

REFLECTION

Antechamber to the Bosphorus. In point, line, surface.

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1. The relation of my graduation project to my master programme

Master track: Architecture

Master programme: MSc AUBS

Studio: Borders&Territories graduation studio 2022/2023

Studio topic: Transient Liquidities along the New Silk Road II

The New Silk Road is one of the most significant projects on the subject of movement today. It is connecting spaces, stitching them together. Thereby in-between spaces and overlaps develop a form of translation, transition spaces, regulation, and locks become necessary, to allow an adaption or transition to the new location. A slow space. Since the New Silk Road is about exchange and thus large movements, waiting inevitably also turns into a new dimension. The act of waiting is related to spatial situations: waiting people open up a place or people can be appropriate for a waiting situation. With the design and construction of three architectural interventions along the Bosphorus, I am challenging the experience of waiting in relation to architecture.

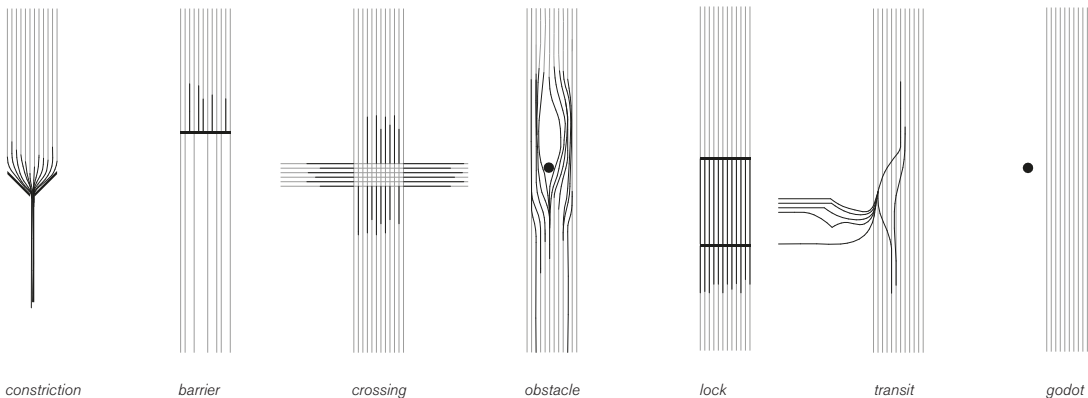
2. Research influence on my design/recommendations and design/recommendations influence on research

The collective research. The creation of a collective map with the theme infrastructure and congestion, filtering initially obtained data, resulted in an experimental approach to representation and interpretation. The process helped to gain a sensitivity to the scale and dimensions of our site of investigation. Furthermore, I developed an understanding of the relevance of the topic of waiting, caused among other things by congestion within the context of Istanbul.

Research and documentation. My research on the subject of waiting is not a single story, but a collection of fragments, references, paragraphs, ideas approaching the subject from different angles: art, literature, methodology, psychology, spatial developments, circumstances, counter-movements, logics, patterns and mechanisms. I am looking at waiting as a state, as a process, as a space, as a feeling. Therefore, the documentation of waiting situations on the site became a starting point for the analysis. Leading to the research question: How does the act of waiting change spatial conditions and vice versa: how can a spatial setup change the act of waiting?

Research and design. My research and analysis results in a triptych of waiting: three solitary artefacts, having waiting as their core task - the translation of an antechamber into a pier, terminal and tower. They are placed along the Bosphorus, focusing on the water. Watching the Bosphorus, the water strait / border / crossing is part of the culture here. Orhan Pamuk, 1998 writes *'We look to the street for diversion. We look further off to the water for something larger – to reassure ourselves that all is right with the world. The view, no matter how distant, takes on a spiritual meaning. The window which looks on to the Bosphorus becomes an altar (...); the chairs, sofas and dining tables in the living room are all arranged to face the sea. The result is that many thousands of greedy windows cross-watch each other. Windows on the ships watch Istanbul, while windows on the shore watch the ships.'*

The Boy Who Watched the Ships Go By, 1998. Orhan Pamuk, Translated by Güneli Gün.



7 categories of waiting [drawing: situation]

The pier is the place for waiting people, who decide to watch time pass by. Watching the condition of the water change: the flowing water, the currents, the tides. The pier as a figure is composed of clear elements. It has a beginning and an end, one grounded on land, one in the water. The seven categories of waiting, defined in my research, are translated into spatial situations, different experiences on the way to the end of the pier. While the pier is a completely open element - a public space, I want this to be a sensible intervention, a peaceful place. To enhance the effect of the water I imagine it, when it is partly flooded to change the experience of the visitor. The terminal is the place for waiting passengers and waiting ferries. Here the waiting is limited by arrival and departure. The existing waiting rooms, in the form of ferry terminals, which I visited during the excursion, show repetitive patterns. They are organized in sequences: the arrival, passage, slowing down, orientation, decision, arranging, leaving- and waiting again and again. Organized and created through barriers, information devices, and objects creating comfort and distraction. Contrary to the act of waiting these waiting rooms seem to be designed to process people. Rather to leave, than a room to stay - which would be the aim of my design. The goal is to create a place which on a human body scale rethinks every sequence of waiting. And thereby creates the place as a place to stay, rather than to leave. The tower is the place for viewing, experiencing waiting. It is placed just under the existing lighthouse Rumeli Feneri. The relationship between observing and being observed. It is a connection between the village and the port through a new staircase and elevator. From a public viewpoint, it encourages awareness of marine traffic. Designing the three interventions parallel has been a challenge for me, not to lose focus and have a coherent project. The design asked for more in-depth research on many fields. The research on waiting, the site and on waiting made me aware of the wide field and broad understanding of the theme. Also, the feedback given by the mentors helped me to understand that waiting can be understood in way more aspects than I originally had in mind. It influenced the design on all levels and it became my goal to have the theme guiding all decisions on the way. Wherefore I asked: what does waiting mean with regard to aesthetics, sequences, materials, structure, assembly, climate?

