ISTANBUL FENER

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MSc.3/4 PUBLIC BUILDING STUDIO
This book is the outcome of the research conducted during the MSc3 in the Technical University of Delft as part of the graduation project of Public Building Studio in Istanbul. The information included derive from a selection of sources and researches from both the work produced by other people and personal investigations and analysis. All external sources are referenced and properly noted. This research will be used as the backbone for the development and decisions taken concerning the design project, selection of site and program and a deep understanding of the conditions of the neighborhood of Fener.
MSc 3-4 | Public Building | Studio Istanbul

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FENER/ ФАНАПИ
The area’s name is a Turkish transliteration of the original Greek φανάριον (a lighting lantern, a streetlight, a light post with a light lantern - from φανός: Light-torch, φάρος: beacon, lighthouse) (Classical: phanárion, modern: fanári, “lantern”).

It was so called for a column topped with a lantern which stood there in the Byzantine period - used as a public light or marine and/or other purpose locator/beacon.

"Phanar(i)" (the traditional spelling) is often used as shorthand for the Ecumenical Patriarchate, just as “Vatican” is used for the Holy See of the Roman Catholic Church.
"When you love a city and have explored it frequently on foot, your body, not to mention your soul, gets to know the streets so well after a number of years that in a fit of melancholy, perhaps stirred by a light snow falling ever so sorrowfully, you’ll discover your legs carrying you of their own accord toward one of your favourite promontories”

— Orhan Pamuk, My Name is Red
PROLOGUE

A DIALOGUE BETWEEN PAST AND FUTURE

URBAN DISSONANCE

Cities are complex portraits of the social and psychological collective lives of their inhabitants. Through an aggregate series of events, they indelibly leave their mark on the city fabric. Uncovering and exploring these processes is the first step in design research. Istanbul, Turkey, is uniquely situated as a case study because it has a position of being one of the world’s mega-cities strategically situated at the edge of a volatile region of the world, and straddling the eastern and western cultures with a long, rich history. Istanbul is a palimpsest of geographical and topological preconditions overlaid with multiple layers of history and urban culture, and as a contemporary metropolis facing transportation and infrastructural issues at a large scale. Istanbul represents the culmination of multiple periods of occupation, re-occupation, and the overlay and collage of this city fabric results in specific character traits-- the social and psychological DNA, and a composite urban structure that combines various elements across the decades.
ISTANBUL: A CITY OF FRAGMENTS

THE PHASES OF ISTANBUL

The topological preconditions of the site lend themselves to a natural harbor.

The Classical city is characterized by framed views and deliberate structuring of public spaces.

The Byzantine city allows flows and multiple forms of life.

The Ottoman city privileges the private life, and the formal structure of the city breaks down.

The Industrial city looks back west, as Prost and the French begin to regularize the street grid, opportunistically using fires.

The Modern city focuses on identity formulation in the new contemporary state, transportation networks grow to accommodate new technologies.

The Megacity is an explosion in scale and adds both potential and challenges.

Source: http://issuu.com/nikeroack/docs/dr_finalreport_reduced

THE POLIS + THE MADINA

The polis refers to the classical construction of a city, and centers on ideas of self-governance, autonomy and independence, with a significant focus on the public realm. Spaces in the polis are dedicated to exchange: the acropolis [a place for worship] and the agora [a marketplace] are two major anchors, and public spaces are linked by wide paved streets in a highly ordered manner. The madina, by contrast, privileges the private realm. Roads become narrow pathways overshadowed by the growth of private buildings. Open markets are replaced by covered bazaars, and the public space of the forum is replaced by the mosque, within whose courtyard most meeting and exchange occurred. Congestions and privacy prevail over order and clarity.

Istanbul began as a city ideally situated between two bodies of water and between two continents. With a steeply sloping waterfront and a few natural harbors, it was a favored site for creating trade and commerce. Walls only needed to be built on the western edge, and traders looking to move between the Mediterranean and the Black Sea had to cross this region. Water as a method of transport and a valuable natural resource begin to influence the development of the early city, as water is collected in cisterns, and piped in from the Belgrade forest to the North. The city is founded on and survives by its water networks. At the beginning, cisterns and aqueducts bring fresh water to an arid city, later, stories of fishing in basements leads to their rediscovery. Water continues to define the city, and questions of its acquisition and use plague its future.

Constantine began a program of enriching the city from the moment he transferred the capital of the Roman Empire, and rebuilt his new capital to rival Rome’s. Built on seven hills, the city had wide colonnaded streets linking forums. The largest public space by far was the Hippodrome, which was slowly expanded and connected to the palace of the Emperors. Constantine and later Justinian built several of the first major churches in the area, including Hagia Sophia, which would continue to influence the city fabric for the next two thousand years.
The architects Djamel Klouche, Cédric Libert and Sinan Logie focus on city’s transformation processes, on confronting various ideas and approaches to contemporary metropolitan issues, with the idea of approaching the urban matter through diverging, if not opposite, strategies (top-down vs bottom-up).
According to Orhan Pamuk, huzun is the feeling of living in the ruins of once great civilization. This kind of melancholy pervades the city and creates a kind of nostalgia for the past, one that should be carefully examined.

After 1950, Istanbul was growing as a 'linear city', due to rapid and unplanned urban growth, the linear pattern of urban development altered some parts of the city, and a new pattern which disregarded the natural characteristics of the site became dominant. Therefore, the role of water and the function of the city's waterfronts got disrupted to a great extent. The city dwellers were deprived of a close contact with water, as they used to be in the recent past. Water was no longer accessible as it used to be, both visually and for recreation purposes.

Like Constantine, Mehmet the Conqueror embarked on a building program when he appropriated Istanbul in 1453. As an example of religious tolerance, he retained Hagia Sofia and turned it into a Mosque. Later generations would take Hagia Sofia as inspiration and build their own centers. Mosques take over the civic services of the city, and the rest of the city fabric re-centers around these spaces and divides into a series of cellular neighborhoods. The streets congest as the city encrusts itself. The model of the madina is used in areas as a way to maximize density of vendors for economic benefit. In this privileging of the private realm, the straight lines and hierarchies disappear. Everyone is effectively the property of the Sultan, and dwell in his private realm.

The signature of Ottoman architecture, the balcony is the vehicle by which to achieve overlooks, create access to the street, and provide ventilation in a Mediterranean climate. Even in newer neighborhoods, this mentality persists.

