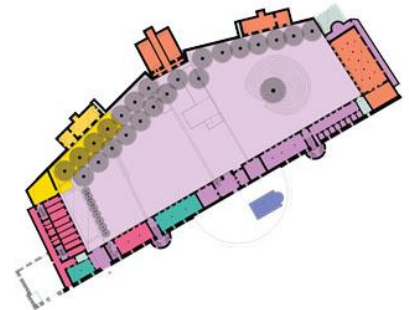
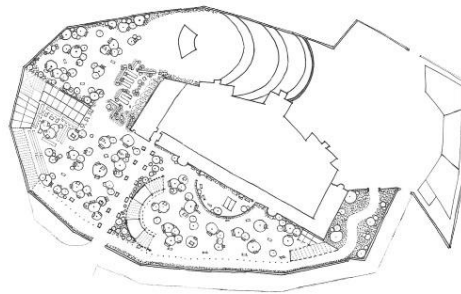
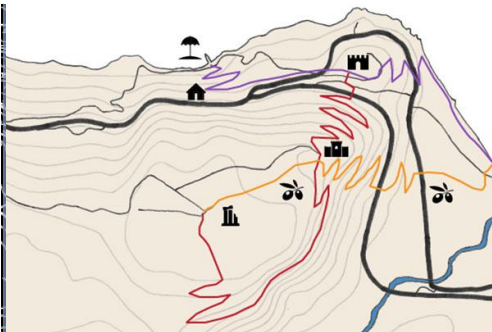


INTZEDIN AT SOUTH SOUDA



A VISION & FRAMEWORK PLAN TO REPURPOSE THE FORT AND ITS SURROUNDINGS

work produced by
Summer 2017 Studio on Sustainable Tourism
Crete, Greece

offered by:
The College of Architecture and Planning,
Department of Urban and Regional Planning
University of Colorado Denver

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PREFACE AND ACKNOWLEDGMENTS

Working on a subject such as repurposing Fort Intzedin has been a valuable experience for all of us; a learning, growing, and humbling experience! This study is prepared within the framework of a six-credit summer study abroad course we have offered within the College of Architecture and Planning at the University of Colorado Denver. The class had 16 graduate students with various backgrounds including urban planning, urban design, landscape architecture, architecture, civil engineering, etc. It was taught by two instructors, Korkut Onaran, PhD, and Carrie Makarewicz, PhD.

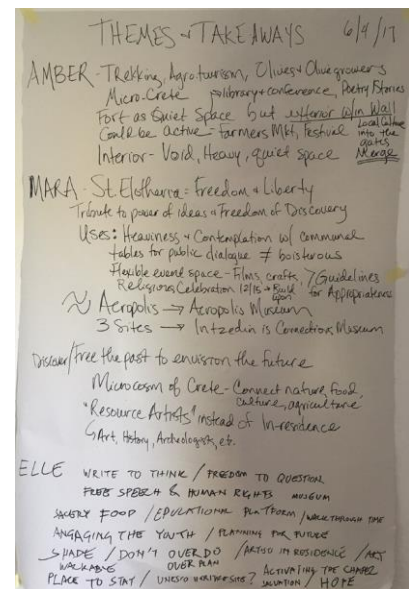
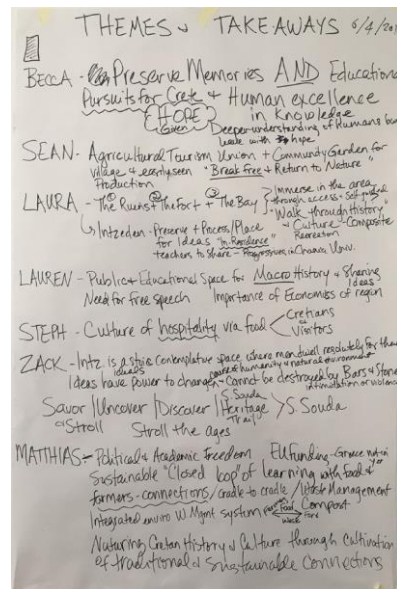
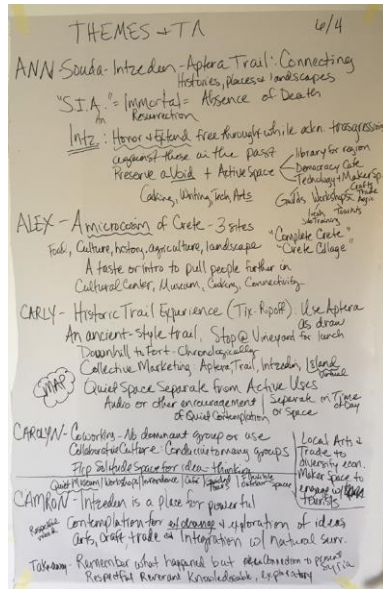
The focus of the class was sustainable tourism planning. The Municipality of Chania proposed the Fort Intzedin project for the course. Since the best way to learn urban planning is to sit at the driver's seat and start practicing urban planning, working on a well-needed and current subject is essential. Through the planning process, we aim to generate inspirational, but grounded, ideas, and we hope the ideas presented in this report can be useful for the community's planning process for the fort.

For most of the students, and for us instructors as well, this was the first visit to Crete. After three orientation meetings in Denver the class met in Athens on May 23, 2017. After visiting Athens for four days, Mykonos for two days, and Naxos for two days we arrived in Crete on May 30, 2017. Visiting Athens, Mykonos, and Naxos gave the class a perspective on the types of tourism throughout Greece, and the effects on daily life. The students employed systematic observations of the street life, creative writing, and sketching to digest what they experienced in these other locations.



Two pictures from the orientation meeting that took place on June 2, 2017. Students and instructors in the picture on the left. In the picture on the right, from right to left: Varvara Peraki, Vice Mayor of Culture, Anastasios Vamvoukas, Mayor of Chania, and other planning officials.

The group visited Fort Intzedin and its near surroundings for the first time on June 1, 2017. This visit was followed by an orientation and information meeting with the planning officials on June 2, 2017. After a preliminary presentation on June 9, 2017 the class presented an earlier version of the content summarized in this document to the planning officials and public in the Center of Mediterranean Architecture building, Chania, on June 13, 2017. The valuable discussion following the presentation guided this final report and we have incorporated some of the audience input.



These three posters summarize each student's reflection and opinion after the first visit to Fort Intzedin

Group discussions and brainstorming sessions were helpful in facilitating creative thinking and accelerating decision making. However, we spent significant individual time as well in order to absorb emotionally what Fort Intzedin evoked in us and what the place means for the Cretan community. Sharing these impressions and opinions was time consuming but necessary for inspiration. A general consensus about the sensitivity of the history led us to the following overarching objectives:

- honor memory and heritage of this place by celebrating ideas and freedom of speech;
- create community amenities that can be used by the whole community to initiate creative small businesses and strengthen the local economy (do not create a center just for the visitors);
- celebrate Cretan culture in general; not just history but the living culture, lifestyles, crafts and food; and
- invest in sustainability.

These objectives then guided the class to develop the repurposing recommendations presented in this document.

We would like to express our deepest gratitude to the following individuals who were instrumental in the work of our studio project:

Anastasios Vamvoukas, Mayor of Chania warmly welcomed us, informed us about his vision for Fort Intzedin, provided valuable feedback in our final presentation, and supported the meetings, presentation, and reception – his welcome was most inspiring to the class and instructors.

Varvara Peraki, Vice Mayor of Culture participated in all three meetings and shared her well-crafted opinions with us – her perspective helped us sharpen our position;

George Xanthoudakis, Vice Mayor of the Technical Services of Chania shared his opinions that guided us especially during our preliminary presentation;

Liana Vagianou, Architect of the Project Department of Technical Services not only shared her valuable opinions with us throughout the studio but was especially helpful in organizing the logistics well in advance of our arrival and for providing translation and support for each meeting and site visit. Her warm and friendly nature and knowledge were motivating and crucial.

Pericles Vakalis, Director of Projects for Municipal Technical Services was present in all our meetings with his sharp directions and support.

Dimitrios Michelogiannis, Vice Governor of Crete, met us separately and provided valuable insight of Cretan tourism policies and trends. He also took us out of our studio and guided us on a beautiful day trip to the southern shore of the island. His friendly, warm, supportive, and unassuming demeanor was most memorable. We are sincerely thankful for his help;

Amalia Kasabali, a masters student who has completed her master's thesis on the same subject in the School of Architecture Master's Program, Technical University of Crete, met us in the fort, attended all our meetings and generously shared her findings and opinions with us. Some of our proposals echoed hers. We sincerely express our gratitude.

James C. Stratis, Executive Director, Kommos Conservancy, for his help and support before and throughout the studio. Without him arranging initial contacts and his persistence this studio could not happen. We sincerely appreciate his committing significant time of his in helping us organizing the logistics and having the right contacts.

Potamitakis Michalis's detailed historical report on Fort Intzedin for the Municipality of Souda was crucial for our understanding of the fort's history, context, and cultural significance.



Mayor Anastasios Vamvoukas (left), and the audience (right), during the June 13 presentation.



The class and instructors with Mayor Anastasios Vamvoukas (second from top left), and Liana Vagianou and Perikles Vakalis (far right) after the presentation on June 13, 2017.

What we present here is one particular vision; a well-structured vision with clear planning objectives, proposed activities, and spatial organizations; but nevertheless, a vision. We truly hope that this vision can be inspirational as the community members and decision makers move toward their plan and vision for repurposing Fort Intzedin in a way that benefits the community, while honoring its historical significance.

Korkut Onaran, Ph.D. and Carrie Makarewicz, Ph.D.

BRIEF HISTORY OF FORT INTZEDIN

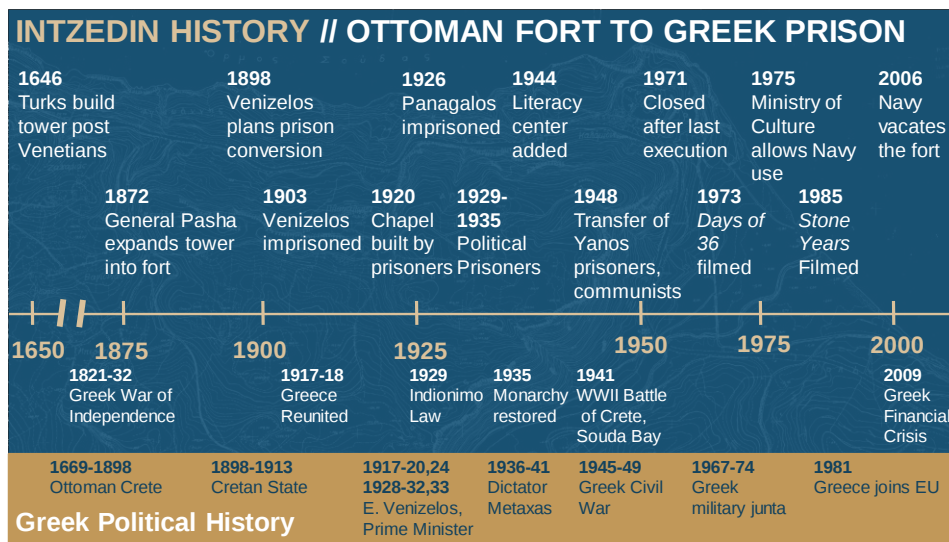
Part of our learning involved researching the forts' history, including the corresponding historical events. We drew from several sources, including the report by Potamitakis Michalis for the Municipality of Souda and work by Amali Kasabali. Because of its strategic location on Souda Bay, Intzedin represents several important periods in Greece's contemporary history, including wars for independence, occupations, and imprisonments of political leaders and activists.

The original structure was a small tower built by the Turks in 1646 after they drove out the Venetians. Toward the end of Ottoman Crete, General Pasha expanded the tower to a fort in 1872 and named it for his son. In 1898, it became a battle site in Crete's war for independence.

As Crete established its new government, Eleftherios Venizelos was appointed the Minister of Justice and began plans to convert it to a prison. Ironically, he was imprisoned there in 1903 for 15 days due to disagreements with Prince George. He was not the last; the fort imprisoned hundreds of political dissidents throughout the first half of the 20th century. A chapel was added in 1920.

During WWII, it was 1st occupied by the Nazis, but later was an important site against the Nazis during the Battle of Crete at Souda Bay. In 1944, due to international outcry about the political prisoners and deplorable prison conditions, the government created a literacy center and prisoners did poetry readings. The last execution was in 1971 and the prison closed in 1972. Shortly after the prison's closure, the ministry of culture declared it a Heritage Site and demolished the internal buildings for the Navy's use. The Navy used it until 2006 when it was no longer functional. It has been empty since and is in extreme disrepair. Several of the prisoners are still living. Some are writers and others remain politically active.

