## General Information

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Student Number</strong></td>
<td>4238052</td>
</tr>
<tr>
<td><strong>Student Name</strong></td>
<td>Karolos Michailidis</td>
</tr>
<tr>
<td><strong>Address</strong></td>
<td>Vlamingstraat 34/ 2611 KX/ Delft</td>
</tr>
<tr>
<td><strong>Private Email address</strong></td>
<td><a href="mailto:Karolos.michailidis@gmail.com">Karolos.michailidis@gmail.com</a>/ <a href="mailto:P.K.Michailidis@student.tudelft.nl">P.K.Michailidis@student.tudelft.nl</a></td>
</tr>
<tr>
<td><strong>Private Phone number</strong></td>
<td>+31686088982</td>
</tr>
</tbody>
</table>
Specialization: Public Building_Istanbul Studio
Location: Istanbul_ Fener/Balat Neighborhood
Theme: Bostan/ Mahale/ Market Hall

Argumentation of choice of the studio:
The choice of Public Building and Public Realm as a field of study, expresses my interest for both research and design and the link between the two. Public buildings play a paramount role in the built environment: they organize and structure the city and act as points of orientation - not only due to their physical presence but also because of their important social, cultural, economic, political and symbolic role. The chosen location of Istanbul as a field of study is a fascinating city that is relevant in today's architectural discourse but also a source of social and political debate. The studio acts as a platform for discussion and exchange of ideas and gives students strong tools to form their own arguments and position on which the design project is based.

Tutors: Marc Schoonderbeek/ Oscar Rommens/ Michiel Riedijk

Title
Project Title: Memory and reminiscence: traces in the neighbourhood of Fener
Program: Fener National Archives (Ministry of Education, Culture & Science)
1. Archive of Eviction
2. Library_Greek History
3. Museum_Traces of Greeks in Fener & material culture
4. Registry Office (Municipality of Fener)

Size: Approximately 1500 sq/m (including public space)

Product

Problem Statement
One of the main proposals of my individual project is that ‘memory (autobiographical and collective, each integral to the other) exists as the foundation upon which meaning is built’. The city resident collects in his house traces of memories and experiences, giving the residential character of an alternating accumulation. His needs have created and given shape to the shell (the building, the settlement, the city), but in a dynamic and not in a static and rigid way. Even if residents are gone, seasons and years pass, the shell stays there to remind of the people that once ‘lived’ in it. Memory is the thread that links the present and the lived-now to the past and what will we do in the future.

Surrounded by Byzantine city walls from the 5th century AD to the west, the Golden Horn to the north, Fener and Balat districts are located on the historic peninsula of Istanbul. Once a focal point of the social and cultural lives of Greeks, Armenians and Jews, the Fener and Balat districts are presently inhabited by a mostly Muslim population that immigrated from other cities and rural areas. Today, Fener and Balat districts look like dilapidated areas and face the danger of total ruin. Some buildings are already in ruins and about 20% of the construction is in poor condition. Because of the location of the Greek Patriarchate and the Orthodox Church, Fener was dominantly a Greek neighbourhood since the Byzantine period. In the 17th century, Fener
became the residence of upper classes and the bourgeoisie. (http://www.fenerbalat.org/content.php?ct=District%20History)

The Istanbul pogrom, also known as the Istanbul riots or September events was organized mob attacks directed primarily at Istanbul’s Greek minority on 6–7 September 1955. These events diminished the Greek population of Fener leading today to a neighbourhood mainly inhabited by other poor minorities who ignore the existence and history of Greeks who once lived there. However the Greek presence is still really strong, through the architecture of the remaining buildings, the monumental Phanar Greek Orthodox College and the Ecumenical Patriarchy. Thus, the traces that have remained in the neighbourhood have to be collected and the link between past and future needs to be re-enforced.

**Goal**

The main objective of the project is to reflect upon the role, the capacity and characteristics of a public building as the contingent agent among cycles of production, distribution, logistics, consumption and social exchange. Conceiving the city as a fundamental object of architecture and representative of multivariate aspects of public realm, the project aims to connect the past, present and future through a project that acts like a gate in the neighbourhood but is embedded in the strict and dense urban fabric. The main element chosen is the crossroad and the use of existing empty lots. The final product aims to act as a force of reminiscence but also as an active member for the rehabilitation of the area that has been commenced by Unesco.

