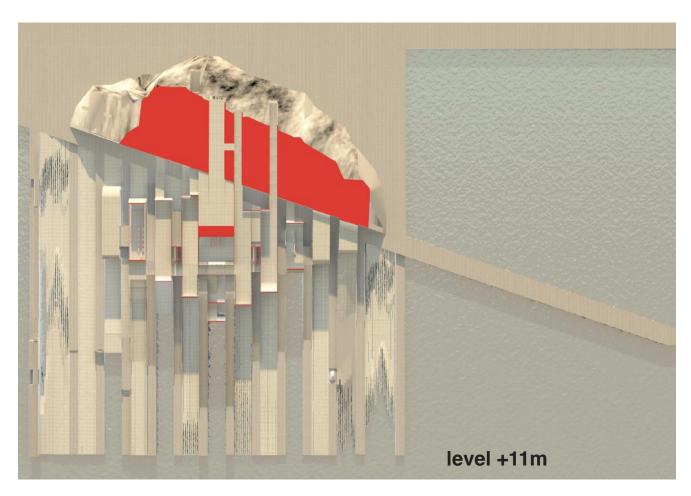


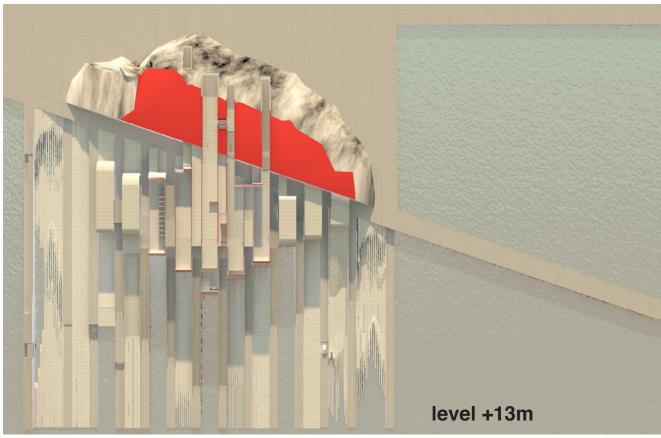
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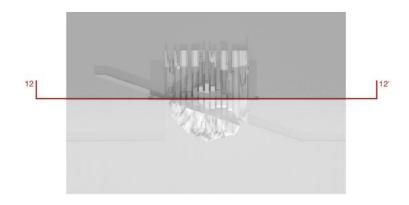


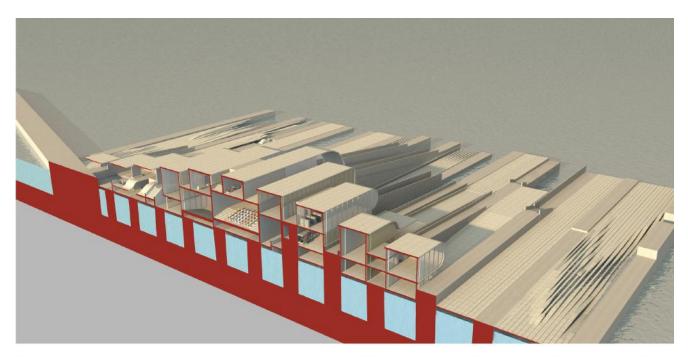
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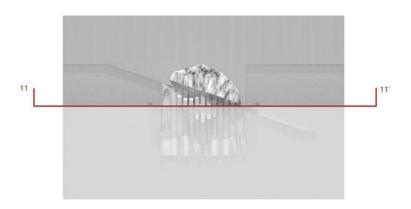
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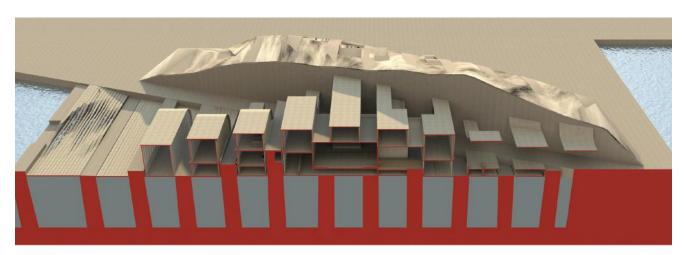






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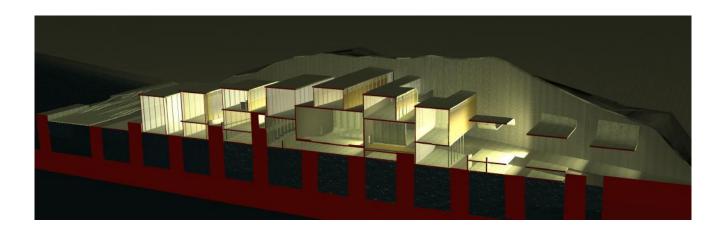






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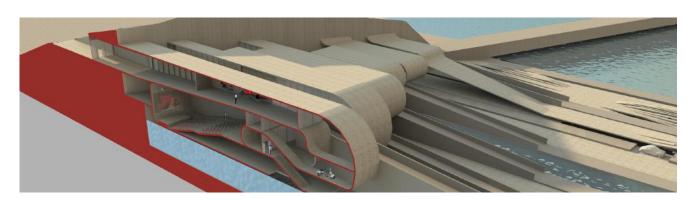


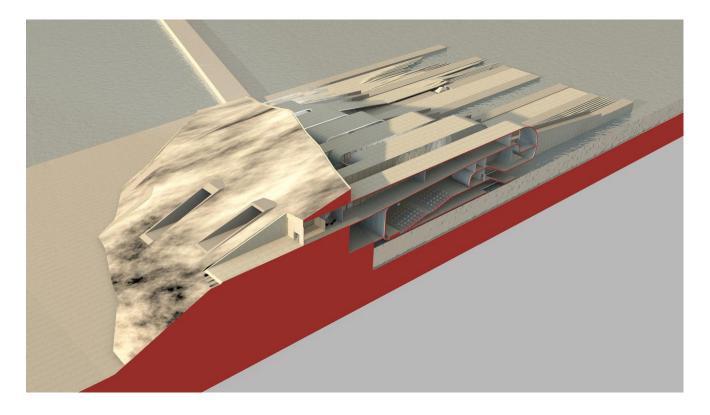




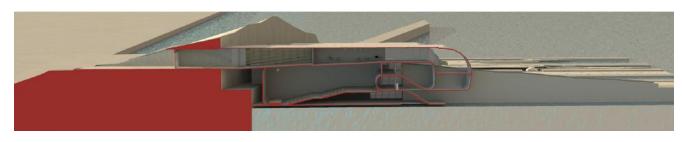
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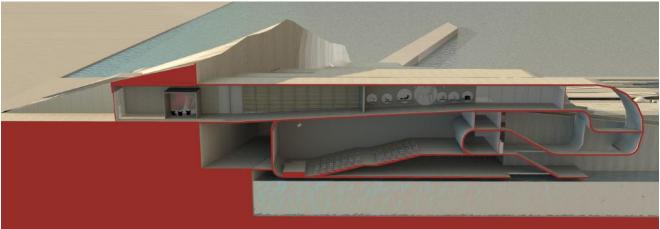


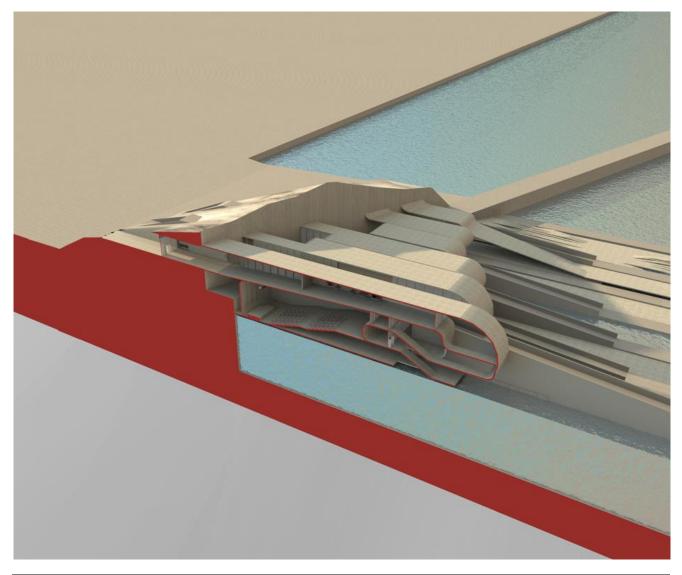




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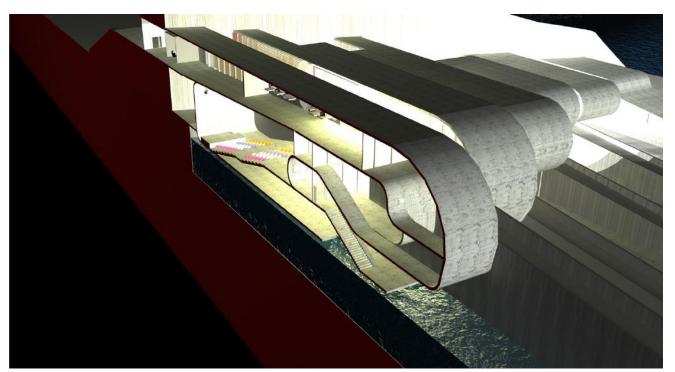


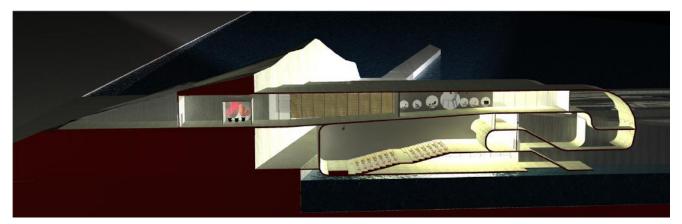




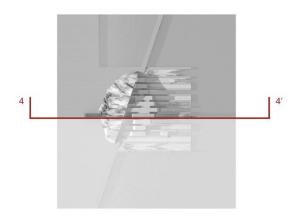
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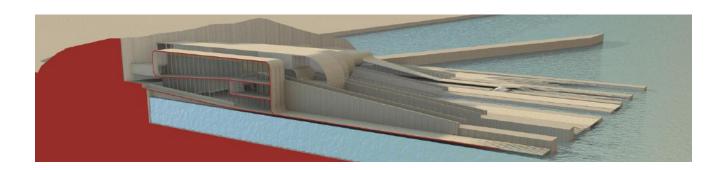


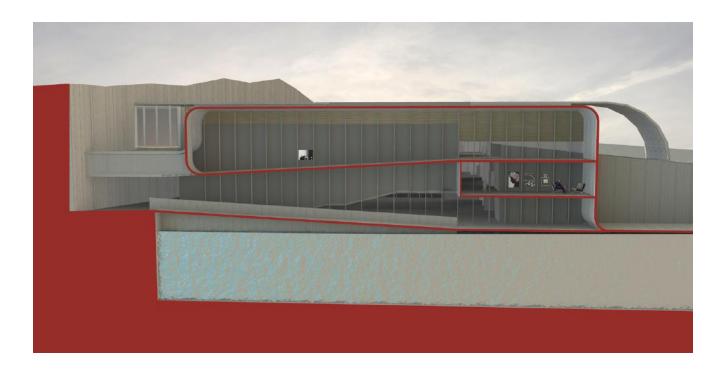




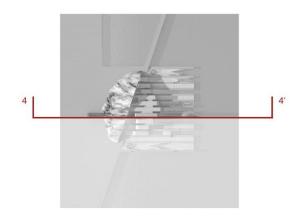








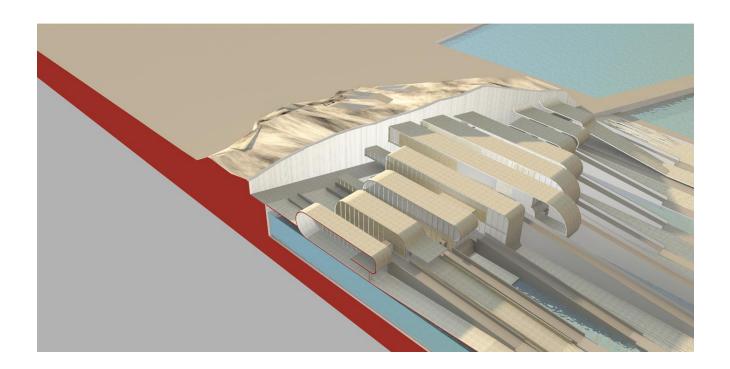
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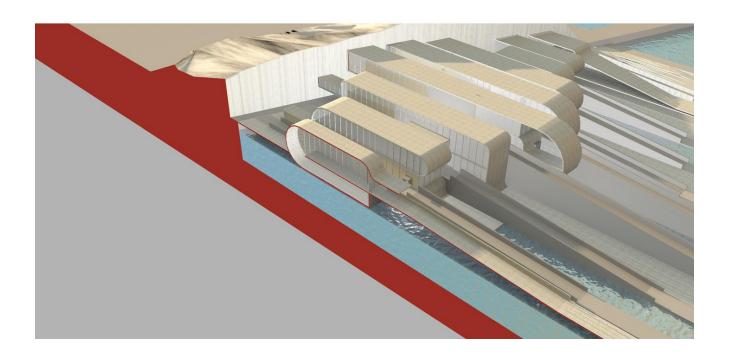










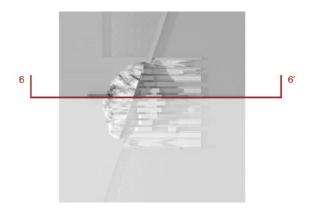


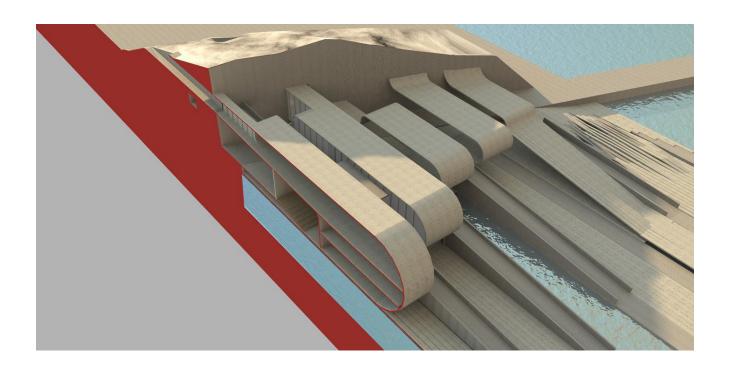






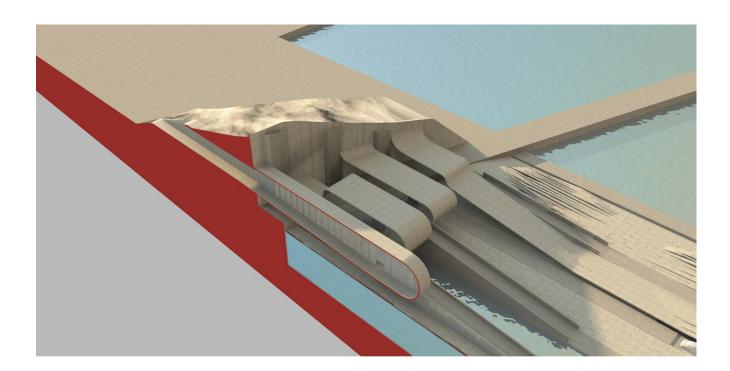






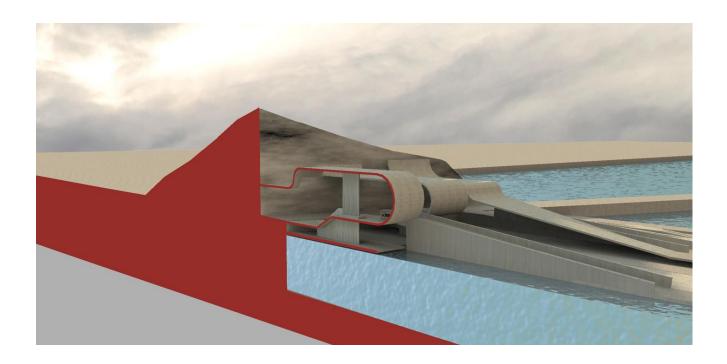


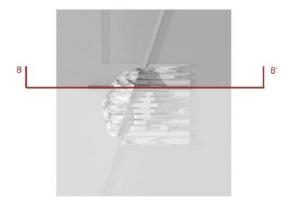


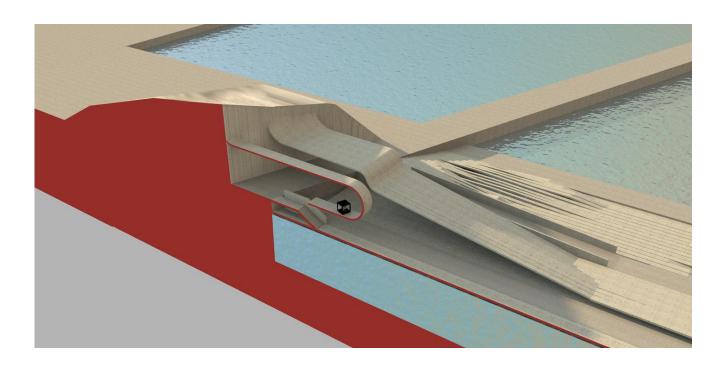




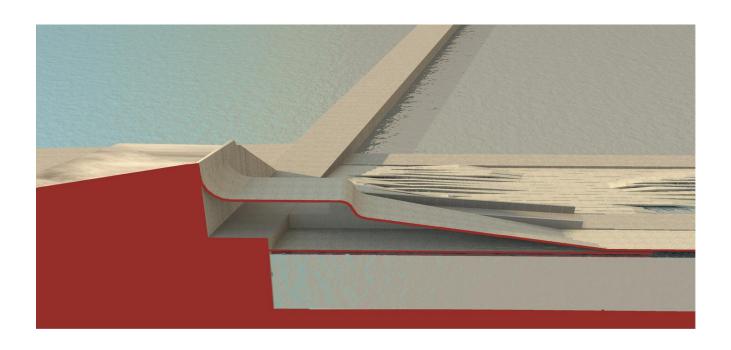


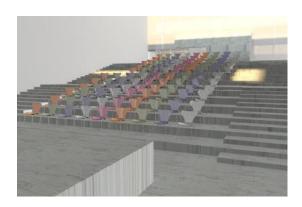


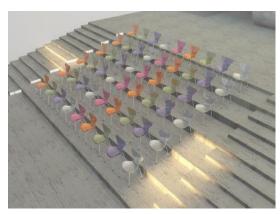














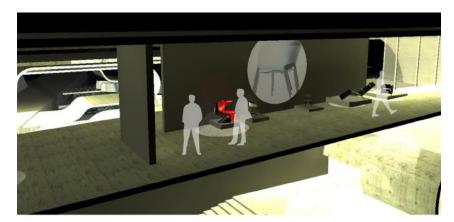




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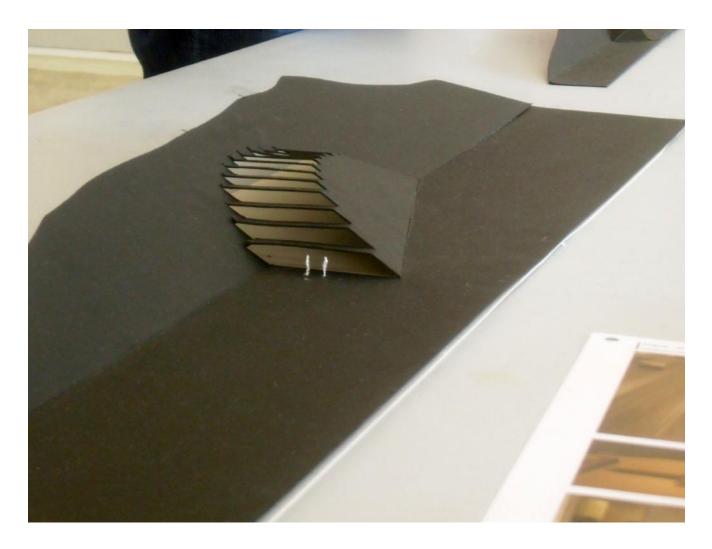