Multiple centers create an uneasy hierarchy-- between the older and newer built environment, the people and their informal modifications of place, and the layers of history. Hierarchy is adapted, manipulated, and questioned.

Much of the city is found in the secret peaks or overlooks--informed by topography but amplified by the constructed environment, close set buildings, and the persistence of balconies.
Evolution of Streets

Streets in Istanbul have changed a lot during the past 150 years. In 1840 the streets were much more active, a center of interaction and exchange, which explains the numerous dead-ends in many streets. Today because of the increase of the use of car and the existence of several means of transportation the infrastructure has organized the streetscape, resulting into a more sub-divided and fragmented city with much smaller urban blocks.
Information adapted from Layered Istanbul-Group C: http://survivalguidetoistanbul.blogspot.nl/2010/12/kadikoy-housing-layers.html
Istanbul has become the home for many settlements of immigrants. It is interesting to observe and compare the different urban grids immigrants have chosen to inhabit or how the neighborhoods have evolved due to this inhabitation. The Greek and Jew settlements seem more orthogonal and organized, and the planning seems highly affected by the Greek city planning virtues. Fener, although very dense, seems less compact due to smaller sizes of urban blocks.
LIST OF MAJOR LIBRARIES

- Beyazıt State Library, Beyazıt
- Istanbul Technical University Mustafa İnan Library
- Süleymaniye Library (Süleymaniye Kütüphanesi), Beyazıt
- İstanbul Çelik Gülersoy Library (Çelik Gülersoy Kütüphanesi), Sultanahmet
- Library of the Topkapı Palace (Topkapı Sarayı Kütüphanesi), Sultanahmet
- Library of the Archaeological Museum (Arkæoloji Müzesi Kütüphanesi), Sultanahmet
- Library of Women Works (Kadin Eserleri Kütüphanesi), Haliç
- Atatürk Library, Taksim
- Library of the Islamic Research Center, ISAM, Bağlarbaşı
- Library of the Goethe Institute, Beyoğlu
- American Library (Amerikan Kütüphanesi), Tepebaşı
- Halide Edip Adıvar Library (Üsküdar American Academy), Bağlarbaşı
- Library of the French Institute, Beyoğlu

SOURCE

LIST OF MUNICIPALITIES

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SOURCE
MAJOR MUSEUMS OF ISTANBUL
Mappings of the main museums in Istanbul

GALLERY AND ART SPACES
Mappings of the main art spaces and galleries
# List of Museums and Monuments in Istanbul

- Adam Mickiewicz Museum, Istanbul
- Anadoluhisarı
- Aşiyans Museum
- Atatürk Museum, Şişli
- Istanbul Aviation Museum
- Aynalıkavak Palace
- Beylerbeyi Palace
- Çırağan Palace
- Dolmabahçe Palace
- Florya Atatürk Marine Mansion
- Galatasaray Museum
- Great Palace Mosaic Museum
- Hagia Sophia
- İhlamur Palace
- Istanbul Archaeology Museums
- Istanbul Rotary Club
- Istanbul Naval Museum
- Istanbul Railway Museum
- Istanbul UFO Museum
- Istanbul Zoo Museum
- ITU Science Center
- Jewish Museum of Turkey
- Kandilli Earthquake Museum
- Küçüküsköfe Palace
- List of museums and monuments in Istanbul
- Maksak Palace
- Istanbul Military Museum
- Museum of Illumination and Heating Appliances
- Mutfak Sanatları Akademisi
- Panorama 1453 History Museum
- Pammakaristos Church
- Platform Garanti Contemporary Art Center
- Istanbul Postal Museum
- Rahmi M. Koç Museum
- Rezan Has Museum
- Rumelihisarı
- SALT (institution)
- Santral İstanbul
- Santral İstanbul Energy Museum
- Silahtarağa Power Station
- USS Thornback (SS-418)
- Tiled Kiosk
- İstanbul Toy Museum

# List of Art Museums & Galleries

- 24 SANAT
- 311 ARTWORKS
- 44A GALLERY
- 5533
- AÇIKEKRAN YENİ MEDYA SANAT
- AKBANK KÜLTÜR SANAT MERKEZİ
- ALAN İSTANBUL
- ALMELEK KÜLTÜR SANAT MERKEZİ
- ANTEPO No. 3
- APARTMENT PROJECT
- ARMAGGAN ART & DESIGN
- ART350
- ARTANTE
- ARTE ISTANBUL
- ARTGALERIM
- ART ON
- BAS
- BORUSAN ART CENTER
- CAGLA CABAOGLU ART GALLERY
- C.A.M GALLERY
- CAROON MUSEUM
- CD&A PROJECTS
- CHALABI ART GALLERY
- COLEKTORSPACE
- DAIRE SANAT
- DEPO
- DIRIMART
- DOGANCAY MUSEUM
- DOKU SANAT
- EDISYON
- EGERAN GALERI
- ELIPSIS GALLERY
- EVIN ART
- FOTOTREK
- GALATEA ART
- G-ART
- GALLERY APEL
- GALERI ARTIST
- GALERI ARTIST ÇUKURCUDA
- GALERI BARAZ 1975
- GALERİ ESPAS
- GALERİ İLAYDA
- GALERİ MANA
- GALERİ MERKUR
- GALERİ/MIZ
- GALERİ NEV
- NGALERIST
- GALERİ SELVIN
- GALERİ ZILBERMAN
- GAMA ART GALLERY
- GARAJİSTANBUL
- INSTITUT FRANÇAIS - FRANSIZ KÜLTÜR MERKEZİ
- IS SANAT KIBELE SANAT GALERISI
- İSTANBUL’74
- İSTANBUL ARASTIRMALARı
- ENSİTİTÜSÜ
- İSTANBUL PHOTOGRAPHY MUSEUM
- İSTANBUL MODERN
- KARE ART GALLERY
- KARGAR
- KARSI SANAT
- KASA GALERİ
- KİZİLTOPRAK SANAT GALERISI
- KRAMPF GALLERY
- LINART GALLERY
- MABEYN GALLERY
- MAC ART GALLERY
- MACKA MODERN
- MSG MACKA SANAT GALERISI
- MARQUIS DANCE HALL
- MILK GALLERY & AND DESIGN
- MILLI REASÜRANS SANAT GALERISI
- MIM AND ART ANTIQUES
- MIMAR SINAN UNIVERSITY
- MUSEUM OF FINE ARTS
- MINE SANAT GALERISI
- MIXER
- NESRİN EŞİRTGEN COLLECTION
- OLCAY ART
- OZİL COLLECTION
- PASAJIST
- PERA MUSEUM
- PER-SO-NA
- PG ART GALLERY
- PI ARTWORKS
- PİLEVNELİ PROJECT
- PILOT
- PIROSMANI
- PIST
- PLATO ART SPACE
- PROJE4L | ELGIZ MUSEUM OF CONTEMPORARY ART
- PROTOCINEMA
- RAMP\a
- RIFF ART PROJECTS
- RODEO GALLERY
- SAKİP SABANCI MUSEUM
- SALT
- SANATORIUM
- SANTİRAL İSTANBUL
- SIEMENS SANAT
- SIMYA GALERİ
- SODA
- STUDIO 9 ISTANBUL
- TATART
- TEM ART GALLERY
- THE EMPIRE PROJECT
- TOPHANE-I-AMIRE KÜLTÜR SANATI
- YAPI KREDI KÜLTÜR MERKEZİ

