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BELINDA TATO / JOSÉ LUIS VALLEJO / DIEGO GARCÍA-SETIEN, JP/GR + PLAN:B, WESTB,
EMBA_ESTUDI MASSIP-BOSCH ARQUITECTES, IZASKUN CHINGILLA, VICENTE SARRABLO,
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GUILLERMO DE ALMEIDA / LUCIANO KRUK, EXYZT, OBTAVIO MESTRE, MIGUEL MESA, SARA
TOPELSON, DANIEL ZARZA, GIORGOS ARTOPOULOS, STANISLAV ROUDAVSKI, ARCHITECTURE
PROJECT, JOAQUÍN DIEZ-CASCÓN, MARTA RECASENS, MARINA DIEZ-CASCÓN, FERNANDO
RIAL, GREGORIOS PHARMAKIS, GRUPO URBANLABSA 22.
NATURALEZA, ORGÁNICO, NUMÉRICO / NATURE, ORGANIC, NUMERICAL

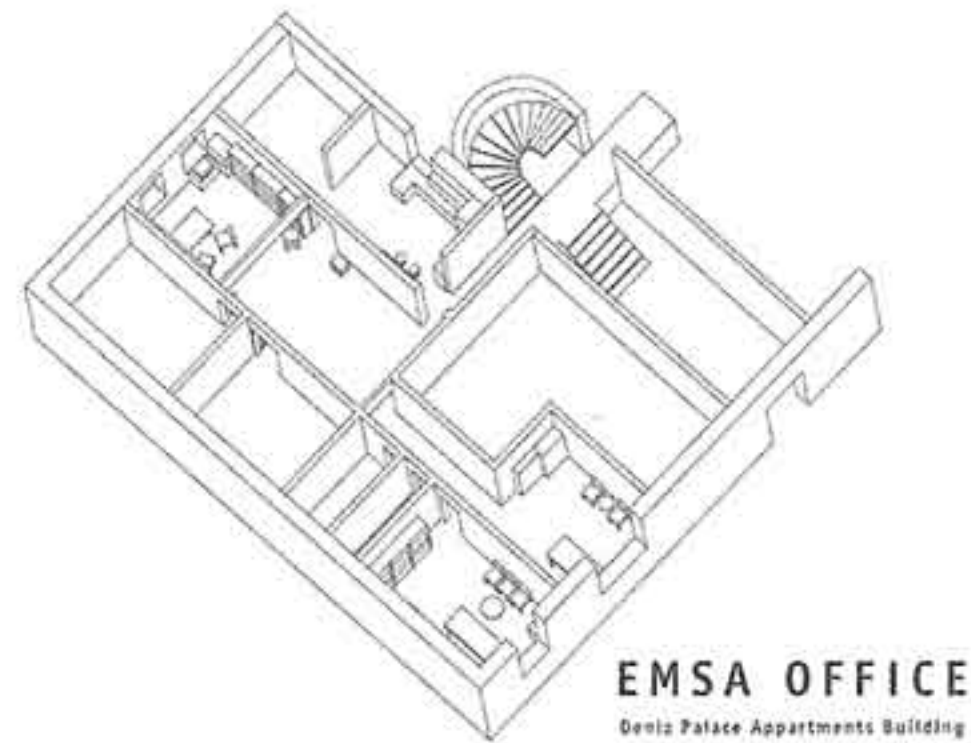
CASAS / HOUSES - LUGARES / SITES

Durante el verano del 2005 se celebraron dos importantes acontecimientos culturales en Estambul: en julio, el XXII Congreso de la Unión Internacional de Arquitectos (UIA); y en septiembre, la 9ª Bienal Internacional de Estambul. Gregorios Pharmakis participó en los dos con el doble proyecto Apothecae. En muchos países europeos la palabra apothecae significa farmacia, en griego significa almacén. Cada apothecae está estructurada por estantes y cajas que se utilizan para acumular objetos de modo organizado, o para archivar cosas obsoletas o no demasiado necesarias.