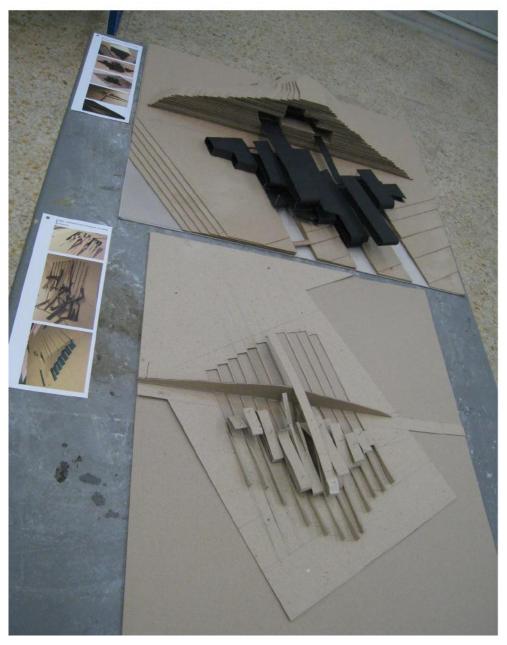
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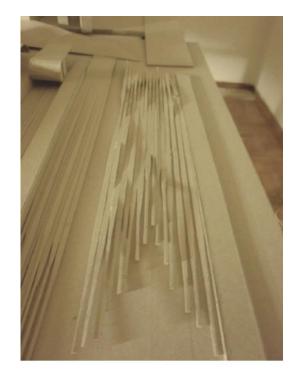


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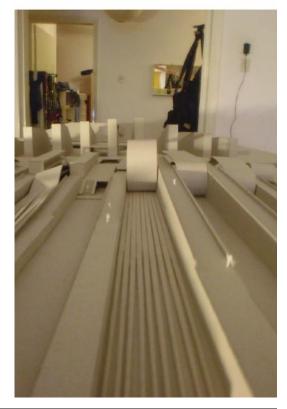










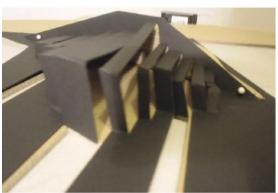


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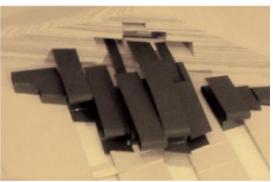


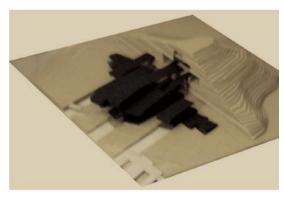


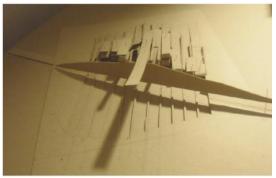














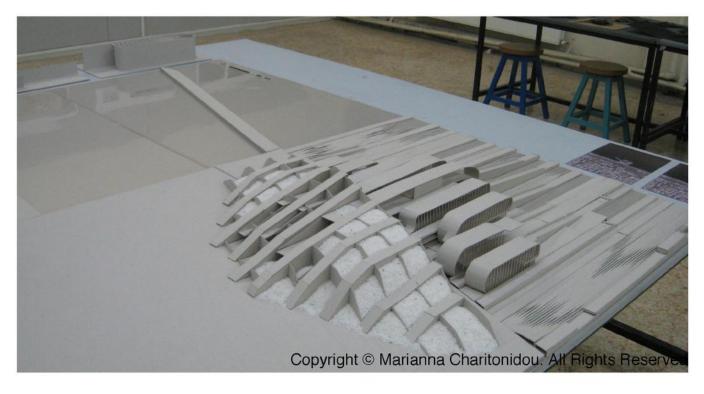
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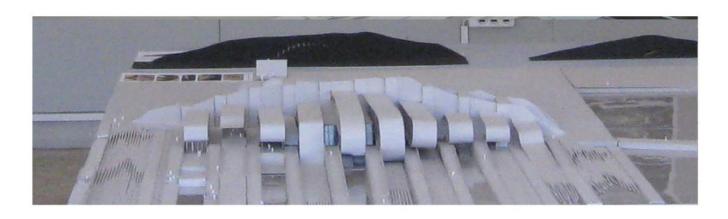
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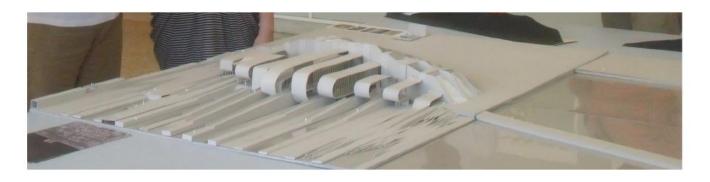


















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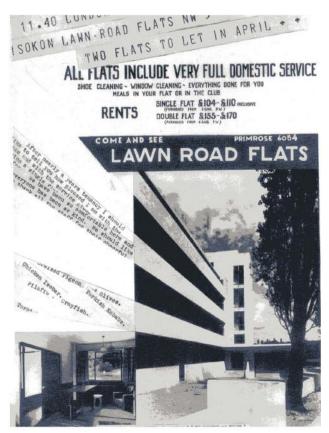
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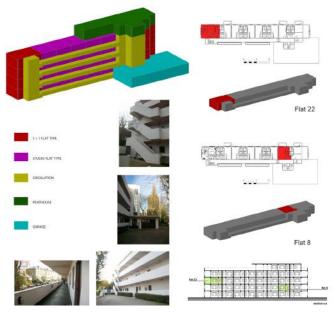
Environment and energy studies in Isokon Flats in London

The building chosen for this building study presented in this page is a Grade I listed post-modern residential building in north west London known as Isokon Flats. The purpose of this study is the research of the environmental performance of Isokon Flats. This refurbished Modern Flats demonstrates the development and the performance of an experimental way of living. the existence of condensation and the heating insufficiency are the common criticism from the different flats. From these problems and concerns, this project evolved from examining the existing performance to proposing logical improvements for Isokon Flats. Isokon Flats is designed to be a communal space where people live together and still enjoy privacy. It is a building where all the functions and spaces could be put together in one compact unit. The minimum sizes of the flats allow people to use the outdoor spaces as well and encourage them to socialise in city life.

Having the natural landscape incline of 11° towards the Nature Reserve Park, shadowing from the terraced housing together with the tress limits the available sunshine for the western facade. Unlike the terraced housing, Isokon Flats is not paralleled to the Lawn Road. It is on an 21° angle because of the underground tunnels. Because of the indentation from the road, Isokon receives much higher solar exposure on the east facade compared with the west. Moreover, the height of the terraced housings across the street is not an obstruction for Isokon. In contrast, the limited solar exposure on the west facade is shaded by the Nature Reserve Park.



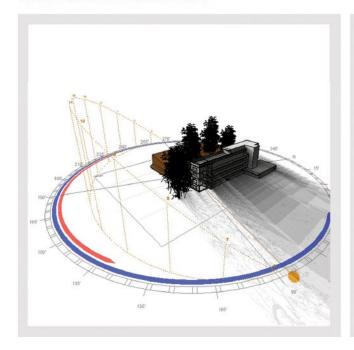




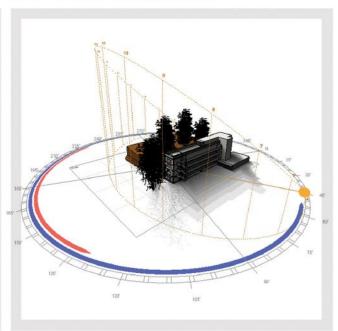
20 March SPRING EQUINOX

1460-1507-

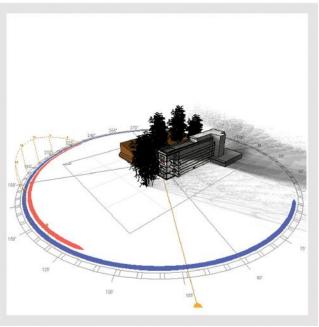
23 September AUTUMN EQUINOX

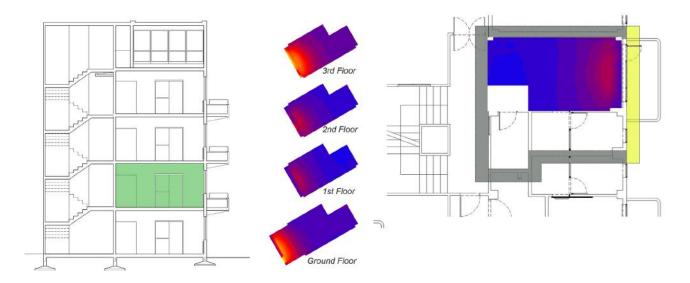


21 June SUMMER SOLSTICE



22 December WINTER SOLSTICE

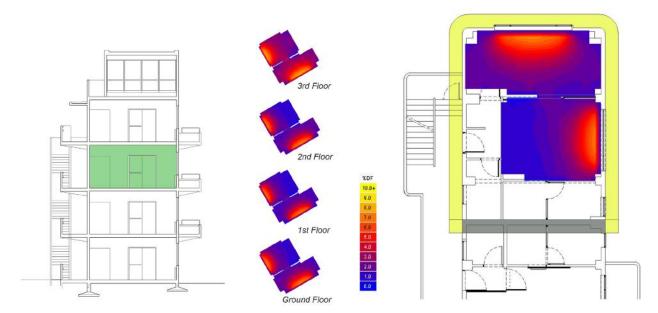




Cross section through flat 8

Daylight Factors of flat 8 and of the flats of the upper floors and the floors below flat 8

Flat 8 Daylight Factor. The exposure to the outside air ia 22% of the total area of the flat walls



Cross Section through flat 22

Daylight Factors of flat 22 and of the flats of the upper floors and the floors below flat 22.

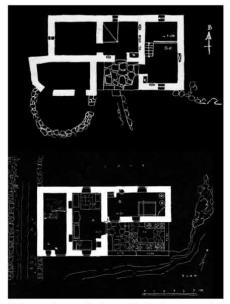
Flat 22 Daylight Factor. The exposure to the outside air is 79% of the total area of the flat walls

MSc Sustainable Environmental Design 2010-11 Architectural Association Graduate School Dissertation Project

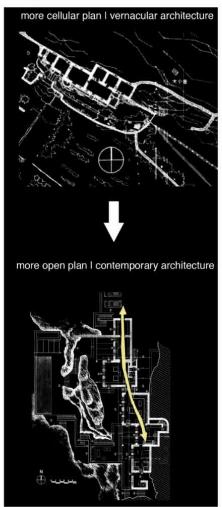
Sustainable housing design in Mykonos, vernacular VS contemporary

This dissertation is about sustainable housing design in Mykonos. In this dissertation one of the aims is to configure the built form, its layout and plan and to present and analyse in an explicit manner the strategies that should be used in order to improve internal comfort conditions in housing buildings in Mykonos. The strategies explained and tested aim to a low energy design in relation to the climate of the locality. The measure of the success of the ecodesign of a building lies in achieving a lower operational energy consumption level per annum (in KWh/m²) per year and the least pollutive emissions and impaired effects on the ecosystems. It is important to emphasize that solutions should be chosen that meet the criteria of an overall energy balance and materials recovery and reflect the latest technical knowledge on the use of environmentally compatible forms of energy. The method followed in this dissertation includes the stage of establishing annual energy consumption targets per square meter as benchmarks for different housing building types.

The most important of the scecial architectural features of Mykonos building forms is the fact that the vernacular buildings and the contemporary ones have the same architectural form. As a result, we have a case where there is an evolution of materials, while the main features of the generalised and typical architectural form of the island remains the same (Fig. 0a). The evolution of materials that I mentioned above is strengthened by the fact that the the number of tourists travelling to the island is increasing radpidly and the constant population of the island is icreasing as well. In addition, since June of 2010 when the latest building regulations released, all the new buildings must have some minimum uvalues for each of their building components. This dissertation project includes numerical data and detailed documentation of the existing situation in Mykonos. The contemporary buildings, as far as their form is concerned, imitate the vernacular ones. This happens because of the strict regulations which aim to preserve the architectural character of the island. Another aspect that I investigated is this related to the adaptive opportunities of the vernacular architecture.

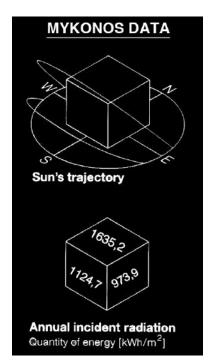


U shape plan and L shape plan in the vernacular architecture of Mykonos (After: Konstantinidids and Pappas)

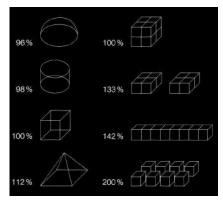


From cellular to more open plan (After: Hiromitsu Kurihara and Marc Corbiau)

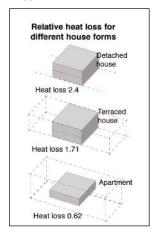
¹ In physics, thermal conductivity, k, is the property of a material's ability to conduct heat.



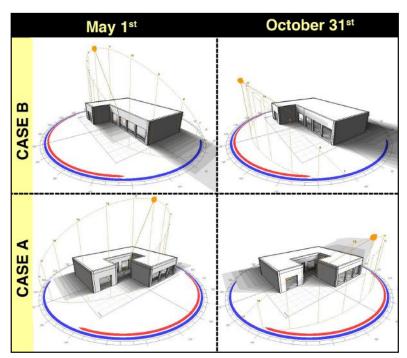
Annual irradiance of vertical south and east global radiation and annual horizontal global radiation in Mykonos. (After: METEONORM Version 6.1.0.6 and ClimPro)



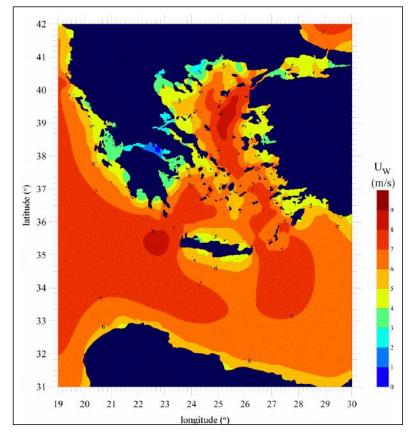
Transmission heat losses of various three dimensional shapes with the same volume (After: Hegger, Fuchs, Stark, Zeumer)



Relative heat loss for different house forms (Source: Webb)



According to the International Journal of Climatology the cooling season in the climatic zone Ais from the 1st of May until the 31st of October. As a result this is the period during which overheating can occur. In the Fig. above I illustrate the daily sunpath diagrams and the shadow ranges every 30 minutes for the 1st of May and the 31st of October. The overshadow of the projecting wings can be seen clearly (After: Meteonorm 6.1 and Autodesk Ecotect Analysis 2010)



Spatial distribution of mean wind speed for winter (Source: Soukissian, Prospathopoulos, Hatzinaki and Kabouridou)

ORIENTATION SIMULATIONS 24 % WINDOW TO FLOOR RATIO

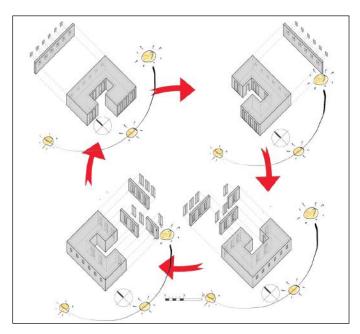
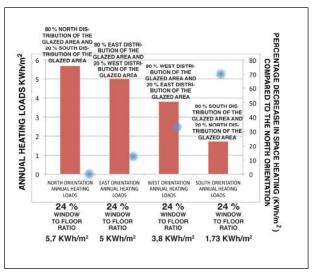


Diagram illustrating the different orientations with the same distribution of glazed area and a window to floor ratio fixed at 24 % tested in TAS EDSL MANAGER Software.



The annual heating loads for each orientation with the same distribution of glazed area and a window to floor ratio fixed at 24 % (After: Meteonorm 6.1 and TAS EDSL MANAGER Software)

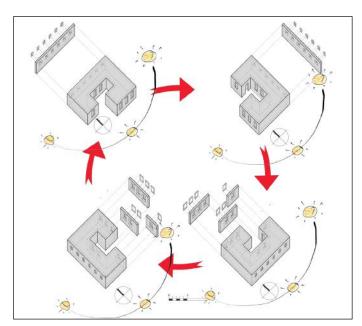
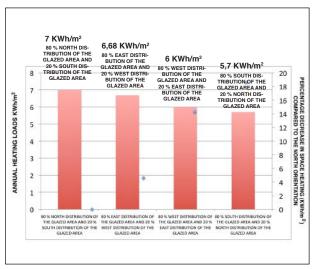
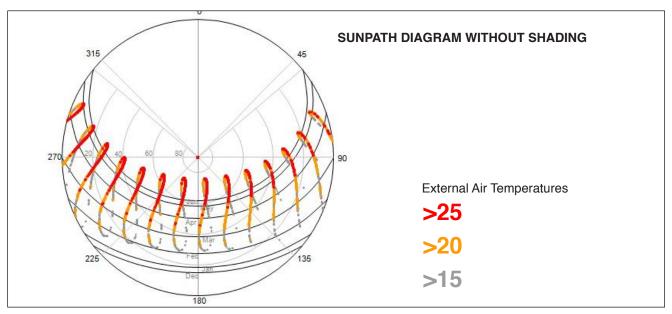


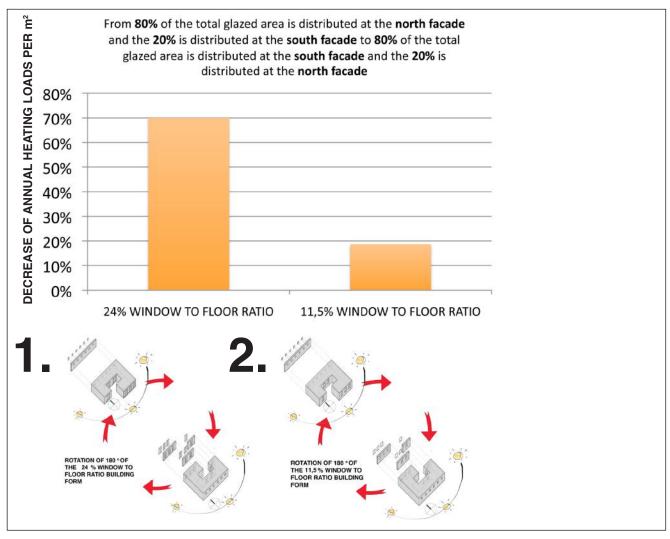
Diagram illustrating the different orientations with the same distribution of glazed area and a window to floor ratio fixed at 11,5% tested in TAS EDSL MANAGER Software.