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**Source**


Combining the different mappings one can see areas where there is more concentration of points of interest. In a quick glance the neighborhood of Fener lacks a center or a close attraction point. The waterfront road seems as an attraction curve of libraries and many museums seem to be close and around the Top Kapi.
A City within a City

It is located within the district of Fatih, on the western side of the Golden Horn. Balat, the neighborhood adjacent to Fener, is as old as Istanbul’s history itself. The area was first known as Fanarion, after the most important lighthouse in the Golden Horn, which was located here.
Source:
Addressing Urban Dissonance// Restructuring the Waterfront in Fener Istanbul a report from the Design Research Class analysing the city and the neighborhood (http://issuu.com/nikeroack/docs/dr_finalreport_reduced)
Fener Waterfront

Overlying

Much of Fener, like the rest of Istanbul, is experienced from the vantage point of the water. Since its clean up in the 1980s, the water provides a valuable recreation amenity.

Transport

There are two ways to access Fener: one is by a highway that rings the golden horn and provides access along the waterfront. The street has been widened since the 1980s into a 4 lane road, but it does little to alleviate traffic congestion, and must often separate to accommodate historic buildings. An under utilized, but perhaps more indigenous resource is that of the Golden Horn itself. The Iskelesi, or Ferry Station, is a staple in many of these waterfront neighborhoods and could provide an alternate highway of sorts, providing access to the neighborhood. Even after the factories were torn down, the ferry station has remained and could provide more valuable services to the neighborhood.
Identifying areas with similar characteristics to Fener. Having a socioeconomic background, a historical value, and inhabited by poor population, consisted mainly of immigrants.

* Many of the residents today have no access to proper urban services. Sanitary equipment and health services are cruelly lacking and tuberculosis and hepatitis B are frequent among children. In winter, heavy seasonal rains and poor drainage cause flooding. The population’s standard of education is extremely low; almost a fifth of the women (1998 and 2004 socioeconomic surveys) are illiterate and many children drop out of school or attend only intermittently after the age of 12.

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. Out of the 1401 lots on the selected perimeter, there are 102 unoccupied lots (7%), 68 vacant buildings (5.4%) and 124 partially empty ones (9.7%). One of the reasons for this impoverishment is the move of naval industry from the Golden Horn to Tuzla.
"For a minute I thought I had stepped into a photo of pre-war Poland, or maybe Ireland in the 1920s. Red brick row houses, charming cottage style houses with large picture windows, strings of little shops in a row, and buildings generally no higher than 4 stories give the Golden Horn region of Fener/Balat the look and feel of old Europe before it succumbed to the architectural imperative of let’s build as high as possible. Because everything is around the same height, everyone on every floor gets sunlight. And, because it’s human scale, the community feeling is compelling. I wanted to live there immediately. There are actually three charming villages, each with its own distinct flavour: going north along the Golden Horn, after Unkapanı is the village of Küçükmustafapasha, then Fener, then Balat. Though it’s not accurate, the whole strip is often referred to as Balat.

Because the Balat area is so rich in history, every guidebook to Istanbul has a chapter stuffed with facts about it. I’ll refrain from repeating Fodor’s or Lonely Planet’s itinerary and concentrate on why this quarter tickles my fancy more than any other area of Istanbul. It’s been home to Bulgarians, Greeks, Armenians, Jews and Turks—all simultaneously, and in a beautifully assimilated harmony for centuries. This must come close to the Utopian ideal. Why isn’t the rest of the world like it? What aspect of Fener/Balat has made it so peaceful and so free of prejudice?

In order to find out, I took city bus 55T to the Fener stop and followed my nose, my favorite way to explore. I started off at the Bulgarian Church of Saint Stephen, which is sitting on an island between the shoreline road and the interior of Fener. The dull grey colour of the edifice makes it seem rather unassuming at a distance, but once you take a look at the details on the outside and inside, and learn that every centimeter is made of cast iron, it’s mind-blowing. Because Sultan Abdulaziz ordered it to be erected in only one month, the designing and casting of the iron was done in Vienna, then delivered by boat to Istanbul, where it was perched on blocks, overlooking the Golden Horn. Because it has wonderful acoustics, it’s occasionally being used as a concert venue in addition to its regular religious services".
Because of the location of the Greek Patriarchate and the Orthodox Church, Fener was dominantly a Greek neighborhood since the Byzantine period. In the 17th century, Fener became the residence of upper classes and the bourgeoisie with its hewn stone buildings and richly ornamented house facades. During the Ottoman period, an important segment of Greeks who lived in Fener, who were well-educated and fluent in several languages, held high government positions as interpreters or diplomats. During the 18th century, the majority of new constructions were made of stone or wood; and aristocratic Greek families started to build villas around the Patriarchate.

However, the settlement structure changed in the 19th century: Prominent families of Fener left the neighborhood and moved to villages along the Bosphorus, such as Tarabya, Kurucesme and Arnavutkoy. Only officials, artisans and small traders were left behind and they moved to the unique row houses of the district. They started to build on the plots reclaimed from the fire. Until the 1960s, Fener preserved its identity as a Greek neighborhood. With the first wave of immigrants to the bourgeois neighborhoods of Istanbul (the Prince’s Islands, Kadikoy and Sişli) at the end of the 19th century, the population structure started to change radically. After a second wave, when the Greeks left Istanbul in large numbers in the 1960s. The deterioration of the characteristic seashore as a result of industrialization had an impact on Fener as well. Following the 1960s, new inhabitants arriving from the Black Sea region started to settle in the area in large numbers.