Timeline of For Intzedin: 1646 to present



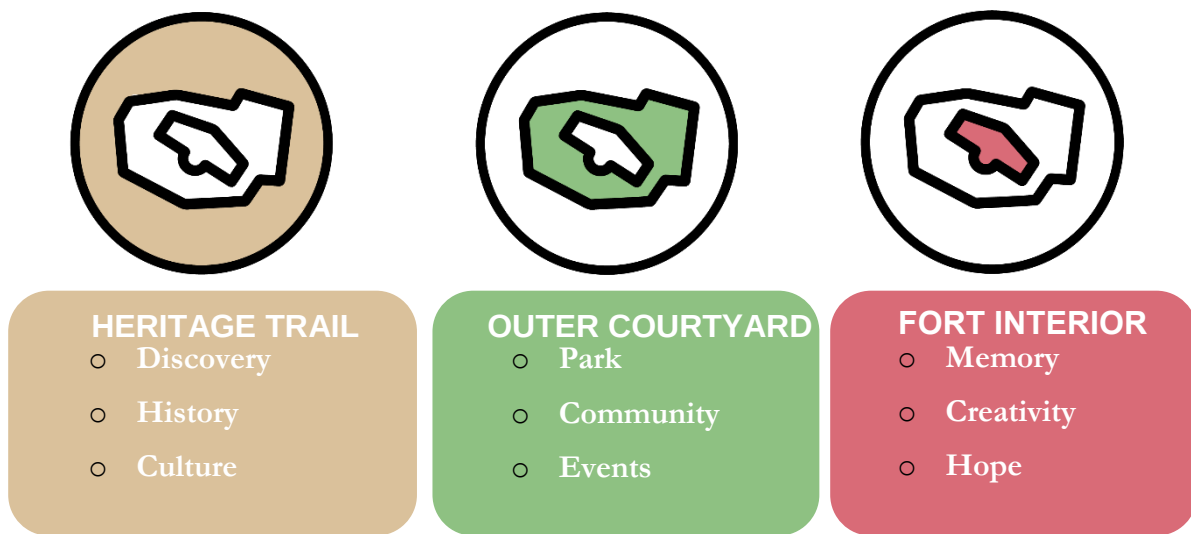
REPORT OVERVIEW

To analyze the potential for the fort, the class broke into three spatially-oriented groups regarding the fort's structure and access:

1. Trails Network and Access to Fort Intzedin;
2. The Outer Courtyard (the space between the wall surrounding the fort, and the fort); and
3. The Fort and Inner Courtyard (the fort structure and the internal courtyard).

Each team studied the spatial structure of their area and the connection to and impact on the surrounding community in order to propose appropriate uses and plans for the space. The report proceeds in three sections, each one dedicated to these three defined areas.

Three Study Areas



PART I. TRAILS NETWORK AND ACCESS TO FORT INTZEDIN

EXISTING CONDITIONS

An important strategy in the preservation and activation of Fort Intzedin is the development of a trail system to link the site with other tourist destinations. The trail system would serve many functions including connecting Intzedin to the ancient site of Aptera, as well as future connection to Kiani beach and Souda Bay Island.

The main themes and recommendations referenced in this regional section of the Vision and Framework Plan for the Redevelopment of Intzedin were developed after analysis of existing conditions, consultation, and guidance from scholars versed in the history of the area. Further analysis is recommended regarding specific parking space requirements and community outreach in order to ensure full success of this project for the nearby community, the greater Souda Bay and Chania area, and future visitors and users.

The existing conditions research of the area revealed that acquisition of the land by the State would be required to implement changes or protection of certain areas. Currently, specifics regarding public versus private property in the area are unknown. The recommendations in this report assume state acquisition and partnership with local landowners in activating this large area.

IDENTIFICATION OF ISSUES AND CHALLENGES

Fort Intzedin and the surrounding area involved in the trail system are in a state of current disrepair. The historical path leading from Aptera to Intzedin is currently overgrown and in need of brush clearance and path restoration. Ill-defined trails throughout the area exist without signage or local knowledge. An ancient wall currently wraps around the sloping elevation surrounding Aptera, leading into a gorge, with views of the surrounding agricultural area. Aptera has recently been rehabilitated and currently sees a high number of visitors. A number of visitors arrive by cruise ships, which dock in Souda Bay near the existing port west of Kalami beach. The entirety of the area lacks shade areas and seating for additional visitors.

It should be noted that currently there is a lack of connectivity to the village surrounding Fort Intzedin. The high-traffic state highway that bisects the Aptera-Intzedin area does not have sufficient pedestrian crossings or public transit access. Field research showed that the state highway held high volumes of fast-moving traffic. Based on this observation, we recommend a pedestrian bridge leading from the hill where Aptera resides to the village surrounding Intzedin. Pedestrian infrastructure investments would be needed to connect Intzedin with Kiani beach and finally with Souda Bay Island.

VISION & THEMES

After reviewing the existing conditions and identifying the challenges of achieving regional connectivity, our team developed the following vision statement:

"We envision a trail network with an interconnected series of paths weaving through Cretan heritage and connecting travelers with nature, history, and local culture."

This vision can be summarized by the following key terms: Discovery, History, and Culture.

In order to accomplish this vision, we have developed the concept **"South Souda Heritage Trail: A Stroll through the Ages."** We have visualized this concept in Figure 1.1 which shows an illustrative cross-section of the trail as well as the key destinations of the trail.

Figure 1.1: Heritage Trail Cross-Section



DESTINATIONS & TREKKING NETWORK ALONG THE HERITAGE TRAIL

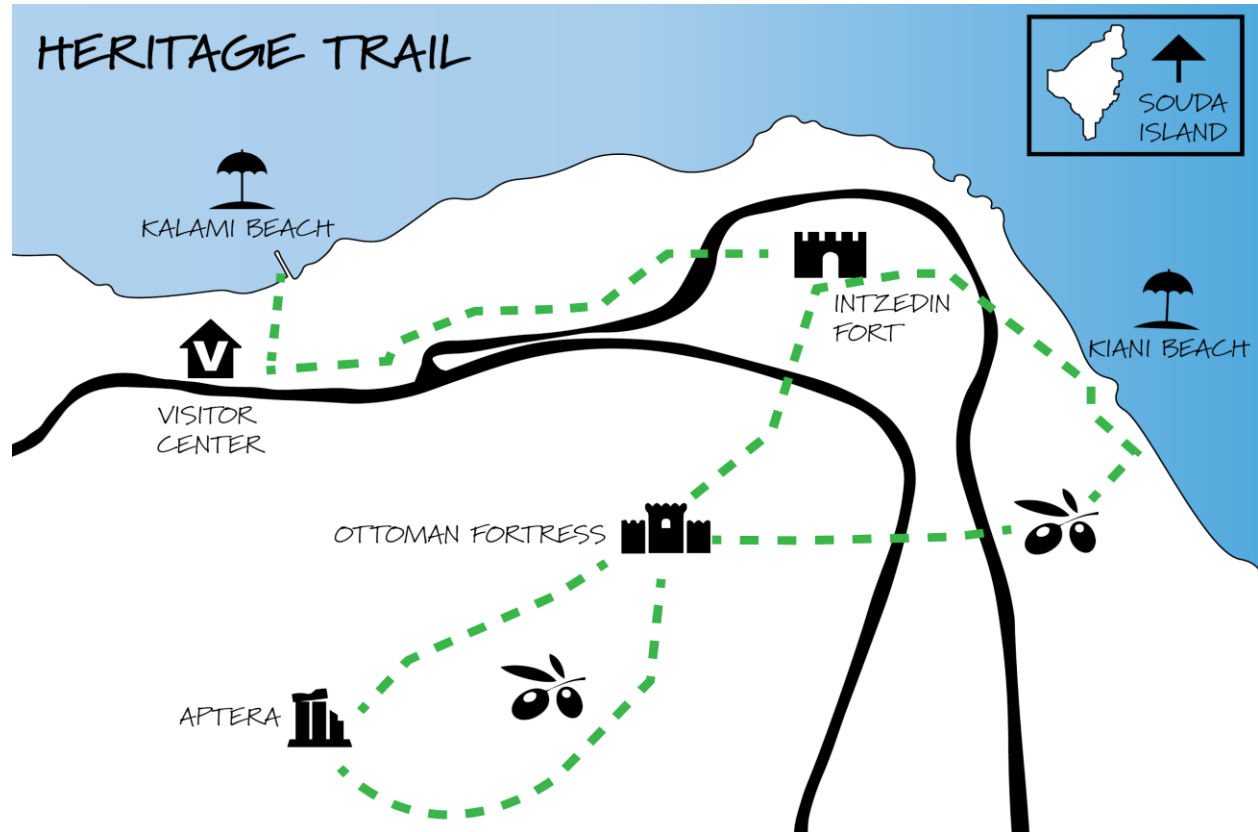
The primary goal of the Heritage Trail is to connect Fort Intzedin to nearby attractions and local resources. The following list of destinations is based on proximity and potential for sustainable tourism.

Heritage Trail destinations include:

- Intzedin Fort
- Aptaera
- Ottoman Fortress
- Kalami Beach
- Kiani Beach
- Souda Island
- Future Visitor Center

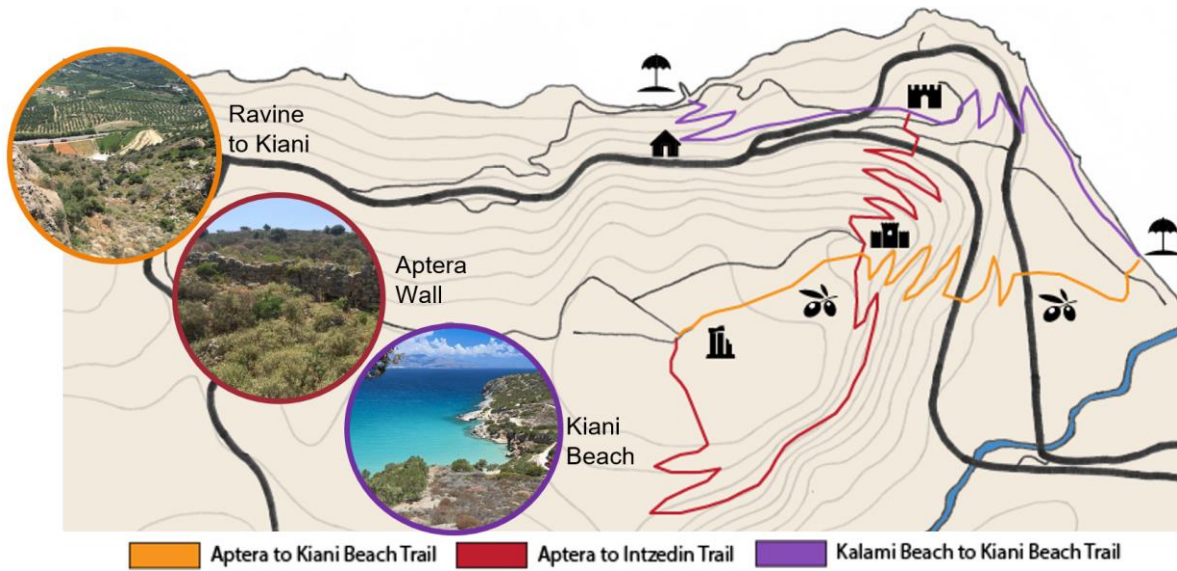
Figure 1.2 shows the proposed trekking network that would connect Intzedin Fort to the surrounding regional attractions.