The crossroad, and the street in general has played a very important role in trade and social interaction for both Greece and Turkey, since historically Greece had been a crossroad of knowledge, history and trade to Anatolia. Today the streetscape has lost its liveliness and importance. In addition, the project will manifestate the Greek presence in Fener, as a monument, as a symbol and as a material presence of memory.
Hypothesis

My **hypothesis** is that by collecting the traces or awaken the memories of a place you can revitalize a neighborhood and create a more sensitive architecture for the future. In a way I propose an architectural device to deal with processes of memory accumulation/memory loss where the trace becomes an abstract machine for recording meaning, which eventually will inform the design. And the question that arises is: How can you collect the traces of memory in Fener, one of Istanbul’s historical neighborhoods/mahale, in order to form a commentary and have an impact on the social life of the inhabitants in this instance of time but also cultivate a new ‘memory’ for the future? And how can these memories re-enforce the existence and prominence of the Greek population in Fener through a building that acts both as a symbol but also as a reminder?

### Process

#### Method Description

The methodology for research and design will focus on three main aspects. I will use a phenomenological approach for my research to understand and analyze the importance of memory in Architecture and the traces that memory leaves behind, either visible and physical or invisible and immaterial, in relation to Kevin Lynch’s *The Image of the City* and his methodology. Secondly, *The Architecture of the city* by Aldo Rossi and his idea of the collective memory will be a departure point. And third, the approach of situationist theorist Guy Debord and his idea of the psychogeographical drive, as "a mode of experimental behavior linked to the conditions of urban society" will be used both as a theory and as a method of investigation.

The methodological approach used to conduct this research will then be eventually used and
translated into observations, interpretations, mapping, and visualization techniques, and as a design tool for the studio Project in Istanbul. Mental maps and field interviews are the main method of collecting information and representing my ideas in order to prove my argument and hypothesis. This process has led to the choice of site and location. Through analysis of the area the chosen site informed me rather than me choosing it arbitrary, and the program came afterwards to retrofit and acts as a missing link. The process has started from the theoretical backbone and the formation of an individual position and interest and in the same time an analysis of the broader context of Istanbul zooming in as the research progressed. Research and analysis have progressed in parallel getting to a point where the design has commenced taking in consideration all the preparation and data collection during MSC3.

A technical and tectonic approach will also be taken in consideration from early on into the project so that the materiality and building technology can move hand in hand with the development of the design and express the concept and ideas that have been developed. The theme of memory will be translated, sometimes literally, into both an expression in materiality but also a tool for the architecture of the project and the creation of spaces.

**Literature and general practical preference**

The studio project is based on the research and literature of the course Seminar Research Methods which has been the core of the thematic development. The ideas developed have used Colin Rowe’s idea in ‘Collage City’ about the layers of inhabitation and Aldo Rossi’s idea of the city as a vehicle and memory container. Furthermore, the books of Öhran Pamuk are a great source of inspiration and insight in the everyday life of Istanbul through time, giving details about the personal experiences through the eyes of a native. The paper written for the course deals with the idea of traces in the city, both material and immaterial, and discusses issues of memory, time and ruins. The work of Sébastien Marot ‘Sub-urbanism and the art of memory’ has been highly inspiritional in the understanding of memory in the city as well as Andreas Huyssen’s ‘Present pasts: urban palimpsests and the politics of memory’.

The purpose of the research was to discuss and outline my ‘invention’ of an architectural way to deal with memory: decoding material traces of people’s being in a place. This could prove to be a valuable and highly efficient architectural tool. Through this process the challenge is besides the operational translation of the trace into an architectural device, a reflection on the special case of Istanbul and Turkey in World-Politics today.

Concerning the research of the location and the area, site interviews were done, as also interviews of Greeks that once lived in the area. Through documentaries, historical books, articles and online sources I tried to get a deep understanding of the every day life and relate my theoretical research to the needs and specific location. The project focuses on the eviction of Greeks from Istanbul, thus the project has also a personal dimension.
Reflection

Relevance

The theme of memory is closely related to the city of Istanbul, which is an example of extreme globalization and urban development and will be used as the case study for both our research and intervention in the studio of Public Building. A city with many layers and a rich urban fabric entails and can be seen as a storage ‘device’ of memories and images of the past especially because it’s on the verge of clashes of geography, cultures and forces. Seeing the city as a palimpsest and a city of fragments, the project fits in trying to create a commentary and tackle the issue of memory translating it into architecture. As part of a rehabilitation program and larger developments in the city, the project will have to deal largely with the tectonics and materiality both in a conceptual and a practical matter. The lack of identity of the neighborhood of Fener has been the starting point on which the project will try to re-invent its identity and establish the area as a vibrant socioeconomic center for the city of Istanbul.

Time Planning

<table>
<thead>
<tr>
<th>Week</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
<th>17</th>
<th>18</th>
<th>19</th>
<th>20</th>
<th>21</th>
<th>22</th>
<th>23</th>
<th>24</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
<tr>
<td>Schema Introduction</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
<tr>
<td>Urban Design</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
<tr>
<td>Architectural</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
<tr>
<td>Planning Technology</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
<tr>
<td>Model Making</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
<tr>
<td>Final Presentation</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
</tbody>
</table>