This coastal area underwent some very important physical changes in recent decades. A large number of the 18th century stone buildings in Fener and the buildings along the Golden Horn including the Balat Dock were demolished with bulldozers as part of a wide ranging program directed by the Mayor between 1984 and 1987. This project left intact only the city walls on the coast and a few historic buildings outside these walls.

Efforts to transform these areas into parks or other public space could not be achieved. The parks on the seashore are cut from the neighborhood by a road with heavy traffic and inhabitants still need public or green space.
The Greek population of Turkey declined from 119,822 persons in 1927, to about 7,000 in 1978. In Istanbul alone, the Greek population decreased from 65,108 to 49,081 between 1955 and 1960. The 2008 figures released by the Turkish Foreign Ministry place the current number of Turkish citizens of Greek descent at 3,000–4,000; however, according to Human Rights Watch, the Greek population in Turkey was estimated at 2,500 in 2006.
Minorities in Turkey form a substantial part of the country’s population, with an estimated 25-30% of the populace belonging to an ethnic minority according to the CIA World Factbook. While the Republic of Turkey, following the 1923 Treaty of Lausanne, recognizes Armenians, Greeks and Jews as ethnic minorities, this legal status is not granted to Muslims, such as the Kurds, which constitute the largest minority by a wide margin (18%), nor any of the other minorities in the country.

The Greeks in Turkey constitute a population of Greek and Greek-speaking Eastern Orthodox Christians who mostly live in Istanbul, including its district Princes’ Islands, as well as on the two islands of the western entrance to the Dardanelles: Imbros and Tenedos (Turkish: Gökçeada and Bozcaada). The Greeks in Turkey are the remnants of the estimated 200,000 Greeks who were permitted under the provisions of the Convention Concerning the Exchange of Greek and Turkish Populations to remain in Turkey following the 1923 population exchange, which involved the forcible resettlement of approximately 1.5 million Greeks from Anatolia and East Thrace and of half a million Turks from all of Greece except for Western Thrace. After years of persecution (e.g. the Varlık Vergisi and the Istanbul Pogrom), emigration of ethnic Greeks from the Istanbul region greatly accelerated, reducing the 119,822-strong Greek minority before the attack to about 7,000 by 1978. The 2008 figures released by the Turkish Foreign Ministry places the current number of Turkish citizens of Greek descent at the 3,000-4,000 mark. However according to the Human Rights Watch the Greek population in Turkey is estimated at 2,500 in 2006. The Greek population in Turkey is collapsing as the community is now far too small to sustain itself demographically, due to emigration, much higher death rates than birth rates and continuing discrimination.

Since 1924, the status of the Greek minority in Turkey has been ambiguous. Beginning in the 1930s, the government instituted repressive policies forcing many Greeks to emigrate. The exodus was given greater impetus with the Istanbul Pogrom of September 1955 which led to thousands of Greeks fleeing the city, eventually reducing the Greek population to about 7,000 by 1978 and to about 2,500 by 2006 and 1,800 today.

Διηγείται για την επιστροφή του ορχήστρα της Κωνσταντινούπολης στην Ελλάδα.
The Istanbul pogrom, also known as the Istanbul riots or September events (Greek: Σεπτεμβριανά Septembria, “Events of September”), was organized mob attacks directed primarily at Istanbul’s Greek minority on 6–7 September 1955. The pogrom was orchestrated by the Turkish government under Prime Minister Adnan Menderes. The events were triggered by the false news that the Turkish consulate in Thessaloniki, in northern Greece—the house where Mustafa Kemal Atatürk had been born in 1881—had been bombed the day before. A bomb planted by a Turkish usher at the consulate, who was later arrested and confessed, incited the events. The Turkish press, almost fully under Menderes’ control, conveying the news in Turkey, was silent about the arrest and instead insinuated that Greeks had set off the bomb. A Turkish mob, most of which had been trucked into the city in advance, assaulted Istanbul’s Greek community for nine hours. Although the mob did not explicitly call for Greeks to be killed, over a dozen people died during or after the attacks as a result of beatings and arson. The riots were triggered by Greece’s appeal in 1954 to the United Nations to demand self-determination for Cyprus. Britain had the ruling mandate over the mostly ethnic Greek island, and wanted the Cyprus dispute to be resolved without being taken to the United Nations Security Council, where it could be problematically framed as an anti-colonialist struggle. To this end, Britain diplomatically encouraged Turkey to agitate Greece.

While the rioters were not instructed to kill their targets, sections of the mob went much further than scaring or intimidating local Greeks. Between 13 and 16 Greeks and one Armenian died as a result of the pogrom. However, many deaths were never recorded due to the general chaos and according to a number of sources the total death toll is estimated to be at least 30. Men and women were raped, men, including priests, were subjected to forced circumcision. Priests were also scalped and burnt in their beds and Greek women raped. The material damage was considerable, with damage to 5317 properties, almost all Greek-owned. Among these were 4214 homes, 1004 businesses, 73 churches, 2 monasteries, 1 synagogue, and 26 schools. Over 4,000 Greek-owned businesses, 110 hotels, 27 pharmacies, 23 schools, 21 factories, 73 Greek churches and over a thousand Greek-owned homes were badly damaged or destroyed.

"A man who was fearful of being beaten, lynched or cut into pieces would imply and try to prove that he was both a Turk and a Muslim. "Pull it out and let us see," they would reply. The poor man would peel off his trousers and show his "Muslimness" and "Turkishness": And what was the proof? That he had been circumcised. If the man was circumcised, he was saved. If not, he was doomed. Indeed, having lied, he could not be saved from a beating. For one of those aggressive young men would draw his knife and circumcise him in the middle of the street and amid the chaos. A difference of two or three centimeters does not justify such a commotion. That night, many men shouting and screaming were Islamized forcefully by the cruel knife. Among those circumcised there was also a priest."
Characteristic alley of Constantinople in 1912

Ecumenical Patriarchate
Then and now. Many things have changed and others remained as is. The truth is that dealing with the collection and comparison of Istanbul photography can reveal a great deal about the life and character of the neighborhoods in the past. It is this nostalgia that we have in the present that make us seek for our past. I wonder in 50 or 100 years from now how will the photos form this present look like? What will be the future 'present'?