The annual heating loads for each orientation with the same distribution of glazed area and a window to floor ratio fixed at 11,5% (After: Meteonorm 6.1 and TAS EDSL MANAGER Software)



Sunpath Diagram for Mykonos and external air temperatures when no shading is used overlapped. Sunpath diagram showing solar altitude angles to be obstructed at times of overheating risk. (Source: Meteonorm 6.1 and macros Sunpath Overheating_RevD)



Percentage decrease of annual heating loads per square meter when the building form is rotated from the case that the 80% of the total glazed surface is distributed at the south facade and the 20% of the total glazed surface is distributed at the north surface to the case that the 20% of the total glazed surface is distributed at the north facade. The case 1. has a window to floor ratio 24% and the case 2. has a window to floor ratio 11,5%. (After: Meteonorm 6.1. and TAS EDSL MANAGER *Software*)



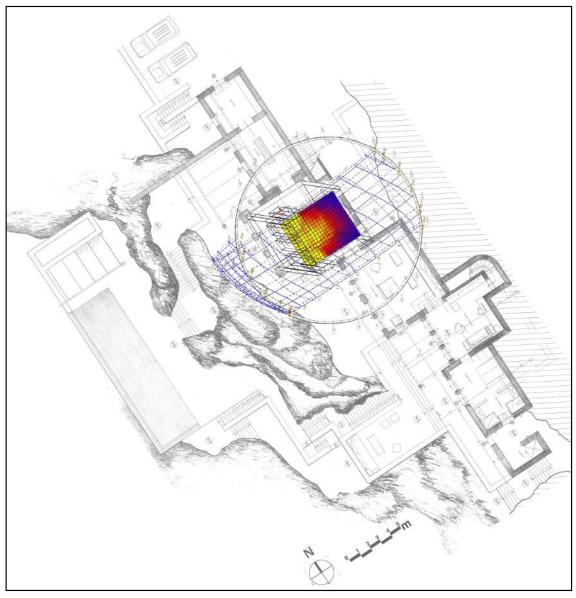








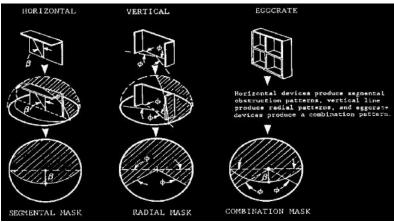




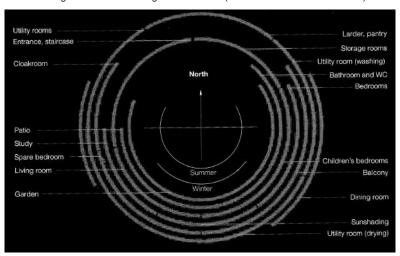
Daylight Factor % analysis and annual sunpath diagram in axonometric for the room of the the contemporary Case housing building of Corbiau's where I realized the fieldwork measurements. (After: Autodesk Ecotect Analysis 2010)

Table. Schematic presentation of the uses and proportions of a building according to climate zones (After: Hegger, Fuchs, Stark, Zeumer)

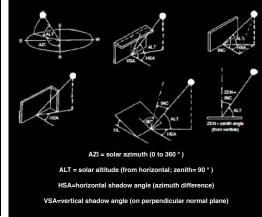
	Positioning of ancillary spaces	Positioning of areas with solar gains	Optimum aspect ratio length:width	Positioning of heavyweight parts of the building
Cold			1:1	D.
Temperate		\bigcirc	1:1.6	
Dry	0		1:2	A-A:
Tropical			1:3	1-1



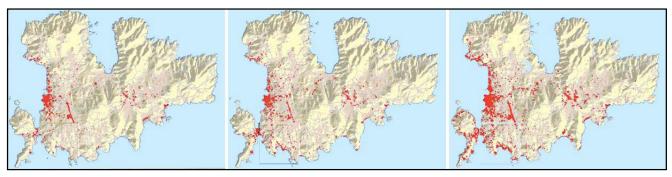
Solar shading masks for overhangs and side fins (After: Unified Facilities Criteria)



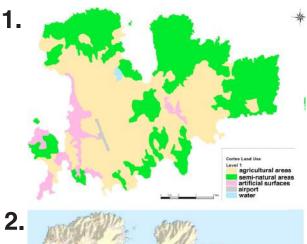
Preferred usage orientation in housing (After: Hegger, Fuchs, Stark, Zeumer)

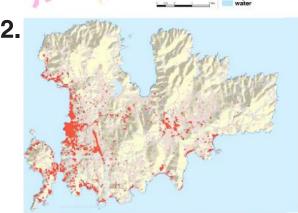


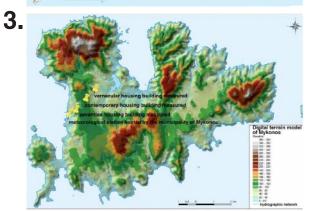
Useful angles in order to design shading devices (After: Szokolay)

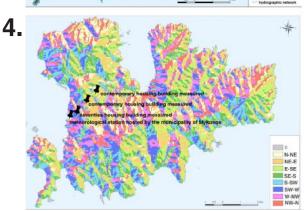


The built environment in 1987, 1992 and 1998. As can be seen the number of buildings increased to a great extent since 1987 (Source: Petrakis etal.)

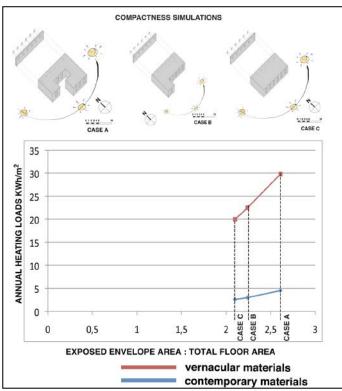




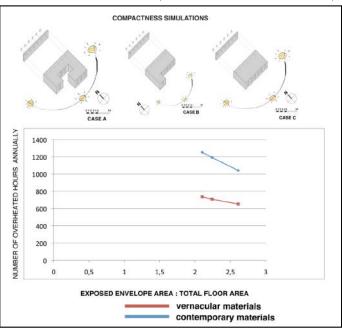




Map showing the land use (1). Built areas in Mykonos. As can be seen in the graph the most bilt areas are at the west side of the island near its center (2). This map illustrates the zones of altitudes in Mykonos (3). This map illustrates the orientation of the terrain of Mykonos (4).



The effect of building form and shape on envelope heat loss rate and annual heating loads was reduced due to the improvements of thermal insulation. In the graph illustrated above the threes cases of exposure with the vernacular materials and the three cases of exposure with the contemporary materials have a window to floor ratio 11,5 % . This is a window to floor ratio similar to this that the majority of the vernacular buildings have according to the literature review and the personal in situ research in Mykonos. In all the cases illustrated above the distribution of the glazed surfaces ia 80% at the south facade and 20% at the noth facade (After: TAS EDSL MANAGER Software)

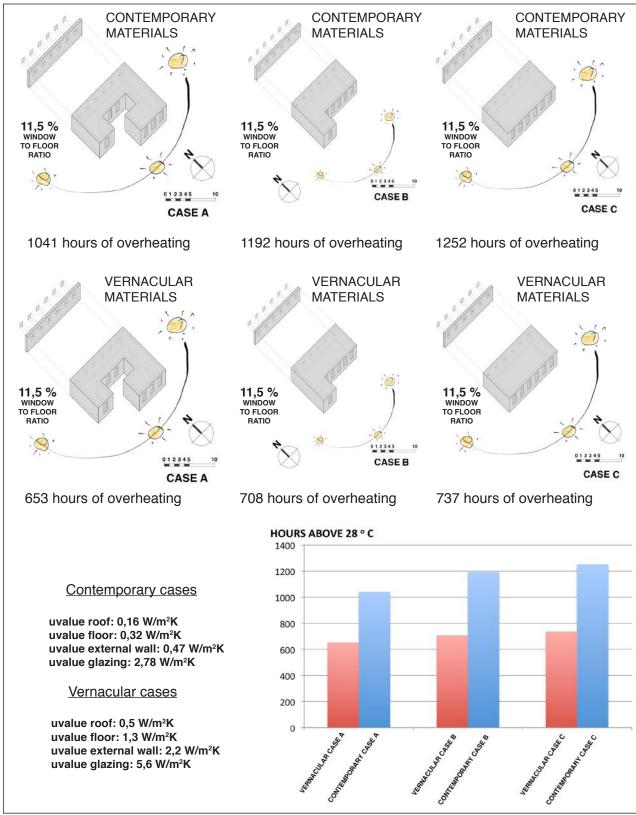


As can be seen in the above graph when the ratio of exposed envelope area to total floor area in the climatic context of Mykonos increases the number of hours above 28 Degrees Celsius (overheating) decreases. To be specific, this means that in Mykonos higher the exposed envelope area better comfort conditions during the cooling season. In addition to that, this graph illustrated above shows that when contemporary materials are used for the construction of the buildings the increase of overheated hours when the form becomes more compact is much more significant. (After: TAS EDSL MANAGER Software)

COMPACTNESS SIMULATIONS

NUMBER OF HOURS ABOVE 28 °C IN THREE CASESS

nocturnal ventilative cooling (windows are set to be open between 21:00 and 9:00):



Hours above 28 ° C for the building forms with different exposed envelope area to total floor area ratio simulated in TAS EDSL MANAGER Software when contemporary materials are applied and when vernacular materials are applied (After: Meteonorm 6.1 and TAS EDSL MANAGER Software)

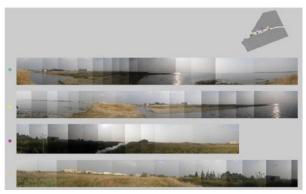
Hotel and Spa Complex, Thessaloniki

One of the purposes of this operation is to be embodied in its land-scape and environment. For this reason we attempted to work out the design of all the area of the site which was specific and the same for every team. The sense that the building of the hotel has an harmonic relationship with the lanscape is succeeded by the creation of three small artificial slopes which are situated in the south-east in such a way that "embrace" the hotel unit and the spa complex. All the building units with the exception of the bar which is situated in the seaside, on the "deck"/ "harbour bath" and the restaurant, are situated in connection to the slopes in such a way that it seems that they are the continuity of them.

Another significant objective of this project was the desire of extending the surrounding park onto the water pushing forward the benefits of the seaside and of the little river that passes from the site. For this reason we designed along the seaside a wooden "deck", which consists of a dock of a width of roughly 25 m., of wooden tiers which are accessible through ramps and stairs. These tiers continue along the little river which has been made wider in such a way that acquires the characteristics of a river that passes through the site.

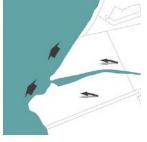
As far as the design of the buildings is concerned we emphasized on the linearity of the synthesis which becomes significantly tangible through the linear arrangement of the rooms on a parallel axis to that of the coastline. On the ground floor on the same axis there is an elongated arcade which leads to the spa complex. In the other edge of the arcade the lobby and the restaurant are situated. From the lobby there is enternal connection with the rooms. The restaurant, the bar and the spa complex are accessible independently.



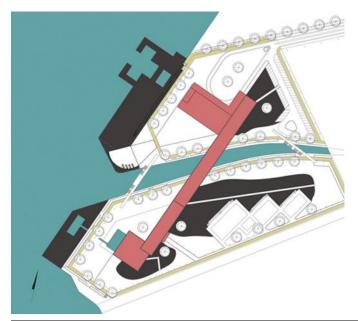


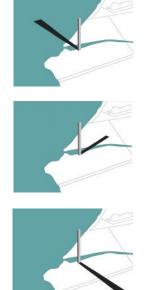


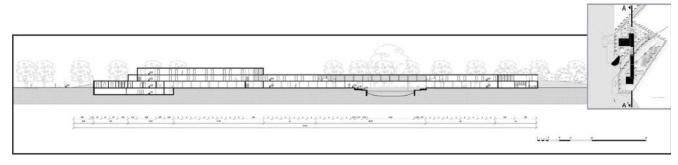


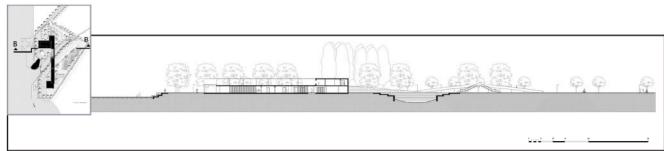


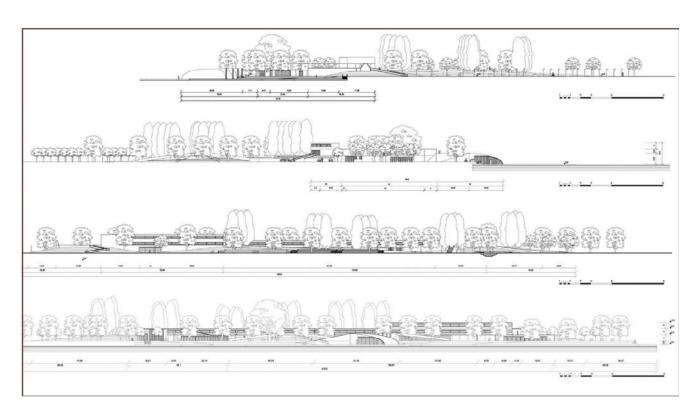


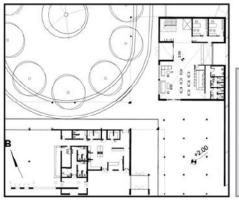




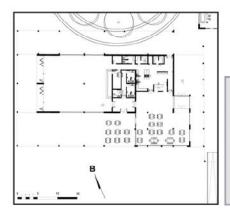




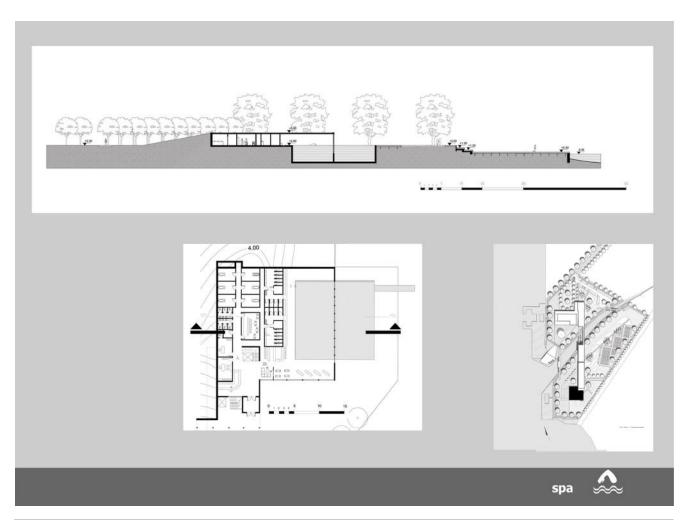


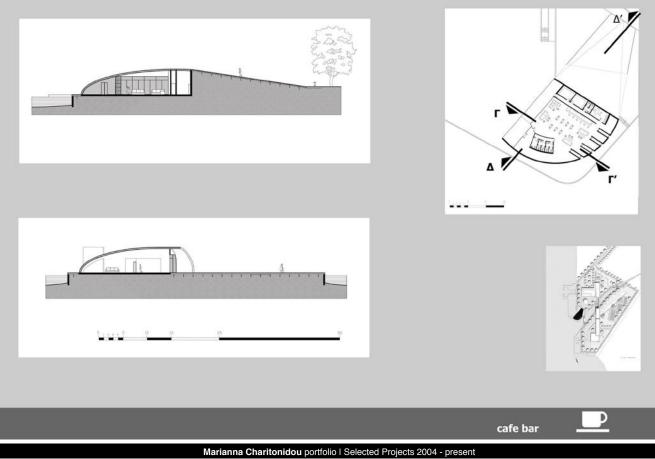


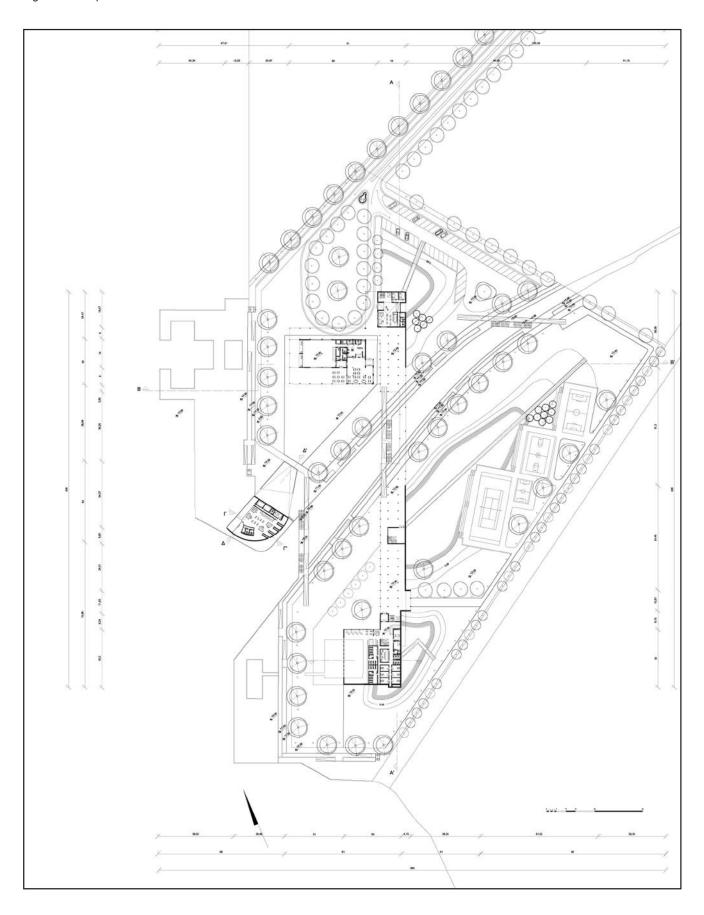




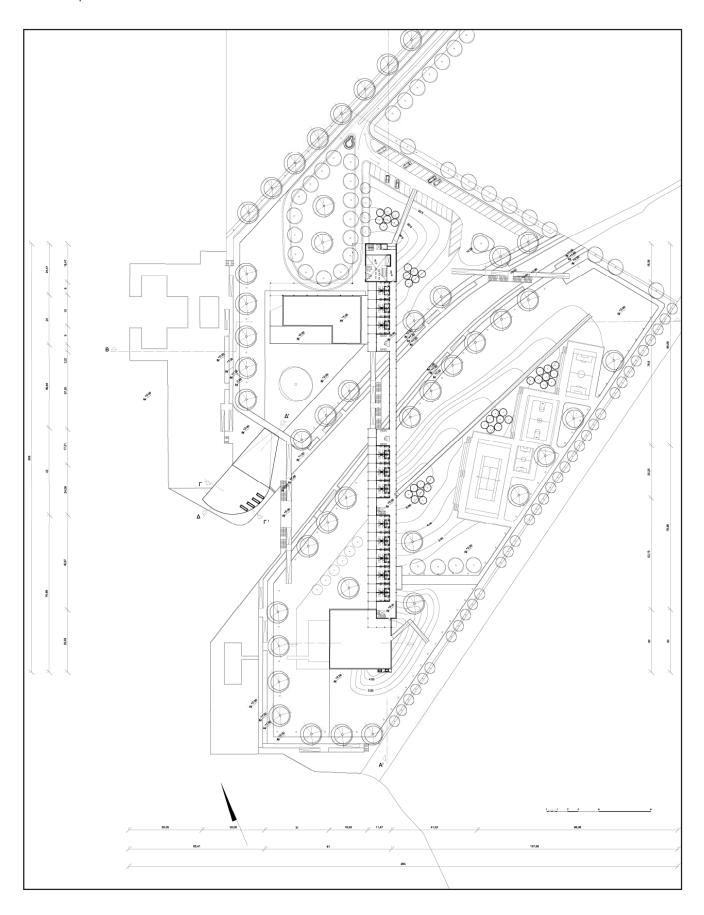




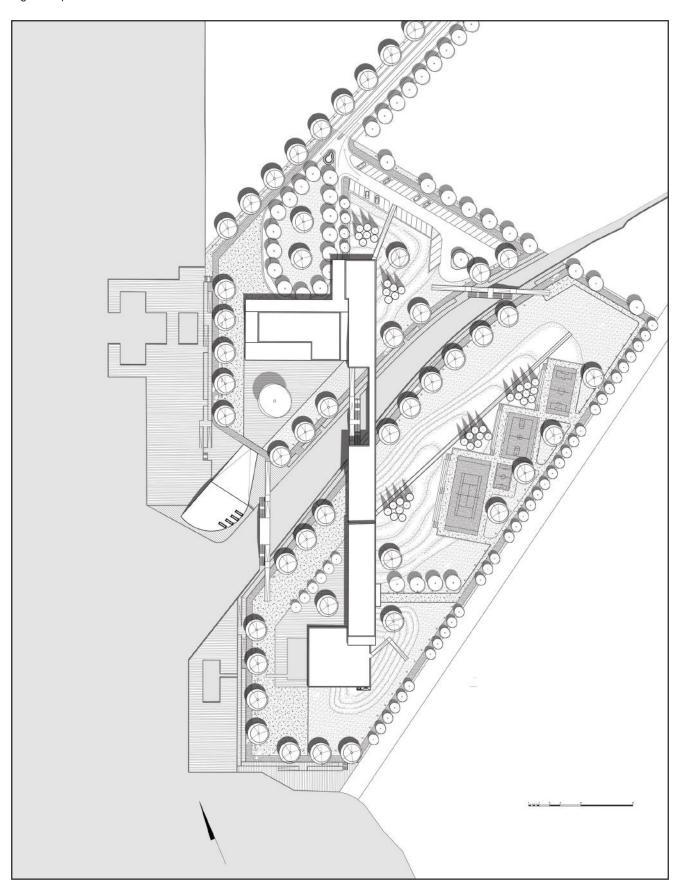




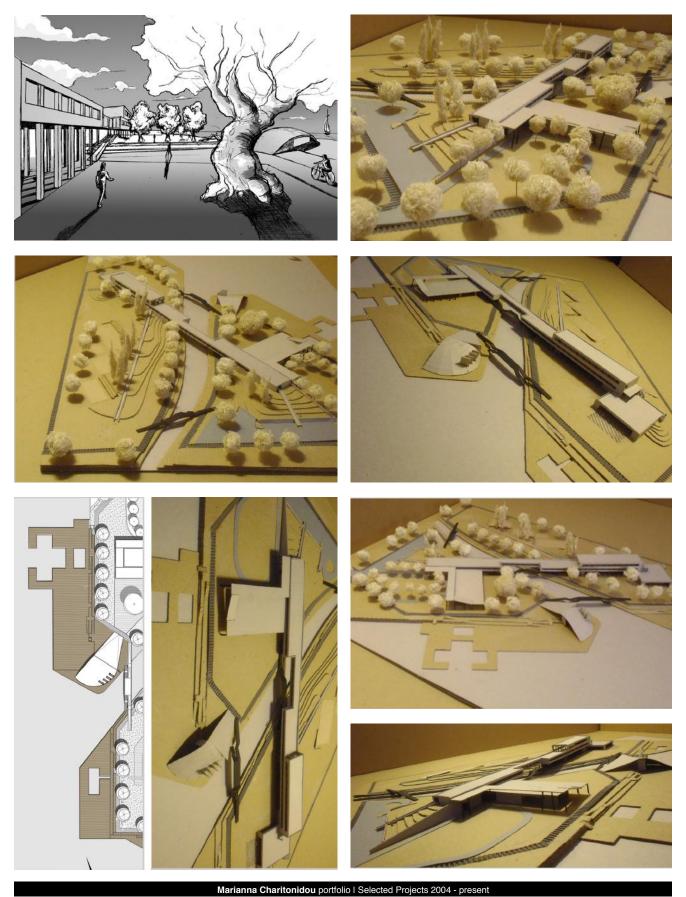
Marianna Charitonidou portfolio I Selected Projects 2004 - presen