Figure 1.2: Heritage Trail Destinations and Trekking Network



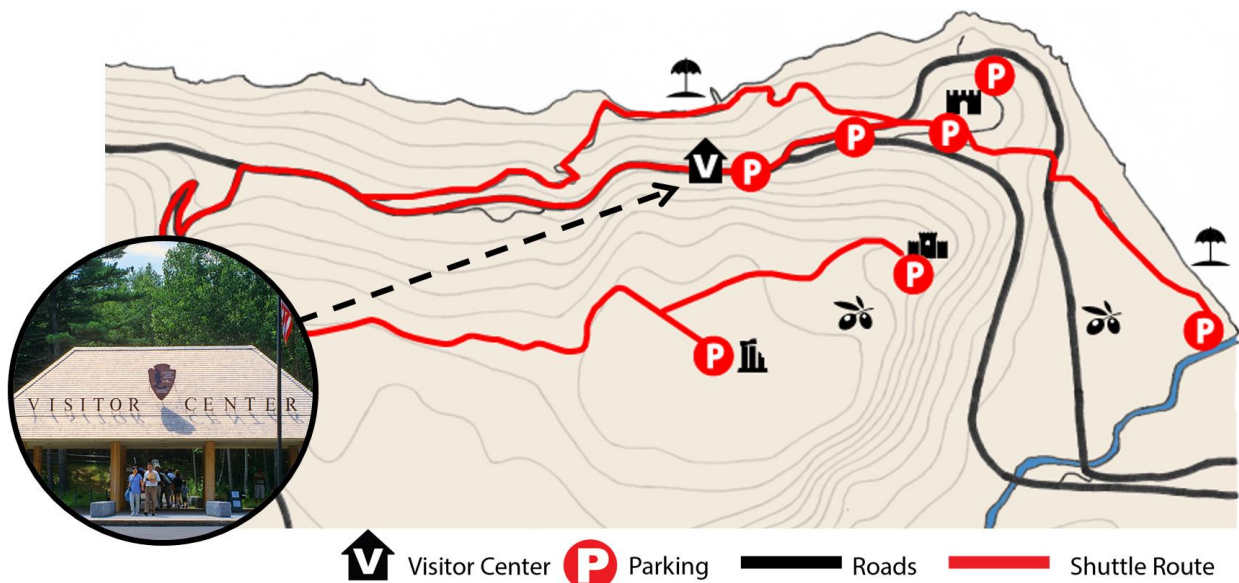
Due to the steepness of the terrain in parts of this region, our team obtained a contour map of the area in order to propose specific trail paths including switchbacks. Figure 1.3 shows a detailed map of the proposed trekking network.

Figure 1.3: Detailed Map of Heritage Trail Trekking Network



In order to provide regional accessibility to visitors of all ages and abilities, we are also proposing a shuttle service that would serve some of the same destinations that are connected by the Heritage Trail Network. Our team is also proposing parking lots at strategic locations to allow visitors to park their car at one destination, then use the shuttle system to experience the rest of South Souda. We hope this will decrease the traffic impacts on the community and make the project more environmentally sustainable. We are also proposing a Visitor Center that will inform visitors about the history of the area through displays, maps, and directions. Figure 1.4 shows a circulation plan for South Souda which includes the location of the proposed shuttle service, potential parking lots (which need further exploration), and a visitor center.

Figure 1.4: South Souda Circulation Plan



INTERACTIVE TRAIL ELEMENTS

In order to attract visitors of all ages with a variety of interests, our team is proposing several interactive elements that will encourage visitors to be more engaged and allow them to learn about the region as they hike the Heritage Trail.

Mock Passport Incentive Program

Our first proposed interactive element is the mock passport incentive program as shown in Figure 1.5. Our team was inspired by the “Pilgrims’ Passport” that is featured in the Camino de Santiago de Compostela. This passport is stamped at key locations along the Camino and it serves as proof that someone has completed the pilgrimage. We are proposing a similar concept where visitors receive an empty passport at the Visitor Center and then they collect stamps from each of the destinations along the heritage trail. This passport will encourage visitors to reach all of the destinations along the trail and it can serve as a special souvenir to remember South Souda.

Figure 1.5: Inspiration for Mock Passport Incentive Program

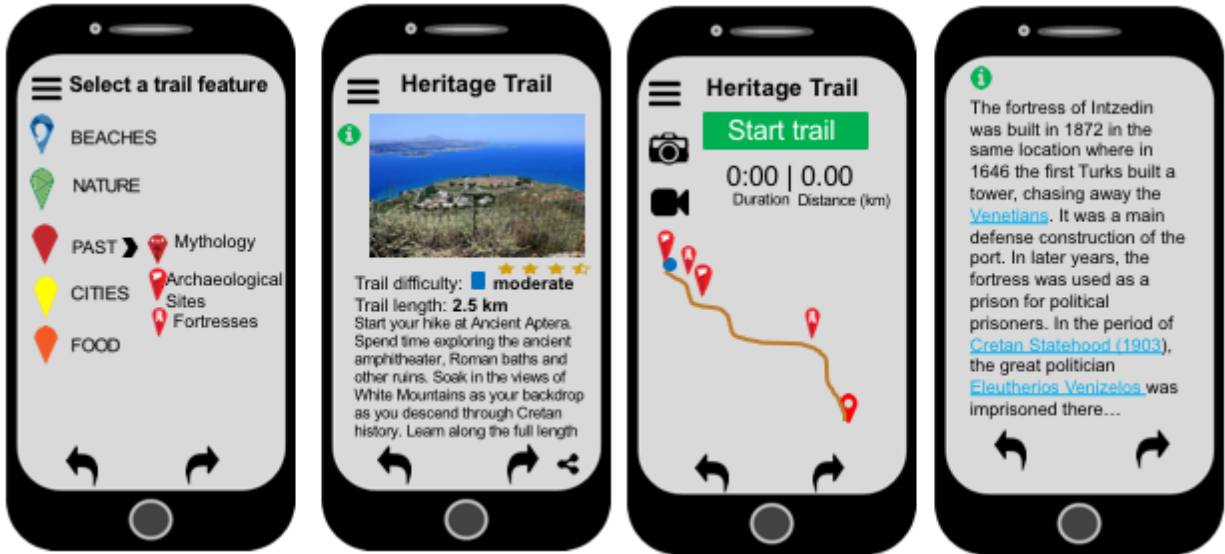


Interactive mobile phone or tablet application

Another interactive concept is the development of an interactive mobile phone or tablet application intended for use on and offline. The application is suggested to provide details of the trails; connectivity options to regional trekking; and most importantly, to educational materials highlighting historical facts and access to Cretan stories. A mock-up of this app is shown in Figure 1.6. This

application would serve as a technological “bridge” to future generations, enticing both technologically inclined visitors as well as younger visitors during and after their visit to this area.

Figure 1.6: Heritage Trail Interactive App Mock-Up



Interpretive Signage

Our third proposed informative element is interpretive signage that will provide opportunities for education as visitors hike the trail. Figure 1.7 shows a rendering of a sign that explains the historical, economic, and agricultural importance of the Koroneiki Olive Tree.

Figure 1.7: Interpretive Signage Example for the Koroneiki Olive Tree



SEATING & SHADE DESIGN

We propose several seating and shade concepts that will make the Heritage Trail more enjoyable for visitors, especially during the hot summer months. Furthermore, these design elements will encourage visitors to take time for contemplation and enjoyment of the scenery.

We recommend blending seating and shade structures into the natural environment by using local materials and plant life. For example, a seating area could be shaded by a trellis covered in grapevines with an information plaque about local vineyards. Another example is a playground with sculptural construction using natural materials in order to blend with the landscape. Both of these concepts are shown in Figure 1.8.

Figure 1.8: Blending Seating and Shade Structures into the Natural Environment



Based on these concepts, we created renderings of seating and shade structures for specific locations along the Heritage Trail. Figure 1.9 shows the first two renderings which include recommended seating areas along the trail from Aptera to Fort Intzedin. Next, Figure 1.10 shows a rendering of a proposed shade structure as well as the location of the shade structure and the view from that location.

Figure 1.9: Renderings of proposed seating areas and locations along the Heritage Trail