Despite all the negative changes, the past image of Istanbul that people and Greeks more precisely are longing or dreaming can not be erased completely. Fortunately there will always be something to connect the past of this place and shows us the link towards the future. This can happen either through the collective memory or shared habits of people, or through outstanding construction awe-inspiring, or even through something trivial like a path that has been standing there for centuries and connects mentally to Istanbul of the past. Both events and places leave traces behind to remind and leave its mark on the city. However, as time goes by, these traces fade out and others are imprinted over them, distorting the image of the past.
A typical Fener street, with shops, houses and picturesque images. Today there are cars, traffic and asphalt.

The only element that remains intact is the Temple. The road was raised as in Istanbul anything new is made on top of the existing.
At Sahaflar Çarşısı in 1935. The old bookstore has not changed a lot during the years.

The paved road of Dere Ntolap with trees, carts and horses and the church of the Annunciation on the left.
Outside the Ecumenical Patriarchate children walking casually. At the back is, the wing of the Eugenedion building.
The only element which remains intact through time is the Orthodox Church of St. Athanasios.
EVOLUTION MAPS

1966

2013
18th Century
Balat looked like a small Jewish town. Fener was dominated as a Greek neighborhood since the Byzantine period. The Greeks used to live also at the high street and side streets from Balat towards Fener. A few Greek families had settled among the Jews around the Ayistrati Church and few in inner Balat. Walking from Balat towards Edirnkapi, one could see Turkish families. The Armenian community used to live around two Armenian churches. There were Persians who had shops in Balat, selling herbs, folk remedies and small wares and notions.

1890's
A big earthquake and several fires destroyed a lot of the timber buildings. After the fire more stone buildings started to be constructed. The construction of wood and timber was paused due to a new governmental law.

19th Century
The settlement structure changed: Prominent families of Fener left the neighborhood and moved to villages along the Bosphorus, such as Tarabya, Kurucesme and Arnavutkoy. Only officials, artisans and small traders were left behind and they moved to the unique row houses of the district. They started to build on the plots reclaimed from the fire.
1960’s
The Greeks were forced to abandon the area due to political issues and the majority of Jews went to Israel after its establishment. The result was the transformation of the urban structure of Balat due to the heavy influx of newcomers, especially a further group of working class people who were attracted by job prospects and the rather low rent.

1984-1990
A large number of the 18th century stone buildings in Fener and the buildings along the Golden Horn including the Balat Dock were demolished with bulldozers as part of a wide ranging program directed by the Mayor. This erased a great part of the history and legacy of Greeks in Fener. The park on the seashore is not used and cut from the neighborhood by a road with heavy traffic, that was a result of the renewal of the coastline, and inhabitants still need public or green space.

TODAY
Fener and Balat districts look like dilapidated areas and face a danger of total ruin and abandonment. 20% of the construction is in poor condition. Out of the 1401 lots on the noted perimeter, there are 102 unoccupied lots (7%), 68 vacant buildings (5,4%) and 124 partially empty ones (9,7%). Due to low rents, Fener and Balat districts continue to hold a key position in the adaptation of the urban environment of a population that is poor and lacking the economic resources to enhance economically the area.

UNESCO
Unesco is planing the preservation of 30% of the buildings that are in bad condition or semi-ruined, the selection of the houses are fragmental and at the end of the project only 10 buildings were actually fully preserved.
During the 19th century no serious damage is recorded in Fener due to fires. On April 12th 1861 a great fire in Kiremit Mahallesi destroyed 300 houses. Despite the efforts of the firefighters (tulumbacilar), the flames reached as far as the Çarşamba Bazaar. The event that will define the image of the Patriarchate for the following 5 years, however, is the fire that on September 21st 1941 burned down all the wooden buildings located along the southern wall, where the monks’ cells were, the coadjutor’s quarters and the patriarchal rooms. Only the tower, the library, the building of the Mixed Council and the “Evgenideion” were spared. Even the stone building above the kitchens lost its wooden parts because of the fire.

Urban and Architectural Characteristics of Fener

Today, Fener and Balat are squeezed between city walls dating from the Byzantine period and hills surrounding the region in the other directions. The districts are not attractive because of the low visibility of the district seen from the transit road and a lack of parking facilities. Fener and Balat are designed according to a unique road plan where a continuing array of streets intersects one another at perpendicular angles. The urban structure of the district is rather peculiar and can be traced to the division of plots following the fires that damaged the districts. The architectural uniqueness of the districts can be traced from the religious buildings and the facades projecting a harmonious view because of the bow windows.

The height of buildings in the districts varies between one and four storeys. Over half of the buildings date to the pre-1930 period and give the district its characteristic atmosphere. Following these buildings in order of importance are those built between 1930 and 1950, which continue this architectural characteristics but at the same time reflect the interesting features of the time period.

Houses at the time were constructed with wood. Phanariot mansions, however, were heavy stone constructions, built according to the stone-enclosed style of masonry. The height of stone array was about 20 to 30 cm, comprised of a Thracian limestone called kefeki or küfeki. The dimensions of the bricks were uneven, their width varied from 3.5 to 4 cm and their length from 22 to 35 cm. As far as their ground plan is concerned, they resemble the one-room Ottoman buildings housing libraries and the Qur’an study halls (Darülkurra) of public schools. The main space maintained the same system of traditional spatial arrangement used in the previous centuries, from the 15th to the 18th, while the same elements are evident at the Caravan serays and medreses. The principal rooms of these buildings are square or rectangular in shape. The chimney is fitted into one of the main axes. Before entering the room lays an auxiliary space like a hall called sofa after entering the room, one comes upon a semi-closed space like an antechamber nominally separated by the principal space by two slim columns. Its floor is elevated by a step. These special characteristics were maintained at the construction of wooden houses during the Ottoman period. As in the rest of the residents, there are few openings facing the street and almost everything takes place on the last floor. Windows are fitted in well-made sashes and have acute arcs to relieve the weight or stone transoms. Nothing special appeared on the outside.

The Urban Composition

Along with the Greek Orthodox Patriarchate in Fener there are also Panagiya Muhliotissa (Muhlion) Church, which is the only one continuously in religious service since Byzantine era and Ayios Georgios Metohion Church devoted to Patriarchate of Jerusalem and three small mosques. The Greek High School for boys on the top of the hill has been an important educational institution to educate the young Greeks for Ottoman bureaucracy and Orthodox clergy as well. The Yoakimyon High School for girls and Marasli Greek Elementary School next to the Patriarchate are the other schools in the district.