Marianna Charitonidou portfolio I Selected Projects 2004 - present



Marianna Charitonidou portfolio I Selected Projects 2004 - present

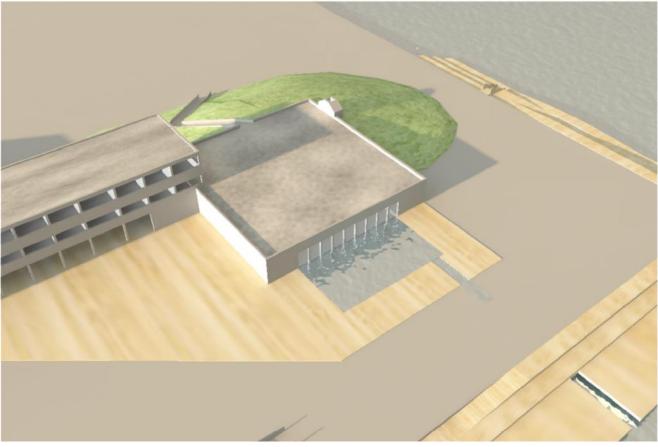


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Marianna Charitonidou portfolio I Selected Projects 2004 - present

Workshop Omni[program]chromatic NTUA 2012

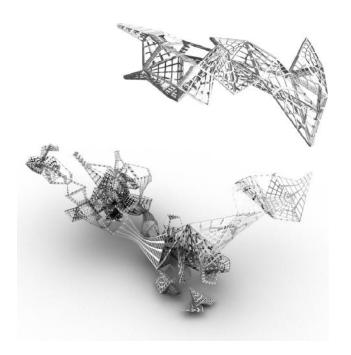
in collaboration with Professors D.Papalexopoulos, G.Parmenidis ,V.Xenou NTUA

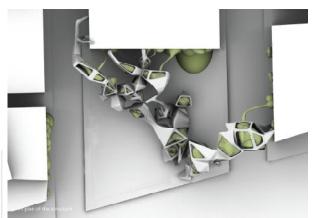
Lead Instructors: Prof. Erick Carcamo & Nefeli Chatzimina

The workshop is a discourse based in the use of multi---layered techniques and production processes that allow for control over intelligent geometries, calibration of parts, and behavioral taxonomies, normalizing an innovative field of predictability. Our goal is to explore innovative, potentialn architectural expressions

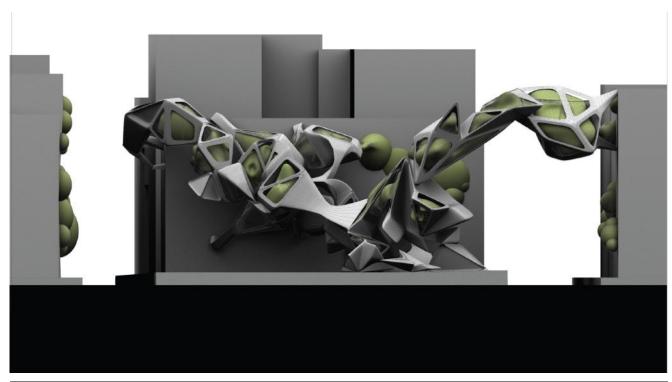
of the current discourse around form through technique elaboration, material intelligence, formal logic

efficiencies and precision assemblies as an ultimate condition of design. The workshop will develop and investigate the notion of proficient geometric variations at a level of complexity, so that questions towards geometrical effectiveness, accuracy and performance can begin to be understood in a contemporary setting.

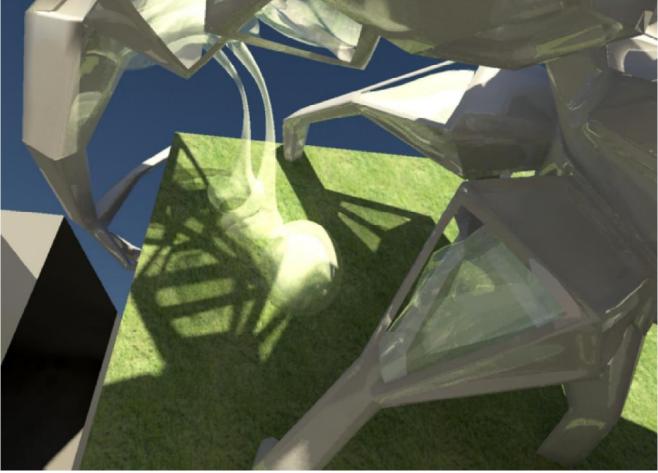






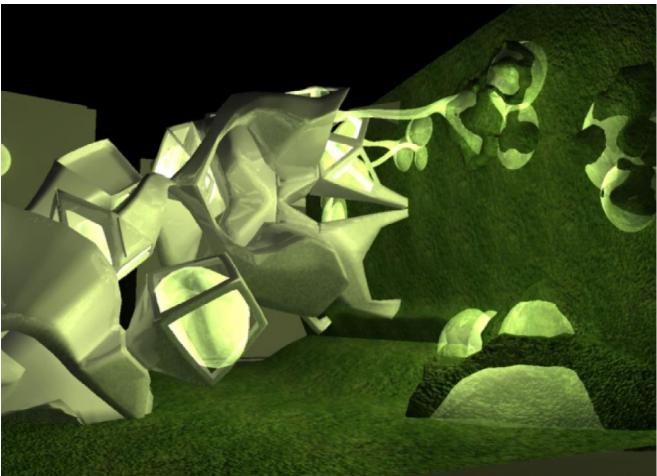




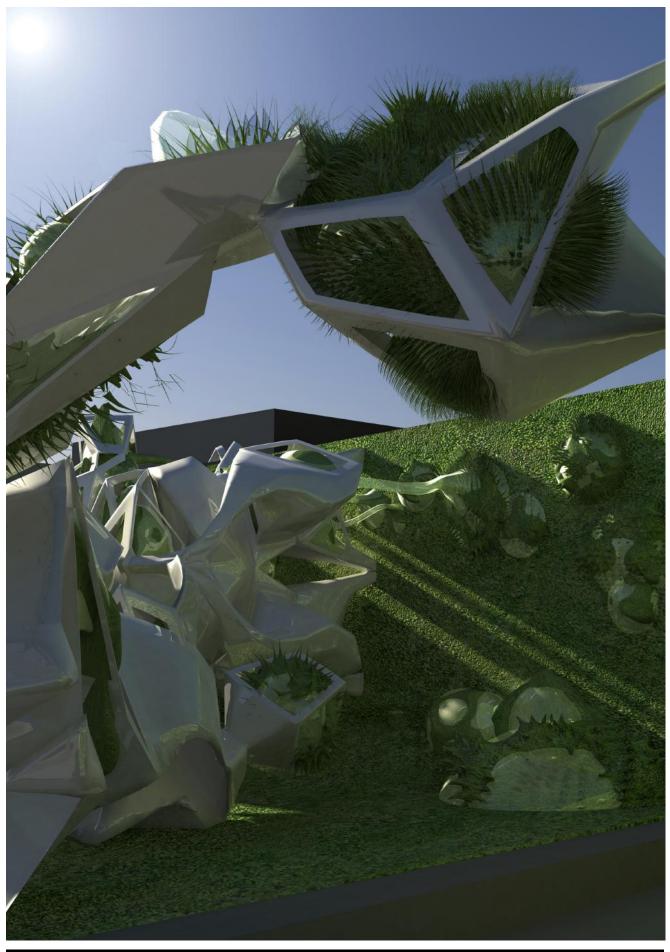


Marianna Charitonidou portfolio I Selected Projects 2004 - present

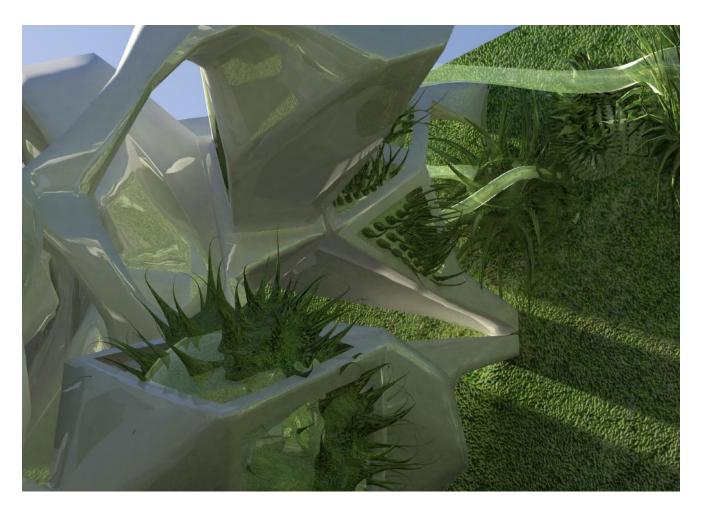




Marianna Charitonidou portfolio I Selected Projects 2004 - present



Marianna Charitonidou portfolio I Selected Projects 2004 - present





Marianna Charitonidou portfolio I Selected Projects 2004 - present

2014 / 2018_PhD Dissertation

The Relationship between Interpretation and Elaboration of Architectural Form: Investigating the Mutations of Architecture's Scope

Date of public defence: 13 September 2018

Doctoral Degree awaded unanimously by the Examination's Dissertation Committeee consisted of:

George Parmenidis (Professor NTUA)

Jean-Louis Cohen (Sheldon H. Solow Professor in the History of Architecture Institute of Fine Arts of New York University)

Panayotis Tournikiotis (Professor NTUA)

Pippo Ciorra (Professor School of Architecture of Ascoli Piceno, University of Camerino) Constantinos Moraitis (Professor NTUA)

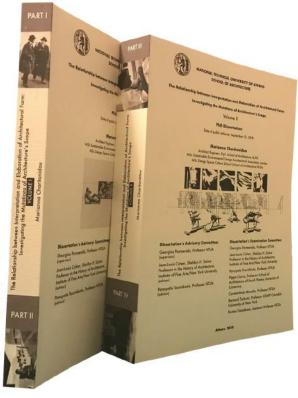
Bernard Tschumi (Professor GSAPP Columbia University of New York)

Kostas Tsiambaos (Assistant Professor NTUA)

The PhD Thesis is structured in four parts that correspond to four generations of architects, highlighting the conceptual tools and the epistemological concerns at the centre of the architectural discourse and the design strategies at each historical moment. It investigates the transformation of the epistemological object of architecture through the analysis of the mutations of the modes of representation that are at the centre of interest in each generation being considered and their addressee. In the first part of the dissertation, it is demonstrated that what was at the centre of interest was the individual and the bourgeois character of the addressee of architecture, and architecture symbolizes the value of its property by the addressee.

The dissertation examines the reasons for which the architects Ludwig Mies van der Rohe and Le Corbusier paid particular attention to the use of perspective representation. In the second part of the dissertation, which is focused on the work of Ludovico Quaroni, Ernesto Nathan Rogers and Team 10, two issues that are examined are the intensification of the interest in the concept of user and the impact of standardization of architecture on the concept of mass-production. In the third part of the dissertation, which is focused on the work of Peter Eisenman, John Hejduk, Aldo Rossi and Oswald Mathias Ungers, it is examined the shift from an understanding of architecture's addressee as user towards an understanding of architecture's addressee as subject. In parallel, it is presented how an understanding of architecture's addressee as subject instead of its understanding as user implies that the meaning or signification of architecture cannot but be co-constructed by the architect and the addressee. In the fourth part, the dissertation examines the processes through which both Koolhaas and Tschumi transform the concept of program in architecture into a design strategy, taking as a starting point of the design process the dynamic nature of urban conditions. It turns out that the approaches of the above architects and the importance they attach to the kinaesthetic experience of architecture is based on the assumption that within the same subject there are opposing tendencies and forces.

The objective was to present the main points of the transformation of the epistemological object of architecture in relation the transformation of the addressee of architecture at each historical time and the mutation of the identity of the citizen from generation to generation. The choice to use a means very specific to architecture, such as its modes of representation, in order to diagnose the mutations of the way architecture incorporates or responds to situations that belong to different spheres, such as the social and political domains, reveals the articulations between architecture's specificity and its social and institutional context. It also demonstrates that these connections between architecture's means and the larger sphere can only be captured if our analysis takes as starting point the examination of what is at stake in specific architectural projects. The dissertation establishes a methodological tool for understanding the mutations of the epistemological object of architecture through the real and fictional transformation of the status of the addressee of architecture.







Προφορική δοκιμασία Διδακτορικής Διατριβής

Υποψήφιας διδάκτορος Μαριάννας Χαριτωνίδου

"Η διάσταση ανάμεσα στην ερμηνεία και στη διαχείριση της αρχιτεκτονικής μορφής: διερευνώντας την αλλαγή του αντικειμένου της αρχιτεκτονικής"

Πέμπτη 13 Σεπτεμβρίου 2018 ώρα 17:00

Αμφιθέατρο του Τομέα ΙΙΙ στον 4ο όροφο του κτιρίου Μπουμπουλίνας

> Σχολή Αρχιτεκτόνων ΕΜΠ Οδός Πατησίων 42 Αθήνα

Public defence of PhD Thesis

PhD Candidate Marianna Charitonidou

"The Relationship between Interpretation and Elaboration of Architectural Form: Investigating the mutations of Architecture's Scope"

Thursday, September 13, 2018 at 5 pm

Aphitheatre of Department III 4rth floor "Bouboulinas" building

School of Architecture NTUA 42, Patision Street Athens





PART II



PART III



PART IV



Επταμελής εξεταστική επιτροπή:

Γεώργιος Παρμενίδης Καθηγητής ΕΜΠ (επιβλέπων διατριβής)

Jean-Louis Cohen Sheldon H. Solow Professor in the History of Architecture, Institute of Fine Arts/New York University (μέλος τριμελούς επιτροπής)

Παναγιώτης Τουρνικιώτης Καθηγητής ΕΜΠ (μέλος τριμελούς επιτροπής)

Pippo Ciorra Professor School of Architecture of Ascoli Piceno, University of Camerino

Κωνσταντίνος Μωραΐτης Καθηγητής ΕΜΠ

Bernard Tschumi Professor GSAPP Columbia University

Κώστας Τσιαμπάος Επίκουρος καθηγητής ΕΜΠ

Dissertation's Examination Committee:

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Jean-Louis Cohen Sheldon H. Solow Professor in the History of Architecture, Institute of Fine Arts/New York University (advisor)

Panayotis Tournikiotis Professor NTUA (advisor)

Pippo Ciorra Professor School of Architecture of Ascoli Piceno, University of Camerino

Constantinos Moraitis Professor NTUA

Bernard Tschumi Professor GSAPP Columbia University

Kostas Tsiambaos Assistant Professor NTUA

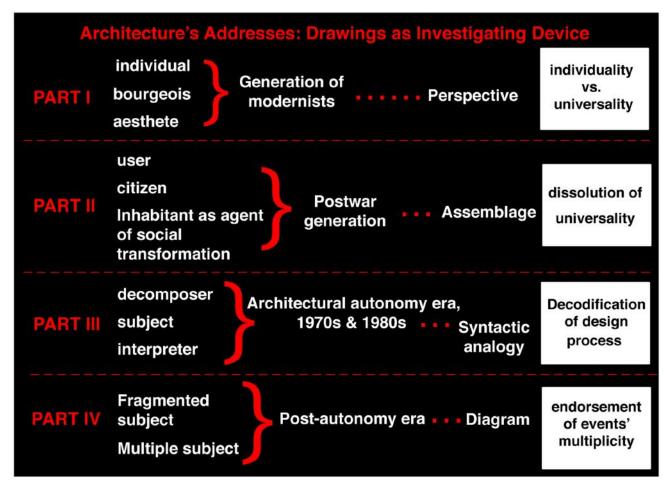
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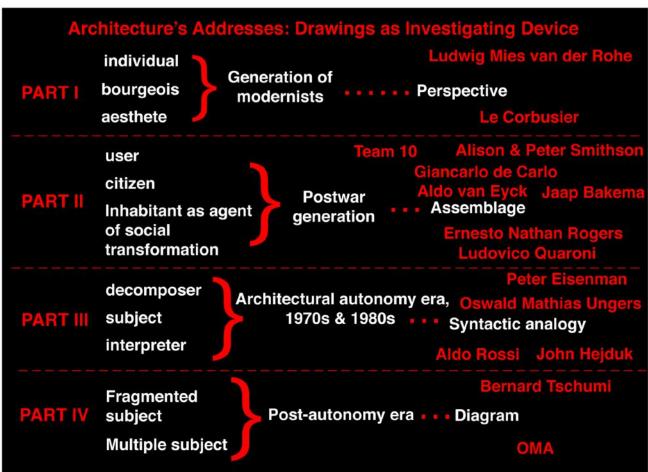
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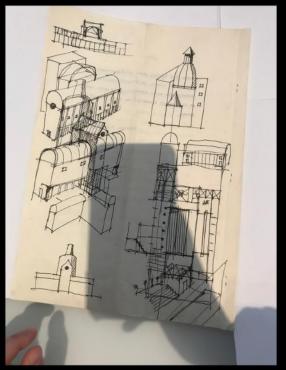






Mies van der Rohe papers, Manuscripts Division, Library of Congress, Washington, DC.