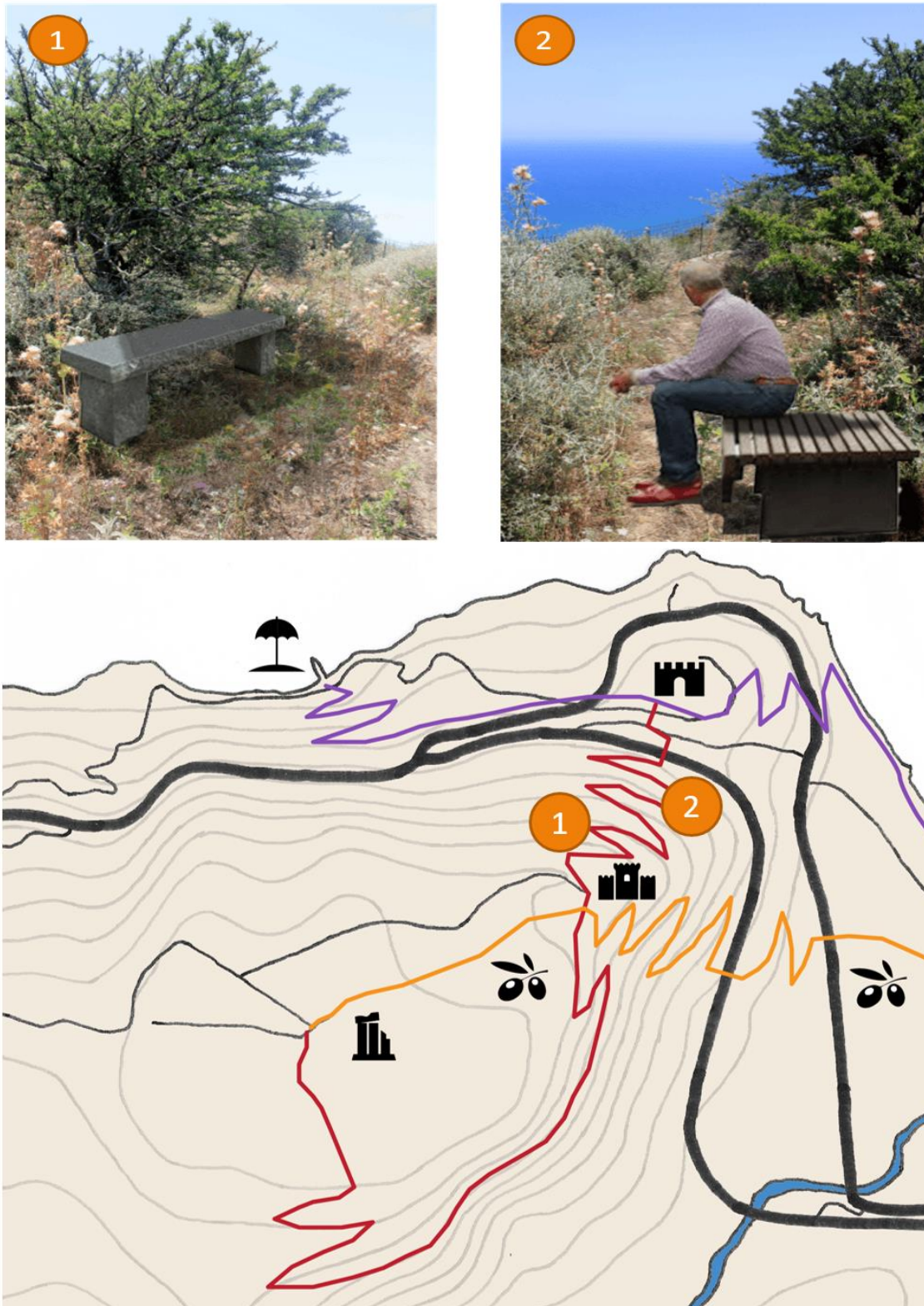


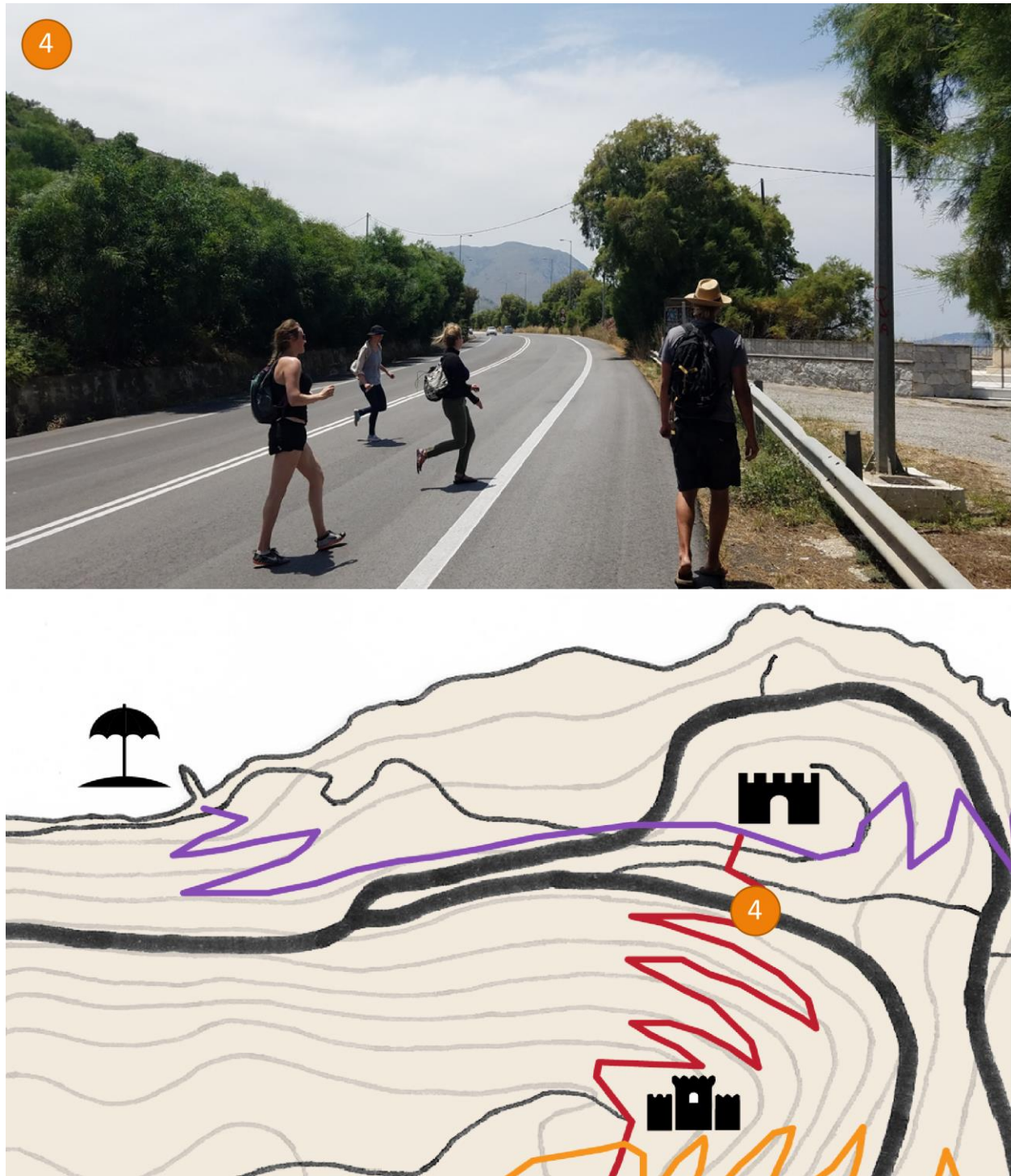
Figure 1.10: Renderings of shade structures, the location, and scenic views from these locations



PEDESTRIAN BRIDGE

One of the most essential components required to create the Heritage Trail Network is a safe pedestrian crossing at the Crete National Road 90. As shown in Figure 1.11, the current condition of the road is unsafe for pedestrian crossing due to the lack of sight lines and fast moving vehicular traffic.

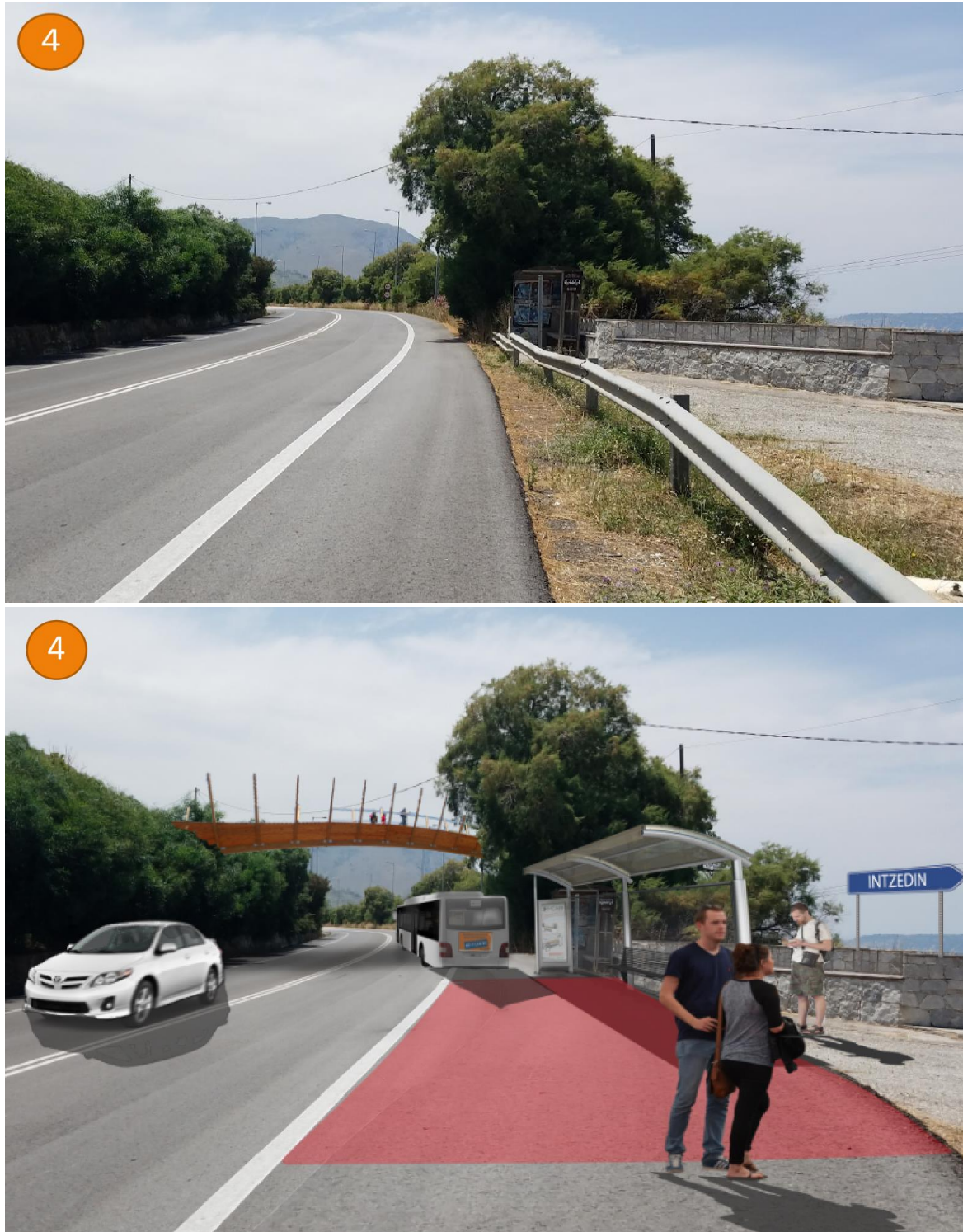
Figure 1.11: Existing condition of pedestrian crossing at Crete National Road 90



We propose the construction of an elevated pedestrian bridge in order to provide pedestrian access from Apta to Fort Intzedin. Although this type of capital improvement will be more expensive than other pedestrian treatments like crosswalks or pedestrian signals, we believe that a pedestrian bridge will be the safest alternative for both pedestrians and drivers. Figure 1.12 shows a rendering

of one possible design for the proposed pedestrian bridge as well as a pullout, transit shelter, and pavement markings for a safe public transit stop.

Figure 1.12: Rendering of Pedestrian Bridge



MARKETING CONCEPTS FOR HERITAGE TRAIL

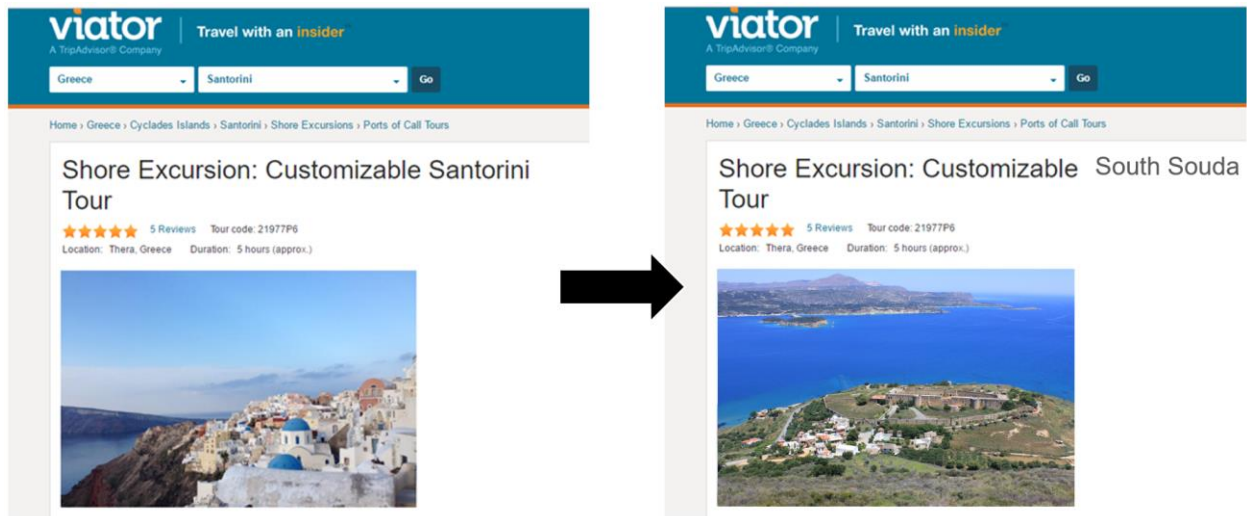
In order to create a successful regional destination, it is important to strategically market and advertise South Souda and the Heritage Trail to potential visitors. One strategy is to connect Fort Intzedin and the trail network to existing events. For example, Aptera recently hosted a Sirens concert to honor the mythology of Souda Bay Island. The Heritage Trail could be incorporated into this event by hosting a moonlight walk that would guide visitors along the trail with the concert at Aptera as the destination. Figure 1.13 shows the event poster for the Sirens Concert and a mock-up of an event poster for the proposed moonlight walk.

Figure 1.13: Event Posters for Sirens Concert and proposed Moonlight Walk



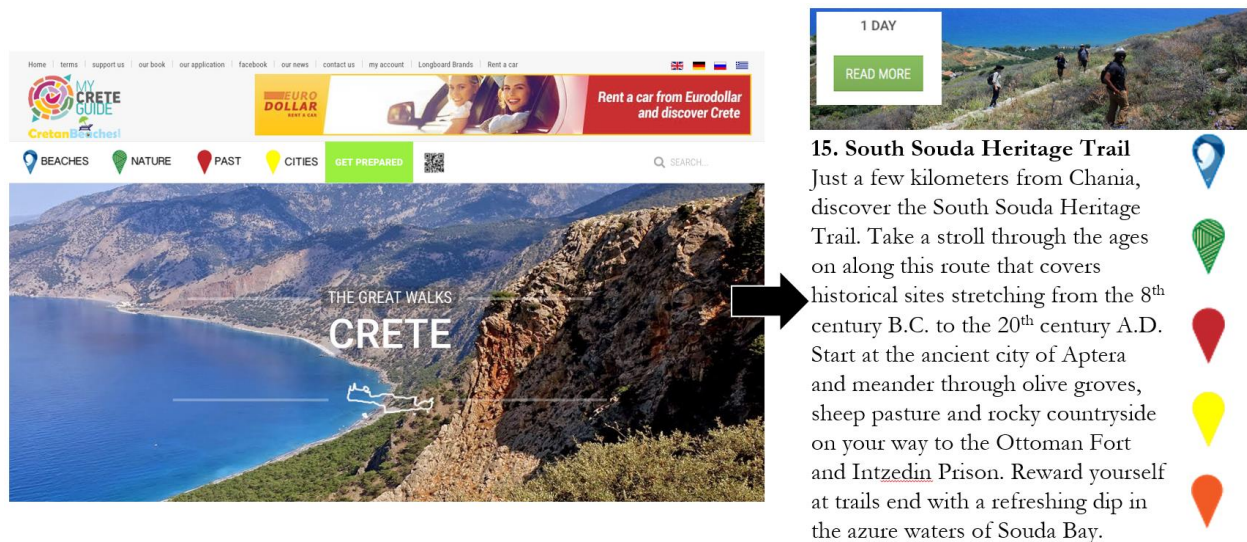
Another strategy for ensuring the success of the Heritage Trail is to directly market the attraction to cruise ship passengers by working with cruise ship companies and tour websites like Viator. Figure 1.14 shows a shore excursion itinerary in Santorini and a mock-up of a shore excursion itinerary for South Souda.