Facades

Facades have many functions to accomplish. They are the borders between inside and outside and they have to perform in a lot of different ways. They can be fixed or they can be flexible, the can be single layered or they can be multi layered, they can be transparent or the can be solid, they can be rough or they can be smooth.
Topography
Fener is built on one of the 7 hills of Istanbul which makes the topography really interesting but also in places steep. The way the houses are built create an interesting stepped topography by observing the roofs of the buildings.

Source
Urbanism of Locality: http://stella-louisa-urbanism-of-locality.blogspot.nl/
Textures of Fener

Collecting the textures or traces from a neighborhood one can understand many things by studying the grains and the patterns. In a way the surface carries and entails the memories of the people and the city.

Materials

The common construction material, used in the area is brick of which four different types can be noticed in area. Apart from bricks, these resident buildings are also valuable that first industrial cast iron were used as girders and arch joists. Finally a material of timber was used for flooring and the lightweight partition walls; wooden struts are set up and between these pillars wooden laths are nailed on which plasters are covered; this system is called Bağdadi.
The collection of traces of surfaces in a way present the current position and situation of the neighborhood. They carry the past and will remain, at least at the near future.
The idea about the collection of traces came when trying to identify and extract the memories from the neighborhood of Fener. The surfaces of the streets, facades, pavements, and urban elements in a way have witnessed history and can reveal if studied the memories of the city and its stories. The collection of these samples can be seen as a journey where you limit your lens and view point looking only to the surfaces. You orient yourselves based on where the materials lead you and how the one links with the other. Thus, you move without knowing where you will get, but you have set a some rules: The grains of each material reveals the story and you need to find the link between each story.
Putting together the different traces, where each is taken from, you get a map with a different perspective than what usual maps. Intensity, grain, density and flow become main characteristics of the layout of the streets of the map. In a second stage, where the outlines of the buildings fade out, and the traces start to blend, the mental maps becomes more abstract but still spatial.
Distortion

Distortion, linked with memory is the next stage of evolution of these mental maps. After the traces have blended, faded, and abstracted they start to distort as time passes and as other layers cover the existing conditions. As this distortion takes place, new images and qualities emerge, and traces that where not visible before are created or revealed. This, as an experimental method of investigation is based a lot on randomness but also imagination.
Situationist theorist Guy Debord defines the dérive as "a mode of experimental behavior linked to the conditions of urban society: a technique of rapid passage through varied ambiances." This conceptual collage comes in hand with the mental trace maps and visualizes what is left in memory from a wondering, getting lost in Fener during the period of 2 days with a series of intervals.
CONCEPTUAL DERIVE
In regard to plan schemes their functional use is different from Ottoman houses generally occupied by large families.
ROW HOUSES

Having an adjacent order and generally row houses style they are for low-income groups of minorities of the period. In the districts settled by the people working in western companies the types of houses taken from western world have been constructed. Ottomans have tried to control the developments in settlement and construction activities in non-Muslim sections of the city applying strict inspection. This has resulted in high density of population and very narrow lots in those regions.

The present urban texture in Fener district reflects the western orthogonal texture started to be applied especially in the second half of 19th century. The activities performed in this period have been applied to new residential areas or destroyed sections of the city by fires. Thus after the fires the district has been considered among new planned areas. At the junction of roads in the new geometrical pattern the corners of buildings have been cut at the angles of 45° in order to form a small public squares (Çelik 1996). This type of planning has been carried out by Italian engineer Storari (employed between 1855-1863) (Ergin 1995) in the district and the other sections of Istanbul. In regard to plan schemes their functional use is different from Ottoman houses generally occupied by large families. This can be seen if compared with the wider area around Fener and the contrast to the planning of Fener.
It is possible to make generalization on 19th century historic dwellings in terms of dimensions of structural elements and peculiar functions with specific properties or with construction techniques in the buildings. The number of storey which is remarked in Fener – Balat historic masonry buildings may change between two to five. These structures, constructed as three dimensional masonry boxes whose behaviors is load bearing, exhibiting two common floor types, jack arch and timber joists and occasionally concrete slabs, on a stone foundation or without any footings in other words directly constructed on flat soil surface. The thickness of the walls at ground floor is about 40 cm and then being reduced to 30 cm from the 3rd floor up to roof. Usually the wall is made up of a solid double leaf with sufficient through thickness connection. The foundation walls, made up of rubble stone masonry, in two sections of different thickness: the first under the road level, is about 90 cm thick and the second one, between the road and the ground floor structure, about 60 cm thick. Floor structures are made of timber beams with variable dimensions, spanning between the two party walls parallel to façades in row house. The dimensions of joists can be classified as 10*7 cm if single or 12*5 cm if coupled, spaced at intervals of 30 to 45 cm. The timber joists might be clamped with metal elements on masonry wall in every three or four beams, sometimes visible from outside. The joists are covered usually by planks and linoleum sheets or tiles at top.

Another relatively common structure is represented by iron beams and jack arches noticed at flat roof where the inhabitants use it as terraces and rarely at the lower storey in the building as a store. The beams have a depth of 10 cm, and they are spaced at 75 cm apart with shallow arches formed by brick tiles 30*15*6 cm. A forth type of structure is made of a concrete slab without beams. An important architectural feature of these buildings are bay windows, different architectural terminology can be named to these elements as jetty, chumba, oriel. Bay windows are supported either by iron girders which encircles the extended part or by more than one iron beams in the system of arch joists.

VERNACULAR ARCHITECTURE
CONSTRUCTION TECHNIQUES
Traditional techniques in Fener – Balat and bay window details.
Bay window is supported either, by a supporting element (iron stanchion or marble cantilever) or its own beams. The form of iron stanchion reflects the architectural tastes valid in the period. In some examples the spacing between stanchion and building has been filled by brick filling and ornamental plasterwork made on it. The outer walls of bay window are half brick length in thickness in order to provide a light construction on the supporting system. In buildings on the lots in the corners of the block it is observed that bay windows have been supported by I beams continuing in the whole room space at the angle of 45º against the façades of the building. So the room with bay window has also the barrel vault floor system.
The openings in façades have been spanned by circular, shallow arches or linear beams. The thrust of arch has been compensated inner resistance of wall structure since openings are relatively small with respect to wall in dimensions. On the other hand openings on bay windows have been equipped by metal tension ties against lateral thrust.

Bay window is usually located in the first floor. Its floor system changes depending on the position of bay window and the place of house in the block. In general floor of bay window has been supported by a barrel vault system with I beams located perpendicular to the façade of house. In some other cases there are I beams only perimeters of bay windows. In these cases the floor construction of bay windows are made of timber beams covered by laths and plaster at bottom surfaces.