Aldo Rossi papers, Centro Archivi di Architettura, MAXXI, Rome, Italy



Aldo Rossi papers, Getty Research Institute, Los Angeles, CA

Bernard Tschumi

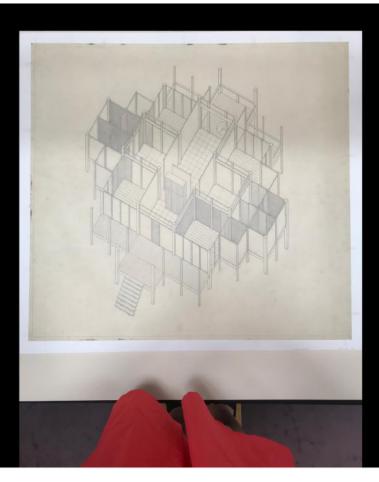


PART IV

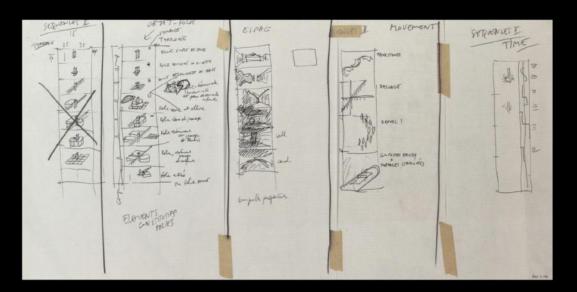


Bernard Tschumi, original drawings for *Manhattan Transcripts*. Credit: Bernard Tschumi Archives

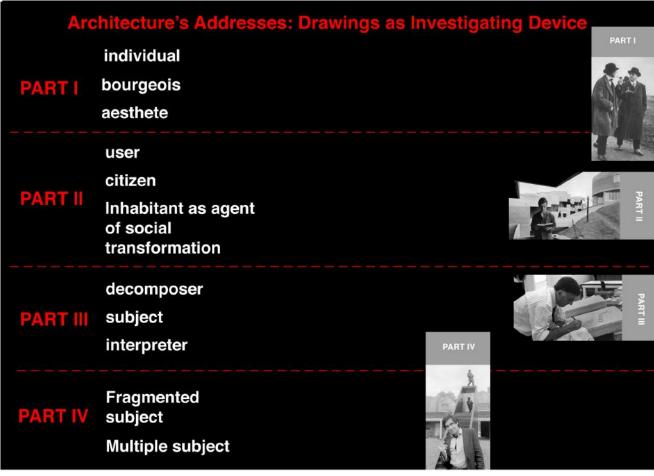
John Hejduk

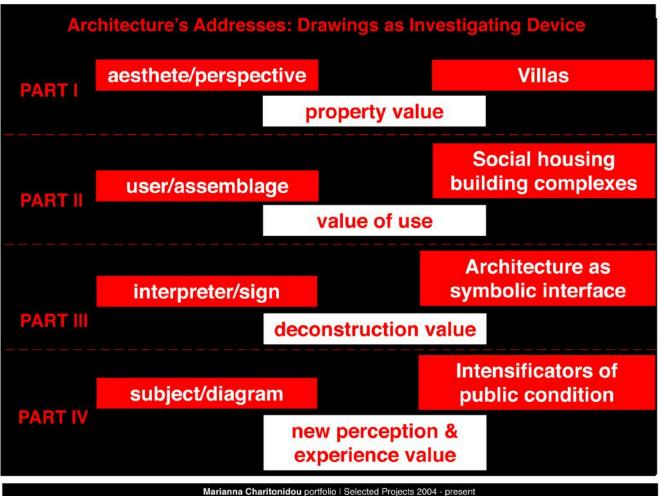


Bernard Tschumi



Bernard Tschumi, sketches for the Parc de La Villette, 1982. Dimensions: 28 x 57 cm. Bernard Tschumi Archive © BTA



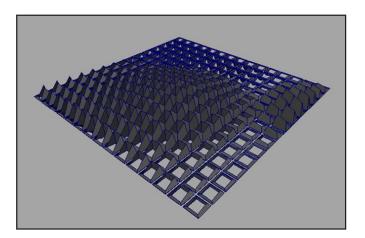


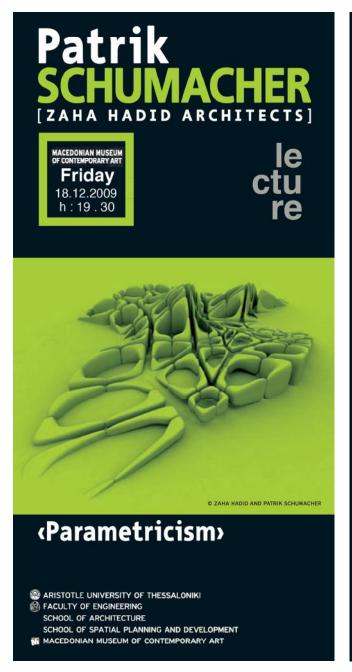
Desember 2009 workshop SKG IN_FLUX: an urban "process-plan"

visiting professors: Patrik Schumacher, Reiner Zettl group assignment: Marianna Charitonidou in collaboration with Vasilis Apostolakeas, Sofia Avramopoulou, Ilias Michopoulos, Dimitris Ouzounelis, Alkistis Thomidou, Parina Vasilopoulou

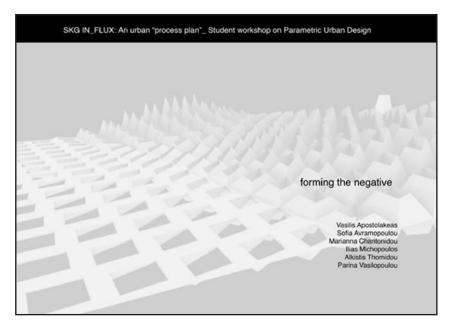
The recent development of advanced computational tools has brought desisive direction to the formation of new urban paradigms. In particular, the use of parametric associative design software and scripting techniques has enabled the systematic articulation of complex urban systems, giving rise to innovative projects with inherent design sensibilities and a high degree of sophistication. The parametric approach to design has set an avant-garde research agenda, both in terms of spatial and aesthetic effects.

This workshop was based on parametrics strategies for the articulation of an urban "process-plan" for the city of Thessaloniki. During the workshop we attempted to animate - with the use of various parametric software programs - an alternative form of architecture and urbanism "in flux". The workshop was based on the research proposal of the A.U.Th. titled "Exploration on the Perspectives of an Environmental Planning Program for the Farm Land of A.U.Th., and the Urban Area of T.I.F. -HELEXPO - Proposal for a New Expo Center/ Facilities of Educational and Public Interest". During the workshop 25 students of the School of Architecture - A.U.Th. and the School of Spatial Planning and Development - A.U.Th. developped experimental projects that elaborated the Research Program of A.U.Th.

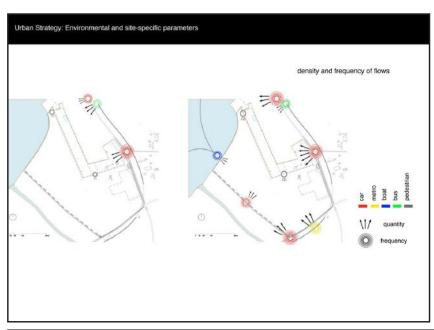






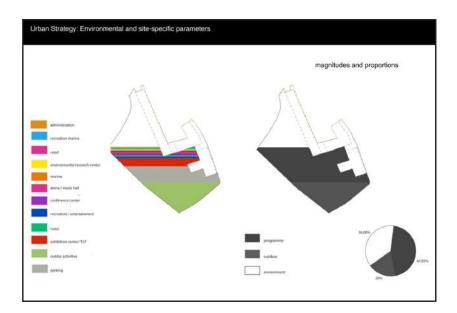




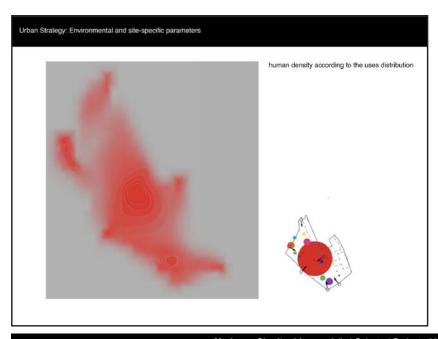


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> Written by dimitris gourdoukis. 2009.
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sa/3.0/
> SKG in Flux version 2. Last Modified
14/12/09. Tested on Maya 2009.
> Use and modify at your own risk.
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//2. dublicate theSeed up to 10 times and
transform the dublicates at will. name
// the new objects the Target1, the Target2 etc.
//3. create as many space locators as the
target objects and name them attractor1,
// attractor2 etc.
//4. RUN the script.
//in the generated UI
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//6. enter the # of blendShapes value. It HAS
to be equal to the number of
// target objects.
//7. hit 'create field'.
//8. select each locator. in the attribute editor
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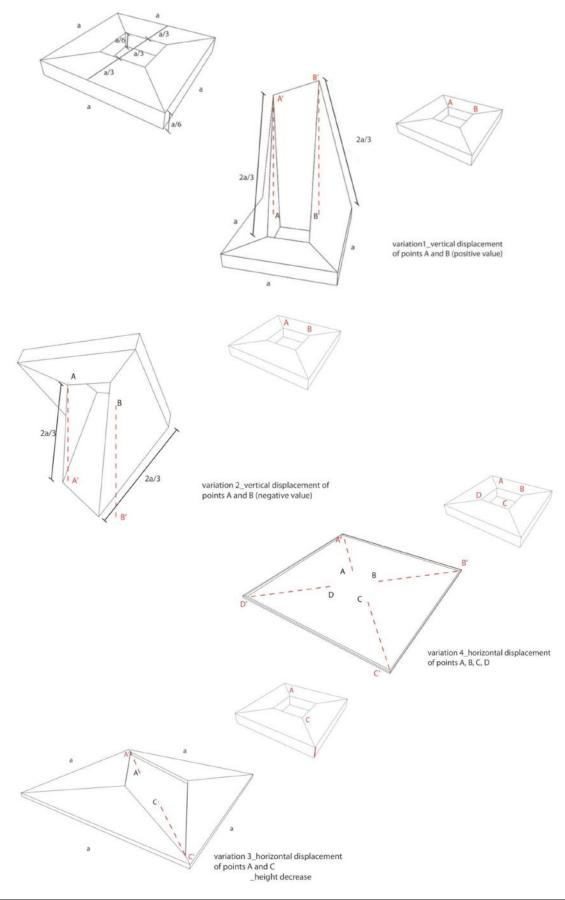




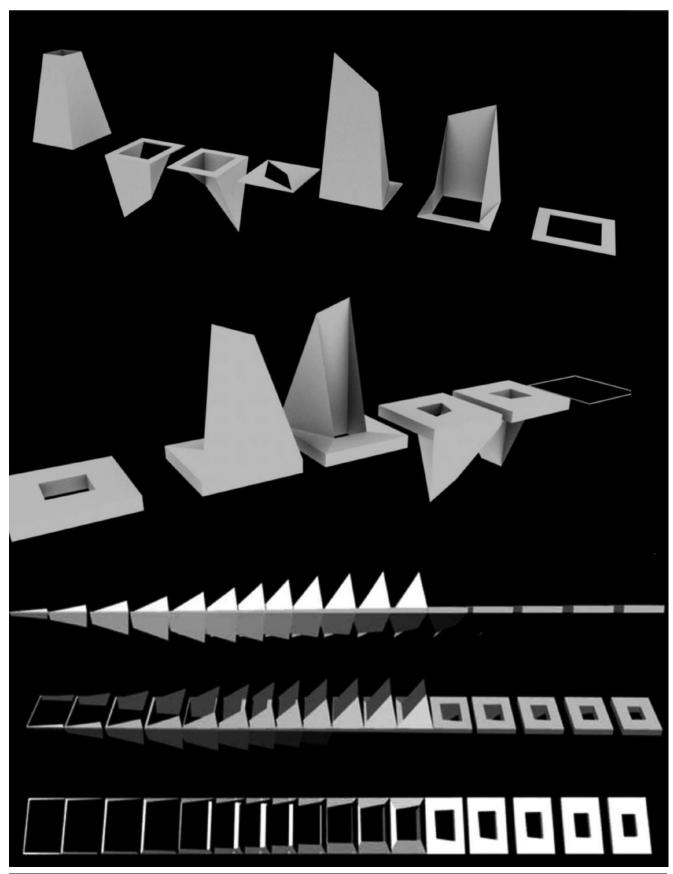


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adjust the range values.
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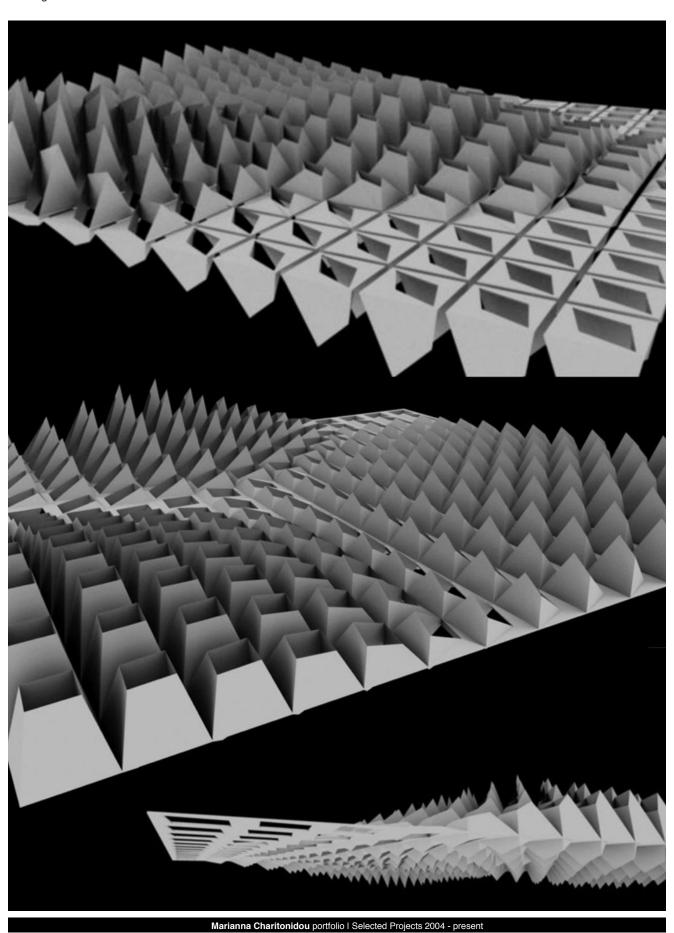
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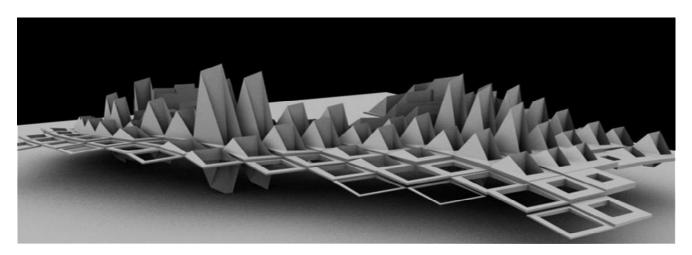


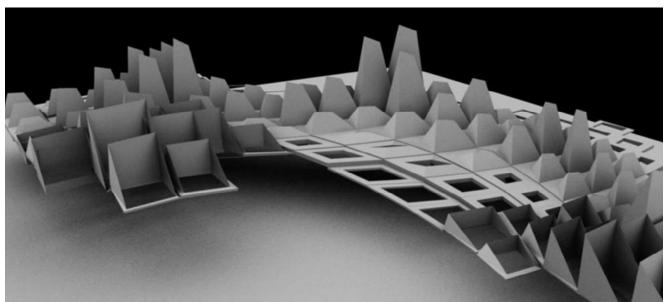
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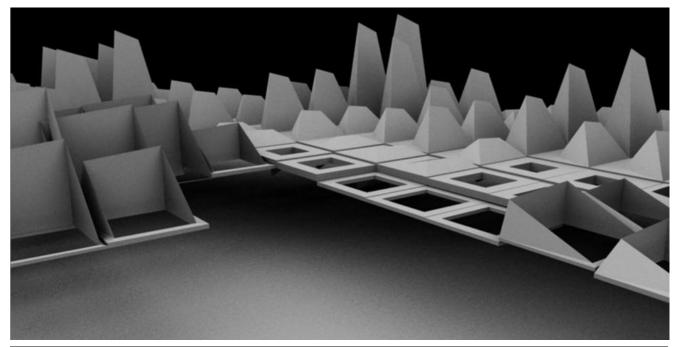


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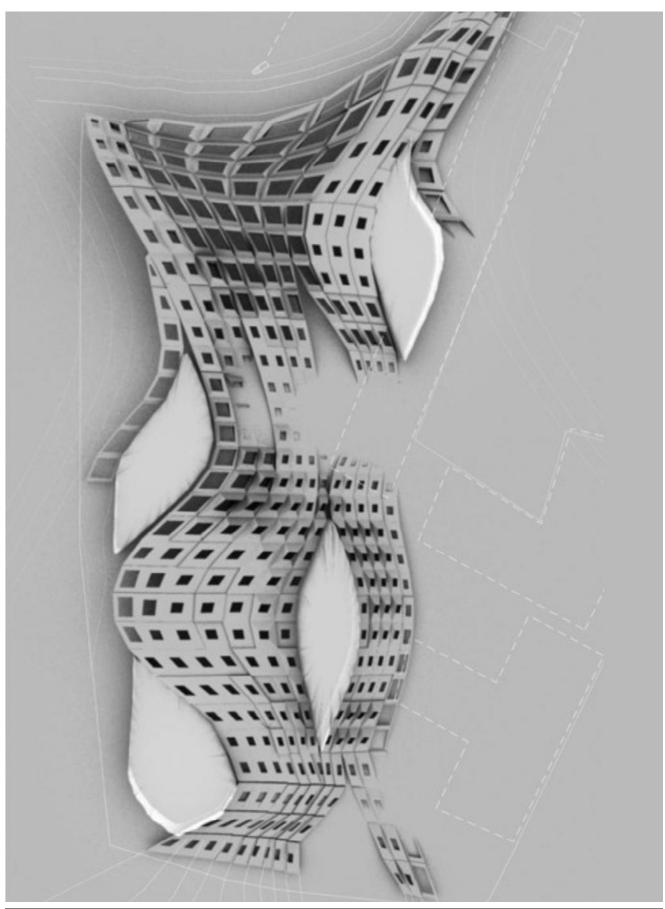