El proyecto buscó esta tipología de espacio dentro de los ofrecidos por la organización. Miembros de Gregorios Pharmakis visitaron las salas para conferencias y exposiciones una semana antes de la inauguración de cada evento. Investigaron espacios situados justo al lado de los apuntados como espacios protagonistas: cuartos de limpieza y almacenamiento, salas de mantenimiento y sótanos. Además se instaló en Internet una estructura dinámica de almacenamiento capaz de aceptar los "descubrimientos" durante los trabajos, y ofrecer acceso abierto a individuos y grupos interesados por compilar, clasificar y utilizar información.

XXII Congreso Mundial de Arquitectura.

Durante el Congreso Internacional de Arquitectura, Pharmakis enfocó sus actividades sobre el espacio de almacenaje en el sótano del anfiteatro grande del Centro de Convención y Exposición de Estambul. Los trabajos, in situ, estaban en elaboración mientras el Congreso estaba en curso. Se tomaron las medidas de modo muy preciso y se hicieron dibujos lineales de objetos y espacios.



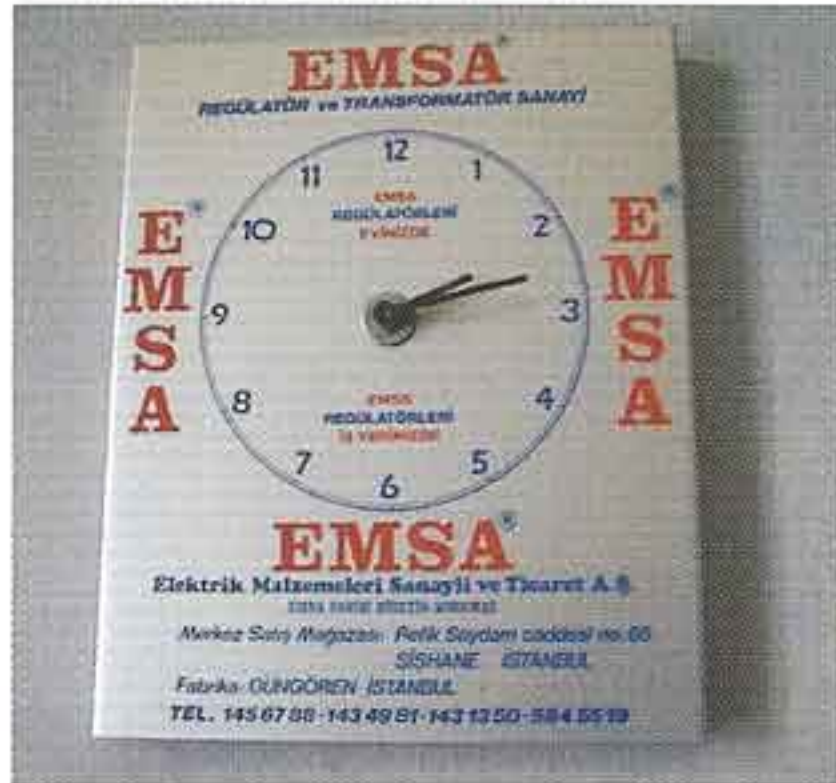
EMSA OFFICE
Deniz Palace Apartments Building