Figure 1.14. Shore Excursion Itineraries: Santorini example (left), and proposed South Souda example (right)



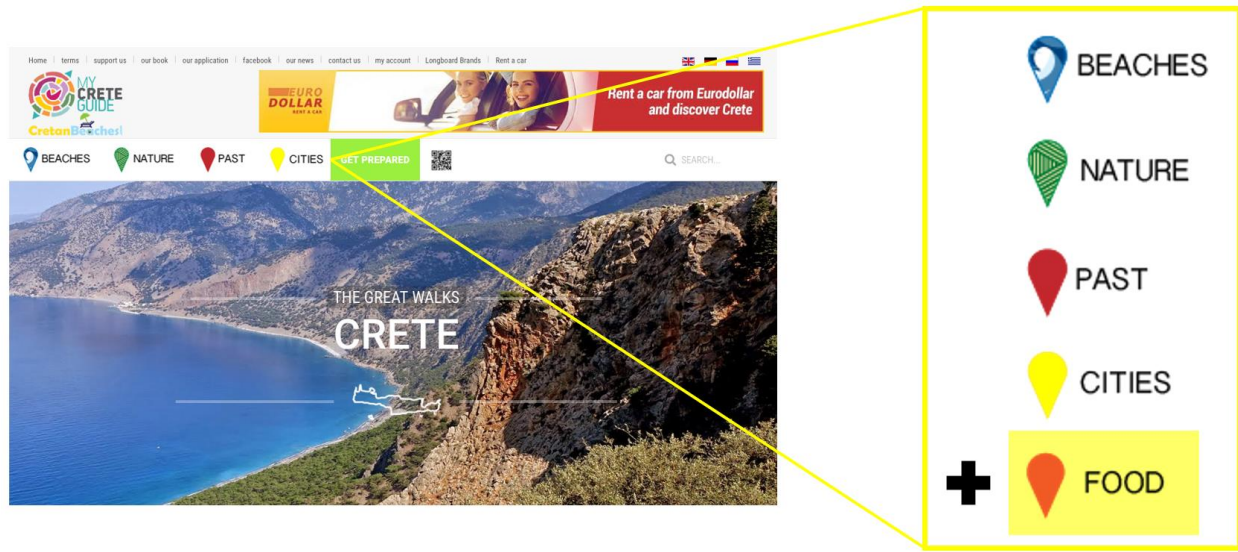
Another important resource for marketing South Souda is the existing *Cretan Beaches* website. This website is high-quality and well designed with a thorough compilation of destinations and attractions in Crete. We propose working with the creators of Cretan Beaches to add an itinerary for the Heritage Trail under the page for “The Great Walks of Crete.” A potential sample itinerary is shown in Figure 1.15.

Figure 1.15: Sample Itinerary for South Souda Heritage Trail on Cretan Beaches Website



Our team would also suggest working with the creators of the website to add a new icon to their website to highlight Crete’s agricultural resources and local cuisine. Figure 1.16 shows the addition of this “Food” icon to the Cretan Beaches website.

Figure 1.16: Add Food Icon to Cretan Beaches Website



PUBLIC OUTREACH AND ENGAGEMENT

We believe that the South Souda Heritage Trail will only be successful with the participation and support of the local community. Therefore, we propose the development of a community organization that we have initially called the “South Souda Community Collective.” This community organization would be made up of local businesses and residents, and function as an outlet allowing all members to give feedback on proposed projects and to guide and help manage the future of Fort Intzedin and the South Souda region.

NEXT PHASE: FUTURE EXPANSIONS

Looking forward at the South Souda Heritage Trail, there are additional suggestions for future phases of the project. We see potential for more active excursions in addition to trekking, including cycling, boat excursions, and kayaking. We also propose activities that highlight the local culture through immersive activities and connections to nearby villages. Finally, we hope that the South Souda Heritage Trail can someday be connected with Souda Island and with other popular treks in Crete. Figure 1.17 shows images that illustrate these Phase 2 projects.

Figure 1.17: Phase 2 Future Expansion Projects



PART II. OUTER COURTYARD

INTRODUCTION AND FRAMEWORK

As a response to the fort's history, we adopted encouraging social interaction and creativity as a primary objective in the repurposing design. The site should be a place that stimulates prolonged thought that allows visitors to acknowledge the past. But we also want the fort to help residents and visitors embrace the future which we believe is best supported through social interaction and creativity. Therefore, the proposed events support three themes: **contemplative**, **interactive**, and **innovative**. From these themes, we developed three functional design elements: **parks and open space**, **community engagement**, and **localized events**. Figure 2.1 provides an overview of these uses and their respective locations.

Uses to foster a **contemplative** space:

- open space and winding pathways; and
- a solitude garden, serving as a reflective respite in memory of those imprisoned and executed at the prison.

Events to stimulate **interaction**:

- a local cultural festival in a Village Square;
- film and music events in a multipurpose amphitheater;
- a restaurant; and
- a farmer's market.

Permanent and revolving structures to spark **innovation** by artists, craftsmen, farmers, residents, and visitors:

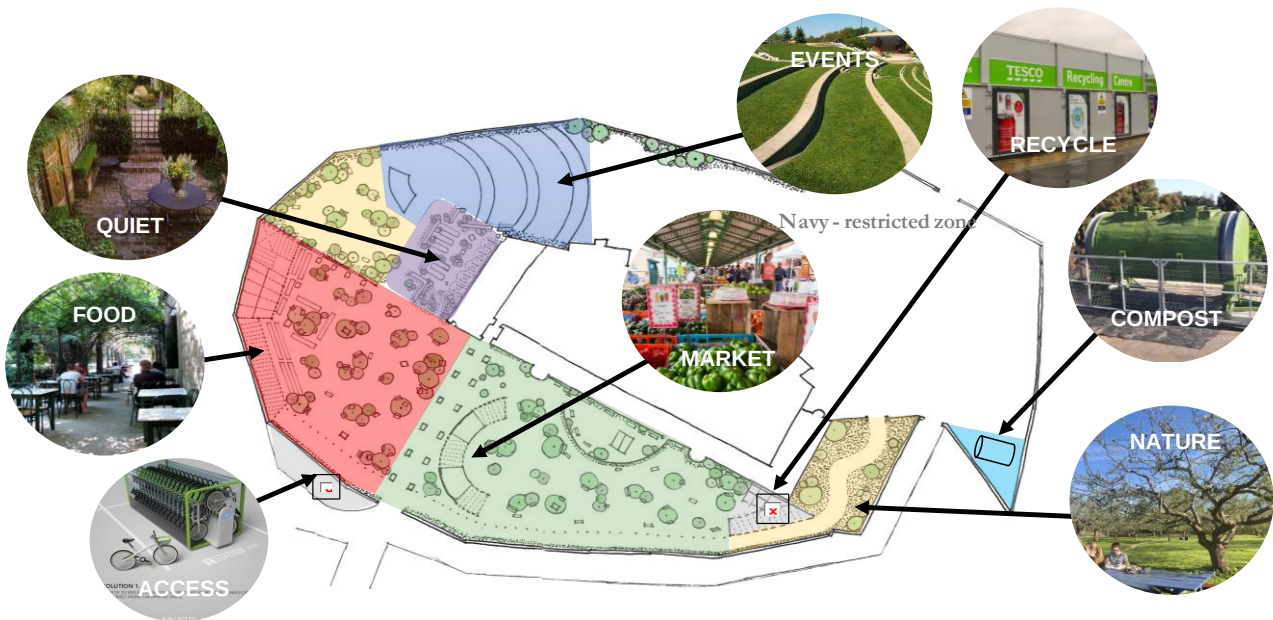
- agriculture and food festivals;
- artisan workshops; and
- a craft and trade market.

DESIGN AND USES

The overall vision for the outer courtyard is to create a park as a living place that fosters connections and honors tradition. This translates into exploring the balance between a natural environment and three functional uses that strive to enhance local culture; parks and open space, community engagement, and localized events. The parkland design element will provide cohesion and communal functionality throughout the entire courtyard to support functions and events. The use of both of flexible third places and structured uses activates the open space to provide opportunities for community interaction where the visitors can enjoy multiple amenities at their leisure. To further

community health and connection, the outer courtyard will be a place not only for tourists, but a space for locals to interact.

Figure 2.1. Diagram of the proposed uses and their respective locations within the outer courtyard

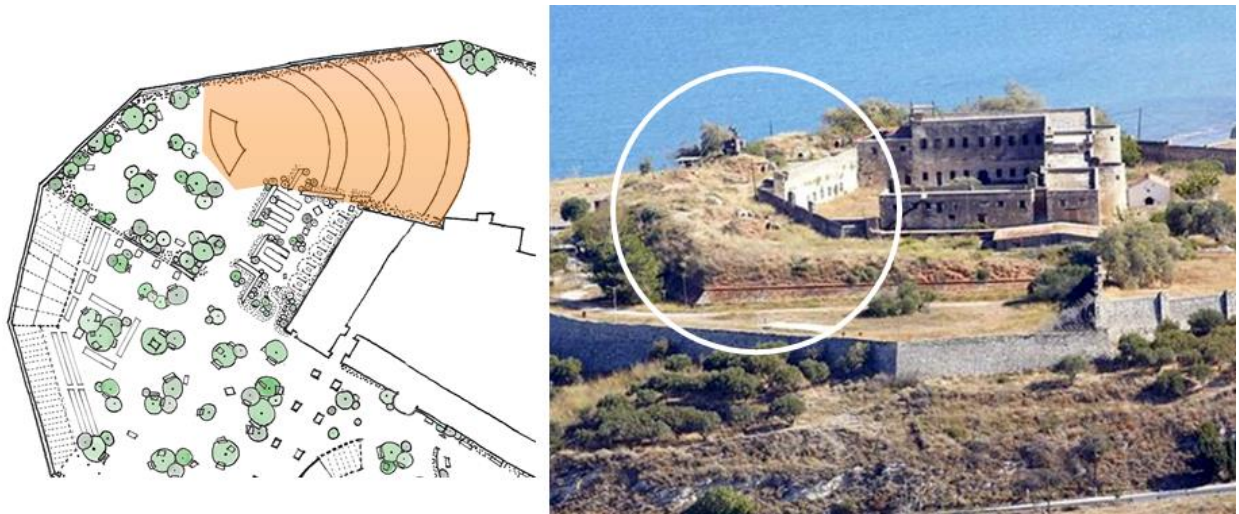


With over nine acres of open land, the outer courtyard encompasses a large area. However, in order to follow our objective of creating a park we propose a limited amount of buildings and infrastructure, and no parking lots inside the walls within the courtyard. Instead, we envision a natural character and connection to nature. To achieve this, we envision loose pathways throughout the courtyard and natural edges consisting of wild Cretan plants and shrubs. In addition, we propose a park in the northwestern quadrant with shade trees, ample seating, and tables, allowing visitors and locals the opportunity to rest, contemplate, and engage with others. Ideally, these added amenities will encourage people to linger whether or not events are happening in the surrounding area.

Multipurpose amphitheater

Our first proposed use is a multipurpose amphitheater in the northwestern quadrant of the outer courtyard (Figure 2.2). The amphitheater structure would use the existing topography of the area, while the design makes the space practical and useful for the accommodation of small and large events. These events should be centered on the local community to draw an audience other than tourists, as well as to activate the space during the slower visitor months.

Figure 2.2: Multi-purpose amphitheater in the outer courtyard



Village Square

Located in the south-eastern portion of the courtyard (Figure 2.3), we propose a village square to activate the empty space and foster connection through flexible gathering and meeting spaces. This use has the opportunity to be community managed and to host culinary and local craft events that feature local cuisine and products. In addition, a restaurant with a small kitchen and ample outdoor seating could be included and certified as “Cretan Cuisine”. This would allow it to be featured on the *Incredible Crete* website. The purpose of the village square is to encourage connection between other sectors of tourism, especially Crete’s emerging “agritourism”, which promotes the agricultural traditions of the island. Lastly, the square will have the capacity to hold events such as *Agricultural August* and *Crete Culinary Sanctuary* to further collaborate with the surrounding community.

Figure 1.3: Village Square within outer courtyard



Craft and trade market

In the southern portion of the courtyard situated between the west and east sections, a craft and trade market is proposed (Figure 2.4). Incorporating natural breezeways and multiple entry points, with open terraces connecting the two larger enclosures, we envision a vibrant marketplace where local farmers and artisans can sell goods while cultivating the sense of community and keeping local traditions alive.