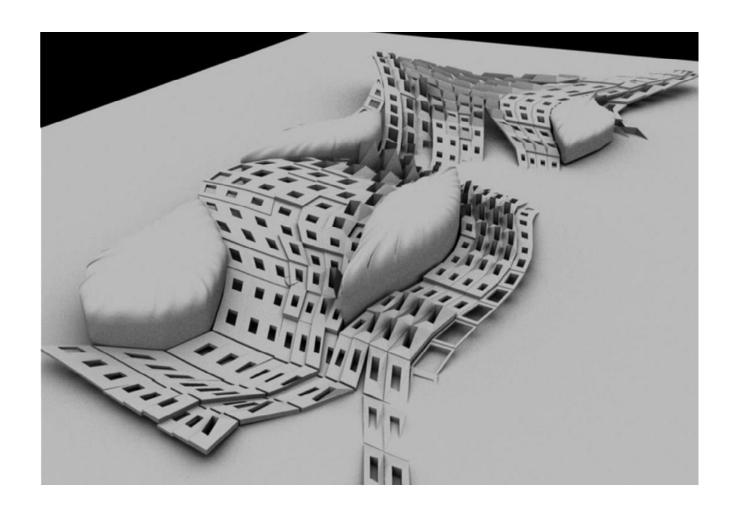


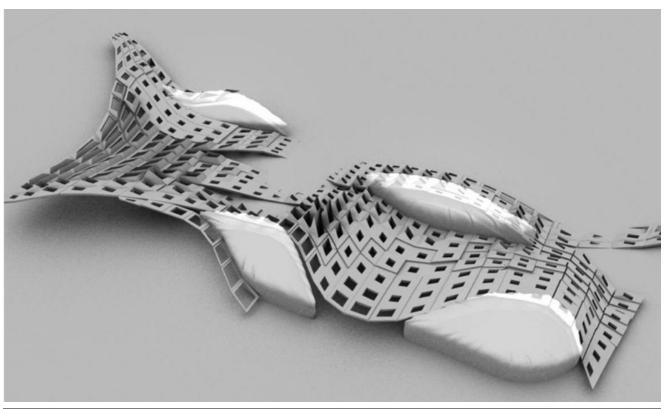


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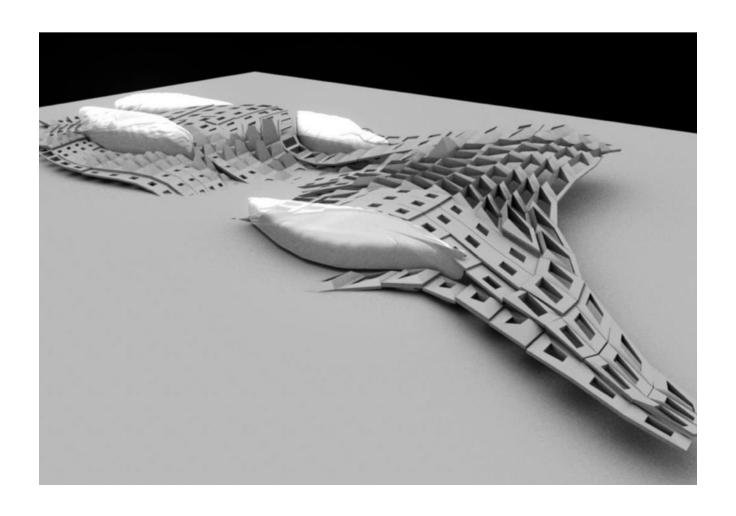


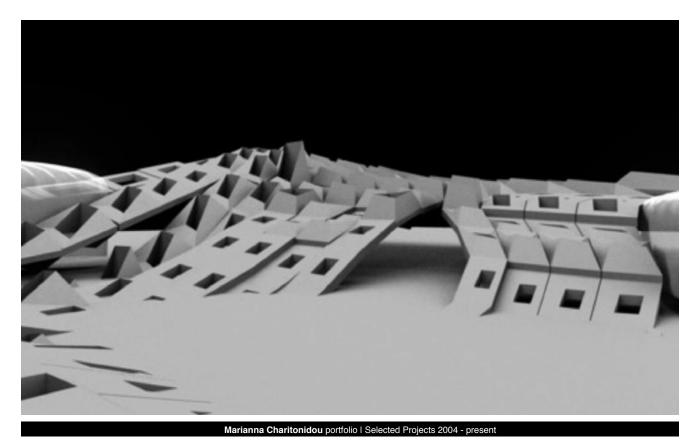
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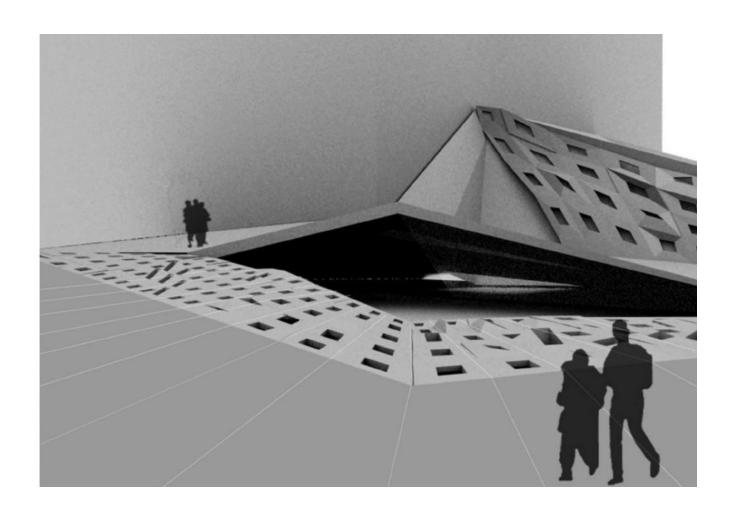


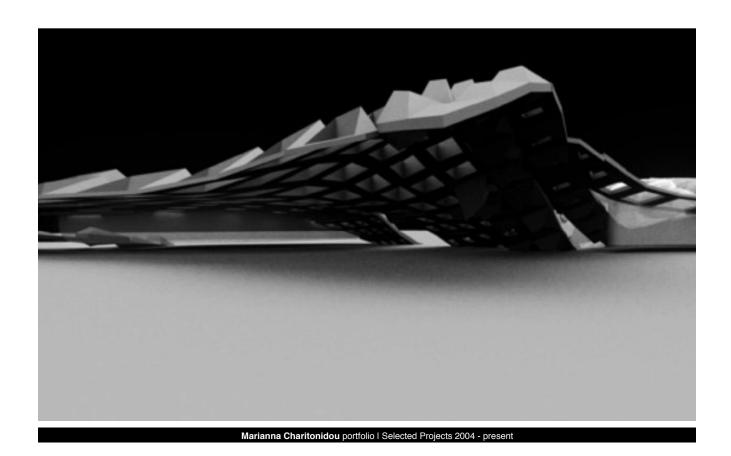


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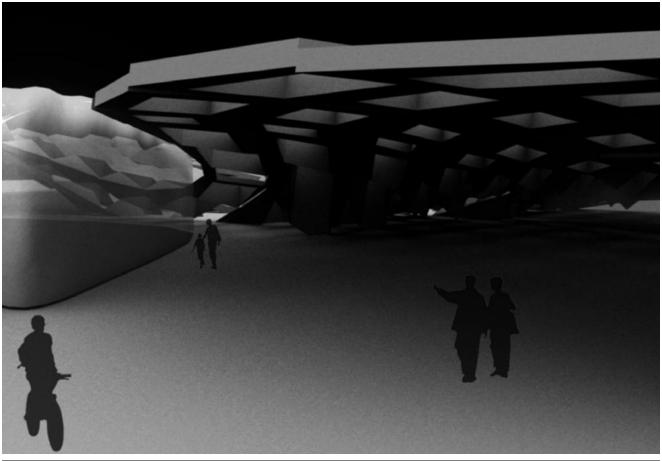












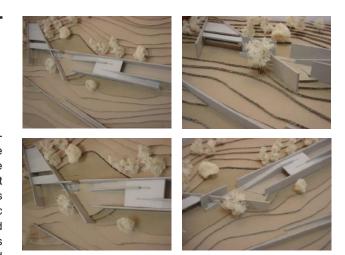
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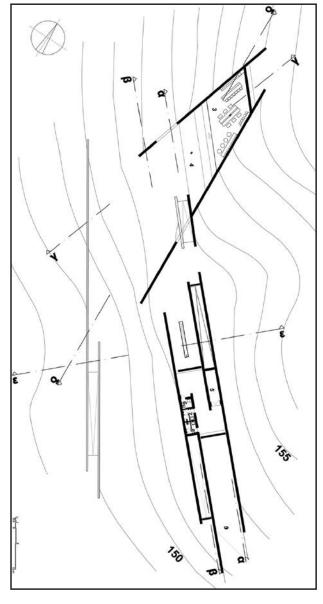
Recreation spaces in the forest, Thessaloniki

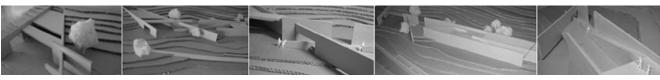
The site is situated on the edge of the forest and the city of Thessaloniki. One of the major intentions of this project were to take into consideration the slope of the ground. We attempted to create a space that it would function as retaining walls in such a way that it would be as a continuity of the natural topiography. During this studio we had the opportunity to choose to zoom in in a specific site within a larger site. We chose the site where we intervented according to the sight, the orientation, the closeness to the bus station, the theatre, the zoo and the louna park, the vegetation and the inclination. The intervention functions as a connector between the bus station, the theatre, the zoo and the louna park that they are situated there before our intervention. The project's destination is to accomodate a refreshment room and an auxiliary room consisting of the WCs and a store room.

We decided to conceive this complex as a continuity of routes consisting of vertical long surfaces that functions at the same time as retaining walls, as a mechanism that guides the visitor of the space through routes. The expoitation and the pushing forward of the inclination of the ground was succeeded by the creation of the required spaces between these retaining walls and the creation of ramps that contibute to the smoothest possible trasposition from the auxiliary space to the refreshment room and from the one level to the other. The traces of all the retaining walls used are always visible taking into consideration the human scale in every intervention. The gerstures are guided by the principle of achieveng to leave the natural site as it is, without removing earth at all. Bearing in mind that we attempt to take into consideration the sensation f the intervention in the futur when it would be corrupted the project would seem as a continuity of the nature itself without creating contradictions towards it.

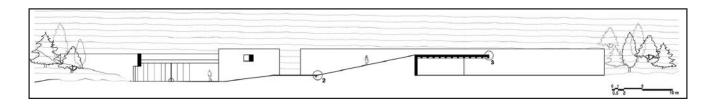
The retaing walls are made by concrete with the traces of the wooden shuttering visible. The routes are guided, the visitor can pass through the auxiliary room using the ramps and the horizontal surfaces of the roofs give a sensation of public space. There is no a dinstinct division between public and private space and the interchange between internal and external space is successive in such a way that it gives the sense that all the project is like a promenade in the site. All the levels are directly accessibleby disabled people. The horizontal surfaces are situted at a lower level in such a way that we preserve the retaining walls as the main characteristic of the synthesis. The exterior simplicity of the surfaces and the interior visual permeability are some of the characteristics of the project. Time lives its print on it, and thus blends with the vegetation. The intervention seems to emerge from the landscape. The components of the complex are concieved as the poles of a networkof paths and visual links adopted as generating lines in the building's design.

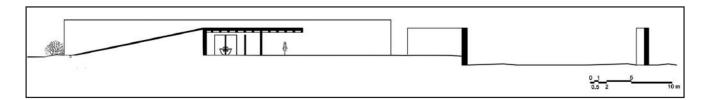


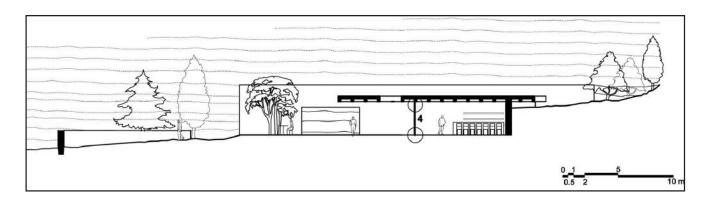


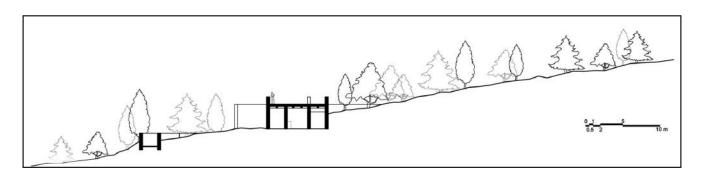


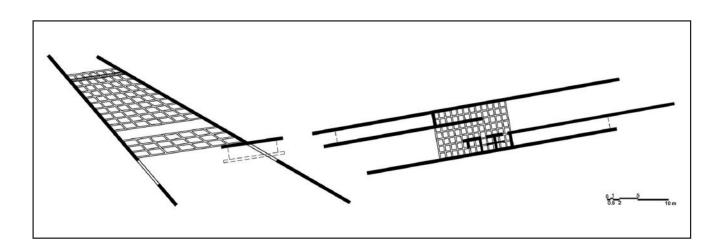
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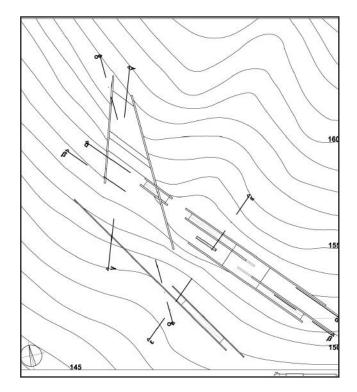


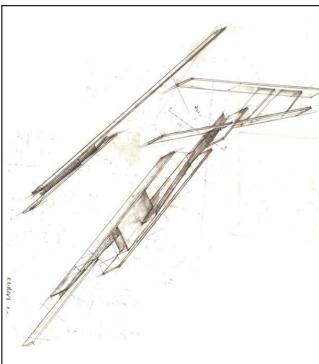








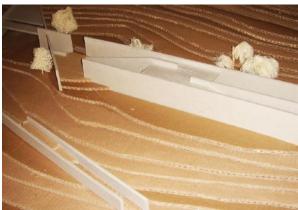




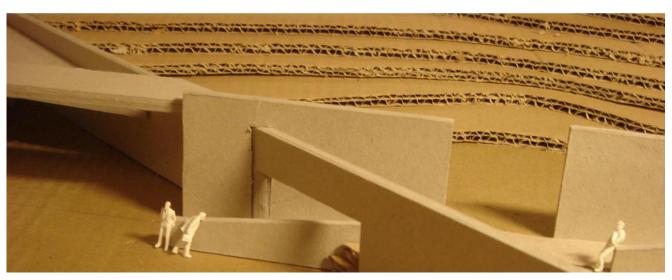
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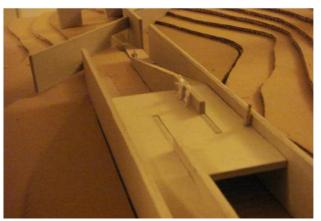


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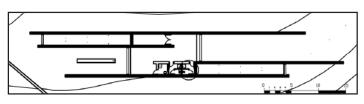


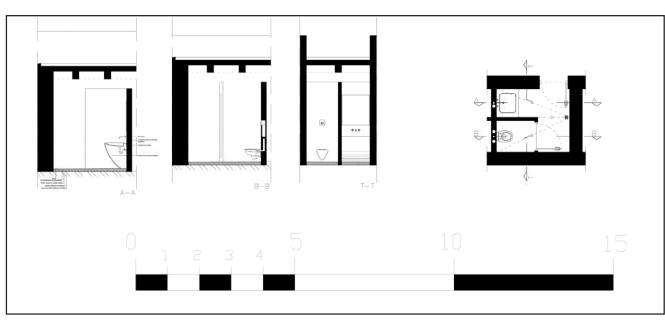


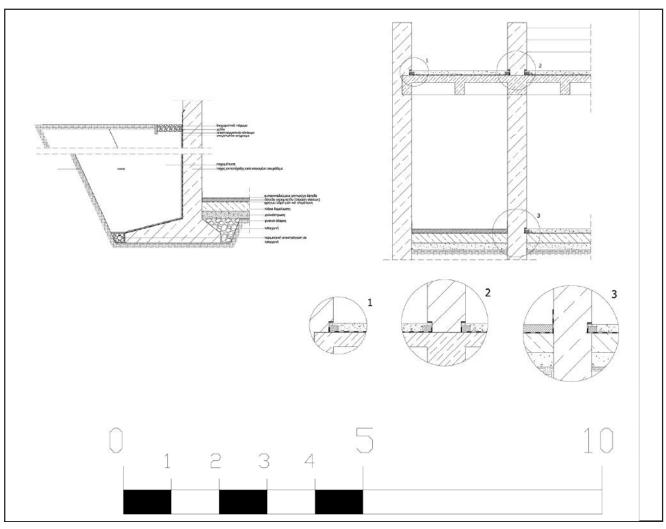


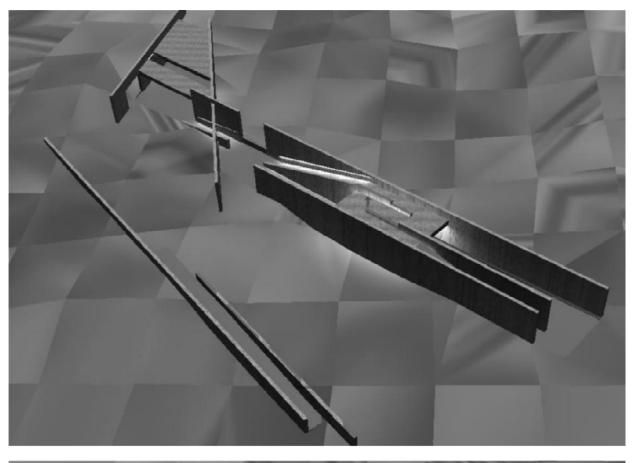


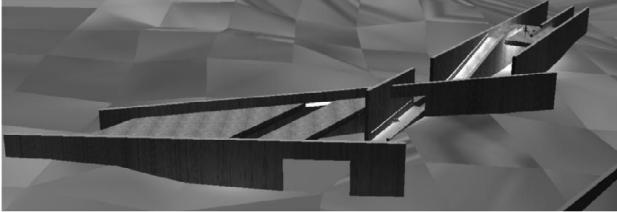
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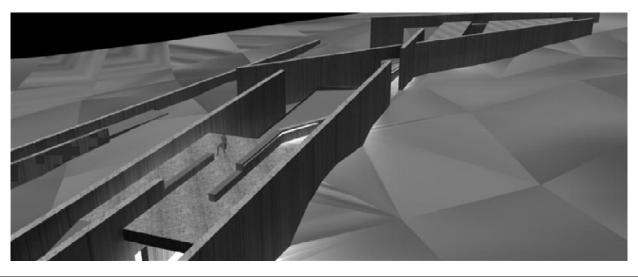




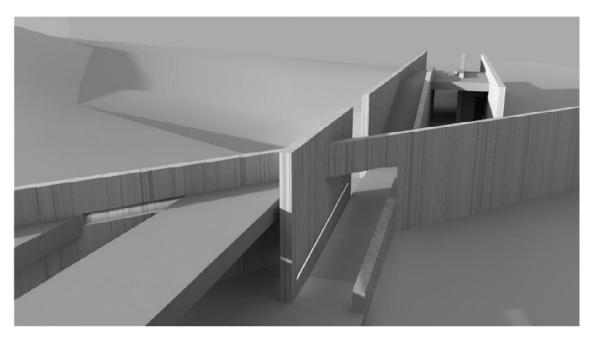


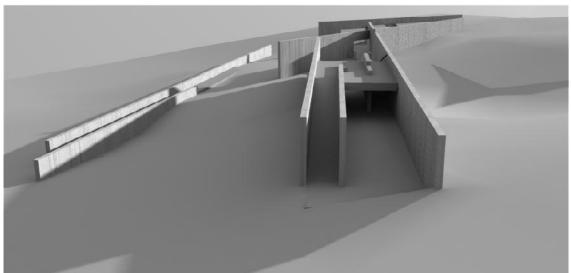


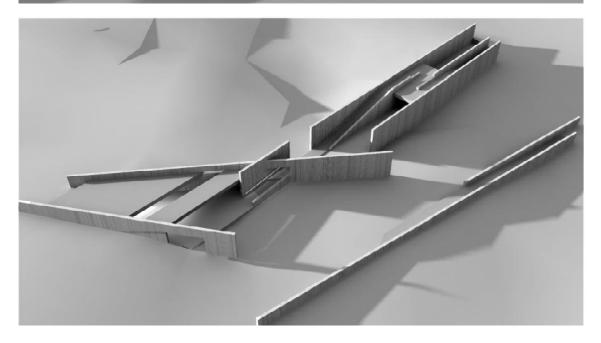




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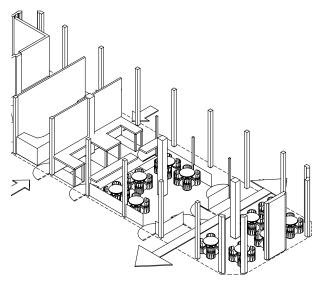
Conservation and Restoration of "Stoa Modiano", Thessaloniki

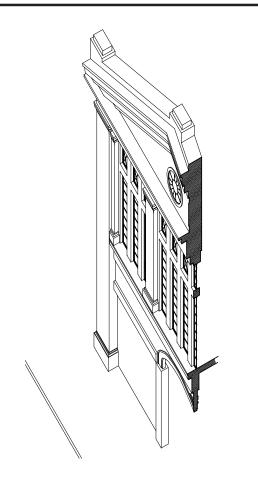


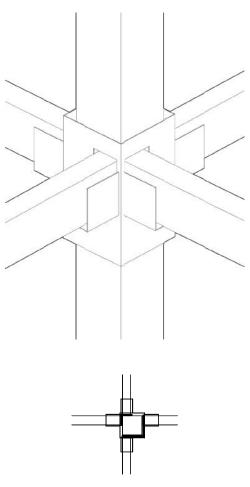
A project of restoration and rehabilitation of the old Arcade building called Modiano. This building is one of the most important buildings in the city and the center of Thessaloniki and the location, design, construction and use of it express and represent a time and thus, both from standpoint and architecturally, helps the special character of the historic center, but generally the city.