Focus on the place ends up
in dispersment of investigation

GREGORIOS PHARMAKIS

گروریوس فارماکیس
GREGORIOS PHARMAKIS

www.apothecae.com
Istanbul September 2005



GREGORIOS PHARMAKIS IN APOTHECAE ISTANBUL BIENNIAL: ARISTIDE ANTONAS, PANOS KOUDOS, NADIA KALARA, KOSTAS NTAFLOS. STUDENTS (UNIVERSITY OF PATRAS, UNIVERSITY OF THESSALY, ISTANBUL TECHNICAL UNIVERSITY): NIKI DIMOPOULOU, MARGARITA GIKA, OZAN TAYLAN SEVEN, DIMITRA TSACHRELIA, EIRINI TSACHRELIA, STELLA TSIONTSI, SUMER EREK.
GREGORIOS PHARMAKIS IN APOTHECAE UIA CONGRESS: PANOS KOUDOS, ARISTIDE ANTONAS, KOSTAS NTAFLOS, NADIA KALARA, ZEKIYE SARIKARTAL. STUDENTS (UNIVERSITY OF PATRAS, UNIVERSITY OF THESSALY, BACHÇESEHIR UNIVERSITY): YANNIS ARVANITIS, ALP AYTEKIN, SARP ÇETIN, TASOS GOVATSOS, KATERINA GRIGORPOULOU, DAGHAN GÜRKANLAR, ELENA KAPOBASPOULOU, NILETA KOTSIKOU, MARINA BIZA, KAYA TABANLI, EIRINI TSACHRELIA, ALEXIS TSOUKALAS, AHMET TÜRK, SEDA ULUTAS.

In the summer of 2005 two major cultural events took place in Istanbul: the XXII World Congress of Architecture by the International Union of Architects (UIA) in July and the 9th International Istanbul Art Biennial in September. Gregorios Pharmakis engaged in a twofold activity, participating in these events with the double project Apothecae. In many European countries, apotheca means pharmacy. Apotheca is also the Greek word for storehouse. Each apotheca has shelves and cases, used for an organized accumulation, or for the archiving of things that are obsolete or are not needed much.

The project searched for such spaces inside the venues where the events took place. Members of Gregorios Pharmakis visited the lecture and exhibition places one week before the opening of each event. They investigated spaces situated right next to the highlighted ones: cleaning and storage rooms, maintenance rooms and basements. Moreover, a dynamic structure of storage was installed in the Internet, capable of accepting the 'findings' during the works, and offering open access to the collecting, sorting and use of information for individuals and groups.

XXII World Congress of Architecture

During the international Architecture Congress, Pharmakis focused his activities on the storage room in the basement of the large amphitheatre in Istanbul Convention and Exhibition Centre. In situ works were undertaken during the course of the Congress works. Precise measurements were taken and linear drawings of objects and spaces were done. It was soon realized that the large storage room provided the space, not only for the accumulation of piles of chairs, notice boards, tall metal ashtrays, etc, but also for the gatherings of the personnel during the break. It was the only place in the Convention Centre where smoking was allowed. The working team recorded conversations with the personnel concerning their working and living conditions. They also mapped their everyday itineraries throughout the city while commuting to work. This preoccupation with people did not mean to reveal personal details, but rather information related to the "invisible" function of the organized event. Findings of this small, and rather unorganized research project could be a newspaper on a table (photographed), a notice on the wall (transcribed as a sketch or linear drawing), the words of a cleaner (recorded). The findings were continuously posted on the Internet archive by the working team. An unusual archaeology of the circumstances of the cultural event, in its most basic infrastructures, was under construction.

9th International Istanbul Biennial

In the Istanbul Biennial the interest turned again to the ideas of active storing, attachment to the mechanism of each institution and dispersion in the city. The Biennial addressed themes of the city. Exhibition spaces were spread out in buildings "between uses", situated in the commercial centre of Istanbul. Pharmakis concentrated on one of Biennial venues, the derelict Deniz Palace Apartments. Inside the building, Pharmakis worked in the Office of the EMSA power regulation company, the only functional space among the rooms dedicated to the exhibition of artists' work. Repeated visits resulted in numerous drawings of spaces and objects as well as mechanical recordings of sound and image. The works continued in collaboration with the office employees. Collected material was also derived from talks, discussions and informal meals in the office. For the elaboration of collected material, Pharmakis moved a portable workshop from place to place, inside and next to the biennial premises, in coffee shops, hotel lobbies and rooms. The workshop reworked information and produced printed material and internet feedings. For the dissemination of this material, different storage structures were invented and used, not only in the Internet, but also in the city, in busy streets, specific advertising stands, newspapers and leaflets left in the biennial venues, in coffee-shops, pastry shops and bookshops.