Figure 2.4: Proposed trade and craft market within outer courtyard

- Open structure
- Ease of movement
- Multiple entry points



Memory Garden

Situated next to the western wall of the fort itself, the memory garden is a living natural reflection of the prison cells where political leaders waited for execution (Figure 2.5). The space is envisioned as a garden of quiet contemplation. The seating on the eastern edge mirrors the solitary confinement rooms located on the other side of the fort's eastern wall. The small one-person spaces in the garden will have barriers only of greenery, creating natural enclosures for contemplation and study. The western half of the garden will consist of long, narrow, raised beds to reflect the walls of the longer cells that are accessed in the fort's inner courtyard. This area will be a place for reflective thoughts while remembering the physical constraints of entrapment. The airy and open beds symbolize the free movement of air and sunlight for cultivation of life. A water wall along the western edge provides a trickling stream of nurturing water to the raised beds, while creating a barrier from sound pollution that may occur from the outdoor park located directly to the west.

Figure 2.5: Proposed memory garden within the outer courtyard along the outer wall of the isolation cells



- Quiet garden space
- Contemplation



- Preservation of isolation cells

Sustainable practices

Lastly, located throughout the outer courtyard, we propose areas dedicated to sustainable practices related to transportation access and waste management (Figure 2.6). Sustainable services can include a bike rental station to bring eco-friendly transportation options, and a recycling and compost center for waste produced by the fort visitors and surrounding villagers. Currently, there is EU funding available for the implementation of sustainable and ecofriendly site design. We recognize the importance of maintaining a light environmental footprint on and around the site and nearby villages. These practices at the fort could also generate positive impacts for the local farming population. The municipality could seek European Union S.C.O.W. funding to build and maintain a composting plant on site. S.C.O.W is a newly-funded EU program to support the selective collection of organic waste in tourist areas of Mediterranean regions where there is prominent agriculture land nearby. The program uses locals to run the plant and provide free and accessible compost to farmers in the area. In the current national economic climate, EU eco-funding sources lowers the fiscal barriers for successful implementation while promoting and encouraging important sustainable practices for Crete.

Figure 2.6: Proposed sustainability hubs throughout the outer courtyard



CHALLENGES AND OPPORTUNITIES

While we identified several opportunities in the preliminary phase, we recognize the constraints to the activation of the site.

Accessibility Constraints

To repurpose Intzedin for public use, space must be designated for transportation to the fort; this may be in the form of small shuttles that transport passengers between the fort and off-site parking lots that can accommodate larger tour buses. The existing narrow road through the village surrounding the fort cannot accommodate larger vehicles and widening it would be difficult since the homes and businesses are adjacent to the street (Figure 2.7).

Collaboration with nearby residents

Implementation of the site plan must include ongoing discourse for community members affected by the site's redevelopment. Important topics for these discussions are parking and bus circulation impacts, and waste management practices to support large groups of visitors around the site and surrounding villages. Throughout the proposal's implementation, frequent community meetings and transparent dialogue should aim to promote positive localized community benefits that also improve the economic health in the region. This could be done through the community benefits agreement proposed through the South Souda Community Collective outlined in Part I of this report.

Figure 2.7 Birdseye view of Fort Intzedin and the village immediately surrounding the entrance to the courtyard



Figure 2.8. Photos showing the proximity of homes to the fort (left) and the narrow access road to the fort (right)



Cooperation with the Navy

The northern quadrant of the outer courtyard is currently occupied by the Greek navy. The proposed infrastructure improvements and functions in this area are dependent upon the approval from the Navy. If the Navy vacates the area, the site could serve as both as a drop off and shuttle circulation space, as well as an enlarged extension of the festival grounds, including festival parking for the amphitheater. If the Navy does not approve of these proposed activities, a primary phase of

the project could start by incorporating the currently vacant, south side of the courtyard where the front entrance to the fort is located. The outer courtyard vision of a flexible parkland allows for these landholding challenges; proposed functions of the site plan were designed with malleable scales and adaptable options.

Figure 2.9. Area currently occupied for naval uses



Preserve Authenticity

It is also important to understand the concept of authenticity when repurposing a historical site. While many of the opportunities could support and positively impact the region, they must be carried out in a manner that ensures the history, culture, and memories of the events that occurred on this site are not lost.

PART III. THE FORT AND INNER COURTYARD

REFLECTING THE FORT'S HISTORY

The proposals in this section honor Fort Intzedin's various historical phases, from its development as a defensive tower in 1646 by the Turks, to the expansion into a fort in 1872, to its uses as a defensive hold, Nazi occupation, and a political prison.

VISION

Fort Intzedin will be a sanctuary for ideas that honors Cretan past and enriches the future through dialogue, education, collaboration, and creativity.

DESIGN PRINCIPLES

Our visit to and research of Fort Intzedin provided an understanding both of its physical design and layout, as well as its complex history as a political prison and defensive tower. From this, we created several design principles intended to guide our vision of the fort's reuse. These principles are meant to not only be reflected in proposed new uses, but also to serve as a way to remember the fort's history and maintain its identity. As such, the following five principles were deemed most important to honor when considering the fort's future uses:

- collaborative,
- flexible,
- sustainable,
- participatory, and
- functional.

Figure 3.1: Military training at Fort Intzedin (top), and political prisoners in the fort's adaptation as a prison (below)



POLITICAL PRISONERS IN ITZEDIN PRISON

from the left: Giannis Iliakis, Giannis Mpantoudakis, Kalfakis Stavros, Manolis Mporakis

from the book: "Δεν σταθήκαμε στην άκρη του δρόμου" - "We never stand at the edge of the road"

Collaborative

The fort should be a place where ideas are voiced and debated, craft is made, and history is remembered. This requires collaboration, not only between the fort's different uses, but between the people using the space, such as museum visitors, makerspace residents, conference attendees and others.

Flexible

Given the fort's large footprint and open, unadorned spaces, we desire to promote spaces within the fort that are easily adaptable and able to be used for varied purposes depending on the needs and desires of staff and the community.

Sustainable

It is important that the fort remains sustainable so that its future uses can always be active, successful, and profitable. Sustainable means not only ensuring the fort is environmentally sustainable for the area and surrounding residents and businesses, but also that it undertakes uses that promote a financially sustainable model for the fort's redesign and operating expenses.

Participatory

Given the fort's history as a political prison, we believe it is important to transcend this history through uses that promote freedom of expression, and the importance of people sharing their ideas, beliefs, skills, and craft to better the Cretan community. As such, we envision uses that allow for active participation in many different forms, from debates in Café Demos, to lectures in the rotating gallery space, to students of classes in the makerspace.

Functional

While the fort holds many symbolic meanings, it is critical that the space is functional, not only for visitors and employees using the space, but also to serve as a mechanism for earning income, such as through conference and event space rentals. We want to preserve the integrity of the fort's design while also ensuring active and functional uses for all of its reimagined purposes.

RECOMMENDED USES FOR FORT AND INNER COURTYARD

The following proposed uses acknowledge the fort's difficult past while creating new uses that enrich the future of Crete and the people of Chania:

- museum,
- art gallery,
- makerspace,
- Café Demos and garden,
- event and conference space,
- library and archive, and
- contemplative courtyard.

Figures 3.2 and 3.3 represent the vision for the proposed uses and the schematic location of each use.

Figure 3.2 Proposed uses for the repurposed fort structure



Collaborative Gallery



Flexible Courtyard



Sustainable Museum

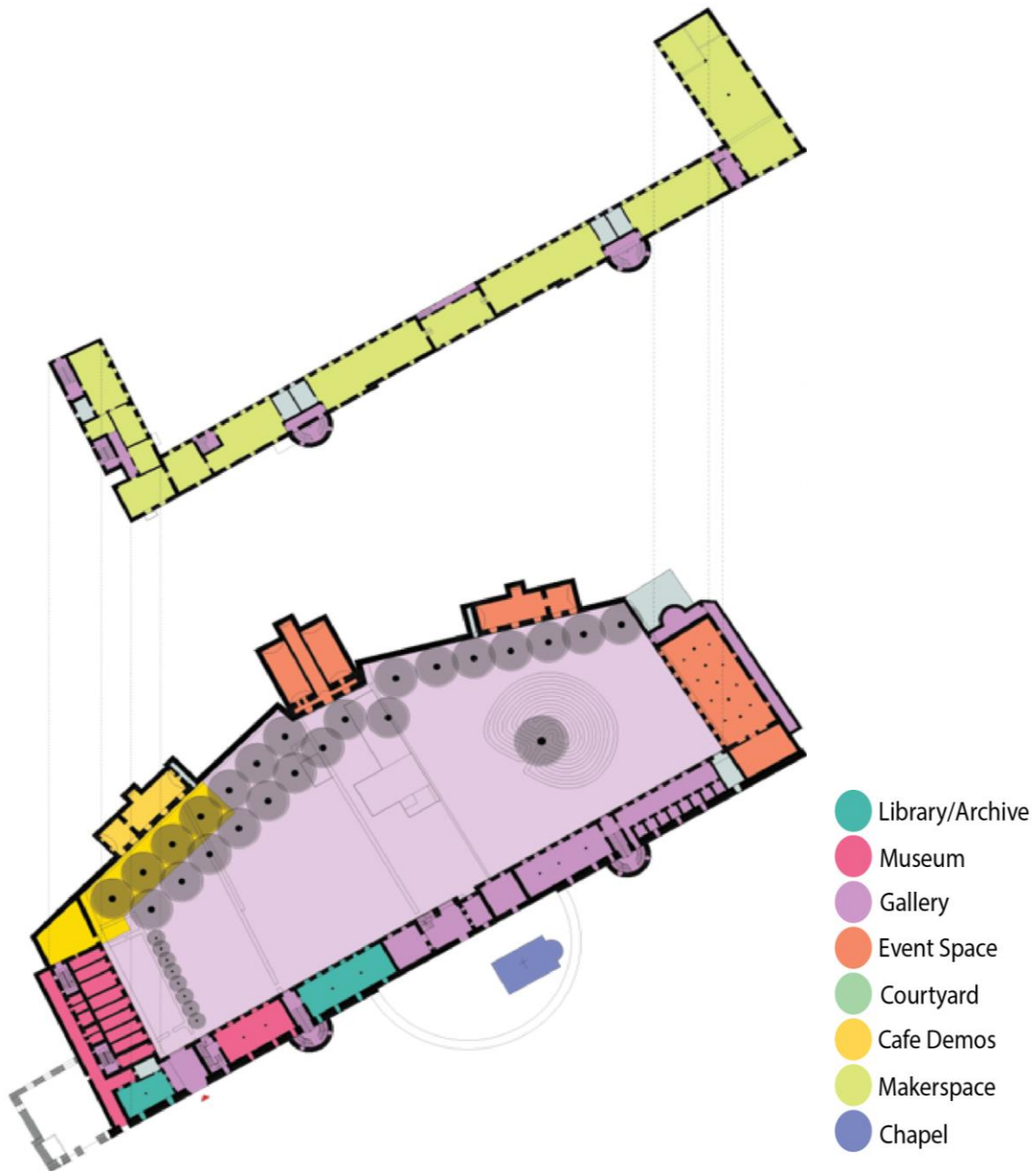


Participatory Makerspace



Functional Event Space

Figure 3.3: Location of recommended uses within the fort



Museum

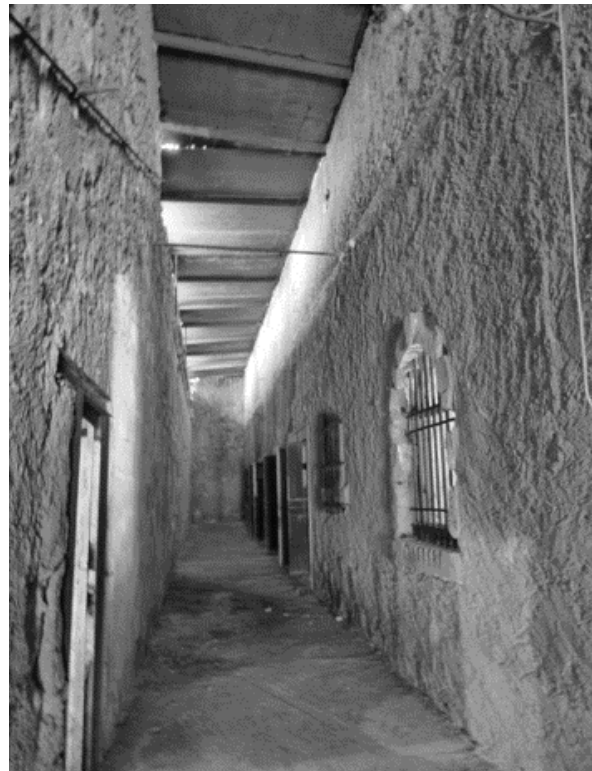
We envision the museum as an educational and emotional experience of the fort. This exploratory experience would be best served through an audio tour beginning in a permanent exhibit hall located in the southwest corner of the fort. The permanent exhibit hall would showcase the many different uses of the fort as well as a timeline of the fort's history, prisoner biographies, and related historical information. The audio tour would highlight the solitary confinement cells, the chapel, and courtyard.