There are two main factors, which cause an increasing damage on Fener houses, first social changes and second physical effects. Changes in social structure in some cases is an important factor causing deterioration of historical districts. To day Fener district shelters low income people coming from rural area recently. The former inhabitants of district, the Greeks, have left there due to the political issues. So, their evacuated houses with low rents have been very suitable for the new settlers. But these new settlers have not enough consciousness to live in and maintain such kind of houses. Their different way of life have caused drastic changes on the houses such as converting a single family house to a multifamily accommodation and poor or no maintenance for their preservation.

The new type of accommodation has brought great changes on architectural and structural systems of the houses. Mainly each story has been converted to an independent flat for a single family, open terrace spaces have been covered by roofs to have more rooms and in some cases an additional story has been constructed on top floor. All these interventions have added extra loads and caused damage on structural systems of the houses. On the other hand fires in late 70’s have resulted in loss in building stock at Fener. In these fires inner timber structures of houses have been heavily damaged and the only surviving parts have been outer masonry walls. The physical effects of deterioration are soil settlement, weather conditions, constructional defects and material wearings. The soil which the Fener houses have been built on has two layers of practical importance such as the weak surface layer and the relatively strong layer of clay and schist. The surface layer consists of deposit of earth and debris formed due to constructional works done since almost foundation of the city. It is a soft and loose layer of 2.5-8 m in thickness and has a little resistance against vertical settlements of wall footings caused by gravity loads. In addition to this fact the expansion works of waste water system of Istanbul in 80’s has also given rise to excessive soil movements and subsequently damages in some houses.

The Greek population of Turkey declined from 119,822 persons in 1927, to about 7,000 in 1978. In Istanbul alone, the Greek population decreased from 65,108 to 49,081 between 1955 and 1960. The 2008 figures released by the Turkish Foreign Ministry place the current number of Turkish citizens of Greek descent at 3,000–4,000; however, according to Human Rights Watch, the Greek population in Turkey was estimated at 2,500 in 2006.
Phanar Greek Orthodox College

Known in Greek as the Great School of the Nation (Greek: Μεγάλη του Γένους Σχολή) is the oldest surviving and most prestigious Greek Orthodox school in Istanbul, Turkey. Established in 1454 by Matheos Kamaryotis, it soon became the school of prominent Greek families in the empire, and many Ottoman ministers and Wallachian princes were graduated from it. Designed by the Ottoman Greek architect Konstantinos Dimadis, the building was erected between 1881 and 1883 with an eclectic mix of different styles. The money was given by Georgios Zariphis, a prominent Greek Ottoman banker and financier belonging to the Rum community of Istanbul. Known among the public with nicknames such as “The Red Castle” and “The Red School”, this gigantic building is without doubt one of the most beautiful and dominant structures on the Golden Horn. Designed by Ottoman Greek architect Dimadis, the building was constructed with an eclectic mix of different styles. Despite its function as a school, the building is often referred to as “the 5th largest castle in Europe” because of its castle-like shape. Today the school, which is the “second largest” school after the Zografeion Lyceum, has six Turkish teachers, while the remaining fifteen are Greek. The school (like all minority schools, as it is compulsory by law) applies the full Turkish curriculum in addition to Greek subjects: Greek language, literature and religion.
The exterior of the Patriarchal Basilica of St. George located in the Fener district of Istanbul. The facade dates from the mid-19th century and shows a neoclassical influence.

The relationship between Constantinople and the Ottoman Empire was frequently bitter, due in no small part to the privilege given to Islam. In the secular Republic of Turkey, tensions are still constant. Turkey requires by law that the Patriarch be a Turkish citizen, but all Patriarchs have been ethnic Greeks since 1923. The state’s expropriation of church property and the closing of the Orthodox Theological School of Halki are also difficulties faced by the Patriarchate.
The Ecumenical Patriarchate of Constantinople is part of the wider Orthodox Church, is one of the fourteen autocephalous churches within the communion of Orthodox Christianity. It is headed by the Ecumenical Patriarch of Constantinople, currently Bartholomew I.

Because of its historical location at the capital of the former Eastern Roman (Byzantine) Empire and its role as the Mother Church of most modern Orthodox churches, the Ecumenical Patriarchate has enjoyed the status of “Primus inter pares (first among equals)” among the world’s Eastern Orthodox prelates. Unlike the Pope, he does not exercise control over the individual autocephalous churches, which are fully autonomous. He is, however, widely regarded as the representative and spiritual leader of the world’s 300 million Orthodox Christians. Since 1586 the Ecumenical Patriarchate has had its headquarters in the relatively modest Church of St George in the Fener (Phanar) district of Istanbul. The current territory of the Patriarchate is significantly reduced from what it was at its height. Its canonical territory currently includes most of modern Turkey, northern Greece and Mount Athos, the Dodecanese and Crete.
The Bulgarian St Stephen Church, also known as the Bulgarian Iron Church, is a Bulgarian Orthodox church in Fatih, Istanbul, Turkey, famous for being made of cast iron. The church belongs to the Bulgarian minority in the city. The Bulgarians of the Ottoman Empire used to pray at the churches of the Phanar Orthodox Patriarchy, but due to nationalistic movements, Bulgarians were allowed a national church in the 19th century, the Bulgarian Exarchate.

The richly ornamented church is a three-domed cross-shaped basilica. The altar faces the Golden Horn and a 40 meters-high belfry, the six bells of which were cast in Yaroslavl, rises above the narthex. Initially, a small wooden church was erected on the shore of the Golden Horn between Balat and Fener squares (near Eyüp district), where the current church is located. A house was donated by the statesman Stefan Bogoridi and it was reorganized as a wooden church. It was inaugurated on 9 October 1849 and became an important site of the Bulgarian National Revival. The Ottoman royal decree of 28 February 1870 establishing the Bulgarian Exarchate was first read in the church.

After the original wooden structure suffered from a fire, the larger current building was constructed at its place. An iron frame was preferred to concrete reinforcement due to the weak ground conditions. The construction plans were prepared by Hovsep Aznavur, an Armenian of Istanbul origin.

An international competition was conducted to produce the prefabricated parts of the church, won by an Austrian company, R. Ph. Waagner. The prefabricated parts, weighing 500 tons, were produced in Vienna in 1893-1896 and transported to Istanbul by ship through the Danube and the Black Sea.