One of our basic intentions was to bring life again in the underground floor. At the moment this space is closed because of sanitary and safety problems. There are also construction problems that pushed us to think of the opening of this space. We thought that we could combine this constructive renovation with a functional renewal. The objective was to have a undenground floor as "live" as the ground floor.

This objective demanded a direct optical and kinetical connection between the two different floors. That's why we propose the "cutting" of the ground floor, creating a cruciform symmetrical opening which "frame" two ramps going down to the underground level, as wall as two staircases that are situated in the wider, transversal, central area of the "cutting".





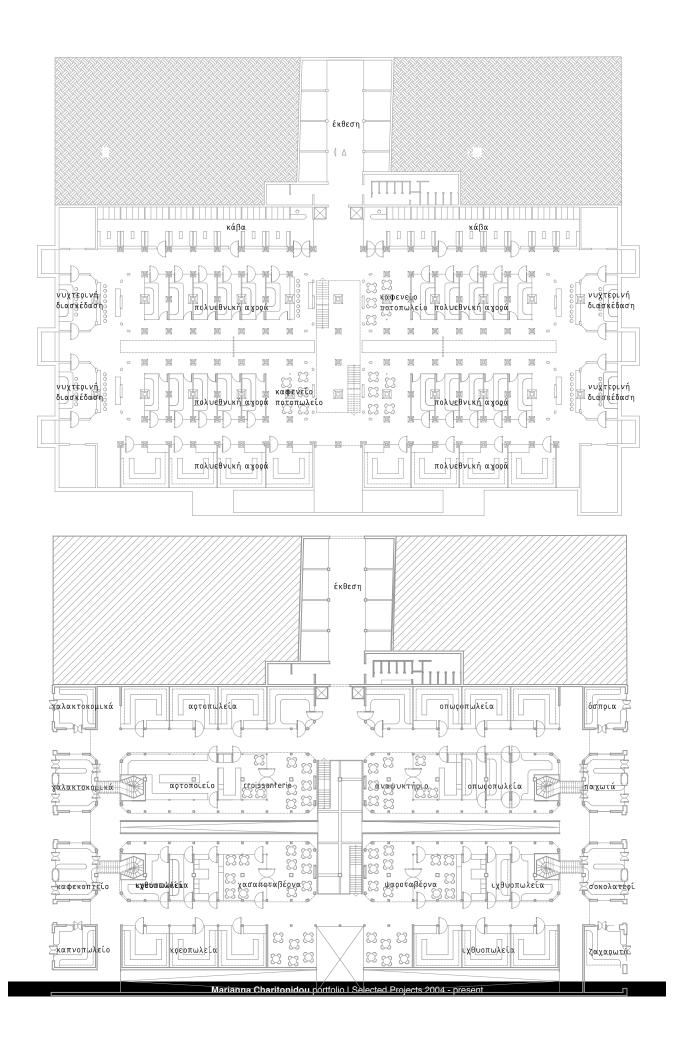


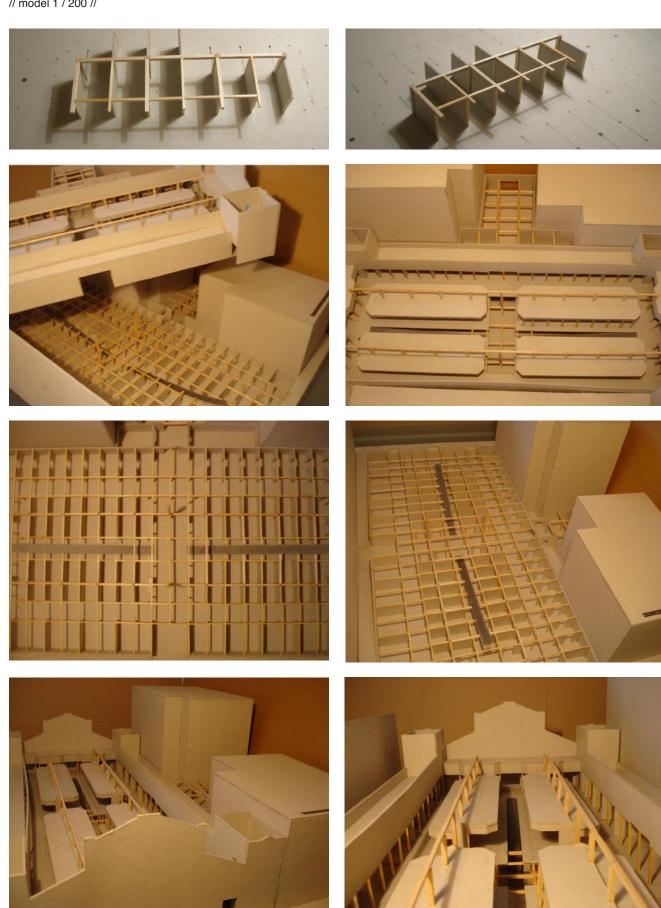
The central axis going down which consists of the the two ramps is situated in the center of the arcade. The arcade before our proposed operation had a width of 3.5 m. The necessary width of 1.5 m. for the ramps and as a result the width of the "cutting" causes problems to the function of the central corridor.

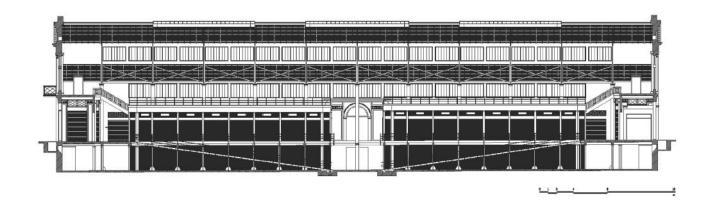
For this reason, on the one hand we maintained the position of the whole of the pillar system of the central shops and on the other hand we proposed the transposition of treir facades 1 m. back from their original position. With this gesture we provide a passage of satisfactory width for both sides of each ramp and a second passage behind the pillars which seems to a roadside arcade.

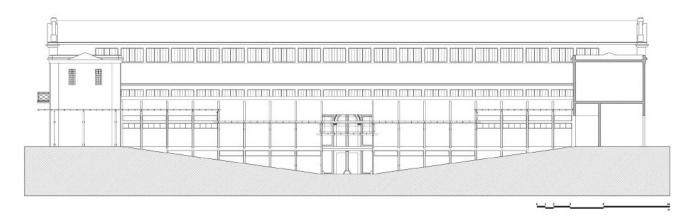
Doing this we also provide light to the underground level which can now accommodate commercial uses. On the underground level we design a plan which could sufficiently cover the new needs by trasfering the logic of the organisation of the ground floor to the underground floor.

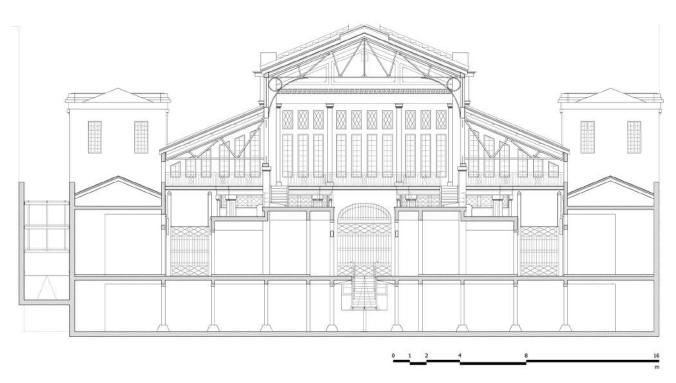
// diagram of movements // // diagram of functions // recreational uses commercial uses (food) commercial uses (furniture, drinks, etc.)

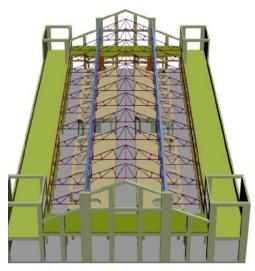


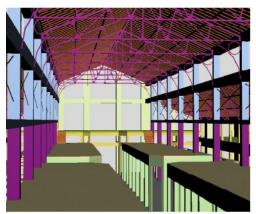


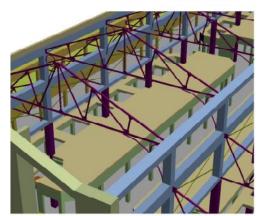


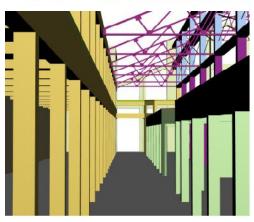


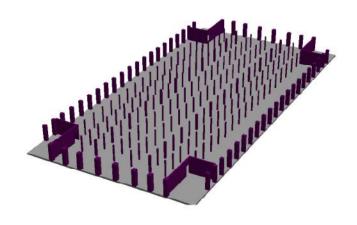


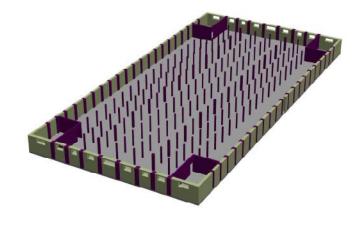


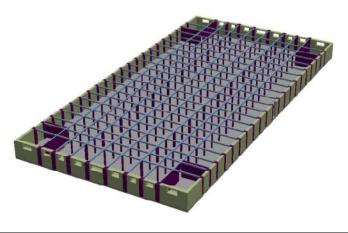




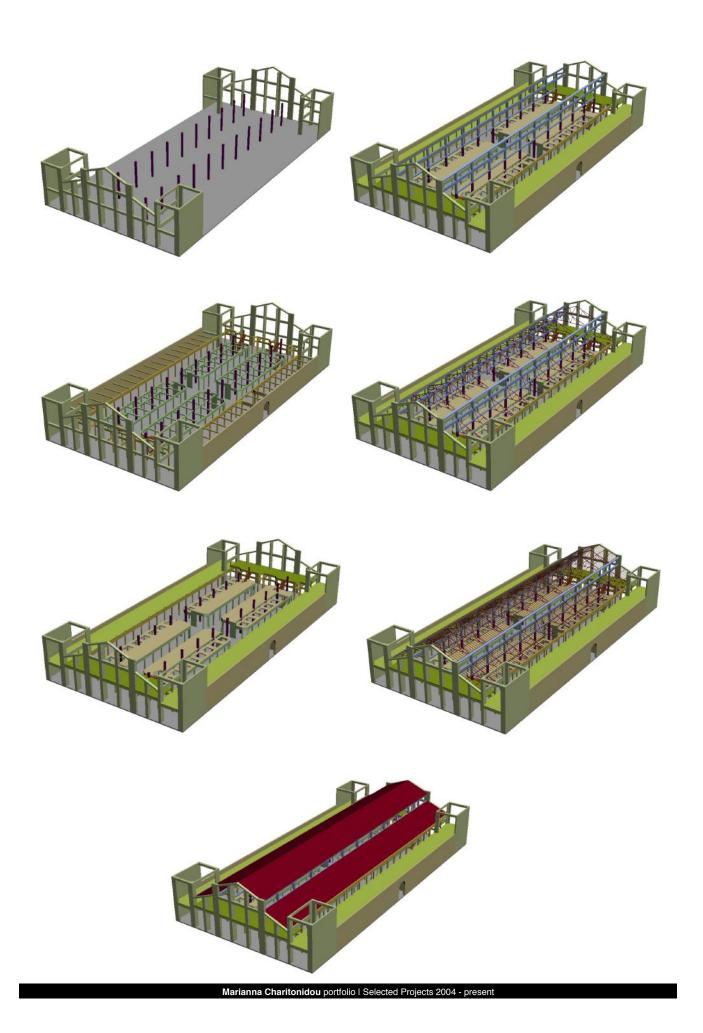


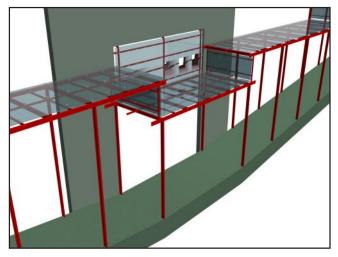


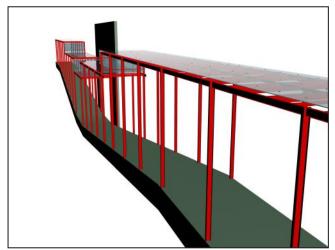




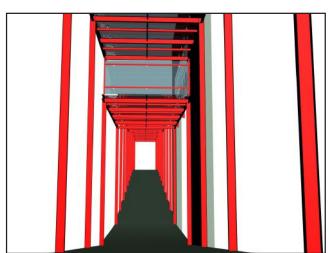
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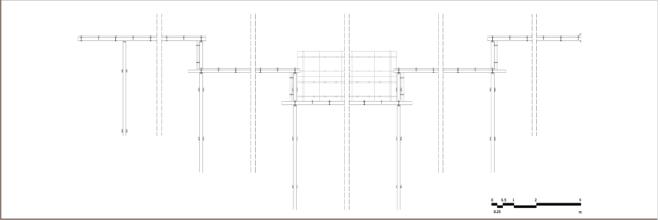


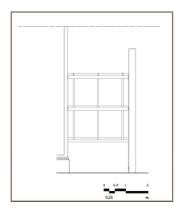




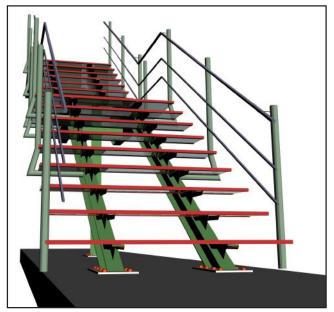


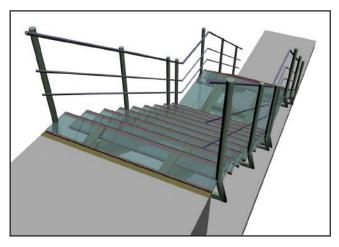


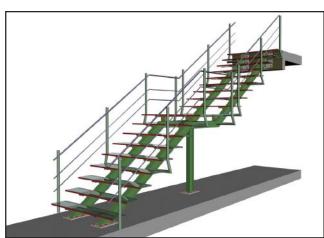


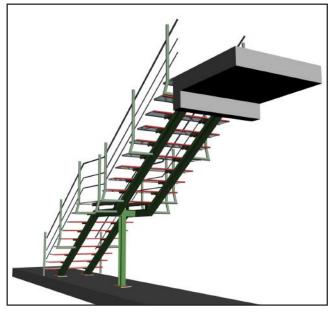


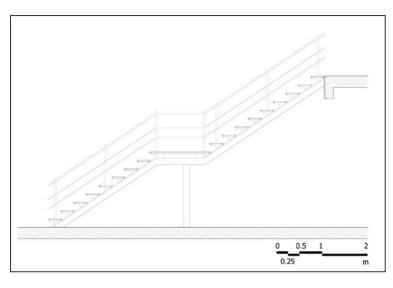


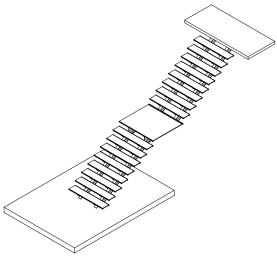


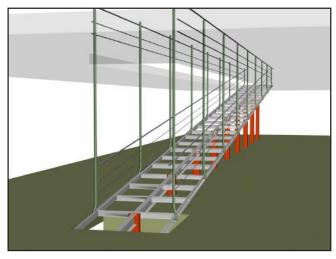


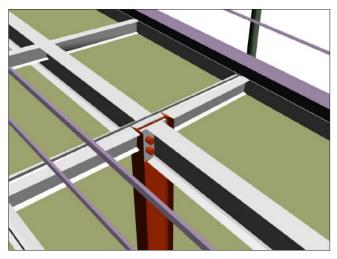


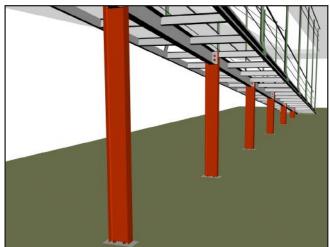


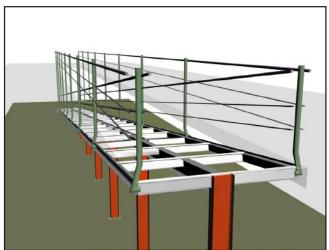


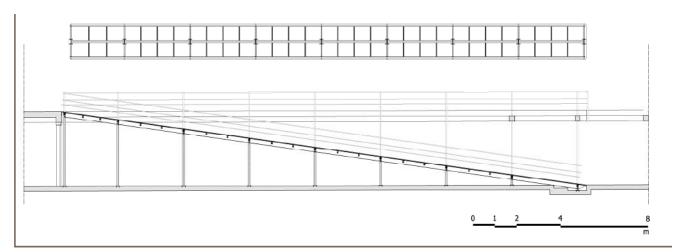


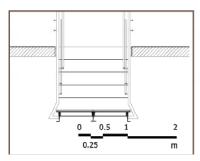


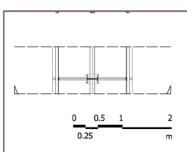


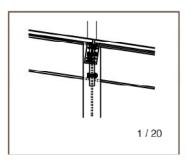








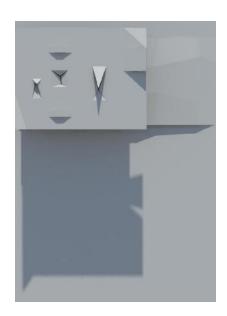


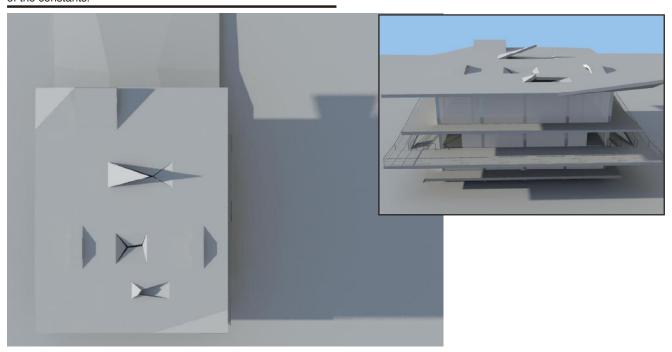


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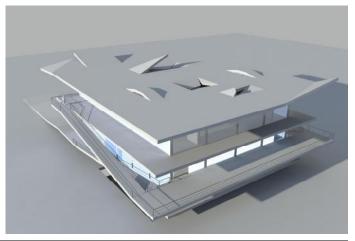
Museum of Music, Thessaloniki

The concept of the building is a continuous circuit. The building presents itself as a continuous circuit. All the levels of the museum are linked via pedestrian ramps. The exterior section becomes an integral part of the internal route. The building is composed of four horizontal planes. Between them there are the volumes that contain the spaces where a specific function takes place. All these volumes are designed in such a way that the general impression of the building is this of susfaces connected via ramps. The idea of promenade where the boundaries between exterior and interior are not so dinstict. The formulation of a relationship between four planes where the principles of out-in and terrain-plan-roof are reinterpreted. Continuity in movements is one of the principles that influenced the choices of the design process. The manipulation of the surface of the roof has been a constant, transforming an element that usually bears a flat coding into into an active, complex, mutating field. The ambiguity between the surface and the space, between the two dimensional and the three - dimensional is one of the constants.