Figure 3.4: The museum is located in the Southwest corner of the fort, with 586 square meters of space



To keep the integrity of the fort's history and to create the most authentic experience of the past, only partial rehabilitation of the building is prescribed. Areas such as the solitary confinement cells shown in Figure 3.5, and other areas, shown in Figure 3.6, should remain in their current state with only minor restoration.

Figure 3.5: Solitary Confinement cells in their current state



The museum is one of several uses that will allow for the fiscal sustainability of the fort. There are several ways a pay scale can be structured. We recommend a small fee of 2€ for entrance, which can be waived for certain groups, such as Chania residents or students.

Figure 3.6: Current state of permanent exhibit hall (left) and possible partially restored rendering (right)

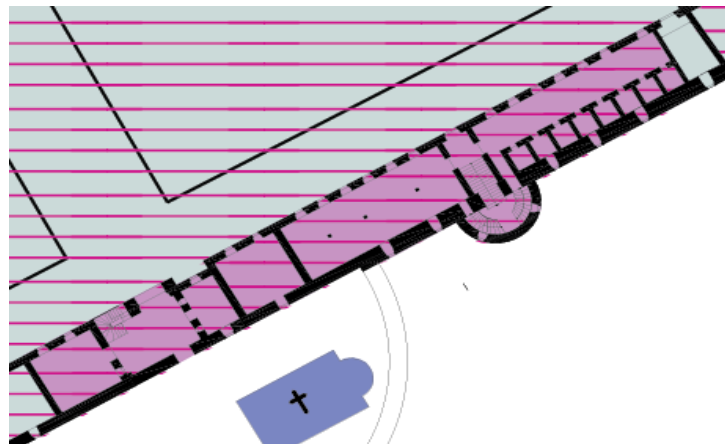


Art Gallery

The rotating gallery space at Intzedin is intended to complement the permanent museum that honors the past while adding a new use that can enrich the cultural future of Crete and the fort. To be located on the first floor, with the permanent gallery residing adjacent and to the northwest, the gallery space will utilize 875 square meters via several adjacent rooms along the southern side of the facility.

The gallery space will also be located on the same level as two other complementary uses—the courtyard and Café Demos—which will allow gallery visitors time for contemplation and reflection in the inner courtyard, as well as the opportunity for discussion and refreshments in the café.

Figure 3.7: The art gallery is located on the southeast corner of the first floor of the fort, with 875 square meters of space.



In line with the design principles for the inner courtyard of being collaborative, sustainable, flexible, and participatory, the rotating gallery space will be adaptively renovated from its current state, but only so much as to make the area functional for this new use. As such, there is great intention to leave the appearance of the gallery space unfinished (see Figure 3.8) to reflect the fort's past and its previous uses, while also allowing flexibility to meet the changing demands of varying exhibitions, mediums and activities.

Figure 3.8: Current condition of one room to be used as the rotating gallery space.



Figure 3.9: Imagined flexible gallery space with rotating exhibition.



Given the inner courtyard's vision to provide a sanctuary for ideas through discourse, collaboration and education, the gallery will host one or more simultaneous exhibitions that rotate numerous times throughout the year. This will provide varied opportunities for artists from Greece, those working in the fort's makerspace, and artists from around the world to display works of all mediums, with a special emphasis on promoting concepts that advocate for freedom of thought and ideas, especially for those coming from locales that restrict these liberties. Correspondingly, the gallery could also present artwork and exhibitions that highlight current geopolitical issues taking place around the world, especially those addressing the restriction of these freedoms.

In addition to hosting multiple exhibitions throughout the year, the flexibility of the gallery space makes itself available for additional, corresponding uses, including the potential for artists' studios that provide on-site work facilities, as well as meeting space for artist and curator lectures and discussions.

By providing these related uses in the gallery—in addition to the availability of the makerspace on the second level—the fort

allows visitors to experience the full range of the artistic process, from creation to display, discussion, and interpretation. Given the gallery's emphasis on raising the voices of the oppressed, Intzedin will honor its past as a political prison and Ottoman fort by maintaining the building's structural integrity, while at the same time making room for new ideas that counter the voiceless condition experienced by many throughout the fort's history.

In consideration of the importance of a self-sustaining space once the phased redevelopment occurs, the rotating gallery will also offer numerous opportunities for earned income revenue to support the

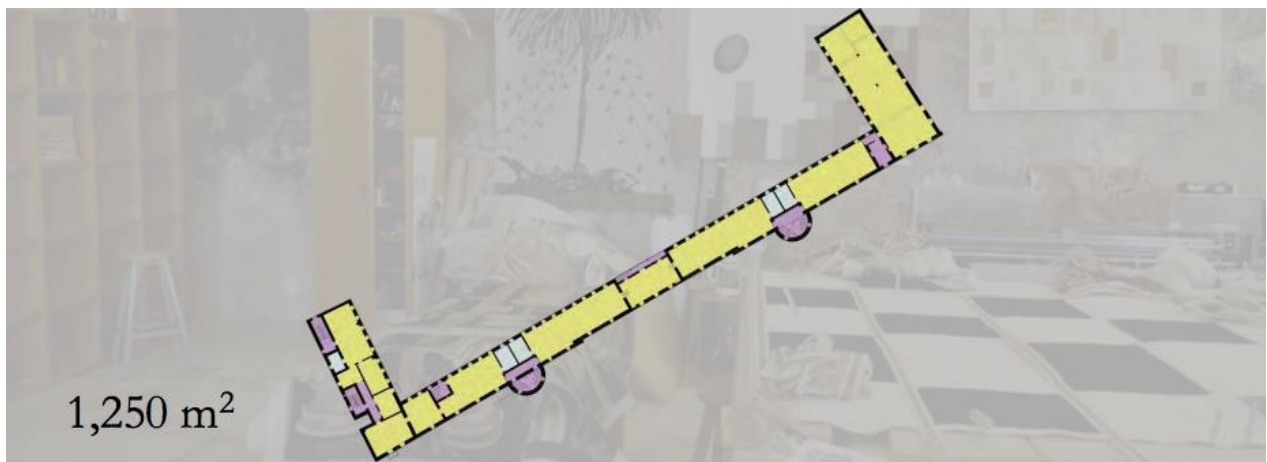
Figure 3.10: Example of art that highlights issues of freedom and geopolitical issues.



operations of the facility. This may include, but is not limited to, small or donation-based admission to the gallery; paid ticketing to special events, such as lectures; fees from applicants seeking to rent studio space or be an artist-in-residence; charitable donations that support the proposed themes for the gallery artwork; and the sale of artwork from exhibitions, which would not only financially benefit the artists, but would support the fort, as a percentage of the sales could be kept by the gallery.

Makerspace

Figure 3.11: The makerspace is located on the second floor of the north side of the fort.



The proposed makerspace embraces the power of idea, individual thought, and creative expression to acknowledging the suppressive eras of the fort's use within contemporary Cretan history. The makerspace for artists and artisans would occupy the second floor (Figure 3.11). The proposed makerspace is grounded in the socially transformative power of art and creative communities. This expansive space is intended to inspire, educate, and enrich the contemporary social fabric of the South Souda Bay region, and provide small start-up business opportunities.

Figure 3.12: The space pictured on the far left can be utilized for multiple uses, such as traditional Cretan weaving and ceramics (depicted in the two photos on the right).



The expansive space of the entirety of the second floor will allow a wide variety of uses and technologies. The following mediums are suggested; however, the list is certainly not exhaustive:

- Printmaking;
- Ceramics;
- Looms for traditional Cretan textiles
- Photography;
- 3D printing; and
- Laser cutter.

Figure 3.13: The inclusive makerspace could bring together artists and artisans from diverse backgrounds.



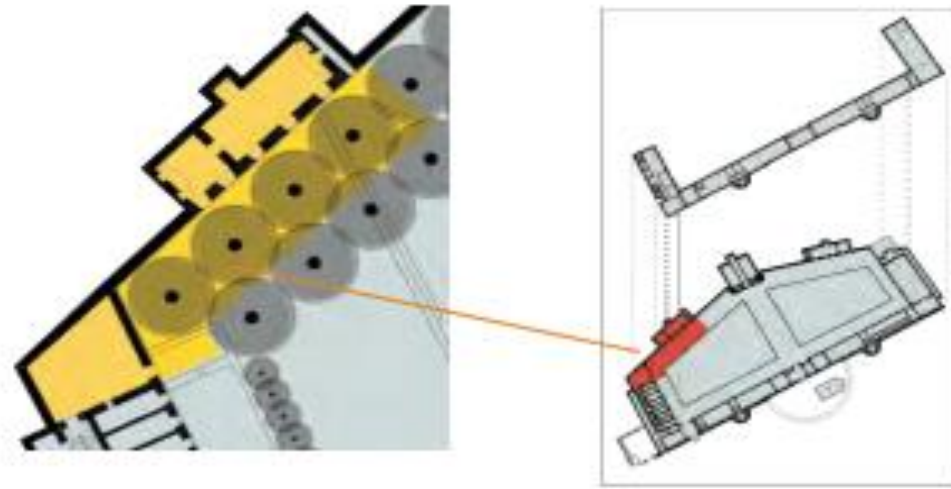
Community outreach and education are fundamental to the programming of the space. Members of the community and visitors alike would be encouraged to evolve their creative ideas through the implementation of various workshops, seminars, courses, and lectures.

Partnerships between the makerspace and various academic institutions at the local, regional, national, and supranational scale could plausibly be established, creating a collaborative art space with a robust spectrum of users. This structure could help to strengthen the local economy and minimize economic leakage, which would provide opportunities for economic empowerment within the South Souda Bay region. Through the fort's repurposing potential, there are opportunities to generate local revenue and preserve Cretan identity in the following ways:

- an on-site retail space;
- revenue generation;
- a Fort Intzedin brand for artisan crafts and goods made on-site;
- entrepreneurship education, including e-commerce development, marketing, and branding; and
- retail partnerships within satellite shops located in Chania, the greater Cretan region, and throughout Greece.

Café Demos and Garden

Figure 3.14: The suggested locations for Café Demos and its Garden are in the northwest quadrant of the fort.



The envisioned space for Café Demos and its contemplative garden are flexible in terms of usage and encompass both reflective and spirited environments. The café is more interactive in design and theory. It is intended to facilitate discourse, dialogue, and structured debate, all of which are core aspects of democratic exchange and dialogue. The Demos Café is designed to ensure enriching interactions through the following suggested activities:

- poetry readings,
- live music,
- facilitated debate,
- outdoor lecture, and
- outdoor film.

Figure 3.15: The fort's architectural features (right) could be preserved in the proposed cafe space (left).



The development of the Café plays a strategic role in phasing the Adaptive Reuse Plan. Please refer to the Discussion section for more detail.

Figure 3.16: Café seating will extend to the courtyard (left and below), creating an open space for leisure, contemplation, and discussion.



Event Space

Economic sustainability is a vital goal of Intzedin at South Souda's feasibility. A key revenue stream proposed to help achieve this are the three diverse and highly functional event spaces that could be utilized individually or jointly.

Figure 3.17: The largest of the three event spaces and a possible renovation style (right).



As imagined, the largest of the spaces, at 400 m², is located on the eastern wing of the fort's first floor. This space—characterized by an abundance of natural light and impressive columns that draw one's eye to the soaring, scalloped ceiling—can hold upwards of 200 people. The space would be perfect for large lectures, food events, and even celebratory events.

Figure 3.18: The medium sized space highlights unique architectural features of the fort (middle) such as arched doorways and ceilings.



The medium sized space of 250 m² (Figure 3.18), is centrally located on the first level of the fort at the north side of the courtyard. This impressive space, that can hold ~100 people, is actually three-in-one: two barrel-vaulted ceiling rooms connected to a central corridor that leads to atrium-style space with clerestory light. These spaces would be perfect to act as breakout rooms during conferences, banquet halls, or for smaller presentations and performances.