3. The value of my way of working

The design process with three different locations, conditions and typologies gave me the opportunity to explore many different directions. I see the value of my way of working in the continuation of the process, the connection between the different interventions, and the sensitivity of the site. During the process, I was in apprehension of losing focus, readjustment, sharpening, and eliminating side stories became necessary. I hope that the resulting spaces with their specificities rather build a strong unit than drifting too far apart. My goal is to make the resulting spaces a strong unit in their respective particularities and not let them drift too far apart. I learned that the way of building can challenge sensory perception. That thinking more provocatively promotes imaginative power.

4. Academic and societal value of my graduation project

Istanbul's waterfront is largely closed or reserved for ships. There are very few public spaces that extend into the Bosphorus and overlook the region. My designs aim to enrich public life. The point of the three spaces is to focus on slowness. The project places with the experiences you make while waiting: the changing of water, and time and the interplay of both. Perceiving waves and tides, as well as maritime and marine life. It is about perceiving the value of slow processes. Process of growing. Natural processes. The project has different layers of readability, waiting at the moment, but also in longer terms with slower processes like the weathering of the material surfaces. The growing of the trees, the growing and water cleaning of the mussels. These will have a positive impact on the area. While this way of waiting benefits the human life.

My project is for the people, waiting as individuals as well as as groups. It offers the chance to connect or stay on your own. Waiting places nowadays are not designed as the antechamber as they used to. Baroque castles like Versailles (built in 1671- 1680) had a spatial set-up for this imposed waiting of the courtiers and supplicants an antichambre, where they had to wait for the king's favour. The absolutist monarch shows the subject the measure of his favour by the imposed length of stay in the antichambre; this situation gave rise to the word antichambre, which describes the entire process of waiting. Antichambering means a long wait or even repeated auditions. Today waiting rooms are often very neglected and functional, I perceived them during my research rather as places to leave than to stay. But by shining a light on waiting I am hoping to make us think about all the time we spent waiting. Imagine: we would be waiting in places where we can focus just on waiting.

Another value of my project is created through the material palette, it contains recurring materials which are used on the three sides. The resources are local, from the area - like the local tuff stone (layered, with shell mortar) or pine timber, and steel from Turkey. In the sense of circularity: I am testing new materials like sea stone as a sustainable alternative to concrete. Sea stone is a concrete-like material made from shells. For the stapled glass I am reusing old glass plates, of different colours and sizes. For the steel structures, I am using connections following the principle of design for disassembly, to make them reusable. Furthermore, the impluvium collects rainwater to water the surrounding garden. At the tower are growing new trees and at the pier, there are mussels growing, which is typical for the area, has a cleaning function for the water and the shells can be used as a building material.

5. The transferability of my project

With the project I am searching for a precise and sustainable answer, considering the site's specific conditions. For the fast-expanding city and increasing Bosphorus traffic, it is essential to think about these future moments of waiting. The North of Istanbul embodies a whole other side compared to the south, a more unknown, hidden side: It is the location where the vessels enter the strait, after hours and sometimes days of waiting. The coastline here became the focus of my design, but also everywhere else, waiting will be a spatial challenge in the future. To make the passing of time visible in waiting spaces: through local conditions to create an experience is a concept possible to adapt to other locations. While transferring the idea site's specific conditions, materials, and waiting culture need to be analyzed and through sensible interventions visualized.

6. Reflection questions

Questions I asked myself during this process and also now reflecting on the process:
How does the act of waiting change spatial conditions and vice versa: how can a spatial setup change the act of waiting? Waiting creates a space around you by marking an area or point by staying there for longer than usual. Places with repetitive waiting situations are often followed by a whole set up of attractions, they are transforming, distraction, comfort, barrier, information. The other way around I am convinced that the spaces of waiting / the architecture can completely change the experience, if we engage in it or if we get involved. If our senses get triggered. The decision to wait, to rest for a moment, to let go, to watch the time pass by, because the spaces make us wanna stay longer. This is for me the poetry of waiting.

Would a continuation of the waiting places along the Bosphorus be conceivable? The three interventions were important for me to illustrate the variety of the subject matter. Furthermore, I could imagine more spaces. The interventions I am addressing in research and design, lighthouse, terminals, and piers are parts of existing networks.