The plan shows the specific area that will be developed and the different typologies are color coded. Approximately 1 out of 7 houses will be renovated and returned to its previous statical and aesthetic appearance.
The “Fener and Balat Rehabilitation Programme”, implementations were started with the support of European Union’s € 7 million euros in January 2003. In the scope of the Program, the aim is restoration of old housing buildings as much as possible in the Quarters of Fener and Balat. Establishing a Social Centre, revitalizing the historic Balat Market, and building a solid waste management system. Activities are still continuing participation of the inhabitants of the quarters. (Source: http://www.deltur.cec.eu.int/!Publish/tr/PR%20-%202006-PressRelease-44.doc)

It was announced that the objectives of the programme are to improve the living conditions of the inhabitants of Balat and Fener districts of the municipality of Fatih-Istanbul, primarily through the restoration of dwellings in these two areas, which form part of the historic districts of the Istanbul world heritage site. Despite this important international status, Turkey, through nominating the site to the UNESCO World Heritage list, has been undertaken by its signature of the world heritage convention, to protect it for the whole of humankind, and the attractive position of Fener and Balat, on the banks of the golden horn -- the two areas have hitherto demonstrated severe problems of decay and dereliction, compounded by the poor economic status of the inhabitants. To remedy this situation, around 200 historic houses will be rehabilitated, selected on the basis of various social and architectural considerations. It is anticipated that the program will be able to transform the condition of as many as one in seven of the dwellings in the two districts. A multipurpose community centre to be operated by NGOs will be established to provide a range of social services to target groups in the local community. The primary aim of this centre is to provide much needed educational and health services to local residents and in particular to young people and women. In this respect, the centre will include facilities for women living in the district, to provide a focal meeting place outside the home where they have access to literacy courses and/or vocational training. Mothers are to be provided with advice on nutrition and general child care as well as on reproductive health. To improve the overall health of children, a vaccination program and clinic for minor ailments is to be included in the centre. It is envisaged that the centre will also incorporate a small day nursery, especially useful for women attending courses.
The map shows the urban voids in the studied area and how these relate to the building block. A lot of them are enclosed inside a block and many voids are also parts of a block, where a building has been demolished or decayed.
The three sections cut through the three iconic and symbolic buildings of Fener, related to the Greeks: the Greek school, the Ecumenical Patriarchate and the Orthodox Church of St. Stephen.
**Green Areas & Important Buildings**

The map shows the triangulation between the 3 important buildings related to the Greek presence in Fener. Green areas are evenly distributed, mainly along the waterfront.

**Allotment Sizes**

A study and comparison of the different urban blocks and their distribution. It is interesting to see how the smaller blocks are concentrated together into smaller clusters.
**UrbAN VOID**
A highlight of the ‘empty’ uninhabited space. This can be streets, parks, and any other void that is not built. The highlighted area shows the density and relationship between what is built and the space that is left around it still available.

**Street Junctions**
A study of the number of streets and their direction and orientation. The map shows the junctions where there are at least three directions. This shows the flow and movement in the neighborhood and the ways that it is penetrated by the streets and roads.
A starting point for the urban proposal is the identification of the crossroads as a point of intersection and as the link between the public and private domain. The map shows the different crossroads that one can find in the neighborhood and a proposal will be made on how each one can become again active by transforming them and applying to all of them a strategy that will evolve them into functioning public domains.
Target Groups

There are 4 main groups that will constitute the users of the proposed design. These users are linked with the program of the building but also to the impact it will have in the wider neighborhood and the people of Fener.

- **Historical Group**
  - Represent diversity and a global identity. They see the city from the outside with a fresh view. The public space becomes an educational space for them. They are interested in the history of the place.

- **Touristic Group**
  - Represent the identity of the neighborhood. Residents constitute the identity and the memory of the place, and an integration characterizes the memory of Locals.

- **Local Group**
  - Represent the identity of the neighborhood. Residents constitute the identity and the memory of the place, and an integration characterizes the memory of Locals.

- **National Group**
  - Memory constitutes the heart where the 4 groups overlap with their origin and interest. It is by the Archive, which is at the heart of the archive itself, from the Greek arkhe, a place of gathering, a meeting.
Locals move mainly internally in the neighborhood using the main axis roots. During the day Fener becomes activated by all the actions and functions of the nearby areas and the high street on the waterside. During the day movements of locals and tourists often get condensed in nodes of commercial, occupational, and touristic interest.

Akçin Sk. becomes an active street that cuts through the topography and brings closer the highest point of the hill to the level of the water and the new developed park. Acting as a link, it fills the voids and aids the neighborhood to act as a whole and not as fragments. The movement of local people is fed by the neighborhood itself and is diffused mainly transversely but without excluding longitudinal paths.
Analyzing the Crossroad

Re-Composing
Comparing the two adjacent crossroads it is clear that the studied one needs to be re-defined and re-composed.

Filling the Voids
The urban voids need to be filled like a puzzle in order to activate the crossroad again.
International visitors and tourists mainly move based on the attractions of the area, similar to scholars, and take main roots, but also are diffused in the neighborhood, around main poles of markets and historical interests. Fundamental are the 2 main roots that move along the waterside and link the neighborhood to the rest of Fatih.

Movement grows in both axis and the neighborhood is penetrated through several ‘entrances’ from the main street. A linear root leads visitors to the top of the hill and towards the center of the historical peninsula. Along that street visitors can find some uses of leisure, and the reconstruction of vertical roads create stimulus and activate the area.
**ANALYZING THE CROSSROAD**

**Defining the Core**

By defining the core of the streets it can create a strong force that people can gather and create a center of interest.

**Rotating the Axis**

The rotation of the crossroad can lead to interesting relationships between the movement of the street and the adjacent buildings.
Scholars circulation occurs mainly during daytime and has 3 main attractor points: the Ecumenical Patriarch of Constantinople and its church St. George, the Bulgarian iron church “St. Stephen” and the Phanar Greek Orthodox College. All three have a rich heritage and numerous books and sources that are a legacy and of great importance for the existence of Greeks in Istanbul but also about the history of Phanar.
urban solid + crossroad + empty lots = urban void
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IMAGES


GENERAL INFORMATION


VIDE/O DOCUMENTARY


“It was in Cihangir that I first learned Istanbul was not an anonymous multitude of walled-in lives - a jungle of apartments where no one knew who was dead or who was celebrating what - but an archipelago of neighborhoods in which everyone knew each other.”

— Orhan Pamuk, Istanbul: Memories and the City