Figure 3.19: The smallest of the spaces still has ample room to host banquets or conferences.



The third space is 150 m² (Figure 3.19) and is situated between the two other event spaces in the northeastern portion of the courtyard. This space, appropriate for ~50 people, contains a long, light-filled banquet-esque space, also within a barrel-vaulted structure. It is attached to another room with two arched entryways that flood it with light. This space could be utilized for smaller gatherings, such as intimate lectures, dinners, or performances.

The amounts given for the number of people the spaces can accommodate are conservative estimates of how we currently envision the existing space. These numbers could fluctuate with renovations and could also be altered by the style of event being held, e.g. seated tables, cocktail tables, standing event, or auditorium style lectures. Furthermore, if a very large event or conference were to be held at the fort, the second floor Makerspace, at 1,250 m², could be employed for this purpose allowing for the utmost in flexibility of event space.

Additionally, all of these spaces, including the Makerspace, are envisioned to have the latest modern technology with adaptable lighting and room arrangement possibilities to accommodate myriad uses. This could include quality sound and speaker systems, powerful projectors, smart screens, teleconferencing and broadcasting capabilities, and wireless connectivity not only for internet purposes but also for connecting all devices.

Drawing on the team's experience at other repurposed forts and historic structures, we envision the unique architectural features of the spaces to be thoughtfully preserved and highlighted while still allowing for functionality. Maintaining the historic qualities would be an opportunity to connect the event space with the museum, gallery, café and courtyard allowing for a seamless experience for all visitors, whether they are stopping by for a coffee in the café, creating art in the makerspace, or attending an event in the world-class event space.

Library and Archive

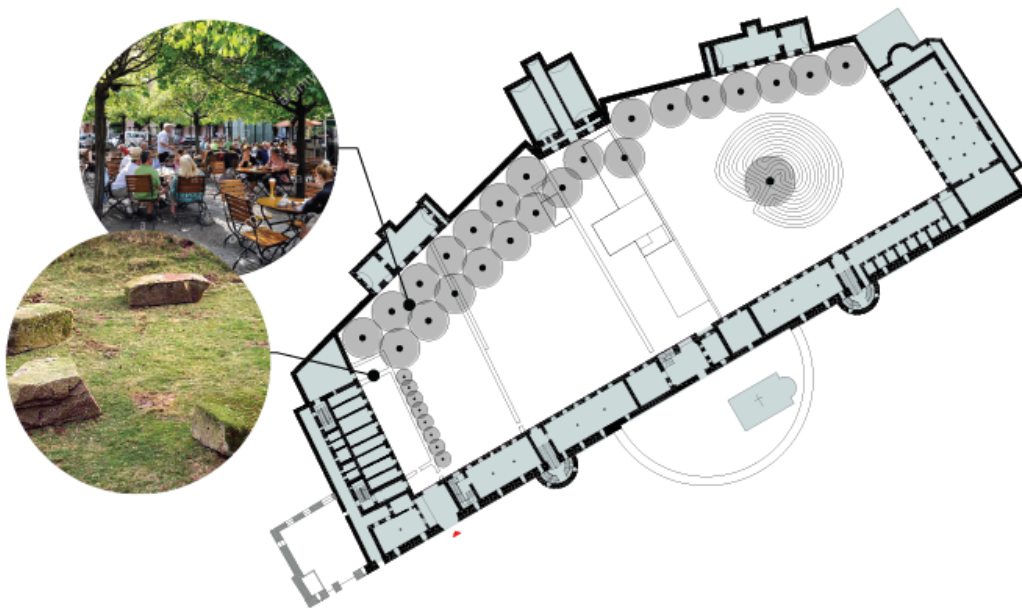
The library is envisioned as a space for books that focus on Cretan culture and history as well as topics of democracy and oppression. With 300 m² of space available, the library should make room available for technology to increase access of locals to computers and the internet. The library will be a valuable asset to the event space and potential conferences that may be hosted at the fort.

Courtyard

The inner courtyard is a large open space surrounded by two story historic facades. The space is ripe for a variety of activities, and lends itself to quiet communal activities and gatherings (Figure 3.20). Perhaps unsurprisingly, it would have historically served as the main gathering place for the Ottoman soldiers as well as the prison's inmates. Currently, the inner courtyard is already occasionally used as an impromptu theater space for local screenings.

We suggest embracing the current form and emptiness of the space with some further rehabilitation. The improvements suggested not only tie into the previously suggested developments for the buildings' interior, but incorporates local existing uses to be sensitive and respectful of the current form. As such, we suggest that the inner courtyard have only two active uses: café and flexible exhibition space. The exhibition space might have such things as a sculpture garden, Cretan wildflower garden, the local film screenings mentioned, other artistic installations, and other events, as shown in Figure 3.20. Unlike other spaces in the fort and its larger grounds, we would suggest allowing free and open access to the space to create a truly inclusive and public space.

Figure 3.20: Location of elements within the inner courtyard

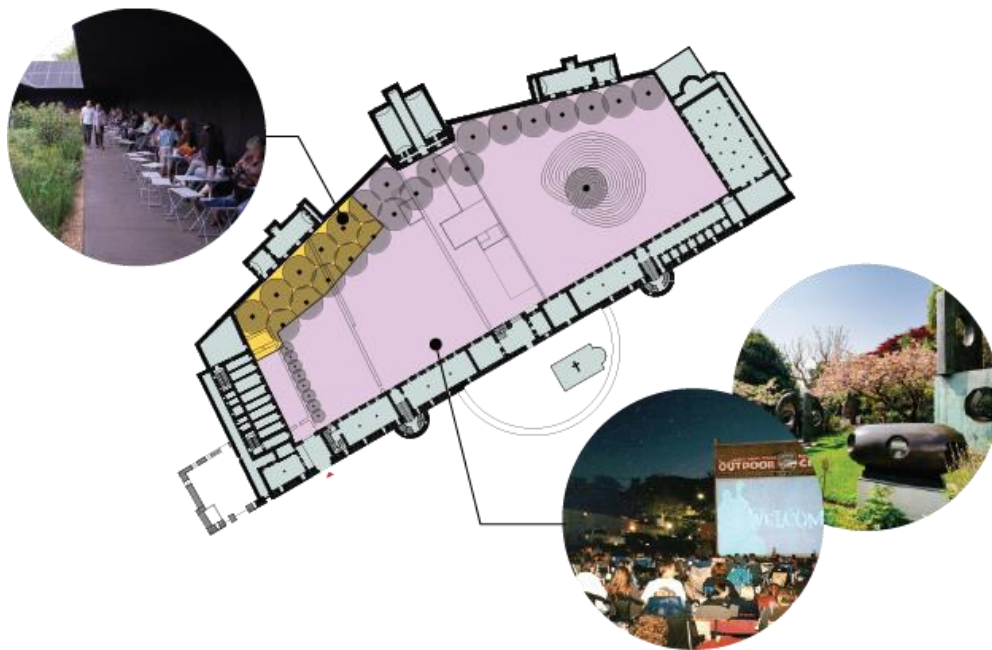


We feel it appropriate to acknowledge the site's rich and difficult historical context. The historic context can be acknowledged in several ways. Marking the location of the inner courtyard's prison walls with paving details like the Acropolis walk in Athens is a means of drawing attention to the previous inner courtyard use while maintaining the expansive space for community events. The footprint of the prison's buildings could be demarcated by flowerbeds planted with Cretan wildflowers. The plants would give height to the area giving an impression of the volume that once

stood there. We envision that the planting of these flowerbeds would rotate seasonally and be planted in an irregular plan so as to appear wild. The wild character of the planting would contrast with the building's history of oppression and conflict, and instead elevate diversity through irregularity. Additionally, we propose that the lines of sight from the solitary confinement cells are commemorated with landscaping details. Highlighting the short distance the prisoners could see from their cells further emphasizes the physical and mental confinement placed upon them.

We propose maintaining the existing olive tree for its symbolism of peace and forgiveness. Around the tree we propose a traditional meditation circle for visitors to contemplate the past's difficulties as they make their way to the tree for some shade and a seat. The meditation circle can provide opportunities to think through the site's difficult history with the hopes of not just coming to a state of resolution and acceptance, but a place of hope and inspiration to move forward with new and positive energy.

Figure 3.21: The courtyard houses Cafe Demos and could be a space for events and movies



The inner courtyard can facilitate an open plan café proposed in two spaces adjacent. We suggest that the north side of the inner courtyard be shaded from full southern exposure by trees to help mitigate the heat island effect. We suggest leaving the southern side of the inner courtyard unplanted as it is usually shaded by the courtyard building. The trees on the northern side create a sense of shelter and enclosed space, which supports the contemplation aspects of the space. We suggest that rest of the inner courtyard have open seating, particularly around the perimeter for people to freely use as they choose.

SUMMARY

The Adaptive Reuse Plan of Fort Intzedin's structure and courtyard interior is intended to help reshape the building's unique identity and prevent historic atrophy. It will no longer be a stagnant, forgotten structure of Cretan political memory. Instead, it can provide institutional support for the development of a local collaborative artistic culture and economy. Through the proposal of said regenerative uses, oppressive connotations are memorialized and recast for a positive future of a collective ownership and democratically shaped cultural identity.

PHASED APPROACH

In order to achieve the vision set out in this reuse proposal, we recommend that a number of points be further developed. Given the scale and scope of the project proposed, we recommend staggered the redevelopment to allow for phased and tiered financing and mid-development adjustments. Tiered and phased financing would require fewer funds upfront and possibly overall. It is thought that Phase I's commercial activity could generate sufficient funds on its own to fund the necessary subsequent development of later phases. Similarly, demonstrated success in the first development phase could help attract more funds from agencies seeking to minimize investment risk. The mid-development adjustments would allow for project adjustments based on public feedback, changes in funding sources and availability, and to accommodate uses attracting different levels of interest than anticipated.

European Union Funding and Related Impact Studies

More specifically, we recommend that the first phase include proposals to the European Union for funding of the museum, library, and café. The museum, library, and café are open to the general public and will generate revenue based on both the local and tourist economies, which could allow these spaces to generate the necessary income to fund later stages of the project. The uses will also help to quickly and firmly establish a strong identity of the entire reuse project. Similar, yet smaller projects exist and have applied for EU funding such as the one pictured in Figure 3.21, a “mini museum” run by young couple in Vathi who grew up in the area and seek to preserve its heritage.

Figure 3.21: Mini-museum of former general store in Vathi run by Antonis Giannakavis and his partner Kiki



Additionally, as part of the EU funding applications, the municipalities will need to conduct traffic impact and economic impact analyses

The Traffic Impact Analysis is relevant all three parts of the redevelopment plan; the regional trails connection, the outer courtyard, and the fort. An analysis would assist decision makers to more accurately project how many people can make it to the fort in a day or week, in a season, and over the course of a year. These projections should provide the basis for adjustments to the scale and scope of the reuse and access proposals. Part of the proposal should include mitigation efforts to ensure that the road infrastructure is capable of handling the increased traffic and that locals are reasonably protected from the negative aspects of increased traffic, as previously noted.

Similar to the Traffic Impact Study, the Economic Impact Analysis would analyze the local community's capacity to sustain the cultural hub. It would help better plan for an appropriately scaled and scoped commercial presence, as it would detail the projected number of local workers available to service and maintain the space, and the number trained by the center that would in turn help stimulate the local economy in other arenas. The studies, overall, would provide a strong indicator as to whether the local and tourist economies can sustain the ambitious scope of the proposed reuse.

Initial Steps

Prior to initiating work to obtain funding for Phase I of the redevelopment, we recommend that basic low-cost tasks be initiated. A basic cleanup of the site would help others to more easily visualize the vision for the site. Professional photographs of the cleaned site in use, an online presence, and other marketing materials could be developed to help raise awareness of the site and its potential capacity as a great cultural and historical resource. Local decision makers could research funding available and understand any barriers or long-term obligations of receiving funding. Some analysis can provide ways to overcome the barriers and appropriately cope with and plan for long-term obligations.

Local decision makers could also initiate conversations with the military about access to the bay fronting side of the site. Plans to create a respectful and reciprocal relationship could help open up the fort, which will be instrumental in demonstrating to funding bodies the feasibility of the Reuse Plan. The pre-Phase I activities could be done at low cost by local volunteers, particularly students needing the work experience, and municipality employees and other locals who serve to benefit from the fort's success.

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