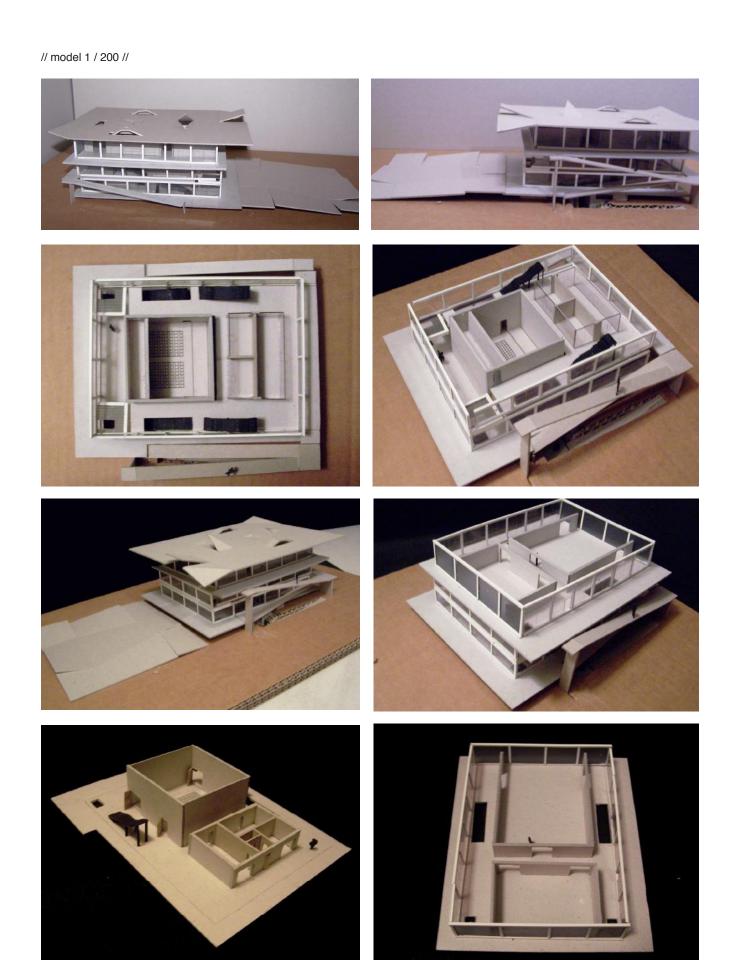








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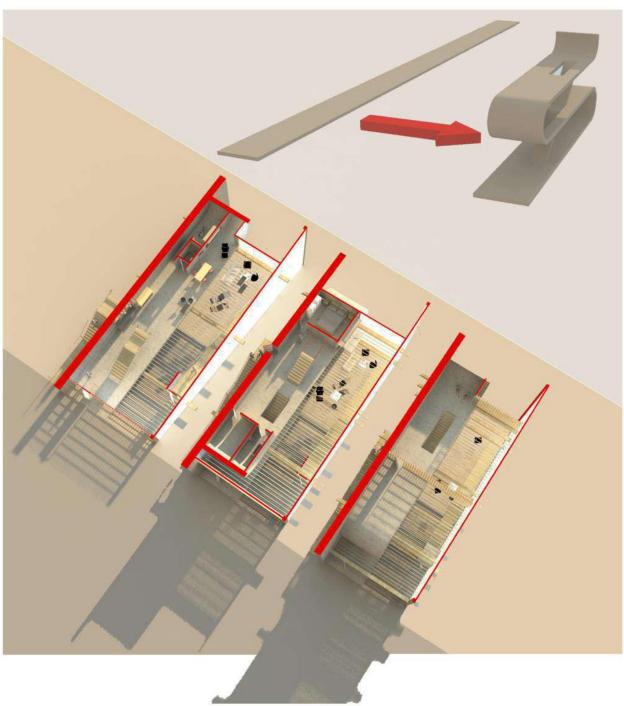
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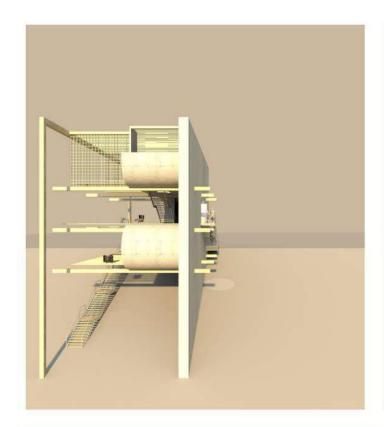
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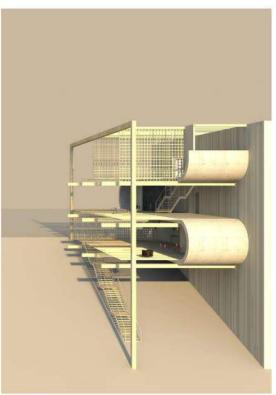
In the stripe house the surface is manipulated in two ways: it is pinched, it has some local deformations but no interruptions and the tangent varies more than 90°. As far as the formation of the stairs is concerned, the continuity of the band is locally interrupted but remains continuous at a different angle, it has been bifurcated.

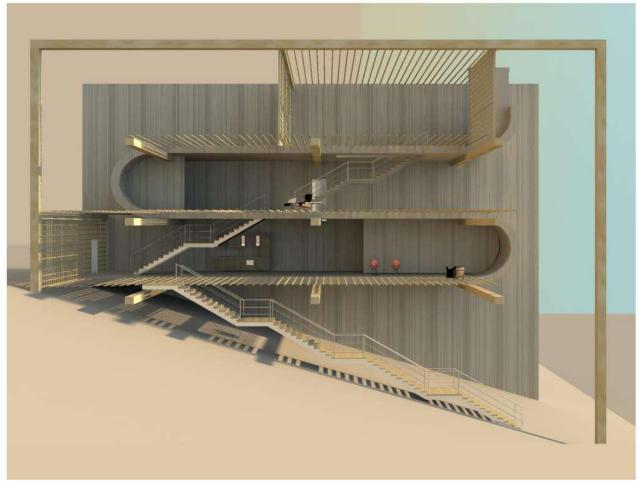


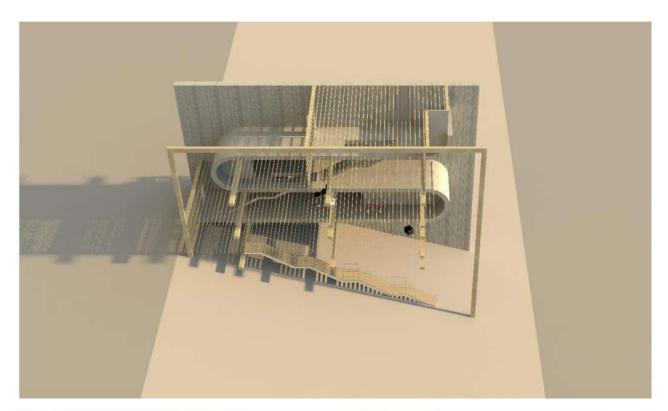


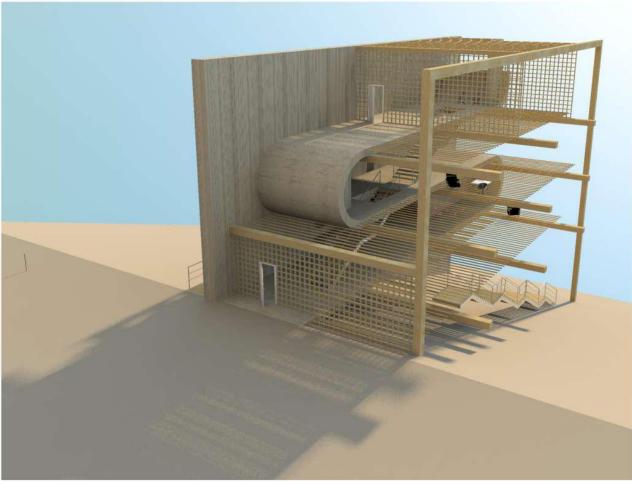
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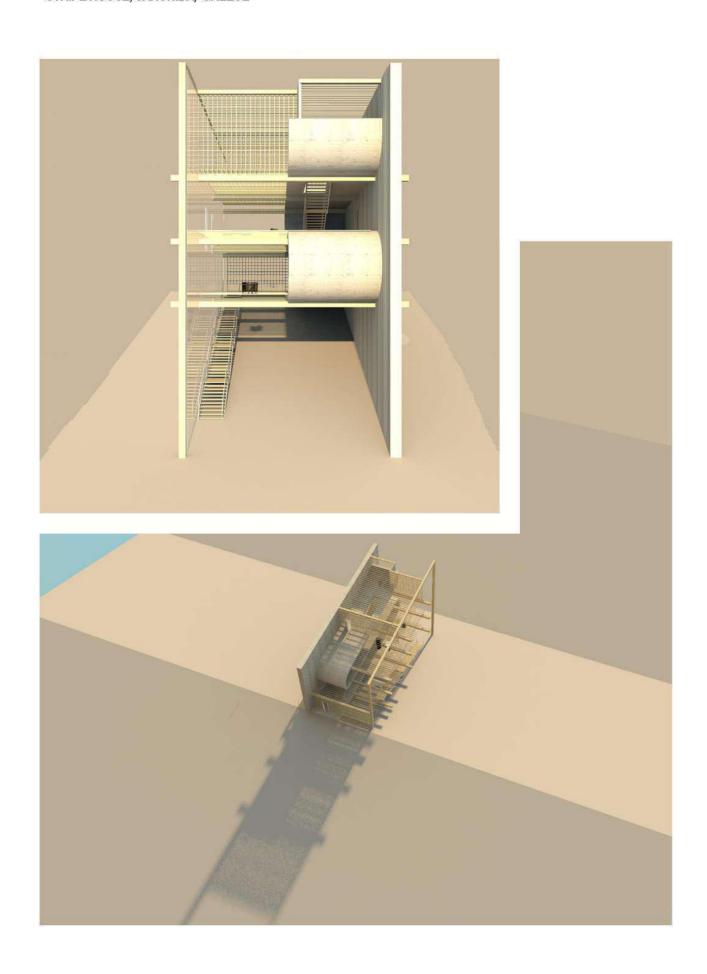




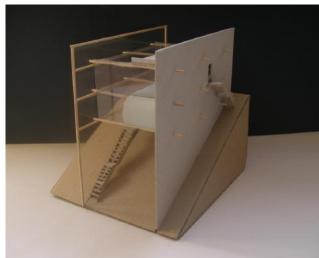


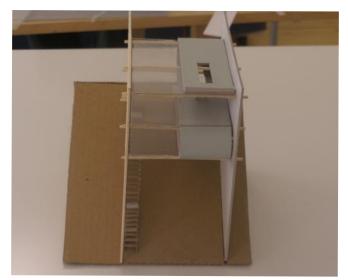


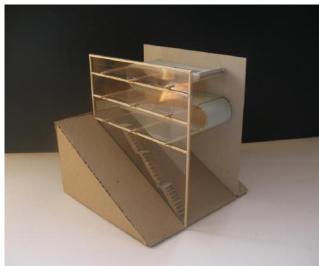




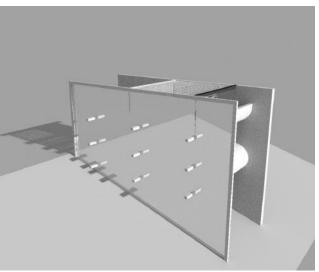




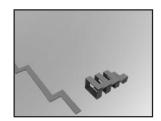




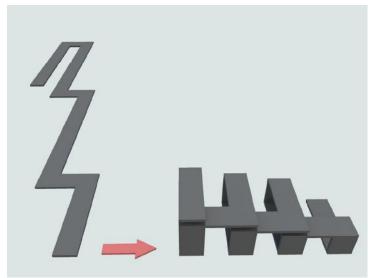


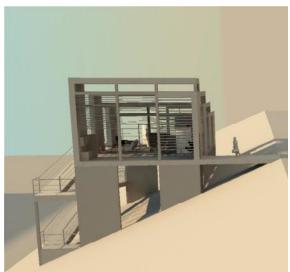


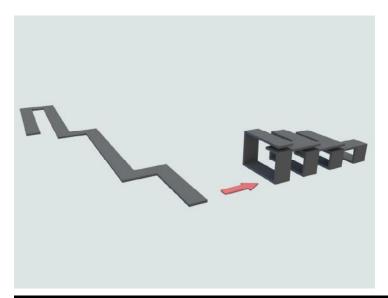
Residence Design in Athens

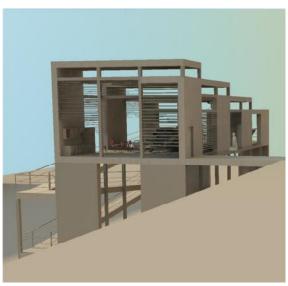


A project for the studio of residence where the main limitations were the hypothetical slope site and that the house had to be designed in order to cover my personal needs. The basic gesture of this project is the manipulation of the band. The band is folded in loops that envelope the building. The idea of creating a 3d space using a 2d object is something that interested me a lot in this studio. The logic of folding a band maintaining its width and avoiding to disrupt its continuity was one of my objectives. The development of the band is like shown below. The principle of gradually eliminating the height of the structure contributes to emphasize the use of only a stripe to form the structure that "embraces" the house. The band has a width of 3 m., in the horizontal direction it is folded in every 9 m. In the vertical direction it is folded in such a way that the height eliminates frrom the one side to the other.



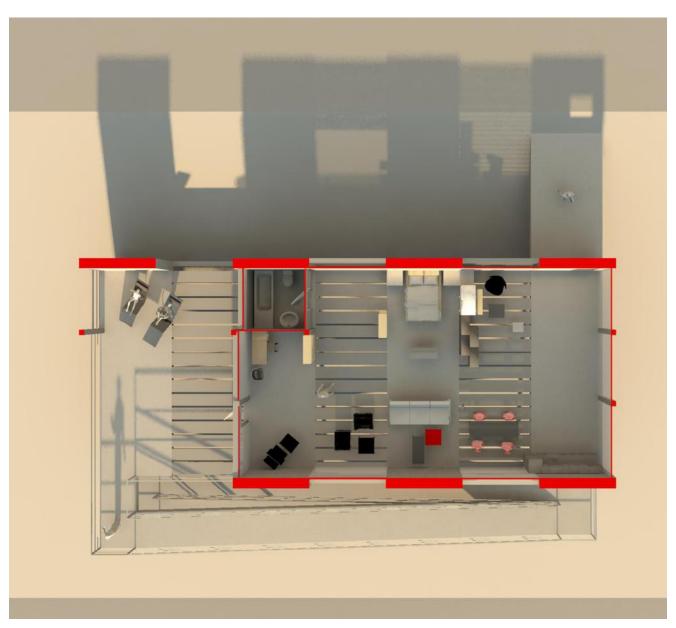




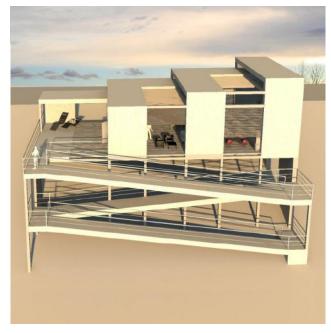


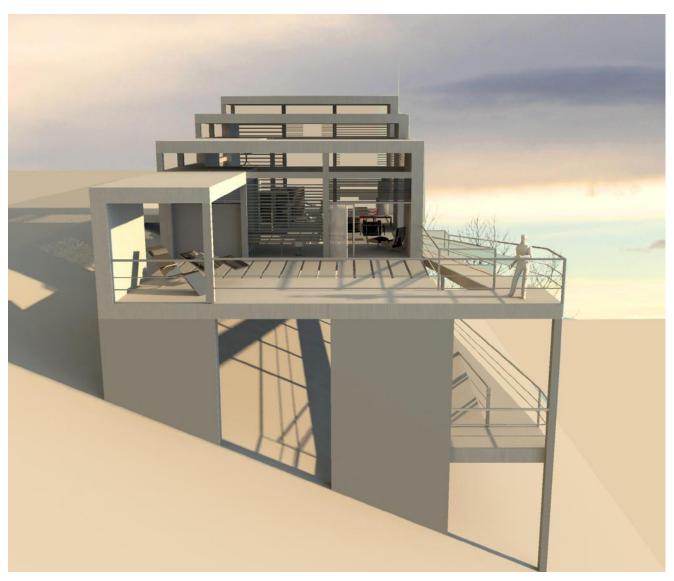
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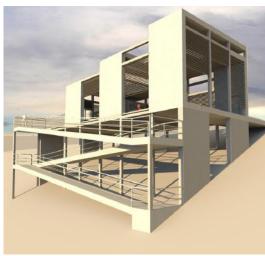




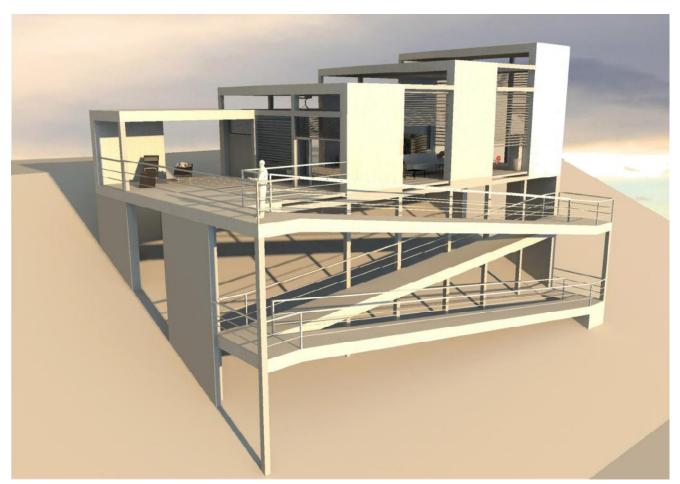








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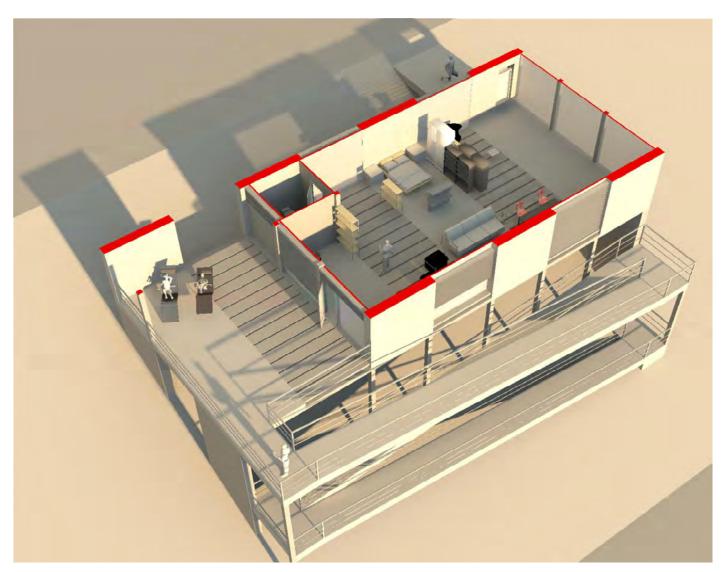


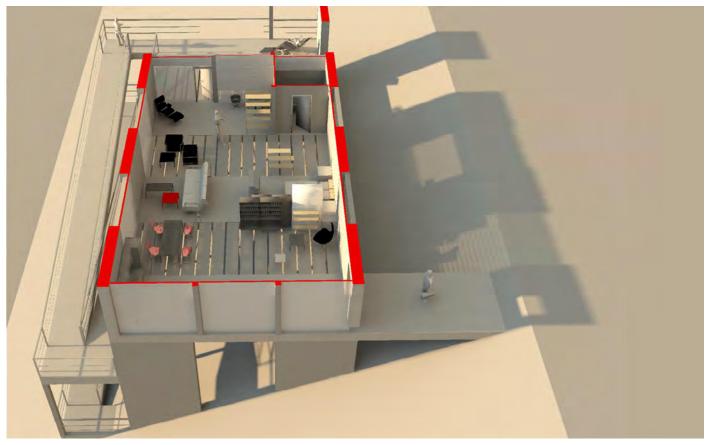






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