The Public Building_ Border Conditions Studio adopts a broad inclusive perspective toward the notion of design, with a strong emphasis on process-oriented investigations. The primary emphasis is on navigating a specific course while remaining open for unforeseen discoveries. The decision of my hypothesis and topic of research is, and has been, highly connected with the final outcome of the project, both in its conceptual background but also its physical form and appearance. The topic of memory and the traces it leaves behind, both material and immaterial, has been the center of my research and prevailing theme throughout the graduation phase, from planning, to process and finally to product. 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 and a large amount of information. The understanding of memory as a device and how this can take a form of a ‘memory palace’ as a storage place (existing or imaginary) has informed my decisions in both the chosen site and the proposed design and program. The trace as a notion, from the history of the Greeks in the neighborhood, to the ambiance of the place, the materials and ruins remaining and the stories of people, becomes a tool upon which the design is based and the link between the past and the present.
My project outcome is based a lot on the analysis and deep understanding of the topic. Using a set of old pictures, as a physical existence of memory, and analyzing them I came to a translation of memories into physical spaces, forms, and compositions: a set of fragments and layers. By defining this analysis as my personal way of mapping memory I distinguished different levels of complexities and interpretations of this technique. Another major aspect occurring from the analysis is the reading of memory as a network, which together with the fragments and surfaces compose the composition of each one of the buildings, and the project as a whole. Thus, I believe the process followed throughout the project agrees and reflects the philosophy and approach of the studio.

However the translation and application of the process is a part of the project which is really personal and I believe is where my architectural position is reflected. Projecting the design process into tectonic and spatial constructs, all of which form an important basis in the understanding of a project illustrates clearly my vision and the way the research phase inspired me and influenced me. Although the process of investigation is long and sometimes leads you to a dead-end, I found that this made the project more mature and meaningful and gave a subtlety in the quality of the spaces, which was fundamental in the experience I am trying to achieve through the network of my interventions.

The chosen location and site in the given framework of Istanbul has a lot to do with the core theme of the studio. However, choosing from early on a specific site made the design approach in my case different than some other students and much more location oriented. Looking back I find this choice reasonable since my aim was to create a site specific project taking into consideration the urban fabric of the city. The project is seen as a vessel of experiences that absorbs and collects the memories of the neighbourhood, which makes the four interventions highly symbolic and they act as objects that project these memories and manifestate its traces. The methodical line of approach of the studio gave my some guidelines in order for me to form my own ‘toolbox’ and interpretation, which I now find highly successful, by reflecting on the end result. The method of the studio suited my line of approach, as it enabled me to thoroughly read and investigate a specific topic and understand borders as means to define space as well as one of the most important instruments that determine our perception of space.
The project is highly informed and interacting with the wider social context of Istanbul. The choice of using four empty lots and dividing a building into four parts proposes a way of dealing with the public building and the role of the person as an entity in the public domain. Instead of dealing with the project as an object, it is replaced by the processes the interventions propose and the way they interact with the public space. The crossroad as a typology is chosen as the ultimate relationship between public and private and my aim is to introduce a new way of circulating and moving between the streets and through/under/above the buildings. In my proposal I see the crossroad as a hub, both linking the 4 fragments but also penetrating them. The (re) use of the empty lots acts towards a regeneration and reinvention of the streets and neighborhoods. I believe that crossroads can become centers of interest all around the city and my project acts as a starting point, which could extend, like tentacles, or scattered fragments. The project can have a strong impact on the wider context by introducing a way to organize and structure the city and act as points of orientation – not only due to the physical presence of the interventions but also because of their important social, cultural, economic, political and symbolic role creating and re-structuring the identity of the place. A contemporary 'memory palace', like an empty canvas where each visitor can 'store' his own memories, creating a personal mental map and linking the past with the present. Furthermore, it helps the preservation of the character and qualities of a neighborhood, such as Fener, which is protected by Unesco and has a paramount role in the history of the city and each house and street has a story to tell. Eventually this can bring people back to the neighborhood and revitalize the social mechanism.